

The impact of social transformations on contemporary English literature an analysis of cultural and political changes

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ABSTRACT

Literature has always appeared in a strong connection with certain social institutions, as in primitive society we can hardly distinguish poetry from work, amusement, magic, rituals...etc., and this confirms to us that the call to direct literature as a social destination goes back to Longer periods of time than the 19th century AD, but they were just unsystematic ideas, so my attempt was to trace the stages of development of this idea, which later became an independent critical approach.

During this evolutionary historical study of this idea, several questions came to my mind about the connections of literature to a given social situation, to an economic, social, and political system, and how does society influence art? Is the writer a representative of himself, distinguished in his contributions and results from the wrongs and horrors taking place in society? Or is he merely a picker of what is happening within him and an interpreter of what is raging among his social classes? Does the writer need a social reference from which he can draw inspiration? Hence, is social reference necessary for the establishment of a form of literature?

In our research, we will try to explore the social approach in modern literature as one of the contextual approaches, based on the

fact that treating literature from a social perspective is not incompatible with the distinguished personal creativity of writers, as diving into literary works is only possible within the social framework from which literature begins and turns to.

Keywords: impact, social transformations, contemporary, English literature, analysis of cultural , political changes

أثر التحولات الاجتماعية على الأدب الإنجليزي المعاصر تحليل التغيرات الثقافية والسياسية

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الملخص

لقد ظهر الأدب دائما في ارتباط قوي بمؤسسات اجتماعية معينة، إذ في المجتمع البدائي لا نكاد نميز الشعر عن العمل واللهو والسحر والطقوس...إلخ، وهذا يؤكد لنا أن الدعوة إلى الأدب المباشر كسياسة اجتماعية وترجع الوجهة إلى فترات زمنية أطول من القرن التاسع عشر الميلادي، ولكنها كانت مجرد أفكار غير منهجية، فكانت محاولتي تتبع مراحل تطور هذه الفكرة التي أصبحت فيما بعد منهجاً نقدياً مستقلاً.

خلال هذه الدراسة التاريخية التطورية لهذه الفكرة، خطرت في ذهني عدة أسئلة حول ارتباط الأدب بوضع اجتماعي معين، وبنظام اقتصادي واجتماعي وسياسي، وكيف يؤثر المجتمع على الفن؟ هل الكاتب ممثل لنفسه، متميز في مساهماته ونتائجه من المظالم والأهوال التي تحدث في المجتمع؟ أم أنه مجرد منتقي لما يحدث داخله ومفسر لما يحدث بين طبقاته الاجتماعية؟ هل يحتاج الكاتب إلى مرجعية اجتماعية يستلهم منها؟ فهل المرجعية الاجتماعية ضرورية لتأسيس شكل من أشكال الأدب؟

سنحاول في بحثنا استكشاف المدخل الاجتماعي في الأدب الحديث كأحد المناهج السياقية، انطلاقاً من أن معالجة الأدب من منظور اجتماعي لا تتعارض مع الإبداع الشخصي المتميز للكاتب، فالغوص في الأعمال الأدبية أمر لا بد منه. ممكن فقط ضمن الإطار الاجتماعي الذي يبدأ منه الأدب ويتحول إليه.

الكلمات المفتاحية: التأثير، التحولات الاجتماعية، المعاصر، الأدب الإنجليزي، تحليل التغيرات الثقافية والسياسية

Introduction

The roots of interest in the relationship between literature and society extend back to a period that precedes the emergence of sociology. "Sociology and literature are two systems of knowledge, but they are different."¹ However, there is a common factor that unites them. The interest in the relationship of literature and society on the part of both scholars means establishing common bridges between them, and those interested in sociology agree. However, the first real interest in the relationship between literature and society goes back to the French philosopher "Tin" (1828/1893), who lived in the nineteenth century. He viewed literature as a reflection of society, as the social environment had an impact on the writer, making him at the same level as what the conscience of the era was suffering from.

In fact, the poet does not realize the reality of this problem unless he moves from the limits of himself to the limits of the society in which he lives. "The reality of the problem that a person imagines in himself is a reflection of himself in society or a reflection of society in itself."² The theory of reflection that appeared in the ninth century Ten have linked literature and social life, or the environment, the environment, and the environment, and that the writer expresses human values such as freedom and social, political, and economic justice, as he sees in the introduction to his book (The History of English Literature), which was published in 1863, "that there are three factors that influence literature: gender and the environment." And time"³. The human being in his environment is subject to inevitable conditions that control literature because the individual's belonging to a family group requires him to be present at every request from this group.

This is what confirms to us that at the depths of the individual crisis is a social issue, just as the social crisis is a meeting place for individual crises "because the individual problem cannot be isolated from social

reality or from the boundaries of time and place.”⁴ The problem becomes in the writer’s soul a symbol of the problem in the conscience of humanity.

1– Definition of contextual criticism: contextuel.

It is the type of criticism that examines the historical, social, and psychological context of art⁵, because if this work is viewed in a non-aesthetic way, it exists in a context. It was created by a person who had certain psychological characteristics, and this person lived in a society whose systems and values must have influenced In his thinking and being, he had political, economic, and racial affiliations. In addition, work simply because it is published or displayed has effects on personal and social life.

This type of criticism in its many forms is almost as old as art criticism itself. Some works of art are clear social products because they embody the beliefs and symbols of the artist’s civilization, and reflect the characteristics of the era to which he belongs. These works of art have been studied since the days of the Greeks in their connection to society, as well. The history of the artist’s life, in the visual arts and literature at least, has been a subject of interest since the sixteenth century⁶, meaning that the forms of contextual criticism (social, historical, and psychological) all agree that something cannot be understood in isolation, but only by studying its causes, results, and mutual relationships.

2–The concept of the critical approach:

If we browse dictionaries and linguistic dictionaries to search for the meaning of curriculum, we find a network of linguistic connotations that refer to the plan, method, goal, and clear course. This means that the curriculum is a plan with a clear entrance and exit, and it is also a plan with clear steps and milestones that go from the beginning to the end, just as This means that it starts from a set of hypotheses and passes

through a process of practical and procedural steps in order to reach concrete and precisely defined results.

The critical approach in the field of literature means “the method followed by the critic in reading the creative and artistic work with the aim of discovering its connotations and aesthetic and formal structures”⁷.

Note: The normal thing in the field of criticism is that the literary text is the one that calls for the critical approach, and what is abnormal and unacceptable is when the critical approach is forcibly imposed on the literary text, as we find many critics arming themselves with more modern and profound approaches to deal with a direct, superficial text that does not require probing and analysis. Accurate, and there are those who are armed with limited traditional methods to deal with more complex and ambiguous texts.

3–The concept of the social method: social criticism la sociocritique:

It is one of the three methods of contextual criticism, and one of the external trends in the study of literature. It is an approach that seeks to link literature to society because literature is a mirror that reflects society in all its political, social, and cultural manifestations. This call to direct literature in a social direction in a systematic manner dates back to the late 18th century and the beginning of the 19th century AD.

In the view of Pierre Barbaris, the idea of the social approach stems from the theory that “literature is a social phenomenon, and that the writer does not produce literature for himself, but rather produces it for his community from the moment he thinks about writing until he practices it and finishes it.”⁸ And De Bonald also echoed (De Bonald) famously said, “Literature is an expression of society.”⁹ This means that the relationship between the writer and social reality is not a one-sided relationship, but rather a dialectical relationship. The writer reflects and depicts social life in his environment, and literature is the result of

reconstructing the elements of reality in a new language, which is the language of literary expression. Hence, the starting point of social critics in their critical readings was based on social conditions “considering that this society is the actual producer of these creative and artistic works”¹⁰, meaning that society is the one that influences the writer and pushes him to creative creation. It also means that knowing the different circumstances of a society, It enables us to read quickly and critically the works of his writers. The understanding of these works is not complete except under the circumstances that contributed to their creation or controlled their production.

This was confirmed by the French critic Madame De Stael (1766/1817) when she said, “We cannot understand the literary work and truly appreciate it in isolation from the knowledge and social conditions that led to creativity.”¹¹ Literature, in her opinion, changes with the change in society, and its development is expelled with increasing The amount of individual and public freedoms that society enjoys, and I saw in her opinion the correctness and accuracy, and that French literature, for example In the pre–revolution era, I was forced to turn towards satire, unlike after the revolution, as this literature changed significantly as a result of social change.

Meaning that literary writing is an event of a social nature because society influences art through its vital problems that motivate the artist to create and because the latter is like any other individual involved in this struggle, and this is what made Blackmer say his statement that “the burden placed on critics It is to establish bridges between society and the arts”¹², in order to explain what is contained in literary works by what comes from external and social sources in particular, that is, studying these literary works as social documents on the assumption that they are a dialogue of social reality. “Artistic works always consist of topics that have a social significance” Words, shapes, and melodies

have emotional connections that are characterized as social, and the subject that the artist addresses, i.e. characters, environment, incidents, etc., as well as the symbols that he uses reflect the ideology of that era, and the trends that he expresses place him on one side or the other of the class struggle, and so the All elements of the work reveal the influence of society.”¹³ This approach tended to study the political, social, and economic factors that control the literary phenomenon. An attempt was carried out in social history to explain, interpret, and direct the work in the correct direction. It is concerned with some literary genres that depict, in particular, social reality. Such as realistic novels, modern political theatre, etc.

This approach was known by several names, including: the realist approach, the Marxist approach, the historical materialist approach, the ideological approach, popular criticism... etc., according to the trends and tendencies that branched out from the mother philosophy, and according to the specificity of each critic in investing in it¹⁴.

The social approach was also able to develop a group of important critical concepts and terminology, including: art for society, the message of literature, revolutionary literature, committed literature, purposeful literature, reflection, world view...etc.¹⁵.

So, those who relate to social criticism see it as the best way to deal with literary texts, on the basis that literary writing is in reality nothing but an extension of the society about which it was composed and written together, and as a result of that it is nothing but a faithful reflection of all the hopes and pains that arise among people in that society¹⁶.

There were several factors that contributed to the development of modern poetry in English literature, including:

1. Social and cultural transformations in the twentieth century, such as the end of the Victorian period and the shift of culture to modernism and modernism.
2. The themes presented in poetry change, and the focus shifts from nature and rural life to more complex personal and social expressions.
3. The development of technology and media, which gave poets more material for inspiration, and made it easier for them to publish poetry and communicate with the public.
4. The influence of ancient poets such as William Wordsworth, Samuel Tyler Coleridge, John Keats, Percy Shelley, and George Gordon Pyrrhus, whose poems influenced the style and themes of modern poetry.
5. Development of literary and philosophical theories, including structural and cognitive theory. It helped in analyzing modern poetry and understanding its styles and themes.

Contemporary literature refers to literary works written by living authors. This includes novels, short stories, poetry, and other forms of writing created in the 21st century or still in production. It includes a wide range of styles, genres, and topics, often reflecting current events, cultural trends, and societal issues.

Conclusions

Contemporary literature is a genre of literature written in the modern period, and reflects the social, cultural and political problems, issues and transformations that the world is currently facing. Contemporary literature includes fiction, poetry, theater, short stories, essays, memoirs, and other forms of writing that address everyday issues and modern challenges. Contemporary literature is characterized by its modern style and often includes innovative language and new ideas. Contemporary literature also addresses issues such as identity, gender, violence,

psychological disorders, technology, globalization, environmental issues, social justice, and others.

Contemporary literature refers to literature written by authors alive today, as opposed to classical literature which belongs to the distant past. It includes works from a wide range of genres and styles, reflecting the diverse cultural, social and political issues of the time.

Some of the most important contemporary political issues include climate change, income inequality, immigration policies, health care reform, gun control, and foreign policy with an emphasis on international relations and diplomacy.

Contemporary politics uses various tourism policies to encourage and regulate travel and tourism. Some of these policies include:

1. Visa policies – Governments establish visa policies to facilitate or restrict the entry of foreign tourists into their countries.
2. Tax incentives – Governments may offer tax incentives to companies operating in the tourism industry to stimulate growth and investment.
3. Tourism Promotion – Governments invest in promoting their countries as tourist destinations through advertising campaigns, travel fairs, and partnerships with tour operators.
4. Environmental policies – To protect natural resources and the environment, governments may implement policies regulating tourism activities in certain areas.
5. Safety and security measures – Governments can enhance safety and security measures to ensure that tourists feel safe while visiting their countries.
6. Protection of cultural heritage – To preserve cultural heritage sites, governments may establish policies regulating tourism activities in historical and cultural areas.

7. Sustainable tourism development – Governments can promote sustainable tourism practices to reduce the negative impact of tourism on the environment and local communities.

These are some of the tourism policies used in contemporary politics to support and regulate the tourism industry.

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