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ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ**

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ЭГАМБЕРДИЕВА ДИЛНОЗА АБДУЛАЗИЗ КИЗИНИНГ

LITERATURE OF GREAT BRITAIN (XX CENTURY)

мавзусидаги

БИТИРУВ МАЛАКАВИЙ ИШИ

Наманган - 2017

XX century literature of Great Britain

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Introduction

XXI century in Uzbekistan started as a century of culture, economy, scientific and technical innovations. Innovation factor is one of the peculiarities of modern educational system. Starting from the first years of independence, legal bases of preparing youth as harmonious persons were elaborated in our country. During independence years, more than 200 laws, decrees, enactments and other legislative documents were issued on the protection of social, economic, legal, political, medical, spiritual and educational interests of the youth.

Actuality of the theme: In this diploma work I tried to investigate two themes. The theoretical topic is mainly about XX century literature of Great Britain. Literature of the 20th century is different in that it had to develop during the First and the Second World Wars. For writers of that period it was not easy to create a certain style and genre. Because of the critical situation, writers abandoned traditional literature; they created for themselves a literary movement through which they could ruthlessly express their attitudes towards political system and Wars in whole.

Another topic is about the role of literature in teaching and learning English language. Using literature for teaching four language skills including writing, reading, speaking, and listening as well as language components such as grammar, vocabulary and pronunciation seems to have become very popular in the area of teaching and learning a foreign language since two decades ago. Meanwhile, Collie and Slater add that literature is an example of authentic materials in a way that literary works are not designed for a particular purpose in language learning. Learners are exposed to the original and unabridged language, yet modified to suit to classroom context. However, the most important aspect in the teaching of literature is the wide possibility of personal involvement in the process of literary appreciation.

Today, in the Republic of Uzbekistan, great attention is given to the educational system that will give an opportunity to raise it to the level of modern standards. In order to realize the aims and tasks put forward by the Law of the

Republic of Uzbekistan "On Education" (1997 and the "National Program of Personnel Training", 1997) the complex system of reorganizing the structure and the content of personnel training, continuing on development of the society, contemporary achievements of science, culture, technique and technology are being created in our country. The National Program for Personnel Training is being realized in the country step by step. Within the framework of this Program the system of continuous education is being developed, a system which starts with pre-school supplying. The material and technical base of the education sector is gradually developing; basic textbooks in the languages of people, living in the country are being published, the physical learning environment are improved, modern information technology are being used in the process of education.

New approaches in the system of education also influenced on the learning and teaching of foreign languages, as language is the major factor of person's development. The first President of the Republic of Uzbekistan Islam Karimov highlighted the organization of a complex system of learning and teaching foreign languages in the country, focused on the upbringing of comprehensively developed, educated and intellectual young generation of people, who can meet the requirements of the time.

On 10 December, 2012, President of the Republic of Uzbekistan issued Decree "On further enhancement of measures on foreign language learning system"¹. It is indicated in the Decree, that:

- throughout the Republic, learning foreign languages, particularly English, shall be started as games and verbal communication in the first year classes of secondary schools, and step by step alphabet, reading and grammar from should be taught from second year;
- some special subjects, particularly technical and international specialties are taught in foreign languages in higher educational institutions;

¹ Uzbekiston Respublikasi Prezidentining "Chet tillarni urganish tizimini yanada takomillashtirish choratadbirlari tugrisida"gi Qarori (2012) «Khalqsuzi», 11.12.2012, 240 (5660)-son.

– students and teachers of general secondary, secondary special, vocational education institutions shall be provided with textbooks and teaching materials in foreign languages; these materials shall be published according to determined periods and funded by Republic targeted book Fund under the Ministry of Finance of the Republic of Uzbekistan”.

After this Decree a lot of projects have been done as an implementation of this important document. We can mention that from 2013/2014 academic year teaching of foreign languages, mainly English, started from the first grade of the primary school in the format of games and informal conversation lessons and since the second class schoolchildren learned the alphabet, studied grammar and developed speech skills. And regular training programs shown in the mass media are giving positive results not only in acquisition of knowledge and skills, but also in motivating Uzbek children to foreign language learning. Within this short period of time in any part of our country we can meet parents who are proud of their children speaking English.

Therefore the necessary conditions for successful learning of foreign languages at all grades are being created in the country.² The republican scientific and practical centre for developing innovative techniques of teaching foreign languages has been established at the Uzbek State University of World Languages due to the decree of the President of Uzbekistan «About measures on perfection of the activity of the Uzbek State University of World Languages»(2013). The centre is responsible for great deal of work, like carrying out scientific researches directed on working out and introducing of innovative techniques of teaching foreign languages to Uzbek children at all grades of continuous education; developing educational standards on learning foreign languages; maintaining methodological support for educational institutions, preparing teachers and experts in the field of foreign language teaching, implementing modern methods of teaching foreign languages, monitoring the realization of requirements of the international standards

of teaching foreign languages according to “Common European Framework of References: learning, teaching, assessing”.

The President of the Republic of Uzbekistan Sh.Mirziyoyev’s report in extended meeting of Ministers legal office on January 16, 2017, "the results of socio-economic development of the country in the 2016 and the intended economic program for the most important priority areas are devoted to in 2017, " was emphasized that “Education and science education in the implementation of the state policy about the youth - new modern methods of teaching and the introduction of information technology in the education sector as well as the implementation of the tasks for the future of youth, is strategically important for society and the country's future”.³

The purpose of diploma work: There are two main purposes of my diploma work; to investigate the process of development of XX century British literature and describe principal issues of literature of that period; the next purpose is to investigate practical researches about the link between literature and language teaching.

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³ <http://uza.uz/en/society/president-resolves-to-develop-foreign-language-learning-system-11.12.2012-3147>

and Slater add that literature is an example of authentic materials in a way that literary works are not designed for a particular purpose in language learning. Learners are exposed to the original and unabridged language, yet modified to suit to classroom context. However, the most important aspect in the teaching of literature is the wide possibility of personal involvement in the process of literary appreciation.

This diploma work is exploring the development of literature of 20th century in Great Britain and the use of literature in language classrooms. Using of literature to teach second/foreign languages can be traced back to over one century ago, but in recent times a renewed interest has emerged in the teaching of literature in the language class. A lot of scientists still explore and emphasize the significant role of literature in teaching language.

This work can be useful, first of all, for teachers of English literature and for those who are interested in literature. In this qualification work I investigated distinguishing features, literary movements, and impact of World Wars and remarkable works of writers of XX century literature.

Teachers and students of English language can also find the work as a useful source for themselves. In this work I described the significant role and strong connection between literature and language learning/teaching. From time to time the need or value of teaching literature in the language class, as a teaching material, has been questioned. Literature provides students with an incomparably rich source of authentic material over a wide range of registers. If students can gain access to this material by developing literary competence, then they can effectively internalize the language at a high level. Literature is not only a tool for developing the written and oral skills of the students in the target language but also is a window opening into the culture of the target language, building up a cultural competence in students.

The practical value of the work is that the results of the research can be used during the teaching literature in EFL and ESL classes and also can be useful for everybody who wants to improve their language skills.

The significance and actuality of the theme, the purpose and tasks, theoretical and practical importance of the Qualification paper are briefly given in introduction.

The results of the research are communized in the third chapter of the work.

The content of work the work consists of introduction, three chapters, conclusion, bibliography and appendixes.

I. Development of 20th century literature in Great Britain

1.1 Early periods of XX century literature in Great Britain.

The 20th century started in Great Britain with great hope but also with some apprehension, for the new century marked the final approach to a new millennium. While it is, thus, the period we are most familiar with in terms of our personal experience, the one closest to us in time, it is also a period that saw immense changes in society and literature. It was a period that was marked by two world wars, by a great worldwide economic depression, by the dissolution of the British Empire, by increasing democratization of society, and by the advent of new technologies. In Britain the beginning of the 20th century started with the death of Queen Victoria who had reigned for 83 years (1819-1901). She indeed gave her name to a whole period, not only in literature but in furniture, house decoration, behavior – a whole cultural climate – though in fact what people understand as ‘Victorianism’ varies greatly. However it is true that until the nineties of her reign the majority of the British people lived in an ordered society which seemed to be stable and to be becoming more and more prosperous.

Let’s recall what was the Victorianism or Victorian Age itself. The Victorian era was a period of dramatic change that brought England to its highest point of development as a world power. ⁴In the later period (1870–1901) the costs of Empire became increasingly apparent, and England was confronted with growing threats to its military and economic preeminence. A variety of socialist movements gained force, some influenced by the revolutionary theories of Karl Marx and Friedrich Engels. The literature of the 1890s is characterized by self-conscious melancholy and aestheticism, but also saw the beginnings of the modernist movement. The extreme inequities between men and women stimulated a debate about women’s roles known as “The Woman Question.” Women were denied the right to vote or hold political office throughout the period, but gradually won

⁴<https://www.wwnorton.com/college/english/nael/victorian/review/summary.htm#4>

significant rights such as custody of minor children and the ownership of property in marriage. By the end of Victoria's reign, women could take degrees at twelve universities. Hundreds of thousands of working-class women labored at factory jobs under appalling conditions, and many were driven into prostitution. While John Stuart Mill argued that the "nature of women" was an artificial thing, most male authors preferred to claim that women had a special nature fitting them for domestic duties.

Literacy increased significantly in the period, and publishers could bring out more material more cheaply than ever before. The most significant development in publishing was the growth of the periodical. Novels and long works of non-fiction were published in serial form, fostering a distinctive sense of a community of readers. Victorian novels seek to represent a large and comprehensive social world, constructing a tension between social conditions and the aspirations of the hero or heroine. Writing in the shadow of Romanticism, the Victorians developed poetry of mood and character. Victorian poetry tends to be pictorial, and often uses sound to convey meaning. The theater, a flourishing and popular institution throughout the period, was transformed in the 1890s by the comic masterpieces of George Bernard Shaw and Oscar Wilde. Very different from each other, both took aim at Victorian pretense and hypocrisy. Many authors were satirizing, even attacking, middle-class Victorian values and were reflecting a greater degree of skepticism in their work, especially of the long-held Victorian belief in national exceptionalism, i.e. that England was special in history and thus had a duty to spread its version of civilization across the globe.⁵

At the dawn of the twentieth century, many people (artists included) had lost their faith in institutional, cultural, or social foundations that could provide stability in the world. W. B. Yeats would express this sense of dissolution and instability most definitively in his 1919 poem, "The Second Coming": "Things fall apart; the centre cannot hold».

⁵ <http://www.wwnorton.com/college/english/nael9/section/volF/overview.aspx>

Change had really begun in the nineties, at least ten years before Queen Victoria died, and although in the social sense Victorianism lingered on in Edwardians (the reign of Edward VII, 1901-1910) both were swept away together by the First World War (1914-1918). The "Edwardian" and "Georgian" periods are named for the British monarchs King Edward (1901-1910) and King George (1910-1936). The terms are generally used to indicate the time between the end of the Victorian period and the beginning of the First World War, especially in reference to aspects of that pre-war period when a happy Victorian optimism seemed to be present.

One of the representatives of the years 1900-1914 H.G. Wells wrote:

‘Queen Victoria sat on the throne of England like a great paper-weight, and after she died things blew about all over the place’

In all areas of life change, become apparent and in literature and art the change was particularly seen in the literary Movement that we associate with the first part of the century – Modernism.⁶ Modernism is an omnibus term for a number of tendencies in the arts, both in Britain and in other parts of Europe, which influenced the writing of the early part of the 20th century and in different ways and later combinations have gone on influencing it ever since.

It was deeply affected by a new understanding of psychology (the human personality) and mythology (aspects of human history). The death of Queen Victoria in 1901 and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun.

The writers that we have come to call modernist were very different from each other but they all shared a rejection of traditional Victorian and Edwardian values and of the 19th century approach with its predictable framework of narrative description and rational exposition in both poetry and prose. Their rejection of the values and approach of the period immediately preceding was allied with a desire to experiment in the technique of writing. They advocated a more fluid and internal approach to characterization and the presentation of

⁶ <https://britlitwiki.wikispaces.com/The+Twentieth+Century>

personality which included the notion of the existence of chronological and psychological time.

Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, Oscar Wilde, saw their task in the new century to be an unashamedly didactic one. In a series of wittily iconoclastic plays, of which *Man and Superman* (performed 1905, published 1903) and *Major Barbara* (performed 1905, published 1907) are the most substantial, George Bernard Shaw turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: the question of political organization, the morality of armaments and war, the function of class and of the professions, the validity of the family and of marriage, and the issue of female emancipation. Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. Wells—in *Love and Mr. Lewis* (1900); *Kipps* (1905); *Ann Veronica* (1909), his pro-suffragist novel; and *The History of Mr. Polly* (1910)—captured the frustrations of lower- and middle-class existence, even though he relieved his accounts with many comic touches. In *Anna of the Five Towns* (1902), Arnold Bennett detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in *The Man of Property* (1906), the first volume of *The Forsyte Saga*, Galsworthy described the destructive possessiveness of the professional bourgeoisie; and, in *Where Angels Fear to Tread* (1905) and *The Longest Journey* (1907), E.M. Forster portrayed with irony the insensitivity, self-repression, and philistinism of the English middle classes.

⁷From these strands evolved what came to be known as the stream of consciousness, later to be absorbed into the mainstream of literature:

...the myriad flow of impressions, half-thoughts, associations, lapses, hesitations, incidental worries and sudden impulses that form part of the

⁷ <https://www.wwnorton.com/college/english/nael/20century/welcome.htm>

individual's consciousness along with his rational thoughts. It is a technique that has proved widely influential in much twentieth century fiction.

Not surprisingly, the literature of the century is just as varied. At the turn of the century the Georgians and the Decadent or Aesthetic movements were two streams of poetry that derived from, and were in reaction to, the poetry of the Victorian era. In fiction, the realistic novel was dominant. But just as World War I shattered many assumptions about society and humanity, the poetry of the First World War and the literature that came afterwards was often unsettling, disruptive and emphasized new interests and approaches. Imagism and Modernism (as distinct from simply modern) flourished in the period between the two world wars. In the post-World War II era, various reactions to Modernism (including Postmodernism) appeared. With all literary periods, what we later come to see as its signal characteristics is not always immediately evident and is not always neatly contained within a set of dates. As products of the twentieth century, we may find it even more difficult to make a definitive statement about the period, especially since in many ways the twentieth century is still with us and still part of us today.

In poetry the importance of the poetic image was increasingly felt to be the essential vehicle of esthetic communication, rather than context or narrative content. The central modernist writers were: The later Henry James, Ezra Pound, T.S. Eliot, Virginia Woolf, D.H. Lawrence, James Joyce, E.M. Forster, and Joseph Conrad. W.B. Yeats was writing at the same time, but he was not consciously modernist and was differently affected by his position as an Irish poet. George Bernard Shaw was the central playwright of the period. He was not a typical modernist writer, but a typical and witty socialist one. Also living in this period, and also unaffected by modernism, was H. G. Wells, the first writer of science fiction. Modernism began before the First World War. But it came to its greatest fruition after it, especially in the twenties.

The First World War (1914 - 1918)

The First World War, at the time known as the Great War, or 'the war to end wars', broke into the development of Modernism. Literature played an important

role across the combatant nations during the First World War. Although there were often similarities between different countries' experiences, authors started writing about the war for many reasons.⁸ In Britain, literature about a possible war to come had been prominent since the publication of Sir George Chesney's (1830-1895) *The Battle of Dorking* in 1871, soon after the defeat of France in the Franco-Prussian War. There followed a plethora of imagined invasion literature published in the years before 1914. From the early 1900s, the press baron Alfred Charles William Harmsworth, Lord Northcliffe's (1865-1922) publications ensured that anti-German sentiment was a dominant feature of popular fiction, newspapers and magazines, as tensions rose on the European continent. Similar material was appearing outside Britain. The French writer Émile Driant (1855-1916), writing under the pseudonym Capitaine Danrit, wrote many *guerre imaginaire* (imaginary war) novels. He explored a future war with Germany in *La Guerre de demain*, and a conflict with Britain in *Guerre fatale: France-Angleterre*. Driant was recalled to the army when war broke out in 1914. He attained the rank of Lieutenant-Colonel, and was killed at Verdun in 1916. These imaginings of future wars were extremely popular. Their warnings certainly contributed to a climate in which people were anticipating war in Europe, long before the events in Sarajevo in 1914.

At the onset of war, British propagandists recognized the importance of literature as a means of spreading information. On 2 September 1914, the writer and Liberal Member of Parliament Charles Masterman (1874-1927), head of the newly formed War Propaganda Bureau (WPB), invited twenty-five prominent writers to the centre of operations for the British government's war propaganda machine at Wellington House, London. Among the literary luminaries who attended were H.G. Wells (1866-1946), Thomas Hardy (1840-1928), J.M. Barrie (1860-1937), G.K. Chesterton (1874-1936), Arnold Bennett (1867-1931), Arthur Conan Doyle (1859-1930) and Ford Madox Ford (1873-1939). Ostensibly asked to discuss the use of literature in propagandizing the war, many of these writers went on to produce works supporting the British war effort. Indeed, on 18

⁸ <http://encyclopedia.1914-1918-online.net/article/literature>

September 1914, fifty-three significant British writers signed a document supporting Britain's decision to go to war. This Authors' Manifesto was published in the New York Times.

The most widely enduring literature actually to come out of the war itself was poetry, especially that of: Siegfried Sassoon, Robert Graves, Isaac Rosenberg and Wilfred Owen. They all took an active part in the war and Owen and Rosenberg were killed in action.

Novels dealing with the First World War were: the Tietjens Sequence by Ford Madox Ford. There are, however, two important autobiographical memoirs concerning that war. Robert Graves' fine Good-bye to All That, 1929, which reflects the post-war disillusionment of his generation by a writer who has later to be for six years professor of poetry in Oxford, and Testament of Youth, 1933 by Vera Brittain who nursed in the front line throughout the war and was an early active member of the women's movement.

In the last two decades of the 20th century there was a reawakening of interest among novelists in the First World War a number were written on the human aspects of that war, including one that won the Booker Prize. The Booker Prize is an important prize for literature given every year for the best full-length novel in English written by a citizen of the British Commonwealth.

Only twenty years elapsed between the first and second world wars. Those born at the end of the first just finished school in time to go and fight in the second. But these two decades had a character of their own.

On the European scene they were shaped by the upsurge and superficial attraction of Communism, also of the Nazi movement in Germany and Fascism in Italy and Spain. The two decades were also deeply influenced in Britain, as in the whole of Europe and the United States, by the unemployment arising from the Great Depression. One of the ways in which these things affected society, at any rate in Britain, was an important rise in feelings of social responsibility. There was also a strengthening of workers' movements, both the militant (Communist) movement and Fabianism. The Communist Party was never strong in the UK. But

from the 19th century onwards there has been a strong strain of socialism in England and Wales (indeed radical and Christian social reform movements existed even earlier).

It was in this period that modernism, born earlier, took roots as many of the best known works of the writers mentioned above were written or became known:

Yeats later poems, T.S. Eliot: *The Waste Land*, *The Four Quartets*, plays and most of his criticism, D.H. Lawrence: *The Rainbow*, *Women in Love*, Virginia Woolf: *Jacob's Room*, *Mrs Dalloway*, *To the Lighthouse*, *The Waves*, James Joyce: *Ulysses*, *Finnegan's Wake*.

There were some novelists and a group of poets whose work belongs entirely to this interwar period of social unrest and ideological commitment. A period moreover punctuated by the Spanish Civil War in which ideological convictions and emotions came to a head and were even acted upon. So that British poets, novelists and artists could be found on both sides of the struggle in Spain.

Writers whose main earlier works reflected the inter-war period are the poets: W.H. Auden, Cecil Day-Lewis, Louis Macneice, and the novelist Aldous Huxley. These were all socially engaged writers. Among them a special place here is taken by George Orwell who, with the exception of Shaw is the most overtly political writer in 20th century literature in Britain. He was a democratic socialist and his novel *Road to Wigan Pier* was an impassioned document of unemployment and proletarian life. His most famous novels *Animal farm* and *Ninety Eighty Four* were not published until after the Second World War.

1.2 Distinguishing features between XX century literature and other periods.

It is fairly difficult to know how to define 20th Century literature, as of course, many writers were already producing work at the end of the 19th Century and continued into the next one. The works of Thomas Hardy, A.E. Houseman, Robert Bridge and Galsworthy and Arnold Bennett can be classified as belonging to the 20th century, and many of these were at the beginning of Edwardian Period

(1901) hardly reflected the ideal of peace and prosperity, but was certainly inactive of English society which was still dominated by the social classes. Life, for the rich, was full of possibilities but also of restrictions and these restrictions are demonstrated in the early novels of that time.

From history classes we clearly know and remember that the Great War, which took place between 1914 and 1918, shook the very foundations of the Western world, causing a societal upheaval that left immediate and lasting impressions on every aspect of society and culture. Great Britain, as one of the primary belligerents of the conflict, was no exception; and experienced a wave of social and artistic change as a direct result of the war. One of the most heavily impacted cultural arenas to be touched by the war was literature. Literature during the Great War often reflects upon and bitingly criticizes the horrors of war, as well as the changes society was undergoing and provides a drastic transition between pre and post war work. Many social, political, and economic shifts occurred during the war, and any of the writers of the time felt the need to speak out against the flaws they saw in their society, sometimes even while fighting for their lives in the trenches. The new style of war allowed soldiers an unprecedented amount of time to ponder the battles which they fought; not only in the literal sense, but battles of the mind and spirit which were of no shortage in the hellish conditions that they endured. Literature became a common way for the British soldiers to approach the reality of the war, whether to express dissent against it, or to simply understand it.

⁹Women and men alike turned to writing as a means of emotional outlet. Back in Britain, the social order was being rocked by the war taking place across the channel, with women becoming key economic supporters in the absence of men and men suffering the physical and psychological stress of war. Women were forced to adopt a role that was traditionally considered masculine, taking on industrial work in factories in order to provide for their children, as well as assuming a leading role in the maintenance of the family. As a result many women

⁹Blamires, H. (ed.). (1995). *A Guide to Twentieth Century Literature in English*. London: Routledge.

began to speak out; discussing their view on the war and the impact it was placing on their families. Writers and poets of the Great War attempted to distinguish how this war was different than anything the world had seen before, both the manner in which it was fought and the changing attitude toward the purpose of the conflict, and it was a task shared by all of society, both those on the battlefield and back at home.¹⁰"Masses of dead bodies strewn upon the ground, plumes of poison gas drifting through the air, hundreds of miles of trenches infested with rats—these are but some of the indelible images that have come to be associated with World War I (1914-18). It was a war that unleashed death, loss, and suffering on an unprecedented scale."

Global war is one of the defining features of twentieth-century experience, and the first global war is the subject of one of this period's topics, "Representing the Great War." Masses of dead bodies strewn upon the ground, plumes of poison gas drifting through the air, hundreds of miles of trenches infested with rats—these are but some of the indelible images that have come to be associated with World War I (1914-18). It was a war that unleashed death, loss, and suffering on an unprecedented scale. How did recruiting posters, paintings, memoirs, and memorials represent the war? Was it a heroic occasion, comparable to a sporting event, eliciting displays of manly valor and courage? Or was it an ignominious waste of human life, with little gain to show on either side of the conflict, deserving bitterly ironic treatment? What were the differences between how civilians and soldiers, men and women, painters and poets represented the war? How effective or inadequate were memorials, poems, or memoirs in conveying the enormous scale and horror of the war? These are among the issues explored in this topic about the challenge to writers and artists of representing the unrepresentable.

Another of the twentieth century's defining features is radical artistic experiment. The boundary-breaking art, literature, and music of the first decades of the century are the subject of the topic "Modernist Experiment." Among the leading aesthetic innovators of this era were the composer Igor Stravinsky, the

¹⁰ - The Norton Anthology of English Literature; Online Topics: Intro to 20th Century.

cubist Pablo Picasso, and the futurist F. T. Marinetti. Electricity The waves of artistic energy in the avant-garde European arts soon crossed the English Channel, as instanced by the abstraction and dynamism of *Red Stone Dancer* (1913-14) by the London-based vorticist sculptor Henri Gaudier-Brzeska. Other vorticists and modernists include such English-language writers as Ezra Pound, Wyndham Lewis, and Mina Loy, who also responded to the stimulus and challenge of the European avant-garde with manifestos, poems, plays, and other writings. This topic explores the links between Continental experiment and the modernist innovations of English-language poets and writers during a period of extraordinary ferment in literature and the arts.

Another of the defining features of the twentieth century was the emergence of new nations out of European colonial rule. Among these nations, Ireland was the oldest of Britain's colonies and the first in modern times to fight for independence.¹¹ The topic "Imagining Ireland" explores how twentieth-century Irish writers fashioned new ideas about the Irish nation. It focuses on two periods of crisis, when the violent struggle for independence put the greatest pressure on literary attempts to imagine the nation: in the aftermath of the Easter Rising of 1916 and the later outbreaks of sectarian violence from 1969 (known as the Troubles) in Northern Ireland.

How do poems, plays, memoirs, short stories, and other literary works represent the bloodshed and yet the potential benefits of these violent political upheavals? Do they honor or lament, idealize or criticize these political acts? And how do these literary representations compare with political speeches and treaties that bear on these defining moments in modern Irish history? "Imagining Ireland" considers these and other questions about literature and the making of Irish nationality, which continue to preoccupy contemporary writers of Ireland, Northern Ireland, and the Irish Diasporas.

¹¹ Draper, R. P. (1996). *An Introduction to Twentieth-Century Poetry in English*. London: Macmillan.

Another important feature of this period is development of Modernism on its highest point. The Modernist Period in English Literature occupied the years from shortly after the beginning of the twentieth century through roughly 1965. In broad terms, the period was marked by sudden and unexpected breaks with traditional ways of viewing and interacting with the world. Modernism was set in motion, in one sense, through a series of cultural shocks. The first of these great shocks was the Great War, which ravaged Europe from 1914 through 1918, known now as World War One.¹² At the time, this “War to End All Wars” was looked upon with such ghastly horror that many people simply could not imagine what the world seemed to be plunging towards. The first hints of that particular way of thinking called Modernism stretch back into the nineteenth century. As literary periods go, Modernism displays a relatively strong sense of cohesion and similarity across genres and locales. Furthermore, writers who adopted the Modern point of view often did so quite deliberately and self-consciously. Indeed, a central preoccupation of Modernism is with the inner self and consciousness.

In contrast to the Romantic world view, the Modernist cares rather little for Nature, Being, or the overarching structures of history. Instead of progress and growth, the Modernist intelligentsia sees decay and a growing alienation of the individual. The machinery of modern society is perceived as impersonal, capitalist, and antagonistic to the artistic impulse. War most certainly had a great deal of influence on such ways of approaching the world. Two World Wars in the span of a generation effectively shell-shocked all of Western civilization.¹³ In its genesis, the Modernist Period in English literature was first and foremost a visceral reaction against the Victorian culture and aesthetic, which had prevailed for most of the nineteenth century. Indeed, a break with traditions is one of the fundamental constants of the Modernist stance. Intellectuals and artists at the turn of the twentieth century believed the previous generation’s way of doing things was a cultural dead end. They could foresee that world events were spiraling into

¹² <http://www.online-literature.com/periods/modernism.php>

¹³ <https://english.artsci.wustl.edu/20th-century-and-later-british-literature>

unknown territory. The stability and quietude of Victorian civilization were rapidly becoming a thing of the past. The assassination of Archduke Ferdinand of Austria was essentially the triggering event of the First World War, a conflict which swept away all preconceived notions about the nature of so-called modern warfare.¹⁴ In Modernist literature, it was the poets who took fullest advantage of the new spirit of the times, and stretched the possibilities of their craft to lengths not previously imagined. In general, there was a disdain for most of the literary production of the last century. The exceptions to this disdain were the French Symbolist poets like Charles Beaudelaire, and the work of Irishman Gerard Manley Hopkins.

According to historical notes, leading up to the First World War, Imagist poetry was dominating the scene, and sweeping previous aesthetic points of view under the rug. The Imagists, among them Ezra Pound, sought to boil language down to its absolute essence. They wanted poetry to concentrate entirely upon “the thing itself,” in the words of critic-poet T. E. Hulme. To achieve that effect required minimalist language, a lessening of structural rules and a kind of directness that Victorian and Romantic poetry seriously lacked. Dreaminess or Pastoral poetry were utterly abandoned in favor of this new, cold, some might say mechanized poetics. Imagist poetry was almost always short, unrhymed, and noticeably sparse in terms of adjectives and adverbs. At some points, the line between poetry and natural language became blurred. This was a sharp departure from the ornamental, verbose style of the Victorian era. Gone also were the preoccupations with beauty and nature. Potential subjects for poetry were now limitless, and poets took full advantage of this new freedom.

One of the greatest representatives of Modernist Period is T.S.Eliot, whose works still have big value in the literary world. No Modernist poet has garnered more praise and attention than Thomas Stearns Eliot.¹⁵ Born in Missouri, T. S. Eliot would eventually settle in England, where he would produce some of the greatest poetry and criticism of the last century. Eliot picked up where the Imagists

¹⁴ Draper, R. P. (1996). *An Introduction to Twentieth-Century Poetry in English*. London: Macmillan.

¹⁵ <http://www.online-literature.com/periods/modernism.php>

left off, while adding some of his own peculiar aesthetics to the mix. His principal contribution to twentieth century verse was a return to highly intellectual, allusive poetry. He looked backwards for inspiration, but he was not nostalgic or romantic about the past.

Eliot's productions were entirely in the modern style, even if his blueprints were seventeenth century metaphysical poets. One of the distinguishing characteristics of Eliot's work is the manner in which he seamlessly moves from very high, formal verse into a more conversational and easy style. Yet even when his poetic voice sounds very colloquial, there is a current underneath, which hides secondary meanings. It is this layering of meanings and contrasting of styles that mark Modernist poetry in general and T. S. Eliot in particular. It is no overstatement to say that Eliot was the pioneer of the ironic mode in poetry; that is, deceptive appearances hiding difficult truths.

The other literary genres that flourished mostly in the XX century were novels and prose. The novels of the nineteenth century were written at a time when there was confidence and stability in British society. But the twentieth-century novels are influenced by the changes in beliefs and political ideas after the events of the First World War and the disappearance of the British Empire. This change can be noticed if we look at the works of some writers who are not so far from other in terms of time.

No one can imagine twentieth century literature without novels of Rudyard Kipling which also have specific features. He spent most of his adult life there when it was under the rule of the British Empire. In his best works, *The Jungle Book* and *Kim* he has written with great confidence about Indian wildlife, British army, Navy, power and glory of the British Empire. At this time the power and influence of British Empire was at its height. Kipling wrote with the hope that the beliefs and values of his stories are accepted and shared completely by his readers.

Here I can mention about another novel writer whose works were more similar to Kipling's ones-E.Forster. Forster wrote novels a short time later than Kipling. He held the different view of India and the British Empire. The main

theme of his novels was human relationship. *Howards End* explores the relation between inward feeling and outward behavior. There are two families The Wilcoxes and the Schlegels, who believe in two different aspects of life, material and spiritual, respectively. Forster's theme is how to connect these two aspects of life, the outer and the inner. Only this connection will make human love of a higher and greater kind. *A Passage to India* is Forster's masterpiece in which he takes the relations between the English and the Indians in the early 1920's. Adela Quested, an English girl comes to India to marry an English officer. She makes friendship with some Indians and travels with them. Once she accuses an Indian of sexually attacking her in the cave. The case begins in the court. This incidence breaks the relationship between the English and the Indians. Forster as a liberal humanist is on the side of Indian independence. His main theme in this novel is the importance of bringing together opposites in order to create unity.

Besides literature other human fields of life also started to change their shapes. Especially, science had to be developed in order to have balance after the world wars' shock. And of course, this situation couldn't be out of writers' attention. The stories which are based on developments in science technology are known as science fiction. Because of the development in science many writers have turned to the subject of science in their writing. Their work includes either exciting developments or fictional developments of the future. ¹⁶Early science fiction falls into three main areas:

- If the present scientific developments are carried further, it may be dangerous to man and destroy the human races.
- What may happen after man has defeated the problem of war, disease and poverty-perhaps he will be able to go beyond the limits of the human body and gain some of qualities of machines.
- Although man may have lost something of natural life on earth; he can explore the world of space.

¹⁶ <http://www.bachelorandmaster.com/englishperiods/twentieth-century-novel-prose.html#.WPdqPrqyGe0>

Many writers who have been mentioned in terms of their other work have also written science fiction. One of such writers is H.G. Wells. He was very interested in the scientific advances of his age and looked ahead to imagine what the result might be in the future. He was optimistic about the advantages of science.

Many of his novels present a struggle between two ways of life, the human and the non-human. Like Wells there are other writers who have written in the area of science fiction, such as E. M. Forster, Aldous Huxley, Kingsley Amis and Doris Lessing. George Orwell and Anthony Burgess also give pictures of a future world in their work. There is another group of writers who have mainly written science fiction. John Wyndham in *The Day of the Triffids* and *The Krakam Wakes* show a different world after the destruction of present society. Brian Aldiss has written many books in this area. His *Graybeard* presents a group of people trying to be alive even after the destruction of most of the world. Arthur C. Clarke has written many science fictions, including *The City and the Stars*. His *2001: A Space Odyssey* is about the exploration in the space.

II. The impact of World Wars on development of literature.

2.1 The place of World Wars in the works of XX century writers.

War has been present in human nature since the beginning of time. In the past, warriors fought wars in order to gain glory and to protect their nation, idealizing the honor of dying in battle. At the beginning of World War One, young men and women, following the same dream, volunteered for their military service. The war shattered the illusions of glory and honor with millions dead due to modern weapons. The Great War was probably the most significant war in history. The use of modern warfare and a death toll of twenty million marked a new era in human history. It was a global war, fought across continents, using modern weapons, and causing mass slaughter. The change in warfare influenced the literature of the time. World War I, also was named as the Great War, was a distinctly modern conflict in many ways. However, like other wars throughout history, it inspired a huge amount of creative output from artists and writers, civilians and fighters, men and women.

World War One was a fatally event not only in terms of world history, but also for the literary world. The impact of World War I was, "The war to end all wars" (until of course World War II). The destruction was accomplished by bombing cities and towns without ever facing the foe as in previous wars. Whole towns were destroyed, families were uprooted. As a result, when talking about British Literature, most of the 20th century fiction, poetry and short stories especially that are produced have the common theme of loneliness. Much of the writing is marked by deep psychological trauma.¹⁷ The war's extreme brutality led to an outpouring of literature concerning its conduct and effects that began with the war poets themselves, extended through the interwar period, and reappeared periodically throughout the twentieth century.

¹⁷ <http://kb.osu.edu/dspace/handle/1811/6588>

First World War literature also presented a range of perspectives.¹⁸The Norton Anthology of British Literature website notes that "In England, this outbreak of modernist experiment influenced a loosely interrelated network of groups and individuals, many of them based in London. In Anglophone literature, "modernism" more nearly describes an era than a unitary movement. But what connects the modernist writers—aside from a rich web of personal and professional connections—is a shared desire to break with established forms and subjects in art and literature. Influenced by European art movements, many modernist writers rejected realistic representation and traditional formal expectations. In the novel, they explored the Freudian depths of their characters' psyches through stream of consciousness and interior monologue. In poetry, they mixed slang with elevated language, experimented with free verse, and often studded their works with difficult allusions and disconnected images. Ironically, the success of modernism's initially radical techniques eventually transformed them into the established norms that would be resisted by later generations...[In the early period of modernism, Poetic doctrine included the use of plain speech, the preference for free verse over closed forms, and above all the creation of the vivid, hard-edged image...As modernism developed, the flashy, aggressive polemics of Lewis and Pound were replaced by the more reasoned, essayistic criticism of Pound's friend and collaborator T. S. Eliot. Eliot's *Waste Land* and James Joyce's *Ulysses* were technically innovative and initially controversial (*Ulysses* was banned in the United States and Great Britain), but their eventual acceptance as literary landmarks helped to bring modernism into the canon of English literature. In the decades to come, the massive influence of Eliot as a critic would transform the image of modernism into what Eliot himself called classicism, a position deeply rooted in a sense of the literary past and emphasizing the impersonality of the work of art."

And then there was The War. We now call it World War I, but people of that time didn't know there would be another one, and they called it "The Great War".

¹⁸ <http://faculty.winthrop.edu/kosterj/engl203/overviews/twentiethview.htm>

¹⁹With the use of railroads to deliver armaments, the new airplanes and zeppelins to drop bombs, the use of poison gas to kill people by destroying their lungs without leaving a visible mark on the dead soldier's body; trench warfare that raged on in horrible weather and might gain only a few yards of ground in weeks of fighting—in battles like the Somme (July-October 1916) killed as many as a million British, French, and German soldiers in a battle over 20 miles of territory—the viewpoint of Britons turned to one that was deeply cynical and deeply shaken, mourning the loss of Imperial certainty and their former glory.

The "War Poets" like Rupert Brooke, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg, David Jones showed the changing attitudes of the British intellectual to war. Rupert Brooke's patriotic '1914' sonnet sequence became hugely popular in the early years of the war. At the outset of the war, many Britons were touched by the heroic elements of the poems; in particular, "The Soldier." Brooke's "The Soldier" was received as a second version of Grey's Elegy, while Sassoon's bitter reflections were despised as unpatriotic. This poem's combatant speaker assures the reader that his death in battle will mean that *"there's some corner of a foreign field/That is for ever England."* Brooke's poems pictured military service and death as purifying and noble. At the start of the war, when such nationalistic feeling was strong, many British soldiers departed for training with a copy of Brooke's poems tucked into their kits. However, after years of devastating losses and with no clear resolution to the seemingly endless fighting, poets depicting the hard reality of the soldier's experience gained more recognition. Wilfred Owen's gloomy 1917 "Anthem for Doomed Youth" pictures the war's fallen "dying as cattle," for example. Owen's beautifully allusive poems were much admired by Eliot and Dylan Thomas, and "Dulce et Decorum" is as powerful a picture of a soldier killed by gas as exists, it was a source for Tolkien's picture of the Dead Marshes in Mordor. Minimalist poets like Rosenberg and experimenters like Jones caught the fragmented, incoherent order of the new war in ways that shook the literary world. Siegfried Sassoon's 1918 piece, "Counter-

¹⁹ <http://faculty.winthrop.edu/kosterj/engl203/overviews/twentiethoview.htm>

Attack,” offers us the gruesome vision of a battlefield “place rotten with dead” where corpses “face downward, in the sucking mud,/Wallow...” Sassoon’s shocking verbal image recalls the horrible tableau of Nevinson’s dead soldiers lying face down in the mud.

Writers about the Great War had to fight with that loss of innocence in their work, a painful business that enriched their art and works. By contrast, writers who took the Second World War as their subject were not so shocked by the inhumanity of war, the incompetence of generals, or the cynicism of politicians.²⁰ They came to their war harder, colder, and less susceptible to ideals. Moreover, they had a cause that needed no justification, whereas many British writers about the Great War ended up ambivalent or downright negative about their participation – another dilemma that deepened their work.

The Great War was a literary war in another sense, in that it was fought, at least on the English side, by many men with a classical, intensely literary education. Colonel Gray, in *Birdsong*, reads Thucydides between battles, and he was not unusual. Gray is a fictional character, but Colonel C.C. Harrison, of the Royal Sussex Regiment, was not. While waiting for the battle at Hamel to start, in 1916, he read a review of a book of poems in the *Times Literary Supplement*, and realized that the poet, Edmund Blunden, was a shy young officer in his battalion nicknamed Rabbit. Thrilled at having an author close by, he insisted that the reluctant Rabbit be stationed with him, at headquarters.

There can be no dispute that the 1914-18 conflict was far more of a literary event than the previous continent-wide war, that of 1792-1815, though one tends to overlook how much was also written about this earlier struggle. William Matthew's *British Autobiographies* under the index entry for the Napoleonic and Peninsular Wars, lists eighty-seven published journals and memoirs by army personnel alone – including, in anticipation of Siegfried Sassoon's 1950s classic, a volume entitled *Memoirs of an Infantry Officer*. There were also a couple of score novels by

²⁰ <http://www.theglobeandmail.com/arts/books-and-media/why-literature-written-out-of-the-first-world-war-is-some-of-the-last-centurys-finest-writing/article19674494/?page=all>

participants (John Davis' *The Post-Captain* of 1806 was the model for authors like Frederick Marryat, Edward Howard and Frederick Chamier whose naval yarns were a staple of young people's literature later in the nineteenth century) and a quantity of verse, some of it by combatants, nearly all of it deathly rather than deathless.

It seems however that warfare was not regarded as a suitable subject for literature, and though the Revolutionary and Napoleonic Wars extended over twenty-three years they figure as little more than an off-stage rumble in the works of most writers of the period. This was the case not only in Britain, where there was no military conscription and where the war was mainly something reported, very sketchily, in the newspapers, but also in France, Spain and the Italian states. A partial exception was Germany, where the nationalist revival between 1809 and 1814 engendered some novels and a great deal of verse, much of it still in print and making a contribution to German nationalist sentiment in 1914. It is actually difficult to demonstrate that popular chauvinism was stronger, deeper or more widespread in 1914 than it had been a hundred years earlier, but a good case can be made for arguing that when the First World War began, the literary and intellectual climate was much more favorable to war literature than in any earlier period. Tolstoy's *War and Peace*, with its graphic evocations of combat and its interweaving of peacetime preoccupations and wartime catastrophes, was internationally admired as one of the world's greatest novels – perhaps the greatest – and was still recent enough to suggest imitation.

During the years leading up to the war, many modernists began to turn their attention to their media; writers and authors broke free of traditional parameters of form and imagery and brought the very materials of their crafts to the forefront. They questioned the solidity of the bond between representation and meaning. Works like T.S. Eliot's poem, "The Waste Land," Mark Gertler's *Merry-Go-Round* (above), or Virginia Woolf's *Mrs. Dalloway* sought to shock, alienate, or provoke audiences and to thereby explore new sensory and intellectual effects in art and literature. While the modernist movement had begun prior to the war, the

conflict's vast scale, brutality, and costs fascinated many artists and writers. The war definitively ended many social and cultural traditions that survived the nineteenth century and made clear the modern, mechanized world we were entering, a world where the older expressive forms and techniques no longer seemed adequate, appropriate, or compelling.

The four iconic authors of the British Modern period are Joyce, Woolf, Yeats, and Eliot. Three of the four weren't born in the country of England, but all four together represent the artistic, technical, and creative brilliance of this period, which fundamentally reshaped the tastes and trends of British literature as significantly as any period in British literary history. They tried to write the post-war experience, despite challenging questions. How can a writer uninvolved in the fighting adequately express the devastation, physical and emotional, of such a conflict? How can such madness be transferred into post-war life, and thence into literary form? How do the portrayal of war and its aftermath occur in literature decades after the actual event? In short, how have writers since the war written the reality of the war, and how does the approach of the Modernists differ from that of the war poets?

I have mentioned Woolf, Eliot, and Lawrence. These three modernists did not try to write about the war itself; they wrote about its effects on civilians and veterans. It is important to note, moreover, that these works, though covering a range of subjects from the fall of Carthage to dinner-parties to adultery, are more concerned with the war's consequences for human beings than with any other theme. Pat Barker, despite writing at a considerable chronological distance from the Modernists, also belongs in this group of writers. Her award-winning anti-war trilogy includes *Regeneration*, a novel about Sassoon's "rehabilitation" at Craiglockhart, a military mental hospital. Although *Regeneration* was published in the last decade of the twentieth century, the novel's setting – during the war period, but removed from the scene of battle – combines with her reconstruction of Sassoon's treatment to form a compelling portrait of post-war effects on veterans whose war experience is not yet over. Her focus on veterans provides an excellent

starting point from which to examine how authors in the 1920s portray veterans and their relationships with civilians within the context of post - war society.

Eliot's poems *The Waste Land* and "The Hollow Men" express his idea that the whole of British society, his reality, has been changed for the worse because of the war. Woolf, in *Mrs. Dalloway*, juxtaposes a day in the life of Septimus Warren Smith, a shell - shocked war veteran, with that of Clarissa Dalloway, a middle - aged, upper - class Englishwoman throwing a party. Lawrence takes a different approach: in *Lady Chatterley's Lover*, he chooses to portray Connie Chatterley's affair with Oliver Mellor's in order to emphasize the sterility of the post - war mental and geographic landscape.²¹ His portrayal of Clifford, Connie's cuckolded husband and a war veteran, is unexpectedly less than sympathetic, providing yet a different glimpse into the post - war world. These poems and novels provide retroactive context for the war poetry; by examining the brutal effect of war on civilians and survivors, they emphasize the horror of its actual experience, which is typified in the writings of the war poets.

The selected novels by W. Somerset Maugham, Evelyn Waugh, and Robertson Davies differ from the work of the war poets and Modernists (and *Pat Barker's Regeneration*) in that they are not "about" the war, or its effects on society and personal relations. Nonetheless, the experience of the war, both for individual characters and for society's collective memory, permeates each novel. Waugh's *Brideshead Revisited* is written from the perspective of a Second World War British officer recalling his youth during the interwar years. *The Razor's Edge* is Maugham's novel about the lives, sins, and loves of expatriate Americans in Europe during the 1920 s and 1930 s.

In particular, the older narrator is drawn to Larry, an American flyer, who searches for enlightenment in the post - war world. Experiencing war is the turning point in Larry's life, and by extension in the lives of other characters. Robertson Davies published the first novel of his Deptford trilogy in 1970, placing his work farther from the war chronologically than that of Waugh or Maugham, but it still

²¹ Boehmer, E. (1995). *Colonial and Postcolonial Literature*. Oxford: Oxford University Press

remains relevant. *Fifth Business* is the account of a Canadian school teacher's life, with particular focus on his war years and their effects. Though both author and character is Canadian, the war experience described is so similar to the British experience that I feel it proper to include Davies' novel in this gathering of British works. These three novels certainly include a historical perspective that is missing from the works of the war poets, and serve to illuminate for us how the war reaches into the minds of authors and readers, not just through contemporaneous poems and novels, but also through popular fiction, long after the war is over.

What Impact did the First World War have upon Women Authors and the Publication of their Writing?

Due to the absence of men on the home front, typically domestic British women occupied jobs that men usually did. Approximately two million women replaced men employment between 1914-1918. Many jobs were in factories that required heavy physical work, creating a new image of the woman worker. In addition to their masculine occupations, women had to care and provide for their families while their husbands were serving in the war. The change in gender role for women helped women suffrage in the future; however, the woman worker image was unfortunately only a temporary one. Immediately after the war, women resumed being the housewives they were prior to the Great War, even though it was not entirely voluntary on the woman's part. Although the men were more physically affected by the Great War, women were also emotionally affected. Between their high level of stress from assuming the role of men in the workplace and home life and their sadness from being separated from their husbands, women found writing as a means of expressing their feelings and drastic situations. Women who became nurses used their exposure to and observations of wounded soldiers and hospital life as the main subjects of their writing.

²²Women artists and writers played a significant role in documenting civilian and service experiences. Vera Brittain, who volunteered as a nurse, recorded her

²² <https://www.khanacademy.org/humanities/art-1010/wwi-dada/art-great-war/a/british-art-and-literature-during-wwi>

impressions of work and loss in her memoir, *Testament of Youth*, one of the war's most recognized autobiographical works. Women artists documented other civilian realities such as female workers in factories—doing jobs vacated by men in the military—who had become crucial for war-related production.

Women's authorship during the First World War has been a topic of widespread academic debate and the overall consensus is that the war allowed women to contribute greatly to the output of literature during this time.²³ As is shown by Margaret R. Higonnet, Claire Tylee and Dorothy Goldman, many women writers focused on themes of war and conflict during the Great War, and one might argue that the subject of war itself was a crucial factor contributing to the level of recognition they received. Some female novelists, such as George Eliot, published poetry alongside their novels. However, the fact that Eliot, one of the most successful authors of the nineteenth century, used a pseudonym suggests that the publishing industry was not receptive towards female writers. Yet, it is evident that during the First World War poetry was produced prolifically by women who published under their own names, indicating that the war was a turning-point in female authorship. Poetry written by women during the war has been largely overlooked until recent years, and those poems that have received the most attention are often ones which contain patriotic themes.

It is evident that the First World War brought new opportunities for female writers to get their work noticed. Byles states that “women writers are important recorders of women's historical experience, and they give us invaluable insight into women's lives and their reactions and feelings in these momentous times” Novels and poems often promoted the bravery of soldiers and the importance of supporting the war, and thus, the propagandist appeal of literature written by women can be said to be an important reason for why publishers chose to print their work. However, what is clear is that the First World War did have a profound impact upon women authors and brought about more opportunities for them to publish their work than had ever been available before.

²³ Fisher WWI: Women Authors and the Publication of their Writing

To conclude this part of the second chapter I can say that all of the above issues lead back to a question which we started with, how did writers within this period find a voice and a means of expressing the new realities of the post-1918 world? The underlying realization was that one could no longer write in the Classic realist way, with its solid knowable characters, tidy endings and with the "bad and selfish ending unhappily". Within the period, as in the period immediately before it, there was a huge variety of styles - modernism, expressionism, social or cinematic realism, stream of consciousness, symbolism, and futurism. This was true not just of literature, but across the Arts.

One starting point is provided by Virginia Woolf's widely quoted remark that "On or about December 1910 human nature changed". The immediate context for her remarks was the Post-Impressionist exhibition in London which had been organized by her friend Roger Fry. In an influential essay, "Modern Fiction" Woolf went on to call for a new style of writing, one more suited to modern views of psychology, which would celebrate the uniqueness and complexity of the internal life: this is often taken, not always correctly, as a kind of manifesto for the "stream of consciousness" technique. Alternatively writers such as James Joyce (in *Ulysses*) or T S Eliot resorted to myth and symbol, in an attempt to convey the complexity of individual minds in complex times.

Behind the experimentalism lay a single question - how does one write about a "Real World out there" if one can no longer believe (or prove) that there really is a "Real World". Modernism, whether literary or aesthetic, had been one attempt to rise to the challenge posed by this question, and its qualities abstract, obscure, had been an attempt to respond to the challenges of the literature of the Great War.

2. The development of modernist poetry in British literature.

"There was no really good true war book during the entire four years of the war. The only true writing that came through during the war was in poetry. One reason for this is that poets are not arrested as quickly as prose writers"

- Ernest Hemingway, in "Men at War".

The second part of this chapter of my qualification paper is about the development of British poetry and its connection with two Great Wars of 20th century. Poets who are professional writers, and these are very few, usually combine poetry with other genres. Contemporary poets live and work, therefore, in a much more limited cultural territory than novelists or playwrights. This does not mean, however, that contemporary poetry is uniform in tone and content –quite the contrary; post-war poetry is as varied as post-war novels and post-war drama. Post-war poetry also reflects the breakdown of the unity of English. Other varieties of English spoken in and outside England have entered contemporary poetry, questioning the privileged position held by Standard English, which is often used as an instrument of cultural imperialism.

The succeeding generation of poets, identified in the popular consciousness with the depression and social upheaval of the 1930s, made use at first of so much private or esoteric symbolism as to render the poetry barely intelligible to any but a small category of readers. The best known of these—W. H. Auden, Stephen Spender, and C. Day Lewis—filled their earlier poetry with political and ideological discussion and with expressions of horror at bourgeois society and nascent totalitarianism. After such verse plays as *The Ascent of F-6*, written in 1936 in collaboration with Christopher Isherwood, Auden's poetry became more reflective in *The Double Man* (1941) and, later, *City Without Walls* (1969). So, too, Day Lewis moved from *The Magnetic Mountain* (1935) to a more personal lyricism in *World Above All* (1943). His *Poetic Image* (1947) was a prose exposition of the modern poetic ideal. The position of poet laureate, held by Day Lewis from 1968 to 1972, subsequently passed to Sir John Betjeman, popular for his nostalgic humor.

Experimentalism continued in the exuberantly metaphorical poetry of the Welsh writer Dylan Thomas, whose almost mystical love of life and understanding of death were expressed in some of the most beautiful verse of the middle of the century. After Thomas's death in 1953, a new generation of British poets emerged, some were influenced by him and some reacting against his influence. Among the leading younger poets were D. J. Enright, Philip Larkin, John Wain, Thom Gunn, and Ted Hughes. In 1984, after Betjeman's death, Hughes, whose poetry focuses on the savagery of life, became poet laureate.

Shortly after World War I a number of young British poets wrote works that were very different from what had ever been written before: *modernist poems*. Until then poetry had had to conform to set rules as to rhyme, rhythm, meter and contents.²⁴ Modernist poems brought about a revolution in the literary world. Their poetry has a number of characteristics:

1. Freedom of form. Modern poets do not use stanzas, rhyme, metre or other limitations.
2. Modern poetry appeals to the intellect rather than to the emotions, as was the case with the romantic poets.
3. Modern poets often write in the stream of consciousness mode; they let their subconscious play an important part. There is often little or no logical connection between thoughts and feelings; being understood by the reader has no priority.
4. The theme of modern poetry often is: present-day life in the big cities. Most modern poets dislike modern society and express concern and aversion.

Two important writers and representatives of modern poetry in England are W.B. Yeats and T.S. Eliot. Yeats began his literary career by writing romantic poems, but when he was about fifty he became more down to earth. Several of his modern poems are pessimistic; they express the fear that in our century culture and moral values will die and that the world will become filled with selfishness, violence and meaninglessness. Two of the most remarkable poets of the modern

²⁴ <http://members.home.nl/ja.goris/thirtiespoetry.htm>

period combined tradition and experiment in their work. The Irish writer William Butler Yeats was the more traditional. In his romantic poetry, written before the turn of the century, he exploited ancient Irish traditions and then gradually developed a powerfully honest, profound, and rich poetic idiom, at its maturity in *The Tower* (1928) and *The Winding Stair* (1933). The younger poet, T. S. Eliot, born in the United States, achieved more immediate acclaim with *The Waste Land* (1922), the most famous poem of the early part of the century.²⁵ Through a mass of symbolic associations with legendary and historical events, Eliot expresses his despair over the sterility of modern life. His movement toward religious faith displayed itself in *Four Quartets* (1943). His surprising combination of colloquial and literary diction, his fusing of antithetical moods, and his startling, complex metaphorical juxtapositions relate him, among English poets, to John Donne. Eliot's essays, promulgating a style of poetry in which sound and sense are associated, were probably the most influential work in literary criticism in the first half of the century.

Both Yeats and Eliot made enormous influence on modern poets. A third influence was that of Gerard Manley Hopkins, a Victorian poet whose work was not introduced to the world until 1918. The conflict between his Roman Catholicism and his sense of the beauty of this world, and his complicated experiments in metrics and vocabulary has attracted much attention.

Of the many poets stimulated to indignant verse by World War I, Siegfried Sassoon, Wilfred Owen, and Robert Graves rank among the most lastingly important. Graves's ability to produce pure and classically perfect poetry kept his reputation strong long after World War II.²⁶ His historical novels, such as *I, Claudius* and *Claudius the God* also helped to maintain his popularity. The verse of *Dame Edith Sitwell*, who communicated her disdain of commonplace propriety as much by the aristocratic individualism of her personal attitudes as by her poetry, was first published during World War I; her experimentalism had little directly to

²⁵ <http://www.referatele.com/referate/engleza/online1/20TH-CENTURY-LITERATURE---Post-World-War-I-Fiction-Modern-Poetry-Fiction-after-World-War-II-Modern-P.php>

²⁶ <http://www.worldwar1.com/heritage/wpocets.htm>

do, however, with social problems. Extravagantly imaginative metaphors after the manner of the metaphysical poets, and conscious distortion of sense impressions, somewhat as in modern painting, were among her poetic devices. After World War II she wrote more compassionate and moving poetry, as in *The Canticle of the Sun* (1949) and *The Outcasts* (1962).

Various movements and changes had a greater influence upon modern poetry. Though poets are often influenced by each other and sometimes, share a common outlook, their style and the ways of writing differ from each other. So modern poetry is essentially a private art form and it contains very much a story of individual poets. Here I try to deeply explain and analyze of most remarkable British poets' works during the XX century.

Despite the atmosphere and casualty rate, World War One produced some of the finest and most passionate war poets the world has seen among them Isaac Rosenberg, Siegfried Sassoon, Wilfred Owen, and Robert Graves. When we think of "war literature," war poets like these four men naturally spring to mind.²⁷ They lived the reality of war; their accounts are undeniably authentic and often heartbreaking in their poignancy. However, Wilfred Owen and Isaac Rosenberg never confronted the post - war reality, since they were killed before the war ended. Siegfried Sassoon achieved fame in the most part due to his war poetry, and Graves went on to a literary career that generally avoided the topic of war, so it is best to consider the war poets exclusively in the immediate context of war.

Literary critics' states that study of "war literature" cannot be limited to victims and veterans; we must also consider post - war traumas portrayed in literature. According to this point of view, we can consider civilians like T.S. Eliot, Virginia Woolf, and D.H. Lawrence who tried to write the post - war experience, despite challenging questions. How can a writer uninvolved in the fighting adequately express the devastation, physical and emotional, of such a conflict? How can such madness be transferred into post - war life, and thence into literary form? How do the portrayal of war and its aftermath occur in literature decades

²⁷ http://shodhganga.inflibnet.ac.in/bitstream/10603/44941/7/07_chapter_01.pdf

after the actual event? In short, how have writers since the war written the reality of the war, and how does the approach of the Modernists differ from that of the war poets?

I have mentioned Woolf, Eliot, and Lawrence. These three modernists did not try to write about the war itself; they wrote about its effects on civilians and veterans. ²⁸Carolyn Wilson, the author of several theses on literature of the XX century, notes that these works, though covering a range of subjects from the fall of Carthage to dinner - parties to adultery, are more concerned with the war's consequences for human beings than with any other theme. For example, Thomas **Eliot**'s poems *The Waste Land* and "*The Hollow Men*" express his idea that the whole of British society, his reality, has been changed for the worse because of the war. ²⁹T. S. Eliot, perhaps one of the most controversial poets of modern times, wrote what many critics consider the most controversial poem of all, *The Waste Land*. *The Waste Land* was written using a fragmented style. This is a style that is evident in all of Eliot's writings. Eliot's use of estrangement in poems is his way of expressing feelings between himself and the world. His inability to give himself to, or to possess others is an example of the greater problem of isolation. The isolation theme is prevalent throughout the *Waste Land*, with many of his characters entwined. This is probably related to his problem of articulating. Whatever his reason for using isolation it caused him to turn towards god for answers.

For me understanding and comprehending "The Waste Land" would have been impossible without the notes supplied in some thesis and essays on the poem. Although I have read many different books on this poem it is still impossible for me to entirely comprehend it. In context Eliot describes in the poem what remains in the world after the World War, i.e. desolation. I believe Eliot summed it all up when he said "*In the Waste Land, I wasn't even bothering whether I understood what I was saying*".

²⁸ http://shodhganga.inflibnet.ac.in/bitstream/10603/44941/7/07_chapter_01.

²⁹ <https://schoolworkhelper.net/t-s-eliot-the-waste-land-summary-analysis/>

According to my aforementioned note, another remarkable representative of “war poetry” is **Rupert Brooke**. Rupert Brooke was an English poet who in many ways embodies the legends about the Great War. He is the main representative of the patriotic pro-war poetry which is a part of the political propaganda of the British imperialism.³⁰ According to the Poetry Foundation, Brooke quickly volunteered for service, joining the Royal Navy Volunteer Reserve, whose first destination was Antwerp, Belgium, where he stayed through the beginning of 1915. At that time, he produced his best-known poetry, the group of five war sonnets titled “1914”. “The Soldier” is “perhaps Rupert Brooke’s best-known and loved work and may be the most famous single poem of the war”. His work reveals the English political propaganda during the pre-war years which celebrated the war and emphasized of nobleness of fighting for one’s nation, luring young men to join the military. The irony in his work is that he didn’t see the horrors of war, which influenced his patriotic poems that represent an idealistic picture of war, devoid of death and destruction.

³¹At the beginning of the poem, the soldier foreshadows his death on the battlefield: *“If I should die, think only this of me: / that there’s some corner of a foreign field / That is forever England”* (See Appendix 2). Fear of death doesn’t exist in his “The Soldier” because death is the means of acquiring immortality; becoming a part of England: *“In that rich earth a richer dust concealed”*. England stands for more than a country for the soldier. England is a parental figure which raised him into who he is now: *“A dust whom England bore, shaped, made aware, / Gave, once, her flowers to love, her ways to roam”*. The soldier died for his country and for that he was rewarded by becoming a part of the English heaven: *“A body of England’s, breathing English air, / Washed by the rivers, blest by suns of home”*.

“Peace” is one of Rupert Brooke’s most popular sonnets. Like most of Brooke’s poetry, “Peace” reveals Brooke’s romantic vision of war, a vision

³⁰ <https://repozitorij.ffos.hr/islandora/object/ffos%3A180/datastream/PDF/view>

³¹ <https://repozitorij.ffos.hr/islandora/object/ffos%3A180/datastream/PDF/view>

without actual war experience.³² Brooke sees war as one of God's great plans: "*Now, God be thanked Who has matched us with His hour, / And caught our youth, and wakened us from sleeping*". Brooke believes that men are designed to fight wars: "*With hand made sure, clear eye, and 6 sharpened power*". (Appendix 2). He is glad that he was chosen to participate in the war. In the following stanza, Brooke continues to build his image of a glorious war: "*Oh! We, who have known shame, we have found release there, / Where there's no ill, no grief, but sleep has mending*".

The poem ends with a comforting paradox: by serving in the war, the soldiers were given the opportunity to do something meaningful with their lives – leave behind the emptiness and give their lives meaning – as if dangers are in meaningless life rather than honourable death.

Another trench poet was **Siegfried Sasson**, who deeply felt the war, as he experienced the war in his own life. Siegfried Sassoon (1886–1967) is an English poet and novelist. According to Marco, whose thematic analysis I used here, Siegfried Sassoon was a heroic and decorated officer in World War I.³³ He expressed his conviction of the brutality and waste of war in grim, forceful, realistic verse. Evoking the soul-wrenching terror and brutality of trench warfare, Sassoon vigorously denounced generals, politicians, and churchmen for their incompetence and blind support of the war. "Enemies" is one of Siegfried Sassoon's earlier poems which confront the question of the responsibility of killing in war. Some critics have seen the poem as a visionary homage to Sassoon's remembered love for David Thomas, who was killed by a stray bullet.

At the beginning of the poem, a dead soldier finds himself isolated in Armageddon which represents the afterlife: "*He stood alone in some queer sunless place / Where Armageddon ends*". (See Appendix 3). According to Robert Graves, Sassoon vowed revenge for his friend's death and went out every night on voluntary bloodthirsty patrols looking for Germans. "Enemies" is not concerned

³² Brooker, P.; Widdowson, P. (ed.). (1996). A Practical Reader in Contemporary Literary Theory. Hemel Hempstead: Prentice Hall / Harvester Wheatsheaf.

³³ <https://repozitorij.ffos.hr/islandora/object/ffos%3A180/datastream/PDF/view>

with the battle itself but with that moment beyond the heat of battle that allows for reflection.³⁴ The narrator has a sense of guilt because his life has been cut short: *“Perhaps he longed / For days he might have lived”*.

Finally, a smile achieves what words could not, suggesting that a meeting beyond the war and suffering is possible, a meeting not as enemies but as human beings: *“At last he turned and smiled. One took his hand / Because his face could make them understand”*.

Infoplease states that Siegfried Sassoon’s “Attack” was one of two trench-line poems written during October 1917. His biography states that Sassoon composed “Attack” after witnessing the Hindenburg Line attack, which capped off a particularly grueling period of the war. Sassoon wrote in his diary, *“The dead bodies... are beyond description especially after the rain.... Our shelling of the line—and subsequent bombing etc.—has left a number of 8 mangled Germans; they will haunt me till I die”*. The poem focuses on a morning battle which is described as “going over the top,” when “time ticks bland and busy on their wrists”.

Everything about the men’s physical description, from their hesitant movements to their fearful countenances, is contradictory to the idealized war in Brooke’s poetry. Here the soldiers wait to be killed like animals. Being surrounded by all the confinements of war, including tanks, bombs, guns, the men are nonetheless vulnerable, exposed and alone when they go over the top. Until the last two lines, the reader’s perspective of the activity in the poem is distanced and unspecific. Only as the men climb their way out of the trenches is a single human voice heard, personifying the fear and desperation of going over the top. His cry, “O Jesus, make it stop,” reveals the true horror of the war.

Wilfred Owens’s poetry.

Wilfred Owen is considered one of the great English poets of World War I, inspired by his experiences on the front lines in France to write about the painful

³⁴ Brooker, P.; Widdowson, P. (ed.). (1996). *A Practical Reader in Contemporary Literary Theory*. Hemel Hempstead: Prentice Hall / Harvester Wheatsheaf.

absurdity of war.³⁵ On a visit to England in 1915 he enlisted and was eventually sent into combat in France. In 1917 he was sent back to the United Kingdom with a case of neurasthenia (“shell shock”). With Sassoon’s encouragement, Owen began writing naturalistic poems about the horrors of war, while experimenting with poetic forms. Unlike Brooke, Wilfred Owen breaks through the illusion of the glorious war by condemning it and unveiling its ugly nature.

Owen himself was a soldier who experienced the magnitude of the war, saying that “those fifty hours were the agony of his happy life”. This real-life experience had a great influence on his poetry. “*Dulce et Decorum Est*” is “one of Wilfred Owen’s most popular World War I poems”. By writing this poem, Owen “hoped to destroy the glamorized decency of the war”.³⁶ The poem begins with the description of broken and tired soldiers on the battlefield: “*Bent double, like old beggars under sacks, / Knock-kneed, coughing like hags, we cursed through sludge*. Owen realistically describes the deaths of his comrades which will haunt him forever: “In all my dreams, before my helpless sight, / He plunges at me, guttering, choking, drowning”.

The brutality of war is seen through the dark images of slaughter:

His hanging face, like a devil's sick of sin;

If you could hear, at every jolt, the blood

Come gargling from the froth-corrupted lungs,

Obscene as cancer, bitter as the cud

Of vile, incurable sores on innocent tongues. (See Appendix 4).

³⁷Owen finishes the poem with an irony, criticizing people who believe that dying in war is noble: “*My friend, you would not tell with such high zest / To children ardent for some desperate glory, / The old Lie: Dulce et decorum est / Pro patria mori*. “*Futility*” is one of Owen’s finest poems in which he describes the aftermath of war.³⁸ Bloom suggests that the poem stays away from any overt

³⁵ <https://repozitorij.ffos.hr/islandora/object/ffos%3A180/datastream/PDF/view>

³⁶ <https://repozitorij.ffos.hr/islandora/object/ffos%3A180/datastream/PDF/view>

³⁷ Corcoran, N. (1993). *English Poetry since 1940*. London: Longman.

³⁸ Draper, R. P. (1996). *An Introduction to Twentieth-Century Poetry in English*. London: Macmillan.

mention of the war, focusing rather on the response to death and the attempt to understand its meaning. The poem begins with an image of a body of a dying soldier which is placed in the sun, the source of warmth and life in the pre-war days. The language in this stanza carries the undisturbed memory of pre-war days; the kind sun's gentle touch and the whispering fields are like a lullaby that offers security to the reader. While in many of his poems Owen goes to great lengths to emphasize the brutality and violence of death in war, here in this first stanza the implied death of the soldier is mixed with pre-war sleeping.

³⁹The gentle, hopeful tone of the first stanza is replaced by disillusionment in the second stanza. Continuing with the image of the natural cycle, Owen reminds the reader of how the sun creates life from seeds and crops: "*Think how it wakes the seeds- / Woke once the clays of a cold star*" (See Appendix 4). In the last few lines, the poet asks: "*O what made fatuous sunbeams toil / To break earth's sleep at all?*", suggesting that it would have been better had the life of the soldier not even begun.

And the last (in this part of my diploma work) remarkable representatives of trench poetry that should be mentioned is **Isaas Rosenberg**.

Isaac Rosenberg was an English poet of the First World War who was considered to be one of the greatest of all English war poets.⁴⁰ According to PoemHunter, his "Poems from the Trenches" are recognised as some of the most outstanding written during the First World War. Rosenberg was distinguished from the other war poets by his Jewish origins and working-class background, which influenced his writing. All Isaac's works were recognized and published after his death. In "*The Dead Heroes*," we can see a glimpse at Rosenberg's early patriotism. The poem begins with an appeal to the skies to welcome those soldiers who had fallen in battle. Rosenberg invokes the world beyond the realm of human beings:

Flame out, you glorious skies,

³⁹ Corcoran, N. (1993). *English Poetry since 1940*. London: Longman

⁴⁰ Draper, R. P. (1996). *An Introduction to Twentieth-Century Poetry in English*. London: Macmillan.

*Welcome our brave;
Kiss their exultant eyes;
Give what they gave.*

Characterized by the soldier as “sardonic,” the rat is seen as being able to rise above the physical obstacles of human beings. His willingness to be in the hand of either a German or English soldier reveals his “cosmopolitan sympathies.” The rat also has a bigger chance at surviving the war than the soldiers: “Strong eyes, fine limbs, haughty athletes, / Less chanced than you for life”. The speaker then tries to imagine what the war must seem like from the perspective of the rat: “What do you see in our eyes / At the shrieking iron and flame / Hurlled through still heavens”. In the second half of the poem, Rosenberg concentrates on the tragic nature of human beings’ destruction of themselves and nature. The fields of France are thus described as “torn” as easily as a piece of paper. In the final lines of “Break of Day in the Trenches,” Rosenberg returns to the poppy, the flower of the dead. He adds to this image the word “dust,” which probably refers to the dust that covers the dead. However, he emphasizes that he is still alive although death lingers as the dust on the poppy that he is wearing.

The devastation of World War One shattered the illusions of glory and manly honour and shaped the literature of the time. Poetry virtually became a mass medium in Britain, and poets conveyed their thoughts and visions of the war. Their perspectives ranged from the romanticized views of war as a noble opportunity to fight for one’s glory and nation to a new outlook based on their personal experience which finds its full expression in the disillusionment and devastation of the Great War. Rupert Brooke provides us with a romanticized image of the war in his poetry, describing death as an honourable act and transforming soldiers into knights. On the other hand, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg and Charles Hamilton Sorley, with their pacifist poems, provide us with an unidealized image of the bloody war which shattered the world. Analysing World War One from a range of the different perspectives is crucial for understanding the magnitude of the war and its influence on the literature of that period, which

shifted from pro-war, political literature to pacifist literature. Reading war poetry raises our awareness of war and world issues and offers an insight on the emotions, thoughts and feelings of those who have experienced war and expands our abilities to view events through literary works.

2.3 The development of British novels.

This part of my diploma work I devoted to investigate a question about the development of British fiction, especially British novels in the period of WWs; how writers reflected and described the condition of that time in their works. Twentieth century British literature is highly influenced by Victorian literature in the nineteenth century. Victorian literature brought gothic elements, romance, social justice and supernatural themes. Contemporaries want to expand on or move beyond those elements. Another historical or social influence on the themes in English literature is the change in England's role in the world.⁴¹ After the First and even more-so after the Second World War, England's global reach is weakened. This change in world view changes the literature. There are labor organizations rising in power. Women are asserting their equal rights. There is much more attention to social legislation and welfare concerns. The country moves towards its more modern socialist state. These concerns become the themes of the literature.

For British novelists, writing 'realistically' requires attempts at representing the new post-war life-the deeply changed context of social welfare and the advent of a new, more democratic society, the realignment of social classes, and the emergence of new subjects, notably women and the non- British ('migrant' or 'immigrant') population, and the shift to a mass consumerist economic dimension. Many writers start drawing attention to material aspects of life to work, to the expectations brought about by social reformism and political change, and to the shift in relationships, often seen in generational, class- and gender-conditioned terms. In the fiction of the post-war and even under war years, there are no easily explainable lines of development. It is easier to speak about some individual novel

⁴¹ <http://www.cch.ufv.br/revista/pdfs/artigo8vol1-2>

writers of 20th century, some of whom shared particular themes and techniques in their work.

In a thesis devoted to researching 20th century literature, Carolyn Wilson claims that⁴² in the late 1940s and early 1950s, following the bereavement of World War II, the public did not look for brave new ideas and styles, but for comfort and reassurance in literature. However, by 1955 the old values and certainties which religion and nation had traditionally provided were being questioned, and a new generation of critical young novelists, playwrights and artists emerged. The 1950s were characterized by the appearance of Neo-realism, a trend which worked against Modernism.

The Second World War left a tremendous impact on the civilization. The post-World War II era was essentially characterized by depression and anxiety as the postwar reforms failed to meet exalted aspirations for total changes. This very isolated condition is also evident in the literature of the 20th century. However, these adverse impacts of World War II helped to create several new traditions in literature.⁴³ One such movement made its way in the early 1950s. This radically new age was labeled as the Angry Young Men Movement. The literature of this age chiefly represented a rebellious and critical attitude towards the postwar British society. The “angry young men” comprised a group of English novelists and playwrights, mostly having lower and middle or working-class, and with university background..

The whole 20th century literature was connected with the development of modernism and then post-modernism. The term modernism is widely used to identify features in the subjects, forms, concepts and styles of literature, and the other arts in the early decades of the present century, but especially after World War I. The specific features signified by modernism vary with the user, but many critics agree that it involves a deliberate and radical break with some of the

⁴³ <http://www.cch.ufv.br/revista/pdfs/artigo8vol1-2>

traditional bases not only of Western art, but culture in general. Modernism is a term frequently used in discussion of 20th century literature.⁴⁴ The 20th century English Literature is a complex and elusive phenomenon. Diverse dimension of literary movements can be discerned in poetry, fiction, drama and literary criticism in the twentieth century. Modernism is a conscious movement. It has the philosophical, aesthetic and literary dimensions. It is impossible to give an exact definition of Modernism. But surely it can be said that modernism is one kind of substitution of realism and escapist romanticism. Modernism is characterized mostly with its consciousness, detachment and observation, which might restrict the workings of a free mind.⁴⁵ As a literary movement, modernism gained prominence during and especially, just after the First World War; it flourished in Europe and America throughout 1920s and 30s.

Modernist writers tried to break away from tradition and conventions through experimentation with new forms, devices and styles.⁴⁶ Their works reflected the pervasive sense of loss and despair in the wake of the Great War. Although modernist authors tended to perceive the world as fragmented, many—like T. S. Eliot and James Joyce—believed they could counter that disintegration through their works. Such writers viewed art as potentially integrating, restorative force, a remedy for the uncertainty of the modern world. To this end, even while depicting disorder in their works, modernists are injected order by creating patterns of allusion, symbol and myth. We shouldn't confuse the Modernists movement with the standard dictionary definition of modern. Modernism in Literature is not a chronological designation; rather it consists of literary work possessing certain loosely defined characteristics.

The 'modern' is not a historical period or a particular practice. "Modern" or "modernism" can imply at least three similar meanings. On the most general level, it can mean an innovation, novelty, that is something which is in contrast to the old

⁴⁴ M.A. II English P.8 : Modern and Post-Modern British Literature... 1

⁴⁵ <http://www.unishivaji.ac.in/uploads/distedu/M.%20A.%20Part-II%20English%20Modern%20&%20Post%20Modern%20British%20Literature%20All>.

⁴⁶ literature_and_modernity_-_background_reading_on_modernism.pdf

and thus it expresses a certain belief in progress. The other, more specific meaning refers to the modern period understood, from the philosophical point of view, as connected to Enlightenment thinking, rationality and the period since the 18th century that started to emphasize reason as the means of “objective” exploration of reality that is closely connected with empiricism in philosophy. It is timeless and permanent and cannot be contained within historical narrative. Like anything anarchic Modernism can never really die. Modern works are also called avant-grade. Modern works reflect the sense of loss and despair in the wake of the Great War and hence they emphasize alienation of humanity. Modernism searches for the real and struggles for meaning.⁴⁷ As was mentioned by many critics, while classic realist texts present character as unified and coherent, modern writers present split heroes and focus on the loss of meaning and angst experienced by modern man. They view with anguish the disintegration of the principles of traditional humanism. Modern writers like Eliot, Yeats and Kafka expose the meaninglessness of moderate man. They critically analyse the modern condition.

Modernist literary work is often ironic and parodic, and irony and parody are used as a form critique both of realistic or romantic literary tradition and of the society. Modernist writers often use ancient myths that are transformed and recontextualized in a modern context and thus they become modern myths related to modernist cultural experience as expressed, for example, in James Joyce’s *Ulysses*.

⁴⁷ Blamires, H. (ed.). (1995). *A Guide to Twentieth Century Literature in English*. London: Routledge.

Modernism is characterized as followings:

- a skeptical vision of the world and a distrust in the possibility of reason to understand and explain the world
- by a growing impact of technology (cars, airplanes, telephones, media such as radio, telephone, telegraph, film) on the life style and the human perception of the world
- a skeptical view on the use (misuse of technology) and power (the World War I)
- seeing a man as irrational rather than a rational being influenced by her/his suppressed and unfulfilled desires and dreams.

The relationship between history and modernity is similar to the relationship between theory and practice. It is in Literature that truth and error mingle. For example, Modernism has for its theory the belief that one should forget history and present in literature in unmediated encounter with reality but the two are definitely different.

The period of high modernism is the period between 1910 and 1930 and the writers of the period are T.S. Eliot, James Joyce, Ezra Pound, Woolf, Stein etc. They emphasized on subjectivity. They did not give importance to omniscient external narration and stressed techniques. The year 1922 alone was signalized by the simultaneous appearance of such monuments of modernist innovation as James Joyce's *Ulysses*, T. S. Eliot's *The Waste Land* and Virginia Woolf's *Jacobus Room*, as well as many other experimental works of literature. The catastrophe of the War had shaken faith in the continuity of Western civilization and raised doubts about the adequacy of traditional literary modes to represent the harsh and dissonant realities of the post-war world.

After 1945, when novelists faced the task of explaining the new historical reality and the position of the individual in the new post-war order, most realized that this entailed making a choice between traditional literary models that seemed more suitable for transmitting an accurate portrait of the individual in a changing society, and experimental, Modernist models that

seemed more suitable for explaining the disjunction between the individual consciousness and the problematic flow of contemporary history.

After the World War II finished modernism started to be replaced by post-modernism. In her research work Carolyn Wilson claims that⁴⁸ post-modernism was born out of this dilemma. Post-modernism can thus be said to be a new cultural atmosphere in which the writer is inevitably aware of this open, rather than a continuation of Modernism or a reaction against it. Post-war novelists cannot escape the shadow of either Modernism or Victorianism and must accommodate both in their work. Some have produced a new synthesis – which is what is really characteristic of post-modernism– while others have openly acknowledged their allegiance to either literary tradition or experimentation.

Postmodernism is a critical approach and philosophy that has influenced visual arts, architecture and literature from the 1950s. It refuses to accept any ‘grand’ or unified theory that supposedly explains everything. In her thesis Carolyn Wilson states that the term postmodernism is sometimes applied to the literature and art after World War II. Postmodernism involves not only a continuation, sometimes carried to an extreme, of the counter-traditional experiments of modernism, but also diverse attempts to break away from modernist forms which had, inevitably, become in their turn conventional, as well as to overthrow the elitism of modernist “high art” by recourse to the models of “mass culture” in film, television, newspaper cartoons and popular music. Many of the works of postmodern literature mostly by Jorge Luis Borges, Thomas Pynchon, Roland Barthes and many others mixes literary genres, cultural and stylistic levels, the serious and the playful, that they resist classification according to traditional literary rubrics.

While doing research work on my theme I have some dilemma with what is modernism and what is post-modernism? Even many people are confused by the term postmodern. It has become a term that is bandied about in intelligent

⁴⁸ Blamires, H. (ed.). (1995). *A Guide to Twentieth Century Literature in English*. London: Routledge.

conversation, while many people use it loosely to mean almost anything new and innovative. Postmodernism is related to the term "modernism". "Post" means to come after. In other words, postmodern thought is that which comes after or develops from modernistic thought. While modernism stresses on strict technical innovations, postmodernism rejects the distinction between 'high' and 'popular' art and believes in excess, gaudiness and mixture of qualities.⁴⁹ Baudrillard, another postmodern theorist says that in contemporary life the influence of TV, advertising and media have led to a loss of the distinction between real and imagined.

In order to understand postmodernism, first we have to understand what modernism was reacting against. The postmodern is rightly associated with a society where consumer life styles and mass communication dominate the lives of its society. Postmodernism proclaims that the bad is good in the sense that both terms 'good' and 'bad' have lost their worth in the postmodernism proclaims order. Beyond all the theory and academic discussion, what is postmodern thought and what is its importance for the modern person? Postmodern thought is, in its very essence, an adventure and an expression of life experience. From its modernist beginnings, Postmodernism is an attempt to question the world that we see around us and especially not to take other people's views as the final truth. Postmodernism puts everything into question and radically interrogates philosophies, strategies and world views. There is no such thing as a definition of the postmodern. It is a mood rather than a strict discipline. Postmodernism, with all its complexity and possible excesses, is an attempt to find new and more truthful versions of the world.

⁴⁹ Blamires, H. (ed.). (1995). *A Guide to Twentieth Century Literature in English*. London: Routledge.

In contrast with Modernism Post-modernism has following characteristics:

Irony, playfulness and humor are the main elements of post-modernism. Postmodern authors were certainly not the first to use irony and humor in their writing, but for many postmodern authors, these became the hallmarks of their style. Postmodern authors will often treat very serious subjects—World War II, the Cold War, conspiracy theories—from a position of distance and disconnect, and will choose to depict their histories ironically and humorously.

Many postmodern authors combined, or “pasted” elements of previous genres and styles of literature to create a new narrative voice, or to comment on the writing of their contemporaries. For instance, Carolyn Wilson states that Thomas Pynchon, one of the most important postmodern authors, uses elements from detective fiction, science fiction, and war fiction, songs, pop culture references, and well-known, obscure, and fictional history.

The novel is a very important and famous literary form in the modern times. The main reason is that the novel is the only literary form that meets the needs of the modern world. The poets of today find themselves isolated from society, and so they write in a language which cannot be understood by all. Sometimes the isolation of the poet is so extreme that their writing cannot be understood by anyone but themselves. Because of this poetry has lost its popularity in the modern times and it has offered an opportunity to fiction to flourish. In case of prose the ambiguity can be clarified. These things which are no longer assumed can be easily explained in a novel. Science insists on the analytical approach that also helped the novel to gain more popularity. It is because the method of the novel is also analytical as opposed to the synthetical. The modern man is also not interested in metaphorical expression that is one of the features of poetry. Moreover, the progress of psychology in the 20th century has made men so curious about the motivation of their conduct that they feel intellectually fascinated when a writer exposes the inner working of the mind of a character. This is possible in the novel form only.

There were a lot of British modernist writers such as Woolf, Joyce, Lawrence, Huxley, and James whose works and style of writing made a lot of contribution to the development of modernism. But I want to note only some but the most remarkable of them. The most famous British modernists of XX century Joyce, Woolf and Lawrence are considered as the best contributors of modernism. So let me start from “the father of modernism” James Joyce. An Irishman from Dublin, Joyce is mostly known for his novels, though he wrote poetry, plays, and essays. His multi-lingual allusions and puns have given many a reader conniptions—there should be a rule that everyone who finishes *Ulysses* gets a gold star, and everyone who finishes *Finnegan's Wake* gets a freaking gold brick. Joyce is considered an influential writer of Modernist literary tradition. He is best known for his novel *Ulysses* which had ostensible thematic equivalence with Homer's *Odyssey*. This novel also exemplifies the prominent technique of stream of consciousness in literature. He often wrote novels in the first person, and he fragmented them, sometimes rearranging the order of the events. Joyce was especially fond of the "stream of consciousness" style in which the narrator gives the reader a view of the inside of his/her mind. Like other writers of his time, Joyce tried to show how to bring some order out of the anarchy that was typical of the world post-World War I. James Joyce was a modern novelist and he talked about freedom of humanity and most of his themes were based on universality. His writings concern with the individuality rather than a society. He had fully grasped on his writings and modern writings techniques. James Joyce employed the stream of consciousness technique in his multi-dimension novels *Ulysses*. The action of *Ulysses* covers one specific day in Dublin and a criticism of the modern life with its ‘sick hurry and divided aims’, but also a parody of Homer’s *Odyssey*. Thus, the stream of consciousness technique enjoyed its heyday from 1915 to 1941. *A Portrait of the Artist as a Young Man* is a nearly complete rewrite of the abandoned Stephen Hero novel. It is largely autobiographical, showing the process of attaining maturity and self-consciousness by a gifted young man. The main character is Stephen Dedalus, Joyce’s representation of himself. In this novel, some glimpses

of Joyces later techniques are evident, in the use of interior monologue and in the concern with the psychic rather than external reality.⁵⁰ He had mentioned stream of consciousness, symbolism, imagism, impressionism, expressionism, existentialism, Marxism, feminism and psychoanalysis in his novel. He had also used concept epiphany in his novel "*A portrait of the artist as a young man*". His love of language was instrumental in his experimental writing that used mythology, literature, and history to create an innovative language using symbols and various narratives is first novel A Portrait of the Artist as a *Young Man* is quite autobiographical but at the same time objective. It tells us how the hero, Stephen Dedalus, found his vocation as an artist after experimenting with religion and politics. Another aspect of modernism, which mention in his novel is symbolism. The association of flight with Stephen's experience stems from his affiliation with Daedalus. Stephen envisions his soul flying on metaphorical wings of his own construction; like Daedalus. Bird flight represents the freedom of Stephen longs for, that he's feeling particularly antsy. For example, when Stephen watches the birds wheeling above in Chapter Five and asks, "What birds were they?" Joyce clearly ties his protagonist's unrest to the erratic patterns the birds weave in the sky. Birds are a sign of the mysterious, distant future he sees for himself – in the ancient world, divination by observing the flight of birds was a common practice, and Stephen makes reference to it, seeking meaning in the birds he observes. From the very first page, music is constantly in the background.⁵¹ It's not Stephen's primary artistic passion, so it never really steps to the foreground, but it's always a lingering presence. Music appears at several key points. For example, when he is about to leave the Director's office in Chapter 4th, the priest's "mirthless" response to a sudden burst of music from the street shocks Stephen, making him realize that he could never become a priest himself. Later in the chapter, Stephen imagines an "elfin prelude" that expresses his excitement at the prospect of going to university.

⁵⁰ <https://www.slideshare.net/fatimagul102/aspect-of-modernism-in-the-novel-a-portrait-of-the-artist-as-a-young-man>

⁵¹ <https://www.slideshare.net/fatimagul102/aspect-of-modernism-in-the-novel-a-portrait-of-the-artist-as-a-young-man>

For Stephen, music is tied to a level of non-verbal, almost primal experience of emotion. It relates to his more intellectual poetic activities.⁵² The image of the skull is very present in Stephen's interactions with his Jesuit teachers, emphasizing the deathly and passionless character he eventually comes to recognize as a sign of the priesthood. In this work by Joyce, Stephen Dedalus experiences many "coming-of-age" moments in which the benefits and hardships of maturing are gradually revealed to him. Each epiphany accompanies the idea that an event can entirely change one's outlook on life in a matter of seconds. The first example of Stephen's epiphanies is at the Christmas dinner. "It was his first Christmas dinner and he thought of his little brothers and sister who were waiting in the nursery, as he had often waited, till the pudding came". Stephen's departure from the dinner table after this argument foreshadows what would be a pattern in Stephen's growing independence as the story progresses. Stephen's progression from a small child to the artist is marked by his wanting "to meet in the real world the unsubstantial image which his soul so constantly beheld".

Another representative of modernism is Virginia Woolf who is famous for her novel "*Mrs. Dalloway*". James Joyce and Virginia Woolf were the innovators of new style. They revolutionized the technique of the novel. They wrote novels on the 'stream of consciousness' technique. Under it, the concept of 'reality' is changed. The reality lies not in the outer action, but in the inner working of the human mind; in the inner perception. Virginia Woolf's *To the Lighthouse* is an experiment towards a new method in fiction. It is psychological technique. She did not portray passion or action and upheld no social or moral belief.⁵³ Her novels impress not for their realism, but for their sensibility. She used several technical devices to transcribe the various mental activities of the 'psyche' or 'soul'. Her novels deal with psychological technique. Such kinds of novels have no story at all. So, Edwin Muir had rightly pointed out that story seems to have died out of the 20th century English novel. Virginia Woolf wrote four remarkable stream of

⁵² <http://ifa.amu.edu.pl/sap/files/24/08Molloy>

⁵³ <http://www.unishivaji.ac.in/uploads/distedu/M.%20A.%20Part-II%20English%20Modern%20&%20Post%20Modern%20British%20Literature%20All>

consciousness novels-*Mrs. Dalloway*, *To the Lighthouse*, *The Waves* and *Between the Acts*. She was one of the foremost modernist literary figures of the twentieth century. Woolf is considered one of the greatest innovators in the English language. In her works she experimented with stream-of-consciousness and the underlying psychological as well as emotional motives of characters. Woolf's reputation declined sharply after World War II, but her eminence was re-established with the surge of Feminist criticism in the 1970s.

⁵⁴Virginia Woolf's peculiarities as a fiction writer have tended to obscure her central strength: Woolf is arguably the major lyrical novelist in the English language. Her novels are highly experimental: a narrative, frequently uneventful and commonplace, is refracted—and sometimes almost dissolved—in the characters' receptive consciousness. Intense lyricism and stylistic virtuosity fuse to create a world overabundant with auditory and visual impressions. The intensity of Virginia Woolf's poetic vision elevates the ordinary, sometimes banal settings – often wartime environments – of most of her novels. For example, *Mrs Dalloway* centers on the efforts of Clarissa Dalloway, a middle-aged society woman, to organize a party, even as her life is paralleled with that of Septimus Warren Smith, a working-class veteran who has returned from the First World War bearing deep scars. ⁵⁵*To the Lighthouse* is set on two days ten years apart. The plot centers around the Ramsay family's anticipation of and reflection upon a visit to a lighthouse and the connected familial tensions. One of the primary themes of the novel is the struggle in the creative process that beset painter Lily Briscoe while she struggles to paint in the midst of the family drama. The novel is also a meditation upon the lives of a nation's inhabitants in the midst of war, and of the people left behind. It also explores the passage of time, and how women are forced by society to allow men to take emotional strength from them. Similarly Virginia Woolf in *Mrs. Dalloway*, by relating the story of one day in the life of a middle aged woman, and following her 'stream of consciousness' up and down in the past

⁵⁴ MA. Part-II English Modern & Post Modern British Literature

⁵⁵ <http://ifa.amu.edu.pl/sap/files/24/08Molloy>

and the present, has not only given complete picture of Mrs. Dalloway's character, but also she has made the reader feel by the end of the book that he knows not only what Mrs. Dalloway is, and has been; but what she might have been he knows all the unfulfilled possibilities in her character.

The two World Wars proved a tremendous impact on Virginia Woolf. With her sensitive awareness of the horrors and devastation of these global conflicts she could not certainly have squeezed life into the convention of comedy without an outrageous falsification of the contemporary social reality. Virginia Woolf whose novels are a mirror of twentieth century sensibility, saw life in the raw. She had an acute awareness of the indescribable horror and suffering of war.

III. The influence of literature to the language development.

3.1 Why literature is beneficial to use in language classrooms?

“The best way to improve your knowledge of a foreign language is to go and live among its speakers. The next best way is to read extensively in it”

Christine Nuttal.

The practical part of my diploma work I decided to devote to literature as a means of language developing. From my point of view, literature plays an essential role in language developing and comprehension of the culture of the target language. In this part I'll try to analyze why and how we need to understand and use literature in classrooms as a future teachers. Using literature is an effective way of capturing the learners' attention. Besides achieving the learning objectives, literary texts can make the teaching or learning process a fun and attractive experience for both teachers and students. Reasons for the use of literature in language classrooms and major factors for choosing appropriate kinds of literary texts in such classes should be highlighted in order to make readers aware of the primary reasons that why language instructors are suggested to use literary texts.

Furthermore, teaching language skills through literature, advantages of various kinds of genres of literature to language teaching and some issues faced by language instructors in teaching language via literature are considered in the present study. ⁵⁶The theories of language teaching and the trends in language acquisition have changed over the last hundred years, influenced by linguistic, psychological, educational and political perspectives derived from “a mixture of assertion, theory, observation and experiment”. But, since two decades ago, literature has been considered as an influential tool and trend in foreign language teaching. Literature plays a significant role in language curriculum and teaching. However, many language instructors have argued that why and how literature should be embodied in language curriculum. Many instructors have considered the use of literature in language teaching as a valuable and interesting strategy.

⁵⁶ <http://files.eric.ed.gov/fulltext/EJ1069281>

Although Literature is very significant in the language curriculum, many language instructors have faced with some problems in their teaching language through literature. First, there are few suitable pedagogical materials used for teaching language through literature. Second, there is not enough preparation in the field of literature for teaching in the language curriculum. Third, there are not enough goals to define the significance of literature in language classrooms. A couple of language teachers have attempted to consider literature in their teaching, but insufficient training in this area has made them unable to fully achieve their goals.

The language instructors are undeniably a crucial factor in language education for learners. They also play a significant role in teaching language through literature. Thus, in order to make their teaching efficient they require considering some factors. First, they should define the goal of teaching language based on the learners' expectations and demands. Second, they should choose the suitable language teaching approach. Third, they should choose literary texts relevant to the goals of their teaching. By considering these goals, they can have affective teaching language through literature. The present study investigates why language instructors should use literature for language teaching and what kind of literature should be used in language classes. In addition, the advantages of using literature for teaching language are considered. Totally, the position of literature as a significant instrument for teaching a foreign language will be examined in the present study.

Considering all the above mentioned, let's clarify the real reasons for using literature in teaching. Using literature for teaching four language skills including writing, reading, speaking, and listening as well as language components such as grammar, vocabulary and pronunciation seems to have become very popular in the area of teaching and learning a foreign language since two decades ago. Furthermore, in translation classes, sometimes language instructors ask students to translate some kinds of literature into their mother language because translation makes students able to practice their pragmatic, syntactic, stylistic and semantic

knowledge. In the following, it is considered that why language instructors use literature in teaching language and what are the major criteria for selecting appropriate literary texts for teaching a language?

Hadaway, suggests three benefits of using literature for teaching language. The first advantage considers the contextualization of language. Students get familiar with the application of language in various conditions when they read a literary work. The second benefit considers social factors which are embedded in different genres of literature. The third advantage considers the natural and meaningful application of language which are accomplished via illustrations and use of descriptive language in literature.

Why use literature?

In my point of view there are many other good reasons for using literature in the classroom. Here is a few which I find more significant:

- Literature is authentic material. It is good to expose learners to this source of unmodified language in the classroom because the skills they acquire in dealing with difficult or unknown language can be used outside the class.
- Literature encourages interaction. Literary texts are often rich in multiple layers of meaning, and can be effectively mined for discussions and sharing feelings or opinions.
- Literature expands language awareness. Asking learners to examine sophisticated or non standard examples of language (which can occur in literary texts) make them more aware of the norms of language use. Literature educates the whole person. By examining values in literary texts, teachers encourage learners to develop attitudes towards them. These values and attitudes relate to the world outside the classroom.
- Literature is motivating. Literature holds high status in many cultures and countries. For this reason, students can feel a real sense of achievement at understanding a piece of highly respected literature. Also, **literature is often more interesting than the texts found in course books.**

Course-books always provide stereotype conversational speeches. They are usually boring and referential, but not imaginative and representational. Teachers always find that it is hard for young children to learn and remember new vocabulary from these speeches. We try many ways to help them remember new words learned like: copying the new words for assignment, dictation every week, and spelling activities in the class. However, children still forget what they learn.

Literary texts provide a meaningful base for vocabulary learning. In the try-out, vocabulary was presented in a story. Children learned the new vocabulary in context by making their own guesses for the meaning of new words. They enjoyed and were proud of being able to learn by themselves. It is not surprising to find that most of them could remember all the new vocabulary learned from the story.

Literary texts are a rich source for learning activities of building up word-trees, word-trains and word-walls. They foster the development of an awareness of the letter-sound relationship. They are helpful for pupils to remember the pronunciation of the new vocabulary. In the past, children always forgot the spelling of new words because simply they could not read them out. Literary texts are a springboard for activities like reading aloud, jigsaw reading, and role-play.

They familiarize children with the pronunciation of the new vocabulary and make it easier for them to remember the spellings. Moreover, in participating in these oral activities, children learn to use proper intonation and appreciate the beauty of the language.

Group discussions and rewriting activities based on the literary texts can provide writing practice to consolidate vocabulary and grammar learning. Children can avoid the monotonous copying of new vocabulary. They become free writers with their own thinking. They become eager to learn to express their ideas in the target language. Their learning becomes more effective with the use of literary texts because they simply enjoy their learning.

Where is the position of literature in an EFL classroom? When we talk about an EFL classroom, we should deal with learners' competence, both linguistic competence and cultural competence. An EFL classroom should provide the

learners with a conducive learning atmosphere so they can acquire and/master the target language. Competence is more than acquiring mastery of structure and form. It also involves acquiring the ability to interpret discourse in all its social and cultural contexts.

For this reason, the use of literature in the EFL classroom can provide a powerful pedagogic tool in learners' linguistic and cultural development. Either a poem, a short story, a short play, or a short folktale can probably serve as valuable materials to enhance their learning process and to support their mastery of language and culture.

It is necessary to forward the rationale of the use of literature in EFL classrooms. First of all, literature can be a motivating medium for language learning. It serves a valuable material for language learners. More particularly, it enables learners to explore language components (pronunciation, stress and intonation, spelling, vocabulary, grammar). It may also facilitate learners to practice language skills (listening, reading, speaking, and writing).

Second, it serves real language use; the language in literary works is presented in its social and cultural contexts. Learners can learn what words or expressions are appropriate for interpersonal interactions in certain cultural settings. Moreover, it serves as a means to foster the development of thinking skills needed for L2 academic literacy.

Next, literature can serve as a means to build a sense of multicultural awareness or understanding. It should be noted that language and culture is inseparable; thus, learning English should also involve the learning of English culture. In this sense, learners can be enhanced to explore how English culture exists in the countries where English is spoken as the mother tongue. In other words, literature can make them develop the sense of appropriateness in what they say or write in English—and in how to behave when seeing a foreigner.

In addition, as an agent of change, learners need to develop their personal growth by nurturing empathy, a tolerance for diversity, and emotional intelligence. By learning literature, they are facilitated to explore and catch up the moral values.

When they can integrate the moral values in themselves, it is probable that they can perform their empathy for others, show their tolerance for diversity, and manifest their emotional intelligence in daily life.

Meanwhile, Collie and Slater add that literature is an example of authentic materials in a way that literary works are not designed for a particular purpose in language learning. Learners are exposed to the original and unabridged language, yet modified to suit to classroom context. However, the most important aspect in the teaching of literature is the wide possibility of personal involvement in the process of literary appreciation.

Besides, Collie and Slater also propose three more advantages of literature: **cultural enrichment**, **language enrichment**, and **personal involvement**. For many learners, to deepen their understanding of life in the country where that language is spoken is just not possible. Through literature, they are given indirect routes to this form understanding; this is what cultural enrichment means. At the same time, they also gain language enrichment by reading literature. In terms of personal involvement, literature can help learners in the language learning process because of the personal involvement it fosters in readers.

Yet, of all the advantages of using literature in ESL/EFL courses, literary works do not seem to promise success when it comes to its practical level. It often happens that learners find it frustrating to read short stories, poems, novels, and plays. Many of them say that the language is complicated, with many unfamiliar words, not to mention the lack of cultural background knowledge. The problems are added with such literary elements as theme, characterization, setting, plot, and point of view that learners have to deal with, especially at the stage of literary analysis. With these burdens, it is not surprising that teachers have to face learners' reluctance to read literature, even before they start reading. Then, the objective of reading literature as enjoyment is doomed to failure from the very beginning.

The problem of language complexity is made worse by the question of what techniques and strategies should be used to teach literature. It is made much worse by the lack of learners' cultural background knowledge. Teachers of literature

often fall back on a traditional approach, in which they see themselves as imparting information-about the author, the background of the work, and/or the particular conventions that inform the text, and so on. Learners are expected to have the ability to take all this in and make it their own.

Approaches to the Teaching of Literature.

Now that we know that we can use literature to teach in EFL classes, the question would be what we use literature for. Is it used to teach language skills?; language components? ; Is it used o arouse cultural awareness? or to build empathy? The answers to these questions will take us to different approaches to the teaching of literature in our EFL classes. On the basis of our purposes in using literary works as instructional materials, we could choose to employ one of the following approaches, namely Cultural Model, Language Model, or Personal Growth Model.

a. Cultural Model

Cultural model is actually a traditional approach to teaching literature. A teacher who uses this model would attempt to explore and interpret the social, political, literary and historical context of a specific text. Other than revealing the universality of such thoughts and ideas, this model particularly helps a teacher to encourage learners to understand different cultures and ideologies in relation to their own. Unfortunately, Cultural Model tends to be teacher-centered. It does not provide ample opportunity for extended language work either. Due to these drawbacks, this model is largely rejected by those working in the area of TEFL.

b. Language Model

Language-based approach as the most common approach to literature in the EFL classroom. This model attempts to enable learners to access a text in a systematic and methodical way in order to exemplify specific linguistic features e.g. literal and figurative language, direct and indirect speech. In its practical level, Language Model also involves teaching strategies that are frequently used in EFL classes. In other words, conforms to the repertoire of strategies used in language teaching, such as cloze procedure, prediction exercises, jumbled sentences,

summary writing, creative writing and role play. However, literary critics see this model as a 'reductive' approach to literature, disconnected from the literary goals of the specific text in that they can be applied to any text. This is due to the classroom practices that engage learners with the text for purely linguistic practice. Instead of revealing the cultural aspects, literature is used in order to provide for a series of language activities orchestrated by the teacher (Carter and McRae 1996).

c. Personal Growth Model

With the drawbacks brought by the both the cultural Model and the language model, there is a need to bridge the gap. Thus, the personal growth model attempts to bridge the cultural model and the language model by focusing on the particular use of language in a text, as well as placing it in a specific cultural context. In order to bring literature closer to learners' lives, this model encourage learners to express their opinions, feelings and opinions and make connections between their own personal and cultural experiences and those expressed in the text. By so doing, the teacher will be able to help learners develop knowledge of ideas and language – content and formal schemata – through different themes and topics. In short, the emphasis is placed on the interaction of the reader with the text.

Theoretically speaking, the personal growth model serves to implement Reader Response Theory, in which text itself has no meaning, but only provides direction for the reader to construct meaning from the reader's own experience. Thus, learning is said to take place when readers are able to interpret text and construct meaning on the basis of their own experience.

At the practical level, one way to explore learners' personal responses to literary works is to ask them to give comments in written form. Many learners are actually not accustomed to giving their comments and/or opinions in written form. Instead, they are usually asked to discuss a story, and then they would express their likes/dislikes orally. The idea of putting students' personal responses in writing is actually very helpful to get the meaning of a particular work. One way that a teacher can use is to ask students to write their preliminary responses, which record their impression of the work they have just read, in any form they like, be it a

phrase or a sentence. Since this note is not intended to be read by other people, the students feel free and comfortable to write anything that comes into their mind. Another way is to prepare the learners to write their personal responses in paragraph forms. These personal responses record their reaction to the story off the top of their heads. They may note any personal experience affecting their responses as well as some questions they have about the story. In short, they may say that they like/do not like the story, do not understand a certain part/the whole story. The only condition that the students are expected to fulfill is that they should give the reason why they give such comments or reaction.

With the three approaches at hand, what do we, EFL teachers, need? So far, the cultural model sees the text as a cultural artifact, the language model uses the literary text as a focus for grammatical and structural analysis, and the personal growth model that employs the text as the stimulus for personal growth activities. To us, the most appropriate approach would be an approach to teaching literature in the EFL classroom which attempts to integrate these elements in a way that makes literature accessible to learners and beneficial for their linguistic development. With this in mind, we would recommend that the personal growth model be used in EFL classrooms, as this approach combines together the purposes of the cultural model and the language model.

Literature provides opportunities for foreign language classes and can appeal to the students with various learning styles. Literary texts are reliable sources of linguistic inputs and can help the students practice the four skills—speaking, listening, reading and writing. In this study, we demonstrated the benefits of using literature in foreign language teaching. Literature can help the students enhance their perception of other cultures and societies. Also, literary texts can consider authentic subjects like love and war that one may experience in the real world. Indeed, literature is representational instead of referential. While referential language tends to communicate at only one level and is informational, representational language of literature considers the students and involves their

feelings and perceptions of the real world. Literary texts help the students to activate their imagination and develop their emotions.

In sum, literature provides students with an incomparably rich source of authentic material over a wide range of registers. If students can gain access to this material by developing literary competence, then they can effectively internalize the language at a high level. Literature is not only a tool for developing the written and oral skills of the students in the target language but also is a window opening into the culture of the target language, building up a cultural competence in students.

3.2 Literature as a means of improving language skills.

From time to time the need or value of teaching literature in the language class, as a teaching material, has been questioned. Using of literature to teach second/foreign languages can be traced back to over one century ago, but in recent times a renewed interest has emerged in the teaching of literature in the language class. Starting from the role of classical literary texts used for language teaching purposes in the Grammar-Translation Method (GTM) in the 19th century, the use of literature for language teaching purposes has been an important issue in language teaching. They were the main classroom materials students tried to understand and translate during the time GTM was a popular method. With the emergence of some approaches like the Direct Method and Audiolingualism, literary texts were no longer in the language classrooms due to the emphasis put on spoken language in language classrooms.

Today, language skills (reading, writing, speaking & listening) are high priorities.⁵⁷ Some scholars believe that literature can provide a medium through which these needs can be addressed and literature can improve language skills. Turker thinks that literature with its extensive and connotative vocabulary and also its complex syntax, can expand all language skills. Oster writes *“literature helps students to write more creatively”*. Murdoch believes that if literature text selected

⁵⁷ Brock, Mark N. 1990. “The Case for Localized Literature in the ESL Classroom.” *English Teaching Forum* 28.3. pp. 22-5.

and exploited appropriately, it can provide quality text content which will greatly enhance ELT courses for learners. Ghosn also says that through the medium of literature we can provide FL learners with language experiences that will not only motivate and foster oral language, but also deepen their awareness of the target language in its written form. In other words, it provides models for their own writing. He also argues that because literature presents natural language, language at its finest, thus can foster vocabulary development in context.

Literature is of great significance in teaching speaking, listening, reading and writing skills. While it is typical to teach every language skill separately, it should be considered that when using literature for teaching language, the four skills (speaking, listening, reading, and writing) should not be taught separately. Instead, they should be taught in an integrated manner. Instructors should consider the four skills as an essential segment of oral as well as written language application.

Both literature and language teaching involve the development of a feeling for language or responses to texts. The responses of the learners to the literary texts reading and interpreting will help them to:

- develop their reading skills.
- keep by heart useful quotations and expressions.
- integrate language skills such as listening and reading as receptive skills and speaking and writing as productive skills.
- be exposed to the conversations and the dialogues which are actually used in the outside world. These dialogues and conversations create a situation inside the classroom for using language which the learner might need outside in the society.

Reading skills and literature:

The skill of reading could be either reading aloud or reading comprehension. Reading aloud aims at recognizing the alphabetical letters and relating them to their sounds. This kind of reading is usually practiced by beginners who want to master the pronunciation of words and sentences rather than understanding what

they actually means. While reading comprehension is quite different from merely pronouncing words and sentences correctly , it is actually complicated process through which the reader try to interact and comprehend what they read. reading is receptive interactive skill it is receptive because in reading we usually receive information from what we read whether it is a short text "enter" which is one words , or long text like novel ,so reading skill is interactive and this interactive is taking place inside the mind of the reader.

Language instructors should choose a student-based and dynamic method towards understanding of literary texts. In reading classes, discussions can begin literally by asking questions about setting, characters, and plot of selected texts. When learners have literal understanding, then they can go to the inferential level in which they should have some investigations and interpretations of the characters, settings, and themes as well as the author's view point. After understanding a literary text both literally and inferentially, learners should be ready for a group work in which they can share their assessments of the work. The individual evaluation motivates the learners to activate their imagination about the work and even find some solutions to their problems.

Writing skills and Literature:

Literature can be a powerful and motivating source for writing in ESL / EFL, both as a model and as subject matter. Literature as a model occurs when student writing becomes closely similar to the original work or clearly imitates its content, theme, organization, and /or style. However, when student writing exhibits original thinking like interpretation or analysis, or when it emerges from, or is creatively stimulated by, the reading, literature serves as subject matter. Literature houses in large variety of themes to write on in terms of guided free, controlled and other types of writing. According to Alexander Baird, "Literature is the use of language effectively in suitable conditions». Literature is a valuable and reliable source for developing writing skills in foreign language classes. Literature provides the learners with a model that provokes them to write like the original work in

content, theme, style and organization. Also, literature embodies variety of themes to write on. Thus, it can give enough ideas to the learners to start their writing with.

⁵⁸There is relationship between reading and writing according to Rosenblatt the strong relation between readings and writing results from a similar process of reading and writing in terms of making meaning audience analyzing and monitoring. When reader read, they make meaning from the interaction between prior knowledge and previous experience. Prior knowledge and previous experience also influence writing: based on the information writer produce written text. Then during reading, readers move back and forth from efferent to aesthetic stance. So reading and writing have a strong relation. Student who read a lot tend to be better reader and writer than those who do not read much.

Speaking/Listening skills and literature:

One of the four major language skills. This skill is productive. It is interactive. It is productive when the speaker produces language orally with the purpose of conveying his ideas to other. This activity demands knowledge of the language rules as well as the social rules for implementing this knowledge to produce speech, language rulers we means the ability to construct sentences that are grammatically correct. We can obtain speaking skill as Shrum and Glisan say "repeating after the teacher , reciting a memorized dialogue or responding to a mechanical drill.

Literature can be a valuable source for teaching speaking and listening skills. Activities such as oral reading, dramatization, pantomiming, discussion, and group activities can be considered as the ways through which language teachers can improve the students' listening and speaking.

Teachers of Language are able to make listening comprehension and pronunciation interesting, by involve student in playing a recording or video of a literary work, or reading literature aloud themselves. Through reading literature aloud make student able to developing speaking as well as listening ability. Moreover, it also student became better in Pronunciation.

⁵⁸ Gwin, Thomas. 1990. "Language Skills through Literature." *English Teaching Forum* 28.4. pp. 10-3.

Advantages of Teaching Different Genres of Literature:

Use of Poetry in Teaching Language.

Poetry is a significant genre for teaching and learning language skills. Some benefits of teaching poetry for language learning can be counted as follows:

- Providing learners with different viewpoints towards language applications.
- Motivating the learners for personal interpretations and explanations.
- Evoking emotions and ideas in both heart and mind.
- Making the learner familiar with figures of speech (metaphor, simile, etc.).

Use of Short Story in Teaching Language.

Short story can be seen as a significant genre for teaching language.⁵⁹ In short stories, characters play authentically and symbolically, as individuals do in their daily life. Indeed, short stories mirror and illuminate human lives. Considering short story in foreign Language classes has advantages such as:

- Facilitating the learners' reading task because of being short and simple in comparison with other literary genres.
- Promoting the learners' attitudes and knowledge on different cultures.
- Offering a world of wonders and mystery.
- Developing critical thinking ability.
- Making the learners feel comfortable and free.

Briefly, the application of short fiction is very influential in foreign language classrooms. Also, short stories, like other genres of literature, develop the cognitive analytical ability.

Use of Drama in Teaching Language.

Drama is an enrich source for teaching language. By using drama the learners can learn the application of language. Drama can raise the learners' awareness towards the target language and culture. The instructors can use drama

⁵⁹ Gwin, Thomas. 1990. "Language Skills through Literature." English Teaching Forum 28.4. pp. 10-3.

to promote the learners' comprehension of life experience.⁶⁰ The advantages of teaching drama, as Lenore observes, are as follows:

- Stimulating the imagination and promoting creative thinking.
 - Developing critical thinking ability.
 - Heightening influential listening skills.
 - Increasing the learners' empathy and awareness.
 - Reinforcing positive self-concept.
 - Providing the instructors with a fresh perspective on teaching.
 - Developing creativity, originality, sensitivity, and flexibility, cooperation, and communication skills.
- Helping the learners develop their level of competence with respect to their receptive and productive skills.
 - Helping the learners develop new opinions and thoughts.

The use of drama can be a very influential way in communication-based language teaching. Authentically, drama helps the learners develop their understanding of the verbal as well as nonverbal features of the target language.

In other words, the use of drama seems to be an effective technique in today's communication-based, student-centered foreign language teaching. Since it is an authentic material, it helps students to promote their comprehension of the verbal / nonverbal aspects of the target language they are trying to master. Particularly, teachers, who wish to make language learning more colorful, motivating and interesting, can make use of drama in their language classes. Since drama is the reenactments of social events, students improve their personality and code of behavior. Thus, they can achieve more meaningful and realistic teaching from which students can benefit to a great extent.

Use of Novel in Teaching Language.

Novel can be a very rich source for developing linguistic structures as well as learning the target language. Choosing the appropriate novel can give the learner

⁶⁰ Collie, Joanne and Stephen Slater. 2002. *Literature in the Language Classroom*. New York: Cambridge University Press.

enough motivation to learn the target language. Using novel for learning a foreign language can have the following benefits:

- Developing the learners' knowledge about different cultures, traditions, societies, and people.
- Offering real life like settings.
- Giving the learners the chance to use their creativity.
- Improving critical thinking ability.
- Stimulating the learners' imagination.
- Developing both oral and written language skills.

When selecting a novel for teaching language, the instructor should consider whether the novel has an interesting story that motivates the entire class. Moreover, characters, themes, and settings of a novel should be considered in selecting a novel. Particular themes, ideas, motifs and concepts that are developed in language classes should also exist in the novel.

Totally, using an appropriate novel raises motivation and interest in learners. Although some learners may think reading a novel is studious and boring, it can be an influential tool for developing reading comprehension skills and building vocabulary. In fact, reading novel broadens the learners' horizons, and makes them aware of other cultures, and also develops their intercultural communication skills.

Literature provides opportunities for foreign language classes and can appeal to the students with various learning styles. Literary texts are reliable sources of linguistic inputs and can help the students practice the four skills—speaking, listening, reading and writing. In this study, we demonstrated the benefits of using literature in foreign language teaching. Literature can help the students enhance their perception of other cultures and societies. Also, literary texts can consider authentic subjects like love and war that one may experience in the real world. Indeed, literature is representational instead of referential. While referential language tends to communicate at only one level and is informational, representational language of literature considers the students and involves their feelings and perceptions of the real world. Literary texts help the students to

activate their imagination and develop their emotions. The use of literary texts in language teaching can be summarized as follows:

- Literary texts will help not only to improve reading but listening, speaking and writing skills as well.
- The texts should be chosen carefully, because it should not be forgotten that in these texts there may be grammatical, linguistic, and literal difficulties.
- Literary texts should include the structures and vocabulary previously learned. In that there should not be difficult and ambiguous structure.
- Literary texts will help to realize the individual and societal development. They make the readers to improve themselves culturally and educationally in accordance with their emotional features.

3.3 Pros and cons of using literature in teaching language.

The arguments against using English literature in teaching English language began when a new emphasis was placed on learning ‘communicative’ language. Teachers of English as a Second language (TESL) found using classic literary works unsuitable in teaching conversational skills, for example. Further, linguists proclaimed the primacy of speech, thus implying that the written form of language is rather static. Again, literary texts such as the works of Shakespeare and Milton were thought to employ language that is archaic and therefore unsuitable in teaching language. The very complexity of the structure of literature affords it regular nonstandard use of language. Teachers teaching grammar, for example, would find this creative use of language in literary art, with its structural complexity quite unsuitable to language teaching. Further, globalization and international trade has required the creation of specialized language areas such as EAP (English for Academic Purposes) and ESP (English for Specific Purposes). Using classic texts in such situations is quite impossible, since the aim of these courses is to develop the academic and professional abilities of individuals, rather than enable them to appreciate literary works. Finally, the literature of every language is situated in the cultural milieu of the society that speaks the particular language. Thus, such literary texts will contain a complexity of concept, which

would burden rather than facilitate the acquisition of the target language for a non-native. In answering the charge that using literature does not actually help promote the teaching of academic or specific occupation-related goals, it must be remembered that literature can help develop an overall increase in reading proficiency. And in doing so, it will certainly contribute towards EAP or ESP goals. Therefore, if a language teacher uses literature to help her students develop reading skills, she empowers them to interact with a text by understanding the language and comprehending the concepts presented. Obviously, this will need sensitivity on the part of the teacher in selecting texts that do not overwhelm the student with linguistic and conceptual difficulty. In recent times, both scholars and teachers have begun to reduce the rather artificial gap that is seen between the study of language and the study of literature. Perhaps it was this distance between language and literature that reduced the role of literature in the language classroom. In the last quarter of a century, a renewed interest is observable in the usage of literature in teaching language. Teachers have begun to claim that literature can indeed enhance the efficiency of language learning programs.

Linguist and researcher T.T.M. Van gives six key reasons as to why the use of literature is of benefit in the ESL classroom:

- It provides meaningful contexts;
- It involves a profound range of vocabulary, dialogues and prose;
- It appeals to imagination and enhances creativity;
- It develops cultural awareness;
- It encourages critical thinking;
- It is in line with CLT (Communicative Language Teaching) principles.

A vastly important advantage to the use of literature in language teaching is in the realm of its authenticity. Classroom activities in the realm of ESL are characterized by attempts at meaningful and real communication, at all levels. As a result, there is great need to create lessons that use authentic materials, these being texts that are written in real language; produced for the native speakers and originally designed without teaching purposes in mind. Given this criterion,

literature would fit ideally, since it is inherently authentic. Two literary genres particularly stand out in this respect: the novel and drama. The latter provides conversations, expressions of emotions, phrases used in normal speech and expressions that are contextualized. Similarly, novels provide descriptive writing, helping the ESL learner use imagination in language acquisition. Further, the use of literary texts also provides a degree of motivation to the learner, given their authenticity and the meaningful contexts they provide. Again, the engagement of a language's literature with its own culture helps non-native learners to develop a cultural and intercultural awareness. This particular factor becomes of increased significance in the time in which we live, an era where globalization is pervasive. However, it needs to be noted that literature also helps meet another need – that of expressing universally shared needs and wants, and not just needs that are particular to an individual or culture. It needs no elaboration that literature deals with concepts that are endemic to the human condition – nature, business, relationships, finances, family, nationality and do on. Since literature embodies such universal concepts, the language learner is usually able to identify with it, thereby making its acceptance easy. Critics of the use of literature in teaching English often raise the facts that literary texts are linguistically complex and quite different from the Standard English that students desire in ELT classes. However, a shift in perspective can render this complexity a useful source for practice especially for learners. If teachers create literature-based teaching material with sensitivity, syntactic complexity will enable students learn new language skills. Another criticism leveled at the use of literature in language teaching is that literary texts use outdated vocabulary – words that will not help the language learner of today. However, this is a weak argument in that ESL teachers are not bound to solely use literature of Shakespeare's day; numerous fiction writers of our time use language that is very close to Standard English. The use of such texts written in our day will sensitize students to contemporary syntactical structures.

As an example I have designed and analyzed a lesson plan based on a novel.(See Appendix 1) This extract is taken from Earnest Hemmingway's novel

‘For Whom the Bells Toll’. Hemmingway himself is known as a writer of great exactness in his craft, making his works well suited for ESL course use.

After all statements above it is important to remember that everything has its two sides. Using literary texts for ESL classrooms can occur and have some difficulties as well.

Disadvantages for Students

Several factors in literature-based reading instruction can negatively affect student learning and growth. In a diverse classroom, it may be difficult to find books that all students can relate to at the same time, particularly in classes where all students are read to simultaneously. Using one book for an entire class presents challenges as more complex stories might be difficult for all students to understand. Additionally, with varying levels of vocabulary and comprehension abilities in a single classroom, it may be difficult to choose stories that all students easily understand.

Disadvantages for Teachers

Developing a reading curriculum based on literature creates some additional work for the teacher. Books need to be both an appropriate reading level for most students and contain enough challenge to expand vocabulary and comprehension. Additionally, it may be difficult to reuse the same texts year after year -- stories or topics become outdated or less relevant to students' lives. Teachers may also need to choose several books for each lesson to ensure that all students have a text to read that is appropriate for individual skills.

Data Analysis and Discussion.

For this study I have decided to take a survey from teachers and students of the Namangan State University. *(See Appendix 2 and 3)* The aims of the survey for the teachers are to find out the teachers’ and students views about the integration of literary texts in the language program; to get information about the teachers’ views concerning the advantages of using literary texts in the language classroom; to find out what difficulties the teachers face in using these literary texts; and to obtain information about the types of literary texts these teachers and students prefer to

use. Altogether **12 English teachers and 30 students** of English philology of the University answered the survey.

In the survey both students and teachers needed to choose answers which best can explain their opinion. Then they needed to leave some comments based on their own teaching and learning experiences. 40% of students who were asked which types of literary texts needed to be used in classrooms choose novels, and 35 % choose short-stories and the rest percentage answered that plays can be used in language classrooms. According to their comments that they left teachers need to choose more simple literary texts that suit students levels. Teachers need to use pictures, realia or even videos to make literary based lessons more interesting. Almost all students agree with the statement that teachers should use role-play activities so that students can act out some extracts from novels, plays and short-stories and it can improve language abilities (especially speaking skills). Some students think that through extensive reading or home reading learners can improving their reading skills and critical thinking.

This brief assignment has sought to examine the usage of literary texts in a language class, and especially in ESL (English as a second language) setting. The benefits reaped in employing literature in such a situation are many. Learner motivation, authenticity of subject matter, cultural/ intercultural awareness and globalization, intensive as well as extensive reading practice, grammar and vocabulary knowledge are some of the possible results in the use of works of literature in language teaching. However, all these benefits are accrued subject to the effective choice of suitable literary texts in the language classroom. The use of Middle English poetry, for example, will result in confusion and discouragement in the mind of the language learner. Instead, works of fiction by twentieth century writers will greatly help in providing authentic material that students can identify with and consequently employ without fear. Literary texts can indeed be used successfully in the classroom, if they are carefully selected and used in a manner that facilitates active exchange between the text and the student-reader. In conclusion, it can be confidently stated that works of literary art do a role to play in

the ESL curriculum. Literature will always remain an irreplaceable vehicle for demonstrating the use of language. If the language teacher carefully selects her texts, with sensitivity to the proper level of linguistic and conceptual complexity, effective language learning is known to result.

Conclusion

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