

## 1: Claims of Fact, Value, and Policy by Chelsey Patterson on Prezi

*Definition, Usage and a list of Claim Examples in common speech and literature. Claim is a statement essentially arguable but used as a primary point to support or prove an argument.*

Stanley Cavell and the Claim of Literature Published: Phillips, Martha Nussbaum, Alasdair MacIntyre, among others -- who took a more than recreational interest in literature. And in the bargain we get a Cavellian reading of a text that Cavell seems not to have taken up: Rudrum begins, however, by carefully separating Cavell from anything resembling academic literary study, with its critical methods, poststructuralist theories, and diverse cultural agendas -- gender studies, ethnic studies, queer theory, and so on. To put the matter as simply as possible, for Cavell a literary work is after Wittgenstein a "form of life. It is something one learns to inhabit. A Cavellian might answer that, being made of words, philosophy and literature are not mutually exclusive but interpenetrate one another -- sometimes smoothly, as when the philosopher William Gass writes novels, and sometimes critically, as when a philosopher confronts the question as Cavell did early in his career in his encounter with the texts of Wittgenstein: How is it to be written? After all, when forms of life become institutionalized impositions of "official culture" , they provoke efforts of escape, except perhaps among those who seek safe havens, as when the atonality of modern music helped to move Cavell from a career as a composer to a life as a philosopher -- without, however, making himself entirely recognizable philosophically. Which no doubt helps to explain why Cavell from first to last has confounded consecutive thinking in order to satisfy his "craving for parentheses" MWx , or what in poetic contexts is called "open form," serial writing that is irreducible to generic, much less disciplinary, expectations. To find a certain freedom from that sound was therefore necessary if I was to feel I was finding my way to an investigation of my own preoccupations. If, as professional philosophers, we were asked whether philosophizing demands of us anything we would think of as a style of writing, our answer, I guess, would waver, perhaps because our philosophical motivation in writing is less to defend a style than to repress style or allow it only in ornamental doses CH In one of his many self-reflexive moments, he writes: About my own sound it may help to say that while I may often leave ideas in what seems a more literary state, sometimes in a more psychoanalytic state, than a philosopher might wish -- that is, that a philosopher might prefer a further philosophical derivation of ideas -- I mean to leave everything I will say, or have, I guess, ever said, as in a sense provisional, the sense, that is, to be gone on from CH Imagine the sound of someone thinking out loud. My subject is nothing apart from sensing the specific weight of these words as they sink; and that means knowing the specific identities of the writer through his metamorphoses, and defining the audiences in me which those identities address, and so create; and hence understanding who I am that I should be called upon in these ways, and who this writer is that he takes his presumption of intimacy and station upon himself SW Now if to speak of the imp of the perverse is to name the imp in English, namely as the initial sounds of a number of characteristically Poe-ish terms, then to speak of something called the perverse as containing this imp is to speak of language itself, specifically English, as the perverse. IOQ The basic fact of language and hence of poetry and literature generally is what Plato, and many after him, warned us against, namely its demonic materiality. When we do note these cells or molecules, these little moles of language perhaps in thinking, perhaps in derangement , what we discover are word imps -- the initial, or it may be medial or final, movements, the implanted origins or constituents of words, leading lives of their own, staring back at us, calling upon one another, giving us away, alarming -- because to note them is to see that they live in front of our eyes, within earshot, at every moment. But for Cavell this would be to deny life to language, which in the sheer perversity of its "word imps," its autonomy confronts us with a choice comparable to what Cavell in an early essay "Music Discomposed" calls "the imperative choices we have when confronted with a new development in art" MW People devote their lives, sometimes sacrifice them, to producing such objects just in order that they will have such consequences; and we do not think they are mad for doing so. A final point in this connection would concern the question of theatricality, specifically our relation to characters on stage, acting a part Lear, Othello. Rudrum devotes only a few pages to this question, but they are well taken, for basically the question is whether this theatrical

relation undergoes anything like a metamorphosis from the aesthetic, where we are disinterested observers of a passing show, to the ethical, where the characters exert a claim on us analogous to the claim of the Levinasian Other, or what Cavell calls a claim upon our acknowledgment of them as persons. One may feel like saying here: But this does not mean that acknowledgment is impossible in a theater. Rather it shows what acknowledgment, in a theater, is. And acknowledging in a theater shows what acknowledgment in actuality is. For what is the difference between tragedy in a theater and tragedy in actuality? In both, people in pain are in our presence. We may find that the point of tragedy in a theater is exactly relief from this necessity. Or, as he otherwise expresses it: Cambridge University Press, , xxiii. University of Chicago Press, , 24e. See "Music Discomposed" MW University of Minnesota Press, , It only emerges demonstratively in the profoundest experience of art. Oxford University Press, Meanwhile of Emerson Cavell says that "mastering his text is a matter of discerning the whim from which at each word it follows. University of Chicago Press, , Harvard University Press, , University of Chicago Press, Living Batch Press, , Joel Weinsheimer and Donald G. Crossroad Publishing, , esp. North Point Press, , 51, where the "scene of interpretation" is described as a situation "of reading and being read. North Point Press, Peter Hertz New York: Harper and Row, ,

## 2: Types of Claims

*Definition of Claim. In literature, a claim is a statement that asserts something to be true. A claim can either be factual or a judgment. Claims can work on their own or in conjunction with other claims to form a larger argument.*

Literary and Cultural Theory 1. What Is Literary Theory? Literary theory refers to any principles derived from internal analysis of literary texts or from knowledge external to the text that can be applied in multiple interpretive situations. All critical practice regarding literature depends on an underlying structure of ideas in at least two ways: Critics that explain the climactic drowning of Edna Pontellier in *The Awakening* as a suicide generally call upon a supporting architecture of feminist and gender theory. The structure of ideas that enables criticism of a literary work may or may not be acknowledged by the critic, and the status of literary theory within the academic discipline of literary studies continues to evolve. Literary theory and the formal practice of literary interpretation runs a parallel but less well known course with the history of philosophy and is evident in the historical record at least as far back as Plato. Modern literary theory gradually emerges in Europe during the nineteenth century. In one of the earliest developments of literary theory, German "higher criticism" subjected biblical texts to a radical historicizing that broke with traditional scriptural interpretation. This dispute was taken up anew by the French theorist Roland Barthes in his famous declaration of the "Death of the Author. Attention to the etymology of the term "theory," from the Greek "theoria," alerts us to the partial nature of theoretical approaches to literature. This is precisely what literary theory offers, though specific theories often claim to present a complete system for understanding literature. The current state of theory is such that there are many overlapping areas of influence, and older schools of theory, though no longer enjoying their previous eminence, continue to exert an influence on the whole. The once widely-held conviction an implicit theory that literature is a repository of all that is meaningful and ennobling in the human experience, a view championed by the Leavis School in Britain, may no longer be acknowledged by name but remains an essential justification for the current structure of American universities and liberal arts curricula. The moment of "Deconstruction" may have passed, but its emphasis on the indeterminacy of signs that we are unable to establish exclusively what a word means when used in a given situation and thus of texts, remains significant. Many critics may not embrace the label "feminist," but the premise that gender is a social construct, one of theoretical feminisms distinguishing insights, is now axiomatic in a number of theoretical perspectives. While literary theory has always implied or directly expressed a conception of the world outside the text, in the twentieth century three movements—"Marxist theory" of the Frankfurt School, "Feminism," and "Postmodernism"—have opened the field of literary studies into a broader area of inquiry. Marxist approaches to literature require an understanding of the primary economic and social bases of culture since Marxist aesthetic theory sees the work of art as a product, directly or indirectly, of the base structure of society. Feminist thought and practice analyzes the production of literature and literary representation within the framework that includes all social and cultural formations as they pertain to the role of women in history. Postmodern thought consists of both aesthetic and epistemological strands. Postmodernism in art has included a move toward non-referential, non-linear, abstract forms; a heightened degree of self-referentiality; and the collapse of categories and conventions that had traditionally governed art. Postmodern thought has led to the serious questioning of the so-called metanarratives of history, science, philosophy, and economic and sexual reproduction. Under postmodernity, all knowledge comes to be seen as "constructed" within historical self-contained systems of understanding. Marxist, feminist, and postmodern thought have brought about the incorporation of all human discourses that is, interlocking fields of language and knowledge as a subject matter for analysis by the literary theorist. Using the various poststructuralist and postmodern theories that often draw on disciplines other than the literary—linguistic, anthropological, psychoanalytic, and philosophical—for their primary insights, literary theory has become an interdisciplinary body of cultural theory. Taking as its premise that human societies and knowledge consist of texts in one form or another, cultural theory for better or worse is now applied to the varieties of texts, ambitiously undertaking to become the preeminent model of inquiry into the human condition. Literary theory is a site of theories: The other

schools of literary theory, to varying degrees, embrace a postmodern view of language and reality that calls into serious question the objective referent of literary studies. The following categories are certainly not exhaustive, nor are they mutually exclusive, but they represent the major trends in literary theory of this century. Traditional Literary Criticism Academic literary criticism prior to the rise of "New Criticism" in the United States tended to practice traditional literary history: Literary biography was and still is an important interpretive method in and out of the academy; versions of moral criticism, not unlike the Leavis School in Britain, and aesthetic e. Perhaps the key unifying feature of traditional literary criticism was the consensus within the academy as to the both the literary canon that is, the books all educated persons should read and the aims and purposes of literature. What literature was, and why we read literature, and what we read, were questions that subsequent movements in literary theory were to raise. Formalism and New Criticism "Formalism" is, as the name implies, an interpretive approach that emphasizes literary form and the study of literary devices within the text. The work of the Formalists had a general impact on later developments in "Structuralism" and other theories of narrative. The Formalists placed great importance on the literariness of texts, those qualities that distinguished the literary from other kinds of writing. Neither author nor context was essential for the Formalists; it was the narrative that spoke, the "hero-function," for example, that had meaning. Form was the content. A plot device or narrative strategy was examined for how it functioned and compared to how it had functioned in other literary works. The Formalist adage that the purpose of literature was "to make the stones stonier" nicely expresses their notion of literariness. Literary language, partly by calling attention to itself as language, estranged the reader from the familiar and made fresh the experience of daily life. The "New Criticism," so designated as to indicate a break with traditional methods, was a product of the American university in the 30s and 40s. Eliot, though not explicitly associated with the movement, expressed a similar critical-aesthetic philosophy in his essays on John Donne and the metaphysical poets, writers who Eliot believed experienced a complete integration of thought and feeling. Wimsatt placed a similar focus on the metaphysical poets and poetry in general, a genre well suited to New Critical practice. Perhaps the enduring legacy of "New Criticism" can be found in the college classroom, in which the verbal texture of the poem on the page remains a primary object of literary study. Marxism and Critical Theory Marxist literary theories tend to focus on the representation of class conflict as well as the reinforcement of class distinctions through the medium of literature. Marxist theorists use traditional techniques of literary analysis but subordinate aesthetic concerns to the final social and political meanings of literature. Marxist theorist often champion authors sympathetic to the working classes and authors whose work challenges economic equalities found in capitalist societies. In keeping with the totalizing spirit of Marxism, literary theories arising from the Marxist paradigm have not only sought new ways of understanding the relationship between economic production and literature, but all cultural production as well. Marxist analyses of society and history have had a profound effect on literary theory and practical criticism, most notably in the development of "New Historicism" and "Cultural Materialism. Walter Benjamin broke new ground in his work in his study of aesthetics and the reproduction of the work of art. The Frankfurt School of philosophers, including most notably Max Horkheimer, Theodor Adorno, and Herbert Marcuse"after their emigration to the United States"played a key role in introducing Marxist assessments of culture into the mainstream of American academic life. These thinkers became associated with what is known as "Critical theory," one of the constituent components of which was a critique of the instrumental use of reason in advanced capitalist culture. Eagleton is known both as a Marxist theorist and as a popularizer of theory by means of his widely read overview, *Literary Theory*. Lentricchia likewise became influential through his account of trends in theory, *After the New Criticism*. Jameson is a more diverse theorist, known both for his impact on Marxist theories of culture and for his position as one of the leading figures in theoretical postmodernism. Structuralism and Poststructuralism Like the "New Criticism," "Structuralism" sought to bring to literary studies a set of objective criteria for analysis and a new intellectual rigor. Like Plato, Saussure regarded the signifier words, marks, symbols as arbitrary and unrelated to the concept, the signified, to which it referred. Within the way a particular society uses language and signs, meaning was constituted by a system of "differences" between units of the language. Particular meanings were of less interest than the underlying

structures of signification that made meaning itself possible, often expressed as an emphasis on "langue" rather than "parole. Greimas, Gerard Genette, and Barthes. The philosopher Roland Barthes proved to be a key figure on the divide between "Structuralism" and "Poststructuralism. The most important theorist of "Deconstruction," Jacques Derrida, has asserted, "There is no getting outside text," indicating a kind of free play of signification in which no fixed, stable meaning is possible. Other tendencies in the moment after "Deconstruction" that share some of the intellectual tendencies of "Poststructuralism" would included the "Reader response" theories of Stanley Fish, Jane Tompkins, and Wolfgang Iser. Lacanian psychoanalysis, an updating of the work of Sigmund Freud, extends "Postructuralism" to the human subject with further consequences for literary theory. According to Lacan, the fixed, stable self is a Romantic fiction; like the text in "Deconstruction," the self is a decentered mass of traces left by our encounter with signs, visual symbols, language, etc. Barthes applies these currents of thought in his famous declaration of the "death" of the Author: Foucault played a critical role in the development of the postmodern perspective that knowledge is constructed in concrete historical situations in the form of discourse; knowledge is not communicated by discourse but is discourse itself, can only be encountered textually. Following Nietzsche, Foucault performs what he calls "genealogies," attempts at deconstructing the unacknowledged operation of power and knowledge to reveal the ideologies that make domination of one group by another seem "natural. New Historicism and Cultural Materialism "New Historicism," a term coined by Stephen Greenblatt, designates a body of theoretical and interpretive practices that began largely with the study of early modern literature in the United States. According to "New Historicism," the circulation of literary and non-literary texts produces relations of social power within a culture. New Historicist thought differs from traditional historicism in literary studies in several crucial ways. According to "New Historicism," we can only know the textual history of the past because it is "embedded," a key term, in the textuality of the present and its concerns. Text and context are less clearly distinct in New Historicist practice. Traditional separations of literary and non-literary texts, "great" literature and popular literature, are also fundamentally challenged. For the "New Historicist," all acts of expression are embedded in the material conditions of a culture. Texts are examined with an eye for how they reveal the economic and social realities, especially as they produce ideology and represent power or subversion. Louis Montrose, another major innovator and exponent of "New Historicism," describes a fundamental axiom of the movement as an intellectual belief in "the textuality of history and the historicity of texts. The translation of the work of Mikhail Bakhtin on carnival coincided with the rise of the "New Historicism" and "Cultural Materialism" and left a legacy in work of other theorists of influence like Peter Stallybrass and Jonathan Dollimore. In its period of ascendancy during the s, "New Historicism" drew criticism from the political left for its depiction of counter-cultural expression as always co-opted by the dominant discourses. However, "New Historicism" continues to exercise a major influence in the humanities and in the extended conception of literary studies. Ethnic Studies and Postcolonial Criticism "Ethnic Studies," sometimes referred to as "Minority Studies," has an obvious historical relationship with "Postcolonial Criticism" in that Euro-American imperialism and colonization in the last four centuries, whether external empire or internal slavery has been directed at recognizable ethnic groups: Though the two fields are increasingly finding points of intersectionâ€”the work of bell hooks, for exampleâ€”and are both activist intellectual enterprises, "Ethnic Studies and "Postcolonial Criticism" have significant differences in their history and ideas. Dubois, we find an early attempt to theorize the position of African-Americans within dominant white culture through his concept of "double consciousness," a dual identity including both "American" and "Negro. Afro-Caribbean and African writersâ€”Aime Cesaire, Frantz Fanon, Chinua Achebeâ€”have made significant early contributions to the theory and practice of ethnic criticism that explores the traditions, sometimes suppressed or underground, of ethnic literary activity while providing a critique of representations of ethnic identity as found within the majority culture. Ethnic and minority literary theory emphasizes the relationship of cultural identity to individual identity in historical circumstances of overt racial oppression. More recently, scholars and writers such as Henry Louis Gates, Toni Morrison, and Kwame Anthony Appiah have brought attention to the problems inherent in applying theoretical models derived from Euro-centric paradigms that is, structures of thought to minority works of literature while at the same time

exploring new interpretive strategies for understanding the vernacular common speech traditions of racial groups that have been historically marginalized by dominant cultures. Said argues that the concept of "the Orient" was produced by the "imaginative geography" of Western scholarship and has been instrumental in the colonization and domination of non-Western societies. Moreover, theorists like Homi K. The work of Gayatri C. Spivak has focused attention on the question of who speaks for the colonial "Other" and the relation of the ownership of discourse and representation to the development of the postcolonial subjectivity. Like feminist and ethnic theory, "Postcolonial Criticism" pursues not merely the inclusion of the marginalized literature of colonial peoples into the dominant canon and discourse. In this respect, "Postcolonial Criticism" is activist and adversarial in its basic aims. Postcolonial theory has brought fresh perspectives to the role of colonial peoples—their wealth, labor, and culture—in the development of modern European nation states. While "Postcolonial Criticism" emerged in the historical moment following the collapse of the modern colonial empires, the increasing globalization of culture, including the neo-colonialism of multinational capitalism, suggests a continued relevance for this field of inquiry. Gender Studies and Queer Theory Gender theory came to the forefront of the theoretical scene first as feminist theory but has subsequently come to include the investigation of all gender and sexual categories and identities. Feminist gender theory followed slightly behind the reemergence of political feminism in the United States and Western Europe during the s. These causes converged with early literary feminist practice, characterized by Elaine Showalter as "gynocriticism," which emphasized the study and canonical inclusion of works by female authors as well as the depiction of women in male-authored canonical texts. Feminist gender theory is postmodern in that it challenges the paradigms and intellectual premises of western thought, but also takes an activist stance by proposing frequent interventions and alternative epistemological positions meant to change the social order.

## 3: What is the definition of author's claim in literature

*Claims, Claims, Claims A claim persuades, argues, convinces, proves, or provocatively suggests something to a These literary devices are utilized by writers.*

Claim Definition of Claim In literature, a claim is a statement that asserts something to be true. A claim can either be factual or a judgment. Claims can work on their own or in conjunction with other claims to form a larger argument. There are many other contemporary definitions of claim, such as to assert ownership of, to have, or to call for. Common Examples of Claim We all make claims on a nearly daily basis, if not daily. We make claims when stating our opinions or sharing facts with others. There are countless examples of claims in advertising, rhetoric, and ordinary conversations. Melts in your mouth, not in your hand. An apple a day keeps the doctor away. Nothing outlasts the Energizer. It keeps going and going and going. Claims in Speeches Even though large tracts of Europe and many old and famous States have fallen or may fall into the grip of the Gestapo and all the odious apparatus of Nazi rule, we shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be. We shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills; we shall never surrender. One hundred years later, the life of the Negro is still sadly crippled by the manacles of segregation and the chains of discrimination. One hundred years later, the Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. One hundred years later, the Negro is still languished in the corners of American society and finds himself an exile in his own land. This is because the author can assert certain opinions or facts in his or her own voice. There are also some examples of claims in which a character asserts an opinion or fact of his or her own. These types of claims can be more diffuse and difficult to pick up on. I have seen roses damasked, red and white, But no such roses see I in her cheeks; And in some perfumes is there more delight Than in the breath that from my mistress reeks. I love to hear her speak, yet well I know That music hath a far more pleasing sound; I grant I never saw a goddess go; My mistress when she walks treads on the ground. And yet, by heaven, I think my love as rare As any she belied with false compare. In this sonnet, Shakespeare is subverting the old conceit of comparing a lover hyperbolically to incredible things. Instead, he asserts that nothing about her is particularly noteworthy. Example 2 Monsters are variations from the accepted normal to a greater or a less degree. As a child may be born without an arm, so one may be born without kindness or the potential of conscience. He makes the above claim example in order to show what a true monster his character of Cathy is. Steinbeck then characterizes her in such a way as to support his claim. Example 3 I shall be telling this with a sigh Somewhere ages and ages hence: Two roads diverged in a wood, and I— I took the one less traveled by, And that has made all the difference. In short, Frost makes the claim that a simple choice when he was younger has affected the entire rest of his life. This is an example of claim that one character makes to others.

## 4: The Five Types of Claims (6) by Jane Davis on Prezi

*Some examples of a claim of value would be saying that something is immoral, claiming something is wrong, or stating that something is worse or better than something else. A claim of value is a statement in which something is lauded as good or decried as bad. A claim of value is not based on factual.*

## 5: Literary Theory | Internet Encyclopedia of Philosophy

*When writers or speakers want to make a point, they support that point with arguments called [www.enganchecubano.com](http://www.enganchecubano.com) are, essentially, the evidence that writers or speakers use to prove their point.*

## 6: Stanley Cavell and the Claim of Literature

## CLAIMS OF LITERATURE pdf

*Shoshana Felman ranks as one of the most influential literary critics of the past five decades. Her work has inspired and shaped such divergent fields as psychoanalytic criticism, deconstruction, speech-act theory and performance studies, feminist and gender studies, trauma studies, and critical legal studies.*

### 7: The claims of literature | Power Line

*Claims of literature: the origin, motives, objects, and transactions, of the Society for the Establishment of a Literary Fund.*

### 8: Literary Theory and the Claims of History, Postmodernism, Objectivity, Multicultural Politics

*Claims backed by reasons that are supportive of evidence are called arguments. To win an argument, you first have to make a claim that is more than just an assertion. Use critical thinking skills and argue your case using claims, reason, and evidence. Claims of fact assert that something is true or.*

### 9: Claim - Examples and Definition of Claim

*The claims of literature Once upon a time liberal education sought to inculcate students, in Matthew Arnold's words, with the best that has been thought and said in the world, with the object.*

*Contemplating the cross Microprocessor based home security system project Basic elements of data warehousing Collecting World Coins Skyrim all ingredients list Sketch of the Thorfinn Expedition to Vineland Nag Hammadi Codex II, 2-7 (VOL. 2 (Nag Hammadi) Reappraising the Dominican experience Common sense retirement Introduction to behavioral genetics Transform Your Bathroom In a Weekend Summary of teaching on the penalty of sin. Feminism and censorship in an Islamic republic : women filmmakers in Iran Ibrahim al-Marashi Autumns fall ashley lynn willis Linked geographies: maps as mediators of reality Stefaan G. Verhulst 1. Arita, Nakagawa, Sugimoto. Exclusion, avoidance, and social distancing Mikki Hebl, Juan M. Madera, and Eden King Accounting Reform in Transition and Developing Economies Right joyous and pleasant history of the feats, gests, and prowesses of the Chevalier Bayard The Stuff Of Legends Effect of the tariff upon agriculture. Piano someone like you adele sheet Big Book of Sounds The Adulteress and the Murderer Triple Creek Farm World at 18 000 BP Sunshine and shade. Glasnevin Cemetery, Dublin, 1832-1900 (Maynooth Studies in Local History) The Privy Council Giant book of dirty jokes Discovery of America other myths Conditioning plants Letters from Palazzo Barbaro David wong john dies at the end Testimonials: is Jewish testimony available? Great Careers for People Interested in Working with Their Hands (Great Careers) Horrid Henrys school trip The camp of the good fairy Education loan interest subsidy application form Prediction of temperature and stresses in highway bridges by a numerical procedure using daily weather re*