An Intrinsic and an Extrinsic Approach to Reading

Enclave

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Abstract

This essay analyzes *Enclave*, discusses the different outcomes of using an intrinsic or an extrinsic approach and argues that there is a lack of aesthetic objectives in the English syllabus in Swedish upper secondary school. Initially it introduces the novel *Enclave* and states what kind of syllabus Sweden utilizes and what the syllabus' goals are for the students. Secondly, it acknowledges the relationship between the two approaches recognizing a debate and the fact that an intrinsic approach has been ignored by schools and scholars in England. In this context it includes the relationship the English subject in Sweden has with literature. Furthermore, the essay provides thorough definitions of the intrinsic and extrinsic approaches which are used to analyze *Enclave*. Finally, it concludes that it is more difficult to relate the intrinsic approach to the syllabus because of its lack of aesthetic values in the content of communication, reception, production and interaction objectives. The results yielded were similar in that both required intensive reading but an aesthetic experience only occurred with the intrinsic approach done to *Enclave*.

Keywords: Intrinsic approaches, extrinsic approaches, Enclave, Ann Aguirre, aesthetic objectives in the syllabus
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1. Introduction

This essay is about the different interpretations we make as we read a text. As Robert Eaglestone puts it in *Doing English,* ”English is not only about reading and enjoying literature; it's also a question of *thinking how we read*” (24). Different results can be achieved through different ways of reading and those results may make us better readers and users of the English language. This essay is going to compare two different approaches whilst reading Ann Aguirre’s novel *Enclave* and discuss ways in which these two readings can be useful in a Swedish upper secondary classroom.

During my English studies at university I have always found literature fascinating and learning how one could inspire and teach adolescents about the English language through literature was very rewarding. Some courses introduced us to literary theory and we analysed novels for some of our projects. It opened up a whole new world to me and an awakening of reading literature again occurred with the help and inspiration from teachers and other students.

This fascination and inspiration led me to the topic of this essay which has to do with different analyses of literature. The thought of having different approaches to a book and discuss the outcome of them is appealing. However, there is a vast amount of different types of analyses that can be done. In *Doing English,* Eaglestone discusses some of them, such as ”Leavis' method” and how their ”key achievements were to foster a particular approach to the study of literature and to demonstrate their method in their works of criticism” (15). The ”Leavis method” had the goals of civilizing people through ”objective” analyzes, often through ”close reading” or as some called it ”practical criticism” (Eaglestone 15). However, in agreement with Eaglestone, ”no judgment could actually be neutral, unaffected by your own presuppositions”, no interpretation is objective (19). Furthermore, Eaglestone explains that the ones who practice the Leavis method, “read for the intrinsic artistic worth of a literary text” which he later disagrees on by writing, “who judges this worth? . . . the judgment of intrinsic worth depends on an external context” (20). This said, the Leavis method and the close reading/practical criticism method are interesting because of an intrinsic approach to literature and the Leavises’ profound perception of aesthetics, where the words in the text are more important than the context and where the text’s aesthetics is of importance as well.
It is important to note that the aesthetic aspects of an intrinsic approach may differ e.g. an intrinsic approach of Reader-Response Criticism values different things than the Leavis method. This is explained more thorough, in the chapter about an intrinsic approach, on page 12. An intrinsic approach will be one of the approaches to literary interpretation discussed in this essay.

Eaglestone also discusses another approach in literary theory, an approach with many new ways of interpreting texts: ”English now draws on subjects like history, politics, women's studies, sociology, gender studies, linguistics, philosophy and so on” (Eaglestone 21). Such approaches are extrinsic in that they deal with the values of the text through looking at the context in which it was written. An extrinsic approach will also be used and discussed in this essay.

Furthermore, Judith A. Langer discusses, in Envisioning Literature: Literary Understanding and Literature Instruction, an intrinsic and extrinsic approach to literature in a classroom context. She discusses her theories about “exploring horizons of possibilities” and “maintaining a point of reference”, where she sees the former as “an open-ended search, a reconnaissance mission where we are after something” (28) and the latter as “maintaining a point of reference . . . [when] reading primarily for ideas and information” (32). She gives an example of two lessons where the students first, “entered into a critical stance to gain literary meaning within a horizons-of possibilities orientation” and in the second the students, “assumed a point-of-reference stance, wherein their primary goal was to gain information” (Langer 47). It is clear that the first lesson had intrinsic approaches to reading when questions about taking a critical stance was asked. She asked the students to find out about things in the text and not outside of the text e.g. “what are you noticing about the form and the structure of the poem”? In the second lesson she asks the students to explore the context out from the text e.g. in the recommendations she writes that the students should “critically connect to a piece of literature” and “use your creativity to link concepts to real life” (Langer 43-7). One important aspect of discussing intrinsic and extrinsic approaches with Langer’s theories is that they may occur simultaneously in one lesson. Her goal was to clarify that the options of the both orientations can “enliven, extend and deepen students’ interactions with and understandings of literature” (47). Thus, it is important to ask ourselves what questions we construct as we develop assignments in teaching.
The purpose of this study is to analyze the youth book *Enclave* first from an intrinsic perspective and then an extrinsic perspective, and subsequently to discuss the different outcomes of the two analytical perspectives. Furthermore, the essay will discuss how to relate the outcomes to the English syllabus in Swedish upper secondary school. The essay will attempt to demonstrate that both an intrinsic and an extrinsic way of analyzing *Enclave* may be used to relate the book to the English syllabus in Swedish upper secondary school, and that both perspectives enhance students' reading skills. However, an intrinsic way of interpreting texts may be more difficult to relate to the syllabus because the lack of aesthetic objectives in the syllabus' goals for English 5, 6 and 7. Therefore the essay will argue that, since intrinsic ways of reading are an important aspect of literacy, an intrinsic approach and the aesthetic aspects that may succeed should be more included in the English syllabus at Swedish upper secondary school.

The questions that this essay attempts to answer are:

What would an intrinsic interpretation, with focus on ideas from New Criticism, of *Enclave* yield?
What would an extrinsic interpretation, with focus on ideas from Historical, Cultural and Social Criticism, of *Enclave* yield?
Is an intrinsic and aesthetic way of interpreting *Enclave* more difficult to relate to the English syllabus in Swedish upper secondary school?

The essay will start by giving a background which includes an introduction of the novel *Enclave*, information about the goals for the English syllabus in the Swedish upper secondary school, previous research about the humanities and critical thinking and thoughts on the complex elements of literary experience. Additionally, it will include how a debate has been portrayed in the history of English as a literature subject. This is followed by definitions and theories about intrinsic and extrinsic ways of interpreting texts which are used to analyze the novel. The analysis analyzes *Enclave* from an intrinsic and an extrinsic perspective and uses passages from the novel and connects them to the definitions and the theories about the intrinsic and the extrinsic ways of analyzing literature. Additionally, the analysis section will state subjective findings on what the respective interpretations yielded. Finally, there will be a concluding discussion about how the approaches and the yielded results could be related to the English syllabus in Swedish upper secondary school and some suggestions for further research and teaching.
1.2 Enclave

The novel is written by Ann Aguirre and it is the first in a dystopian trilogy. The reader gets to follow the female teenage character Deuce and her struggle trying to survive in an underground society of a post-apocalyptic world. She is trained to become a huntress, one of the occupations in her society, and within this group she meets Fade, a survivor from the tunnels. The story develops from Deuce and Fade's adventures through the tunnels and Deuce and Fade's complex relationship.

This book was chosen because of the current popularity among young readers of dystopian novels such as The Maze Runner, The Hunger Games and Divergent series. Critics argues that it is a book “for fans of The Hunger Games”. The Hunger Games is frequently used to good effect in Swedish schools today and therefore Enclave may be a success in class. However, one interesting aspect about the novel is that it has not been made in to a film. Thus people may make up their own image of the characters and the setting which may challenge the students’ imagination.

1.3 The English syllabus in Swedish upper secondary school

The essay will relate an extrinsic and an intrinsic interpretation of Enclave to the English syllabus in Swedish upper secondary school. Therefore, it is important to describe the goals and the content of the present syllabus.

There are different types of syllabuses. Some are very specific in that they focus in a detailed way on what should be learned and taught, while others are general in that they outline the general goals of a subject over a whole year or an entire segment of the educational system. Specific syllabuses in English would be for example grammatical syllabuses which focus on grammar, functional syllabuses which focus on functions in the language such as asking for the right direction, and situational syllabuses which focus on situations such as at the pub (Harmer 369). The Swedish school system utilizes a general syllabus that covers the entire upper secondary education in English and it is then up to the individual secondary school to break down the syllabus into specific segments in order to ensure that the various elements are covered.
English in Swedish upper secondary school consists of three courses; 5, 6 and 7. English 5 is mandatory in all of the programs in upper secondary school and 6 is mandatory in some of the programs. However, English 7 is an elective subject and only chosen by students who want to deepen their knowledge of English.

Some of the aims the Swedish National Agency of Education (SNAE) has written in the syllabus for English are that the students should use English for different purposes and develop all-round communicative skills. These skills cover reception, production and interaction. Focus is placed on students' ability to express themselves in a complex correct way and also in a variety of ways. In addition, the students should also develop different strategies to overcome obstacles/problems when using the language. Furthermore, there is a section on culture stating that the student should develop an understanding and curiosity for other cultures and societies where English is used. Finally, there is a paragraph about content, in the syllabus, that says the students should meet different kinds of English that may relate to their own experiences (SNAE 1).

The Syllabus also lists what the students should be able to develop:

1). Understanding of spoken and written English, and also the ability to interpret content.
2). The ability to express oneself and communicate in English in speech and writing
3). The ability to use different language strategies in different contexts.
4). The ability to adapt language to different purposes, recipients and situations.
5). The ability to discuss and reflect on living conditions, social issues and cultural features in different contexts and parts of the world where English is used. (SNAE 2)

Thus, it is emphasized that the Swedish upper secondary syllabus for English is communicative. Bo Lundahl states, in Engelsk språkidaktik, that the syllabuses for Swedish upper secondary courses in English “report . . . what students and teachers should communicate about” (110). This communicative content should be used as a tool to reach language-based goals (Lundahl 110)
Since this paper investigates possible ways of reading literature extrinsically and intrinsically, I will discuss if the English syllabus in Sweden does not acknowledge the aesthetic aspects of reading because of the transition from a skill-based syllabus to a communicative syllabus. It may be perceived as if they forgot to implement, or did not think of implementing, the aesthetic aspects of reading.

1.4 Critical thinking and the beauty of literature

There has not been much research about the aesthetic values of English and the English syllabus in Swedish upper secondary school. However, Emily Isaacson’s article, “Step-Dame Study's Purpose: Early Modern Literature and Critical Thinking”, investigates how one can foster critical thinking in the humanities, which includes subjects such as literature and English. Initially she recognizes the fact that the defenders of the humanities often position themselves away from each other and defend the humanities for their intrinsic worth or for the concrete skills they teach (71). It is interesting that Isaacson mentions the intrinsic worth of the humanities and that the defenders of the intrinsic worth argues that “the pragmatic conversation as sullying the aesthetics of our disciplines” and that the defenders of the concrete skills argues that, “the lack of discussion of anything other than marketable skills as pie-in-the-sky Idealism” (71). This paired with Eaglestone’s statement on that the Leavises’, “read for the intrinsic artistic worth of a literary text” (23) makes one reflect on if there were adversaries when English started to emerge as a subject?

Furthermore, Isaacson argues that it is, “possible to make both arguments” (71) but she focuses on the critical thinking aspect of the humanities throughout the remaining parts of her article. However, she still mentions that she hopes to “convey . . . [her] own love of literary studies, with the focus on the beauty of the art and the intellectual stimulation of literary criticism” (72). Isaacson’s article touches on relevant matter connected to this essay because, in her course syllabus and her assignments, she incorporates intrinsic and extrinsic approaches to interpreting literature. For example, in her course objectives she states that the students should be able to “employ effective reading and writing practices within the discipline of English, by engaging in close reading of a literary text -the basic information of literary studies- both on its own and in context of scholarship of the field” (81). Thus, she emphasizes
close reading of a text both in its context and on its own which relates to an extrinsic and intrinsic approach to interpreting texts and literature. Ultimately, Isaacson concludes:

We can acknowledge beauty within our discipline and we can take pleasure in the simple act of reading and interpreting. Once students know how to read a text, they’re better able to enjoy it for its own sake, and they’re better equipped to recognize the value of the humanities in and of themselves (87).

Her statement, “once students know how to read text, they’re better able to enjoy it for its own sake” relates very well to Eaglestone’s statement, ”English is not only about reading and enjoying literature; it’s also a question of thinking how we read” (24). Thus, it is important to teach our students that how we read a text is crucial to our understanding of the text.

Furthermore, Louise Rosenblatt argues, in a chapter of her book Literature as Exploration, that there has been, and may still be, two positions in the study of literature: the defenders of “the social approach” and the defenders of the “aesthetic or literary values” (22). Rosenblatt concludes that “no contradiction should exist between these two” and that “a philosophy of teaching based on balanced recognition of the many complex elements that make up the literary experience can foster the development of more fruitful understanding and appreciation of literature” (22-23). She further emphasizes the co-existence of social and aesthetic elements in reading by stating that “it can yield the kind of fulfillment that we call aesthetic-it can be enjoyed in itself-and at the same time have a social origin and social effects” (23).

The purpose of including the points made by Isaacson and Rosenblatt is to acknowledge that there are sometimes oppositions and teachers must be able to argue for a balanced approach to reading texts. Furthermore, they recognize benefits of the different approaches such as critical thinking, the fulfillment of pursuing aesthetic elements and intellectual stimulation when doing literary criticism. Thus, just as Isaacson and Rosenblatt claim, a balanced approach in teaching students how to read should be taken into consideration when teaching literature.
1.5 A brief history of English as a subject in Britain and Sweden.

It is necessary to provide a background of English as a subject to understand where the intrinsic and extrinsic approaches originate. The background will elucidate the history of the English syllabus in Swedish upper secondary school. Furthermore, it will deepen the knowledge of the different views on literature had from the end of the 19th century to the 21st century in Britain. This is important because it will enhance the understanding of the study of English literature in a Swedish context as well.

Beginning with the English syllabus, in the Swedish upper secondary school, the essay has established that it uses communicative content as a tool to reach language-based goals (Lundahl 110). However, this has not always been the case. In the 60s and the 70s, English in Sweden was portrayed as skill-based subject with a behavioristic approach. Through conditioning and grammar-exercises the students should learn the language (Lundahl 17). Thus, the literature aspect of the subject may have been ignored.

Looking at the history of English in Britain, in the 19th century, one can conclude that it has been a struggle to validate the subject, as Eaglestone suggests it was only “an imitation of the classics” (the study of Greek and Roman plays) at that time (10). At the end of the 19th century a debate emerges between two positions. Eaglestone describes the debate between John Churton Collins, who thought that studying literature was a “moral and aesthetic education” (12) and Henry Nettleship, who thought “the study of literature was of little worth . . . only the historical study. . .of the English language was rigorous enough” (12). Nettleship’s arguments dominated in the end of the 19th century but a group of lecturers, including E.M.W. Tillyard and I.A. Richards, continued to argue for an intrinsic approach to literature and finally the New bolt report was published 1921, shifting the focus towards a more moral and aesthetic education (Eaglestone 13-14).

According to Eaglestone the development of English and how we see an intrinsic approach to literature, “New English”, was highly influenced by F.R Leavis (14). He maintained that during a time of technology and industry the only way of reminding us of human values was through “literature, the rigorous study of literature” (Eaglestone 14). The Leavis method was highly influential in its emphasis on the civilizing aspect of the subject and in its claim that English literature should be studied objectively. At the same time one should show sensibility
and an “individual” response. However, only the Leavis’ way of thinking was highly influential and it was unlikely that a reader could give his or her true feelings about a work (Eaglestone 15). The most interesting features of the Leavis method, for this essay, are the way of studying literature known as practical criticism and the idea that a literary text should be viewed as free from history and time. Here one should focus on the “words on the page and disregard the work's context” and here “the value is in the text and to do with the artistry of the text” (Eaglestone 15-16). This is a very intrinsic approach that takes into account aesthetic aspects of the text, and this approach remains an important aspect of English literacy teaching and learning.

In the last three decades the view of English has changed from a homogeneous view to a more heterogeneous one and as Eaglestone puts it, “the founders of English wanted people to be similar, now we appreciate and celebrate difference” (17-18). Now the subject of English considers many new ways of interpreting texts which may go under the catch all-term: literary theory. There is no right way of doing English anymore, there are only many ways of interpreting texts based on “subjects like history, politics, women's studies, sociology, gender studies, linguistics, philosophy and so on” (Eaglestone 21). Finally, Eaglestone sums up that “English [today] involves reading works of literature, learning to interpret them in different ways and understanding how different approaches work” (25). Some of these new ways of interpreting texts demand an extrinsic approach, where the context is important and what presuppositions we bring in to a text matters.
2. Intrinsic and extrinsic definitions and theories

This section is going to explain the intrinsic and the extrinsic approaches further. When defining these approaches one gets a good idea what to look for in a text. Furthermore, this section is going to state and explain some of the different criticisms that utilizes an intrinsic and an extrinsic approach. Finally, the essay utilizes ideas from different criticisms as a framework that analyses Enclave from an intrinsic or an extrinsic perspective, respectively.

2.1 Intrinsic approach

Eaglestone describes an intrinsic approach and compares it to how one examines a painting. One studies the painting in its pure form and observe how it is composed with the color and the structure of the painting and thus one look at it from an intrinsic perspective (Eaglestone 39). The same mindset is applied to a text, you study the form of the text, how it is structured and how the language is used. Eaglestone elaborates that the intrinsic approach is a “matter of looking at the words on the page with great rigour” (41). Furthermore, intrinsic attitudes consider things such as “choice of metaphors, the use of symbols, structure, style, contrasts, images and the development of the plot, to work out what a text means” (41). Additionally, theorists such as Wellek and Warren claim that a scholar should be able to recognize “clichés, stereotyped metaphors, [and] similarities induced by a common theme” (258), otherwise they might produce “errors” to a text. In agreement with Eaglestone, Wellek and Warren, I will look for metaphors, symbols, structure, style, contrasts, images and the development of the plot induced by a common theme when analyzing Enclave intrinsically.

How to begin studying English literature by Nicholas Marsh touches on issues related to intrinsic approaches. Marsh explains some of Eaglestone's considerations about the intrinsic approaches such as structures and imagery. In addition, Marsh explains what a theme is: “simply this: a subject which interests the writer, and which is discussed in the text or portrayed in it in some way” (1). Marsh also describes the importance of characters, in a novel or a play, related to the theme: “characters are the people who live and experience the themes, and so finding a major theme which is important in your character's life will help you relate the person you are studying to the big issues of the world in which they exist” (25). Furthermore, Marsh discusses the structure of novels and plays and how “they share basic
structural patterns” (41). He explains that they consist of an exposition, a complication and a resolution. Where the exposition introduces the characters and the situation, the complication stands for some kind of crisis that needs to be solved and the resolution solves this crisis in some way (42-43). Finally, Marsh discusses structure and imagery where he states that “the style of the text creates meaning” and “the style of the text is the way it is written, the language it uses” (64). He discusses the importance of imagery and how he sees “imagery as an idea added into the world of the text” (68). The example he gives “my love is like a red, red rose” is an example where the rose functions as an image that symbolizes the readers experience with a rose. Marsh's approach to finding themes and analyzing characters is divided into 3 steps: “think about the text, analyze the text and relate the part you have studied to the text as a whole” (4). This essay will use his three step approach, to analyze *Enclave*, in both analyses.

There is a vast amount of different schools of criticism. This essay will discuss New Criticism related to Reader-Response Criticism to provide ideas for an intrinsic analysis and also to acknowledge similarities and differences between intrinsic approaches.

Similar to the Leavis Method, New Criticism values when a work stands on its own. In *Texts and contexts*, Steven Lynn states that, “new critics are not allergic to talking about the responses of readers” but that “the work itself ultimately must stand on its own” (2). Marsh's suggestions of how to start doing literature and New Criticism share some ideas of what to look for in a text. First of all, Lynn suggest that when doing new criticism one should “begin by reading closely” and one should “look for oppositions, tensions, [and] ambiguity” (2). The value of the “artistic unity” in New Criticism is of importance, according to Lynn, one should look for “figures of speech, points of view, diction, imagery, recurrent ideas, or events” (2).

However, New Criticism seems very elitist in that there is only one way of interpreting texts. New critics try to find a “solution” and if there is a solution it is a “great work”. Lynn describes that “the new critic, finally, shows how the various elements of a great work unify it” (2). This essay acknowledges this and thus only takes ideas from new criticism to apply in the analysis of *Enclave*. It might not be a “great work” but an intrinsic way of interpreting the text may be executed.
Finally, Lynn gives 3 steps on what to think about when doing New Criticism:

1. What complexities (or tensions, ironies, paradoxes, oppositions, ambiguities) can you find in the work? 
2. What ideas unify the work, resolving these ambiguities? 
3. What details or images support this resolution? (30)

The essay will emphasize some of New Criticism’s ideas in the analysis, especially looking for ambiguities and tensions. The analysis will be done by going through the structure and “reading closely” to look for oppositions, tensions and ambiguity and see if they are solved. It will also look for figures of speech, imagery, metaphors. Finally, it will not try to involve any secondary sources as the focus should be on the work and how it stands on its own.

Regarding the aesthetics of literature, it may be portrayed in several ways. For the new critics and the Leavises, “the value is in the text and to do with the artistry of the text” (Eaglestone 15-16). However, Rosenblatt argues that an aesthetic stance is the “attention on the private, as well as the public, aspects of meaning” (292). She explains that if the focus is on resolving the text this would result in a “neglect of the personal aesthetic experience” (294). Here the aesthetic is something personal because everyone might not share the same values as a new critic does. It is important to show that both refers to an aesthetic experience because the essay argues that the aesthetic aspects of an intrinsic interpretation may be more difficult to relate to the English syllabus in Swedish upper secondary school.

According to Isaacson one benefit of literary criticism is the “focus . . . on the intellectual stimulation” (72). Which may relate to the intrinsic approach and the stimulation of finding metaphors when close reading a text. In New Criticism and its intrinsic approach one reads with the mindset to solve the ambiguities in the text. Thus, as Harmer explains intensive reading, “it is designed to enable students to develop receptive skills such as . . . reading for specific information . . . or reading for inference (what is “behind” the words) (283). This is different from Reader-Response Criticism and extensive reading where they “[read] for pleasure and general language improvement” (Harmer 283).
2.2 Extrinsic approach

Eaglestone described an intrinsic approach to how one examines the composition of a painting. With an extrinsic approach, Eaglestone describes it as “looking through a window to another world” (40). He explains that this might ask questions “about the historical significance” and “who the people are” in the painting (40). When explaining an extrinsic approach, he states that “the literary text is part of the world and rooted in its context” (43). The extrinsic approach could look at things such as “the history behind a book, psychology, gender issues, the authors intentions, social issues and much more” (Eaglestone 43-44). When analyzing *Enclave*, it is important to look beyond the text and how these other factors may have an influence on the text.

The essay will include ideas from two critical perspectives, a historical and cultural one, in its extrinsic approach to *Enclave*. According to Lynn “historical criticism considers how military, social, economic, scientific, intellectual and (potentially) every other kind of history might help us understand the author and the work” (109). Furthermore, Lynn states that “by reconstructing the past, understanding the historical context of a work, we're able to see more clearly through the lens of the author's time” (11). To understand history, we have to understand culture. In agreement with Lynn this essay recognizes that we need to understand “the ordinary, the everyday, the apparently trivial” to understand cultures (111). This essay will follow the key points in Lynn's recommendations on historical and cultural criticism. He suggests a three step sequence to follow:

1. Determine the historical setting of the work. Investigate the authors biography.
2. Consider how the historical or biographical background helps us to understand the work. Or consider how the work contradicts or stands apart from the usual historical or biographical background.
3. Consider what other texts of the same time might be related to the text. Identify the ideology that is shaping this system of texts. (122,124)

The essay will try to identify social and cultural issues in *Enclave* and then relate them to the history of when *Enclave* was written. Furthermore, Isaacson’s article describes “the role the humanities play in the teaching of those core skills of critical thinking” (71). She makes
relevant points on why an extrinsic approach to close reading should relate to the context of the text. Thus honing the critical skills that she wants to foster takes place when analyzing a text from an extrinsic perspective. Finally, Rosenblatt states that reading “can be enjoyed in itself-and at the same time have a social origin and social effects”. Thus, when one thinks critically about the social, the cultural and the historical conditions, one emphasizes the social origin of the text. Additionally, when thinking critically about those conditions the reading focus is intensive to the extent that one searches for “specific information”.

Lundahl states why it is important to read literature, “literature makes it possible. . . to understand historical, economic and social conditions” (404). Thus, Lundahl’s statement relates to Eaglestone’s explanation of an extrinsic approach as “looking through a window to another world” (40).
3. An intrinsic approach and *Enclave*

When analysing *Enclave*, from an intrinsic perspective, one is interested in what is going on inside the text. Therefore, the essay will begin with discussing the theme, the structure and the style of the novel. Two major themes characterized the text: love and survival. The theme of survival is the most evident one because it permeates all aspects of the novel.

*Enclave* follows a basic structure with an “exposition, complication and resolution” (Marsh 42). In the beginning the characters and the setting are introduced. Aguirre introduces the reader to the protagonist Deuce, who was “born during the second holocaust” (3). The complication in the novel is that people have to survive the zombie-like creatures called “Freaks” and that the leadership of Deuce’s society is corrupted. Eventually, Deuce and Fade are exiled from their society and must survive on their own. The resolution is the fact that Deuce and Fade survive a number of hardships and reach the outpost that gives them safety.

Marsh explains that when describing style “words have size, sound and character” (66) and to figure out what kind of style the text has one needs to look at the connotations of the words. In general, the style of the novel is dark and cold because of its dystopian setting. For example, the tunnels are described as “wide and laid with metal bars . . . remnants of what might’ve been transportation . . . lay on their side like dead beasts” (1). Both the words metal and dead have dark and cold connotations to them and the dark atmosphere continues to be part of the story throughout the whole text.

However, although *Enclave* is a very dark novel and full of action, the theme of love is portrayed very well if you read closer and as Eaglestone puts it, ”study the text with great rigour” (41). In the novel, Love is a very ambiguous concept and as Marsh explains, “love may stand for a mixture of feelings including admiration, lust, or even fear or hatred” (3). These ambiguities are relevant not only because they are present in the novel, but looking for oppositions, tensions and ambiguities is a good start when doing New Criticism (Lynn 2).

“The first time I saw Fade, he frightened me”, Deuce reflects (14). The dark style of the novel continues when Deuce describes Fade’s eyes as “a bottomless pit” (14). The simile “like a bottomless pit” in the passage has a dark tone and indicates that Deuce is frightened by the unknown. However, Deuce also admires Fade, “without meaning to, I found myself watching the lean muscular lines of his back and the way his hair fell against the nape of his
neck” (22). Phrases such as “without meaning to”, as in (perhaps) irresistible, and the description of “lean muscular lines” and “the way his hair fell” demonstrates admiration. These two quotes demonstrate that love is ambiguous with the tension between fear and lust, Deuce is afraid of Fade and at the same time she is attracted to him.

The tension between fear and lust recurs in the novel and Marsh suggests that one should “relate the part you have studied to the text as a whole” (4). Thus, Deuce’s admiration continues when she studies Fade in his sleep, “at first I tried to avoid the temptation to study him . . . he had graceful black brows, darker in contrast to his pale skin . . . I didn't like how I felt, strange and prickly” (49-50). On the other hand, the day after she thinks, “why did Silk have to put me with a crazy partner” (61). This demonstrates Deuce’s ambivalence towards Fade and the tension between lust and fear.

This is also portrayed when Deuce and Fade kiss. The first time, “shock held . . . [her] immobile, shock and something else” (109). Shock and immobilization are words with connotations of fear, thus, this passage functions as the fearful aspect of love that causes the tension. At a later stage they kiss again and Deuce describes it like she “melted into him . . . and tasted the essence of him” (172). This passage functions as the lust part of love. It is contrasted by the metaphorical description of the kiss, “He was the heat of fire and the sweetness of the moon I’d only just met” (172). “Heat of fire” is a typical metaphor for passion and the moon is a frequently used symbol for virginity, so it may tell the reader that it was a passionate and innocent kiss.

The ambiguity of love is not only about lust and fear in Enclave, it is also about trust and jealousy. Deuce’s jealousy of Fade’s friend Banner is shown when they talk about a salve that is used to heal wounds. Fade suggests that they should meet but Deuce thought that “the warmth in his tone said he liked Banner, unlike the rest of us . . . I should meet the girl, if only to find out what was so great about her” (56). Deuce thought Fade liked Banner more because he spoke well of her and thus Deuce was jealous. The trust part of love is shown when Fade said he would protect her, “I have your back. I didn’t mean only when it’s easy” (76). Fade and Deuce had built a mutual trust during their missions. However, their trust is challenged when Fade goes through a crisis when his friend Banner is murdered. Fade thought Deuce had something to do with it and Deuce felt, “it hurt that he didn’t trust . . . [her] anymore, more than . . . [she had] expect, especially after all we’d gone through together” (96).
Marsh suggests that one should look for a crisis in a text to determine the theme and this is an example of a crisis in the novel where the ambiguity of love is emphasized (3).

Additionally, Aguirre introduces a third character, Stalker, that makes the crisis more complex. At first Stalker is seen as the enemy but due to his survival skills he joins Deuce and Fade’s group. Stalker’s character may function as a test to Deuce’s perception of love. Deuce admires Stalker’s “ruthless skill with those blades that seemed an extension of his hands” (198). Deuce then notice that Fade is jealous of her and Stalker, “often I felt Fade's eyes on me as I sat with Stalker, but I didn't look up” (221). Fade even confronts Deuce asking, “are we still partners”? Deuce answers, “I don’t trust anyone like I do you” (220-221). Although, Deuce claims she trusts Fade it is not the “response he wanted” (221). To sum up the crisis, Fade feels betrayed because Deuce admires Stalker and the tension between trust and jealousy is evidently shown here. However, the trust Deuce speaks about is not enough. Fade would have wanted an answer that proved they still were partners.

According to Lynn “it’s especially important from a New Critical perspective how the text ends” and in the end “tensions somehow must be resolved” (4). In Enclave the overriding theme of survival is resolved when they find refuge in the end. However, Enclave is the first book in a trilogy and thus only counts as an excerpt of the whole Razorland Trilogy. Therefore, the ambiguity of love and its tensions are not finally resolved in this novel. Nonetheless there are clues if Deuce finally ends up with loving Fade in the other books. The novel contrasts dark and light when Deuce finds a book with a story about the day boy and the night girl. Fade reads the ending to her and whilst she heard the ending she thought, “it felt like the right ending, the day boy marrying the night girl” (253). Deuce is the night girl but who is the day boy? Fade is portrayed as dark, Deuce is portrayed as dark and Stalker is portrayed as light. Aguirre contrasts Fade’s eyes as “the blackest eyes, like a bottomless pit” (14) and Stalker’s eyes as “pale . . . like the sun on the snow” (227). As a result of this Stalker might be portrayed as the day boy. However, Fade’s name is given to him when he joins Deuce’s society. Fade tells Deuce about his naming ceremony and how he got his name from a bleached note which said “C l rs w l n t fade” (135). He clarifies that he thinks it says “colors will not fade” and as a result of this and the fact that he is born above ground, like Stalker, this might be a clue to him being the day boy.
Furthermore, both the positive sides of the tensions such as lust and trust are shown together when Deuce observes Fade:

For the first time, I looked at him and I didn't see reflexes or muscles or fighting potential. I saw only a boy who had followed me from the tunnels, who had been a friend no matter obstacles we faced. Even while the wolves had been hunting him, he thought of saving me. My heart shifted a little in my chest; it seemed to swell and beat against my bones until I couldn't hear. (170)

Fade is the only character portrayed with these positive tensions combined. Stalker is only admired by Deuce and thus this paragraph is a clue that she might end up loving Fade instead of Stalker. It is concluded that love is portrayed as ambiguous in *Enclave*, in that a large number of paragraphs, where love is described, are characterized by tension. The tensions are contrasted through the dark and light imagery of the book and they are not resolved in the end of the book but might be in the other two.

Working with *Enclave* from an intrinsic perspective was very rewarding, one pays attention to detail and can look for the aesthetics such as metaphors and figures of speech. Although this analysis was very influenced from New Criticism, trying to find ambiguities and tension, one got a new understanding for the text when trying to figure out these ambiguities and tensions. Most of the analysis yielded results about the ambiguousness of love and the complexity of love. Trying to find metaphors, symbols and similes enhanced the close reading skills. It felt more like intensive reading and as Harmer says “reading for specific information . . . or reading for inference (what is “behind” the words)” (283). Finally, in agreement with Isaacson statement on literary criticism, this approach led subjectively to an “intellectual stimulation” (72) of the mind.
4. An extrinsic approach and *Enclave*

When analyzing *Enclave* from an extrinsic approach one is interested in the “text . . . [as] part of the world and rooted in its context” (Eaglestone 43). Therefore, this essay will keep in mind the historical and the cultural context as part of the text. In accordance with Lynn’s suggestions on how historical critics will determine “the historical setting of the work . . . [and] how the historical . . . background helps us to understand the work” (122). Furthermore, it will “consider what other texts of the same time might be related to the text” (Lynn 124).

The analysis begins with discussing the social issues in *Enclave* and then investigates the historical setting of when the work was written.

This section will deal with the dystopian and cultural aspects of *Enclave*. *Enclave*’s dystopian elements appear already in the first sentence of the text: “I was born during the second holocaust” (3). It implies that the world was not an appealing place to live in. Furthermore, the structure of Deuce’s society is portrayed as a caste system where the occupations seem to be organized as a hierarchal ladder. Brats are inferior to breeders and builders, the breeders and the builders are inferior to the hunters and the hunters are inferior to the elders. An example of this is when Deuce eats breakfast for the first time as a huntress: “I’d never eaten breakfast first; only Hunters did that” (18). This indicates that the other occupations have to eat after the hunters. It seems like the elders are at the top of the hierarchy because everyone has to report back to them if they find any artifacts from before the holocaust. When Fade, Stone and Thimble finds a note and discuss if they should take it to the Wordkeeper they “might get in trouble and trouble led to exile” (10).

Deuce’s society seems to be a dictatorship where the leader Whitewall cannot be removed. The elders rule the enclave by fear and strict rules and sometimes they exile people to remind the population who is in power. When Deuce is exiled from the enclave she sacrifices herself to save a friend from being wrongfully accused of hoarding (taking artifacts). Deuce explains: “every so often, they picked a citizen at random. They put artifacts in his private space and then they accused him of hoarding” (113). Another society portrayed in *Enclave* is the gangs’ society. The gangs are portrayed as savages such as when Stalker gives order to his people, “he spoke loud enough for his wolves” to address what they should do with the prisoner Deuce (153). Furthermore, Fade tells Deuce: “you know all the rules you believed in? They exist to keep you safe, and the elders only wants what's best for everyone . . . the gangs have
This passage suggests that the elders in the enclave only did what they had to do in order to survive. However, at the topside it was much worse because they had no rules at all and they lived like savages. These two societies are the dystopian settlements in the novel. They are polar opposites and are contrasted by the dictatorship in Deuce society and the anarchy of the topside gangs.

The last society introduced in the book is Salvation which is surrounded by big wooden walls to protect the town from dangers. Little is known about this town because Aguirre only dedicates the last chapter to it. However, it seems like a nice and ordinary town with shops and buildings: “The place was wondrous. The buildings were all new . . . people walked the streets openly and none seemed to be armed” (253). The culture here seems very western influenced and the people were old here. Deuce and Fade comes from a place where the “oldest had seen twenty-five years” (3). Perhaps in the sequel the different cultures might be portrayed as a problem. The last passage of the book hints it will be a problem because Deuce “almost said, I'm not child, I'm a Huntress – the very last” (259) to the family that took her in. However, Deuce thinks: “the truth would scar her in ways she might not be able to bear” (259). This is the end of the first novel and the other two books might touch on the cultural collision that might occur when different cultures meet.

Lynn suggests that one should “consider what other texts of the same time might be related to the text” (124). Thus, contemporary works, with the same dystopian elements, compared with Enclave, are Divergent, The Hunger Games and The Maze Runner. It may be possible that the dystopian setting in Enclave is influenced by The Hunger Games and Divergent because they have unpleasant worlds and societies as well. Enclave may also have been influenced by history and the next section investigates the historical setting of both the author and the time when the novel was released.

Enclave was released in 2011, thus the historical setting is the early 21st century. The popularity of dystopian fiction during this time is evidently high and this may have influenced the book Enclave to be written. Melissa Ames argues, in her article "Engaging "Apolitical" Adolescents: Analyzing the Popularity and Educational Potential of Dystopian Literature Post-9/11", that “the socio-political climate that has emerged post-9/11 has greatly contributed to the mass consumption of these texts” (4). Ames describes that dystopian fiction “play[s] upon deep, unresolvable fears from ‘reality’, ‘exaggerating’ (and sometimes solving) them in fictional scenarios” (4).
*Enclave* plays upon such fears because Fade and Deuce try to find out what happened to the world by going to the library to gather knowledge. Deuce finds a paper where it says, “CDC reports vaccine failure” and gives it to Fade, “it seems like the disease my dad had . . . killed a lot of people” (188). This passage indicates an epidemic disease that killed most of the population. Thus, *Enclave* plays on fears from reality with a human disease scenario. Ames claims that readers “through their mediation of fictionalized scenarios . . . present trauma in order to do away with it, hence becoming a sort of emotional security blanket for individuals existing in an unstable post-9/11 world” (7). The readers expose themselves to trauma to cope with the aftermath of 9/11. Furthermore, Ames suggests that authors who “lived through the Reagan era, the 1980s Cold War scare, and the broadcast of The Day After (1983)” (8) might have been influenced by their time and produced such stories. This suggestion is interesting because Aguirre was born in 1970 and thus lived through the “Cold War scare and the broadcast of The Day After”. Ames discusses further if it were the readers or the authors who made dystopian literature popular:

In terms of crafting the market for these texts, it may be a mistake to assign the impetus to the young adults themselves, but instead to the authors who framed the texts within these themes, or even the publishers who were eager to push texts that capitalized on post-9/11 concerns (8)

However, in disagreement with Ames it might not be the readers or the authors who made dystopian literature popular, instead it might have been a coincidence of both. Finally, it is interesting that both the readers and the authors have been through a dramatic period. It may have inspired Ann Aguirre to write the novel *Enclave*.

Analysing *Enclave* from an extrinsic perspective was interesting. The focus on sociocultural aspects of the novel also led to a similar intensive reading as an intrinsic approach. It felt like I was, as Harmer states, “looking for specific information” (283). Reading *Enclave* from an extrinsic perspective yielded benefits in researching skills, thinking logically, seeing structural patterns and learning about events that may have influenced the writing of the book. In accordance with Isaacson it benefitted my “critical thinking” (71) when I refuted Ames claim about who took the credit for the popularity of dystopian novels. In accordance with Lundahl’s claim that “literature makes it possible . . . to understand historical, economic and social conditions” (404) reflections were made over social and cultural issues when reading *Enclave*. 21
5. An intrinsic approach and an extrinsic approach related to the syllabus

The English syllabus in Swedish upper secondary school is based on content, reception, production and interaction. Using Enclave as content of communication and reception in English 5 could be related to the content of communication paragraph “content and form in different kinds of fiction” and the reception paragraph “Literature and other fiction” (SNAE 3). Using Enclave as content of communication and reception in English 6 could be related to a more developed reception paragraph, “contemporary and older literature, poetry, drama and songs” (SNAE 7) and the developed content of communication paragraph, “themes, ideas, form and content in film and literature; authors and literary periods” (SNAE 7). Finally, English 7 also lists that literature should be included in the reception paragraph: “contemporary and older literature and other fiction in various genres such as drama” (SNAE 11). However, English 7 does not include literature in the content of communication paragraphs. It only includes the paragraph “theoretical and subject areas” (SNAE 11) and the paragraph “societal issues” (SNAE 11).

An intrinsic interpretation yielded benefits such as close reading, dealing with the ambiguousness of love and working with the English language aesthetically. One could connect the ambiguous love content in Enclave with what English 5 state about “subject areas related to the students’ . . . experience and feelings” (SNAE 3). Regarding the production and the interaction part of English 5 the students could do an “oral and written production” of Enclave where they “narrate, summarise, explain, comment . . . discuss” the tensions of love (SNAE, 4).

It is positive that one may relate the intrinsic approach of Enclave to English 5, 6 and 7. However it is hard to relate the aesthetic part of doing English to the content of communication, reception, production and interaction objectives. The syllabus does not mention any aesthetic communication, production or interaction. However, English 6’s reception paragraph includes poetry, drama and songs which may be interpreted as aesthetic activities. In the conclusion of this essay it will be discussed further where the aesthetic aspects of English could fit, in the syllabus, and explained how one may use the intrinsic approach of Enclave together with the extrinsic approach in teaching.
Reading *Enclave* from an extrinsic perspective yielded benefits such as researching skills, thinking logically, seeing structural patterns and learning about events that may have influenced the book. The focus lay on the social and cultural aspects of the book and with the help of history one could discover why the ideals were so popular at that time. An extrinsic approach may be related to the content of communication paragraph which should cover: “living conditions . . . political, social and cultural conditions” (SNAE 3) in English 5 and in English 6 it adds “historical . . . conditions” (SNAE 7). Finally, the cultural and social aspect of *Enclave* may be related to English 7’s content of communication paragraph which should cover, “social issues, cultural, historical, political and social conditions” (SNAE 11)
6. Conclusion

In conclusion the intrinsic and extrinsic interpretations of *Enclave* yielded similar and different results. Both approaches required intensive reading but the intrinsic approach used dealt with the aesthetic parts of the language such as the tensions love provide in the text. This raised the awareness of Eaglestone's statement, “thinking how we read” (24) and Isaacson’s statement, “once students know how to read a text, they’re better able to enjoy it for its own sake” (87). Reading works “involves . . . learning [how] to interpret . . . [texts] in different ways and understanding how different approaches work” (Eaglestone 25). It is important to acknowledge that there are many intrinsic approaches and another intrinsic approach might yield a different result and a different aesthetic view. For example, an intrinsic approach of Reader-Response Criticism might have given a more personal response, or as Rosenblatt puts it, “attention on the private . . . aspects of meaning” in *Enclave* (292). Additionally, an extrinsic approach from a feminist point of view might have yielded different results. Therefore, it would be interesting to do further research on other critical attitudes and discuss the outcomes of them. Finally, it would be interesting with a qualitative interview study how students feel about different kinds of reading and which kind they feel is more rewarding.

The questions asked in the beginning of this essay were answered. An intrinsic approach yielded attention to detail and an appreciation for the aesthetics such as metaphors and figures of speech. The extrinsic approach yielded an improvement in finding facts, thinking logically, seeing structural patterns and learning about events that may have influenced *Enclave* to be written. Both required intensive reading to find specific information in the text. However, it was hard to find an aesthetic connection to the syllabus. Looking at the history of the English subject it has been a struggle for English to “study literature in its own right” (Eaglestone 13). Furthermore, Isaacson explains that one can foster critical thinking skills through the humanities (71) but also focus on the aesthetic aspects, “of literary studies, with the focus on the beauty of the art and the intellectual stimulation of literary criticism” (72). Thus, aesthetic aspects should be more included in the syllabus. Finally, the English subject in Sweden has been viewed as a skill-based subject and now it is viewed as a communicative one. Thus, the skill-based approach may linger and a struggle to relate an intrinsic reading to the syllabus when teaching English in Swedish upper secondary school may occur.
Due to the fact that an intrinsic approach was more difficult to relate to the syllabus, it is recommended that the aesthetic part of communication is included in the syllabus. Thus, this essay will recommend to include it in the content of communication for English 6. In accordance with how Lundahl states that English could be perceived as a literature subject in English 6 and 7 (122). The reception part already mentions that the aesthetic act of writing “poems” should be a part of the education. I suggest that aesthetic communication could be added in the content of communication paragraph:

“Living conditions, attitudes, values, traditions, social issues, [aesthetic communication], as well as cultural, historical, political and cultural conditions in different contexts and parts of the world where English is used” (SNAE 7).

Furthermore, it could be a part of the production paragraph:

“Oral and written production and interaction in different situations and for different purposes where students argue, report, apply, reason, summarize, comment on, assess . . . give reasons for their views [and express themselves aesthetically]” (SNAE 8).

According to Rosenblatt “a philosophy of teaching based on balanced recognition of the many complex elements that make up the literary experience can foster the development of more fruitful understanding and appreciation of literature” (23). The syllabus for English in Swedish upper secondary schools might want to acknowledge this balance and implement these small changes in English 6. As there is a focus for the student to express themselves in a complex correct way and also in a variety of ways (SNAE 1) and the fact that the syllabus now is communicative would allow education through aesthetic reading. Aesthetic communication is certainly done in schools today but it may not be related to the syllabus in a functional way without implementing these changes.

The different approaches are not done to say that one should leave out one or the other. In agreement with Rosenblatt one should do both so “it can yield the kind of fulfillment that we call aesthetic- it can be enjoyed in itself-and at the same time have a social origin and social effects” (23). Langer discusses that one only can have “one primary orientation” based on the “primary goal when reading literature” (42). However, this essay recommends working with
*Enclave* from both perspectives. One may have several goals when reading literature and designing assignments. The students can work with a reading-journal to give their personal response to the book and work with the aesthetic language and the ambiguousness of love in the novel.

However, it is recommended to pick parts of the book to work with metaphors and similes because it may be very challenging and time consuming to do it on the whole book. One could let the students reflect on metaphors and the ambiguous theme of love in *Enclave* and they could create their own poems connected to *Enclave*. Finally, the teacher and the students could discuss the popularity of dystopian novels and bring the attention to different societies and their leaderships towards the end of the novel.
7. Works cited


