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IMPACT OF BRITISH LITERATURE ON GLOBAL LITERATURE

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Abstract

The influence of British literature on global literature is enormous. In so many ways, British literature has influenced world literature. The Anglo-Saxon period established the British literature tradition, which continues to influence world literature today. In this blog post, we will look at various aspects of British literature's influence on global literature. The study of literary works from the United Kingdom and other countries around the world is known as British and world literature. It includes classic and contemporary works, often translated into English, that reflect regional and historical cultural and social norms. Individuals who study British and world literature gain insights into the historical, social, and cultural contexts in which the works were written. This allows for a better understanding of human experiences and the appreciation of different points of view. British literature composition is the process of creating written works in the English language that originate in or are related to the United Kingdom. This includes works written by British authors throughout history in the genres of fiction, poetry, drama, and nonfiction. Different literary movements, such as Medieval, Renaissance, Romanticism, and Postmodernism, have shaped the evolution of British literature composition. The composition of British literature has had a significant impact on the literary world and continues to inspire many contemporary writers.

Keywords British Literature, Global Literature, Medieval Age, Anglo-Saxon, Literary Schools.

INTRODUCTION

Literature from the United Kingdom of Great Britain and Northern Ireland, the Isle of Man, and the Channel Islands is referred to as British literature. This article is about English-language British literature. There is some discussion of Latin and Anglo-Norman literature, as well as literature in these languages that relates to the early development of the English language and literature. The main discussion is in the various Scottish literature articles, but there is some brief discussion of major figures who wrote in Scots.

The article Literature in other languages of Britain focuses on works written in languages other than English that are or have been used in Britain. There

are articles on these various literatures as well: Latin literature in the United Kingdom, including Anglo-Norman, Cornish, Guernésiais, Jèrriais, Latin, Manx, Scottish Gaelic, Welsh, and others.

Irish writers have played an important role in the development of literature in England and Scotland, but despite the fact that Ireland was politically part of the United Kingdom from January 1801 to December 1922, describing Irish literature as British can be controversial. For some, this includes works by Northern Irish authors.

1.1. British identity

Over time, the nature of British identity has shifted. Since the time of the Roman Pliny the Elder (c. 23

AD-79), the island containing England, Scotland, and Wales has been known as Britain. The Anglo-Saxon invasion, which began around AD 450, gave rise to English as the national language (Jones & Casey 1988). Prior to that, the inhabitants primarily spoke a variety of Celtic languages. The various constituent parts of the current United Kingdom came together at various times. The Kingdom of England annexed Wales under the Acts of Union of 1536 and 1542. However, the Kingdom of Great Britain did not exist until 1707, when England and Scotland signed a treaty. In January 1801, it merged with the Kingdom of Ireland to form the United Kingdom of Great Britain and Ireland. Celtic languages were widely spoken in Scotland, Wales, Cornwall, and Ireland until relatively recently, and these languages still exist, particularly in parts of Wales.

As a result of Irish nationalism, the island of Ireland was partitioned in 1921, and literature from the Republic of Ireland is not British, whereas literature from Northern Ireland is both Irish and British (Deane, Seamus 1986).

Since the twentieth century, works written in English by Welsh writers, particularly when the subject matter is about Wales, have been recognized as a distinct entity. The parallel development of modern Welsh-language literature necessitated the creation of a distinct identity for this type of writing (Raymond Garlick 1970).

British literature is significant because of its contribution to human knowledge and understanding of the world. It depicts British culture, history, philosophy, and society at various points in time. We learn about the lives of people from various classes, races, and genders through British literature. British literature has influenced literary techniques, styles, and movements that have shaped the world's literary history.

Because Britain was a colonial power, the use of English spread throughout the world; beginning in

the nineteenth century or earlier in the United States, and later in other former colonies, major English writers began to appear outside the borders of Britain and Ireland; later, these included Nobel laureates (Hill, Douglas 1988 & Hill, Douglas 1988).

1.2. Timeline

Although the Romans left Britain in the early fifth century, Latin literature, mostly ecclesiastical, continued to be written, including *Chronicles* by Bede (672/3-735), *Historia ecclesiastica gentis Anglorum*; and *De Excidio et Conquestu Britanniae* by Gildas (c. 500-570).

Many British people spoke various Celtic languages at the time. *Y Gododdin* and the *Mabinogion* are two of the most important written works that have survived. Vikings and Norse settlers, as well as their descendants, colonized parts of what is now modern Scotland from the eighth to the fifteenth centuries. Some Old Norse poetry from this period survives, including the *Orkneyinga saga*, a historical narrative of the Orkney Islands' history from their capture by the Norwegian king in the 9th century until around 1200.

1.2.1. Anglo-Saxons

Old English literature, also known as Anglo-Saxon literature, refers to the surviving literature written in Old English in Anglo-Saxon England between the arrival of the Saxons and other Germanic tribes in England (Jutes and Angles) around 450 and "soon after the Norman Conquest" in 1066, or roughly between 1100 and 1100-50 (Oxford University Press, 1996). Epic poetry, hagiography, sermons, Bible translations, legal works, chronicles, riddles, and other genres are included Angus Cameron (1983). There are approximately 400 surviving manuscripts from the time period Angus Cameron (1983).

1.2.2. Late medieval

The islands' linguistic diversity contributed to a rich variety of artistic production during the medieval period, making British literature distinctive and innovative Christopher, Elisabeth & Woodbridge (2003). Some works were still written in Latin, such as Gerald of Wales' late-12th-century book *Itinerarium Cambriae* on his beloved Wales. Following the Norman Conquest in 1066, Anglo-Norman literature flourished, introducing literary trends from Continental Europe such as the *chanson de geste*. In comparison to continental Old literature, the indigenous development of Anglo-Norman literature was rapid Christopher, Elisabeth & Woodbridge (2003).

1.2.3. The Renaissance

The Elizabethan era (1558-1603) is commonly regarded as the pinnacle of the English Renaissance because Renaissance style and ideas were slow to penetrate England and Scotland. Many scholars believe it began in the early 1500s, during Henry VIII's reign (1491-1547). The sonnet form was introduced into English by Thomas Wyatt in the early 16th century, and was developed further by Henry Howard, Earl of Surrey, (1516/1517 - 1547), who also introduced blank verse into England with his translation of Virgil's *Aeneid* in around 1540 J. A. Cuddon (1999).

1.2.4. 18th Century

In English literature, the late 17th and early 18th centuries (1689-1750) are known as the Augustan Age. At the time, writers "greatly admired their Roman counterparts, imitated their works, and frequently drew parallels between" the modern world and the reign of the Roman emperor Augustus (27 AD - BC 14) (Margaret Drabble 1996). Jonathan Swift (1667-1745), William Congreve (1670-1729), Joseph Addison (1672-1719), Richard Steele (1672-1729), Alexander Pope (1688-1744), Henry Fielding (1707-54), and Samuel Johnson (1709-84) were among the major writers of this period.

1.2.5. Victorian literature

The novel became the dominant literary genre in English during the Victorian era (1837-1900) The Bloomsbury Guide (1990). Women, both as authors and readers, played an important role in this rising popularity The Bloomsbury Guide (1990). Due to a combination of rising literacy, technological advances in printing, and improved distribution economics, monthly serialisation of fiction encouraged this surge in popularity Graham Law (2000). Circulating libraries, which allowed books to be borrowed for an annual subscription, were another factor in the novel's growing popularity.

1.2.6. 20th Century

The establishment of the (predominantly Catholic) Irish Free State in most of Ireland in 1922 marked a significant change in the relationship between Great Britain and Ireland, while the predominantly Protestant Northern Ireland remained part of the United Kingdom. This division also raises the question of how much Irish writing prior to 1922 should be considered colonial literature. There are also those who question whether Northern Irish literature is Irish or British. Nationalist movements in the United Kingdom, particularly in Wales and Scotland, influenced writers in the twentieth and twenty-first centuries.

LITERATURE REVIEW

The study, evaluation, and interpretation of literature is known as literary criticism (or literary studies). Literary theory, which is the philosophical discussion of literature's goals and methods, has often influenced modern literary criticism. Despite their close relationship, literary critics are not always, and have not always been, theorists.

It is debatable whether literary criticism should be considered a distinct field of study from literary theory. The Johns Hopkins Guide to Literary

Theory and Criticism Johns Hopkins (2005), for example, makes no distinction between literary theory and literary criticism and almost always uses the terms interchangeably to describe the same concept. Literary criticism, according to some critics, is a practical application of literary theory because criticism always deals directly with specific literary works, whereas theory can be more general or abstract.

Literary criticism is frequently published in the form of an essay or a book. Academic literary critics teach in literature departments and publish in academic journals, whereas popular literary critics publish in widely circulated periodicals such as The Times Literary Supplement, The New York Times Book Review, The New York Review of Books, The London Review of Books, The Dublin Review of Books, The Nation, Bookforum, and The New Yorker.

2.1. Anglo-Saxon

Early English culture had a strong oral tradition, and most literary works were written to be performed Magoun, Francis P jr (1953) & Fry, Donald K jr (1968). Epic poems became very popular as a result, and some, such as Beowulf, have survived to the present day. Despite being set in Scandinavia, Beowulf is the most famous work in Old English and has achieved national epic status in England.

Almost all Anglo-Saxon authors are anonymous: twelve are known by name from medieval sources, but only four are known with certainty by their vernacular works: Caedmon, Bede, Alfred the Great, and Cynewulf. Cdmon is the name of the first known English poet O'Keeffe, Katherine O'Brien (1987). Cdmon's only surviving work is Cdmon's Hymn, which is thought to date from the late 7th century.

The Anglo-Saxon Chronicle is a notable example of a chronicle that contains a variety of historical and

literary accounts Stanley Brian Greenfield (1986). The poem Battle of Maldon is also about history. This is the title given to an unidentified work commemorating the real Battle of Maldon in 991, in which the Anglo-Saxons failed to prevent a Viking invasion Oxford University Press (1996).

Anglo-Saxon England did not forget classical antiquity, and several Old English poems are adaptations of late classical philosophical texts. King Alfred's (849-99) translation of Boethius' Consolation of Philosophy is the longest Walter John Sedgfield (1968).

2.2. Late Medieval

Geoffrey of Monmouth (c. 1100 - c. 1155) was a pivotal figure in the development of British history and the popularity of King Arthur legends. He is best known for his 1136 chronicle *Historia Regum Britanniae* (History of the Kings of Britain), which popularized Celtic motifs. Wace (c. 1110 - after 1174), the first known poet from Jersey, wrote in Norman-French and created the Arthurian legend). Layamon in Brut adapted Wace at the end of the 12th century to create the first English-language work to use the legends of King Arthur and the Knights of the Round Table. It was also the first English-language historiography since the Anglo-Saxon Chronicle.

2.2.1. Middle English

The 15th century saw the publication of Sir Thomas Malory's *Le Morte d'Arthur* (1485), a popular and influential compilation of some French and English Arthurian romances. Caxton printed it as one of the first books in England.

Later in the medieval period, a new form of English known as Middle English emerged. This is the earliest form that modern readers and listeners can understand, albeit not easily. Middle English Bible translations, particularly Wycliffe's Bible, contributed to the development of English as a literary language. Wycliffe's Bible is the name

given to a group of Bible translations into Middle English that were directed or initiated by John Wycliffe. They appeared over a period from about 1382 to 1395 [Versions of the Bible].

Piers Plowman, also known as William Langland's *Visio Willelmi de Petro Plowman* (William's Vision of Piers Plowman), is a Middle English allegorical narrative poem written between 1360 and 1387. It is written in unrhymed alliterative verse and divided into "passs" (Latin for "steps"). Many critics regard Piers as one of the first great works of English literature, alongside Chaucer's *Canterbury Tales* and *Sir Gawain and the Green Knight* during the Middle Ages.

Geoffrey Chaucer (c. 1343 – 1400), known as the Father of English Literature, is widely regarded as the greatest English poet of the Middle Ages and was the first poet to be buried in Westminster Abbey's Poet's Corner. Chaucer is best known today for *The Canterbury Tales*, a collection of stories written in Middle English (mostly in verse, but some in prose) and presented as part of a story-telling contest by a group of pilgrims traveling together from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. Chaucer is a pivotal figure in the development of the vernacular, Middle English, at a time when French and Latin were the dominant literary languages in England.

The example of John Gower (c. 1330 - October 1408) exemplifies the multilingual nature of the 14th century literary audience. Gower, a contemporary of Langland and a personal friend of Chaucer, is best known for three major works: the *Miroir de l'Omme*, *Vox Clamantis*, and *Confessio Amantis*, three long poems written in Anglo-Norman, Latin, and Middle English, respectively, that are linked by moral and political themes Gower John (1855).

Women writers, such as Marie de France in the 12th century and Julian of Norwich in the early

14th century, were also active. Julian's *Revelations of Divine Love* (circa 1393) is thought to be the first published book in English written by a woman Edmund Colledge; James Walsh, S.J. (1978). Margery Kempe (c. 1373 – after 1438) is best known for her work *The Book of Margery Kempe*, which some consider to be the first autobiography written in English. Henrysoun, Dunbar, Douglas, and Lyndsay were among the major Scottish writers of the 15th century. Chaucer's works had an impact on Scottish writers.

2.2.2. Medieval Drama

Drama in European vernacular languages may have evolved from religious enactments of the liturgy during the Middle Ages. On feast days, mystery plays were performed on cathedral porches or by strolling actors. Miracle and mystery plays, as well as moralities and interludes, evolved into more elaborate forms of drama, such as what was seen on Elizabethan stages. Mummings' plays, a type of early street theatre associated with the Morris dance, were another form of medieval theatre, focusing on themes such as Saint George and the Dragon and Robin Hood. These were folk tales retelling old stories, and the actors performed them for their audiences in exchange for money and hospitality J. A. Cuddon (1999).

In medieval Europe, mystery plays and miracle plays were among the first formally developed plays. In churches, mystery plays focused on the representation of Bible stories as tableaux with accompanying antiphonal song. They grew in popularity from the 10th to the 16th centuries, reaching their peak in the 15th century before being rendered obsolete by the rise of professional theatre Gassner, John; Quinn, Edward (1969).

There are four complete or nearly complete English biblical play collections from the late medieval period that are still extant. The York cycle of forty-eight pageants is the most comprehensive. They were performed in York from the mid-

fourteenth century until 1569 Harcourt Brace (1999). Aside from Middle English drama, there are three surviving Cornish plays known as the Ordinalia Henry Jenner (2008).

The morality play, which evolved from religiously based mystery plays, is a genre of medieval and early Tudor theatrical entertainment that represented a shift towards a more secular base for European theatre Richardson and Johnston (1991). Morality plays are a type of allegory in which the protagonist is confronted by personifications of various moral attributes who attempt to persuade him to live a godly life rather than an evil one. During the 15th and 16th centuries, the plays were most popular in Europe [Dictionary of Literary Terms and Literary Theory, p. 523].

The Somonyng of Everyman (The Summoning of Everyman) (c. 1509 - 1519), also known simply as Everyman, is an English morality play from the late 15th century. Everyman, like John Bunyan's allegory Pilgrim's Progress (1678), uses allegorical characters to investigate the question of Christian salvation [The Oxford Companion to English Literature (1996)].

2.3. The Renaissance

The spread of printing had an impact on the transmission of literature throughout Britain and Ireland. In 1473, William Caxton's own translation of Recuyell of the Historyes of Troye was printed abroad, followed by the establishment of the first printing press in England in 1474.

Long after the Reformation had established vernaculars as liturgical languages for the elites, Latin remained in use as a language of learning.

Thomas More's (1478-1535) work of fiction and political philosophy, Utopia, was published in 1516. The Latin-language book is a frame narrative that primarily depicts a fictional island society and its religious, social, and political customs.

2.3.1. Elizabethan era: 1558–1603

Poetry

English poetry in the late 16th century used elaborate language and numerous allusions to classical myths. The Faerie Queene, an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I, was written by Sir Edmund Spenser (1555-99). Astrophel and Stella, The Defence of Poetry, and Arcadia are among the works of Sir Philip Sidney (1554-1586), a poet, courtier, and soldier. Poems intended to be set to music as songs, such as those by Thomas Campion, gained popularity as printed literature became more widely available in households (see English Madrigal School).

Drama

Elizabeth I and James I's reign in London produced great poetry and drama, inspired by the Italian model. John Florio, a linguist and lexicographer, brought much of the Italian language and culture to England and was a possible friend and influence on William Shakespeare. The earliest Elizabethan plays include Gorboduc (1561) and The Spanish Tragedy (1592), which established the revenge play genre in English literature theatre. Jane Lumley was the first person to translate Euripides into English and the first known dramatic work by a woman in English. William Shakespeare, a poet and playwright, was unsurpassed during this period, writing plays in various genres, including histories, tragedies, comedies, and late romances. Works in the Elizabethan era include Twelfth Night, Hamlet, and Henry IV, Part 1.

2.3.2. Jacobean period: 1603-1625

Drama

Shakespeare's career continued during King James I's reign, with the creation of "problem plays" like Measure for Measure and tragedies like King Lear and Anthony and Cleopatra. His tragedies often revolve around fatal errors or flaws that destroy

the hero and those he loves. In his final period, Shakespeare turned to romance or tragicomedy, completing four major plays, including *The Tempest*. These plays are less bleak than the tragedies but end with reconciliation and forgiveness of potentially tragic errors.

Other important figures in Elizabethan and Jacobean theatre include Christopher Marlowe, Thomas Dekker, John Fletcher, and Francis Beaumont. Marlowe's plays focused on the moral drama of the renaissance man, while Beaumont's comedy, *The Knight of the Burning Pestle*, satirized the rising middle class and *nouveaux riches*.

Ben Jonson, the leading literary figure of the Jacobean era, influenced by the Middle Ages aesthetics and the theory of humors. Jonson's major plays include *Volpone* and *Bartholomew Fair*. The revenge play, popularized by Thomas Kyd and developed by John Webster, was a popular style of theatre in Jacobean times.

Poetry

Shakespeare popularized the English sonnet, which significantly changed Petrarch's model. The collection of 154 sonnets, dealing with themes like time, love, beauty, and mortality, was first published in 1609. Other major poets of the early 17th century included John Donne and George Herbert, who used unconventional figures like compasses and mosquitoes to create surprise effects. George Chapman, a successful playwright, translated Homer's *Iliad* and *Odyssey* into English verse, which had a profound influence on English literature.

Prose

Sir Francis Bacon, a philosopher, wrote the utopian novel *New Atlantis* and coined the phrase "Knowledge is Power." Francis Godwin's 1638 science fiction work, *The Man in the Moone*, is considered the first science fiction work in English literature. The Reformation led to the translation

of liturgy and the Bible into vernacular languages, which influenced literary models. The Book of Common Prayer and the Authorised King James Version of the Bible were influential. The King James Bible, a massive translation project, was completed in 1611 and became the standard Bible of the Church of England. It is considered one of the greatest literary works of all time.

2.3.3. Late Renaissance: 1625–1660

Metaphysical poets continued to write during this period, with a second generation of poets including Andrew Marvell, Thomas Traherne, and Henry Vaughan. These poets were known for their witty style and metaphysical conceits, often using far-fetched similes or metaphors. The Cavalier poets, who supported King Charles I during the Wars of the Three Kingdoms (1639–51), were a significant group of writers, mostly courtiers, and influenced by Ben Jonson.

John Milton, a great English poet, wrote at a time of religious flux and political upheaval. He is generally considered the last major poet of the English Renaissance, but his major epic poems were written during the Restoration period. Milton's works reflect his deep personal convictions, passion for freedom and self-determination, and the urgent issues and political turbulence of his time.

Milton achieved international renown within his lifetime, writing in English, Latin, and Italian. His celebrated *Areopagitica* (1644) is considered one of history's most influential defenses of free speech and press freedom. Thomas Urquhart's translation of Rabelais' *Gargantua and Pantagruel* into English is considered the greatest Scottish translation since Gavin Douglas's *Eneados*.

2.4. 18th Century

The Union of the Parliaments of Scotland and England in 1707 led to the formation of the Kingdom of Great Britain, which had little impact

on England's literature or national consciousness among English writers. However, in Scotland, the desire to maintain a cultural identity while taking advantage of the English literary market and standard language led to the invention of British literature by Scottish writers. English writers often assumed that Britain was merely England writ large, while Scottish writers were more aware of the new state as a cultural amalgam comprising more than just England. James Thomson's "Rule Britannia!" is an example of Scottish championing this new national and literary identity.

The development of British literature led to the development of the first British novels, which focused on the political, social, and literary environment rather than England and English concerns. Tobias Smollett, a Scottish pioneer of the British novel, explored prejudices within the new social structure of the country through comic picaresque novels. *The Adventures of Roderick Random*, published after the Battle of Culloden, was the first major novel written in English to have a Scotsman as hero. *The Expedition of Humphry Clinker*, published in 1771, brought together characters from the extremes of Britain to question how cultural and linguistic differences could be accommodated within the new British identity. Richard Cumberland wrote patriotic comedies and played "The West Indian" in North America and the West Indies.

Prose

The early part of the period was dominated by the development of the English essay, which was established by Joseph Addison and Richard Steele in *The Spectator*. This period saw the rise of the English novel, which emerged in the Restoration as a major art form. Daniel Defoe transitioned from journalism to writing fictional criminal lives with *Roxana* and *Moll Flanders*. Other major 18th-century British novelists include Samuel Richardson, Henry Fielding, Jonathan Swift, and

William Hogarth. Addison and Steele were dominant in one type of prose, while Jonathan Swift, author of *Gulliver's Travels*, was dominant in another. Hogarth, an English pictorial satirist and editorial cartoonist, pioneered Western sequential art, ranging from realistic portraiture to comic strip-like series of "modern moral subjects." His work often satirized contemporary politics and customs.

Poetry

Alexander Pope, a prominent poet of the time, is considered the dominant poetic voice of his century. His major works include *The Rape of the Lock*, a translation of the *Iliad*, the *Odyssey*, and *The Dunciad*. Pope's high artifice, strict prosody, and cruelty were initially criticized by Romantic poets. However, his reputation was revived in the 1930s. Pope's masterpieces, such as *The Rape of the Lock* and *The Dunciad*, are considered masterpieces of the mock-epic genre. Other notable poets during this time include James Thomson's melancholic *The Seasons* and Edward Young's *Night-Thoughts*.

Drama

Irish theatre has a long history, dating back to at least 1601. Early notable Irish dramatists include William Congreve, George Farquhar, and Charles Macklin. Restoration comedy, which referred to English comedies from 1660-1710, was a significant period in Irish theatre. The Licensing Act 1737 censored Augustan drama, leading to a shift towards novels featuring normal human beings. Before this, theatre was the primary choice for most wits, but after it, novels became the norm.

2.5. Victorian Literature

2.5.1. Victorian fiction

The novel

In the Victorian era (1837-1900), the novel became the leading literary genre in English, with women

playing a significant role in both authorship and readership. Monthly serializing of fiction, literacy rise, technological advances in printing, and improved distribution economics contributed to the surge in popularity of the novel. Circulating libraries allowed books to be borrowed for an annual subscription, further boosting its popularity.

Charles Dickens, a famous novelist, emerged in the late 1830s and became the most famous in British literature. His later novels, such as *Dombey and Son*, *Bleak House*, *Little Dorrit*, *Great Expectations*, and *Our Mutual Friend*, were admired for their satirical nature. William Makepeace Thackeray, an early rival to Dickens, is now less read and is known for *Vanity Fair*. The Brontë sisters, Emily, Charlotte, and Anne, were other significant novelists in the 1840s and 1850s. Their works, such as *Jane Eyre*, *Wuthering Heights*, *Agnes Grey*, *North and South*, and Anthony Trollope, were renowned for their portrayal of the lives of the landowning and professional classes of early Victorian England.

George Eliot, a major novelist of the mid-Victorian period, was admired for her literary realism and intellectual breadth, often comparing him to Tolstoy. George Meredith, best known for his novels *The Ordeal of Richard Feverel* and *The Egoist*, was a major figure in the mid-19th-century.

Thomas Hardy, a Victorian realist, was influenced by Romanticism and William Wordsworth. He gained fame for his novels, such as *Far from the Madding Crowd*, *The Mayor of Casterbridge*, *Tess of the d'Urbervilles*, and *Jude the Obscure*. George Gissing, another significant late 19th-century novelist, published 23 novels between 1880 and 1903.

In the late 1890s, Joseph Conrad, a Polish-born immigrant, published his first novel, *Heart of Darkness*, in the late 1890s.

The short story

There are early European examples of short stories published separately between 1790 and 1810, but the first true collections of short stories appeared in several countries around the same time between 1810 and 1830. In the United Kingdom, the first short stories were gothic tales like Richard Cumberland's "remarkable narrative" "The Poisoner of Montremos" (1791). Short stories were also written by major novelists such as Sir Walter Scott and Charles Dickens.

Genre fiction

Adventure novels, such as Sir John Barrow's *Mutiny on the Bounty* and the *Lost World* literary genre, were popular in the 18th century. Sir Henry Rider Haggard's *King Solomon's Mines* was an early example, while Anthony Hope's *Ruritanian* adventure novels were influenced by European politics and diplomatic maneuvers. Robert Louis Stevenson's *Kidnapped* and *Treasure Island* were classic pirate adventures. Wilkie Collins' *The Moonstone* is considered the first detective novel in the English language, and Sir Arthur Conan Doyle's *Sherlock Holmes* series was a significant development.

G. Wells's science fiction novels, such as *The War of the Worlds*, were also significant in the development of the science fiction genre. George MacDonald, William Morris, and John William Polidori contributed to the development of the modern fantasy genre. The vampire genre began with John William Polidori's "The Vampyre" (1819), inspired by Lord Byron's poem *The Giaour*. Irish writer Bram Stoker's *Dracula* (1897) featured the vampire Count Dracula. Penny dreadful publications were alternative to mainstream works, targeting working-class adolescents, and Sheridan Le Fanu was the premier ghost story writer of the 19th century.

Children's literature

During the Victorian era, children's literature emerged as a distinct genre, with some works becoming internationally famous, such as Lewis Carroll's *Alice's Adventures in Wonderland* (1865). At the end of the nineteenth century, Beatrix Potter was well-known for her children's books featuring animal characters, such as *The Tale of Peter Rabbit* (1902). Illustration books of poems and short stories published in the late nineteenth century by illustrators Randolph Caldecott, Walter Crane, and Kate Greenaway were forerunners of the modern picture book. These books had a higher proportion of pictures to words than previous books, and many of their illustrations were in color. F. Anstey's *Vice Versa* (1882) depicts a father and son exchanging bodies — body swaps have been a popular theme in various media since the book's publication.

2.5.2. Victorian poetry

During the Victorian period, leading poets included Alfred, Lord Tennyson, Robert Browning, Elizabeth Barrett Browning, and Matthew Arnold. The poetry of this period was heavily influenced by Romantics but also went off in its own directions. Tennyson was the Poet Laureate of the United Kingdom during Queen Victoria's reign, known for his mastery of metrics and melancholia. Elizabeth Barrett Browning, the wife of Robert Browning, established her reputation as a major poet before meeting him.

Matthew Arnold, a poet, is best remembered for his critical works like *Culture and Anarchy* and his 1867 poem "Dover Beach." Dante Gabriel Rossetti, a poet, illustrator, painter, and translator, founded the Pre-Raphaelite Brotherhood in 1848 and inspired a second generation of artists and writers influenced by the movement. Arthur Clough, a lesser-known figure, is remembered for his experiments in extending the range of literary language and subject. George Meredith is remembered for his innovative collection of poems

Modern Love.

In the second half of the century, English poets began to take an interest in French Symbolism. Two groups emerged in the 1890s: the Yellow Book poets who adhered to Aestheticism tenets, and the Rhymers' Club group, which included Ernest Dowson, Lionel Johnson, and Irishman William Butler Yeats. A. E. Housman published *A Shropshire Lad* at his own expense, which appealed strongly to late Victorian and Edwardian taste.

The nonsense verse of Edward Lear, along with the novels and poems of Lewis Carroll, is regarded as a precursor of surrealism. In 1846, Lear published *A Book of Nonsense*, a volume of limericks that went through three editions and helped popularize the form. Writers of comic verse included W. S. Gilbert, a dramatist, librettist, poet, and illustrator, who produced fourteen comic operas in collaboration with composer Sir Arthur Sullivan.

2.5.3. Victorian drama

In the early 19th century, drama in London and provincial theatres was limited to the Patent theatre companies, with other theatres performing only musical entertainments. However, the Theatres Act 1843 removed this monopoly. Irish playwright Dion Boucicault, a popular comedies writer, achieved success on the London stage with works like *London Assurance*. Drama gained importance as a genre in the late 19th century, with major figures being Irish-born. In the last decade, major playwrights like George Bernard Shaw and Oscar Wilde emerged, both writing in English.

2.6. 20th Century

2.6.1. Modernism

Around 1910, the Modernist movement began to have an impact on British literature. While their Victorian forefathers were usually content to cater to mainstream middle-class tastes, twentieth-

century writers frequently felt alienated from them and responded by writing more intellectually challenging works or pushing the boundaries of acceptable content.

Modernism emerged as a significant literary movement in the early 20th century, but it also featured many other writers who were not modernists. Notable novelists include Rudyard Kipling, H.G. Wells, John Galsworthy, Arnold Bennett, G.K. Chesterton, and E.M. Forster. Kipling was the most popular British writer of the early years of the 20th century, and Wells was a prolific science fiction writer. Woolf, an influential feminist and stylistic innovator, was a member of the Bloomsbury Group, an influential group of English writers, intellectuals, philosophers, and artists.

Doris Richardson, an early modernist, wrote *Pointed Roof*, which is considered one of the earliest examples of the stream of consciousness technique. D.H. Lawrence, an influential English writer, wrote with understanding of the social life of the lower and middle classes and the personal lives of those who could not adapt to the social norms of his time. His earliest masterpiece, *Sons and Lovers*, is widely regarded as his earliest masterpiece.

A tradition of working-class novels began in the 1930s and 1940s, with George Orwell, Malcolm Lowry, Evelyn Waugh, Aldous Huxley, and Graham Greene. Orwell's works dealt with issues such as poverty and totalitarianism, while Lowry's *Under the Volcano* was best known for his satires of totalitarianism. Waugh satirised the "bright young things" of the 1920s and 1930s, while *Brideshead Revisited* examined the effect of divine grace on its main characters.

2.6.2. Late modernism

In English literature, "When (if) modernism petered out and postmodernism began has been contested almost as hotly as when the transition

from Victorianism to modernism occurred," according to some.[140] In fact, a number of modernists, including T. S. Eliot, Dorothy Richardson, and John Cowper Powys, were still alive and publishing in the 1950s and 1960s. Furthermore, Basil Bunting, a Northumberland poet born in 1901, published little until *Briggflatts* in 1965.

In the second half of the twentieth century, genre fiction writers such as Ian Fleming, John le Carré, Frederick Forsyth, Ken Follett, Alistair MacLean, Patrick O'Brian, Ronald Welch, Nigel Tranter, and Ruth Rendell contributed to the genre. Fleming created James Bond 007 and chronicled Bond's adventures in twelve novels. John le Carré, known for his spy novels, depicted a shadowy world of espionage and counter-espionage. Forsyth and Follett wrote thrillers and historical novels, while MacLean's *The Guns of Navarone* and Higgins' *The Eagle Has Landed* were war novels. Patrick O'Brian's nautical historical novels, Welch's *Knight Crusader*, Tranter's historical novels of Scottish warriors, and Rendell and James' murder mysteries were popular crime fiction works.

METHODOLOGY

3.1. Impacts of literature to the world

The influence of literature on the world is enormous. Literature has the ability to shape culture, influence worldviews, and bring people from various cultures and backgrounds together. Literature is a tool for communication, expression, and idea sharing. It can elicit emotions, challenge beliefs, and stimulate critical thinking. Literature has also influenced social and political movements such as abolitionism and feminism.

3.2. British Literature's Impact on English Language

The English language has had a significant impact on the world as a result of British literature. The English language is the world's third most spoken

language and the official language of many countries. The vocabulary of the language is heavily influenced by British literature. Some of the most commonly used English words come from British literature, such as the word "gloomy" from Shakespeare's "Hamlet." Writers such as William Shakespeare and Geoffrey Chaucer have made significant contributions to the English language, with many of their phrases becoming commonplace.

3.3. British Literature's Impact on Genre Conventions

The British literature tradition has also impacted genre conventions. The gothic novel, the detective novel, and the romance novel, all have their origin in British literature. The gothic novel, with its themes of horror and supernatural, can trace its roots back to writers like Horace Walpole and Mary Shelley. Similarly, the detective novel can be traced back to writers like Arthur Conan Doyle and Agatha Christie. By creating and subverting these genres, British writers have contributed to the richness and diversity of the global literary scene.

3.4. British Literature's Impact on Literary Canon

British literature has also contributed to the creation and expansion of the literary canon. The canon is a collection of works that represent the best of a particular literary tradition. British literature has played a significant role in the creation of the Anglophone literary canon. Works of writers like William Shakespeare and Charles Dickens are considered among the greatest literary works of all time. British literature has also contributed immensely to the global literary canon. Its themes of colonialism, postcolonialism, and globalization have been central to the development of contemporary literature.

3.5. British Literature's Impact on Literary Movements

British literature has also had a significant impact on literary movements worldwide. The Romantic movement, with its emphasis on individualism, emotion, and nature, first emerged in British literature. Writers like William Wordsworth and Samuel Taylor Coleridge promoted the Romantic movement, which had a profound influence on English literature and beyond. Similarly, Modernism, with its experimentation in form and style, originated in the work of British writers like Virginia Woolf and James Joyce.

DISCUSSION

Institutions such as the Eisteddfod in Wales and the Welsh Books Council continue to promote original literature. The Royal Society of Edinburgh's sphere of activity includes literature. Literature Wales is the Welsh national literature promotion agency and writers' society that oversees the Wales Book of the Year award Briony Collins (2016). The Channel Islands' imported eisteddfod tradition encouraged recitation and performance, which is still going on today.

The Cheltenham Literature Festival, founded in 1949, is the world's longest-running literary festival. The Hay Festival in Wales draws a lot of attention, and the Edinburgh International Book Festival is the world's largest festival of its kind.

The Poetry Society publishes and promotes poetry, most notably through National Poetry Day each year. Every year on the first Thursday of March, Britain and the Crown Dependencies celebrate World Book Day.

4.1. Literary prizes

The modern period of British literature spans the early twentieth century to the present. Various literary movements such as modernism, postmodernism, and contemporary literature define this time period. Virginia Woolf, James Joyce, Samuel Beckett, Salman Rushdie, and Zadie Smith were among the notable authors of this era.

The modern period of British literature is significant because it reflects the modern era's changing social, political, and cultural values. It has also helped to shape the evolution of experimental literary techniques and styles.

Rudyard Kipling (1907), John Galsworthy (1932), T. S. Eliot (1948), Bertrand Russell (1950), Winston Churchill (1953), William Golding (1983), V. S. Naipaul (2001), Harold Pinter (2005), Doris Lessing (2007), and Kazuo Ishiguro (2017) are all British Nobel laureates.

CONCLUSION

Finally, British literature has had a tremendous impact on the global literary scene. Literature is not only a reflection of a specific culture or society, but it is also a source of inspiration for future generations.

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