

1: American Literatures and Cultures | Department of English Language and Literature

Religion can be thought of as a set of institutions, a set of ideas and beliefs, or a lived practice (including the rituals, behaviors, and day-to-day life of individuals and communities) – all of which have complex relations with each other, and all of which are affected by and in turn affect literature (not least in the interpretations of scriptures).

Defining Culture and Its Role in Literature: He quotes the anthropologist Edward B. Greenblatt, immediately after giving us this definition, challenges it. Because really, what kind of a definition is that? So again employing his usual strategy, Greenblatt asks a question and then answers it. In this case he asks how we can make this concept that we use in such a vague way, more useful. The opposite things are: He deals with constraint first. He clarifies that these boundaries may be large and are enforced in three ways: He explains that literature has been a very powerful force in constraining people to respect cultural boundaries. This is when culture comes in. But, an understanding of culture does help us to understand to some degree the boundaries that existed before. Greenblatt then provides us with a handy set of six questions which he explains are the starting point for us to consider the culture behind a work. The questions are the following: What kinds of behavior, what models of practice, does this work seem to enforce? Why might readers at a particular time and place find this work compelling? Are there differences between my values and the values implicit in the work I am reading? Upon what social understanding does the work depend? Whose freedom of thought or movement might be constrained implicitly or explicitly by this work? What are the larger social structures with which these particular acts of praise or blame might be connected? However, Greenblatt also gives us a warning after handing us these starter questions which I feel is extremely important. So just because we need to consider the above questions, does not mean we can ignore the text or the implications it has. He then clarifies that just because culture influences literature, that does not mean that literature has no power, or that it cannot work the other way around. At the same time, cultural analysis must be opposed on principle to the rigid distinction between that which is within a text and that which lies outside. And if an exploration of a particular culture will lead to a heightened understanding of a work of literature produced within that culture, so too a careful reading of a work of literature will lead to a heightened understanding of the culture within which it was produced. Now, after explaining constraints relation to culture and literature, he gives examples of constraint in literature. He uses two characters as examples, Orlando and Audrey. So basically, unless we were informed about the culture of this time period, we as a modern reader could become sidetracked by why Orlando is not mad about receiving his seeming due his inheritance rather than focusing on what he is actually upset about. If the reader does not understand primogeniture, the passage becomes much more murky and confusing and the reader can become distracted by unimportant details. In other words, even a seemingly unimportant character in the play is constrained by cultural manner expectations. So even as these characters attempt to rebel against or discover their own places in respect to cultural boundaries, Shakespeare reaffirms these boundaries by writing about them. Indeed the limits are virtually meaningless without movement; it is only through improvisation, experiment, and exchange that cultural boundaries can be established. Obviously, among different cultures there will be a great diversity in the ratio between mobility and constraint. He explains the relation between constraint and mobility, literature and culture. No matter how free people may want to be, there will still have to be some limits or general anarchy will ensue. Just as no matter how many constraints some people may want, there will always have to be some mobility, for it is impossible to completely eliminate it. So our cultures must find a happy medium between constraint and mobility, so that most people can abide happily. However, despite the fact that a sort of harmony has been created where most people can handle their amount of freedom, works of art in particular literature are still written about how one goes about dealing with this compromise. Each individual may wish for more or less freedom, how does one come to terms with these cultural boundaries? That is what art explores. However, art is not entirely free despite its ability to explore these improvisations. So, as they write about these boundaries in an attempt to improvise, they actually change the very nature of the boundary. Great writers are precisely masters of these codes, specialists in cultural exchange. Greenblatt finishes his article by stressing that students need to

ON LITERATURE, CULTURES, AND RELIGION pdf

perceive the relation between history and literature and to stop trying to separate the two. He ends by using Caliban in *The Tempest* as an example of this. [Click here to read more on Greenblatt.](#)

2: Religion, Literature, and Visual Culture | The University of Chicago Divinity School

On Literature, Cultures, and Religion - Ebook written by Irving Babbitt. Read this book using Google Play Books app on your PC, android, iOS devices. Download for offline reading, highlight, bookmark or take notes while you read On Literature, Cultures, and Religion.

Culture encompasses all that is human-made, learned and transmitted, especially through language, rather than what is inherited biologically. People are not born with a "culture"; they learn "culture" through the process of enculturation. People develop and maintain cultures to deal with basic problems like survival and other issues geographical, social, economic, philosophical, etc. To take root and survive, a culture must satisfy the basic needs of people who live by its rules, develop means to ensure its transmission and continuity across generations, and provide an orderly existence for members of the society. Successful cultures are dynamic, rather static: Religion, Myth and Stories -- i. All cultures have religions, which are powerful and dynamic forces in human society. To overcome limitations, people often turn to supernatural beings and powers: Through ritual religion in action "e. Most cultures have religious specialists"e. Creation or origin myths explain how the world came to be in its present form, and often position "the cultural group telling the myth" as the first people or the "true" people "Myth" Such sacred stories, or narratives, concern where a people and the things of their world come from, why they are here, where they are going. To undertake serious, open-minded cross-cultural study of world religions, Huston says we must do two things: All cultures create and tell stories, and myth-making is an important human creative activity. Myths, stories, legends, folklore, tall tales give valuable insights into how people perceive and think about their world. Language arts, oral and literary traditions express how people order their experience and the universe, set standards of behavior, shape and reflect cultural values. Poets, storytellers, writers, as well as other artists and performers, make and use symbols to shape and interpret experience, create works of beauty and significance"whether religious or secular"and exercise the human imagination in a rich diversity of ways the world over. Some poets--notably William Blake of the late eighteenth-century, and William Butler Yeats of the late and early 20th century Modernist period--have even created their own personal mythic systems. These cross-cultural similarities raise provocative questions: Why do these similarities occur? Do all human beings inherit a common, if unconscious, set of mythic figures, forces, patterns, implications, and structures from our common ancestors? Myth critics draw upon philosophy, anthropology, psychology, history, folklore, linguistics, and literature to study these correspondences and speculate on the reasons why. They approach myth, as well as language, as a way of responding to the world and creating a worldview. They describe myth as non-intellectual, primal, emotion-laden, experiential, and imagistic. They suggest that literature and orature or oral arts tap into a universal human mythic consciousness and reveal the dynamics that have given meaning and intelligibility to our world. In *The Golden Bough*, James Frazer identified common elemental patterns of myth and ritual found across seemingly disparate cultures and times and places. These archetypes are expressed in myths, religion, dreams, private fantasies, as well as in works of literature. Archetypes can be defined as a set of universal and elemental mental forms or patterns"e. The archetype of archetypes has been identified as the death-rebirth theme, connected with the cycle of seasons and the organic cycle of human life and death. Other archetypes include sacrifice of the king, gods who die to be reborn e. Such archetypes express a mythic conception of human life. As such, they cannot be understood by intellectual, rational, or logical methods or procedures; rather, archetypes are the stuff of dreams, the unconscious, ceremony, trance, and ritual. Drawing upon anthropology, linguistics, and psychology, Claude Levi-Strauss proposed that the meaning of myths lies not in their content, but in the structure of relationships that myths reveal. Levi-Strauss believes that myth patterns arise out of the structures and operations of the human mind"not racial memory. Another notable myth critic of the mid century, Northrop Frye is not particularly concerned with why or how these universal mythic patterns arose: In *The Anatomy of Criticism*, Frye traces recurring mythic formulas embedded in the genres and plot patterns of literature, and myth criticism aims to reveal how such mythic patterns persist and continue to re-enact themselves across cultures in human imaginative works today. Sources Haviland, William

A. Harcourt Brace College Publishers, Ross Murfin and Supryia M. Michael Groden and Martin Kreiswirth.
Johns Hopkins University Press, Our Great Wisdom Traditions You are here: Interdisciplinary Approaches
URL of this webpage:

3: Culture, Religion, & Myth: Interdisciplinary Approaches

The faculty and graduate students in the program in American literatures and cultures address a variety of literary traditions and cultural practices (such as the visual arts, religion, politics, and law) from national and transnational perspectives.

As you read the interviews make a note of the principles of sustainable living the two people describe. This information will be used in the next part of this activity. Om Bahadur Gurung, Buddhist monk from a village within the Annapurna Conservation Area Use your knowledge of this region, and ACAP principles and strategies to identify nine principles for sustainable living that are embedded in the religion and culture of the people of the Annapurna region. In the Internet search, in Activity 2 , you investigated three questions about the relationship between beliefs and principles of sustainable living in a religion of your choice. Use your knowledge of this religion and the Annapurna case study to examine how relevant the nine Annapurna principles for sustainable living are to the religion you investigated in Activity 2. Next Culture and development Cultural diversity has emerged as a key concern at the turn of a new century. Some predict that globalisation and the liberalisation of the goods and services market will lead to cultural standardisation, reinforcing existing imbalances between cultures. While cultural issues are gaining in public attention everywhere, they often have low priority in the development policies of many countries. Stressing the importance of considering culture in development projects, James D. Wolfensohn, President of the World Bank, stated: In this time of globalisation “the poor are the most vulnerable to having their traditions, relationships, and knowledge and skills ignored and denigrated” Their culture “can be among their most potent assets, and among the most ignored and devastated by development programmes. Culture is important in the processes of social and economic development. Socially, it provides for the continuity of ways of life that people in a region or country see as significant to personal and group identity. Economically, various forms of cultural expression such as music, dance, literature, sport and theatre provide employment as well as enjoyment for many people. These contribute increasingly large amounts of money to the economies of most countries every year. Employment is also generated through the restoration and presentation of cultural heritage centres and sites” both for education and tourism. Read a summary of Our Creative Diversity. It also questioned many of the cultural assumptions in the development models being used to guide economic, social, political and conservation policies worldwide. Western cultures have customarily been employed as the basis of thinking about development: This model equates development with modernisation and modernisation with Westernisation, and this is a cause of great concern in many countries. Increasingly, it is being recognised that there are several alternative strategies of development. A paradox of globalisation is that local cultures are being stressed more than before, at least in ways that reflect local cultural interpretations of the diverse cultural and economic processes that are part of globalisation. While cultural pluralism is increasingly becoming a feature of most societies, people are turning more and more to culture as a means of self-definition and mobilisation. Cultural diversity Cultural diversity is an important human right. It is a cornerstone of citizenship in any society. However, historical pressures and domestic political trends have limited the right to cultural autonomy and expression of some citizens. As a result, many minority peoples have been marginalised from the development processes in their own countries. This is tragic both for the marginalised groups and for development trajectory of the wider society. As a result, the World Cultural Report stated that: The same principle holds at the global scale. More and more, countries especially in the South are arguing that societies differ in their particular paths of development; that each society has its own history, political and social structures and cultural values; that development policies should respond to the needs and requirements of each society; and therefore that what is appropriate to one society may not be appropriate to another. Just as no development strategy can be said to be culturally neutral, a culturally sensitive approach to development is the key to addressing the interlinked social, economic and environmental problems confronting the planet as a whole. Cultural diversity “which emphasizes the dynamic interactions between cultures and sensitivity to cultural contexts” thus becomes a key lever for ensuring sustainable, holistic development strategies.

AICDD is a regional coordinating body for discussion and debate on the cultural dimensions of development. Research by AICDD indicates that development efforts in Africa have not yielded the expected results, and argues that there are three culturally-related reasons for this: The unsuitability to the African context of development models and methods taken from industrial societies. The institutional, geographic, social and cultural gap between people living and working locally and government decision-makers and authorities. A lack of the institutional knowledge and skills to plan development policies and projects that are consistent with the cultural context. Consequently, there are increasing challenges to the dominant western approach to economic development and modernisation – not only from the South but in the North as well. The demonstrations each year in major cities every time meetings are held by the World Trade Organisation and other international political and financial institutions that are perceived as promoting a uniform model of development are evidence of this. Finding space for these alternative models of development will not be an easy task – this is the downside of globalisation and the domination of the world economic system by major transnational corporations. As a result, discussions about culture and development tend to be framed in terms of several key issues that relate to the social, economic, political and conservation dimensions of sustainable development, including: Culture and economic development Cultural diversity, conflict and pluralism Cultural rights and indigenous peoples Globalisation and cultural diversity.

4: Defining Culture and Its Role in Literature: Stephan Greenblatt's "Culture" - GretaCarroll

Asian Literature, Religion and Culture Field Description. The Field of Asian Literature, Religion and Culture offers students interested in pursuing advanced studies of the literature, culture, religion(s), and intellectual history of any given region in East Asia, South Asia, and Southeast Asia.

Student Answers
Human beings throughout the entire world share certain aspects of their experience in common with all other human beings. That is that humans live in societies and these societies are dictated by culture and one of the central institutions of every culture is religion. This seemingly straight-forward, but complex, statement requires much deliberation and edification. Whether they live on a farm or in a city, whether they live in the mountains or next to a river, whether they live in a tropical climate or a freezing climate, all live in human societies and every different type of human society discovered across the globe contains the same evolutionary response to our need to survive and reproduce, and that is human beings could not survive as human beings without the advent of human culture. Culture is simultaneously the cause of and product of, human experience and human behavior. The central aspect of culture is being able to predict what others are going to do when faced with different, but expected, situations. Every religion in the world begins with what is known as a cosmology. So basically religion affects culture by creating the beliefs in which culture is centered around, which in turn affects the most obvious aspect of culture: Societies that existed before the advent of science are known as pre-modern societies. For example, human beings can control certain aspects of their lives but there are certain aspects that have traditionally been out of our control and we have to find some way to make sense of the seemingly random events that cause much death and destruction. Events such as a plague, pestilence, or an earthquake. Before scientific explanations human were completely dependent on religious explanations to make sense and cause some type of comfort so we can keep going despite the hardships these things were known to bring the human condition. Science explains what is reality, whereas religion explains what reality ought or should be - thus the basis of cultural behaviors. Essentially, culture contains the rules for living in a society. There are many different cultures a person may interact with during the course of their life. The cultural "norms" for one area of a culture may differ from that of another. For example, the cultural "norms" that I have at work are different from the "norms" when I am with my family. Your question is on how religion affects culture. Religion and religious decisions affect many international cultures. Many of these cultures have deep roots in their religious beliefs. Within my own personal family, religion is a big part of our home culture. However, I also have friends who do not have this same belief, thus, their cultures are not as affected by religion. To give a more concise answer, I would have to say that religion and culture go hand-in-hand. Most times one is affected by the other, but it is not always in the same order. Sometimes religion does affect culture, and sometimes culture also affects religion. So, religion affects culture by simply being religion. Religion is a set of beliefs and culture is the rules or beliefs of a particular society. First, religion is the belief and allegiance to a supreme being. The religion that an individual subscribes to is best understood through practice and experience. On the other hand, culture is the way of life; that entails beliefs, norms, values and practices. One of the positive effects of religion to culture is the eradication of detrimental and dehumanizing cultural practices such as female genital mutilation, traditional circumcision and tattooing. Secondly, the later practices can to excessive bleeding or severe physical injuries to the initiate. Religion is a transformation tool. It is important to note that we live religion; thus religion dictates all the things we do in our daily life. For instance, religion dictates the types of food we eat, how we dress and how we interact. From a different point of view, religion is autocratic and erodes our culture by forbidding certain things. The fact that conversion from an atheist to Christianity changes our system of belief, conduct and dress code is absolute autocracy. In conclusion, before an individual converts from one religion to another, he or she should carefully examine the pros and cons.

5: Literature and Religion | Department of English

Religion, Literature, and Visual Culture It pursues this study utilizing the tools of poetics, aesthetics, and theories of interpretation to understand both the ways that the religions harness the human imagination, and the ways that the human recourse to imaginative expression often - some would say always - engages religion.

Before this, the first settlers of the island of Ireland after the last Ice Age were a new wave of cavemen and the Mesolithic period. Little of this had changed by the time of the Norman invasion of Ireland in the 12th century. Giraldus Cambrensis portrayed a Gaelic society in which cattle farming and transhumance was the norm. Townlands, villages, parishes and counties[edit] The Normans replaced traditional clan land management Brehon Law with the manorial system of land tenure and social organisation. This led to the imposition of the village, parish and county over the native system of townlands. In general, a parish was a civil and religious unit with a manor, a village and a church at its centre. Each parish incorporated one or more existing townlands into its boundaries. With the gradual extension of English feudalism over the island, the Irish county structure came into existence and was completed in These structures are still of vital importance in the daily life of Irish communities. Apart from the religious significance of the parish, most rural postal addresses consist of house and townland names. The village and parish are key focal points around which sporting rivalries and other forms of local identity are built and most people feel a strong sense of loyalty to their native county, a loyalty which also often has its clearest expression on the sports field. Land ownership and land hunger[edit] Modern Irish home in Co. Donegal With the Elizabethan English conquest , the Cromwellian conquest of Ireland , and the organised plantations of English and Scottish settlers, the patterns of land ownership in Ireland were altered greatly. The old order of transhumance and open range cattle breeding died out to be replaced by a structure of great landed estates, small tenant farmers with more or less precarious hold on their leases, and a mass of landless labourers. This situation continued up to the end of the 19th century, when the agitation of the Land League began to bring about land reform. In this process of reform, the former tenants and labourers became land owners, with the great estates being broken up into small- and medium-sized farms and smallholdings. The process continued well into the 20th century with the work of the Irish Land Commission. This contrasted with Britain, where many of the big estates were left intact. One consequence of this is the widely recognised cultural phenomenon of "land hunger" amongst the new class of Irish farmer. In general, this means that farming families will do almost anything to retain land ownership within the family unit, with the greatest ambition possible being the acquisition of additional land. Another is that hillwalkers in Ireland today are more constrained than their counterparts in Britain, as it is more difficult to agree rights of way with so many small farmers involved on a given route, rather than with just one landowner. Holidays and festivals[edit] St. Christmas in Ireland has several local traditions, some in no way connected with Christianity. On 26 December St. The festival is in remembrance to Saint Patrick , the patron saint of Ireland. The holiday is celebrated by Irish Protestants the vast majority of whom live in Northern Ireland and is notable for the numerous parades organised by the Orange Order which take place throughout Northern Ireland. Important church holidays include Easter, and various Marian observances.

6: Culture of Ireland - Wikipedia

Literature & Culture The Education of an Ambivalent Feminist Tara Westover's best-selling memoir may reveal more about the place of feminism in contemporary U.S. life than any book in recent memory.

Ethnic Groups China, a large united multi-national state, is composed of 56 ethnic groups. Han Chinese account for The relationships between the different ethnic groups have been formed over many years. Distinct Language While hundreds of Chinese dialects are spoken across China, a minority language is not simply a dialect. Rather, it is a language with distinct grammatical and phonological differences from Chinese. Twenty-one ethnic minority groups have unique writing systems. Chinese Religion Confucianism, Taoism and Buddhism are the three major religions in China, although it is true to say that Confucianism is a school of philosophy rather than a religion. Buddhism in China Buddhism is the most important religion in China. During its development in China, it has a profound influence on traditional Chinese culture and thoughts, and has become one of the most important religions in China at that time. Three different forms of this religion evolved as it reached the centers of population at varying times and by different routes. The social and ethnic background in each location also affected the way in which each of these forms developed and eventually they became known as Han, Tibetan and Southern Buddhism. Over its long history, Buddhism has left an indelible impact on Chinese civilization. Many words and phrases have root in a Buddhist origin. This reveals in a sense the true attitude of the Chinese toward the utilitarian aspects of belief. Many people kowtow to whatever gods they encounter and will burn incense in any temple. In literature traces of Buddhism and Zen are obvious. Quite a few famous poets in Tang Dynasty like Bai Juyi were lay Buddhists but this did not prevent them from indulging in a little from time to time. It is not uncommon for the income of a temple to cover the expenses of a whole county or district. Taoism in China In the Chinese language the word tao means "way," indicating a way of thought or life. In about the 6th century BC, under the influence of ideas credited to a man named Lao-tzu, Taoism became "the way". Taoism began as a complex system of philosophical thought that could be indulged in by only a few individuals. In later centuries it emerged, perhaps under the influence of Buddhism, as a communal religion. It later evolved as a popular folk religion. Philosophical Taoism speaks of a permanent Tao in the way that some Western religions speak of God. The Tao is considered unnamed and unknowable, the essential unifying element of all that is. Everything is basically one despite the appearance of differences. Because all is one, matters of good and evil and of true or false, as well as differing opinions, can only arise when people lose sight of the oneness and think that their private beliefs are absolutely true. This can be likened to a person looking out a small window and thinking he sees the whole world, when all he sees is one small portion of it. Because all is one, life and death merge into each other as do the seasons of the year. They are not in opposition to one another but are only two aspects of a single reality. The life of the individual comes from the one and goes back into it. The goal of life for a Taoist is to cultivate a mystical relationship to the Tao. Adherents therefore avoid dispersing their energies through the pursuit of wealth, power, or knowledge. By shunning every earthly distraction, the Taoist is able to concentrate on life itself. Eventually the hope is to become immortal. He lived in Ancient China during the Zhou Dynasty. Confucius was a government official, and during his lifetime he lived from to B. Perhaps due to the turmoil and injustices he saw, he set himself to develop a new moral code based on respect, honesty, education, kindness and strong family bonds. His teachings later became the basis for religious and moral life throughout China. The Five Virtues of Confucius Confucius believed that a good government was the basis for a peaceful and happy society. And the basis for a good government was good officials. Once confined to the kitchens of the palace, the legendary Peking Duck is now served at thousands of restaurants around Beijing, as well as around the world. The origin of the Peking Duck dates back to the Ming Dynasty, about years ago. Cooks from all over China travelled to the capital Beijing to cook for the Emperor. It was a prestigious occupation as only the best chefs could enter the palace kitchens. A top cook was even able to reach the rank of a minister! It was in these kitchens where dishes of exceptional quality such as the Peking Duck were first created and crafted to perfection by palace chefs. However, many of the recipes for such "foods of the Emperor" were later

smuggled out of the kitchen and onto the streets of Beijing. With the eventual fall of the Ching dynasty in , court chefs who left the Forbidden City set up restaurants around Beijing and brought Peking Duck and other delicious dishes to the masses. For that, the hot pot is a delicious and hearty choice. Families or groups of friends sit around a table and eat from a steaming pot in the middle, cooking and drinking and chatting. They can also ladle up the broth from the pot and drink it. Undoubtedly, this way of eating is not only a figurative embodiment but a visual indication of the willingness to eat from the same pot and to share the same lot. This is the most highly prized merit of group consciousness. The hot pot is not only a cooking method; it also provides a way of eating. It is not only a dietary mode; it is also a cultural mode. As a dietary mode, the hot pot can be used by many people dining together, or by one person eating alone. Yet how few are those solitary diners to be found in a restaurant! This is not because the diner wants to economize, but because dining by oneself in front of a hot pot is devoid of interest and joy.

7: Culture of India - Wikipedia

African Religion versus Western Religion Like literature, culture is a contested phenomenon which is understood to mean Vol. II - Literature and.

Fields Early and Late Medieval Study of the Middle Ages at the University of Chicago is normally interdisciplinary, with students taking courses in several departments. Of central importance to the community is the Medieval Studies Workshop at which students and faculty gather to present and discuss their own work and listen to papers by visiting scholars. Old English is regularly taught both at the University of Chicago and in seminars sponsored annually by the Newberry Library. Renaissance and Early Modern The study of the Renaissance in England is one of the great strengths of our department. We have a remarkable group of scholar-critics, a group that is both various and harmonious. Together, our strengths include comparative and interdisciplinary perspectives on the English Renaissance, with close attention to the intersection of formal and historical models of literary study. Eighteenth-Century Eighteenth-century study offers strength in literary and intellectual history with particular attention to political and aesthetic theory, gender and sexual politics, philosophy, and the novel ; in the emergence of literature and other disciplines, scientific as well as humanistic, and the interrelations between academic and public culture; and in the relations between literary form and legal theory. Faculty and students working in British eighteenth and nineteenth century literature and culture host a joint workshop and frequently share course work, conversation, and research across the overlapping "long" eighteenth and nineteenth centuries c. Romanticism Faculty working in the field of British Romanticism have particular interests in poetry and fiction, Romantic visual culture and its legacy, legal and political theory, the long history of sentiment, consumer culture and urban life, and the special place of the Romantic literary moment in the emergence of historical thinking about human culture. Victorian Studying the British Nineteenth Century at the University of Chicago Department of English enables a student to delve both deeply and broadly in the literature, culture, and history of the Victorian period. Courses centrally engaged with visual culture, popular culture, gender and domesticity, the constitution of disciplinary knowledge, politics, and the consolidation of empire are regularly offered. While faculty who specialize in the field mobilize historicist approaches of one kind or another literary history, cultural history, intellectual history, genealogies of knowledge and affect , every scholar in the field enriches his or her inquiry with an array of critical and theoretical readings in Marxism, post-structuralism, feminism, and post-colonialism. Twentieth Century, Contemporary, and Transnational In this field at Chicago, as at many institutions, faculty and students often work across national cultures and disciplinary divides, using a variety of critical paradigms. This is true for the very strong groups in film and media studies, modernist and contemporary poetry and poetics, cultural studies, twentieth-century theory particularly Frankfurt School aesthetics and feminist and gender theory , and fiction and popular culture listed under the Americanist heading. Many of these faculty members direct projects and offer courses on Continental and British materials in addition to their work in American. Working primarily in modern British literature, Lisa Ruddick focuses on modernist fiction, psychoanalytic theory, and poetry and poetics. Loren Kruger is a transnational comparatist specializing in drama, performance studies, and Marxist theories of modernism, with a particular strength in South Africa and Africa but broad knowledge of German, French, British, and American twentieth-century theater. Mitchell also works on twentieth-century literary, aesthetic and political theory, and art and media theory. Lawrence Rothfield offers courses on twentieth-century and contemporary cultural and public policy. John Wilkinson works on late Modernist and contemporary British poetry, with a focus on heterodox lyric poetry from early Auden to Prynne. The Department frequently collaborates with colleagues in History, Anthropology, Political Science, South Asian, East Asian, Comparative Literature, and the Center for Latin American Studies, for both curricular offerings and the direction of oral examinations and dissertations in colonial and postcolonial literature and theory and transnational and global literatures and cultures. Resources are particularly strong for students interested in South Asian, East Asian, African, and Latin American or Caribbean cultures as these form parts of British and Anglophone literary cultures.

8: British Literatures and Cultures | Department of English Language and Literature

World Literature and Cultures. The World Literature and Cultures minor is dedicated to the interdisciplinary study of historical and contemporary literature which is representative of a diversity of the world's cultures.

See Article History Alternative Titles: American Indian literature, Indian literature Native American literature, also called Indian literature or American Indian literature, the traditional oral and written literatures of the indigenous peoples of the Americas. These include ancient hieroglyphic and pictographic writings of Middle America as well as an extensive set of folktales, myths, and oral histories that were transmitted for centuries by storytellers and that live on in the language works of many contemporary American Indian writers. For a further discussion of the literature of the Americas produced in the period after European contact, see Latin American literature; American literature; Canadian literature; Caribbean literature. General characteristics Folktales have been a part of the social and cultural life of American Indian and Eskimo peoples regardless of whether they were sedentary agriculturists or nomadic hunters. As they gathered around a fire at night, Native Americans could be transported to another world through the talent of a good storyteller. The effect was derived not only from the novelty of the tale itself but also from the imaginative skill of the narrator, who often added gestures and songs and occasionally adapted a particular tale to suit a certain culture. One adaptation frequently used by the storyteller was the repetition of incidents. The description of an incident would be repeated a specific number of times. The number of repetitions usually corresponded to the number associated with the sacred by the culture; whereas in Christian traditions, for instance, the sacred is most often counted in threes for the Trinity, in Native American traditions the sacred is most often associated with groups of four representing the cardinal directions and the deities associated with each or seven the cardinal directions and deities plus those of skyward, earthward, and centre. The hero would kill that number of monsters or that many brothers who had gone out on the same adventure. This type of repetition was very effective in oral communication, for it firmly inculcated the incident in the minds of the listeners—much in the same manner that repetition is used today in advertising. In addition, there was an aesthetic value to the rhythm gained from repetition and an even greater dramatic effect, for the listener knew that, when the right number of incidents had been told, some supernatural character would come to the aid of the hero, sometimes by singing to him. For this reason, oral literature is often difficult and boring to read. Oral literature also loses effect in transcription, because the reader, unlike the listener, is often unacquainted with the worldview, ethics, sociocultural setting, and personality traits of the people in whose culture the story was told and set. Because the effect of the story depended so much on the narrator, there were many versions of every good tale. Each time a story was told, it varied only within the limits of the tradition established for that plot and according to the cultural background of the narrator and the listeners. While studies have been made of different versions of a tale occurring within a tribe, there is still much to be discovered, for instance, in the telling of the same tale by the same narrator under different circumstances. These gaps in the study of folktales indicate not a lack of interest but rather the difficulty in setting up suitable situations for recordings. The terms myth and folktale in American Indian oral literature are used interchangeably, because in the Native American view the difference between the two is a matter of time rather than content. American Indian mythology can be divided into three major cultural regions: North American cultures from the Eskimos to the Indians along the Mexican border, Central and South American urban cultures, and Caribbean and South American hunting-and-gathering and farming cultures. Though each region exhibits a wide range of development, there are recurrent themes among the cultures, and within each culture the importance of mythology itself varies. In North America, for example, each tale can usually stand alone, although many stories share a cast of characters; in contrast, stories developed in the urban cultures of Central America and South America resemble the complicated mythologies of ancient Greece and are quite confusing with their many sexual liaisons, hybrid monsters, and giants. These mythologies are related to the concept that all animals have souls or spirits that give them supernatural power. Because humans have subsequently been differentiated from the animals, the animals appear in visions, and in stories they help the hero out of trouble. When there are many tales involving a single character—such as

Raven, Coyote, or Manabozho—the transcriptions are linked together today and called cycles see e. The body of American Indian folklore does not include riddles as found in African folklore, for example, nor does it include proverbs, though there are tales with morals attached. The importance of mythology within a culture is reflected in the status of storytellers, the time assigned to this activity, and the relevance of mythology to ceremonialism. Mythology consists primarily of animal tales and stories of personal and social relationships; the actors and characters involved in these stories are also an index to the beliefs and customs of the people. For example, the Navajo ceremonials, like the chants, are based entirely on the characters and incidents in the mythology. The dancers make masks under strict ceremonial control, and, when they wear them to represent the gods, they absorb spiritual strength. The Aztec ceremonials and sacrifices are believed to placate the gods who are the heroes of the mythology. Oral literatures North American cultures: Canadian and Greenlandic Arctic peoples are generally called Inuit; the U. Arctic literature embodies simple stories of hunting incidents in which the heroes are sometimes helped through supernatural power. Other stories include themes in which people ascend to the sky to become constellations, maltreated children become animals, and an orphan boy becomes successful. Still others surround the exploits and priestly magic of the shamans. In the region from Greenland to the Mackenzie River, Sedna is the highest spirit and controls the sea mammals; the Moon is a male deity who lives incestuously with his sister, the Sun. When she discovers he is her brother, she seizes a burning bundle of sticks and rushes away into the sky, the Moon pursuing her. There are many stories involving family life, as well as others that deal with the feuds between Inuit and the Native Americans south of them. The western Eskimos along the Pacific and Arctic coasts have the Raven cycle, a series of tales centred on Raven, a protagonist whose role ranges from culture hero to the lowest form of trickster. Many of the same plots and themes also occur in tales of the Northwest Coast culture. Around some coastal villages, a story about a flood that took place in the first days of the Earth is told. Many stories are especially intended for children and stress proper behaviour. They are often told by young girls to younger ones and are illustrated by incising figures in the snow or on the ground with an ivory snow knife. On the lower Yukon River, a migration legend is told about a long journey from east to west. The usual incident that breaks up this party of travelers is a quarrel, after which they divide into two groups, occupying separate villages, and for years make constant war on each other. Tales of hunting begin as personal adventures but become stylized with supernatural characters and events. Northwest Coast There is greater similarity in the mythology of the various tribes along the Northwest Coast than in other regions of North America. Collectors of folktales have gathered a long series of stories told in the region from the mouth of the Columbia River through southeastern Alaska into a Raven cycle. The protagonists of these stories—from south to north, Coyote, Mink, and Raven—vary from culture hero to trickster. In each subarea the stories elucidate the origin of a village, a clan, or a family and are regarded as the property of that group. Thus, these stories can be used by others only through permission or, sometimes, purchase. In Bungling Host, Trickster, after seeing his host produce food in various ways e. In Dog Husband, a girl has a secret lover who is a dog by day and a man by night. When she gives birth to pups, she is deserted by her tribe. In some versions, parents lose all their sons to a monster, and, when a new baby is born, it grows rapidly, kills the monster, and restores the brothers. Star Husband, another widely known myth, relates the story of two girls sleeping outdoors who wish the stars would marry them. They ascend to the sky, marry the stars, and experience a series of remarkable adventures. Among the Kwakiutl of Vancouver Island, the mythology is represented in an elaborate series of dances that illustrate characters and incidents with masks, puppets, and other mechanical devices. The principal events during the winter ceremonial season, these ceremonies include initiation into the secret societies, the highest of which is the so-called Cannibal Society; members of this society recount ancient stories of cannibalism but, contrary to some accounts, do not practice cannibalism themselves. Less elaborate forms of this winter ceremonial are found among the southern tribes who base their activities on the quest for the guardian spirit and on the return of the spirits to those who have seen them in visions. In order to exorcise these spirits, their songs must be sung and their dances performed. The Salish-speaking tribes of southern British Columbia and of Washington have less complicated costumes for this ceremonial, but their dancing is very interesting and vigorous. The attitude of the Northwest Coast Indians toward animals is expressed in rituals such as the first salmon

ceremony and in the ceremonial treatment of the bear. When the first salmon of the spring run is caught, it is ceremonially cleaned and placed on a clean mat or a bed of fern leaves. It is welcomed with an address of thanks and promised good treatment. The entrails are wrapped in a mat and thrown into the river so that they can return to the land in the west where the salmon can tell how well he was treated. The salmon is carried to the house by a selected group—children, women only, or the family of the successful fisherman—and is roasted and eaten by the selected group, or a morsel may be distributed to each village resident. The bear is never killed wantonly. When seen, it is addressed in terms of kinship, an attitude that is shared by a variety of cultures.

California The many small tribes of California exhibit more unity in their mythology than is present in many other features of their culture. In the north-central area, the Kuksu cults enact the myths of the creator and the culture hero with Coyote and Thunder as the chief characters. In southern California, in ceremonies of the Chungichnich cults, contact with the highest god is achieved by smoking datura or jimsonweed, which produces hallucinations of animals. The boys initiated into the cults regard the animals as their guardian spirits. This concept relates the cult activity with the most fundamental feature of American Indian religion: Documentation of the mythology of the California tribes was thoroughly disrupted by Euro-American colonization, although some animal stories and a few themes about ill-defined characters have been recorded.

Southwest, Northeast, and Plains Southwest The Native Americans of New Mexico and Arizona, along with a few small tribes related to them in southern California, have cultural traditions with some features in common. In the folklore of the Southwest, the emergence and migration myths show the indigenous peoples emerging from an unpleasant underworld at the time when the Earth is not yet completely formed. They start a long trek southward, some looking for a sacred spot and others looking specifically for the centre of the Earth. In some instances they are led by a pair of culture heroes, the Twins, also called the Little War Gods, who help stabilize the surface of the Earth and teach the people many features of their culture, including ceremonials. When the people were weary during the migration, powerful spirit-beings known as kachinas came and danced until someone made fun of their peculiar faces and insulted them. The kachinas allowed the people to copy their masks and costumes and then returned to their home in the underworld. Since that time the men from the kivas, the ceremonial chambers to which all the men belonged, have made these costumes and masks and have performed the dances necessary to stimulate and protect the harvest, bring rain, and promote general welfare. They sometimes behave like unruly children and tease their grandmother to death. Coyote, in the Pueblo literature, is always sly and is often caught in his own wiles. A group of very crude and vulgar tales about him exist. The Athabaskan-speaking tribes of the Southwest are the Navajo and the Apache. Nowhere in America are mythology and ceremonial more closely associated than among the Navajo, where the myths are poetically expressed through great chants see Blessingway. The principal characters are the gods of the wind, the rain, the dawn, the Sun, the semiprecious stones, the sacred plants, corn maize, tobacco, squash, and the bean. The ceremonials are intended to cure sickness, both mental and physical, and protect people on dangerous missions rather than to inspire any sense of worship. All the arts are combined in the ceremonies: This is one of the most inspiring ceremonials devised by the American Indian. The other Athabaskan-speaking people, the Apache, are divided into several groups, of which the Lipan are particularly interesting. The southernmost of North American tribes, they live partly across the Mexican border. One of the monsters in the tales is Big Owl, a destructive cannibal in the form of a large owl. The story of the man seeking spiritual power from the gods who goes down the Colorado River in a hollow log to reach the holy places where the spirits live is almost identical to its Navajo version. There is a Lipan Coyote cycle, but there are no Spanish-derived tales.

9: Native American literature | www.enganchecubano.com

Religion & Literature is a scholarly journal providing a forum for discussion of the relations between two crucial human concerns, the religious impulse and the literary forms of any era, place, or language.

Wounded Souls, Dried Tears, and Quilts Mr cold book 2 Spicy Western Stories Lifetime guide to money Alltrade model 830210 owners manual Reducing health disparities: no simple matter Black Guard (Metal Express, Stock No. 7012) Surviving New Zealand Outlines Highlights for Promised Land, Crusader State: The American Encounter with the World Since 1776 b Sex roles in literature Tools for Structured and Object-Oriented Design Zagatsurvey Westchester/Hudson Valley Restaurants 2008/2009 (Zagatsurvey : Westchester/Hudson River Valle Counselling youth Saab 9-3 m2000 engine manual The passing of Dora. Cold Night Beauty Nbp internship report 2013 2013 toyota prius service manual Analogies for thinking and talking The best loved religious poems Chicago Union Station Chemical process equipment selection and design third edition. Cooking With the Cardinals, Volume II Hyundai santro workshop manual Math expressions 5th grade volume 2 Lana: the public and private lives of Miss Turner Perspectives on 21st century e-learning in higher education Lalita Rajasingham Appendix three: The shamanic ministers global network. Feature Creatures Rumba Atop the Stones Life and thought in early Middle Ages Book of Caloric fireless cook stove recipes Advanced series on ocean engineering The Prayer of Jabez and Secrets of Vine Dynamics of canine gait Pharmacology (Bhushan Underground Clinical Vignettes) Four Feet in the Grave The French Revolution from its origins to 1793. Jehovah Shammah Ppk5 H.e.l.p guide for vegetarians