

1: 4 Bad Side Effects of Reading Fiction According to the 19th Century | HuffPost

Why Literature Is Bad for You is a semi-non fictional book authored by English Professor Peter Thorpe, discussing many stories based on his own experiences of the detrimental effects literature can have in the wrong mindset.

Create New "Odysseus was a negligent husband. Richard the Third was a cruel megalomaniac. Captain Ahab was an obsessive nut. Dean Moriarty was an irresponsible bum. The book is divided into five sections: Seven Types of Immaturity. Seven Avenues to Unawareness. Five Avenues to Unhappiness. Does Literature Make Us Materialistic? Four Ways of Failing to Communicate. Tropes discussed in the book: Discussed in "Why We Write Badly" – more specifically, how the work of good writers can attract people to attract people who write badly. Deconstructed in "The Fine Art of Uncooperation," as the book argues that too much exposure to this trope turns people into those "who go around looking for something to disagree with. In "Our High Toleration of Incompetence," Thorpe argues that overexposure to this trope leads to people accepting incompetence as a way of life. He goes on to point out how Achilles, Don Quixote, Huckleberry Finn, and others all made significant mistakes in some way, and how literature often bases itself on someone screwing something up. The preface talks about how attempts to educate using art have actually been detrimental in the long run. Nobody stopped to consider that the discipline of the "humanities" also went forward on a preconceived thesis – that art is good for people. Perhaps we were too busy dragging reluctant science majors and engineers into our classrooms to "broaden" them by force-feeding them with famous works of art. We felt it was our responsibility to "humanize" these "rigid technicians" before they got out into the world where they could damage civilization with their weapons and pollutants. Now, years later, as I look back on it I feel that we not only failed to humanize them but actually succeeded in making them more inflexible and insensitive than they might have been before they were sent up to us. I feel that in those required courses we gave them enough exposure to the corrupting powers of art to make them more narrow, immature, and dishonest than they might have been before. Quoted as an analogy at the end of "Growing Down with the Victorian Novel"; "I return to Barbara Tieterman to think again of her lust for unstable and rapidly shifting human relationships. O where are you tonight, Barbara? Where do you wander? I heard you got your Ph. I heard that you had tired of the Victorians and moved into the Renaissance, after which you switched to the French Symbolistes, having gotten hooked on Mallarmé. I heard that you were doing well. You stand so well for mutability. You stand so well for the truth that those who live with the great books become not more grown up but more childish, more intolerant of those stable, long-term relationships which define responsible adult life. Anyone who puts art before family and friends is a child, and children are often cruel. Discussed in "Does Literature Cause Insanity? If we become too involved in the beautiful illusion, we can begin to lose touch with the real thing. Discussed in "The Art of Categorizing Individuals and Oversimplifying Human Nature," which essentially argues that spending too much time with characters, rather than real people, tends to make people want to put real human beings into types or tropes. Most Writers Are Writers: Discussed in "Misunderstanding Motivation. Thorpe claims that literature has a tendency to encourage this, claiming "a successful work of art is an eloquent display of anxious concern. The book is less about literature being bad in itself so much as the bad effects it can cause on its readers. What the book encourages is not abolishing literature, but taking a closer, harder look at our beliefs about literature and art in general to see what effects they really have on us. Discussed in "Getting Hung Up on the Past". Since literature always draws on the past for form and inspiration, Thorpe argues it has a tendency to install a nostalgia filter on people who spend too much time reading. The author uses him as an example of someone in the arts who believes that ideas have no consequences, when in fact an idea is much more far-reaching. Only one of many ways studying too much literature can drive someone nuts, according to the book. Discussed in the preface. But there is more propaganda than truth in this. I think it would be more accurate to say that art is a rather narrow kind of phenomenon, capable of doing only a few things over and over. One of these things is approval of its subject, regardless of what it is and regardless of what the artist may have intended. Even a satirist is prohibited by the nature of art from taking a stance against the things he purports to attack, because his artistry always makes his

WHY LITERATURE IS BAD FOR YOU pdf

target too natural, too interesting and attractive. Genuine art is simply too good to repel us. It is an affirmation, often a joyous one, of practically everything that exists, whether it be good or evil. As described above, art has a way of glorifying its subject and making it seem better than it actually is, regardless of how morally good it might be. This book may actually be a deep-cover satire of the idea that art is worth doing and studying for its own sake. The book talks about how wide exposure to all of the "great books" can actually be detrimental in the long run. True Love Is Boring: In "Growing Down with the Victorian Novel," the author believes that the pervasiveness of this trope discourages artistic people from forming committed relationships. Very Loosely Based on a True Story: Discussed in "Fate and Determinism as Cop-Outs. You Watch Too Much X:

2: Why Literature Is Bad for You by Peter Thorpe

To ask other readers questions about Why Literature Is Bad for You, please sign up. Be the first to ask a question about Why Literature Is Bad for You The title of this book is a bit misleading, first of all. It doesn't purport giving up literature (and by extension, the arts) altogether. Instead.

We spend huge chunks of our lives immersed in novels, films, TV shows, and other forms of fiction. Some see this as a positive thing, arguing that made-up stories cultivate our mental and moral development. But others have argued that fiction is mentally and ethically corrosive. Does fiction build the morality of individuals and societies, or does it break it down? This controversy has been flaring up — sometimes literally, in the form of book burnings — ever since Plato tried to ban fiction from his ideal republic. They are not in the public interest. But new research in psychology and broad-based literary analysis is finally taking questions about morality out of the realm of speculation. Advertisement This research consistently shows that fiction does mold us. In fact, fiction seems to be more effective at changing beliefs than nonfiction, which is designed to persuade through argument and evidence. Studies show that when we read nonfiction, we read with our shields up. We are critical and skeptical. But when we are absorbed in a story, we drop our intellectual guard. We are moved emotionally, and this seems to make us rubbery and easy to shape. Get Today in Opinion in your inbox: Sign Up Thank you for signing up! Sign up for more newsletters here But perhaps the most impressive finding is just how fiction shapes us: Fiction enhances our ability to understand other people; it promotes a deep morality that cuts across religious and political creeds. They make us believe in a lie: But believing that lie has important effects for society — and it may even help explain why humans tell stories in the first place. We spend a huge amount of time lost in stories, with the average American spending four hours per day watching television alone. So those who are concerned about the messages in fiction — whether they are conservative or progressive — have a point. Fiction is dangerous because it has the power to modify the principles of individuals and whole societies. But fiction is doing something that all political factions should be able to get behind. They found that heavy fiction readers outperformed heavy nonfiction readers on tests of empathy, even after they controlled for the possibility that people who already had high empathy might naturally gravitate to fiction. He wanted to see not only if fiction increased empathy, but whether it would lead to actual helping behavior. Reading narrative fiction allows one to learn about our social world and as a result fosters empathic growth and prosocial behavior. While fiction often dwells on lewdness, depravity, and simple selfishness, storytellers virtually always put us in a position to judge wrongdoing, and we do so with gusto. As the Brandeis literary scholar William Flesch argues, fiction all over the world is strongly dominated by the theme of poetic justice. Generally speaking, goodness is endorsed and rewarded and badness is condemned and punished. Stories — from modern films to ancient fairy tales — steep us all in the same powerful norms and values. And fiction generally teaches us that it is profitable to be good. Take a study of television viewers by the Austrian psychologist Marcus Appel. Appel points out that, for a society to function properly, people have to believe in justice. They have to believe that there are rewards for doing right and punishments for doing wrong. And, indeed, people generally do believe that life punishes the vicious and rewards the virtuous. But one class of people appear to believe these things in particular: Appel concludes that fiction, by constantly exposing us to the theme of poetic justice, may be partly responsible for the sense that the world is, on the whole, a just place. In other words, fiction seems to teach us to see the world through rose-colored lenses. And the fact that we see the world that way seems to be an important part of what makes human societies work. Why are humans storytelling animals at all? Why are we — as a species — so hopelessly addicted to narratives about the fake struggles of pretend people? Evolution is a ruthlessly utilitarian process. How has the seeming luxury of fiction — the apparent waste in time and creative energy — not been eliminated by the evolutionary process? One possibility is that fiction has hidden benefits that outweigh its costs. For instance, anthropologists have long argued that stories have group-level benefits. Traditional tales, from hero epics to sacred myths, perform the essential work of defining group identity and reinforcing cultural values. Along with three colleagues, the literary scholar Joseph Carroll and the psychologists John Johnson and Dan Kruger,

I wanted to explore the possibility that fiction generally “not just folk tales” may act as a kind of social glue among humans, binding fractious individuals together around common values. So we asked hundreds of literary scholars and avid readers to respond to a questionnaire about 19th-century British novels. We asked them to answer questions about the motives and personalities of characters, and to classify them as protagonists or antagonists; we also asked questions that explored how readers felt about these characters. The results showed that antagonists and protagonists had sharply differentiated personalities. Antagonists were overwhelmingly driven by motives of power, wealth, and prestige. They were loveless, emotionally isolated egomaniacs. The protagonists, meanwhile, were keen on romance and eager to help their friends and relatives. In short, our heroes are heroes. But our findings were consistent with the work of the anthropologist Chris Boehm, who studies social dynamics in hunter-gatherers. Boehm notes that hunter-gatherers are egalitarian, with all members of the tribe coming together to suppress bully-boy behavior in individuals. The same kind of dynamic applies in the simulated social worlds of Victorian novels. Our survey respondents reacted to the characters as though they were real people: They admired the protagonists, disliked the antagonists, felt happy when the good guys succeeded, and felt sad or angry when they were threatened. By simulating a world where antisocial behavior is strongly condemned and punished, these novels were promoting ancient human values. Fiction is often treated like a mere frill in human life, if not something worse. But the emerging science of story suggests that fiction is good for more than kicks. By enhancing empathy, fiction reduces social friction. At the same time, story exerts a kind of magnetic force, drawing us together around common values. In other words, most fiction, even the trashy stuff, appears to be in the public interest after all. *How Stories Make Us Human.*

3: Why fiction is good for you How fiction changes your world - The Boston Globe

Buy this book quickly and pay whatever the bookseller asks! This one-of-a-kind book will change the way you think about literature. I love literature, and so does the author, but its dark side is seldom discussed.

All mainstream religions agree that lying is wrong. There are many logical reasons to avoid telling lies. Here are a few of them: Remembering your lies How good do you think your memory is? If you tell somebody a lie, you have to be able to remember exactly what you told them. You may even find you need to tell a second lie to avoid being found out for the first one. Telling numerous lies obviously means even more remembering. Before you know it, you may find yourself tangled in an intricate web of drama and deceit. Life is so much simpler when you endeavor to be straightforward and tell the truth. If you lie habitually, people will become especially wary of you. There may come a point in time when nobody believes anything you have to say, even though you may actually be telling the truth. When someone mistrusts you, they are unlikely to want to be your friend or have a close relationship with you. Hence, the habitual liar is often a very lonely person. A bad reputation When people know you for a liar, your reputation is basically ruined. Getting caught telling lies is embarrassing, and it makes you look like a light-headed person. Because you got away with lying once, you may feel tempted to lie again to see what you can gain from it. There are negative consequences associated with it. Yet once you become hooked on lying, breaking the pattern can be difficult. Legal ramifications While telling the odd white lie is unlikely to get you into trouble with the law, more serious lies could. However, when someone gets into the habit of lying, it usually starts with small lies and slowly escalates. The lies you tell today might not get you into trouble with the law, but what about the bigger lies you may tell in the future? Shattered relationships How do you feel when you find out that somebody else has been lying to you? When the person that lied is someone that supposedly loves you, the lies can even cause emotional pain. Many loving relationships between good friends, family members and lovers have been completely ruined because of a lie told by one person to another. Is telling a lie worth the distress that it could cause the people around you? Is it worth losing a relationship that is valuable to you? Do you want the people who care about you today to dislike you tomorrow? These are questions you should seriously consider before telling a lie to someone you love. It also has a detrimental effect on the way you see yourself. It is difficult to like the person you are when you dislike what you do. The more lies you tell, the less respect you will have for yourself. It also makes it hard for other people to believe in you. Losing your identity Telling lies is often a complicated business. People will expect you to reflect the picture you have painted of yourself with the lies you have told. The people who believed that lie would probably expect you to behave with a little class and decorum. Hence, when you regularly lie about who you are, you may find that you have to play a different part depending on who you are with at the time. Do you really want to live a life that involves playing different characters instead of just being your natural self? Once you start telling the truth, you will find your life starts to become less complicated. Do you think lying is bad? Thank you for reading my article! Please share it with your friends!

4: Why Literature Is Bad for You (Literature) - TV Tropes

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Books were supposed to teach people about science, philosophy and religion, not lead someone down an exciting path filled with action, drama and heartbreak. *Wedded for a Week*. Fiction makes your mind flabby. That high society-based book was basically a celebrity tell-all with the names changed, and became a hit when readers worked to figure out the real people behind the characters. Deductive reasoning is always fun when gossip is involved. Stories can leave you dissatisfied with reality. Then and now, readers think about characters and plotlines long after the book is closed, escaping personal drudgery for a while. But the real threat was readers would keep these fanciful ideas in their heads and quit being grateful just because they were alive. Soon they would want better lives with more adventure and romance and less back-breaking work and death. They would be more susceptible to day-dreaming, which "destroys mental balance," or worse, forget about duty to church, family and work, and run off willy-nilly in search of happiness and self-discovery. Novels stoke the emotions. Romance novels were the main offenders here, because religious leaders and educators felt that these "domestic" novels simply worked the reader up too much. Young men and ladies might identify with the characters so strongly, they would become obsessed with the promise of love and seek out better relationships rather than just learn to settle for whomever was available. The thought that people wanted passion and excitement was frightening. If people started doing whatever they wanted, critics reasoned, chaos would rule and communities would break down. If this was true and they had Danielle Steel or Johanna Lindsey back then, the world would have likely exploded. Sensational works can numb the soul to tragedy. But critics were afraid that if people read too many gripping thrillers, crime stories or sad, tragic tales, it would shred their morals and make them into unfeeling cads with no sympathy for their fellow humans. While these side effects seem ridiculous to us now, at least E. Janes, who wrote the introduction to *Popular Amusements* in , recognized the flow of time.

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5: What makes bad writing bad? | Books | The Guardian

Why Literature Is Bad for www.enganchecubano.com: Nelson-Hall Publishers, ISBN Techies like myself often have little patience with students of the humanities, particularly those argumentative types ill-informed in anything outside their speciality often found around university campuses.

It does not mean that they want to read it, but there is some "merit" attached to it because of either status or literary merit. There is a difference between a book having prestige and status because of an author and having literary merit. Bad literature is often used as an excuse to not buy things which people want to read in both bookstores and libraries. Sometimes people categorize all "science fiction" as bad literature or all "noir mysteries" as bad literature. It is used often as a way to "educate" tastes away from what people really want to read. Romance fiction is often viewed as "bad literature". Romance is the most read category of books in many places. The latest bad literature might be urban fiction. The second problem with the concept of "Good Literature" is that it does not promote truly excellent new authors, or obscure authors with superb literary merit. It is based around the concept of popularity, the test of time concept. It goes against the reading of newer more experimental modern literature, independent small press writers, and archival quality works with high literary merit but low readership like Dalkey Archive press. It is why the classic section of the library or bookstore is packed with very old fashioned books which you are expected to hand to teenagers as the best possible book for them to read. Some of these are excellent like Hemingway, Jane Austen, or Arthur Conan Doyle but many are not so great as an incentive to make people read. They may be excellent literature but not good incentives to read. Good books and good literature are two different concepts in my mind. The books in good literature are fine, the concept is problematic. Thanks for the great comment Book Calendar. I like your take on this issue. Many modern good books are much more interesting, and I think that their plots make more sense because they are expressed in modern terms. The Inkweaver Review rating system uses the following questions to rate a book: Escapability is a major ingredient in modern literature, and it is something that readers have come to expect. They want something filled with action, that takes them to another world or viewpoint. But, I also feel that both "good books" and "good literature" have to have good meaning as well. Every book teaches something, even if it is a fiction book. If the message behind the book is a fundamentally flawed one, like "Stealing is alright as long as you get away with it," or "The answer to conflict and problems is violence," then that is not a "good message. Why introduce such books to young readers so soon? That is "bad literature" or "bad books. If after that, they want to read other books, they will. Children are always going to be attracted to some books, like the Harry Potter series, or Twilight. I think that it is good Anonymous said All comments and thoughts that you would like to share on Inkweaver Review are appreciated, but please do not use profanity or your comment will be deleted.

6: Why Is Literature So Bad? â€“ Getting Better Blog

Thanks for this great post. Read it a while back but was trying to organize my thoughts before replying. While I agree the list is plagued with conflict and death, I would have to question how you define good or bad.

7: Why Literature Is Bad for You / YMMV - TV Tropes

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8: why literature is bad for you | Download eBook pdf, epub, tuebl, mobi

All literature, whether it be poems, essays, novels, or short stories, helps us address human nature and conditions which

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affect all people. These may be the need for growth, doubts and fears of success and failure, the need for friends and family, the goodness of compassion and empathy, trust, or the realization of imperfection.

9: Why Literature Is Bad for You

Fiction of all kinds is really, really bad for you psychologically. (yes, even classic literature.) (www.enganchecubano.comlaropinion) submitted 3 years ago by me.

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