



Towards an Overview of Literary Theories within the Context of Globalization

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Abstract

This study examines literary theories in terms of globalization-related phenomena across the world. Literary theories are about critics of works of literature and the ideological fundamentals of their arguments, including the aspects of convergence and divergence of such arguments on a wide range of phenomena. Concepts deployed in literary theories include 'literary theory', 'critical theory' and 'cultural theory'. The literature provides insights on traditions of literary theories including the practice of making generalizations about the features of literary texts. Literature reflects and conveys culture, civilization, knowledge, beliefs, and value systems which are aspects of society affected by globalization. Within the context of globalization, these phenomena are unified rather than being individualistic across domains of society. Relying heavily on Mani's Global Literature Theory, this study concludes that: literature and literary theories commune with globalization trends: and globalization makes literature a global affair, as depicted in literary writers' use of the elements of literature.

Keywords: literature, literary writing, literary theory, globalization, overview, Global Literature Theory.

1. Introduction

Globalization presents the world with numerous developments that are often conveyed in literary writings. This study investigates the link between literature, literary theories and society by bringing to the fore, the influence of globalization on literary ideologies. The richness of globalization trends explains why literary often examine front-burner contemporary issues. Laxmi Rawat Chauhan (2018:171) submits that 'the most prevalent globalization-related phenomena include transculturation, various forms (from cultural to economic) and eras (from the time of Columbus to the present) of colonialism and imperialism, the violent and uneven interaction between sociocultural and economic systems, the erasure of traditional ways of life, and the spatial and temporal requirements of European modernism. How does literature express, enhance, an/or inhibit these processes? ...' Literary theories reveal ideological socio-cultural and historical perspectives of literature. Indeed, literary theories are fundamental means of enhancing the quality of literary writings across the basic genres. Through the lens of globalization, this study is poised to show that postulations in literary theories help literature to mean to different categories of audience, thus accentuating the claim that literature is a universal delivery.

2. Literary Writing

Literary writing is different from non-literary writing in terms of some of the elements of literature. Its uniqueness is mostly established in language use. Literary writing is a thematic work of literature conveyed via the basic genres of literature: drama, prose and poetry. Jim Meyer (1997), Sean O' Brien (2007), Mike Harris (2007) and Omotayo Oloruntoba-Oju (1999) are instructive in terms of literary genres, literary theories and literary terminologies. Literary writing/literature is audience-specific, but the themes vary across audience, categories and periods. According to Moody (1972), 'literature springs from our inborn love of a story, of arranging words in pleasing patterns, of expressing in words some special aspects of our human experience.' The literature holds the view that literary writings are products of literary writers' personal experiences. Indeed, globalization trends that continually evolve in the contemporary world are part of literary writers' experiences. However, in the presentation of themes, literary writers may deploy the process of defamiliarization to spur critical reasoning on the part of the target audience.

3. Globalization

Globalization is a cover-term for new cross-regional and cross-domain trends of the modern world as evident in education, politics, entertainment industry, culture, science and technology. Shoba P. (2025: 37) submits that ‘virtually, no aspect of life in the twenty-first century has been unaffected by the integration of global markets and the widespread dissemination of information. Rapid advances in communication technology have exponentially increased human connections and transformation, transformed values, undermined societies and revolutionized the labour economy, to name a few effects. Multiple centres of economic and military power will come to define the nature and dynamics of globalization in the 21st century. However, the outcome of the process was soon to overwhelm many countries around the world, as more and more countries were forced to bear the cost of this impact as they witnessed the denationalization of their economies through privatization, transnational corporate control, rising foreign debt, deteriorating terms of trade, uneven distribution of income and wealth, and increasing class polarization ... Thus, neoliberal globalization grew to totally dominate the global economy, beginning in Latin America and spreading to Asia, Eastern Europe and elsewhere.’ According to Bipin Bihari Dash (2022: 10), ‘globalization is the process by which the world is becoming increasingly interconnected as a result of massively increased trade and cultural exchange. Globalization has increased the production of goods and services...’ Increased trade, intercultural transmission and international relations are dividends of globalization enhanced by widespread communication technology and transportation. Commenting on the impacts of globalization on literary writing, Laximi Rawat Chauhan (ibid: 171) asserts that ‘globalization has substantially impacted many facets of contemporary literature, including topics, narratives, and literary styles, as a result of the growing connectivity and interdependence of cultures and communities worldwide.’

4. Theoretical Framework

This study hinges on Mani’s (2025) Global literature Theory cited in Shoba P. (ibid: 37). The theory construes literature from a universal perspective:

Mani argues that in today’s globalized world, the cultural or national context of a literary work is not necessarily determined by its place of origin. He argues that contemporary world literature is being produced and disseminated in a public space, facilitated by new media technologies and the Internet’s and social media’s interconnectedness. The viewpoint of Mani echoes Goethe’s remark that ‘national literature’ is now a somewhat meaningless concept, but acquires fresh significance as the world becomes more interconnected than ever before due to technological advances.

5. Literary Theories in Perspectives within the Context of Globalization

This section of the paper examines different literary theories in relation to globalization.

5.1 Formalism

The basic argument of Formalism is that literary texts have meaning-driven formal properties. The formal properties of literary texts concern the language-related features therein. Within the formalist theoretical framework, context determines linguistic properties of texts. Hans Bertens (2014: 29-31) submits extensively on Formalism:

As the phrase ‘formal method’ will have suggested, the formalists were primarily oriented towards the form of literature. That focus on formal aspects does not mean that they could not imagine a possible moral or social mission for literature. As one of them, Viktor Shklovsky (1893-1984) puts it in (1917) in an essay titled ‘Art as Technique’, literature has the ability to make us see the world anew – to make that which has become familiar because we have been overexposed to it, strange again. Instead of mainly registering things in an almost subconscious process of recognition because we think we know them, we look at them once again: ‘art exists that one may recover the sensation of life. The purpose of art is to impart the sensation of things as they are perceived and not as they are known ... The result of this process of defamiliarization is that it enables us once again to see the world in its full splendor or, as the case may be, in its awfulness ... the formalists were after what they considered bigger game and in order to do so they ignored literature’s referential function, the way it directs us to the world we live in, and gave it, even more than the New Criticism had done, an autonomous status – or at least gave the aesthetic dimension of literature an autonomous status, as Jakobson qualified their position in 1933. From their earliest meetings, around 1914, the formalists focus on what Jakobson in 1921 started to call ‘literariness’ – that which makes a literary text different from, say, a piece in *The Economist* or *Time*. In other words, although they always worked with individual texts, what they were interested in was what all literary texts have in common – a literary common denominator.

Seeing the study of literature as a science, they concentrated, like true scientists, on general rules. Whereas practical criticism and New Criticism focused on the individual meaning of individual texts, formalism sought to discover general laws – the more general, the better. The secret of ‘literariness’, the formalist decided, was that in poetry – the initial focus of their interest – ordinary language becomes ‘defamiliarized’. While an article in *Time* aims for clarity and will therefore use plain language, poetry subjects’ language to a process of

defamiliarization. It is this linguistic defamiliarization that then leads to a perpetual defamiliarization on the part of the reader, to a renewed and fresh way of looking at the world...

As a literary theory, Formalism concerns linguistic conventions which include denotative use of the vocabulary items of a language. So long as globalization has expanded the lexicon of world languages, its influence in literary studies and theories cannot be denied. Several studies abound on the investigation of the use of English in literary texts, and in such studies, literary theories constitute theoretical frameworks.

5.2 Feminism

Feminism is a reaction against different forms of female disenfranchisement. Sarah Delaney Mc.Dougall (2012: 2) reports that ‘Charles Fourier (1772-1837), a French philosopher and utopian socialist, is credited with having coined the word feminism in 1837 for supporting women’s suffrage ... The word ‘feminist’ also first arises with ‘feminism’ ...’ The literature indicates that feminists are classified based on focus: humanist feminists, radical feminists, socialist feminists, separatist feminists, liberal feminists and democrat feminists. As trends emerge in society, feminism is often redefined. In a similar vein, feminism is defined to align with changing experiences of individual feminists. Such feminist brings to the fore, their anger, aggression and concerns. The scope of feminism expands, its dimensions widens and its concerns encompass a wide range of societal phenomena, including globalization-related phenomena. This explains why it is viewed in terms of different waves. For example, Sarah Delaney Mc.Dougall (ibid: 2) comments on waves of feminism:

A central part of understanding how women come to identify as feminist involves understanding the history of feminism ... The feminist movement has been categorized into three waves. The first wave, which spanned the late 19th and early 20th centuries, developed in the context of industrial society and liberal politics and was concerned with access and equal opportunities for women ... The second wave began in the 1960s and 1970s. It developed during a time when feminists across race, ethnicity, gender, sexual orientation, class, religion, and other cultural backgrounds were collectively uniting their voices in an effort to confront and end gender-based oppression ... The third wave of feminism, said to have begun in the 1990s, has challenged the notion of a universal definition of feminism and instead embraces the diversifying theories, ambiguity, politics and personal experiences that share feminism ... Third wave feminism has dismantled the idea that feminism can be uniformly defined.

The struggle for gender equality is quite fundamental in feminism. In this regard, feminism is immersed in ideology. Theories of feminism reveal its ideological motivations. Such theories include Standpoint Theory and Gender Mainstreaming. Sarah Delaney McDougall’s (ibid: 153) comments on Gender Mainstreaming:

... gender mainstreaming can have a greater impact on the generation of more gender-equal society to the extent that it is capable of incorporating feminist perspectives in the political debates ... Gender mainstreaming implies shift towards a broader concept of gender equality, that explicitly targets patriarchy by tackling the multiple interconnected causes that create an unequal relation between the sexes in the areas of family, work, politics, sexuality, culture and male violence ... It requires a focus on gender and not only on women, which implies that changes in men’s lifestyles are also necessary ... Reference on gender issues and considerations on how to limit the differential impact of provisions on women and men should be found in all policy areas. There must be evidence that the mainstream political agenda has been reoriented by rethinking and rearticulating policy ends and means from a gender perspective and prioritizing gender over competing objectives...

Feminism is a common theme in contemporary literature across genres. In feminism-laden literary texts, female characters’ experiences are depictions of the subjugation they suffer in marriages, politics and work places. Their attitudes in the form of resistance are conveyed in language as the plot unfolds. In conversational exchanges they ascribe qualities to their society, reveal the status-quo of male-dominance and convey not only their stance, but also their level of resistance as the writer speaks through intra-text characters. In the era of globalization, women enjoy more privileges in society. Literature conveys this shift in social structure and other feminism-related issues as captured in globalization standards. In such works of literature, female fictional characters are presented as heads of organizations, companies and other units.

5.3 Deconstruction

Deconstruction is a literary theory that investigates or analyzes literary and non-literary texts by using linguistic and extra-linguistic insights to explain their common grounds, stability of meaning, strengths and weaknesses. In this sense, theories of language and linguistics are heavily relied upon in the deconstruction of literary and non-literary texts. Hans Bertens (ibid: 115) posits that ‘Deconstruction takes its name from Derrida’s practice: his strategy of analyzing and dismantling texts or, more usually, parts of texts in order to reveal their inconsistencies and inner contradictions. At the heart of deconstruction, is the effort to dismantle the cover-ups that texts use to create the semblance of stable meaning: their attempt to create ‘privileged’ centers implicit or explicit binary oppositions – with the help of all sorts of theoretical

means. Because deconstruction's point of departure is that language is by definition uncontrollable, it expects to find unwanted privileges in all texts. No matter whether a text is literary or non-literary, it can always be deconstructed and can be shown to rely for its internal stability on rhetorical operations that mask their origin in difference and also mask the surplus meaning that is the result of difference. Deconstruction tries to demonstrate that the apparent either/or patterns mask underlying both/and situations and to reveal those texts' fundamental undecidability. In literary terms, a text never achieves closure – which literally means the case can never be closed: there is no final meaning; the text remains a field of possibilities ... for Derrida the meaning of a text is always unfolding just ahead of the interpreter ...' Deconstruction emphasizes the idea that the interpreter of a literary text is supreme, and can see textual meaning beyond writers' spectrum as far as creative literature is concerned. The ever-evolving nature of globalization trends captures the thrust of Deconstruction in the sense that nobody can predict or make finite conclusions on societal phenomena. Literary writers use different literary devices to disabuse the minds of their audience and project this idea.

5.4 Cultural Materialism

The thrust of Cultural Materialism is that literary and non-literary texts are heavily rooted in culture, authorial background, history, personal experiences, beliefs and ideologies. Literary writers' knowledge of globalization trends in domains such as architecture, tourism, entertainment industry, ICT to mention a few, is part of authorial backgrounds infused into their works. Within the framework of Cultural Materialism, literary writers lampoon unacceptable societal practices including gender imbalance. The view that authors' history and background influence their works is captured by Hans Bertens (ibid: 148) who submits that 'literature is not simply a product of history; it actively makes history ... new historicists and cultural materialists treat literary texts in the same way as they treat other text. For their specific purposes – to trace and bring to light relations of power and processes of ideological and cultural constructions – there is no longer a difference between literature and other texts ... in their conviction that culture, including all beliefs and values, is a construction, the new historicists and cultural materialists, are willing to grant that their own assumptions must also be constructed and may therefore be deconstructed.' Cultural Materialism supports feminist and socialist perspectives on societal value systems. It deploys literature in reacting against conservative ideas on a wide range of social phenomena including class and race-based discriminations. Hans Bertens (ibid: 165) comments further on Cultural Materialism:

After the assimilation of poststructuralist theory, literary criticism increasingly begins to see literature as an integral part of a much wider cultural context. Initially in the field of Renaissance studies, but later in literary studies in general, critics start from the assumption that literary texts are inevitably situated within the sort of discourses that, according to Foucault, carry and maintain social power, with the British critic having an additional interest in the usually conservative roles that cultural icons, such as Shakespeare, have been made to play in later times. In order to bring to light the political dimension of literary texts, new historicists and cultural materialists read them in conjunction with non-literary texts and with reference to the dominant discourse or discourses of a given period. Cultural studies, which has its roots in British literary criticism and French structuralism and later takes on board poststructuralist perspectives, casts its net even wider, seeing the whole field of contemporary culture as its object of study. Like new historicism and cultural materialism, it is interested in the workings of power, and in the way cultures and their products create subject positions for us in, for instance, our role as consumers ...

5.5 Postcolonial Theory

Postcolonial Theory is a literary theory that reacts against colonialism via the basic genres of literature. In post-colonial Africa, colonialism unleashed economic exploitation and disregarded African socio-cultural practices to the advantages of the colonial masters. Postcolonial Theory therefore conveys the dimensions of reactions against colonialism as demonstrated by Third World countries. Thematic concerns of Postcolonial literature are often similar. Hans Bertens (ibid: 174) asserts that 'Postcolonial theory and criticism radically question the aggressively expansionist imperialism of the colonizing powers and in particular the system of values that supported imperialism and that it sees as still dominant within the Western world. It studies the process and the effects of cultural displacement that inevitably followed colonial conquest and rule and its consequences for personal and communal identities, and it studies the ways in which the displaced have offered resistance to colonization. In one of its most important versions, postcolonial theory sees such displacements, and the ambivalences and hybrid cultural forms to which they land, as vantage points that allow us to expose the internal doubts and the instances of resistance that the West has suppressed in its steamrolling globalizing course and to deconstruct the seamless façade that the combination of the imperialism and capitalism has traditionally striven to present.' Homi Bhabha (1990: 38-39) also submits that 'postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourse of 'minorities' within the geopolitical divisions of east and west, north and south ... They formulate their critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the rationalizations of modernity ... the encounters and negotiations of differential meaning and values within 'colonial' textuality, its governmental discourses and cultural practices, have enacted *avant la lettre*, many of the problematics of signification and judgement that have become current in contemporary theory – *aphoria*, ambivalence, indeterminacy, the question of discursive closure, the threat to agency, the status of intentionality, the challenge to totalizing concepts ...' Postcolonial

literature always presents a relationship of resentments between the colonizer and the colonized as represented by the English imperialists and the Africans whose cultures were dislodged by the colonizers. Hans Bertens (ibid: 193) gives insights on thematic concerns of postcolonial literature in English:

Postcolonial studies critically analyse the relationship between colonizer and colonized from the earliest days of exploration and colonization. Drawing on Foucault's notion of 'discourses', on Gramsci's hegemony, on deconstruction, and as the case may be, on Marxism, it focuses on the role of texts, literary and otherwise, in the colonial enterprise ... It is especially attentive to postcolonial attitudes – attitudes of resistance – on the part of the colonized and seeks to understand the nature of the encounter between colonizer and colonized. With regard to literature, it argues that 'English literature' and 'American literature' have in the postwar period been replaced by 'literatures in English', a term that captures the multicultural and multiethnic nature of current writing in English. It is especially, although by no means exclusively interested in postcolonial rewritings of English classics – Marina Warner's *Indigo*, or *Mapping the Waters* (1992), Coetzee's *Foe* (1987) – that contest the implicit ideology of the original, and in texts that in other ways critically analyze the colonial relationship. Given the fact that most Western Europe's nations – and, arguably the United State – have been involved in imperialist projects that culturally, and often physically, displaced 'native' populations, postcolonial studies cover a large period of Western history and a vast geographical area. More recently, it has paid close attention to how for new generations of writers in postcolonial nations the colonial horizon would seem to be disappearing from sight.

African literature examines how postcolonial Africa wriggles out of the negative effects of colonialism which unfortunately, are worsened by corruption and bad governance in post-colonial era. Hence, themes relating to nation-building within the context of globalization are captured in literary texts of the post-colonial era. For example, in Ola Rotimi's *Hopes of the Living Dead*, central themes are national solidarity, purposeful leadership and self-reliance. It is typical of postcolonial writings to convey themes of nation-building either covertly or overtly, as in *Hopes of the Living Dead*. Futuristic literary theories align with the view that modern practices which globalization represents are instrumental in nation-building. In condemning bad governance in post-colonial Africa, Postcolonial Theory contends for sustainable growth and development of post-colonial Africa. This is a Functionalism perspective of literature¹.

5.6 Queer Theory

Within the purview of Queer Theory, norms and anti-norms practices of sexuality are explained in perspectives that either converge or diverge. According to the theory, sexual categories and their features are not biologically stable. The theory elucidates sex and gender issues in terms of societal norms, and detaches itself from conventional standards regarding sex and sexuality. Hans Bertens (ibid: 202-203) gives elaborate report on the Queer Theory:

Queer theory's point of departure is that there is no 'natural' sexuality a status traditionally accorded to heterosexuality and that there is no stable relationship between biological sex (male or female, to mention the most frequent categories), gender, and sexual desire. Casting its net wider than gay or lesbian criticism, it has a strong interest in everything that contributes to the destabilization of accepted sexual categories, even categories such as 'gay' and 'lesbian'. Its topics therefore include forms of sexual self-expression such as cross-dressing that cut across existing gender lines, sexual fantasies that are never put into practice, but also phenomena such as hermaphroditism or the desire to become female (if you are male) that similarly call into the basis for what seem 'natural' categorizations. Queer theory, then, insists on the constructed nature of all classifications including in terms of (biological) sex, sexuality, and gender ... Queer theory questions traditional constructions of sexuality and sees non-heterosexual forms of sexuality as sites where hegemonic power can be undermined.

5.7 Posthumanism and Ecocriticism

Thematic concerns in the Posthumanism/Ecocentricism Theory are often nature-related. In the era of globalization, the offences committed by human beings do not only affect their fellow human beings, but also affects the ecosystem/natural habitat. Hans Bertens (ibid: 225) comments on the scope and concerns of Ecocentricism:

Ecocriticism examines representations of landscapes and of nature in its original state: the landscape of pastoral for instance, and wildness, which ... is often represented as a place with a special significance, a place of healing and redemption, or evil and danger where the individual's moral resolve is severely tested. But it may also examine representations of nature in government's reports, developers' plans, ecological studies, government's philosophical treatises, wildlife documentaries (with zoos most people's source of information about wild animals), and other texts and films in which nature plays a role. It may look at the uses of 'nature' in theme parks, at the way 'nature' is given presence inside and outside shopping malls, at roof gardens, at fashions – as they come and go – in the florist business, at the landscaping of golf courses, at the role of nature in suburbia. Ecocriticism analyses of these representations bring to light the various discourses regarding our natural environment that we have produced since we became consciously aware of it. And, of course, ecocritics pay

special attention to the hierarchies that operate in these discourses and that established value systems within them. The most obvious hierarchy privileges us at the expense of the natural world, but there are many others at work in our representations of nature.

Through literary writing, Ecocentricism educates society not only on the different dimensions of encroachment on nature, but also on the short-term and long-term implications of destroying the ecosystem.

6. Discussion and Conclusion

In construing literature as a global production in the era of globalization, the instrumentality of a global language such as English cannot be ignored. As a global language, English gave literary writers a medium of expression that puts an end to their age-long restrictions; their works were regionally limited for linguistic reasons. There are now more markets for published works and literature scholarship has risen tremendously due to the universality of the elements of literature deployed by literary artists. One of such elements is language. The broadness of the lexicon of the dominant language of literary expression, which is English, fosters not just the communication of literary theories to different categories of global audience, but also literary productions.

In literary writings, events, settings and phenomena have expressions in English. Formalism explains how choice of words conveys meanings not only in terms of theme, but also in terms of characterization and setting. In the era of globalization, most literary writers rely on English to convey messages in textual physical settings and the discourse participants therein. Bipin Bihari Dash (ibid: 11) is instructive in terms of intra-text domains/settings where English communicates central and sub-themes in most literary works as the plot unfolds to capture the daily lives of intra-text characters. Bipin Bihari Dash (ibid: 11) submits that ‘English has quite a big role in day-to-day life. It is used in banks, railway stations, bus stops, airways, educational sector, medical, private sector, etc....’ Literary writers rely on real life experiences to write successfully. Given the fact that globalization covers all aspects of life, it influences literary theories and literature; that is, literary theories and literature are immersed in real life phenomena. Thus, within the context of globalization, literature is indeed a global production. Laxmi Rawat Chauhan (ibid:171) states that ‘according to O’ Brien, Marx and Engels acknowledged the presence of a global literature that developed as a result of the ongoing revolutionization of bourgeois production when they write during one of the pivotal periods of European nationalism. They also noted how this literature had crossed national and cultural barriers. One of the first elites to be globally connected materially and artistically – was literary elite who had a grasp on exotic narrative confections produced beyond their own national and regional settings. Even prior to Marx and Engels or Goethe making explicit pronouncements about ‘world literature’ in the 19th century, there were, however, additional indications. Early cultural migrations can be detected in literary genres like the fabliau, autobiography, and Mennpean satire; literature was global before it was ever national.’

Globalization has transformed the outlook of modern cities as innovations evolve in all aspects of life including architecture. Literary writers rely on setting to reveal physical trends of the modern world. Immersed in criticism, literary theories present critical arguments on societal phenomena Hans Bertens (ibid) submits that ‘in the discipline of literary criticism, it was originally assumed that meaning resides with the author. Thus, the purpose of interpretation then was to discern the author’s intention which would unlock the textual meaning of the work. However, with time, critics began to focus more concertedly on the text itself, hence meaning came to be seen as residing with the reader. By subjecting a work of art to a particular theoretical construct, you can acquire a deeper understanding of the work and a better appreciation of its richness.’ In the categorization of literary texts, literary theories rely on audience, author and social structures. Saadatullah Safi and Saeedullah Rahmatzai (2020: 2796) posit that ‘the word ‘criticism’ derives from the Greek kritike. It is the art of interpretation, analysis, classification and ultimately the judgement of the literary works ...’ In addition, Saadatullah Safi and Saeedullah Rahmatzai (2020: 2797) assert that ‘modern literary criticism is written in a variety of genres, including the article, review, survey, essay, literary profile, and bibliographical explanation².’ Given the fact that literary theories are immersed in objective and logical criticisms, they are often construed as ‘critical theory’. In this regard, Saadatullah Safi and Saeedullah Rahmatzai (ibid: 2797) state that ‘the terms ‘literary theory’ and ‘critical theory’ refer essentially to the same fields of study and now undergoing a transformation into ‘cultural theory’. Within the discipline literary studies can be understood as the set of concepts and intellectual assumptions on which rests the work of explaining or interpreting literary texts. A theory is a body of rules or principles used to appraise works of literature while literary theory on its own tries to explain the assumptions and values upon which various forms of literary criticism rest. Literary theory refers to any principles derived from internal analysis of literary texts or from knowledge external to the text that can be applied in multiple interpretive situations ... a persistent belief in ‘reference’, the notion that words and images refer to an objective reality, has provided epistemological (that is, having to do with theories of knowledge) support for theories of literary representation throughout most of Western history.’ Based on the fundamental concerns of the literary theories examined in this study, their categorization is established in the literature. Literary theories amplify the view that literature is a representation of life; the thrusts of the theories are actual universal happenings. Conclusively, the influences of globalization on literary writings and literary theories are evident in literary writers’ use of the elements of literature. In this sense, literature is indeed a global work of art.

Notes

¹Development presupposes growth in critical aspects of nation-hood, as captured by Orisawayi's (2005: 13-14) development parameters:

1. Intellectual and mental expansion for the individual person in society;
2. A Stable polity with a strong sense of commitment to nationalism/nationhood among the people;
3. Economic development, progress and equitable distribution of national wealth;
4. Socio-political integration of the constituent units that make up the nation;
5. Scientific and technological progress and its application to the improvement of the quality of life of the people;
6. Efficient and functional educational output at all levels;
7. Widely recognized, accepted and practiced democratic structures and systems;
8. Highly enlightened citizenry with 80%-90% achieved level of functional literacy among the people and highly sharpened awareness of individual and collective fundamental rights, with freedom of speech and association;
9. Stable employment for all citizens in private and public sectors of the economy;
10. A Highly recognized and respectable network of understanding and positive relations among the constituent units and with other nations of the world;
11. A Highly developed network of communication and transport system; and
12. A High sense of motivation among the citizenry towards the achievement of all the parameters of development indices.

²Saadatullah Safi and Saeedullah Rahmatzai (ibid: 2796) report extensively on the subject:

Criticism's responsibility in the literary process and the fate of both book and author raises the question of its moral obligations. The profession imposes weighty moral obligations on the critic and presupposes fundamental honesty in his argumentation, as well as understanding and tact in his attitude to the writer. Distortions, capricious quotations, 'labeling' and unfounded deductions are incompatible with the very essence of literary criticism. Literary criticism deals with analyzing, classifying, expounding and evaluating a work of art in order to form one's opinion. A fundamental rule of modern literary criticism may be summed up as: the 'answers' you get from a text depend entirely upon the kind of 'questions' you put to it. This implies that the same text legitimately means different interpretation from that of a Psychoanalytic critic of the same text, each of which is critically valid (providing that there is textual evidence to support the interpretation in question).

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