

Chronological Development of the History of English Language and Literature

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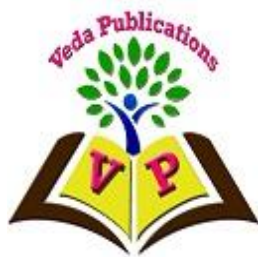
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Abstract



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This aim of this paper is to discuss the chronological development of the history of English Language and Literature that includes the periods of literature and the characteristics. This paper also evaluates the sequential progress of the English language and Literature. While doing the paper all the segments were broken down of the literal period. After breaking down all parts of the literal period it was seen that there was an important thing in learning History of English Literature because this subject gave knowledge about the history of English, particularly the literature, the periods of literature, and the literary works in each period. Although the subject was important for students, but with the development of English language and literature, the students increased knowledge regarding this topic gradually. From the publication of its first study up to the present day, history of the English language and literature has attracted a high level of interest from both scholars and practitioners. This paper reviews the literature and traces the chronological development of the English language and literature. The value of reviewing such literature depends on the ability of scholars, students, and practitioners to critically evaluate existing research on a topic. By classifying and evaluating the extant knowledge base of the history this literature, review not only delineates the major themes and issues in the field but also identifies and develops avenues for future research. All the periods are identified in the development of the literature research, and the conceptual development of the English language and literature construct is assessed through a chronological perspective.

Keywords: English Language, English Literature, Renaissance Period, Elizabethan Period, Restoration Period, Romantic Period, Victorian Period, Twentieth Century Literature, Modernism.

1. Introduction

The history of English literature commence with the Germanic tradition of Anglo-Saxon settlers. Beowulf is in the lead. This eighth-century epic is in Anglo-Saxon, now more commonly illustrated as Old English. It is unfathomable to a reader who is only well known with modern English. Still, there is a nonstop linguistic expansion between the two. There is a large amount of important turning point, beginning around 1100, is the growth of Middle English, which diverges from Old English by adding a French vocabulary after the Norman Conquest. French and Germanic manipulates afterward compete for the leading role in English literature [1].

The French poetic ritual is inclined to lines of a regular metric length, generally connected by rhyme in couplets or rooms. German poetry relies more on rhythm and stress, with repeated consonants (alliterations) to link sentences. Elegant or subtle rhymes have a polite flavor. Alliteration hammer blows are a type of verbal athletics that are most likely to cause applause in a room full of warriors. In cooperation traditions flourished in England in the late 14th century, towards the end of the Middle English period. Piers Plowman and Sir Gawain are masterpieces dating back to Old English. In contrast, Chaucer, a court poet, ushers in a new era of English literature [2].

The English language has been urbanized for above 1,400 years. In the early hour's appearance of English, a set of Anglo-Saxon vernaculars brought to Britain by Anglo-Saxon colonizers in the 5th century, are called Old English. *Beowulf* is the most renowned English stage show and has arrived at an epic national status in England, in spite of being place in Scandinavia. Nevertheless, after the Norman conquest of England in 1066, the written figure of the Anglo-Saxon language became take away ordinary [3]. Underneath the pressure of the new upper crust, French became the regular language of the courts, parliament, and educated civilization. English spoken after the arrival of the Normans is recognized as medium English. This outward appearance of English stands until 1470, when Chancery norm (Late Middle English), an English company based in London, was expanded. Geoffrey Chaucer (1343-1400), the author of *The Canterbury Tales*, was an important figure in the growth of the legality of average colloquial English in an era when the prevalent fictional languages in England were yet French and Latin [4]. Johannes Gutenberg's invention of the printing press

in 1439 also helped standardize the language, as did the King James Bible (1611) and the Great Voice Change.

The poet and playwright William Shakespeare (1564-1616) is extensively take into consideration as the best English writer and one of the best playwrights in the world. His works have been translated into the main living languages and are performed more frequently than any other playwright is. In the nineteenth century, the historical novels of Sir Walter Scott stimulated a generation of painters, composers, and writers across Europe [5].

The English language increase all over the world with the enhancement of the British Empire between the end of the 16th and the beginning of the 18th century. At its hit the highest point, it was the biggest territory in history. In 1913, the British Empire dominated over 412 million people, 23% of the world inhabitants at that time. Throughout the 19th and 20th centuries, these colonies and the United States began to produce their important English literary traditions. In addition, in the past hundred years, several writers from Great Britain, the island of Ireland, the United States, and members of other former British colonies have taken the Nobel Prize for their works in English, more than in any other language [6].

2. Old English Literature

The ancient English or Anglo-Saxon language is the first form of English. The age is long and Old English is normally measured to have been verbally used since 600 AD to 1100 AD. Most of the poems of this era are pagan, especially Widsith and Beowulf. The supreme poem in English, Beowulf is the earliest epic in English. The writer of Beowulf is nameless. This is the story about daring young Beowulf in 3182 lines. In this epic poem, Beowulf puts out to sea for Denmark with a crew of soldiers to rescue the King of Denmark, Hrothgar [7]. Beowulf rescues the Danish king Hrothgar from an awful giant named Grendel. Beowulf also killed Grendel's mother who was seeking revenge for the death of her son. Beowulf was remunerated and turn into a king. After a flourishing forty-year time in power, Beowulf kills a dragon, but in the fight, he receives a mortal wound and dies. The poem ends with funeral ceremonies in honor of the dead hero. Although Beowulf's poem is rather remarkable to exist, readers, it is a very significant poem in the Old English era because it provides an exciting portrait of the life and observation of the ancient days. The complexity that comes across in reading ancient English literature lies in the reality that the language is very dissimilar from

today. There were no rhymes in elderly English poems. As an alternative, they used alliteration [8]. Figure 1 shows the The Anglo Saxon or old English period.



Figure 1: The Anglo Saxon or old English period

As well, Beowulf, there are various types of old English poems. For example, Widsith, Genesis A, Genesis B, Exodus, The Wanderer, The Seafarer, Wife's Lament, Husband's Message, Christ and Satan, Daniel, Andreas, Guthlac, The Dream of the Rood, The Battle of Maldon, etc.

Cynewulf and Caedmon are two chief figures in ancient English poetry. Cynewulf is the author of religious poems and the four poems, Juliana, The Fate of the Apostles, Christ, and Elene are always attributed to him. Caedmon is renowned for his hymn. Alfred enhances old English prose by means of his transformation, particularly Bede's religious history [9]. during the early English period, Aelfric is another significant prose author. He is eminent for his grammar, homilies, and the lives of saints. His prose is natural and simple and is often alliterative.

3. Middle English literature

Following the Normans' triumph of England in 1066, the written version of the Anglo-Saxon language declined. Beneath the impact of the new aristocracy, the French became the common words of the courts' parliament and the knowledgeable. While the occupiers united, their language and literature merged with the locals and the Norman language of the governing class became Anglo-Norman. From then awaiting the twelfth century, the Anglo-Saxons progressively renewed to Middle English [10]. Political power was no longer in the hands of the English so the language of West Saxon writing had no greater persuasion than any other language and there was support for many local languages in the region record culture and central English literature. Individual authors. During this era the popularity of

religious literature persistent to compose match and translate [11]. For example the life of st. Audrey in Eadmer's (c. 1060- c. 1126) at the closing stages of the 12th-century Layamon in Brut received the Norman-French of Wace to wrote his first works in English King Arthur and Knights of the Roundtable. He was the first historian to write in English following the Anglo-Saxon history. The transformation of the bible from Middle English and especially Wycliffe's bible helped establish the language of English literature [12]. The Wycliffe bible is now known in Middle English as a set of bible translations produced and inspired by John Wycliffe. Figure 2 shows the Luminarium, Anthology of English Literature.



Figure 2: Luminarium, Anthology of English Literature

They come into view between 1382 and 1395. These translations of the bible are the main inspiration and cause of the pre-reform Lollard movement, which rejected many doctrines of the Roman Catholic Zion. Another genre of romance has been published in English since the thirteenth century with King Horn and Dane, the source of Anglo-Norman based on Romance of Horns (c. 1170), however, it was the original English in the twelfth century. The writers took part in it. William Langland, Geoffrey Chaucer and the nominal Pearl Poet are among his most famous works: sir Gawain and Green Knight [13]. Sir Gawain and Green Knight have been fans favorites since the late fourteenth century. It is one of the best Arthurian stories in a recognized genre known as "beheading game". Developed from welsh Irish and English heritage, sir Gawain emphasized the importance of respect and innovation, together with the greatest extensive poem one in the north-west of England. When the Chancery Standard Middle English lasted until the 1470s when the London-based English language channel standard took on a larger scale and began to standardize the language of print. Now-

a-days Chaucer is well known for his prominent story the Canterbury Tales; which is a collection of stories written in Middle English mostly in verse some prose and a story dedicated to the pilgrimage of pilgrims from Southwark to the St. Thomas Becket temple [14]. At a time when the dominant literary language of Canterbury cathedral was still French and Latin Chaucer was a key figure in developing the legitimacy of English medieval languages. At this time English literature was constructed in several languages including Latin Norman French and English: the language of the fourteenth-century audience is illustrated by the example of William Langland and John Gower (c. 1330-1408). Gower Chaucer's personal friend is the main reminder of this work: the *Miroir de l'Omme*, *Vox Clamantis*, and *Confessio Amantis* and Anglo-Norman composed three long poems in English Latin and middle English respectively, that are united in general moral and political matters. In the fourteenth century Julian of Norwich (c. 1342 – c. 1416) and Richard Rolle produced important religious works [15].

Morality play is a trendy allegorical play in Europe particularly throughout the xv and xvi centuries in which nature characterizes ethical traits such as aid or associate or concepts such as demise or youth and in which moral exhortation are trained. Morality dramas generally contain a protagonist who represents humanity as a whole or a smaller social structure. The secondary characters are personifications of good and evil. This lineup of nature gives the audience for the drama a moral guide. Morality dramas are the result of the pervasive belief of the time period that humans had some control over their post-death fate while on earth. An example is an *Everyman* [16].

The representations of miracles mysterious representations were stories from the bible. Every drama had four or five different scenes or acts. The priests and monks were the actors. Each scene or act was executed in a different place in the city and people enthused from one stage to another to see the parade. The show usually ended outside of the church for people to go to church and listen to a sermon after watching the show [17].

Another type of play the Interlude was performed in court or in big houses by professional or amateur minstrels at intervals between other entertainments such as a banquet or before or after a show or between acts. John Heywood one of the utmost eminent interlude writers brought the genre to perfection in his *Four P-S*.

4. Renaissance Period

In a literary custom identified for its demanding and brilliant successes, the Elizabethan age and the earliest Stuart are believed to symbolize the brightest century of all. the supremacy of Elizabeth I began in 1558 and finished with her fatality in 1603; be successful by king Stuart James vi of Scotland who as well took the designation of James I of England. English literature of his sovereignty as James I 1603 until 1625 it is appropriately named Jacobean [18]. These existence have bent a gallery of great writers some of whom have not at all been exceeded and have given dozens of minor aptitudes the desirable capability to engrave fluidly imaginatively and enthusiastically. From an attitude, this sudden rebirth appears shimmering courageous heroic and late but even more stunning because of its delay. However, from other points of view, this was an extraordinarily distressing moment of tension in which English culture suffered enormous upheavals that misshapen it on all fronts and determinedly prejudiced the life of each especially. in the short and extreme time in which England digest the European renaissance the conditions that made absorption potential were already differentiating and questioning the new fixities acquired with the oldest accuracy they were dislocated [19]. This duplicity of new potential and new suspicions all together taken gives the literature an incomparable strength. Figure 1 shows the roman renaissance period of the 15th century. Figure 3 shows the Roman renaissance period of the 15th century.



Figure 3: Roman renaissance period of the 15th century

5. Elizabethan Period

Elizabethan literature the corpus of works written throughout the period of Elizabeth I of England 1558-1603 probably the greatest superb era in the history of English literature all through which writers such as sir Philip Sidney (1554-1586) whose works include *Astrophel and Stella*, *The Defense of Poetry*, and *The Countess of Pembroke's Arcadia*, Edmund Spenser (c. 1552-1599) author of *The Faerie Queene* (1590 and 1596), an epic poem and a fantastic allegory that celebrated the Tudor and Elizabeth I dynasty, Thomas Campion (1567-1620) became popular when printed literature spread more widely in the home, Roger Ascham, Richard Hooker, Christopher Marlowe, and William Shakespeare have flourished [20]. Among the first Elizabethan works there are *Gorboduc* (1561) by Sackville and Norton and Thomas Kyd (1558-1594) *The Spanish Tragedy* (1592). *Gorboduc* is best known as the first English verse drama that uses blank verses and for the way, he developed elements, from previous moral dramas and Senecan tragedy, in the direction that subsequent playwrights will follow. Thomas Kyd wrote *The Spanish Tragedy* which an Elizabethan tragedy is written between 1582 and 1592, which was popular and influential in his day, and established a new genre in the theater of English literature, a work of revenge. Figure 4 shows the the Elizabethan Period of English Literature.



Figure 4: The Elizabethan Period of English Literature

The Elizabeth note epithet is only a chronological reference and does not describe any special composition of the script [21]. The Elizabethan age saw the readers that the blossoming of poetry, the sonnet, the Spenserian verse, a blank theatrical verse which made the age as a

golden age of drama. Especially for Shakespeare's drama and stimulated an extensive multiplicity of impressive prose from historical ephemeris editions of the divine scriptures brochures and literary condemnations of the initial English work of fiction from near the beginning of the seventeenth century a dark tenor was evident in the greatest appearance of literary phrase particularly play and the transform much or few overlaps through Elizabeth's passing away. English literature as of 1603 to 1625 is appropriately named Jacobean in honor of the new emperor James I [22]. But to the extent that 16th-century ideas and schemes were reported in the seventeenth century at least the composition of the first part of his supremacy is sometimes indicated from the amalgam Jacobean. the long sovereignty of Elizabeth who became identified as the queen of the virgin for her reluctance to jeopardize her authority during wedding concurs with the blossoming of the English renaissance associated with such prominent authors as William Shakespeare. with her death in 1603 England had become one of the worlds leading supremacy in all respects and queen Elizabeth I went down in history as one of the best English monarchs [23].

6. The Restoration Period

The time frame of the restoration period is 1660 to 1700. In the meantime, of 1660, King Charles ii was conveyed to the kingship. The British suffered as of stress due to Cromwell's strict rule. so the nation welcomed the restoration of Charles ii. This renovation resulted in a radical revolution in social life and literature. Throughout this age enormity, religious zeal ethical seriousness, and modesty were thrown into the winds. The king was incomplete debauchery. He had several lovers. Fraudulent courtiers surrounded him [24]. Dishonesty was widespread in all areas of life. Restoration literature comprises *Paradise Lost* and *Earl of Rochester Sodom* the sexual comedy of *The Country Wife* and the ethical wisdom of *Pilgrim's Progress*. All saw Locke's *The Two Treaties on Government*, the origin of the *Royal Society*, Robert Boyles sacred experiments and meditations Jeremy Colliers hysterical attacks on theaters Dryden's pioneers of fictitious condemnation and early newspapers. Figure 5 shows the Restoration Period of English Literature.



Figure 5: The Restoration Period of English Literature

The official breakdown of literary culture caused by censorship and radically moralistic standards under Cromwell's puritan regime created a vacuum in the literary custom allowing an apparently new beginning for all forms of literature after the restoration [25]. Through the interregnum, the monarchical forces linked to the court of Carlos I went into exile with Carlos ii twenty years old. The nobility who traveled with Carlos ii remained for more than a decade in the middle of the continent's literary scene. John Milton one of the supreme English poets wrote at this time of spiritual flow and diplomatic turmoil.

Paradise Lost 1667 is Milton's well-known epic poem. Other important poems include *L'Allegro*, *Il Penseroso*, *Comus*, and *Lycidas*. Milton's poetry and prose replicate bottomless special beliefs an obsession for liberty and independence the vital problems and political turmoil of his moment. His famous *Areopagitica*, written in criticism of the pre-publication censorship is among the great significant and passionate resistance in the history of liberty of appearance and self-determination of the journalists [26]. The largest and great important poetic form of the period was satire. Generally, the publication of the satire was done secretly as there were huge hazards in being connected with satire. John Dryden 1631–1700 was an important English poet literary critic, translator and playwright who conquered the fictional life of the restoration in England to such an extent that the time was identified in literary circles as the era of Dryden. He set up the heroic couplet as an ideal form of English poetry. Dryden's supreme successes were in satirical verses in works such as the false heroic *MacFlecknoe* 1682. Alexander Pope (1688–1744) was deeply subjugated by Dryden and

often borrowed it; Dryden and Pope similarly subjugated other authors in the 18th century [27].

Christian religious writings are dominated by the prose of the restoration period but the restoration also saw the establishment of two genres that would dominate the later periods of fiction and journalism. Religious writing has often moved away from political and economic writing just as political and economic writing directly implied or directed religion. The renovation was also the time when John Locke wrote countless of his idealistic works. It is Two Treaties on Government, which later encouraged the philosophers of the American Revolution. The restoration moderated most of the more severe sectarian writings but radicalism persisted after the restoration [28]. Puritan writers such as John Milton were strained to remove from the community or become accustomed and those writers who had sermonized against the monarchy and who had straightforwardly involved themselves in the regicide of Charles I were partially repressed. As a result, violent writings were forced into hiding and many of those who served in the interregnum diminished their positions in the restoration. John Bunyan stands out from other religious authors of the time. The Pilgrim's Progress is an allegory of Bunyan, which related to a personal salvation and a guide of Christian life development. John Bunyan's The Pilgrim's Progress evolution during the restoration age the most common way to get news would have been a spreadsheet publication. A single large sheet of paper may have a partially written account of an event. It is impossible to date the beginning of the novel satisfactorily in English [29]. However, long narrative and imaginary biographies began to stand out in other ways in England during the restoration age. An accessible ritual of Romance fiction in France and Spain was popular in England. One of the most important figures in the emergence of the novel in the Restoration period is Aphra Behn, author of Oroonoko (1688), who was not only the earliest qualified novelist but could be among the first professional novelists of both sexes, in England.

As soon as the ban on the Puritan regime before the performances on the public stage was lifted, the drama was rapidly and abundantly recreated. The most renowned works in the early hours of Restoration-era are the non-sentimental or "harsh" comedies of John Dryden, William Wycherley, and George Etherege, which reproduce the impression at court and commemorate a macho noble standard of living of incessant intrigues and sexual conquests [30]. After a sharp decline in both superiority and quantity in the 1980s, there was a brief

second flourishing of drama, especially comedy, in the mid-1990s. Comedies such as William Congreve's *The Way of the World* (1700) and John Vanbrugh's *The Replac* (1696) and John Vanbrugh's *The Provoked Wife* (1697) were "softer" and more middle-class, very dissimilar from the noble excessiveness twenty years earlier, and intended at a wider audience [31].

7. Eighteenth Century Literature

Eighteenth-century literature replicate the world view of the illumination or times of cause a lucid and technical approach to spiritual communal political and financially viable issues that promoted a material world view and a universal sense of growth and perfectibility. Led by theorists who were enthused by the discoveries of the earlier century by people like Isaac Newton and the writings of Descartes John Locke and Francis Bacon. They sought to discover and act according to universally valid principles that govern human nature and society. They attacked in various ways spiritual and scientific authority, dogmatism, bigotry, censorship and economic and social restrictions [32]. They considered the state as an adequate and rational tool of progress. The extreme rationalism and skepticism of the time naturally guide to deism and also contributed to the ensuing reaction of romanticism. Denis Diderot's encyclopedia embodied the spirit of the time. The word literature of Augustus obtains from the writers of the years 1720 and 1730 who replied to a term that George I of England preferred for himself. While George I referred to the designation to reproduce his supremacy they saw, instead an indication of the evolution of antique Rome from uneven literature to extremely refine and very refined literature. It is an era of exuberance and scandal of enormous energy inventiveness and indignation, which reflects an era in which the British, Welsh, Scottish and Irish found themselves in the midst of an expanding economy reducing barriers to and initial from the industrial rebellion [33]. Figure 6 shows the Eighteen century English literature period.



Figure 6: Eighteen century English literature period

From beginning to end of this time, the poet James Thomson (1700-1748) created his melancholy *The Seasons* (1728-1730) and Edward Young (1681-1765) engraved his poem *Night Thoughts* (1742), even though the most momentous poet of the era is Alexander Pope (1688-1744). The era also sees that the fierce competition for the appropriate ministry model. In criticism, poets struggled with a doctrine of decorum to match the right words with the accurate meaning and to gain a diction that corresponded to the seriousness of a theme. At the same time, the mock-heroic simulacrum was in full swing and the violation of the Popes *The Rape Of The Lock* (1712-17) and *The Dunciad* (1728-1743) is still considered to be the greatest heroic simulated poems ever written. Pope also transformed the *Iliad* (1715-17) and the *Odyssey* (1725-1726). Since his death, the pope has been in an invariable state of re-evaluation [34].

Drama in the first part of the period featured the latest works by John Vanbrugh and William Congreve who sustained the restoration comedy with some modifications. however, most of the presentations were of lower charades and much more serious and domestic tragedies. George Lillo and Richard Steele produced highly tragic forms of tragedy in which the characters and the character's concerns were entirely middle-class or working groups. This reproduces a marked change in the audience for plays, as real sponsorship was no longer an important part of theatrical success [35]. In addition, Colley Cibber and John Rich started fighting each other for more and more shows to perform on stage. The figure of Harlequin was presented and the pantomime theater began to be staged. This low comedy was quite popular and comedies became tertiary for staging. The opera also became admired in London and there was significant literary resistance to this Italian incursion. In 1728 john gay

returned to the theater with the beggar's opera. The certify act of 1737 abruptly stopped much of the drama of the period as theaters were again under state control [36].

In prose, the first part of the period was overshadowed by the expansion of the essay in English. *The Spectator* by Joseph Addison and Richard Steele customary the form of the British periodical essay. However, this was also the moment when the English novel first emerged. Daniel Defoe went from journalism to writing criminal lives for the press writing fictitious criminal lives with *Roxana* and *Moll Flanders*. *Robinson Crusoe* (1719) also written by him. An effect of the *Licensing Act* of (1737) was to have other than one aspiring playwright writing novels [37]. Henry Fielding (1707–1754) began writing satire in prose and novels after his works failed to outperform the censors. Meanwhile, Samuel Richardson (1689-1761) had produced *Pamela, or Virtue Rewards* (1740) and Henry Fielding attacked who saw the absurdity of this novel in *Joseph Andrews* (1742) and *Shamela*. Fielding subsequently satirized Richardson's *Clarissa* (1748) with *Tom Jones* (1749) *Tobias Smollett* (1721–1771). If Addison and Steele were leading in one kind of prose, then Jonathan Swift writer of the satire *Gulliver's Travels* was in another. In *A Modest Proposal* and the *Drapier Letters*, Swift unwillingly protected the Irish people from the predations of colonialism. This motivated uprising and arrests, but Swift, who had no love of Irish Roman Catholics, was irritated by the misuse he saw [38].

8. Romantic Period

Romanticism was a creative, literary, and rational movement that initiated in Europe in the behind of Eighteenth century. The publication of William Wordsworth and Samuel Coleridge's *Lyrical Ballads* in 1798 is considered by scholars to be probably the beginning of the movement and the end of the coronation of Queen Victoria in 1837. Romance subsequently spread to other parts of the speaking world English; In America, it arrived around 1820. Figure 7 shows the Romantic age of English literature.

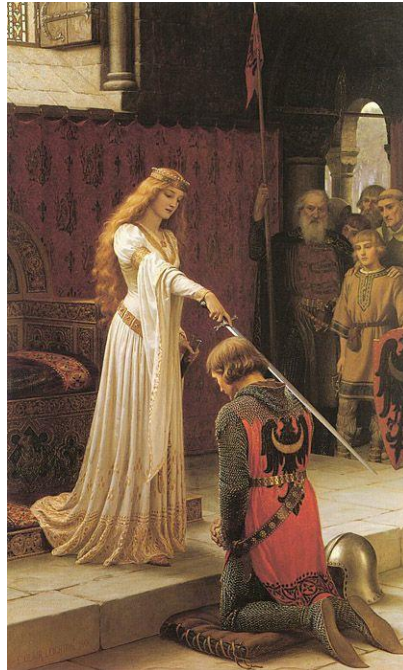


Figure 7: The romantic age of English literature

The romantic era was one of the major social transforms in England, due to the desolation of the countryside and the quick expansion of crowded industrial cities, which took place nearly between 1798 and 1832 [39]. The movement of so many people in England was the result of two forces: the Agricultural Revolution, which involved the precincts that drove workers and their families away from the earth, and the Industrial Revolution that provided jobs "in factories and mills, run by steam engines". Indeed, romanticism can be seen in part as a reaction to the Industrial Revolution, although it was also a revolt against the social and political aristocratic norms of the Enlightenment era, as well as a reaction against scientific rationalization. of nature. The French Revolution also had a particularly important influence on the political thinking of many prominent romantic figures at the time [40].

Robert Burns (1759-1796) was a pioneer of the Romantic Movement and after his death became a cultural icon in Scotland. The poet, painter, and printmaker William Blake (1757-1827) was another of the earliest romantic poets. Although Blake was not generally recognized during his lifetime, he is now considered a key figure in the history of poetry and the visual arts of the Romantic era. In the middle of his mainly significant works are *Songs of*

Innocence (1789) and *Songs of Experience* (1794) "and profound and difficult" prophecies "", such as "Jerusalem: the emanation of the giant Albion" (ca. 1804 - 1820) [41].

After Blake, the early novels included the lake poets, including William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Robert Southey (1774-1843), and the journalist Thomas de Quincey (1785-1859) However, Walter Scott (1771-1832) was the most famous poet of the time. In 1784 with *Elegiac Sonnets*, Charlotte Turner Smith (1749-1806) reintroduced the sonnet into English literature [42].

The first romantic proposal in English literature, the first romantic poets coined new passion and introspection, and their appearance is marked by, the "Preface" by *Lyrical Ballads* (1798). The poems in *Lyrical Ballads* were mainly by Wordsworth, although Coleridge contributed "*Rime of the Ancient Mariner*". Wordsworth's most important poems include "*Lines Composed a Few Miles from Tintern Abbey*", "*Resolution and Independence*", "*Ode: Intimacies of the Immortality of Early Childhood Memories*" and the autobiographical epic *The Prelude* [43].

Robert Southey (1774-1843) was another one of the called "Poets of the Lakes", and a Poet Laureate for 30 years, although William Wordsworth and Samuel Taylor Coleridge have eclipsed his fame. Thomas De Quincey (1785-1859) is best known for his *Confessions of an English Opium Eater* (1821), essayist William Hazlitt (1778-1830), a friend of Coleridge and Wordsworth, today he is best known for his criticism literary, particularly the works of Shakespeare (1817-18). One of the most popular novelists of the time was Sir Walter Scott, whose historical novels inspired a generation of painters, composers, and writers across Europe. Scott's writing career began in 1814 with *Waverley*, often called the first historical novel [44].

Jane Austen's works criticize sensitive novels from the second half of the 18th century and are part of the transition to 19th-century realism. Her plots, in novels such as *Pride and Prejudice* (1813), *Emma* (1815), although fundamentally comic, highlight the dependence of women on marriage to guarantee social position and economic security. The European Romantic Movement came to America in the early 19th century. American romanticism was as multifaceted and individualistic as in Europe. Similar to Europeans, American romantics

established a high level of ethical enthusiasm, dedication to individualism and self-development, an emphasis on intuitive perception, and the assumption that the natural world was intrinsically good, while human society was corrupt [45].

Romantic Gothic literature made its first appearance with *The Legend of Sleepy Hollow* (1820) by Washington Irving and *Rip Van Winkle* (1819). There are picturesque "local color" essays in the Washington Irving essays and particularly in his books of travel. Beginning in 1823, the prolific and popular novelist James Fenimore Cooper (1789-1851) began publishing his historical novels on the border and Indian life. However, Edgar Allan Poe's short stories about the macabre first appeared in the early 1830s, and his poetry was more influential in France than at home [46].

9. Victorian Period

When Victoria became queen in 1837, English literature seemed to be going through a difficult period of years, in stark contrast to the fruitful poetics of the Romantic period we have just studied. Coleridge, Shelley, Keats, Byron, and Scott were dead, and there seemed to be no writers in England to take their places. Wordsworth had written, in 1835,

These lines reflect the painful spirit of a literary man from the early nineteenth century who remembered the glory that had passed from the earth. But the thinness of these first years is more evident than real. It is true that Keats and Shelley were dead, but three disciples of these poets had already appeared, destined to be much more extensive, read than their masters [47]. Tennyson had figured poems since 1827, his first poems emerge almost at the same time with the latest work by Byron, Shelley, and Keats; but it was only in 1842, with the publication of his culled poems, in two volumes, that England familiar him as one of its fantastic literary leaders. Thus, Elizabeth Barrett also wrote from 1820, but until twenty years later her poems did not deserve popularity; and Browning had published his *Pauline* in 1833, but it was not until 1846 when he published the latest in the series titled *Bells and Pomegranate* that the reading public began to appreciate its power and originality. Furthermore, even if the romance seemed to disappear, a group of great prose writers, Dickens, Thackeray, Carlyle, and Ruskin, had already begun to proclaim the literary glory of a new era, which now seems to be positioned just below the Elizabethan and romantic periods [48]. Figure 8 shows the The Victorian period of English literature.



Figure 8: The Victorian period of English literature

The main poets of the Victorian era are Alfred, Lord Tennyson (1809-1892), and Robert Browning (1812-1889). Both are prolific and varied, and their work challenges easy classification. Tennyson makes extensive use of classical music. Arthurian myth and legend, and were praised for the beautiful and musical qualities of his writing. Browning's main interest is in people; use empty verses when writing dramatic monologues in which the speaker. He creates a sort of self-portrait: his subjects are historical individuals (*Fra Lippo Lippi*, *Andrea del Sarto*) and representative types or caricatures (*Mr. Sludge the Medium*).

Other notable Victorian poets include Browning's wife, Elizabeth Barrett Browning (1806-1861) and Christina Rossetti (1830-1894). Hopkins' work was not well known until long after his death [49].

The increase of the admired novel the growth of literacy in the Victorian era led to a huge diversification of the themes and settings of the novel. In the nineteenth century, adult literacy increased dramatically, attempts by the state to provide education and self-help programs were partly the cause and partly the result of the novel's popularity. Installment publication, it means that the works are within reach of people with modest means. The

change in the reading audience is reflected in a change in the themes of the novels: the bourgeois world of Austen gives way to an interest in the characters of humble origins. The great novelists write works that somehow transcend their period, but that in the details greatly explore the concerns of his time [50].

The best English novelist of the nineteenth century, and perhaps of all time, is Charles Dickens (1812-1870). The complexity of his best work, the variety of tones, the use of irony and caricature create superficial problems for him. Modern reader, who may not easily persevere in reading. But *Great Expectations*, *Bleak House*, *Our Mutual Friend*, and *Little Dorrit* are jobs that all students should know.

Charlotte Bronte (1816-1855) and her sisters Emily (1818-1848) and Anne (1820-1849) are understandably connected together, but their work differs greatly. Charlotte is known for several good novels, including her masterpiece *Jane Eyre*. *Wuthering Heights* by Emily Bronte is a strange work that enjoys an almost cult status [52]. Its themes Obsessive love and self-destructive emotion have shows popular with readers of the 20th century.

After the center of the century, the novel, as a form, is confidently recognized, with prominent authors being Anthony Trollope (1815-82), Wilkie Collins (1824-89), and William Makepeace Thackeray (1811-63). Among the best novels is Collins' *The Moonstone*, *Thackeray's Vanity Fair*. Concerns about the turn of the century begin to manifest in late Victorian novelists such as George Eliot (Mary Ann Evans; 1819-80) and Thomas Hardy (1840-1928). Eliot creates *The Mill on the Floss*, *Adam Bede*, and *Middlemarch* [53].

Hardy with *The Mayor of Casterbridge*, *The Return of the Natives*, *Tess of the d'Urbervilles* and *Judah the Obscure*, they begin to explain an unenthusiastic portrayal of Victorian society and their stories conclude with the death of their protagonists, who cannot run away from their black fortunes.

10. Twentieth Century Literature

Modernism is a great literary movement of the early twentieth century. The term postmodern literature is used to describe certain trends in post-World War II literature. Irish writers were particularly important in the 20th century, including James Joyce and later Samuel Beckett, both central figures in the modernist movement. Americans, like the poets T. S. Eliot and Ezra Pound and the novelist William Faulkner, were other important modernists [54]. British

modernists include Joseph Conrad, E. M. Forster, Dorothy Richardson, Virginia Woolf, and D. H. Lawrence. In the mid-20th century, great writers began to appear in various countries of the British Commonwealth, including various Nobel laureates. English literary modernism developed in the early 20th century out of a general sense of disillusionment with the Victorian era's attitudes of certainty, conservatism, and belief in the idea of objective truth [55]. The movement was influenced by the ideas of Charles Darwin (1809–1882), Ernst Mach (1838–1916), Henri Bergson (1859–1941), Friedrich Nietzsche (1844–1900), James G. Frazer (1854–1941), Karl Marx (1818–1883) (*Das Kapital*, 1867) and Sigmund Freud's psychoanalytic theories (1856–1939), among others. The important literary precursors of modernism were Fyodor Dostoevski (1821–1881); Walt Whitman (1819–1892); Charles Baudelaire (1821–1867); Rimbaud (1854–1891); August Strindberg (1849–1912).

An important British lyric poet of the first decades of the 20th century was Thomas Hardy (1840–1928). Although he was not a modernist, Hardy was an important transitional figure between the Victorian era and the 20th century [56]. A great late-nineteenth-century novelist, Hardy lived well until the third decade of the twentieth century, though he only published poetry during this period. Another significant transition figure between Victorians and Modernists, late 19th-century novelist Henry James (1843–1916) continued to publish great novels in the 20th century, including *The Golden Bowl* (1904). Poland-born modernist novelist Joseph Conrad (1857–1924) published his first major works, *Heart of Darkness*, in 1899 and *Lord Jim* in 1900. However, the highly original poetry of the Victorian Gerard Manley Hopkins (1844–1889) was not published until 1918, long after his death, while the career of another great modernist poet, the Irishman WB Yeats (1865–1939), began late in the Victorian era [57]. Yeats was one of the most important figures in English literature of the 20th century. Although some saw the end of modernism around 1939, as consider English literature, "when modernization finished and postmodernism began, it was challenged approximately as passionately. In addition, Basil Bunting, born in 1901, published small awaiting *Briggflatts* in 1965, and Samuel Beckett, born in Ireland in 1906, sustained to create significant works until the 1980s, although some regard him as to be a postmodernist.

British writers in the 1940s and 1950s included the poet Dylan Thomas and the novelist Graham Greene, whose works spanned the 1930s and 1980s, while Evelyn Waugh, W.H. Auden continued publishing in the 1960s.

Postmodern literature is together a continuance of the trialing supported by authors of the modernist era (which relies a great deal, for example, on fragmentation, paradoxes, questionable narrators, etc.) and an effect against the illumination ideas implied in modernist literature [58]. Postmodern literature, like postmodernism as a whole, is hard to describe and there is little concurrence on the exact characteristics, scope, and magnitude of postmodern literature. Postmodern authors consist of Americans Henry Miller, William S. Burroughs, Joseph Heller, Kurt Vonnegut, Hunter S. Thompson, Truman Capote, and Thomas Pynchon. In 1947, Malcolm Lowry published *Under the Volcano*, while George Orwell's satire of totalitarianism, *Nineteen Eighty-Four*, was published in 1949. Other novelists who wrote in the 1950s and later were: Anthony Powell, whose cycle of twelve volumes of novels *A Dance to the Music of Time*, is a comic examination of movements and customs, power and passivity in English political, cultural and military life in the mid-20th century; The Nobel Prize-winning William Golding's allegorical novel, *Lord of the Flies*, 1954, explores how artificial culture fails, using, for example, a group of schoolchildren [59] .

11. Language change

Since literature is printed language, the announcement of the language is always important. There were four centuries of English literature earlier than the Anglo-Saxon kingdom fell into the hands of the Normans. Overwhelm, English was till now written. It came up again at 12 and 13th century, being equality with French and Latin in the time of Geoffrey Chaucer. With the 16th century restoration and a Church of England for the new Tudor nation-state, English approached Latin for many rationales. English Renaissance literature became intentionally nationalistic. John Milton, who was a great author, wrote verses in Latin, Greek, Italian, and English claimed that God was the first to speak English. English literature is English literature on top of English literature [60]. However, Milton wrote the executive rationalization for the capital punishment of King Charles I in the language of solemn European communication, Latin. Dr. Johnson wrote verses in Latin and English. However, with Johnson's death in 1784, the British extension had brought English to the whole world. Queen Victoria's educated subjects could read classical languages and other modern languages. However, in 2000, when English became the business language of the world, the most educated English and Americans only read English.

12. Other literatures in English

Ever since Henry James' death in 1916 at the latest, Americans have not wanted their literature to be treated as part of the history of English literature. Walt Whitman and Emily Dickinson are not English poets. For reasons of national identity, other former colonies feel the same way [61]. There are achieves and wounded here. The British contributed a little too English literature, but a national history of English writing, as it should be now, is only part of the story. Other literature in English, although it has more than the common language with writing in English, has its own stories. Therefore, naturalized British subjects, such as the Polish Joseph Conrad, are in the history of English literature, but not British subjects. Now that English is a world language, this story must be complemented by reports from other English publications and by comparative reports of the type beautifully attempted by Ford Madox Ford, who called himself "an old fool to write" in his *March of the literature: from Confucius to modern times* (1938). The exclusion of non-British, although inevitable, is unfortunate, or so it seems to someone who studied English at a time when Henry James or James Joyce's nationality was a minor consideration. Today in Britain, multicultural considerations influence any contemporary first-year study program [62]. However, this volume is not a survey of current English writing, but a history of English literature. The author, who has lived in Scotland for more than thirty years, is aware that a well-meaning British embrace may seem imperial even within a developing Britain. Adopting a national criterion, although inevitable, presents difficulties. Since the arrival of a free Irish state in 1922, Irish writers were not British unless they were born in Northern Ireland. But Irish writing in English before 1922 is admissible: Swift, Berkeley, Sterne, Goldsmith, Burke, Edgeworth, Yeats and Joyce; not to mention the drama. There are difficult cases: the Anglo-Irish Samuel Beckett asked a French journalist if he was English, replied "Au contraire". Born near Dublin in 1906, when Ireland was ruled by Westminster, Beckett is eligible, and since his influence has changed the English drama, he is there. Therefore, he is another Nobel Prize winner for literature, Seamus Heaney, although he has been a citizen for a long time. From the Republic of Ireland and, when included in an anthology with "British" in its title, he protested: "be careful / My passport is green. / No glass of ours was ever raised / To Toast the Queen." He was born in 1939 in Northern Ireland; also studied at a Catholic school in that branch of the United Kingdom and at Queen's University in Belfast [63]. The writings read

today in Britain are becoming increasingly international, but it would have been completely inconsistent to abandon a national criterion after an arbitrary date such as 1970. Therefore, Salman Rushdie, a British citizen born in Bombay, is admissible; the Indian Vikram Seth is not. English writing from the United States and other former colonies is excluded. Very few non-English writers who participated in English literature are included, such as Sir Walter Scott, a Scotsman who was English but not English. Some marginal cases are recognized. Few authors can receive full attention and fewer books, although the main works of the main authors should be mentioned here. Literary merit was followed, at the risk of upsetting supporters [65].

13. Conclusion

It has been seen from the paper that, the history of English writing begins very early in the Middle Ages and continues until the Renaissance, Augustus and romantic periods up to the Victorian era, the 20th century and the present. This account is written for to be read as a coherent whole. This article is written for two types of people those who know some historical texts of English literature, but little surrounding country; and those who simply want to read its long history from its origins to the present day. It can also be read in parts and consulted for information. Its narrative plan and design are clear, and aims to be legible and concise. Attention is paid to the great poets, playwrights, prose writers and novelists to more general literary developments. Each part of the story benefits from being set in literary and social contexts. Space is given to illustrative quotes and critical discussions of selected authors and important works. Minor writers and movements are described rather than discussed, but much information can be found about them. This device allows the History to also be used as a reference work. England has a prosperous literature with a narrative history. History is written to be read as a whole, even if it can be read in parts, and its apparatus and index allow you to consult it reference. To be read as a whole with pleasure, a story must have a friendly aspect, and the amount of things discussed cannot be too great. It is said to be nine and twenty ways to recite the tribal strata ", and there is certainly more than one way to write a story of English literature. This tells what kind of story this is, and what it isn't, and defines its field of application: where does it begin and where does it end and what do "English" and "literature" lead to? "Literature" is a word with qualitative implications, not just a neutral term for writing general. Without this implication, and without the author's

belief that some of the qualities of literature are best appreciated when presented in the order in which appeared, it would not make much sense in the history of literature. This effort to compose the most memorable English essay from a memorable historical point of view is given as an aid to public understanding. The reader should love literature and be curious about it. The older literature gains more space than the newer one on these pages; and less literature gets more attention than writing stronger in social, cultural or historical importance than in the literary interest. The history of literature can be useful and increasingly necessary. Academics specialize in individual fields, English teachers teach singles works. The biggest stories are being lost. The perspective that offers an overview is not widely available. The historian of literature tries to do justice to the great things of his tradition, knowing better than most of the classics. The status is acquired and can vanish. As for the literary state itself, Beowulf is clear that poetry had a prominent place in the beginning of English world that we can know. The first formal declaration of the classical potential of writing in a modern European, the vernacular was created around 1307 by the Italian poet Dante. This declaration after they were reopened in 1660, literature assumed a central role in English civilization. From 1800, the romantic poets made great claims for the value of poetry finally, the Victorians came to study English literature along with that of Greece or Rome.

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