

The Development of English Literature: The Review

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Abstract

A literature review is a thorough summary of earlier studies on a subject. The literature review examines scholarly books, journals, and other sources that are pertinent to a particular field of study. This prior research should be listed, described, summed up, impartially evaluated, and clarified in the review. This article intends to give college and university students, as well as those who are older than high school age, a general guide to English literature. Every such paper must have as its primary goals outlining how literature has evolved while taking into account national culture and providing a thoughtful evaluation of the works of the most significant authors. Because I have not discovered another book that, in my opinion, combines satisfactory attainment of these aims with a selection of authors sufficiently constrained for clarity and with adequate correctness and fulness of facts, biographical and other, I have created the current volume. In order to free up the majority of the student's time—both in and outside of class—for the study of the literature itself, it seems to me that a handbook should provide a methodical description of the key facts. The article will show to be flexible to different working environments and methodologies. Experience has shown that lecturers frequently assume the condensed exposition of the fundamental literary concepts, which causes students' memories to become very hazy. Of course, the list of tasks and questions at the end is meant to be treated at your discretion. In particular for colleges that can provide enough copies for class usage, I hope that the list of accessible low-cost editions of the main authors may suggest a useful manner of providing the content. Poets can, of course, be read successfully in volumes of selections; nevertheless, a paper that has only brief quotes from twenty or one hundred prose authors strikes me as ludicrous. If I may add, I believe it is best to skip through the seventeenth and eighteenth centuries in order to make as much time as possible for the nineteenth.

Keyword: English Literature, Knowledge, Feelings, Imagination, and Other Qualities, Methods, strategies and techniques, English Literature Tableau

First: How to Evaluate and Study Literature

Two Aspects of Literary Study

A literary research with two objectives that work toward a single goal is what the current paper is designed for. First and foremost, the student needs to develop a comprehensive understanding of the circumstances under which English literature has developed historically and across its many periods, i.e., the outside facts of various kinds that are necessary for its comprehension. This mostly entails following the nation's social life over time in a broad sense and being familiar with the lives of the more significant authors. But is the direct study of the literature itself that is most important. This study should aim to first comprehend the literature as an expression of the authors' worldviews, personalities, and especially as a portrayal and interpretation of all life as they have seen it. It should also aim to comprehend each literary work as a product of Fine Art, appealing to our minds and emotions in unique ways, not least to the sense of Beauty and the entire human experience. The word "literature" is often used in the literal sense in the current paper, meaning that it only includes writing of lasting significance and beauty. To aid in the creation of insightful and appreciative assessments, the overview discussion of literary qualities that follows.

Material and Form

The most thorough distinction in literature, as in other Fine Arts, is that between Substance, the core meaning and content of the work, and the means of expression (including narrative organisation, external style, poetry verse-form, and many other related issues). Despite the fact that it is important to keep this distinction in mind, it will serve no useful purpose for our discussion to highlight it.

Generally Speaking

First and foremost, when evaluating any work of literature, a student should ask himself the implicit question: Does it present a true portrayal of life—of the constant elements underlying all existence and human nature, of the life or thought of its own particular era, and (in the majority

of papers) of the people it deals with, whether they be real or imaginary? When the reader has finished it, if it successfully achieves this basic goal, he should feel that his understanding of life and of people has improved and widened. However, it is important to always keep in mind that accuracy in factual specifics is not as important as general sentiment and impression. The crucial query isn't, "Is the presentation good?" A paper's worth, and particularly the value of an author's entire body of work, depends on its range, or the depth and variety of the lives and personalities it depicts.

A student should endeavour to adopt historical criticism as opposed to forming his judgements solely from what is known as the dogmatic point of view.

This means that he must consider the constraints placed on every author by the time period in which they wrote. If you find that the poets of the Anglo-Saxon epic "Beowulf" have painted a clear and compelling portrait of the life of our barbaric ancestors in the sixth or seventh century A. D., you shouldn't blame them for lacking the finer qualities of feeling and expression that distinguish such delicate spirits as Keats and Tennyson after a thousand years of civilization.

It's crucial to keep in mind whether the author uses an objective approach, in which case he describes life and characters without prejudice, or a subjective approach, in which case his work is coloured by his own preferences, emotions, and impressions. Subjectivity may have a deceiving effect, but it can also be a valuable quality that adds force, charm, or intimacy.

Further questions include whether the author has a purposefully developed theory of life, how it manifests, and of course, how sound it is.

Knowledge, Feelings, Imagination, and Other Qualities

Any paper's union of the Intellectual faculty, which enables the author to comprehend and control his subject matter and convey it in a straightforward and clear manner, and the Emotional faculty, which provides warmth, excitement, and alluring human power, is another key criterion for evaluation. In papers of various types, the relative weights of these two faculties vary substantially. Exposition (as in the majority of essays) cannot typically be as emotionally charged as narration or, most definitely, as lyric poetry. The relationship between the two faculties will, of course, correctly correspond to form and spirit in a brilliant paper. The author's personal sympathy for his characters is mostly an emotional issue, but dramatic sympathy—in which the author fully enters any character's circumstances and emotions, whether or not he personally loves them—is largely a question of intellect. True sentiment, which is a fine sensation of any kind and should not turn into sentimentalism (exaggerated delicate feeling), humour, the innate sense of what is funny, and pathos are three things that make up a large portion of emotion. The difference between tragedy and pathos is that tragedy (whether in a play or elsewhere) is the pain of people who can resist it, whereas pathos is the anguish of people (like children, for example) who are only victims.

KNOW "WHY-WHAT-HOW" IN THE STUDY OF ENGLISH LITERATURE

The balance of why, what, and how is necessary for the study of English literature. Why should people study English literature? If studying English literature doesn't have advantages, people won't do it. What advantages does reading English literature offer its audience? Numerous literary works contain high moral and wisdom standards that can be used in many different contexts and at various times. Any writings or books that advance our knowledge, comprehension, and sense of self-determination are crucial. There is a persistent notion that any literary work will undoubtedly convey particular meanings to a particular audience. People acquire specific knowledge from certain sources, and as a result, they are able to assign values to any works that are regarded as valuable.

Additionally, there are issues with language and power in English literature. The person with English as their first language appears to be the one who dominates the globe. Although it can be difficult to identify whether English is the first, second, or third power today, the core power still has the same appearance. This implies that learning the English language well, which can come from studying English literature, is a requirement for acquiring power.

Methods, strategies and techniques

The tactics, strategies, and approaches utilised in the study of English literature must be modified to fit each student's goals. A excellent place to begin may be with a close reading of a literary

work using language analysis. However, students must comprehend the author's history, the society in which the work is produced, and the author's personal experience with the work in order to relate to and explore a literary work. They also need to know what methods should be used to analyse a piece of literature. It has been determined that the new shift in language learning from single to many viewpoints is the most efficient and appropriate approach to use. Likewise, there is more latitude for interpretation and appreciation while studying literature. Instead of being the passive actors they formerly were, students today are encouraged to start their own literary study projects based on their own interests. As a result, it is intended that they will arm themselves with literary principles that apply to their everyday life.

Imagination and Fantasies

Imagination, the ability to make the absent or unreal seem present and real and to reveal the more subtle or hidden aspects of existence, is related to emotion and one of the most essential components of higher kinds of literature. Its primary activities can be divided into three categories: Presentative and pictorial. It provides all the components of human experience and life (drawing from his actual experience or his reading) to the author's mind and, via him, to the minds of his readers. Selected, Associative, and Positive. The author's imagination then chooses the details that can be put to use in the present from the disorganised information that has been brought to their awareness. They then blend these facts, maybe joining disparate qualities and situations.

Silas Marner's characters, for instance, never existed in reality, and the story's specific happenings never occurred in that sequence or manner; instead, they were entirely created by the author's imagination from a combination of sources. What she had seen of numerous actual people and situations helped to create, in the truest sense, a true picture of reality. Perspicacious and interpretive. Additionally, in its subtlest operations, imagination penetrates beneath the surface and comprehends and illuminates the deeper forces and facts, including the true driving forces behind characters' actions, the true intentions behind their words, and the connections between the material world and the spiritual world, as well as between Man and Nature and God. For convenience's sake, fancy may be thought of as a separate faculty, but it is actually the softer, partially superficial, side of imagination. Dealing with ideas that aren't fundamentally or significantly true, it amuses us with provocative or appealing ideas like spotting faces in the clouds, which disappear virtually as soon as they are noticed. Metaphors, similes, and intriguing condensed language are all natural ways for both imagination and fancy to express oneself. They stand in sharp contrast to commonplaceness, which is usually a fatal flaw.

Realisticism, Romanticism, and Idealism

Idealism, romance, and realism are also among the most crucial literary elements. In its broadest definition, realism refers to the straightforward depiction of the genuine, which involves portraying life as one sees it objectively, without any purposeful selections meant to highlight particular features, such as the amicable or alluring ones. (Of course, all writing must be based on reality, which we might refer to as the more all-encompassing term for the everyday truths of existence.) When taken too far, realism can lose its noble qualities by confronting reality's most base aspects in an unworthy manner. Almost throughout history, this kind of realism has made attempts to manifest itself in literature.

It is a positive view of life that searches behind all the complexity to find what is true and lasting. Idealism is another name for romance in the sentimental world. It primarily seeks to entertain and please, adding a pleasing lustre to life; It typically concerns with love or heroic adventures, and it usually sets its scenes and characters in far-off eras and locations so that it can function without being constrained by our awareness of the banal realities of our everyday existence. The question of whether a romance author creates a genuinely real environment for us to read about or if he outright abandons all reality will never be answered. In general, there is a significant difference if a supernatural component is present or absent. Spiritual Romance is also deserving of special remark because it focuses on life's fundamental questions rather than on exterior occurrences, which may be handled here in a shadowy manner. Therefore, Spiritual Romance is basically idealistic.

Dramatic Impact



The presentation of life with a vivid dynamic realism of existence and character, which especially marks the staged drama, is considered dramatic power in general. It is, of course, one of the fundamental things that the majority of stories aim to achieve, while occasionally a different effect may be desired, such as the mood of dreamy beauty seen in romance and poetry. Dramatic strength culminates in the capacity to bring out the major crises with exceptional effectiveness in a drama, and to some extent in other genres of narrative.

Descriptive Strength

The author's ability to describe, to visualise both the appearance of his characters and the settings that make up his background and contribute to convey the tone of his work, is typically secondary in appearance but of crucial creative importance

Traditional and Romantic styles

The two most significant opposing trends in terms of style are classicism and romanticism. Classicalism refers to the traits that best describe the greatest works of Greek and Roman literature. In actuality, it shares certain similarities with idealism. It is by nature highly intellectual in tone, but by no means to the exclusion of emotion. It tries to express the fundamental truth or central principles of things, without care about minute details. It demands proper structure, moderation, a precise finish, and the avoidance of all excess in its outer manifestation. Modern examples include "Paradise Lost," "Sohrab and Rustum" by Arnold, and Addison's writings.

Romanticism, which in general predominates in modern literature, may be somewhat unconcerned with form but places a lot of stress on independence, fulness of expression, and powerful emotion. Both the Romantic and Classical styles have been described as picturesque. Richness and magnificence are the virtues of the Romantic, whereas exquisiteness and piercing importance are those of the Classical. Coldness and formality are the perils of the classical style; excessive luxury, formlessness, and excess emotion are the dangers of the romantic style.

Poetry, Style

The majority of what has been discussed so far is relevant to both prose and poetry. However, poetry should be read for finer and more delicate effects than prose because it is the kind of literature that is generally known for its high levels of emotion, imagination, and beauty. Poetry typically expresses our inner selves; it is peculiarly associated with the spiritual realm. Alliteration and other creative literary devices like metaphors and similes are particularly useful on the side of lyrical expression. Further questions about poetry include whether the metre and stanza structure are appropriate to the mood and thought and are handled in a way that effectively expresses the emotion as well as whether the sound (for instance, musical where the idea is of peace or quiet beauty) is adapted to the sense. Onomatopoeia is the term for an effect in which the sound of the words truly mimics the sound of the thing being referenced.

Personality Types and Human Life, External Nature

In the history of the planet, people have been the deadliest invasive species. People have the ability to kill every living thing, and in some cases, they have already done so (such as with passenger pigeons, great auks, and western black rhinoceroses) or are en route to doing so (e.g., sea turtle, elephant, tiger, polar bear). It would be helpful to have some background knowledge on people given their terrifying potential and ubiquitous presence. The only discipline whose main focus is the nature of human nature is personality psychology, which is the "go-to" discipline for comprehending people. What does personality psychology have to say about what makes people tick? Who you ask—or, to be more specific, to which personality theory you subscribe—determines the answer. There are subtypes within each of the three main theories of personality. First, there are the several iterations of psychodynamic theory connected to clinical psychology. Trait theory, which focuses on categorising the dimensions of individual variations, is the second personality theory. The third is interpersonal theory, which primarily focuses on professional development and coaching—that is, applications to daily life

An English Literature Tableau Victorian era, roughly 1830–1901. Essayists; Victoria, Queen (1837–1901). Poets. Novelists. Mrs. Browning, 1806–; Macaulay, 1800–1859; Charlotte Bronte; Carlyle, 1795–1881; Ruskin, 1819–1900; Tennyson, 1809–1892

Poetry from The Romantic Revolt, The Drama The Seasons, by Thomson, 1726–30. "Odes," Collins, 1747, Gray, 1716-71, Reliques by Percy, 1765, The Deserted Village by Goldsmith, 1770. The cowper, Chatterley, Macpherson, imitations of Ossian, Blake; Burns, 1759–1796 Cato, a pseudo-classical tragedy by Addison, 1713.

The 18th century. 1702–1715: Queen Anne, The four Georges, from 1715 until 1830, also Classical Literature, Swift, 1667-1745, 1672–1719: Addison, Steele (1672–1729), Pope, 1688-1744, 1709–1784: Johnson

1500 to 1603 was the time of the Elizabethan and Renaissance periods, 1603 to 1660 is the seventeenth century. From the beginning to the Norman Conquest in 1066 A.D., the Britons and the Anglo-Saxon Period. The Norman-French period lasted from around 1066 to 1350.

1350 to 1500, roughly, was the end of the Middle Ages. Chaucer, 1338–1400; "Sir John Mandeville's Voyage"; The Hundred Years' War.

The Charles II Restoration in 1660 to Dryden's passing in 1700 is known as the Restoration Period. 1660–1685: Charles II. James II, from 1685 till the start of the Revolution, William and Mary, from 1688 to 1702, "Hudibras" by Butler, Pepys' journal, Dryden, 1631–1700; The Restoration Drama.

Conclusion:

Therefore, English literature is not so much isolated as it is cut off from the continental European heritage on the other side of the English Channel. It excels in all of the traditional bookselling categories: Shakespeare is a world-renowned dramatist; English literature's poetry, which is notoriously difficult to translate and therefore difficult to compare with poetry from other literatures; English literature's humour, which has been found to be just as difficult to convey to foreigners as poetry, if not more so; at the very least, this fact allows the awarding of the highest honour in this category. in biographies and autobiographies.

English literature is up there with the best of any culture when it comes to historical writing, and even in disciplines like children's literature, fantasy, essays, and journals—genres that are typically thought of as minor—it excels. Thinkers like Thomas Hobbes, John Locke, David Hume, John Stuart Mill, and Bertrand Russell compare favourably for clarity and grace with the greatest French philosophers and the masters of Classical antiquity, despite the popular belief that philosophical writings are difficult to combine with literary value. The study of English literature is intended to foster the acquisition of critical thinking skills as well as the development of the positive ideals included in literary works. As such, the syllabus should be created to assist students in learning new information. The discussion's contents should be organised to support the intended learning objectives. In order to help students learn the subject and accomplish their academic goals, strategies and procedures are developed to fit the curriculum.

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