EXPLORING THE INFLUENCE OF CULTURE AND HISTORICAL CONTEXT ON THE DEVELOPMENT OF LITERATURE

Mr.Dhope Kuber Tukaram
Email : kuberdhope79@gmail.com

Abstract

Although culture is an essential component of language study, no convincing theoretical justification for how it can or ought to be included in language education has yet been offered by the discipline. This essay offers some new perspectives on the idea of having students react to literature as a class. How well one can apply the ideas and language to new circumstances determines how well one understands and appreciates a work of literature. Numerous interactions take place throughout this process, including those between the reader's experience and the text, the reader's culture and the author's, and reader-to-reader interactions. Readers must get familiar with the author's cultural and historical backgrounds in order to comprehend a piece as the author intended. This essay outlines a number of cutting-edge, engaging teaching strategies that will assist students in drawing connections between real-world events and literary works, as well as between their own culture and the author's and between their thoughts and those of other readers.

Keywords: Historical, Cultural, Literature, researchers, strategies, experiences.

1. Introduction

Literature is a kind of verbal expression through writing. It is a delicate account of the writers' observations, encounters, thoughts, and emotions. Literature is a window into life; it is a reflection of it. The genuine values of a certain civilisation, culture, and sensibility of a particular country are introduced to the world via literature (Burke, 2019). The development of creative writing is influenced by a love for learning and a desire to comprehend human life and culture. A critical commitment of writing to the development of society it has impacted political frameworks, formed civic establishments, and uncovered treachery.

Language, literature, the performing arts, verbal and non-verbal human behavior, etc. are all examples of how culture manifests itself. We are all representatives of our own cultures. In its widest meaning, culture refers to social rules and cultured conduct, which are characteristics of human communities (Todd, 2018). It is the perfection of a gathering's all's instructed ways of behaving that are many times viewed as their practices and are passed down from parent to youngster.

Journalists utilize their overall setting of home to finish the development of thoughts and articulation of result with the goal that their own life feelings and encounters relate to the regular and social climate of the area, subsequently finishing the making of an unmistakable scholarly style (Tian, et. al. 2018). Scholarly creation is a significant course of self-investigation and overt gesture for authors. The creator's first-hand experiences and external perceptions are made possible by the human cultural milieu, which also contributes to the development of the creator's artistic awareness. Literature was inspired by historical events and human culture, and as a result, new symbols were continually added to the local environment to enhance its appearance. These two factors have also influenced and supported one another (Howard, 2017).

Since reading incorporates so many various components and tactics, it calls for a specific kind of skill. Since they may be impacted by issues both internal and external to an institution, student intake, and curricular support, the components' actual implementation may vary. Discussing methods for putting an excellent literary curriculum into practice will

improve instructors' pedagogical skills, the use of instructional resources, and classroom management.

Reading proficiency is essential for students' participation in classroom interaction in literature-based language instruction (Latapí Agudelo, et. al. 2019). While perusing a work of writing in an EFL class, understudies should understand that grasping a text's principal topics starts with knowing the social setting in which the work was created. Setting up a viable educational plan for concentrating on English writing relies upon understanding the hypothesis that supports understanding perception, particularly the components of communication that render a specific translation of a text. Just comprehension the social setting is the most important move toward figuring out a text. Teachers might investigate practical, cutting-edge ways to incorporate the idea into the teaching of literature after the theoretical groundwork has been established (Rickard, 2017).

A fundamental component of comparative literature studies is literary impact. The goal of an impact study is to identify a writer's influences. It is a crucial area of study within the academic discipline of comparative literature, which inspects writing and social articulation across language, public, geographic, and disciplinary boundaries. The impact of a writer or group of authors on another, on the other hand, is investigated in terms of subject, concept, attitude, method, etc. It is a worthwhile research that may reveal a writer's unique gift or expose a plagiarist. The degree of influence, whether direct or indirect, conscious or unconscious, powerful or weak, is determined through the study of influence (Attridge, 2017). There are four main categories of impact research, according to S.S. Prawer: direct borrowing, conflux of impulses from different authors or works of literature, literature in touch, and influence of ideas.

The several types of influence include adaptation, pastiche, stylization, burlesque, parody, plagiarism, false influence, creative treason, and negative influence. Translation of works from another language entails adaptation, which may vary from traditional reworking of a foreign model to a commercial endeavor to adapt a foreign work to the local taste. A pastiche is an artistic imitation of a certain poet or movement. Burlesque is a kind of comedy where a certain aesthetic is made fun of via humorous distortion (Leerssen, 2020). Parody uses imitation to mock a literary example. There is 'stylization' that seeks to emulate the writing style of a single author, an entire movement, or even an entire era. An author uses a variety of styles and resources in his writing for creative purposes. In response to the preexisting creative ideas and practices, new trends and attitudes within the context of national literature that are influenced by foreign models are emerging (Herdt, 2020). When local writers mimic one another, the artistic genres of parody and travesty open the door for such harmful impacts. Because it secretly duplicates quotes without citing the source, plagiarism is a poor illustration of influence. The phrase "negative influence" was created by Anna Balakian. It indicates a situation in which a work is written as a remedy for the negative effects of a previous work. As an example, Shakespeare's and Schiller's tarnished portrayals of Joan in England and Germany were corrected by Shaw's St. Joan. Reading a literary work incorrectly, particularly one that has been translated is referred to be "creative treason." For instance, Alice in Wonderland is considered an adult novel whereas Gulliver's Travels is considered a children's book (Pennycook, 2017).

The French School of Comparativism, the American School of Comparativism, and the Russian School of Comparativism are the three Comparative Literature schools that decide the manner of impact research. Comparative literature was fostered at these three institutions. The French school, led by French Comparatists likes Jean-Marie Carre, Rene Etiemble, Paul Van Tieghem, and Fernand Baldensperger, merged historicism and positivism within itself. In America, comparative literature evolved gradually as several colleges and universities served as the field's foundation. H.H. Remak, Harry Levin, Francois Jost, and Arthur Kunst are the top comparatists. The communist ideology in Russia created a favorable environment for the development of comparative literature. Viktor Shklovsky, Roman Jacobson, Boris Eichenbaum, Yury Tynyanov, and Zhirmunsky are the top Russian comparatists. In the latter part of the 19th century, Comparative Literature was founded in France. French researchers favored focused positive

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investigations. Americans approached comparative literature from a wide perspective. The essence of literature was valued by French academics (Finnegan, 2018).

The comparative literary history that centers on an author and his work is a significant tendency of the French school of comparativism. Comparative and general literature allowed for the survival of the genre in France. The text serves as the focal point of the study, which also considers context, history, and intertexuality. By offering a broad perspective to the subject matter rather than limiting itself to a single language or country, the French School of Comparative Literature gained prominence.

Before making any interpretations, thorough investigation was the major priority. It followed a sequential and methodical process. The study of "influence," which focused on the originality of the source or the author's impact that produced his work was progressively supplanted by "reception" research, which was reader-centric rather than author-centric and focused on response, opinion, orientation, criticism, etc. The receptor was the one that was targeted, not the emitter (Rüsen, 2022). An author's reception was evaluated using a reception study. The analysis of influence should be detailed, microscopic, and exact, according to Anna Balakian. Analogy research is focused with examining two authors or works without necessarily indicating a direct causal link between them, while influence study assumes a direct causal relationship between the emitter and the receiver.

According to the French critic Marius-Francois Guyard, an author's influence has a role in their "fortunes." The phrases "reception" and "fortune" of a foreign writer are equivalent, and the popularity and reception of a writer often provide the foundation for or provide evidence of his deeper influence on a national literature. Ulrich Weisstein asks if there is literary appropriation and if so, to what degree. One may define "influence" as unconscious imitation and "imitation" as direct influence in terms of their mutual reliance. The distinction between direct and indirect influence is a challenging issue in the field of influence research. An outside tradition may be introduced by a native author, and it may then spread from his effect to that of other native authors (Paulson, 2019). Considered to be an expansion of the idea of influence is the notion of imitation. Many words, including plagiarism, adaptations, burlesque, pastiche, and parody, are linked to the idea of imitations; many early 20th-century novels are recognized adaptations of George Reynolds' writings. Many people believe that translation is a distinct thing. Influences are felt because translation is the most effective bridge between any two literary genres. It has a significant impact on the influence process. In fact, trans creation—the art of translation—is believed to be a creative endeavor. The accomplishment of one nation is made accessible to the rest of the globe via translations. Translation may therefore create new traffic lanes in the literary realm. For instance, the translation by August Schlegel and Ludwig Tieck made Shakespeare become a German classical poet. Creative innovation is the consequence of the well-balanced combination of uniqueness and inspiration from many models. Therefore, a greater knowledge of a final work is ensured by the study of influences on an author, his work, or literature. However, what the inspired or borrowed author does with that material and the impact it has on the final literary product should be the focus of attention. Weisstein offers two first findings. One is that studying influences between two or within a national literature is a methodological research rather than a qualitative one. The second is that, in principle, it will be somewhat disregarded how intermediaries or transmitters like translators, books, journals, and reviews are meant to connect the emitter and the receiver.

Long-term historical development has resulted in an unbreakable bond between human culture and environment, and human exploration and interaction with nature has led to the development of a lifestyle and an unmistakable provincial culture that are adjusted to the climate. Various human societies and conditions have molded the material premise of contrasts and made the outside help for provincial culture within the eco-basic perspective, the demonstration of making their dynamic balance is the course of proportional impact and advancement between the two (Damrosch, 2017).

Regional residents' lives and livelihoods are nourished by human culture and environment, which humans also modify via practical endeavors. The demonstration of dynamic balance in the Eco critical viewpoint is the impact of the human social climate on individuals and the

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consistent creation of human input. Human culture and environment give human beings a place to live and a material foundation. As they develop over time, they likewise become the dirt that forms the demeanor and customs of the nearby people, which they then use to create and present in interactions and communication with other people. The interior characteristics and objects are profoundly impacted by the various human cultures and environments, which leads to variations in inner development and aesthetic taste. A writer's cultural identity and artistic sensibility serve as a typical representation of the region's cultural image and are focused manifestations of the local setting (Herdt, 2018). There are substantial variances in cuisine, clothes, architecture, and other aspects of folk cultures and lifestyles across various areas and ethnic groups as a consequence of the human cultural settings found in different nations.

2. LITERATURE REVIEW

As a result, one of the most important ideas in the study of teaching languages is culture. For instance, **Atkinson (1999)** states that with regards to educating English, "there is no more important concept in the field of TESOL than culture, other than language, learning, and teaching" (p. 625). However, academics have different ideas on what culture is and what part it should play in teaching languages. There is "some degree of ambiguity among language teachers regarding 'teaching culture'" as a result of these various cultural interpretations, according to Ratz and Horan.

Larzén (2005) found those language instructors' social understandings, targets, and practices adjusted to one of three methodologies, which she called the instructional method of data, the instructional method of planning, and the instructional method of experience. This study was one of a handful of the two unequivocally inspect language instructors' convictions about culture.

A person's standing as a "cultured" individual is influenced by their awareness of a group's generally valued cultural accomplishments, which were the subject of culture teaching. The development of behaviorist psychology, which was inspired by B.F. Skinner's work as language education progressed, resulted in the adoption of the sound lingual method during the 1950s and 1960s. Because of the behaviorist underpinnings of the sound lingual strategy, culture was introduced as authentic information that understudies could dominate through designed drill exercises, very much like with phonetic information. In this model of language educating, social information was viewed as important to keep away from social goofs. With the introduction of communicative language education methods in the 1980s, culture started to be recognized as a skill or competence, but in many settings, it has remained predominantly considered as information that must be learnt. Language instructors have historically seen culture in this way, and published teaching resources, curriculum, and standards papers have reinforced this perspective.

Different literary critics with different ideologies have defined the novel in different ways. The fact that the novel is a work of fiction, that it is written in composition, that it includes expanded portrayal, and that it has characters whose activities, feelings, and considerations structure its topic are normal elements in many definitions. Due to the authenticity and mental trial and error found in progress of Daniel Defoe, Tobias Smollet, Henry Handling, Samuel Richardson, and Laurence Sterne, the novel — which started in pre-eighteenth-century abstract customs — became perceived as a fine art.

This view is supported by **Hewitt (1972)**, who emphasizes the value of reality to the story by citing it as one of the most potent social connections in the book. The realistic novel, according to him, is "that type whose... interest is in a society which we believe to be like that which [the writer and] a considerable number of his contemporaries know, and depicts this society by showing us the actions and describing the thoughts and feelings of plausible characters conceived at the level of daily life"

History is described as "the process of development of humanity". In other words, it is the study of historical occurrences that are thought to have had some effect on the present or past.

The **Oxford Advanced Learner's Dictionary (2006),** on the other hand, defines society as "people in general living in communities." Therefore, individuals living in little groups,

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nations, or mainland's like Nigeria or Africa or some other landmass would make up a civilization. The individuals in a society, as defined in this essay, are defined as having similar cultural, historical, and sociopolitical experiences.

3. Research Methodology

3.1. Applying the Theory

Readers go through a number of phases of interpretation when they read and appreciate literature. Recall and recognition are the initial stages. As they develop their ability to identify the words, concepts, structure, and intent of the text, readers expand their horizons. It is essential that readers consider what the author intends at this point. Readers investigate the cultural background in the second stage by, among other things, examining the writer's composing style, exploring the social worries and occasions of the period the work was composed, or standing out the text from different compositions. The third phase of perusing includes peruses answering the text and pondering how to relate their own encounters to those of the artistic text. The three distinct kinds of connection take place at the same time throughout this procedure.

English words may be quite challenging. A term may have one meaning when employed in one circumstance, but a completely other meaning in another. For instance, Amelia Bedelia's manager expected for her to close the curtains when she trained her to draw them. It would have been reasonable for Amelia Bedelia to draw out a pencil and sketchpad if she had been in an art class and the instructor had instructed her to draw the draperies. Similar procedures in literature might be confusing to the reader. A term may have a different meaning in a book from the 15th century compared to one from the 20th century. Research is necessary to determine if a word has altered its meaning.

3.2. Expansion of Knowledge via Research

Research is one way to deal with grow one's information to understand the expressions of a document. A clear question or goal is the first step in doing effective research. In order for readers to better grasp a literary work, they must consider the choices the author made about both the method and the work's subject. The writer's determinations with respect to word decision, the arrangement of the text, and the utilization of scholarly procedures will be generally examined by dynamic peruses. Perusers have a superior handle of the creator's way of life and a more grounded association with the work via this kind of "transaction". This asserts that reading literary writings is a key activity that may elicit a profound meaning and a sense of one's own knowledge.

3.3. Exploring the Author's Culture

The first stage of contact with the author has started assuming an individual is truly considering the message in the pages he is perusing and understands that it is coming from another person. While perusing, perusers who know that scholars have a reason and might be answering the social and social difficulties of their time might ask themselves inquiries. The line of inquiries for the delicate perusers of writing could be as per the following: "What values, motivation, and priorities do I, the reader, share with the author?"; "How are we different?"; "To what extent does the author's cultural background influence the decisions that he or she has made regarding word choice, the use of literary devices, and genre?"; and "How do these choices affect the way that I feel about the text?" Literature's antiquity might be a hindrance to comprehension. With the exception of modern writing, the writer has likely lived in an alternate society and age and has in this way tended to a bunch of social and social difficulties that the perusers age has proactively settled. Along these lines, it's basic to get a handle on the creator's qualities, goals, and thought processes to relate the subjects from the text — which length time and are widespread to the human experience — to our own.

At the point when the writer and peruser come from various societies, it might be difficult to comprehend works because of cultural differences. When reading literature, one could come across instances of conflicting cultural norms related to the importance of the words themselves.

3.4. Responding Collectively to Texts

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Speaking to other readers may be the most natural approach to convey how the text and experience interacted. After finishing a fantastic book, perusers frequently go to their companions and inquire about it. Students might interview one another or review books and promote them to friends as more formal approaches to structure these experiences in the classroom. Illustrations are a helpful tool that readers may use to make connections between what they have experienced and what they are reading.

Readers may express the similarities and differences between their experiences and how they read literary works via a variety of answers. One day, when reading about a character that had to select between possible lovers, one of the writers' literature classes taught a gathering of understudies the standards of the American game show The Dating Game. Six students were appointed to play the game as the characters from the novel, at the instructor's solicitation. The game encouraged more attentive reading of the text by the pupils.

4. BENEFITS OF INTERACIVE ARRANGEMENTS WITH LITERATURE

English language learners may practice comprehending texts and the cultural settings that surround them via literature. Reading carefully and being acquainted with the language used in literary works may help readers become more proficient in the English language since scholarly works give a variety of linguistic and lexical examples. The time and exertion put resources into learning and presenting oneself to English will pay off for even easygoing perusers who take a break by perusing a decent English book.

Depending on the context in which they are used, English words may imply different things in different ways. Pulling the draperies might mean shutting the drapes or pulling the shades, contingent upon the speaker's point, as we found on account of Amelia Bedelia. Reading more makes it easier to detect words used in diverse contexts by various persons for varied purposes. The vocabulary is enriched by this.

Reading quickly also comes with a lot of practice. It is far simpler for readers to access plausible word interpretations and the appropriate shade of meaning suggested by a word after 100 encounters than it was on the first.

Interactive literary methods may help readers get a wider perspective on the world as well as stimulating the acknowledgment cycle and extending their insight. Scholarly scholastics widen how they might interpret the authentic, social, political, and social difficulties of the day by investigating writers and reflecting on the texts they have produced. Readers might start to make links between the author's written accounts and what was occurring in the author's environment. There are more possibilities to reflect on a story or poetry when reading it aloud and discussing it with other readers. This, in turn, results in a better understanding of the text's importance as well as of the way of life wherein and for whom it was composed.

5. CONCLUSION

The expected implications or deductions and translations engaged with perusing the text could prompt fundamentally differed understandings of the text, even on the uncommon event when a peruser perceives 100 percent of the material being perused. This intelligent scholarly strategy tries to help perusers and understudies from different dialects and societies in better figuring out English writing and getting a more profound comprehension of the etymological and social qualities that are available in it. The proposed thoughts must be tried when there is a cooperative energy between the educator's imagination and the understudies' dynamic contribution in the whole cycle or in distinguishing words and ideas, exploring ideas pertinent to the specific circumstance, examining the writer's style, exploring the social issues and occasions of the time it was composed, and contrasting the text with different texts. Readers are able to relate the literary text to their personal experiences via this kind of reaction to the text. Students participate in three different interactive processes at once as they discuss with other readers how the work relates to their own lives and the author's culture that they have learned about. Additionally, it should be considered that foundation information and jargon will incorporate not just the ideas that understudies might find in the book yet in addition artistic terms and ideas to describe the organization and style of the text they should peruse. Understudies gain information on

associations, differentiations, and how to respond to the text in their own exceptional way through undertakings and pretend in light of abstract works.

Readers' interpretations of a work are significantly influenced by their life experiences and background information. Sharing their understanding of the text and the experience focal point they used to construct it with other readers may be the most natural method to communicate it. When a result, when they react to context oriented hardships in the texts they are understanding teachers and understudies who work on perusing and answering English writing additionally gain the ability to construct their correspondence expertise. Understudies practice word and idea acknowledgment, consideration on the writer's message and expectation, and public reaction to the messages they have perused via interactive methods to English literature. This might help kids understand the contextual elements of a literary piece more quickly and develop greater information on the world, a bigger perspective on the world, and more extravagant associations.

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