CHAPTER-III

GROWTH AND DEVELOPMENT
OF ENGLISH AND TELUGU
LITERATURE
3.1. HISTORY OF ENGLISH LITERATURE

History of English literature is simply a chronological account of the books which have been written in the English Language and since we cannot think of a book without thinking also of its author of the men who wrote them. Therefore, literary history is an account of movements and writers who caused them. For the sake of convenience, we may classify the history into the following periods (1) Old English Period (2) The Elizabethan Age (3) Neo-Classical Age (4) The Romantic Revival (5) The Victorian Age (6) Modern Age.

3.1.1. OLD ENGLISH PERIOD:

'Anglo-Saxon' with the Norman French was brought over by the conqueror.

This dividing line is not recognized by modern writers who insist that in its foundations, English is essentially a Teutonic language, that the English of the fourteenth century grew out of the Anglo-Saxon of the fifth by a regular course of evolution, and that nothing occurred at any stage to break its continuity.

Caedmon had used English some seven centuries earlier. But there is still one fundamental difference
between Chaucer's English and Caedmon's. We have to learn Caedmon's Old English as we learn a foreign language, while though Chaucer's middle English is full of words and idioms which puzzle us we rightly feel that it is only an archaic form of the same tongue that we use to day. Caedmon's is based on principles radically different from ours, that of Chaucer, on principles which are substantially those of our own poetry. Literature before Chaucer constitutes a special field of study, and that it is only with chaucer that modern English literature definitely begins.

3.1.2. THE ELIZABETHAN AGE:

The Quarter century or so which followed the production of Gorboduc was a period of great confusion in the English drama on the one hand, there were scholars who cherished the ambition of naturalizing the senecan, or classic species of play, of which sackville and Norton's tragedy had been an example, and their efforts were seconded by humanists like sir Philip Sidney, who believed that the only sure way to a really artistic drama lay through the faithful imitation of ancient models.

The Shakespearean Age, by which we here mean the whole period extending from the accession of Elizabeth
in 1558 to the death of James I in 1625. These 67 years fail naturally into three divisions: the first 21 years of the queen's reign, the 24 years between the publication of Spenser's Shepheardes Calender" and her death, and the 22 years of the reign of James I. We may call the first division, the time of preparation, or the springtide of Elizabethan Literature.

Edmund Spenser was born in London in 1533. He became intimate with a number of literary men of the day, one of whom was Sir Philip Sydney. He died in 1599 at the age of 47. He was one of those few lucky poets who could get name and fame in their lifetime.

Shakespeare is the greatest dramatist, Bacon the greatest prose writer and essayist, Edmund Spenser is the greatest poet of the age. His important writings are (1) The Faery Queene, his minor poetry would itself suffice to assure for him the place of pre-eminence among English poets. (2) Shepheardes Calender (1579) is a pastoral poem. (3) Astrophel (1586) is an elegy on the death of Sidney, to whom the calender had been dedicated.

Charles Lamb called Spenser the "Poets' Poet". Throughout the 17th, 18th and 19th centuries, a host of poets followed him, called him their master, and exalted
him as their guide and mentor. Shelley, Byron and Keats all wrote their best poems in the Spenserian stanza.

The age of Spenser was an age of patriotism under the inspiring leadership of her great and glorious queen, Elizabeth. England had already crushed the Spanish Armada, and her sailors had already equalled the exploits of the best sailors of Spain, France, and Italy. But they lagged far behind in the domain of poetry. Chaucer no doubt, had written great poetry but he could not equal the performance of the great continental poets, both ancient and modern. This was Spenser's mission and he performed it successfully. He set out to endow England with poetry, great in kind, in style, in thought. He showed the world that, "modern England was capable of poetry as great as that of any other age and country, that he had her share of poetic power, of art and learning" (Renwick). It was a tremendous achievement for any man, and the one who performs this feat well merits the title, "the poets' poet". By his heroic achievements he made England the leader in the realm of poetry, as she had already become in other fields.
THE ELIZABETHAN LYRICS AND SONGS:

During the Elizabethan age, England was a nest of singing birds. The nation was happy, so if sang. The song is everywhere, in the street, in the court, and on the stage. Everybody wrote lyrics, down from the flowery courtier to the man in the street.

Elizabethan songs and lyrics were published in collections or miscellanies, the model for which was provided by Tottel's miscellany, 1558. Such anthologies continued to appear all through the age. In them poor lyrics, lyrics of no merit at all, jostle with the lyrics of the highest quality. An analysis of these lyrics shows that they are written practically on every subject between heaven and earth, but the most popular subjects are (1) Love (2) Religion, and (3) Nature. The poets again and again find the charms of nature united in their mistresses. The lyrics are in every mood, sometimes even mocking and melancholy. But the prevalent mood is gay and merry.

Shakespeare's age was marked by tremendous dramatic activity and the list of his contemporaries in the annals of the stage is a very long one. Among these, the most important is his friend Ben Jonson, not only because he was the greatest of them in the power and volume of
his genius, but also because the aims and principles of his work were fundamentally different from Shakespeare's. He was born in London in 1573; was educated at the Westminster Grammar School and in 1598 opened his career as a dramatist with the satiric comedy Every Man in His Humour.

REVOLT AGAINST ELIZABETHANISM:

By the end of the 16th and the beginning of the 17th Century the great Elizabethan Poetry had exhausted itself, signs of decadence were visible everywhere. There were three traditions that were generally followed in poetry - the Spenserian, the Arcadian and the Petrarchan. Everything was conventional and artificial, there was little that was original or remarkable. In the first decades of the 17th Century, there was a revolt against the outdated and exhausted Elizabethan poetry. The leader of this revolt was John Donne. His poetry is remarkable for its concentrated passion, intellectual agility and dramatic power. He is given to introspection and self-analysis; he writes of no imaginary shepherds and shepherdesses but of his own intellectual, spiritual and love experiences in his early satires, his songs and sonnets, his Holy sonnets, etc., He is the founder of the so-called "metaphysical
school" of poetry, of which Richard Crashaw, George Herbert, Henry Vaughan and Abraham Cowley are the other leading poets.

In their "conceits" Donne and his followers constantly bring together the abstract and the concrete, remote and the near, the spiritual and the material, the finite and the infinite, the sublime and the common place. Thus Donne Draws his imagery from such varied sources as medieval theology, scholastic philosophy the ptolemaic astronomy of the middle ages, and the concepts of contemporary science. His mind moves with great agility from one such concept to another, and it requires an equal agility on the part of the readers of follow him. Hence the difficult nature of his poetry, and hence the charge of obscurity that has been brought against him. The difficulty of the readers is further increased by the extreme condensation and density of Donne's poetry.

THE PERIOD OF RELIGIOUS CONTROVERSIES:

On his return of England from the continent, Milton, then in his 31st year, threw himself into the fierce religious and political controversies of the day involved in political and religious controversies, he thus turned away from poetry entirely, and for the next twenty years continued to
write prose treatises of little worth. One of these treatises, however, stands altogether apart the great and noble Areopagetica. Directed against an order of parliament which established a censorship of books, this is essentially a plea for freedom of thought and speech, and it should be read by every lover of literature and freedom of expression.

THE PERIOD OF THE GREAT EPICS

It was not till the restoration of the monarchy drove him into private life and obscurity that Milton found leisure to accomplish the immense task which year after year he had kept in the background of his mind. Now in paradise lost he produced the greatest English epic. It is in this epic that the full significance of the combination of the Renaissance and Reformation elements becomes apparent. The inspiration and the subject matter of the epic come from Milton's Puritanism; paradise lost undertakes to, "assert Eternal providence and justify the ways of God to Men".

3.1.3. NEO CLASSICAL AGE:

The stuart Restoration was followed by an immense change in the general temper of the English People. A
sweeping reaction against Puritanism and everything that it had stood for set in and this reaction went so far that together with the galling restraints which religious fanaticism had unwisely imposed, moderation and decency were to often cast aside. England now touched low water mark in its social history.

The English people were soon fed up with the restraints of the puritan regime which denied to them all entertainment even of the most innocent kind. Prince Charles, who had sought shelter in France, was invited to occupy the throne of his fathers. He was restored to the English throne in 1660 and became king Charles II of England. The theatres were again thrown open, and the nation heaved a sigh of relief.

Charles II brought with him refinement and culture of the French, as well as the immorality and profligacy of the French court. He also brought with him French literary influences. The restoration era is an era of French influence both in literature and social life. It marks the beginning of that Neo Classicism or Pseudo classicism which was to dominate English literary scene for the next one hundred and fifty years.
CLASSICISM CHIEF CHARACTERISTICS:

The literature of the period is variously called 'classical' 'Pseudo - Classical' and 'Neo - Classical' It may be called classical in at least three senses.

CLASSICISM: ITS VARIOUS INTERPRETATIONS:

(a) The term 'Classic' is used for writers and for literatures that stand in a class by themselves. It is used in general for the works of the highest rank in any literature. Thus the age of King Augustus is called the Classic Age of Latin literature, the age of Dante, the classic age of Italy, the reign of King Louis XIV, the classic age of France, and the age of Dryden and pope, the classic age of England. Works of great literary merit, works which have become immortal, were produced in all these ages, Homer and Virgil of the ancients, Dante of Italy, Baileau and Rapin of France, and Dryden, Pope, Addison, Swift, etc., of England, are the classics of their respective literatures.

(b) The age was classical, for the writers of the period claimed that the classical writers of ancient Greece and Rome were their models and that they were imitating the ancients. They insisted on beauty and definiteness of expression which they found were the leading traits of
their models. They rebelled against the wild excesses of the Elizabethans and the fantastic extravagancies of the metaphysical poets. The classics regarded the old English writers with contempt and indifference. They were guided by reason, good sense, and wit; they wanted order and balance and every kind of excess and irregularity was abhorrent to their wit and intellectuality take precedence over imagination, "Nature is concealed by artifice, and the delight afforded by these writers is not due to imaginative sensibility".

(c) They insisted that poetry should follow rules, "Correctly" - the rules which had been laid down by such classic masters as Horace and Aristotle and which had been interpreted for them by the French writers. The artificiality, the polish and the refinement of Social life infected literature also. The writers of the period lost individuality and became formal and artificial. The general tendency of literature was to look at life critically, to emphasise, the intellect rather than imagination the form of, rather than the content of a sentence (long). They had a great regard for "Correctness" and for the avoidance of extremes. They tried to repress emotion and enthusiasm and be "Correct" and elegant in their methods of
expression. The word "classic" refers to the fine polish and "correctness" of their diction and versification.

(B) JOHN DRYDEN:-

John Dryden was born in 1631 in Northamptonshire. He was educated first at the Westminster School, and than in 1653, he was sent to Trinity College, Cambridge. After completing his education he came to London and settled there by the year 1657. In 1663, he married Lady Elizabeth, the daughter of a close friend, and critics are of the view that his married life was not a very happy one. About this very year he began to write plays and very soon became famous both as poet and dramatist. His later days were passed in obscurity and poverty. He died in May 1700.

John Dryden is the greatest and the most representative poet of the age. His poetry has all the characteristic features of pseudoclassicism. Absalom and Achitophel, Mackflecknoe, Hind and the panther, Religio, Medici Annus Mirabilis, etc., are some of his better known poems.
THE AGE OF POPE (1700-1750)

Matthew Arnold called the age of Pope as "the age of prose and reason", the age is characterised by the triumph of English prose. The new interests of the age, arising from the changed political and social conditions, demanded expression through pamphlets, magazines, and newspapers. The result is the development of prose, a development which astonishes us by its rapidity and excellence. The greatest names in the period are the names of prose writers Addison, Steele, Swift, Defoe, Gibbon, and Burke. Indeed, poetry itself becomes prosaic for it is used not for creative works of imagination, but for ethical essays, for satire and for criticism. It is used for purposes which are suitable for prose and not for poetry. It is polished and refined in the hands of Pope, but it lacks fire, passion, enthusiasm - qualities proper to poetry. It does not appeal to the imagination, rather it seeks to please us by its realism, wit and common sense. A hard intellectuality and rationality - Prosaic qualities - reign supreme even in the poetry of the era. Poets are guided by "eold reason" and not by the "fine madness" which as Dryden points out, should posses a poet's brain. Their eyes do not roll with fine frenzy.
Alexander Pope is the greatest poet of the age, and the most representative. The Rape of the lock, Dunciad, satires and Epistles, Essay an man and the essay on criticism are some of his better known poems.

**HIS REPRESENTATIVE CHARACTER:**

Pope is the poet who represents best the early 18th century. Its literary merits and defects are alike conspicuous in his verse, and he stands immeasurably above the numerous versifiers who may be said to belong to his school. Pope was the child of his age. The literary characteristics of the age are emphasis on wit and good sense, and genius for satire a regard for correctness and the avoidance of extremes. The poets are not inspired by passion or enthusiasm, wit takes precedence over imagination, nature is concealed by artifice. All these merits and demerits of the age are faithfully represented by the poetry of pope. Indeed, as Johnson points out, Pope wrote for his age, and he exhibits extraordinary art in ministering to the tastes of the age. England of the early eighteenth century witnessed a resolute attempt in the direction of moral regeneration.

We do not advance far into the history of the second half of the eighteenth century before we become aware
that profound changes are taking place in the spirit of English society. We have seen that in their moral reaction against the licence which had followed the Restoration the men of pope's time had settled down into formalism, taking as their guiding principle the rule of reason and good sense.

3.1.4. THE ROMANTIC REVIVAL:

The age of Wordsworth is the age of the revolution in the history of politics and of what is broadly called the romantic triumph in that of literature, though when we speak in this way, we have to remember that the triumph of romanticism was accompanied by that of naturalism. The political and the literary movements were inspired by the same impatience of formulas, traditions, conventions, and the tyranny of the dead hand by the same insistence upon individuality and by the same craving for freedom and the larger life.

(A) BRIEF SURVEY OF THE ENGLISH ROMANTIC MOVEMENT:

It is generally supposed that the English Romantic Movement began in 1798, with the publication of the Lyrical Ballads. But it is a mistake to assign any definite date to it. It was not a sudden outburst but the result of
long and gradual growth and development. The poets of the romantic school - Wordsworth, Coleridge, Shelly, Keats etc., - were not even the first romantics of England, for the Elizabethan literature is essentially romantic in spirit. It is also full of that sense of wonder and mystery, that love of daring and adventure, that curiosity and restlessness, which we associate with the poets of the early 19th Century.

THE DECLINE OF ROMANTICISM:

However it may be, the romantic spirit suffered a total decline and eclipse during the Augustan or the pseudo classical age. The Augustan literature was mainly intellectual and rational, deficient in emotion and imagination. It dealt exclusively with the artificial life of the upper classes of the city of London and its form and diction was as artificial as its theme. It had no feeling for nature and no feeling for those who lived outside the narrow confines of fashionable London Society.

BLAKE MYSTICISM:

Blake was the first to introduce the romantic note of mysticism in English poetry. His poems are "extraordinary compositions, full of unearthly visions, charming simplicity
and baffling obscurity", for him all nature is, "a window to God"

THE MEDIEVAL REVIVAL:

The middle ages were essentially romantic, full of colour and pageantry, magic and mystery and love and adventure. They stirred the imagination of the romantics who turned back to these ages for theme and inspiration. Hence a very important phase of the Romantic Movement was the medieval revival. Not only were the ancient masters studied, but old English metres and poetic forms were revived. Bishop Percy's Reliques of Ancient English Poetry (1765) fined the imagination of the people and stimulated interest in the medieval ballad literature. It attained wide popularity and proved a great power in spreading romantic tastes. It was an epochmaking work which served to inspire coleridge and Scott and later on Keats. Equally far reaching was the influence of chattertons Rowley poems. Their rapid and wide popularity shows the curiosity of the people regarding everything belonging to the Middle Ages. The publication of James Macpherson's Ossian in 1760 ushered in the celtic spirit of the North into the English Romantic Movement. In the history of romanticism, these poems are an important
landmark. They explain the medievalism of romantics like coleridge, Scott and keats.

THE "LYRICAL BALLADS" WORDSWORTH AND COLERIDGE:

A long step forward in the history of romanticism was taken with the publication of the Lyrical Ballads in 1798. Until now the movement had no unity, no fixed programme, and no aim. It was not a conscious movement at all. It was now for the first time that the two friends - Wordsworth and Coleridge emphasised the aims and objectives of the new poetry. Coleridge pointed out that he would treat of objects and incidents supernatural, but in such a way as to make them look real and convincing. Wordsworth, on the other hand, was to deal with subjects taken from ordinary and common place, life, but so as to cast over than by the magic power of his imagination the charm of novelty. The former would make the unfamiliar, look familiar, and the later would make the familiar look unfamiliar. In this way he enunciated the theory and methods of the new poetry, gave a new consciousness and purpose to the movement, and thus opened a new chapter in the history of English Romanticism.
THE FRENCH AND GERMAN INFLUENCES:

No account of the development of English romanticism can be considered complete without a mention of the impact on it of the French Revolution and German Idealistic philosophy. More specially the French Revolution and the writings of the makers of the Revolution, fired the imagination of the English romantics. A reawakening of the love of real and wild nature and of the simple humanity living in her lap, had been there even before the revolution. But now it acquired a philosophical basis and gained a fresh stimulus. The Return to Nature and the democratic spirit were nourished and fostered by the Revolution. It also fed and strengthened the revolutionary idealism of poets like Byron and Shelley.

THE SECOND GENERATION OF THE ROMANTICS:

Keats, Shelly and Byron belong to the second generation of the romantic poets. They began to compose mainly after 1815, by which date the elder, romantics had given the best which they had to give. While the poets of the first generation attained respectability and social acceptance in their lifetime, the poets of the second generation remained outcasts till the very end, their fame grew only after their death. All the three were rejected by
society this rejection caused them much sorrow and suffering, and there are those who attribute their early deaths to this fact.

Keats is a unique phenomenon in the history of English romanticism, in more ways than one. For one thing, he represents a unique balance of classicism and romanticism. Highly imaginative and emotional matter is enclosed in forms of perfect beauty. The music and melody of the romantics is combined with the well-chiselled and highly brought expression of the classics.

(B) ROMANTIC POETRY: CHIEF CHARACTERISTICS:

The term "Romanticism has been variously defined by various writers. Pater, for example, calls it the "addition of strangeness to beauty "and Watts Dunton defines it, as, "the renaissance of wonder". Herford calls is extraordinary development of imaginative sensibility. Legouis and cazamian emphasise both the emotional and imaginative aspects of romanticism and call it "an accentuated predominance of emotional life, provoked and directed by the exercise imaginative vision". All such definitions are however, unsatisfactory and partial, for they emphasize one or the other element of this type of literature instead of giving a composite view. It would, therefore, be more
profitable to consider the salient features of English. Romantic poetry instead of wasting time in defining romanticism.

Wordsworth’s friend, Samuel Taylor Coleridge (1772-1834) was a boy at Christ’s Hospital when the Bastille fell. The Revolution instantly appealed to him, and he welcomed it in some youthful verses. He carried his enthusiasm with him to Cambridge, where, however, he suffered much from ill-health and anxiety about debts.

Byron then is our great interpreter of revolutionary iconoclasm. Percy Bysshe Shelley, on the contrary, is our revolutionary idealist, and our one poetic prophet of faith and hope in a world which for the moment had lost both.

In John Keats (1795-1821) the last and youngest of the later revolutionary group, we have a remarkable contrast both with Byron on the one side and with Shelley on the other. Keats was neither rebel nor utopian dreamer. Endowed with a purely artistic nature, he took up in regard to all the movements and conflicts of his time a position of almost complete detachment.

3.1.5. THE VICTORIAN AGE:

The age of Tennyson corresponds very closely as a period of literature with the Victorian age in general
history Victoria ascended the throne in 1837, and it was during the decade between 1830 and 1840 that many of the writers who were to add special distinction to her reign began their work.

Robert Browning was born in 1812, began to write poetry early—his Pauline appeared in 1833. And like his friend Tennyson, devoted his long life entirely to literature.

Charles Dickens (1812-70) sprang suddenly into fame with the Pickwick Papers (1837), and as twenty-five found himself the most popular of English Novelists a position which he still holds today.

Some exploration of the literary hot house of the nineties was necessary before turning to Hardy. Since it is in the works of the decadents that the chief signs of an organised anti-victorian movement are seen. But no revolt comes without some preceding sounds of discontent. As early as the 'Sixties certain cherished Victorian ideals were being challenged here and there, and in Hardy's work there was form the beginning in implied disagreement with current conventions.

In the first jubilee of Queen Victoria in 1887 is taken as a convenient landmark to denote the virtual end of the age of Tennyson, the remaining fourteen years of the
queen's reign may be regarded as a sinuous corridor leading to the new century.

Such a period and such a group of little geniuses followed the age of Tennyson, the forty years between 1887 and 1928 are called the age of Hardy, this is not intended to suggest that Hardy was in any special sense a spiritual or intellectual director during that time.

The English Novel during most part of the nineteenth century was predominantly romantic in tone, even when drab of 'realistic' in subject matter. From about 1885 onwards along side a diminishing romanticism represented by Stevenson and others, there came into prominence certain novelists whose aim was to treat realistic themes realistically that is, in, a dispassionate, non sentimental, and non-condemnatory manner. Much might be written about the errors and illusions of the new realists, and of the extent to which they mistook mere ugliness for frankness and 'Seeing life steadily and seeing it whole! It must here suffice to record that Esther Wates by George Moore (1857-1933) was a landmark in this movement toward aesthetic realism.

Impact of Science on Victorian Literature:-
THE TWO VICTORIAN MOVEMENTS:

Two prominent factors in the life and literature of the Victorian era are: (1) The steady advance of democratic ideals and (2) the progress of scientific thought. Both these movements profoundly affected the literature of the period both directly and indirectly.

THE IMPACT OF SCIENCE:

The advance of science profoundly affected the outlook and temper of man as well as intellectual activity during the period. The evolutionary theories of Darwin and Herbert Spencer completely revolutionised the contemporary views about man and society. Faith in the Biblical view of creation was shaken, and was replaced by the Darwinian theory of evolution through struggle for existence.

INCREASED MATERIALISM:

According to Compton Rickett, Science influenced the literature of the period in two ways. First, it fostered a spirit of restlessness and by increasing man's material resources, it commercialized contemporary life. Wordsworth lamented the increasing materialism at the very outset when he cried out.
"The world is too much with us, late and soon,
Getting and spending, we lay waste our powers."

**THE SPIRIT OF QUESTIONING:**

The effects of geological and biological discoveries shook to its depths the old theories of creation; and the general spiritual unrest is reflected most remarkably in mid-Victorian poetry. "The questioning note in clough, the pessimism of James Thompson, the wistful melancholy of Matthew Arnold, the fatalism of Fitzgerald, all testify to the sceptical tendencies evoked by scientific research. It did not kill poetry but it stifled for a while the lyric impulse and overweighted verse with speculative thought" (Compton-Rickett). Tennyson wanted compromise between science and religion. "Let knowledge grow from more to more", he says, and thus he welcomes the scientific advancement of the age. But he also wishes that more of faith should well in the human heart as in the post, so that, together, science and religion may make one music and contribute to the happiness and well-being of man.

Lord Alfred Tennyson was born in 1809, in somers by, Linconshire. His father was a clergy. He was educated at Louth, and then at Cambridge. On Wordsworth's death
he was appointed, the poet laureate, married, and led a happy, comfortable life. In 1884, he was made a 'Peer' or 'Lord' of the country. He died in 1902 at Aldworth in surrey and was buried in the Westminster Abbey.

Tennyson is one of the greatest poets of England. He had a long span of life covering the whole of the Victorian era. The bulk of his poetry is large. He has left behind him a number of collections of exquisite lyrics. The princess, Maud, Idylls of the king, English Idylls and in Memoriam are among his better known works.

In order to form a correct estimate of Tennyson as a poet we must consider him as (a) a representative poet (b) an artist, (c) a poet of nature, and (d) a thinker

**A GREAT REPRESENTATIVE POET:**

Tennyson is a representative poet, one who represents his age not in fragments but completely, in all its manifold variety and complexity. According to Hudson, he was to Victorian England what three centuries earlier Spenser was to the England of Elizabeth, and much that is most deeply characteristic of the Victorian spirit entered into his writings. As stopford Brooke has said "For more than sixty years he lived close to the present life of
England, as far as he was capable of comprehending and sympathizing with its movements; and he in wove what he felt concerning it into his poetry". The extraordinary diversity of his work is itself typical of the immense complexity of his age. "He wrote on classical, romantic and modern subjects; on subjects taken from humble and rustic life; on English history and on the deepest problems of philosophy and religion; and the range of his method and style is scarcely less remarkable than that of his matter".

**BROWNING:**

Browning is another great poet of the Victorian era. He published Paracelsus in 1835, Strafford in 1837; Sardello in 1843 and a collection of dramatic and miscellaneous poems under the general title of Bells and pomegranates at intervals between 1841 and 1846. The fifteen happy years of his married life were spent in Italy, and during this period he wrote Christmas Eve and Easter Day (1850); and Men and Women (1855). After his wife's death in 1861 he published Dramatis Personae in 1864, and the Ring and the Book, in four volumes, in 1861-69.
PSYCHO-ANALYSIS: RENDERING OF THE INNER MAN:

The most maked feature of Browning's poetry is his profound interest in character. He is a great master of the art of representing the inner side of human beings, their mental and moral qualities. He catches his characters a cool moment of introspection or of guarded self revelation and he lets us see in their minds the cause and results of previous actions, as few other poets have been able to do.

He presents not only single characters in solitude; but also groups of characters, and he can make each describe how he feels and thinks. In his most successful poems he presents a character in a condition of pause, and makes clear to us, by means of soliloquy or continued address, how he got there. No one has ever given us pictures so full of significant details, with such an intimate and convincing self revelation cleon, Karshish, Sludge, Andrea Del Sarto, Bishop Blougram, and, above all, that other Bishop who ordered his tomb, standout with startling vividness and realism. Sometimes it may be thought that the psychologist is a little too prominent; he lets us see, perhaps rather too often, his interest in the odd and abnormal types, or those which seem such to the
superficial observer. "But making every allowance, we must acknowledge that no great English Poet since Shakespeare has shown such a varied and subtle insight into human character" (Ryland)

3.1.6. MODERN AGE:

The 20th Century is a great epoch in English Literature. It produced several important literary movements and genius's. After the First World War came modernism which was high ark. In poetry Eliot's the waste land and in novel James Joyee's Ulysses were remarkable for their thematic and technical invrations. Far once literature touched peaks and appeared obscure, difficult but significant. The contribution of Virginia woolf to the stream of consciousness technique in the novel was a big achievement.

Noless significant was the contribution of the Irish writers such as W.B.Yeats whose poetry was characterised by symbolism and memorable language. After him came the poets of Thirties led by W.H.Auden The influence of Freud and Jung and also of Marx was visible in the poetry. The society was analyzed with the help of insights.
Provided by the above thinkers. For this reason the poetry was described. Left ist and surrealistic.

After the World War II a major development was the thematic and technical perfection in drama. Thomas Beckett wrote the writing for god of which was trendsetter. It was a play which reflected the moral and spiritual conditions in which man lived. The doubts and dilemmas of the post war generation were represented in the plays. Harold Pinter, who won the Noble Prize for literature in 2005 wrote in imitation of Beckett.

**RUPERT BROOKE, THE SOLDIER POET:**

On the eve of the World War I, there was an upsurge of patriotism, and some poets called upon the people to sacrifice for the sake of the nation. One such was the solider - poet Rupert Brooke. He gave expression to patriotic fervour in his sonnets, particularly in his poem, the 'Saldier'. When the war came in 1914, Brooke hailed it with enthusiasm. He wrote a number of War sonnets expressing his patriotic enthusiasm and noble resolve to serve his country. He himself enlisted as a solider, and went to war for the sake of his dear motherland. He was killed in action in1915, and in popular imagination he was canonized. It is natural, though unprofitable, to speculate
as to what might have been Rupert Brooke's place in English poetry if he lived on. The marks of greatness in his poems are few, but such marks there are. He saw the world with a clear eye and recorded what he saw with directness and clarity. Yet, however poetic in himself, Rupert Brooke was more important as the occasion of poetry in others, "the war-time revival of English poetry, had its origin in Brooke alone" (A.C. Ward).

**T.S. ELIOT (1888-1965):**

He was one of the greatest Englishmen of letters of the modern age. His literary career extended well over a period of forty-five years, and during this long span of time, he dominated the English literary scene. No other English poet of the 20th Century has shown such originality, his greatness is now a recognized fact which no longer requires any assertion. He has become apart and parcel of the English literary tradition which he has modified and enriched for the benefit of the coming generations.

**DYLAN THOMAS:**

Dylan is another great poet of 20th Century England. He has been called one of the greatest lyric poets of the modern age. However, his lyrics are often obscure and
beyond the reach of the average reader. Hence he has never been very popular.

**W.H. DAVIES (1879-1940):**

W.H. Davies has immortalised himself through his The Autobiography of a Super Tramp (1908). It was after the loss of a leg while attempting to board a train that he turned to poetry for a living and produced a few volumes of verses, which at once caught the public eye, and brought fame and recognition to the poet.

**THOMAS HARDY:**

The two great pessimistic poets of the Edwardian era are Thomas Hardy (1840-1928) and A.E. Houseman (1859-1936). Their poetry is the expression of the disillusionment resulting from the advance of science and the loss of faith in traditional values.

The pessimism, which is a characteristic feature of Hardy's fiction, also marks his poetry. His poems reveal his acute consciousness of the miseries and sufferings of human life. As in his novels, so in his poetry, his theme is the human predicament and the suffering, which is caused to man by the imperfections of the power that rules on high. Destiny strews joy and pain with a nerveless and purposeless hand and this aimlessness makes human life,
"a strange orchestra of victim shriek and pain." However, his pessimism is not an unrelieved one for he believes that human lot can be made endurable through tact, mutual sympathy, and wise social reform.

**AREAS OF RESEARCH IN ENGLISH LITERATURE:**

The present study also seeks to know the latest trends in Research in English Literature for this purpose, University News has been taken as the Chief source of Information. The "Theses of Month" in University News gives the details of Ph.D., Degrees awarded in different subjects. The researcher has collected these titles and classified them under the following headings during the year (2003-2005).

**3.2. HISTORY OF TELUGU LITERATURE**

Telugu language had been in use from 3rd century BC. But Sanskrit prakruthika languages were used for political affairs in this inscription. Some of the names of the villages and individuals are in Telugu. We can conclude that the common people for using Telugu for all the constructions.

Telugu inscriptions are available from 6th century A.D. By the time 7th and 8th century, all inscriptions are in prose but they have reason concept of poetry from 7th
century onwards Telugu inscriptions are found in poetry. Of them Addahanki inscription of pondurangu is the first we find mixture of prose and poetry. This proves that the tradition of composition with a mixture of verse and prose was prevalent by 8th century A.D.

The comparative study with the neighbouring Kannada literature shows that the Jain writers namely Pampa, Ranna and Ponna began translating Sanskrit Bharata into Kannada (9th century A.D.). There is a local tradition that Adharanya was a Jain poet. Who translated Bharatam into Telugu. But for the first time will find Bharatham in main translated into Telugu by Nannaya (1050 A.D.) and the work of translation in parts continue in 12th and 13th centuries by Tikkana and Yerrapregada respectively. These poets brought into Telugu the essence of Bharatha as it was originally pre-founded by Vyasa. Since then until the beginings of 20th century, the history of Telugu literature is by and large continite of Bharatha tradition and vedic knowledge. But in the middle of the 12th century the savitates tradition represented by Mallikarjuna Panditha Radhya (12th century) and Palkuriki Somana (13th century) brought about two changes in literature.
(1) Describing the episodes of Shiva devotees of all castes particularly from South India.

(2) Taken Dwepadha a natine Melton Chandassu for literary composition. Nannaya Choda’s Kumara Sambavas (13th Century A.D.) in another work in classical poetry with maximum nativate and contemporary sensibility another poets Nachanna Somanath (14th century A.D.). Stood in rivalry to Yerrana by attempting Harivamsha with his original insight and poetic ability.

It was Srinatha (15th century A.D.) who turned the entered the South India and wrote classic like Bimakandam and Haravillasam. Though the sources are found in Sandhya Purana Kumara Sambhava Srinatha was completely original in exploding South India as a seat of Saiva tradition. His Scholarship was par excellence which is proude in Naishadam and Khasikandam there was a popular figure who occupied court paites place in the Reddy kingdom. There are hundreds of verses which clmote through him western extrem prove (Chatuvu).

Contemporary to Srinatha, Pothana, translated Bhagavatha and into Telugu. Which gained popularity in masses. Annama Charya composed songs on Lord
Venkateswara in the same period following folk metres. Simultaneously we find marana (14th century) translating markhandaya Purana, Kethana Dasha Kumara Charitra and Jakkana Vikrammarka Charitra. The source that poets began Sanskrit word romantic literature. The period between 15th century and 17th is called Prabhandayuga during this time Vaishnalism occupied prominence and Royal Patronage 8 poets called Ashtadiggajas flourished under Sri Krishna Devaraya Peddanas Manu Charitra, Thimmana Pari Jatha Pahararanya and Krrindeyar Amuktamalyada etc called Prabandhras. They word Prabandha is derived from the Tamil expression Dravid Prabhandam containing Pasurans (songs) of Vairhnovate (alwars). It speaks about the respect for vaishnavism and insidentaly almost all the kavyas of this age describe Vishnu are avatharas. It was expesionally it was Dhurjati during this period who didn't care for Royal Patronage. His Kalahasttiswara Mahatyam and Sataka describe the glory of lord shiva. After the Vijayanagara emperors it was the Naik Kings of Tanjore and Madurai who patronised Telugu literature in the mean time Nandhyal Krishnama Raju Patronize Pinyala, Surana who wrote Kalapurnodhayam an expermental Kavya with all the
features of a Fenatastic Novel even the Non-Brahamin poets like Bhattamurthy (Vasucharitra) Chemakura Venkata Kavi (Vijaya vilasam) stand as examples of literary excellence, rhetoric's and poetics during the same period Molla wrote Ramayana in style literary diversity increase and many prakrias called Udhaharana Yakshagana Dwepadha Sankirtana etc developed during this period. Yakshagana recorded the contemporary Brahmins society and also introduced Folk and tribul characters and the stage. In other words literature became very popular and the poets began thinking about society and evils of man and social inequalities. Vemana Shatakam and Brahamamgari Tathwalu (16th and 17th Centuries) depict very critically the demerits of orthodoxy. During the 18th Century the Marati Sankirtana tradition inflorist Telugu Yakshaganas as a result Harikatha emerge has a new prakriya of story telling with a mixture of verse and song saint Thyagraja composed songs are Sri Rama following the Bajan tradition of Ramdas.

**MODERN PERIOD (19TH CENTURY) ONWARDS:**

The Telugu country was partially in Madras preseedency and partially and Nizam (Telangana).
The western influence resulted in modernisation of Telugu literature due to the efforts of Kalline Mechanze and C.P. Brown (19th Century). Mechanze collected local records called Kaifiats under 63 volumes which speak about local history Harijans and place a generous District Collector of Kadapa. We began collecting Telugu Classics and also broad them in print. He compiled Telugu and English Dictionaries where he has recorded the then spoken variety of Kadapa language. He also laid down few principles of compiling the dictionary following alphabetical order and pronunciation.

The Madras Presidency College appointed Chinnaya Suri as Head of the department of Telugu and published a few classical works and textbooks in his editorship. Suri wrote Balavayakharanam as a model of teaching Telugu grammar to school-going children. Suri published Mittralabham in his own Grandhika style and this led to a controversy in the style of composition and teaching.

Prior to Suri, Kandukuri Veeresalingam had already started writing popular literature. He employed Grandhika style and wrote novel Kavyas and plays (Prahasanas). He also ran magazine called Vivekavadhini and promoted education in women and fought against the
religious orthodoxy and suppressions. He also translated English Novels and Telugu like Sathyaraja Purvadasha Yathralu. He wrote on popular Science and civics and promoted. He though of Brahma Samaj. He encouraged widow marriages and criticized child marriages. Thus Veeresalingam became a symbol for modernism in Telugu literature.

19th century witnessed the widening of intellectual thought and national awareness Kavali Burraya compiled the "Lives of Telugu Poets" and Kandukuri Veeresalingam started writing history of Telugu literature. In the name of "Adnhrakaula Gevitam". It is the first attempt of writing history of Telugu literature. Annugula Veraswamy who was court of affection in Madras attempted writing of a travelogue called Kasiyatra Charitra. These in first book all Indian National (1835) in this book he has given a detailed account of he journey from Madras to Benaras and also given excellent account of wrote transportation by bullock carts palanquins and dolieas.

Veeresalingam belong to Rajahmundry which was already a seat of traditional loveling and arts. A soon after the Vijayanagaram kings patronises Telugu and Sanskrit literature and as a result many poets and artist including
scholars began publishing excellent works in Telugu. Gurajada Appa Rao was court poet of Vijayanagaram. He was a historian and was interested in social reformation. He created a play called "Kanya Shulkam" (Bride Price). The cry is a false full of camidi and social criticism. He based the story of the play on Bride price a burning problem of Brahmamin Society connected with Child marriages. He employed the colloquial dialect of Brahmmins and Non-Brahmins to make his play a civilizing medium Man became the center of literary activities and progress of society has a whole became target of the writers.

Gidugu Rama Murthy was one person who appreciated Kanyasulkam was written in Vyavaharica style. He was a linguist who was trim to established spoken language as a means of teaching writing and administration scholars in Andhra Pradesh on devided on this issued because some of them were of the opinion. That there was no literature in spoken languages. Gidugu collected lot of information from ancient Kavyas inscriptions Kaifiates and proved that even poetic language used by ancient poets did not neglected spoken
forms and the popular literature is always written in standard spoken language called "Sistavyavaharikam".

Being convinced by the research of Gurajada and Gidugu the young poets developed confidence to write popular poetry short stories etc. using spoken variety thus information by Veeresalingam writings of Gurajada and research of Gidugu laid foundation of the modern Telugu literature.

The history of modern literature can be divided into three stages.

(1) **Romantic period 1910 to 1930 to Revolution period 1930 to 1970 Post modern era (1970 onwards).**

The above periodalisation is done with a purpose of highlighting the social cultural millinon National necessity economical revolution industrialisation and globalisation which affected trends of modern literature and exhicated various ranges in interpersonal communication and literary appreciation.

**ROMANTIC PERIOD:**

National movement and the Western romantic literature influenced literature of Telugu in the stage. Rayaprolu Subba Rao produced a norms of literature reflecting concepts of photonic love National Spirit and his
"Ramya Lokam" is the theory of modern Romantic Poetry. Love is the basic element which broadened popularity. Romantic poetry are called Bhavakavitham.

Western education brought about a radical change in literary appreciation and Kattamanchi Ramalinga Reddy's Kavithava Thathva Vicharam opened up criticism Vimarsha in Telugu literature.

Inspired by the Russian revolution (1917) and National Movement Unnava Lakshmi Narayana Panthulu wrote "Malapalli" (a novel) describing a Harijan hamlet depicting the incident of the contemporary politics and the evaluation of harizans. The political scenario, a many disturbances of economic and social life the anslate of British Police on the impresent folk Unnava created a character called Thakkalla Jagadu who is a prototype of revolutionary politics of using force to achieve social justice.

Another aspect of interpersonal relationship is man and women bondage. G.V. Chalam became a champion of feminist literature by approving the gross injustice met about to women for centuries together he was a play writer novelist short story writer a new variety prose called musing. He advocated the idea that women as
body mind as soon. Which need pleasure insite and enlightenment. He described marriage as a forced bondage resulting in a rest in women's growth. He also advocated for development of married women with a stranger if her husband is useless.

National spirit, nostalgia for the ancient culture disrespect for English and western civilisation inspired Viswanatha Satyanarayana who contributed number of books, novels, short stories and plays. He also stood as an ambassador of ancient India and revival of traditional life.

It was Sri Sri who broke down shackles of romantic idealism and began look in at the economic inequalities, hunger, the unfortunate lives up man and women in the newly emerged industrial life.

Many Novels like Vaieepadagalu and Narayan Rao appeared during this period and poets like Basava Raju Appa Rao and Nanduri Subba Rao through there salves inspide the youth. Towards love and also romantic literature as a whole created taste for literature and develop respect for National heritage and National movement.
REVOLUTIONARY PERIOD:

In the hungry thirties the internal war of Spain and the newly emerging communist visual of life and Russian revolution drastically influence the young poets. Against the Sathyagraha based congress politics though the National spirit continue the poets began questioning as why India was backward country with Ratham richivals was the wasteful richivals and ratam believes and superstitions. Sri Sri with his Maha Prasthanam (1934) areated a great spru in the intellectual youth that it is the economic reason which stands as a marker between have and have not. The produce norms literature in various forms and became a popular figure among youth and working class.

Many followers seen joined the army of Sri Sri in fighting against social inequalities. Kodavaganti Kutumabha Rao, Thapi Dharma Rao, Dasarathi, Soma Sundar Rollanki, Appala Swamy etc., this scholars who modernized the Telugu literary field.

Women writers like Madhi Reddy Sulochana, Vasi Reddy Sita Devi and Muppala Ranganayakamma join the stream of writers fighting against social injustice superstition of human and gender equality. In 1965 the
group of youth called naked poets (Digambahara Kavulu) began criticism the current politics and question orthodoxyful views on life and literature.

From 1967 onwards naxulibury movement in Bengal attracted the revolutionary process in Srikakulam. The armed Gerella of forces began produced the poetry called Viplama Kavithvam, Vempataku Satyam Chadabanda Raju Gaddhar and Shiva Sagar (Satya Murthy) produced excellent literature mainly of songs following folk metres and colloquial language.

In the year 1970 Sri Sri also joined revolutionary movement and scholars K.V. Ramana Reddy and Tripuraneni Madhu Sudhan Rao became model critics who based there criticism on the concept of communism and dialectical materialism.

The past modern era trends in literature on the range of communication through the literature depend on various factors like National necessity economic dimension and cultural ethics. Since 1970's there has been gradual transaction towards Organisation and globalization tropically reflecting the economic desperate still prevalent in India and gender discrimination and neglect of depressed and minority classes literature has been both
the groups and individuals. Three new trends have come up for the fast three decades which reflect highly a part. A new consciousness of dhalithas (depression classes), women (Shree Vadhan) and regional desparties (Pranthiyatha).

1. **DHALITHA MOVEMENT:**

   It was Gurram Jashuva through his "Gabbhilam" opened up a new question as to way an untouchable man and women is treated with disrespect. The practice of untouchability has for ages created apertheid held in the untouchables. The Dalitha writers since 1980's have been strangely advocating for Dalitha Movement and social justice. K.Eanoch Boya Bhimnas Satyamurthy and haste of young Dalitha Writers like Cherukura Dweputra Alam Rajya Yandulguri Sudhakar, Nagappa Gari Sundara Raju have produced excellent poetry on this problem.

2. **SHREE VADHAM:**

   A new argument in favour of gender justice under the name of Shree Vadham as a come up has a new trend. It was Ranganayakamma in her novels Ramyana Visha Uruksham and Janaki Vimukthi advocated for under equality by describing cruavity of man in forturing and
huminitating women in the guise of family life writers like alga Jaya Prabha Kondipudi Nirmala and critics like Kathyani and Mrunaliny have in reached Telugu literature though there thoughts on general equality.

**REGIONAL LITERATURE:**

India shows a picture of mixed growth and regional disparate Andhra Pradesh is know exception in this regard. If literature has to be successful means of communication. If should reflect local reality and inter personal problems has a result in the modern literature since 1940's Telangana Writers greatly concentrated upon the attractsives of Naizam on local folk. Vattikota Alwaysr Swamy and Dasharati Champion because of Telangana man and inspide all the writers of Andhra Pradesh to project local realism as a result many Rayalaseema Writers and many coastal writers began reflecting regional problems. Ravi Sastry and Kalingapatnam Rama Rao from coastal Andhra Saba Madhurantkam Rajaram from Rayalaseema inspired many young writers towards regional problems today a host of writers like singamanane Narayana Swamy Shanti Narayana etc., have produced excellent short stories novels and generalistic column writings at the fast to decades.
CONCLUSION:

The present scenario of Telugu Literature reflex picture of transition of modern man and women fighting for economic freedom social justice and gender equality minority class represented by Christian and Muslim writers and also joined the streams of Dalitha Sree and regional problems.

The conclude we can say that the poets and critics today have been fighting against the even affection of Globalisation are village life human values mother tongue and scientific awareness.

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