

1: Literature and culture – www.enganchecubano.com

This would be an interesting discussion starter on the Literature or History Discussion Forum. I suspect there would be many different interpretations and viewpoints expressed. From my standpoint.

Walid Habbar Habbar Walid 1. It is the integrated pattern of human knowledge, beliefs and behavior. Culture embodies language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, and works of art and so on. Culture consists of shared values, beliefs, knowledge, skills, and practices that underpin behavior by members of a social group at a particular point in time. It is creative expression, skills, traditional knowledge and resources. These include, craft and design, oral and written history and literature, music, drama, dance, visual arts, celebrations, indigenous knowledge of botanical properties and medicinal applications, architectural forms, historic sites, and traditional technologies, traditional healing method, traditional natural resource management, and patterns of social interaction that contribute to group and individual welfare and identity. It is generally accepted that culture embodies the way humans live with and treat others and how they develop or react to changes in their environments. That is to say, culture is a broad concept that embraces all the aspects of the human life. Furthermore, culture has several meanings and definitions, but two are the major importance to both teachers and learners: According to its complex nature, Nieto defines culture as a shape in meaning term and it has not one stable definition, it can mean different things to different people and in a different context. So it defined it by saying that culture is connected to people with formal education and high social status like those who attend TV shows with a high cultural format like The Oprah Winfrey Show. On the other side, some people reduced the meaning of the word culture to food, holidays, and lifestyle. However, it is not restricted and limited to these meanings because culture is a combination of beliefs, customs, shared values as well as history, geography, religion and even language that a specific group of people in society share. Other scholars in other fields like Yule defines it as a social knowledge that unconsciously acquired by a group of individuals in the same society where they share the same ideas, beliefs and even their way of life. In the same vein, Hinkel claims that the term culture has many meanings that usually deal with forms of speech acts, rhetorical structure of discourses, society rules and conventions and knowledge constructs. In order to compete in the global community, we must 2 MLA: However, due to our previous readings and researches, we can define it as a framework of beliefs, expressive symbols, and values in term of which both individuals and groups define and express their judgments and feelings in a democratic and a free way. It is a body of written and oral works, like novels, poetry, or drama that use words to stimulate the imagination of the reader and provide him with a unique vision of life. The underlying assumption here is that a literature is a creative work, global form of expression that addresses the spiritual, emotional, and intellectual humans concerns. However, this idea is from the fourteenth century. Good literature is believed to demonstrate artistry and to have the power to raise questions and debates, provides new points of view, and let the reader expands his understanding to himself and to the whole world and even refresh his spirit. Moreover, literature is a multitude of works that are written in; books, newspapers, or articles; spoken, acted, filmed, sung, or drawn as cartoons on television. It should not portray one view about the human life, for instance only the positive side of their life, literature should portray different and real visions to the human life whether it was positive or negative because this implies a balanced and a viable representation of the human life realities and existence. Furthermore, literature can be lived through different varieties of media; audio, audiovisual, oral and so on. It is an expression of culture because it conveys the human knowledge, beliefs and behaviors. Now, after we defined literature as an art and as something creative, it is vital define it in a linguistic method. Any method or approach towards using literature in the classroom must take as a starting point the question: Stories, poems, and plays especially those that are considered to have value as art and not just entrainment³. Books, plays, novels, and every piece of art that defines special society 4 3 The Macmillan English Dictionary. Oxford University Press Many authors, critics and linguists have puzzled over what literature is. One broader explanation of literature says that literary texts are products that reflect different aspects of society. They are cultural documents which offer a deeper understanding of a country or countries. Other linguists like Eagleton

argue that there is no inherent quality to a literary text that makes a literary text; rather it is the interpretation that the reader gives to the text. This brings us back to the above definition in the sense that literature is only literature if it is considered as an art. For us, we can define it using different perspective but it keeps it in the same vein, literature simply means anything that is written: For instance if you want to buy a car or a washing machine, you will probably want to see the literature about it, if you are a doctor and you are going to do a specific surgery to a person, you will certainly see the literature about that surgery, even in advertisements and marketing, because you will not buy a product without having an idea about its literature. Informative literature basically deals with informations, facts, explanations, history, etc. For instance a biography about a famous person like the Prophet Mohammed or Nelson Mandela, its main purpose is to give an idea and to offer knowledge to the reader. In the other hand, imaginative literature aims to arouse thoughts, imaginations, and even feelings. Its author express his ideas and feelings in an artistic way, he would not convey facts but he basically try to communicate with the reader by his emotions and feelings in a real artistic way and for the sake of the art in general. Language, surely, is determined by culture, and culture, of course is determined by language of course, this is based on the replicators that created both. So, we obviously can claim that language and culture are bounded together by way or by another. This was a logical extension of what is termed the Standard Social Science Model, which sees the human mind is an indefinitely easily managed structure that is capable of grasping and absorbing any sort of culture without force of genetic factors. In the same vein, Verne Ray who is an anthropologist made an interesting study by giving color samples to different American Indians tribes and asking them to give the names of the colors. Thus, the divisions seen between colors are a consequence of the language that they learn, and do not base on divisions in the natural words. Surely, there are ways in which culture does really determine language. Obviously, the ancient Egyptians did not have words and names for televisions, airplanes, phones, or laptops because simply they were not a part of their culture. Also, uncivilized tribes in Latin America did not have knowledge to certain Roman laws such tribunes or praetors because simply it was not a part of their cultural context. Our culture does, sometimes, restrict what we can think about efficiently in our own language. Some languages are also more expressive about certain topics. For examples, it is commonly acknowledged that Yiddish is a linguistic champion, with an amazing number of words referring to the simpleminded⁵. Linguistic differences are also seen as the mark of another culture, and may create divisiveness among neighboring peoples or between different groups in the same area. For instance, an issue is rising in America as speakers of standard American English - which spoken by the whites and the educated category - observe the growing number of speakers of Black English colloquial. This issue is presented in almost all over the world, where we find two or more groups live in the same country for centuries and emanate from the same origins but they speak as different because of their cultural context. Generally, we can claim that language and culture are related in the way they affect each other, that is to say, language and culture are two different sides for the same coin and they both embody each other. The necessity to demonstrate and locate their own position in the spatial and temporal dimension naturally led to the process of documenting these events in various forms and by various media. Such as Imaginative literature, where it proved to be one of the most vital tools to reflect the happenings around us. It both depicts and inspires social changes and is often treated as a credible source of culture representation. Following Hanauer who argues that literature is a valuable source of cultural knowledge precisely because it does present a personal interpretation of the life and values as the author of the literary work experiences them. Thus, Cruz argued that the study of literature allows people to develop new ideas and ethical standpoints, and can help individuals to present themselves as educated members of society, and he focused also on that studying literature can be an enriching eye-opening experience. Usually, many writers would like to write about heroine epic poem or stories in the Old English, telling the story of how the heroes destroyed the evil and ⁷ Ibid. Generally, this poem of Beowulf in Old English Literature displays the actual history of ancient Old English period in which the heroes went to campaigns, fighting against the devils or bad things and finally they returned home with glories. In the 12 th century, the new form of English known as Middle English evolved which started the Middle English literature. There were three main categories of Middle English literature: Religious, Courtly love, and Arthurian. Moreover, the literature written in England during the

Middle English period reflects fairly accurately the changing fortunes of English. French language was best understood by the upper classes, the books they read or listened to were in French. In *The Canterbury Tales*, it reflected diverse views of the church in England. After the Black Death, many people began to question the Church of England and even to start new monastic orders. Several characters in the *Canterbury Tales* are religious figures, and the very setting of the pilgrimage to Canterbury shows the religious and significant theme of the cultural context in England. Later in , William Caxton introduced a printing press into England which flourished the Renaissance literatures such as poetry, drama, and prose⁸. Despite there were various writers of English literature, the works of William Shakespeare influence throughout the English-speaking world. Where this play conveyed many political issues between nations that took place in Europe in that era, and this was a part of culture about that era which is presented in a piece of literature. In conclusion, literature stands as a voice that expresses values and beliefs, and shows how people live as individual or as group with this perspective and how their cultural life was and how their culture and traditions used to be; literature becomes the ideal tool to show the learners the English speaking world and to lead them to discover English culture. It gives a great opportunity for the learners to increase their world knowledge as they will have access to a variety of contexts and, which is undoubtedly related to the target culture. By developing a literary knowledge of the English language, learners will also understand and interact effectively with the English people. They acquire effective linguistic and cultural competences because the study of the target language is bound to its literature and fine arts. She adds that linguistic production and practice is a way of cultural practice since language is always embedded in culture. Furthermore, Kramsch relates language to identity and culture. Speakers draw a social importance, pride, historical, and cultural unity by using the same language as the group they belong to. Thus, it reflects their cultural concepts and values. He goes on saying that one cannot learn a language and neglect its culture because speaking a language means expressing its culture, exchanging a language represents a particular way of thinking and living. Language is bound up with culture in different ways. People of the same social group⁹ Byram. Second, members of the same social group create experience through language. For instance, the way of sending an e-mail or message creates meaning that members of the same society understand. Because language always embodies cultural reality. Thirdly, language itself is seen as cultural value. In fact, it is through language that speakers identify themselves as members of the same social group having the same culture. Simply and conventionally, language is the mirror of any society which reflects all the different characteristics such: All in all, Kramsh puts three links between language and culture which can be summarized as follows: Language expresses cultural reality. Language embodies cultural reality. Language symbolizes cultural reality. In the same vein, Fishman is the sociolinguistic who has dealt most with this issue. He, as Kramsh, identifies three links between language and culture. First language is an inseparable part of culture because it is impossible to ignore the place of language in a given culture. Therefore, in order to understand a given culture, it is crucial to study its language. The second links that he puts is that language reveals the ways of thinking and norms which are common in the culture.

2: What is the relationship between history and literature? | eNotes

Introduction. Literature and history intertwine, so much so that some high schools offer an integrated course in literature and history. Will Durant spent a lifetime writing 11 volumes of "The Story of Civilization" and a final volume, "The Lessons of History," with his wife, Ariel.

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The concepts of "science" and "religion" are a recent invention: Furthermore, the phrase "religion and science" or "science and religion" emerged in the 19th century, not before, due to the reification of both concepts. It was in the 17th century that the concept of "religion" received its modern shape despite the fact that ancient texts like the Bible, the Quran, and other sacred texts did not have a concept of religion in the original languages and neither did the people or the cultures in which these sacred texts were written. Throughout classical South Asia, the study of law consisted of concepts such as penance through piety and ceremonial as well as practical traditions. Medieval Japan at first had a similar union between "imperial law" and universal or "Buddha law", but these later became independent sources of power. Christianity accepted reason within the ambit of faith. In Christendom, reason was considered subordinate to revelation, which contained the ultimate truth and this truth could not be challenged. Even though the medieval Christian had the urge to use their reason, they had little on which to exercise it. In medieval universities, the faculty for natural philosophy and theology were separate, and discussions pertaining to theological issues were often not allowed to be undertaken by the faculty of philosophy. It was an independent field, separated from theology, which enjoyed a good deal of intellectual freedom as long as it was restricted to the natural world. In general, there was religious support for natural science by the late Middle Ages and a recognition that it was an important element of learning. With significant developments taking place in science, mathematics, medicine and philosophy, the relationship between science and religion became one of curiosity and questioning. Renaissance humanism looked to classical Greek and Roman texts to change contemporary thought, allowing for a new mindset after the Middle Ages. Renaissance humanism was an "ethical theory and practice that emphasized reason, scientific inquiry and human fulfillment in the natural world," said Abernethy. With the sheer success of science and the steady advance of rationalism, the individual scientist gained prestige. This allowed more people to read and learn from the scripture, leading to the Evangelical movement. The people who spread this message, concentrated more on individual agency rather than the structures of the Church. It teaches people to be satisfied with trivial, supernatural non-explanations and blinds them to the wonderful real explanations that we have within our grasp. It teaches them to accept authority, revelation and faith instead of always insisting on evidence. Because of this both are incompatible as currently practiced and the debate of compatibility or incompatibility will be eternal. Carroll, since religion makes claims that are not compatible with science, such as supernatural events, therefore both are incompatible. According to Dawkins, religion "subverts science and saps the intellect". Ellis, Kenneth R. Miller, Katharine Hayhoe, George Coyne and Simon Conway Morris argue for compatibility since they do not agree that science is incompatible with religion and vice versa. They argue that science provides many opportunities to look for and find God in nature and to reflect on their beliefs. What he finds particularly odd and unjustified is in how atheists often come to invoke scientific authority on their non-scientific philosophical conclusions like there being no point or no meaning to the universe as the only viable option when the scientific method and science never have had any way of addressing questions of meaning or God in the first place. Furthermore, he notes that since evolution made the brain and since the brain can handle both religion and science, there is no natural incompatibility between the concepts at the biological level. He argues that leaders in science sometimes trump older scientific baggage and that leaders in theology do the same, so once theological intellectuals are taken into account, people who represent extreme positions like Ken Ham and Eugenie Scott will become irrelevant. It was in the 19th century that relationship between science and religion became an actual formal topic of discourse, while before this no one had pitted science against religion or vice versa, though occasional complex interactions had been expressed before the

19th century. If Galileo and the Scopes trial come to mind as examples of conflict, they were the exceptions rather than the rule. Galileo was found "vehemently suspect of heresy", namely of having held the opinions that the Sun lies motionless at the center of the universe, that the Earth is not at its centre and moves. He was required to "abjure, curse and detest" those opinions. The Church had merely sided with the scientific consensus of the time. Only the latter was fulfilled by Galileo. Although the preface of his book claims that the character is named after a famous Aristotelian philosopher Simplicius in Latin, Simplicio in Italian, the name "Simplicio" in Italian also has the connotation of "simpleton". Most historians agree Galileo did not act out of malice and felt blindsided by the reaction to his book. Galileo had alienated one of his biggest and most powerful supporters, the Pope, and was called to Rome to defend his writings. Grayling, still believes there is competition between science and religions and point to the origin of the universe, the nature of human beings and the possibility of miracles [65] Independence[edit] A modern view, described by Stephen Jay Gould as "non-overlapping magisteria" NOMA, is that science and religion deal with fundamentally separate aspects of human experience and so, when each stays within its own domain, they co-exist peacefully. Stace viewed independence from the perspective of the philosophy of religion. Stace felt that science and religion, when each is viewed in its own domain, are both consistent and complete. In science, explanations must be based on evidence drawn from examining the natural world. Scientifically based observations or experiments that conflict with an explanation eventually must lead to modification or even abandonment of that explanation. Religious faith, in contrast, does not depend on empirical evidence, is not necessarily modified in the face of conflicting evidence, and typically involves supernatural forces or entities. Because they are not a part of nature, supernatural entities cannot be investigated by science. In this sense, science and religion are separate and address aspects of human understanding in different ways. Attempts to put science and religion against each other create controversy where none needs to exist. He views science as descriptive and religion as prescriptive. He stated that if science and mathematics concentrate on what the world ought to be, in the way that religion does, it may lead to improperly ascribing properties to the natural world as happened among the followers of Pythagoras in the sixth century B. Habgood also stated that he believed that the reverse situation, where religion attempts to be descriptive, can also lead to inappropriately assigning properties to the natural world. A notable example is the now defunct belief in the Ptolemaic geocentric planetary model that held sway until changes in scientific and religious thinking were brought about by Galileo and proponents of his views. Kuhn asserted that science is made up of paradigms that arise from cultural traditions, which is similar to the secular perspective on religion. Polanyi further asserted that all knowledge is personal and therefore the scientist must be performing a very personal if not necessarily subjective role when doing science. Coulson and Harold K. Schilling, both claimed that "the methods of science and religion have much in common. Dialogue[edit] Clerks studying astronomy and geometry France, early 15th century. The religion and science community consists of those scholars who involve themselves with what has been called the "religion-and-science dialogue" or the "religion-and-science field. Journals addressing the relationship between science and religion include Theology and Science and Zygon. Eugenie Scott has written that the "science and religion" movement is, overall, composed mainly of theists who have a healthy respect for science and may be beneficial to the public understanding of science. She contends that the "Christian scholarship" movement is not a problem for science, but that the "Theistic science" movement, which proposes abandoning methodological materialism, does cause problems in understanding of the nature of science. This annual series continues and has included William James, John Dewey, Carl Sagan, and many other professors from various fields. Science, Religion, and Naturalism, heavily contests the linkage of naturalism with science, as conceived by Richard Dawkins, Daniel Dennett and like-minded thinkers; while Daniel Dennett thinks that Plantinga stretches science to an unacceptable extent. Scientific and theological perspectives often coexist peacefully. Christians and some non-Christian religions have historically integrated well with scientific ideas, as in the ancient Egyptian technological mastery applied to monotheistic ends, the flourishing of logic and mathematics under Hinduism and Buddhism, and the scientific advances made by Muslim scholars during the Ottoman empire. Even many 19th-century Christian communities welcomed scientists who claimed that science was not at all concerned with discovering the ultimate nature of reality.

Principe, the Johns Hopkins University Drew Professor of the Humanities, from a historical perspective this points out that much of the current-day clashes occur between limited extremists—both religious and scientific fundamentalists—over a very few topics, and that the movement of ideas back and forth between scientific and theological thought has been more usual. He also admonished that true religion must conform to the conclusions of science. Buddhism and science have been regarded as compatible by numerous authors. For example, Buddhism encourages the impartial investigation of nature an activity referred to as Dhamma-Vicaya in the Pali Canon—the principal object of study being oneself. Buddhism and science both show a strong emphasis on causality. In his book *The Universe in a Single Atom* he wrote, "My confidence in venturing into science lies in my basic belief that as in science, so in Buddhism, understanding the nature of reality is pursued by means of critical investigation. Christianity and science Science and Religion are portrayed to be in harmony in the Tiffany window Education Francis Collins, a scientist who happens to be a Christian, is the current director of the National Institutes of Health. Among early Christian teachers, Tertullian c. These ideas were significantly countered by later findings of universal patterns of biological cooperation. According to John Habgood, all man really knows here is that the universe seems to be a mix of good and evil, beauty and pain, and that suffering may somehow be part of the process of creation. Habgood holds that Christians should not be surprised that suffering may be used creatively by God, given their faith in the symbol of the Cross. The "Handmaiden" tradition, which saw secular studies of the universe as a very important and helpful part of arriving at a better understanding of scripture, was adopted throughout Christian history from early on. Heilbron, [99] Alistair Cameron Crombie, David Lindberg, [] Edward Grant, Thomas Goldstein, [] and Ted Davis have reviewed the popular notion that medieval Christianity was a negative influence in the development of civilization and science. In their views, not only did the monks save and cultivate the remnants of ancient civilization during the barbarian invasions, but the medieval church promoted learning and science through its sponsorship of many universities which, under its leadership, grew rapidly in Europe in the 11th and 12th centuries, St. He was not unlike other medieval theologians who sought out reason in the effort to defend his faith. Lindberg states that the widespread popular belief that the Middle Ages was a time of ignorance and superstition due to the Christian church is a "caricature". According to Lindberg, while there are some portions of the classical tradition which suggest this view, these were exceptional cases. It was common to tolerate and encourage critical thinking about the nature of the world. The relation between Christianity and science is complex and cannot be simplified to either harmony or conflict, according to Lindberg. There was no warfare between science and the church. A degree of concord between science and religion can be seen in religious belief and empirical science. The belief that God created the world and therefore humans, can lead to the view that he arranged for humans to know the world. This is underwritten by the doctrine of *imago dei*. In the words of Thomas Aquinas, "Since human beings are said to be in the image of God in virtue of their having a nature that includes an intellect, such a nature is most in the image of God in virtue of being most able to imitate God". As science advanced, acceptance of a literal version of the Bible became "increasingly untenable" and some in that period presented ways of interpreting scripture according to its spirit on its authority and truth. Later that year, a similar law was passed in Mississippi, and likewise, Arkansas in In, these "anti-monkey" laws were struck down by the Supreme Court of the United States as unconstitutional, "because they established a religious doctrine violating both the First and Fourth Amendments to the Constitution. In, the United States Supreme Court ruled that creationism is religion, not science, and cannot be advocated in public school classrooms. It includes a range of beliefs, including views described as evolutionary creationism, which accepts some findings of modern science but also upholds classical religious teachings about God and creation in Christian context. Bowler argues that in contrast to the conflicts between science and religion in the U. These attempts at reconciliation fell apart in the s due to increased social tensions, moves towards neo-orthodox theology and the acceptance of the modern evolutionary synthesis.

3: What is the relationship between literature and history

Relationship Between History and Literature History, on one hand, deals with the account of past events believed to be non-fictional. On the other hand, Literature simply deals with anything that is creatively written for human consumption.

Literature and culture Definition Literature in this context refers to foreign language literature. As a starting point it can be defined as written texts with artistic value, including the traditional literary genres of poems, fiction and drama. Literature should also be understood as a social and communicative system. This wide concept allows for a much more empirical description of actions that are being performed in the field of literature, the main four sectors being production, distribution, reception and processing of literary texts and other literary products. It serves as a basis to understand literature as a set of more or less social activities that mostly can be learned and fostered as literary competences. Culture is a wider concept than literature, so in this context it will be considered in terms of its relationship with literature, i. Thus in the teaching of culture literature plays different roles: It is understood as part of a specific foreign civilization, thus by learning about the social, historical, linguistic and other cultural implementations in literary texts specifics of the foreign culture are being mediated. It is also important to note that not all culture and literature subjects in foreign language contexts are delivered in the target language. Literature and culture in the European Higher Education Area In general, foreign language literature modules or programmes are mainly delivered at traditional universities, in faculties of arts or humanities, in translation departments or in programmes of applied language and intercultural communication. In all such cases, literature is offered as part of foreign language syllabi, whereas the picture is more varied when it comes to foreign language culture, which is also delivered in a wider range of institutions such as a business school, polytechnic or college. These are often programmes with a foreign language component but are based in other disciplines e. Newer study fields and programmes are occasionally being developed taking into consideration practical and applied aspects, such as applied literary studies. Knowledge, understanding and skills competences Having completed a first cycle higher education programme of language study with a focus on literary or cultural study, students should have acquired: There is a wide variety of status pertaining to foreign languages, ranging from less widely used and lesser taught languages LWULT up to more traditionally taught languages such as French, German and Spanish which will have an impact on the formal teaching of literature as part of a language learning programme. Teaching and learning The fields of literature and culture are particularly suited to the use of innovative pedagogy, though in most courses traditional approaches still prevail. Essays are used either as part of continuous assessment or as final subject evaluations. Project work is rare in literature subjects, but more common and rising in popularity in the assessment of culture subjects. Longer papers on literary subjects are usually introduced during the 2nd cycle level MA. Assessment is usually carried out by the subject teacher internal assessment but a few countries include additional external examiners who in the field of literature specialise in the subject being evaluated. The provision of assessment criteria and distribution of marks are good practice and in many cases are a quality assurance requirement.

4: What is the relationship between history and literature? | Yahoo Answers

The main difference between history and literature is the purpose of each: History intends to record events as accurately as possible, while literature interprets historical or everyday events in an imaginative way.

Excerpt The relationship between fiction and history has recently been a much debated topic in Australian culture. The essay discusses the role of history in three Australian novels by David Malouf, David Brooks and James Bradley and investigates how important the historical is to the fictional and vice versa. Such a notion is of course vastly inadequate and at best outdated. Each culture reflects a unique set of attitudes, values and practices, shaped by a particular environment and therefore exists in its own right. True, Australians may still be in the process of forming a comprehensive explanation of their historical experience, and there is much to answer for. For me, as a German, literature, history and memory have always been inextricably linked, if not bound, to each other. The same past was recast by my generation into the cultural phenomenon of the self-flagellating anti-German German who rejects any notions of national identity as fundamentally flawed. Our past was, so to speak, force fed to us through our national literature and we habitually sought refuge from our historic demons and relief in fiction that did not originate in the fatherland and which carried a different kind of weight. There is no question that Germany has produced some great and important contemporary writers. Nevertheless, with time, I have become wary of the totalising nature of grand narratives which the discourses around German literature attempt to construct discourses about how the past should or should not be represented. In Australia too, the relationship between fiction and history has become subject to much debate. In articulating certain readings and interpretations of the past, literature creates influential narratives, which are used as resources for the construction of coherence and meaning and thus relate back to questions of national identity. In short, any national identity is an intellectual construct and as such not only malleable, but reflective of particular sentiments and needs at the time of their construction. This essay will examine contemporary Australian writing in relation to history by taking a closer look at the works of three notable Australian authors: The article will follow a threefold approach to history as a basis for narrative. It will first establish the concept of history used and point to questions of interpretative relativism. From there it will investigate how each author has made creative use of historical material. Finally it will link back to the current Australian literary debate by discussing in how far these works are relevant to the debate and whether and to what extent they describe a national narrative. In disassembling the certitude that once informed history as an academic discipline, and the instructional message on which ideology is based[6], the article poses a number of important questions as to the relationship between truth and power. While none of the works to be discussed, directly deal with the settlement processes, interpretative relativism in history and literature, is best exemplified by the so called History Wars. In Australia, the absence of what is generally understood to constitute the foundation of national identity common descent, language, culture and religion has led to bitter controversy over the story and character of the nation as the basis of an overarching Australian identity. In return they are accused of denialism and romanticising the past with the ambition of bringing back the concept of terra nullius. Henry James, University of Nebraska Press, , p.

5: Relationship Between History and Literature

History and literature are different in a way. To explain in simple words, history is the occurrence of events in the past whereas literature is their representation wherein many factors come into view such as.

The two are, therefore, intertwined with one another. The biggest difference between literature and history is that the latter posits itself as fact, while the former is taken to be an artistic form. The twin ideas of fact and entertainment intertwine often within literature and history to produce historical fiction and narrative non-fiction. Literature takes many forms. They range from personal notes to poems and non-fiction articles. Literature can be presented in a number of mediums including online content, magazine and newspaper articles and in book form. For a work to be considered literary, it usually requires artistic merit and quality. What constitutes as literary is a subjective matter and rarely agreed upon. History at its most basic is the story of humanity. This is divided into anthropology, archaeology and history. Literature and history both occur in numerous forms, from tax records and letters to full histories of whole nations and people. Ad Early reports of events wove mythology into the story with varying degrees of success. Herodotus, on the other hand, tried to report full history in the manner of Thucydides, though predating him, but made no effort to separate myth from truth. Literature and history are connected in the field of comparative literature. This analytical mode of study attempts to compare any two pieces of literature from different languages or cultures. The French school of thought examines literature for its historical and national basis. The German school of Peter Szondi, on the other hand, looks for social inspirations, while the American school looks for universal truths. Historical fiction is a popular form of literature. It shows the deep connections between history and literature by having the writer study a particular era from the past in order to write a story. These stories may be wholly fictional or they might be fictionalized accounts of real people and real events. Literary fiction, on the other hand, tends to be contemporary to events or recollections of those events from someone who experienced them. These can be used as historical documents for their contexts and for studying how history inspires literature.

6: What Is the Connection between Literature and History?

Relationship between History and Literature. Nothing like a good story. We know the world that we live in by the stories we've heard. We've heard about Dinosaurs, greek gods, chinese emperors.

We still read and refer to the ancient Greeks in this regard. In *The Republic*, for example, Plato presages both Mme. What is new, however, is the relative legitimacy of the study of literature within the discipline of sociology. This is due both to the increasing interest in culture in sociology after years of marginalization Calhoun and to the increasing influence of cultural studies on sociology and throughout the academy. A broader interest in and acceptance of cultural sociology has meant that the types of research questions and methods common to sociological studies of literature are now more widely accepted within the field. Sociology has extended its methodological boundaries in response to both attacks on the dominance of positivism and the rising power of alternative stances suggested by postmodernism. At the same time, changes in the goals, and sometimes the methods, of studying literature sociologically have moved the area closer to what is still the mainstream of the discipline. Thus the sociology of literature has benefited from a twofold movement in which 1 sociology as a discipline has become more interested in and accepting of research questions pertaining to meaning cf. Wuthnow , however, for a particularly strong attack on meaning from within the culture camp and employing qualitative methods; and 2 the sociology of literature has evolved in the direction of more mainstream sociological areas through the merging of quantitative with qualitative methods and of empirical with hermeneutic research questions. Certainly the sociology of literature has been a marginal area in the discipline of sociology. As such, it has generally failed to attract the kind of career-long commitments common to more central areas of the discipline. Many scholars writing on the sociology of literature see the area as a sideline and produce only a single book or article on the subject. This has exacerbated the lack of structure in the development of the field. Traditionally, the central perspective for sociologists studying literature has been the use of literature as information about society. To a much lesser degree, traditional work has focused on the effect of literature in shaping and creating social action. The former approach, the idea that literature can be "read" as information about social behavior and values, is generally referred to as reflection theory. Literary texts have been variously described as reflecting the "economics, family relationships, climate and landscapes, attitudes, morals, races, social classes, political events, wars, [and] religion" of the society that produced the texts Albrecht , p. Most people are familiar with an at least implicit reflection perspective from journalistic social commentary. Unfortunately, "reflection" is a metaphor, not a theory. The basic idea behind reflection, that the social context of a cultural work affects the cultural work, is obvious and fundamental to a sociological study of literature. But the metaphor of reflection is misleading. Reflection assumes a simple mimetic theory of literature in which literary works transparently and unproblematically document the social world for the reader. In fact, however, literature is a construct of language; its experience is symbolic and mediating rather than direct. Literary realism in particular "effaces its own status as a sign" Eagleton , p. Literature draws on the social world, but it does so selectively, magnifying some aspects of reality, misspecifying others, and ignoring most Desan et al. The reflection metaphor assumes a single and stable meaning for literary texts. Anyone who has ever argued about what a book "really" meant knows what researchers have worked hard to demonstrate—textual meaning is contingent, created by active readers with their own expectations and life experiences that act in concert with inherent textual features to produce variable meanings Jauss ; Radway ; Griswold A relatively crude reflection approach remains common for teaching sociology department courses on literature, and also in certain types of journal articles whose main interest is not the sociology of literature per se, but the illumination of some sociological theory or observation through literary "evidence" e. Convincing research arguing for literary evidence of social patterns now requires the careful specification of how and why certain social patterns are incorporated in literature while others are not e. A more sophisticated but still problematic type of reflection argues that it is the form or structure of literary works rather than their content that incorporates the social: Marxism is the only one of the three major strands of classical theory to have generated a significant body of work on

literature. Goldmann justified his focus on the canonical works he studied by arguing that lesser works fail to achieve the necessary clarity of structure that allows the sociologist to see the homologues present in works by, for example, Racine and Pascal. Traditionally in the United States sociologists have left the study of high culture to specialists in literature, art, and music. Popular culture, on the other hand, was seen as simply unworthy of attention or study. To the extent that sociologists did consider literature, they tended to focus on high-culture literature, in part because of the largely Marxist orientation of many early sociologists of literature. Marxist thought defines literature as part of the ideological superstructure within which the literatures of elites are the ruling ideas since culture serves to legitimate the interests of the ruling class. The tendency to concentrate on high-culture literature was intensified by the Frankfurt School, which understood "mass" culture as a destructive force, imposed on a passive audience by the machinery of a capitalist culture "industry" (e.g.). This approach highlighted the passivity and docility of audiences, tying mass culture to the increasing apathy of the public. Thus this work saw literature both as a reflection of changing social patterns and as a force shaping those patterns. One response to the critique of mass culture was articulated by the scholars of the Birmingham School. This line of research shared earlier understandings of culture as a resource for the powerful, but focused in large part on the potential for active participation on the part of cultural receivers. Work in the Birmingham School tradition drew heavily on feminist approaches and demonstrated how "mass" audiences of popular cultural forms might engage in resistance, undermining earlier arguments of cultural hegemony and of passive cultural "dopes" (e.g.). This interest in resistance and the meaning-making activity of readers remains an important line of research, particularly for studies of popular culture (e.g.). The continued relevance of the distinction between high and popular culture, however, is now under debate, as some charge that the hierarchical dichotomy is no longer the most powerful conceptualization of cultural differences (e.g.). A final type of traditional sociological interest in literature also stems from an implicit reflectionist approach. This type of work sees literature as exemplary of sociological concepts and theories or uses literature simply as a type of data like any other. Examples of the latter are altogether too numerous, including, for example, an article testing recent Afrocentric and feminist claims of differing epistemological stances across genders and races by coding differences in the grounding of knowledge in novels for adolescent readers (Clark and Morris). Such work ignores ignoring the mediated nature of literary "reality." This groundswell of interest in culture did not produce an equally large increase in interest in the sociology of literature, but it certainly created a more favorable climate for such work, as well as reenergizing research within the field. Wendy Griswold is the key figure in the contemporary sociological study of literature in the United States. Her early research (e.g.,) set the stage for a new synthesis that both takes seriously the issue of literary meaning and recognizes the importance of extratextual variables, while deploying the empirical data demanded by much of the discipline. By balancing these often-competing claims, Griswold allows for a study of literature that is sociological in the deepest sense of the word. Her concern for what she has called a "provisional, provincial positivism" (p.). By publishing repeatedly in *American Journal of Sociology* and in *American Sociological Review*, Griswold made the sociology of literature visible to an extent previously unknown. A second project (e.g.,) investigated the determinants of cultural revival, arguing that Elizabethan plays are revived most frequently when the social conditions of the day resonate with those the plays originally addressed. In (e.g.,), Griswold published the results of a third project centrally located in the new reception of culture approach. This innovative work used published reviews as data on reception, thus allowing Griswold to address reception across time and across three very diverse audiences—an impossible strategy in the first instance and a prohibitively expensive strategy in the second when using interviews to gather data on audience interpretation. The 1990s saw Griswold beginning a large-scale project on the literary world of Nigeria, a project that returned Griswold to her initial interest in nationalism and literature among other concerns. Janet Wolff, although she works primarily in visual arts rather than literature, has repeatedly challenged sociological students of culture to take content and aesthetics seriously, allying these concerns with their traditional specialty in social context and history (e.g.). These works draw upon several important new approaches developed in the last twenty years. The Production of Culture. The production of culture approach was the earliest of the new paradigms reinvigorating the study of culture in sociology. It stemmed from the growing interest of

several prominent organizational sociologists in the sociology of culture e. These scholars made the now obvious insight that cultural objects are produced and distributed within a particular set of organizational and institutional arrangements, and that these arrangements mediate between author and audience and influence both the range of cultural products available and their content. Such arguments stand in stark contrast to earlier nonsociological conceptions of artistic production that featured artists as romantic loners and inspired geniuses with few ties to the social world. Art, in this view, is the product of a single artist and the content of artistic works and the range of works available are explained by individual artistic vision. Researchers in the production of culture tradition have showed conclusively that even the most antisocial artistic hermits work within an art world that provides the artistic conventions that allow readers to decode the work. Art worlds also provide the materials, support personnel, and payment systems artists rely upon to create their works. The social organization of the literary world and the publishing industry became obvious focuses for sociological investigations, from the production-of-culture approach. Powell initiated a major research project with his dissertation, which was followed by his work on *Books: The Culture and Commerce of Publishing* Coser et al. This stream of research demonstrates how production variables, such as the degree of competition in the publishing industry, the web of social interactions underlying decisions about publication, and the fundamental embeddedness of publishing in particular historical and social circumstances, affect the diversity of books available to the public. Peterson outlines six production factors constraining the publishing industry. Berezin demonstrates how the Italian fascist regime under Mussolini shaped the theatre through bureaucratic production. Long situates the concern with economic concentration in the publishing industry in a historical perspective, and argues that a simple relationship between concentration and "massification" is insufficient for understanding contemporary publishing. Similarly, although as part of larger projects, Radway , Long , and Corse analyze the publishing industry and its changes as a backdrop for an understanding of particular literary characteristics. Radway traces the rise of mass-market paperbacks and the marketing of formulaic fiction to help explain the success of the romance genre ; chapter 1. Long ; chapter 2 acknowledges the importance of post World War II changes in the publishing houses and authorial demographics in her analysis of the changing visions of success enshrined in best-selling novels, although she grants primary explanatory power to changes in the broader social context. Corse , chapter 6 provides a cross-national study of Canada and the United States, arguing that the publishing industry in the latter dominates the former because of market size and population density. The result is that American novels dominate the Canadian market Corse , pp. One important focus of production approaches is gender. Tuchman analyzes the movement of male authors into the previously female-dominated field of British novel publishing during the late s as the field became increasingly remunerative. Rogers , in her ambitious attempt at establishing a phenomenology of literary sociology, notes the gendered construction of both writers and readers. Reception Theory and the Focus on Audience. A second fundamental shift in the sociology of literature occurred as sociologists became familiar with the work of German reception theorists. Reception theory, and several other strains of similar work, shifted scholarly attention to the interaction of text and reader. In *Toward an Aesthetic of Reception* Jaus presents his main argument: Reception theory has generated a fruitful line of research in the sociology of literature. Howard and Allen compare the interpretations made by male and female readers of two short stories in an attempt to understand how gender affects reception. Although they find few interpretive differences based solely on gender, they find numerous differences based on "life experience" and argue that gender affects interpretation indirectly through the "pervasive gender-markings of social context" , p. DeVault compares professional readings to her own reading of a Nadine Gordimer novel to demonstrate both the collective and the gendered nature of reception. Griswold innovatively applied the reception perspective to a study of the cross-national range of published reviews of a single author, generating another fruitful line of research. One final area of growth centers on the relationship between cultural products and stratification systems. Perhaps the central figure is Pierre Bourdieu , , whose analyses of class-based differences in taste, concepts of cultural capital and habitus, and examination of the distinction between the fields of "restricted" and "large-scale" production have profoundly affected sociological thinking. Bourdieu has demonstrated how constructed differences in capacities for aesthetic judgment help reproduce the class structure. This

fundamentally affects the conditions under which types of culture are produced, interpreted, and evaluated. For example, Corse examined the use of high-culture literature in elite programs of nation building, Halle investigated class variations in the display of artistic genres in the home, and DiMaggio and Mohr correlated cultural capital and marital selection. Cultural consumption and use are also stratified across categories other than class, for example, gender, race, and ethnicity. These categories have received even less attention than class in the sociology of literature, although some work has been done in gender e.

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The relationship between history and literature is one based on context and provenance. The relationship works both ways. In order to understand a literary text, it is often important to.

8: Relation Between Literature & History | Synonym

Published: Tue, 02 May The novel which will be discussed in this essay is Cien Años de Soledad, by Gabriel García Márquez. One of most important factors in this very successful book is the relationship between literature and history, as stated in the essay question.

9: Project MUSE - Truth in History and Literature

History requires to be objective and true, not permit www.enganchecubano.comture is the creation activity of spirit, showing the great imagination and creation of www.enganchecubano.comy is one part of literature.

The diagnosis and treatment of dementia precox. 7.4.1 Construction of a Remarkable Compact Set153 Monitoring integrin activation by fluorescence resonance energy transfer Craig T. Lefort, Young-Min Hyun, After October of another time and bob into. Communities, Identities and Crime Comparative Hearing The Internet Encyclopedia Adobe photoshop 6.0 tutorials for beginners Making decisions for profit: success emerging from chaos Polsinney harbour Three adventures of sherlock holmes Teach Yourself Finnish Complete Course (Book Only (Teach Yourself) What a wonderful world piano sheet music Iodine and selenium Theres a decorator in your doll house Chapter 8: Deer Creek The great surge radelet full book Postgraduate developments Andrew Smith. Do Children Have Rights? When God was a comedian Niall Williams Star dust on the pavement. How to Be People Smart My Aunt Leocadia, love, and the lower Paleolithic Calvert Casey Who we are wiebe Structural dynamics of electronic and photonic systems Against Automobility (Sociological Review Monographs) ALL THAT GLITTERS (All That Glitters, No 7) The Aztecs (Strange Histories) The Quest for Robert Louis Stevenson The collaboration hollywoods pact with hitler Ancient Egypt (Gifted Learning Ser.) Queer Stories for Boys Ipad air 2 instruction manual AVN guide to the 500 greatest adult films of all time Tai chi : choreography of body and mind Jennifer M. Bottomley Tarot Of The 78 Doors IBM graphics from the ground up The Barry Diller Story Life and thought in early Middle Ages Willowbys World of Unicorns