

# The Learning of English Language and Literature

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**Abstract—** Learning the English language and reading English-language literature tends to raise many concerns about the advantages and significance of doing so. Why is it necessary for English language learners to also study English literature? What is the fundamental component of studying the subject? Should the approach and objectives of both remain the same? Is the study of both language and literature interdependent? What facets do their partnerships encompass? We can expect to understand it by what, why, and how.

**Keywords—** English language, English literature, Interdependence, learning.

## I INTRODUCTION

As is common knowledge, English Studies can include English Literature, English Teaching, and English Linguistics. These three courses are the obvious next step in learning how to understand and use English, especially for individuals who want to deepen and widen their comprehension of the language. Therefore, studying English literature, for instance, requires a certain level of proficiency in the language. One's English sense becomes stronger and, as a result, their understanding and critical awareness of English literature becomes more sensitive as their level of English proficiency increases. Additionally, this essay contends that English language and English literature are interconnected and that each depends on the other.

But more than only English is studied in English literature studies. The subject matter of practically all English literary works is society's various elements. In other words, English-speaking persons of a specific nation, educational background, line of employment, cultural background, political inclination, and time communicate different parts of their lives in written English. The major goals of studying their literary works are to increase our knowledge of and comprehension of the great moral and intellectual values they contain. However, it needs "know-how"—which includes English proficiency and strategies—to understand what an English literary work is all about and the messages it intends to convey. In light of this, this essay contends that the study of English literature can only take place in the presence of know, what, how balance.

### 1.1 Language And Literature: Two Sides Of A Coin

There are numerous thorough, in-depth, or straightforward definitions of language. Language is "a set (finite or infinite) of sentences, each finite in length and composed out of a finite set of constituents," according to Chomsky (1957, p. 13). Language is described as a system of

customary spoken or written symbols used by members of a common culture to communicate with one another in the Merriam Webster dictionary. The way a culture thinks is both reflected in and influenced by its language. Language, on the other hand, is described by the Oxford Dictionary as "the process of human communication, either spoken or written, consisting of the use of words in an organised and traditional fashion." The core of language is the same whether it is defined by Chomsky or a more modern scholar. Language has rules and components, can be spoken or written, reflects the culture and way of thinking of its users, and is primarily used to convey ideas. In actuality, literature has just as much meaning as language. Widdowson contends that literary works can take on different interpretations depending on the context to which they are being used. It could refer to literary works like fiction or literature as a field of study. It is possible to define literature in terms of literary writing as "the achievement of aesthetic and moral excellence," such as those found in canon or in the great tradition. Alternatively, it is regarded as "creative and inventive" writing (1999, p. 4-5). Literature has been defined as having a variety of qualities including being excellent, aesthetically pleasing, imaginative, creative, expressive, valuable, and universal. Merriam Webster defines literature as "writings having excellence of form or expression and expressing ideas of permanent or universal interest," and Oxford defines literature as "written works, especially those considered of superior or lasting artistic merit."

Therefore, a tool—language—is inevitably required in order to convey its attributes and entity. It becomes the sole option and the only means available. As a result of the concepts of language and literature being established, their relationships can now be seen. The phrase "literary is the message, language is the cell phone" can be used in the digital world lexicon. These two relationships are inextricably linked and cannot be separated in any way. Despite the fact that there are disagreements over how deeply a student should study both of them, the symbiosis of both of them is based on the premise that their proximity makes them mates.

Literature is not the main subject of study in kindergarten, primary, or secondary schools. The students benefit from exposure to creative, innovative, and aesthetic writing because of this minor subject. Literary work, including stories, poetry, and theatre, is well narrated, memorised, and performed, despite not being a major study. Bedtime stories served as our lullabies throughout our formative years, and dramas served as our proud

demonstration of existence on the primary and secondary stages. We either clearly or vaguely recall one or two of the children's tales that our grandmothers, grandfathers, fathers, or mothers told us.

From the simplest to the most difficult forms, literature can be used as a teaching tool in higher education. There are several literary works available for study, ranging from the canon to modern writing. One of the conversation subjects in a language classroom can be plays, which frequently employ simpler language. It may be intended to introduce students to colloquial language so they can adapt and accept the idioms and later utilise them in specific settings. In order to expose pupils to more difficult language, novels with more complicated language styles, themes, and issues might be utilised in advanced language classrooms. Thus, it is anticipated that this will improve pupils' exposure to language, which in turn will affect their language proficiency. The aforementioned methods all serve as a gentle yet early introduction to reading. This merely demonstrates how literature has occupied our lives at an early age and must have continued, having either a significant or negligible impact on modern life.

Literature and language are two topics that are interdependent. For instance, learning English literature requires understanding the language, and studying English literature requires mastering the language. This is due to the fact that learning English literature is only possible with the aid of the English language. When little is understood about, for example, sentence construction and the ways in which sentences might have lexical and connotational meanings, it is impossible to understand an English literary work. As a result, learning English well is a need for studying English literature. One can only attempt the study of English literature if they have a particular level of English proficiency.

Similar to this, studying English literature can help you improve and refine your command of the language. It goes without saying that reading English-language literature helps one's proficiency in the language while also advancing one's knowledge, comprehension, and sense of self. For instance, reading English short stories and novels frequently is likely to increase and expand one's language sense in terms of how dialogue between characters, setting descriptions, and psychological tone of the characters are written. The construction of English chronologies can also be learned by regularly reading historical texts written in the language. Unquestionably, the knowledge of the intimate relationship between text and context is one of the most significant improvements in English proficiency that comes through thorough study of English literary masterpieces. In other words, specific English texts are employed to represent specific circumstances. On the other hand, some texts are used to describe specific settings but not others. As a result, reading works by journalists on a regular basis is necessary if one wishes to be able to create well-researched reports, for instance.

## II LITERATURE REVIEW

### 2.1 "KNOW-WHAT-HOW" IN THE STUDY OF ENGLISH LITERATURE

Only when there is a why-what-how balance can English literature be studied. Why is learning English literature necessary? If there are no advantages, nobody will study English literature. What advantages does reading English-language literature offer the reader? The moral and wisdom lessons found in several literary works can be found in numerous locations and at various times. It is crucial to read any books or publications that advance our comprehension, provide us more insight, and give us confidence. It is a common misconception that all literary works will undoubtedly convey particular meanings to particular audiences. People acquire particular knowledge from particular sources, and as a result, they are able to assign values to any works that are regarded as valuable. Furthermore, anybody who reads and responds to a literary work based on their own experiences, goals, and interpretations confers the value on it.

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

## III METHODOLOGY

However, we cannot understand an English literary work's teachings or take away its messages unless we are aware of its main themes. The subject matter of practically all English literary works is society's various elements. That is, English-speaking individuals of a certain nation, profession, background, political inclination, and time communicate different facets of their lives in written English. A good reading of a piece of literature, according to Brumfit (2001), "is an act of interpretation, in a culture where taste and style are frequently highly prized and where inexperienced learners face an enormous temptation to rely on secondary understanding." (p. 94). In order to establish and synthesise interpretations and an appreciation for the work, literary analysis must consider how the text and context interact. Therefore, the work has more worth due to the natural connections between the text and context. A comprehensive critical analysis that incorporates multidisciplinary knowledge from fields like sociology, psychology, and history has also been produced as a result of the numerous ways that literary works might be interpreted. The enrichment goes beyond literature as a text, in fact.

Furthermore, literature is the subject of study in English literature. According to Brumfit (2001), literature itself has several elements that should be learned, including knowledge, attitudes, abilities, and responses. English literary tradition, genre, western culture, regional context, and in-depth text study are all possible additions to the

knowledge of English literature. As well as tolerance, respect, and awareness of cultural, imaginative, and intellectual differences, views toward English literature should also take these into consideration. In addition, one of the talents required for learning English literature is literary criticism, which comes from creative interpretation and critical thinking. Literature criticism initially appears to be a "correction" or "positive-negative appreciation." On the other hand, literary criticism actually adds to and improves the field of literature. It demonstrates how a literary work can acquire much deeper and extended meaning via the perspective and responses of others, which helps us find wisdom in our own life.

#### IV RESULTS

All of them require "know-how" or techniques to comprehend. Approach, design, and process are examples of methodologies, according to Richards and Rogers (2001). Richards and Rogers' idea may have its roots in language teaching, but it also appears to have application to studying English literature. In terms of strategy, for instance, it would be wise to carefully consider a theory of the nature of literature and the nature of literature learning, without which it could be impossible to understand the concepts of literature learning. The intrinsic nature of literature is found in the principles that the literary work upholds (Brumfit, 2001). A literary work's categorization is determined by whether or not it can be read from a variety of perspectives, making it worthwhile.

The tactics, strategies, and approaches utilised in the study of English literature must be modified to fit each student's goals. An excellent place to begin may be with a close reading of a literary work using language analysis. However, students must comprehend the author's history, the society in which the work is produced, and the author's personal experience with the work in order to relate to and explore a literary work. They also need to know what methods should be used to analyse a piece of literature.

The process of studying English literature also involves scheduling time and having access to resources like media or a multi-media lab. Learning poetry by reading them aloud will be much more engaging than studying a DVD in a classroom. Knowing how to interpret each word lexically and connotatively is the next stage in analysing a poem. Information on diction, word choice, rhyming schemes, and grammatical and syntactical analyses must be covered. In fact, language becomes the only tool available for analysing poetry.

The methodologies, strategies, and procedures utilised to study English literature are also influenced by the Post-Modern era in which we currently live. The emergence of postmodernism, feminism, and postcolonialism has led to more interdisciplinary and adaptable methods of studying English literature. The idea that "great narratives" contain the highest or most definitive truth has been disproved. Literary works have more flexibility and autonomy thanks to the Post-Modern Era (Widdowson, 1999, p. 87). In conclusion, methods for understanding literature have greatly increased our ability to uncover the many values and truths that are present in literary works.

Skills, methods, and strategies are employed in both the teaching and learning processes as means of acquiring knowledge. The learning and teaching process would be chaotic and nonsensical without them. Before studying poetry, prose, or plays, for instance, it seems important to have a basic understanding of the genre. For instance, recognising the genre will greatly aid the reader in comprehending Nathaniel Hawthorne's *The Scarlet Letter*. There will be hints for the reader on anticipated conflicts, the complexity of plots, and characterization.

Moving on to more contemporary technology use and development in classrooms around the world, lecturers and teachers are thought to be in charge of adaptation and empowerment. It would be difficult and probably amazing to introduce just finished old yellow classical texts into classrooms and carry out a comparison study of the same-named film adaptation. Another amazing experience would be to draw lines in the sand between the canon and the technologically advanced fiction. The suggestion made by LoMonico is to "sing out Whitman's "Song of Myself" before writing and reciting our own version." Acting like Shakespeare, creating an online newspaper board of the news coverage from the Elizabethan era, and recreating or redesigning the clothing that they wore would be more engaging projects to do than simply reading Shakespeare's plays (n.d). Only when it is well-planned and developed will changing methods and approaches not harm the literary works. Variation would enrich the literary study process and foster a positive learning atmosphere.

It has been determined that the new shift in language learning from single to many viewpoints is the most efficient and appropriate approach to use. Likewise, there is more latitude for interpretation and appreciation while studying literature. Instead of being the passive actors they formerly were, students today are encouraged to start their own literary study projects based on their own interests. As a result, it is intended that they will arm themselves with literary principles that apply to their everyday life.

#### V CONCLUSIONS

The why-what-how balance is actually necessary for learning any subject. While the "know-why" aspect conveys the significance of and context for such learning, the "know-what" aspect restricts the subject matter of the learning activity. Additionally, the "know-how" component explains how a learning process could be carried out.

At least three factors suggest that there should be a balance between "know why," "know what," and "know how." First of all, English Literature Learning is a construct within the larger body of knowledge. Given that it is a construct, a system needs to be present. In this instance, the system functions as a correlation and interrelationship between each component. As a result, the "know why-what-how" are expanded in order to develop a scientific justification through experimentation, dialogue, and practise. It is important to provide students additional opportunities to examine and discuss a literary work through short papers or essays.

Second, the syllabus should be created to aid students in learning new information because studying English literature also aims to foster the development of good values that are present in literary works in order to promote critical thinking. The discussion's contents should be organised to support the intended learning objectives.

Thirdly, methods, tactics, and procedures are developed to fit the content and materials in order to support students in their learning process and help them reach their academic objectives.

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