OLD HISTORICISM

Nothing below the Elizabethan should peak any hint in this Great
Period, or even indicate the manner of the character of the
people, for example; the history of the Elizabethan period is
by definition the history of the Elizabethan period, and by
history we mean a collection of the facts about the
character of the Elizabethan people. The Elizabethan
period was a period of great change in England, and
the Elizabethans were a people who were great
innovators, not only in literature and art,
but also in science and technology.

INTRODUCTION

During the 1960s, 1970s, and 1980s, New Criticism of
Romanticism was the

Strawberry, Cambridge, Cambridge University Press, 20

Cultural Poetics

or New Historicism
The New Criterion's editorial focus is primarily on literary and cultural criticism, and its contributors often engage in detailed analysis of literary works, historical events, and cultural trends. The text you are reading appears to be discussing various aspects of cultural and historical development, possibly exploring the implications of new intellectual trends and their impact on contemporary discourse.

Historical Development

Although the assumption of cultural products and the corresponding pace of historical and cultural change do not always keep abreast of the pace of new ideas and the development of new methods of academic communication, cultural products and the new ideas that emerge from them are not always well integrated into the existing cultural framework. The New Criterion's emphasis on the importance of historical perspective and critical analysis is evident in its coverage of literary and cultural developments.

The New Criterion
li-tht. of other poslttirnnal practices, cultural. poles being challenged.

ASSUMPTIONS

Readings by many practitioners,

li-tht. of other poslttirnnal practices, cultural. poles being challenged.

New Historicism

As cultural historian, we try to expand the notion of the past. In the work of the historian, "the past" is read as a set of real histories, as a "reading" that produces a critique of the past. This notion of the past is not just about events in the past but about the way we read and understand them. It is about the construction of the past as a subject for study and criticism. The historian's job is to reconstruct the past, to understand it in a way that makes sense to us today. This is not just about the past, but about the way we make sense of it in the present.
Cultural Competence

in addition to becoming aware of their own cultural background,
students must also be able to identify situations that call for knowledge of other cultures. Cultural competence involves the ability to understand and appreciate cultural differences and to communicate effectively with people from diverse backgrounds. This requires an awareness of one's own cultural biases and the ability to adapt one's communication style to accommodate different cultural norms.

Michael Poulantza

As a first step towards developing cultural competence, it is important to understand the cultural context in which the interaction is taking place. This involves learning about the values, beliefs, and practices of the culture in question. By gaining an understanding of these elements, it becomes easier to communicate effectively and respectfully with people from different cultural backgrounds.

Cultural competence is not just about being knowledgeable about other cultures, but also about being able to apply that knowledge in practical situations. This requires not only a deep understanding of cultural differences, but also the ability to use that knowledge to bridge cultural gaps and promote effective communication.

Cultural competence is an ongoing process that requires commitment and effort. It involves not only learning about other cultures, but also being open to new experiences and perspectives. By developing cultural competence, individuals can become more effective communicators and better equipped to work and live in diverse societies.
understand philosophy as a means of coming to terms with the idea of discourse, and
its inclusion in the interpretative process and as a basis for understanding the
ideas presented. Discourse is the key to understanding how ideas are
articulated and how they are related to each other. Discourse is the
medium through which ideas are conveyed and understood. It is the
language of thought and action. Discourse is the means by which
we construct our understanding of the world and our place in it.

Discourse is the process by which ideas are constructed and
understood. It is the means by which we come to understand the
world and our place in it. Discourse is the means by which we
construct our understanding of the world and our place in it. Discourse
is the process by which ideas are constructed and understood.
for every practitioner, for no one discourse or method or critic can reveal the truth about any social production in isolation from other discourses.

Because cultural poetics critics view an aesthetic work as a social production, a text's meaning resides for them in the cultural system composed of the interlocking discourses of the author, text, and reader. To unlock textual meaning, a cultural poetics critic investigates three areas of concern: the life of the author, the social rules and dictates found within a text, and a reflection of a work's historical situation as evidenced in the text. Because an actual person authors a text, his or her actions and beliefs reflect both individual concerns and those of the author's society and are therefore essential elements of the text itself. In addition, the standard of behavior as reflected in a society's rules of decorum must also be investigated because these behavioral codes simultaneously helped shape and were shaped by the text. And the text must also be viewed as an artistic work that reflects on these behavioral social codes. To begin to understand a text's significance and to realize the complex social structure of which it is a part, cultural poetics critics declare that all areas of concern must be investigated. If one area is ignored, the risk of returning to the old historicism, with its lack of understanding of a text as a social production, is great. And during this process of textual analysis critics must not forget to question their own assumptions and methods, for they too are products of and influences on their culture.

To avoid the old historicism's "error" of thinking that each historical period evidences a single political worldview, cultural poetics avoids sweeping generalizations and seeks out the seemingly insignificant details and manifestations of culture usually ignored by most historians and literary critics. Because cultural poetics critics view history and literature as social discourses and therefore battlegrounds for conflicting beliefs, actions, and customs, a text becomes culture in action. By highlighting seemingly insignificant happenings such as a note written by Thomas Jefferson to one of his slaves or a sentence etched on a window pane by Hawthorne, these critics hope to reveal the competing social codes and forces that mold a given society. Emphasizing a particular moment or incident rather than an overarching vision of society, a cultural poetics critic will often point out nonconventional connections such as that between Sophia Hawthorne's having a headache after reading The Scarlet Letter and the ending of Nathaniel Hawthorne's next romance, The House of the Seven Gables, or between the climate and environs of Elmina, New York, and some locations, descriptions, and actions in Mark Twain's Huckleberry Finn. Cultural poetics scholars believe that an investigation into these and similar happenings will demonstrate the complex relationship that exists among all discourses and show how narrative discourses such as history, literature, and other social productions interact, define, and are in turn shaped by their culture. By applying these principles and methodologies, say the cultural poetics critics, we will learn that there is not one voice but many to be heard interpreting texts and culture: our own voices, those of others, and those of the past, the present, and the future.

QUESTIONS FOR ANALYSIS

- Read Tony Harrison's poem "Marked with a D." and ask yourself what voices you hear in the poem. What is the text saying about its culture? About its readers? About itself?
- After reading Hawthorne's "Young Goodman Brown," see whether you can discover any propaganda in the story. What was Hawthorne's position on the nature of sin? Of Puritan theology? Of the devil?
- Does cultural poetics ask us to make any connections between the 1840s and the 1640s? If so, what are these connections?
- How does Hawthorne's "Young Goodman Brown" question dominant cultural values of his day? Of the 1640s?
- What is a working definition of the word sin as used in our present culture? In Hawthorne's day? In the 1640s? Why would cultural poetics be interested in this definition?
- How is our reading of "Marked with a D." and "Young Goodman Brown" shaped by our history? Our understanding of our history?
- Identify four discourses operating in "Young Goodman Brown" and "Marked with a D." Show how these discourses interconnect to enable the reader to arrive at an interpretation of each of the works.
- Examine the student essay written at the end of Chapter 9. Describe the student's hegemony on the basis of this essay. Provide evidence to support your answer.

SAMPLE ESSAYS

For the student essay, "Hawthorne's Understanding of History in 'The Maypole of Merry Mount'," show how or whether the critic investigates the three major areas of concern for cultural poetics. Is one area emphasized more than another? Does the author highlight a historical moment or a culture's single vision of reality? Does the critic admit her own prejudices and methodology? Is history used as background or brought to the center of the literary analysis? And what would be different about this essay if it were written from old historicism's point of view?

In the professional essay, "Is Literary History Still Possible?" what is Arthur Kinney's definition of a text? According to Kinney what makes a text literary? Explain Kinney's four working premises or axioms for examining texts. How do these axioms support cultural poetics' principles?
In the 1960s a revolution in literary theory started. Until this decade, New Cultural Studies dominated literary theory and practice with its influence and one Cultural Studies contributed to the theoretical development of literary theory. The 1960s saw a revolution in literary theory. Possible.

"Cultural Studies" refers to a period in literary theory that began in the mid-1960s and continued to the early 1970s. It is characterized by a focus on the cultural production and consumption of texts, and the ways in which these texts shape and are shaped by social, political, and economic contexts. Cultural Studies scholars have sought to understand how different forms of cultural production—such as literature, film, and popular culture—operate within larger social and political frameworks.

The development of Cultural Studies was influenced by a range of theoretical and methodological approaches, including Marxist and other forms of critical theory, postcolonial studies, and feminist theory. Cultural Studies has been characterized by a range of different approaches, including textual analysis, cultural politics, and cultural industries.

Cultural Studies has had a significant impact on a wide range of fields, including literature, film studies, and cultural politics. It has also been influential in a range of other areas, including education, media studies, and cultural policy. Cultural Studies has been criticized for its dominance and for its tendency to marginalize other forms of cultural production and cultural theory.

The legacy of Cultural Studies continues to be debated and discussed, with some scholars arguing that it has had a significant impact on the way we think about literature, culture, and society, while others argue that it has been too narrowly focused and too focused on the analysis of texts.
POSTCOLONIALIZATION: THE EMPIRE WRITES BACK

Realization of postcolonization is a profound and essential process that requires the rethinking of the concepts and theories of colonialism and postcolonialism. It involves a redefinition of the cultural and social structures that have shaped our understanding of identity, history, and power. This framework is crucial for a more equitable and just society, where the voices of the marginalized are heard and their experiences are valued.

The process of postcolonization is achieved through collective struggle and resistance against the dominant narratives imposed by colonial powers. It requires a critical examination of the ways in which colonialism has shaped our understanding of the world and our own identities. This process is not linear, but rather a continuous and ongoing struggle for justice and equality.

In postcolonial contexts, the concept of identity is redefined, as it becomes clear that the experiences of colonialism are not uniform and that different groups have had vastly different experiences. This realization leads to a more nuanced and complex understanding of identity and community, which is essential for the creation of a more just and equitable society.

The struggle for postcolonization is not just a struggle for individual liberation, but also a struggle for collective liberation. It requires a deep and profound understanding of the historical and cultural contexts that have shaped our societies, and a commitment to creating a more just and equitable future.
Cultural Studies

Cultural Studies is an interdisciplinary field that examines the role of culture in society and the way cultural practices and institutions shape and are shaped by social, economic, and political forces. It focuses on the ways in which cultural meanings are produced and contested, and the ways in which cultural products, such as media, art, and literature, reflect and reproduce social and political relations.

In recent years, Cultural Studies has become increasingly influential in academia and beyond, with its methods and theories being applied to a wide range of fields, from literature and film to politics and business. It has also become a key tool for understanding and critiquing contemporary culture, as well as for promoting social and political change.

One of the central concerns of Cultural Studies is the role of power in shaping cultural meaning. It explores how different groups, institutions, and individuals use cultural forms to assert or resist power, and how these cultural practices are themselves shaped by broader power relations.

Cultural Studies also pays close attention to the ways in which cultural production is distributed unevenly across social and cultural boundaries, and how this distribution can reinforce or challenge existing power structures. It examines how cultural meaning is produced and consumed in different contexts, and how these contexts shape the interpretation and reception of cultural products.

Finally, Cultural Studies is a field that is constantly evolving, with new theoretical developments and empirical research continually expanding its scope and depth. It remains a vibrant and dynamic field, one that is actively engaged in addressing some of the most pressing issues of our time.


due to political, social or literary theory, or objective observation.

Although a number of important exceptions and other useful tools are present in the marketplace, the need for a more

detailed, explicit, and decontextualized approach to the study of political, social, and cultural processes is still widely recognized. This is particularly true in the field of Cultural Studies, where the role of theory and method is often seen as central to the process of research.

The potential of Cultural Studies to illuminate the complex and multifaceted nature of cultural processes is considerable. By examining the ways in which cultural meanings are produced, reproduced, and resisted, Cultural Studies offers a powerful framework for understanding the role of culture in society and the ways in which cultural practices can be used to promote social and political change.

However, the field of Cultural Studies is not without its critics. Some argue that Cultural Studies is overly theoretical, and that its methods and theories are often difficult to apply in practice. Others point to the field's often narrow focus on Western cultures, and its lack of attention to the cultural practices of non-Western societies.

Despite these criticisms, the potential of Cultural Studies to illuminate the complex and multifaceted nature of cultural processes is considerable. It offers a powerful framework for understanding the role of culture in society and the ways in which cultural practices can be used to promote social and political change. As the field continues to evolve, it is likely to become even more influential in shaping our understanding of the world we live in.
American Criticism

Postcolonialism and African American Literature

The growing interest in postcolonialism and African American literature has encouraged the exploration of the literature of those who were connected to the Imperialism of the old world and how their Western hegemony dampened and suppressed the development of the literature of those who were connected to the Imperialism of the old world and how their Western hegemony.
FURTHER READING

To go...