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History lesson arthur c clarke

Dramatic irony. In dramatic irony something is known to the reader or audience, but unknown characters. Think about what the reader understands about ending a story that the characters don't understand. With what. Making a literary work is the time and place where it takes place, with all the details used to create a sense of time and place. Note the different time and place settings when you read this story. The destruction of the world, the exploration of alien civilizations, and the place of man in the universe – these common themes of science fiction stories are all about Arthur C. Clarke's hilarious and thought-provoking story History Lesson. Clarke's story makes us question what values it promotes, how powerful it is and what weaknesses it has. It also offers an unusual history lesson. The timeline may be useful to follow the many different periods of time discussed in the story. Create a time line for History Lesson by using the actual dates and hints of dates in the text. For more information on time series, see the Language Art Study 2.19. Do you think that television and movies accurately portray society? How are they accurate? How are they inaccurate? Over the centuries, students have worked in Greek and Latin texts. In particular, Plato's dialogues have never stopped attracting debate and conflicting opinions. Known for the exaggeration of british mathematician and philosopher Alfred North Whitehead said: The safest general characterization of European philosophical tradition is that it consists of a series of footnotes to Plato (9). If anyone knows a little bit about Plato's work it is either praise for the love of the Symposium or the Allegory cave in the VII Book of the Republic. This allegory is one of the most contentious philosophical stories and one that has been challenged again by each generation. Unlike centuries-old Plato philosophy, science fiction is a completely new form of literature. It's not always very respectful within the academic community. However, some science fiction authors do not drown out their stories of amazing technical development, but tell stories to ponder. Often they pick up one of eternal dreams and give it modern scientific treatment. Arthur C. Clarke's science fiction story History Lesson, one looks at a specific problem, already engaged in the Allegory of cave, from a different perspective. A comprehensive comparison of history lesson with Plato's famous allegory reveals striking parallels. In addition to its comic twist, the story also supports Plato's idea of cheating evidence. By this short story, Arthur Charles Clarke, was born in Minehead, England, on December 16, 1917 and attended King's College, University of London. Working as editor of the Research Department He started writing science fiction. He soon gained a great reputation among science fiction readers and has been compared to Jules Verne and H.G. Wells. Together with film director Stanley Kubrick, he wrote the screenplay for the film in 2001: A Space Odyssey, 1968, based on his story sentinel. Arthur C. Clarke now lives in Colombo, Sri Lanka. Clarke's short story, History Lesson, was first published in 1949. It says the extinction of mankind on Earth and the rediscovery of humans by Venus. The human tribe had to flee because during the new ice age the glaciers had come down from the Poles, covered the valleys and now climbed the mountains. People still alive place their treasures from the past away in a secluded cairn, a mound of stones erected at the memorial. When the glaciers finally stood up, it was too late for mankind. Five thousand years later, the Venus team landed on icy Earth, and soon the scientists of Venus gathered all the information about the third planet in the solar system. Then many years of research on the creatures of Venus followed, during which they found out about the extinct inhabitants of the Earth and tried to figure out what they looked like and how they lived. But it wasn't until they found a small metal box in cairn, covered in ice and rocks, that knowledge of the history of this planet and its former inhabitants really improved. The box has thousands of copies of the document made and distributed. Thousands of scientists learned all they could about this wonderful, distant race by watching this document over and over again. But all this work, all this research, would be in vain. ... Millions of times of age come these last few words would flash across the screen, and no one could ever guess their meaning. Walt Disney Production (Clarke 59). By contrast, the author of the cave allegory lived at the beginning of Western civilization. Plato was born in Athens (427–347) and was a scholar and admirer of the philosopher Socrates. He founded the school, known as the Academy, which is said to be the first university and which remained active for eight centuries. Most of Plato's works are in the form of dialogue, with Socrates the protagonist. One of Plato's most famous dialogues in the Republic is the debate about fairness and the ideal type of state. As a fictional description of the future state it may be called the first science fiction story in history. Socrates tells the story of this great work on the cave allegory described in Book VII. In the cave, some people experience strange captivity because they are chained so that they can only look at the wall of the cave. There's a fire on their backs that they'll never see. Between these bodies and the fire, the road runs with a low wall, next to which people wear pictures, dolls and statues. All prisoners see there are shadows on the wall, all they hear is an echo of people walking and talking behind them. One of the prisoners is unconsented, gets up and sees the dolls you wore for the first time. Someone's calling him to invade the cave above their heads. His eyes aches because of the sudden light he's used to. He doesn't want to leave the cave, but he's forced. After adjusting to sunlight, he looks at the real world. In the coming months outside the cave he understands the laws of nature and why there are four seasons. If this man went back into the cave and explained the real things to his friends, he'd laugh about it. Prisoners would think he was going crazy. And if this man dares to unleash his comrades and bring them out, they would kill him. The cave's allegory begins with a pessimistic situation. Prisoners in the cave have a very pathetic life indeed because they are limited in their location and thus live a very passive life. The cave is an allegory of the human condition. Glaucon, one of Socrates' interlocutors, wonders: You have shown me a strange picture and they are strange prisoners (Plato 515a). Ssoobate replies: Like us... (Plato 515a). When it comes to knowledge and wisdom, all people start, metaphorically speaking, charmed in a cave. Plato conveys the idea that perception and all knowledge can be-even-is-even flawed. You can't trust that. This responds astonishingly to Sir Karl Popper's opinion of otherwise one of Plato's fiercest critics in the present-day—that all knowledge subject only to forgery. Men never know for sure. Plato also shows that people are telling the truth, living very dangerously. But the Plato cave is an optimistic image of thought and the human mind. Prisoners look at the shadows of the numbers. But they don't have to stay in the cave. Ideally, some simply societies have the opportunity to travel upwards to achieve the journey of knowledge and wisdom from darkness to light. When they start thinking, they will be able to leave the visible world of shadows and become the real world of the world. Abstract thinking leads to insight and releases prisoners in a cave. A comparison of these two stories shows many parallel characteristics, but also the opposite motives. In both stories, people think they're looking at the real world, but they're being betrayed. They only perceive reality through double deception. In the cave, prisoners look at shadows, not real things, but dolls, and they can't hear real voices, just echoes. They take over the opinions and beliefs used. In The History Lesson Venusian scientists view the movie, usually an image of a human stylist. But here they don't even look at actors who create a fake reality; instead, they look at comics that only resemble reality. However, in both the images were taken for pure reality. Similarly, at the outset, there is no way to improve knowledge. I have no idea that both prisoners and scientists would imagine anything other than their perception. In Allegory Cave Plato admits the possibility of improvement. He won't say exactly how this can happen: some mysterious help from the prisoner will be released. Help must come from a man who is already free, who already knows. Accepting this help is literally a small silver lining to the visible world within the cave. Most prisoners don't accept this help because they don't want to change their situation. A solution is possible if one follows its silver lining up in the sun. Plato's space is the only empire of reality: ideas. This concept dominated philosophy for two thousand years. Like the cave allegory, Henry class has a pessimistic attitude. It even ends in this pessimistic situation. Mankind has been permanently erased, and almost all of The Earth is covered with ice; thus, venus has no chance of knowing the truth about mankind. In science fiction usually evil aliens invade and threaten humanity. Here it is the other way around. True, the

Venusians are 5,000 years late for mankind, but they promise hope. Rational life goes on in the universe. In addition to these parallel characteristics, there are some important opposite motives that are significantly correlated with each other. Such people hit by fraud two stories are different. In the cave's allegory, people are no longer described, so the reader takes them as ordinary people. In history class, people who need to be aware of wrongdoing are betrayed, scientists. Today and in the future, the lack of scientific awareness is associated with this. The ironic point is that the Venusians are reptiles, just animals on the tree of life. They look at Mickey Mouse, cartoon animals who behave in human behavior, and take them as representatives of mankind. The second motive to the contrary concerns the desire for knowledge. In the cave's allegory, prisoners don't want to know even when they're told they know. They prefer to live forever with their false beliefs. On the other hand, the scientists of Venus would like to know. They're going to do everything they can to find out the truth. Compared to prisoners, they are a new type of humanity: not to believe entelechy, but ready to learn. The third opposite motif shared by the stories is the contrast between the sun and the ice. In history class, the truth lies in the ice, the allegory of the cave is the truth in the world of heat, the sun. The Venusians come from a hot planet, a planet of light. In History Lesson Cognition will never be possible, if not for another climate of climate change: the sun has to melt ice. The Commission has to the sun. Finally, both stories deal with the eternal dream of mankind. In the cave plateau allegory, the philosopher describes the eternal dream: a desire to know the truth. The final ending is a coalition of the truth of empire ideas. By contrast, a more tangible dream is to leave Earth and conquer the universe. In the science fiction version, the Mayans probably couldn't fulfill their dream: they died before it was achieved. Venus learned to travel the universe, but it was too late for mankind. Apart from these static situations, there is another opposite motive for reverse movement within two stories. To gain real knowledge of the cave's tocegoors, people have to rise. The movement of knowledge is towards the sun. Cave rise is the rise of the world of minds and what they say to us in the mind (Annas 255). When a prisoner climbs towards the sun, he learns about reality. In History Lesson, however, Venusians come from a morning star-ident evening star-which is very close to the sun and descend into the earth's system. The movement is a cave covered in ice from the sun. The sun must come to Earth to bring a sense. For all these parallels and similarities, the two stories have fundamentally different intentions. The myth of Cave is Plato's metaphorical introduction to his theory of knowledge and ideas. This ensures to the reader that cognition is possible when one reaches the sun, in the realm of philosophy and ideas. The sun is there, it's above the cave, beyond ignorance. Peter Brigg, on the other hand, points out that Arthur C. Clarke is interested in the limits of human knowledge and that he offers precise scientific extrapolation. His stories are often comic twists and funny characters like The History Lesson reptiles representing Venusian scientists. He tries to go beyond boundaries and reach the mythical dreams of humanity like space travel (15). But first he wants to tell a tense and funny story, superbly made by History Lesson. Clarke carefully prepares the reader: Not until one reads the last sentence is a surprise complete. All in all, the allegory of the cave and history lesson is about fraud evidence. Their own understanding is that all people must infer reality and the laws of nature. As the great Scottish philosopher David Hume put it, men understand the action and influence. Then they conclude the action is the reason the effect is the result. Hume said no one can be sure of that. It is important that in both stories the reader knows better than the protagonists, otherwise the reader would be misled as well. But the reader has realized that this can happen in normal life too. Julia Annas notes ... the tenor of the whole cave is to lower our usual beliefs, to invite us they are no better than looking at shadows (255). By showing that knowledge is limited. Clarke also asserts that there is enough to find an upcoming millennium. Don't believe your mind-thinking! Don't think the bugs are out of us. Scientists are trying to deduce the entire era of the famous Oetzi found in ice in the Alps. It is not easy to question their methods and conclusions or convince everyone to always be vigilant about amazing solutions. Therefore, difficult problems, including stories of an educational message, are presented in the allegorical mold. Some topics need to be raised for each generation and must be said for another metaphor. Venusians weigh the ages over the slogan, the Mayans forever read plato's myth cave and quote it according to eternal Stephanus numbers: 514-517. 514-517.

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