Literature, Culture and Media
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Lecture – 05
Literature, Culture and Media

Dear participants, welcome to the 5th module of the first week. In the previous module, we have looked at the relationship between literature and culture through certain theories namely the reflection theory, influence theory and social control theory. In today's module, we will look at the interconnections which exist between literature, culture and media.

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We will review how literary genres and values embody ideological and cultural imperatives. We would also review what has been the influence of print media as well as the print capitalism on the emergence of new literary genres, how are we accommodating the postmodern cultural values within literary contexts and also what has been the influence of mass media and information age on literary production and output.

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Literature as well as fine arts are considered to be unsurpassed and paramount expressions of civilizations. Often they become the means of evaluating the internal power structures, internal value systems and worth of a particular society and culture. Gotshalk has remarked that literature and art contribute to and I quote an indispensable foundation of congruity of feeling or social solidarity between individuals and peoples**.**

At the same time, we find that whereas people agree to the value and intrinsic worth of literature, the significance and worth as well as the status of men-of-letters has also been questioned from time to time. Eastman remarks that efforts to sustain the superlative worth of literature is primarily a way to preserve the status of men-of-letters.

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In earlier times the ritualistic function of literature and its association with religion and some type of superior knowledge or occult had given practitioners of literature and extraordinary social prestige and political significance. This position has suffered once the arts and literature started to become more and more democratized after the print medium started.

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- Infringements by the Sciences have impacted their status in today's world
  - Earlier Sciences had a low status in knowledge hierarchy—known as the "the vulgar pursuit of useful knowledge"
- Need to examine the historical conditions and the social systems that maintain, perpetuate and also change the relative cultural value of arts
  - Instead of the canonical works, it is what is popular that is becoming increasingly dominant now
- Lundberg highlights the limitations of literary values when he remarks that "social relations are today managed on the basis of what poets, playwrights, journalists, preachers and radio commentators assume; on the basis of folklore, literature, and highly limited personal experience, to be principles of human nature and human relations"

In earlier times sciences were also not highly regarded amongst the masses. They had a relatively low status in knowledge hierarchy and they were known as the vulgar pursuit of useful knowledge. In comparison to that, literature was considered to be associated with a fine taste and therefore, people of learning, people of literature were always given a certain prestige.

At the same time, we find that the historical conditions and the social systems that maintain perpetuate and also introduce changes in the relative cultural value and significance of literature and art are also subject to change. They keep on changing depending on the requirements of the people and of the different times. For example, there was a time when in literature only the canonical works were considered to be of value.

But now we find that the work of art or literature which is more popular is considered to be more dominant. Lundberg has highlighted the limitations of literary values when he remarks that social relations are today managed on the basis of what poets, playwrights etc., even radio commentators assume to be human nature and human relations. But on what basis do they assume it?

They assume it on the basis of folklore literature so therefore there are certain limitations in equating literary values with human nature without putting it into a different context.

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Need For Cultural Criticism

- In an article, "The Need for Cultural Studies: Resisting Intellectuals and Oppositional Public Spheres," four pioneering cultural critics—Henry Giroux, David Shumway, Paul Smith, lames Sosnoski—have argued that "Cultural Studies should . . . abandon the goal of giving students access to that which represents a culture"
    - Critics argue that cultural criticism should evaluate works in reference to other works
    - Evaluation should emphasize economic contexts and broader socio-political discourses within which literary texts are created, distributed and consumed
- Need to counter the widely prevalent idea that culture constitutes a totality or wholeness
    - Should be seen as a set of interactive and shared cultures
    - Culture as alive, evolving and changing constantly

It is for similar reasons that cultural criticisms has started to question established texts and their supremacy. In an article titled The Need for Cultural Studies resisting intellectuals and oppositional public spheres. Four pioneering cultural critics have argued that cultural studies should abandon the goal of giving students access to that which represents a culture.

They argue that cultural criticism should evaluate literary works with reference to other works. They should have only a relative value and other art effects of culture should not be side-tracked by them. Evaluation should also emphasise the role and significance of economic contexts and other broader socio political frame works and discourses within which a particular literary text has been produced, created, disseminated, read, evaluated and consumed.

There is a need to consider and question the widely accepted notion that culture constitutes are totality or a single wholeness. In fact, culture is not a monolithic unchanging entity. It has to be seen as a practice of interactive and shared sets of values and developments. Culture is alive, it is evolving and changing continuously as we would see in our discussion on various cultural theorists.

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- Cultural criticism should focus on the present and be future oriented
- Critics should be "resisting intellectuals," and cultural studies ought to be "an emancipatory project" (Giroux 478-80)
- A lot of cultural critics see themselves in political, even oppositional terms
  - Challenge the literary canon; expose the exclusionary practice of canon formation
  - Expand and stretch the boundaries of what constitutes literary and what is worthy of serious academic enquiry
  - Offer political/cultural analysis of popular films, TV shows, pulp fiction
  - Challenge the institution of the university and the ivory tower of academia
  - Challenge the traditional definitions of culture as High Culture:
    - Something that is already formed, complete and canonized, that needs to be rigorously preserved, protected, and reinforced

So cultural criticism according to many critics should focus on the present and should be future oriented instead of focusing only on the books which have been published prior to our age. Critics should also be resisting individuals and cultural studies ought to be treated as an emancipatory project. And therefore a lot of cultural critics see themselves in political terms even oppositional terms often.

They challenge the literary canon exposing the exclusionary practices of canon formation. They also expand and imaginatively stretch the boundaries of what constitutes the literature and what is worthy of serious academic enquiry. And therefore they try to incorporate a discussion of popular films, pulp fiction, TV shows, even the games.

They challenge the institution of the university and the ivory tower of academia and challenge the traditional definitions of culture as high culture as something which has already formed, complete and canonized but at the same time is based on those practices which are to be condemned and relegated. Cultural critics have also questioned the academic segregation of disciplines.

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- Cultural critics also question the academic segregation of disciplines – "historical development of insulated disciplines" -- practiced within universities, as it reaffirms and reinforces the distinction between high and low culture
- The fragmented structure has kept the study of literature and arts separate from the study of history, films, TV, advertising, journalism, photography, folklore, current affairs, political Science etc.
- Thus, it should combine the work of historians, sociologists, anthropologists, linguists, and communication theorists to reevaluate the study of aesthetics

They suggest that the historical development of insulated disciplines which is practiced within universities only reinforces the distinction between high and low culture, a distinction based on a binary which has to be shunt now. The fragmented structure of the academics has kept study of literature and arts separate from the study of various pertinent and related disciplines.

Main amongst them being history, films and TV advertisements, journalism, photography etc. So it should combine the works of historians, sociologists, anthropologists, linguists and communication theories among others to re-evaluate the study of aesthetics in a correct perspective.

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Relationship Between Literature, Culture and Media

- Influence of cultural, social and philosophical forces on media forms and literature
    - Both McLuhan and Harold Innis argue for technological determinism -- that changes in media forms and its technology impact cultural values and literary production
    - Changes how the society and individual perceive the worldview
- Media before the Enlightenment and 18th Century
    - Classical literary genres—drama, poetry, lyric, Epic
    - Philosophical tracts, essays, pamphlets
    - Books were expensive; The Gutenberg Revolution changed how literature and knowledge was consumed

This discussion brings us to look at the relationship which exists between literature, culture and media. We have already looked at certain theoretical frameworks which try to explain the relationship between literature and culture. We will review how media also plays a significant role in the development of literature and in moulding our culture.

The influence of cultural, social and philosophical forms on media forms and literature is well documented. In fact, it is in the middle of the 20th century that critics like Harold Innis and McLuhan have argued in favour of technological determinism. They suggest that changes in media forms and the technology which has governed these media changes impact cultural values and therefore they also impact the literary production.

They also change that how the society functions as well as how the individuals perceive the world view. It also changes how the society looks at individuals and individuals develop and ultimately evaluate and perceive their world view. If you look at the media before the enlightenment and before the 18th century, we find that it was based on classical literary genres, drama, poetry, lyric, epic.

Only isolated philosophical tracts or certain pamphlets were perhaps written in the medium of prose. Books were considered to be expensive. This phenomena changed suddenly when the Gutenberg Revolution took place. The Gutenberg Revolution which symbolises the development of the print media also changed the way in which literature and knowledge was produced and consumed by the masses.

In fact, this single revolution of media this single print technology has been responsible for changing the shape of things to come in several centuries.

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- No new literary form had emerged prior to the 18th century
- The Emergence of the novel
- A purely print form; all other literary genres had their origin in oral culture, whereas the novel was a product of the print culture
- Certain cultural influences led to the rise and subsequent popularity and dominance of the genre of narrative fiction -- novel, short stories and prose in the eighteenth century
- A co-extensive account of the interaction in the philosophical, socio-political and economic domains necessitated the development of a new kind of literature

We can notice here that prior to the 18th century no new literary form had emerged for a very long time. The emergence of the novel is linked with the Gutenberg technology. It is purely a print form. All other literary genres had their origin in oral culture whereas the novel is a product of the print culture. Certain cultural influences led to the rise and subsequent popularity and dominance of the genre of narrative fiction which includes novels, short stories and prose and it started in the 18th century.

A co-extensive account of the interaction in the philosophical, socio-political and economic domains necessitated the development of a new kind of literature.

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- Emergence of modern capitalist society
- The rise of empiricism; Descartes, Bacon and others
- Enlightenment philosophies -- Scientific and technological inventions. Popularity of empirical/rationalist thought and the humanist discourse were a product of enlightenment philosophies
- Growth of industrialization and mercantile economy
- Subsequent breakdown of traditional communities
- Large scale migration from rural to urban centers -- divide between the countryside and the city becomes deeper
- Formation of localities segregated along class lines changed the demographic structure

18th century in Europe is also associated with the emergence of modern capitalist society. There was a rise of empiricism and the works of Descartes, Bacon and other philosophers

also became common amongst the masses. It was followed by the enlightenment philosophies. The popularity of empirical and rationalist thought and the humanist discourse were a product of enlightenment philosophies.

In turn we can say that the enlightenment philosophies were a product of the print media. This single media made it possible for knowledge and education to move out of the closed wall of the church in the elite families and move gradually to the masses changing their reception and making education not a prerogative but a birth right of the people.

It is also related with the growth of industrialisation and mercantile economy which also resulted in the breakdown of traditional communities. So we find that when the print medium started a democratisation of knowledge, it gave rise to empiricism, a rationalist argument amongst the people and gradually we find that the traditional hierarchy started to breakdown not only within the social circles, but also in the economic fabric of different societies.

In our subsequent discussions of the development of various media technologies, we would also take up this point in detail again. These factors resulted in large scale migration from rural to urban centres and the divide between the country side and the city became deeper. It also resulted in formation of localities which was segregated along the lines of class and professions and it changed the demographic structures within the urban areas.

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- The rise of the bourgeois class. The economic dominance of the bourgeoisie and the rise of the middle class were the effects of nascent capitalism (Watt 2001)
- The decline of the economic and cultural influence of the Gentry and the landed classes
- Development of Print culture and publishing industry in tandem with the mercantile economy
- Far reaching consequences because of democratization of knowledge
- Literacy rates increased; learning and knowledge became more accessible
- Emphasis on acquisition of practical knowledge:
  - bookkeeping, accounts, mathematics, Sciences over classical learning given the changes in economy

These changes coincided with the rise of the bourgeois class, the middle class. The economic dominance of the bourgeois and the rise of the middle class were the effect of the nascent

capitalism. The development of the print culture and publishing industry in tandem with the mercantile economy had far reaching consequences, as far as the democratisation of knowledge was concerned.

The rate of literacy increased making it popular among the middle classes and also amongst the women. Learning and knowledge became more accessible and more and more people were drawn towards it. At the same time, we find that instead of reading the classics, the emphasis shifted on acquisition of practical knowledge. So book keeping accounts mathematics sciences and similar type of disciplines gained popularity among the people. It also changed the way art and literature were produced.

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Prior to these days' art and literature were produced through a system of patronage. They were produced only for the royal court at the behest of the aristocracy and therefore the themes were also suitable for the court, romantic love, morality, ethics, spiritual growth, courtly traditions, Conflicts between kings and princess, conflicts between two or more rich families etc. and the daily experiences of the ordinary people, circumstances governing their lives were missing from literature.

In the 18th century we find that the novel emerged in response to the changes in the socio political fabric. These changes which have been brought about by the print technology. So it was a new literary form to champion the world view and the experiences of the newly formed middle classes of the people. It encapsulated the experiences of the middle classes and the changes that led to their cultural dominance later on.

The life and development of individual characters in a novel was situated in particular spatiotemporal domains and they also utilised the conventions of formal realism. So we find that novel picked up the threads of the common life in the 18th century and this development was related with the development of a particular media technology.

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So novels basically started as realist, autobiographical depictions often in the form of a Bildungsroman. They also impacted the market economy from literature which was being produced under the patronage of the rich and the king, we find that now literature started to be written for profit.

The new readership also grew, the middle class people, women also started to read literature and therefore literature needed new material, new subject matter. This resulted in the beginning of the publishing industry. The writers were paid according to the number of pages and therefore the writers became interested in writing longer novels. So the model of demand and supply was used for literary output.

The reciprocal relationship between writer and reader also developed along this time and we find that the traditions related with the mechanics of novel writing also started to develop. When we look at the development of the novel and its world, we look at various other questions it was grappling with during the 18th century and early 19th century.

Use of verisimilitude, ambivalence of reality and fictionality, the use of third person narrator or omniscience, illusion of reality and how to construct it through literary genres. Aspirational stories could not hide the urban underbelly for a very long time. The inequality of the society, the gaps between the rich and the poor, the struggles of the newly created urban poor, miners, factory workers etc., also attracted the literary writers and they were used as new themes by various literary writers.

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Literature, Modernity, Culture

- Realist form declines; fiction of modernist *avant-garde* writers—highly experimental; influence of Bergson's theory of objective clock time and internal subjective time; psychoanalytic theories about human identity; the split in identity; linearity rejected in favour of non-linearity
- Attempt to interrogate the internal contradictions of the novel form
- Decline of church, traditional family and community; meaning is no longer immanent or readily available
- The fiction of writers like Hemingway, Faulkner and Fitzgerald attempts to grasp the effects of modernity
- The two Wars and their impact on society and community, loss of communal sensibility; experience of fragmentation and alienation of the individual

We find that the relationship between literature and culture changes once again when we enter the 20th century. The realist form starts to decline and the fiction of the modernist avant-garde writers gain supremacy. So in the beginning of the 20th century we find that once again this particular literary job which was the product of a particular technological media development changes its space and tries to accommodate the challenges which contemporary society was facing.
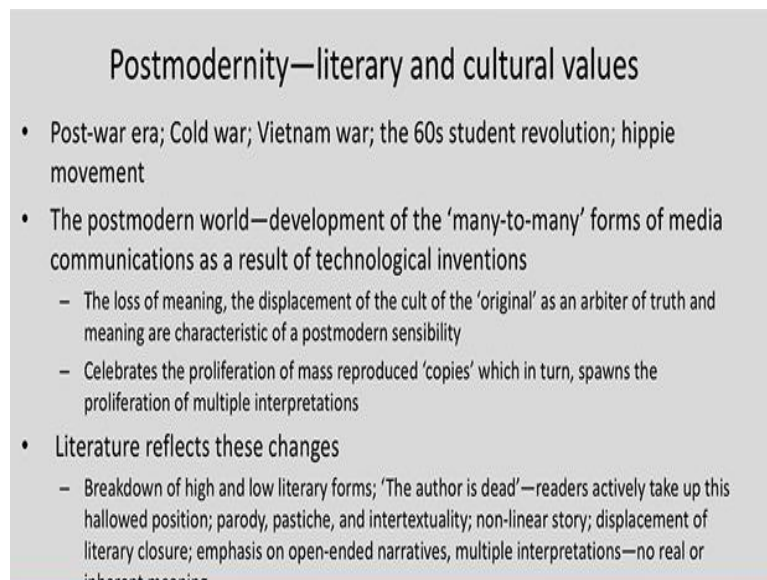
So it became highly experimental. It was influenced by Bergson's theory of objective clock time and internal subjective time or the ray. The psychoanalytical theories about human identity, the split in schizophrenic identities, rejection of linearity were certain other things which were coming up. There was an attempt to interrogate the internal contradictions of the novel form.

At the same time, we find that during the early part of the 20th century novel as an art form was also grappling with various other issues. There was a decline of the religious authority, a decline of the traditional family and meaning as such was no longer readily available in any

fixed form. Several literary writers started to grasp the effects of modernity on the human psyche and literature responded document to their impact on society and community.

It resulted in a loss of communal sensibility, experience of fragmentation and alienation of the individual.

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Gradually, we find that literature has been able to reflect all these changes from the post war era we move to the cold era, the Vietnam war, the turbulent decade of the 1960s and we shift to the postmodern world where development of the many to many forms of media communications were there as a result of technological inventions. There was a loss of meaning, the displacement of the cult of the original as an arbiter of truth and meaning became a characteristic of a postmodern sensibility.

The postmodern sensibility also celebrated the proliferation of mass produced copies which in turn spawn the proliferation of multiple interpretations. So literature has reflected all these changes moving gradually from the supremacy of the writer to this feeling that the author is dead and the readers are there to create their own needy. At the same time, we find that various other changes in the techniques of writing literary pieces was also changing.

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- All culture is mass produced
- Congealment of reciprocal relationship between readers and writers—deterministic market forces dictate literary output and production. Reception of the text: popularity becomes an indicator of its worth
- The demand-supply parameter leads to a major shift: demand for literature and its favourable and popular reception (in terms of number of copies sold) takes precedence over literary merit of literature
- Steady rise of the culture of 'bestsellers' even when these works are panned by the literary critics and academia as lacking any merit
  - Growing market demand for genre fiction(popular/bestselling books Change is reflected in the separate sections for 'genre fiction' and 'literary fiction' (works of significant literary merit) in bookstores
  - Democratization of literature as it moves out of the 'elite' ivory towers of literary canon

All culture now has become mass produced. The early 20th century debates between the high and low culture have gradually evaporated. So the congealment of the reciprocal relationship between readers and writers, the deterministic market force which dictated literary output and production are also in for certain changes. The demand and supply parameter had led to a major shift.

So demand for a literature and its favourable and popular reception takes precedence over literary merits of literature because now in the postmodern era, a publisher is more concerned with the number of copies that are actually sold than whether the book has any literary merit. So there was a steady rise of the culture of the bestsellers even when these works are penned by the literary critics and academia as lacking any true merit.

So there was a growing market demand for genre fiction now, popular and best-selling fiction. The democratization of literature has become now much more intensified. Earlier it had moved out of the elite ivory towers of literary cannon but now we find that there is a happy co-existence of different types of literary form and cultural artefacts.

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Impact of Publishing Industry

- The growth and expansion of the publishing industry in response to market forces
  - Aggressive competition amongst the players to dominate the market
  - Literary output and market driven by profitability
  - The conglomeration of publishing industry
  - The cult of the popular and the bestseller
  - The category of literary and genre fiction—the latter is seen as more profitable
  - Decision-making becomes subservient to sales and revenue
- The writers' output is determined by publishing standards which in turn cater to the popular needs of the readers

These aspects are reflected in the publishing industry and it changes the growth and expansion of the publishing industry can be seen as a response to the market forces. So there was an aggressive competition amongst the players to dominate the market. The conglomeration of the publishing industry has already started the cult of the popular and the best-seller acknowledge this fact.

So now we find that in the category of literary and genre fiction, it is the latter that is considered to be more profitable and now the decision making has also become subservient to sales and revenue. So people do not exactly worry about the literary merit they worry more about the profit margins. The output of the writer is determined by publishing standards which in turn cater to the popular needs of the readers.

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Information Technology, Media and Literature

- The rise of information technology age (with the rise of internet and mass media) has further revolutionized the domain of literature and publishing
  - The digitization of rare books, manuscripts and the wide availability of classics in the form of free digital books (pdf and e-books) have not only aided the fast and widespread dissemination of knowledge in an unprecedented manner;
  - it has also revolutionized the field of reading, writing and publishing
- The spread of internet and smart phone technology
  - Aided in bridging the gap between readers, writers and publishers
  - This diminished distance allows for the creation of quick and timely feedback and review mechanisms that play an important role in publishing decisions
  - Writers/publishers gain easy accessibility to the changing patterns in reading habits and the slightest changes in the demand pattern

A major change is also being brought about by the information technology. The opening up of new media channels and its impact on how literature is produced, consumed and marketed. So the rise of information technology age that is the rise of internet and mass media has revolutionized the domain of literature and publishing. We come across digitization of rare books and manuscripts making them easily available.

And now we find that the pdf and e-books are so easily available that they have aided the wide spread dissemination of knowledge in an unprecedented manner. It has also revolutionized the field of reading, writing and publishing. The spread of internet and smart phone technology particularly after 2004 has aided in bridging the gap between the readers, writers and publishers.

The diminished distance has allowed the creation of quick and timely feedback and review mechanisms that play an important role in publishing decisions. Writers and publishers are able to gain easy accessibility to the changing patterns in reading habits and the slightest changes in the demand pattern on the basis of the new media and information technology.

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Mass Media Forms and Literary Production

- Literature has to compete with other media -- Radio, TV, Films, Mass Media
  - How it changes and influences these mass-media forms
  - In turn, how these forms influence literature—cinema borrows from literary techniques, Borrows stories and narrative patterns
  - Literary adaptations—the fidelity debate is just one facet; adaptations take on a new life—the medium of adaptation changes their meaning; created anew
- The popularity of the blog culture and the rise of social media (Twitter, Instagram, and Facebook) and impact on literature
  - Rise of digital media and literature and new modalities of reading
  - Shorter attention spans; deluge of information everywhere
  - Greater interactivity

During our subsequent discussions on different forms of media, we would also look at how literature has to compete with other media namely the radio, the television, films and mass media. So we find that particularly in today's age in the age of the internet and mass media, these changes and influences have become more disenabled and immediate. They influence literature for example we can say that cinema has borrowed from literature very often not only in terms of stories and narrative patterns but also in terms of other techniques.

So the literary adaptations into a film or into a TV show or into any other mass media format begin basically with the fidelity debate. But the fidelity debate is just one aspect and adaptations take on a new life and the medium of adaptation changes the meaning also and every adaptation changes the older meaning and creates a fresh meaning for the new targeted audience.

Whereas in the beginning of the 20th century, we used to discuss the role and impact of media like radio, TV and films. We find that we now have to look at an altogether different perspective in the context of literary production. The popularity of the blog culture and the rise of social media in the form of Twitter, Instagram or Facebook have impacted literature. So the new modalities of reading are beginning.

People have started to have shorter attention span, the reading of pages after pages in a print medium is also changing and there is a deluge of information everywhere and at the same time there is a greater interactivity on the part of the reader. Earlier the readers used to be passive. They were given a book and they had to create their own world on the basis of whatever they read and decipher within a book.

But now we find that the stream of a laptop for example gives them immense opportunities and freedom to react to a particular piece of writing and become a participative writer in turn and the audience are able to participate not only in giving a particular shape to the way a particular story has to unfold but they are also interfering now in publishing decisions and choices.

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- Similarly, the publishers bank upon the feedback of their target audience to make publishing decisions and choices
  - For instance, E.L James' bestseller trilogy *Fifty Shades* grew out of the proliferation of online forums and communities of readers of fictional works
  - they comment on their favourite books and often take up the role of critics and budding writers by responding to the books by writing their versions of stories inspired by the original book
  - In the current times, these fandom communities on *Reddit* and *Tumblr* often influence the popular conversation around books and in fact, become responsible for fuelling and sustaining interest in books
  - Works of writers like Rowling, Suzanne Collins and Stephanie Meyers became cultural phenomena because of information age
  - Further adapted into movies franchises and then shrewd marketing decisions

For instance, E.L. James' best seller trilogy Fifty Shades grew out of the proliferation of online forums and communities of readers of fictional works. They comment on their favourite books and often take up the role of critics and budding writers by responding to the books by writing their own versions of the stories which have been inspired by the original book. So now in the current times, these fandom communities on Reddit and Tumblr often influence the popular conversations about books.

And sometimes are even responsible for fuelling and sustaining interest in books. We can give the examples of writers like J.K. Rowling, Suzanne Collins and Stephanie Meyers who became cultural phenomena because of information age and because of the immense impact of their fandom communities.

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- Multiple fan-fictions, blogs, and discussion threads dominated by dedicated fandoms sustain the interest in the printed book and lead to an increase in the reader base over time
- Similarly, the adaptation of books to movies is often based on calculated decisions to make profits by catering to an already existing consumer base
- Tie-in Sales -- these movie/screen adaptations often cause a surge in the sale of books
  - G.R.R Martin's *A Song of Ice and Fire* became a worldwide phenomenon after the release of HBO's adaptation of the book series into *Game of Thrones*
  - In this instance, the huge popularity of the TV show led to a phenomenal increase in the demand for the books. The books have since been translated into multiple languages

Books pone multiple fan fictions, blogs and discussion threads dominated by dedicated fandoms, sustain the interest in the printed book and lead to the increase in reader base over time. Similarly, the adaptation of books to movies is often based on calculated decisions to make profits by catering to an already existing consumer base. All of us are familiar with the phenomena of Tie-in sale.

These movies screen adaptations often caused a surge in the sale of books. But now we find that the dimensions have extended beyond our imagination. G.R.R. Martin's a song of ice and fire became a worldwide phenomenon after the release of HBO's adaptation of the book series into the famous serial Game of Thrones. In this instance the huge popularity of the TV show led to a phenomenal increase in the demand for the books and the books now have since been translated into multiple languages.

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- Another offshoot of the information age and the popularity of social media sites, blogs, and online communities is the change in the dynamics between the writers and the publishing houses
- The print culture subordinated the writers to the publishers in a market-driven economy, the information age has opened the floodgates for a subversion of the writer-publisher power hierarchy
  - Independent platforms such as blogs and community thread encourage readers to become writers; forgo the mediation of publishers
  - These platforms often allow writers to experiment and garner a huge following, and in turn, attract the attention of publishers who seek out opportunities to capitalize on any potential investment in a profit based economy
- The rise of poets like Christopher Poindexter, Rupi Kaur— because of social media. New way of creating a reader base

Another offshoot of the information age and the popularity of social media, sites, blogs and online communities is the change in the dynamics between the writers and the publishing houses. The print culture had subordinated the writer to the publishers in a market driven economy. But the information age has opened the flood gates for a subversion of the writer-publisher power hierarchy.

Independent platforms such as blogs and community thread encourage readers to become writers and they can forgo the mediation of publishers. These platforms often allow writers to experiment and garner a huge following and in turn attract the attention of publishers who seek out opportunities to capitalize on any potential investment in a profit based economy.

The rise of poets like Christopher Poindexter or Rupi Kaur has been possible only because of social media.

So social media is now emerging as a new way of creating a reader base and attracting the writers towards it. Hence we have seen in the context of the genre of English novel in the 18th century. In the same way we find that in the 21st century also new genres are emerging. The socio political forces combine with economic forces and media technology are creating a different type of readership and which is banking on the creation of new literary genres.

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So we find that literature, culture and media are forces which continually interact with each other. Literature affects human beings who are agents of change and therefore they create culture. So literature in a way not only reflects culture, it also is a cultural force and media is a product of culture and at the same time as we have seen in our discussion, it also shapes culture.

Isolation and compartmentalization of these three components is neither tenable nor conceivable and therefore we find that the interconnectivity of literature, culture and media is to be discussed further and we would continue this discussion further by looking at the cultural theorists in the next week. Thank you.