

The Transition of English Literature from the Nineteenth Century to the Twentieth Century: A Case Study of Bernard Shaw & H. G. Wells

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Abstract: The sincerity of literature as an expression of life is normal, as long as it expresses the human soul which is affected by external life. This is something that humans cannot escape from or stand in isolation of, but the responses differ according to different human natures, and the way each person receives and interacts with influences, but they all in the end echo the external life. European life in the late nineteenth and early twentieth centuries was the scene of violent intellectual movements, all of which tended to solve the social problems that had worsened at that time in human history, owing to the reaction of industrial progress in economy and society. It was natural for literature to enter the battle and be one of its effective weapons because writers could not be isolated in their ivory towers, far from the conflicting classes and the rapidly transforming situations, as if they did so, their readers would abandon them, in search of those who would talk about their pain and share their problems.

Therefore, most of the literary productions of this time — all types of plays, novels, poetry, and essays — take social problems as their theme, and try in their own way to point out the means of treatment. Perhaps the most distinguished examples of this trend were Bernard Shaw, and H. G. Wells, whose production mainly depends on such topics. And if there are other writers and critics, we are just content with these two as they are sufficiently indicative in terms of providing an understanding of prospects and mechanism of the literature of that era.

Keywords: Bernard Shaw, H. J. Wells, 19th Century Literature, 20th Century Literature, Literary Criticism.

I. INTRODUCTION

The Importance of the 20th Century Literature as a dawning of a new century marked a distinct change in the style and subjects of literature. Writers who identified as “modernists” reflected this new sense of isolation and displacement in their works. The entire Western world was deeply affected by the devastation of World Wars I and II, and writers responded by evaluating humanity's seemingly boundless inhumanity.

The literary doctrine dominating Europe during the centuries preceding the nineteenth century was neoclassicism. In the late eighteenth century, however, this doctrine was welling to hand over to a new doctrine that was preparing to wrest power from neoclassicism. The new literary trend began to appear muted and intermittent in periods of varying strength and weakness, and then gradually began to strengthen and spread among different nations, and the first character of this doctrine was, of course, its opposition to the classical doctrine that was popular and dominant at that time. This opposition emerged in England early on, but its growth was slow and unlucky to spread rapidly.

In this paper, the Nineteenth Century and the Twentieth century literature is singled out revising general history of each age and to hold a comparative picture of the situation of the social and intellectual life during each age, which was initially presented to pave the way for the following presentation of the literary models of Bernard Shaw and H. G. Wells in interacting with the transition of English Literature from the Nineteenth Century to the Twentieth Century.

Thus, the study continues to investigate how each of the two writers dealt differently with the changing social circumstances. The study collected the suspicions and the messages that were raised by the authors through their writings about their communities.

What the reader notes clearly is that these writers have interacted in their literary works with the events of their age, such as World War II, the societal class struggles, the industrial revolution, and other momentous events that marked the late Nineteenth Century and early Twentieth century specially in England as their mother land. It was these precise events that have broadened the consciousness of the English writers and opened new horizons for their literary minds to delve into social concerns and people's miseries.

Needless to say, that the industrial revolution had huge impact on English literature. It is thought that this revolution had effects on the intellectual, social, economic, and religious conditions that prevailed in Western Europe in the mentioned era. These affects led to the acquisition by English writers of a new dimension which they wrote about for a long time.

II. THE NINETEENTH CENTURY AND VICTORIAN AGE

1. Overview

Victoria became Queen of Britain in 1837; her rule, considered the longest in the history of England, lasted until 1901. This period is known as the Victorian era. The Victorian era (1832–1901) saw a great change in economics, sociology, and politics, with the British Empire reaching its peak of greatness to cover about a quarter of the globe. Trade and industry expanded rapidly, and railways and aqueducts cut the country long and wide. Science and technology advanced, and the size of the middle class grew tremendously. The number of intellectuals began to increase in the fifties of the nineteenth century AD. In addition, the government introduced democratic reforms, for example, allowing more people to vote. Despite the prosperity of the Victorian era, factory and farm workers lived in abject poverty. Therefore Benjamin Disraeli, one of the most famous prime ministers of the period, called England the country of the two nations, one rich and the other poor. In the second half of the nineteenth century, some scientific theories emerged that seemed to challenge religious teachings. The most controversial of these theories is the theory of evolution by the biologist Charles Darwin. Darwin argued in *The Origin of Species* (1859) that every living being had risen from another before him. It seems as if Darwin contradicts the Bible's story of creation, and it also contradicts what is stated in the Qur'an about the creation of man.

Victorian writers addressed the disparity between the richness of the middle and upper classes and the dire condition of the poor class; they also began to analyze the weakness of faith in traditional values in the late nineteenth century.

2. Early Victorian literature:

This literature includes some of the most famous novels written in English literature. Most novelists of this period wrote long works involving various characters. In many cases, the authors included real incidents in their stories. Charles Dickens' novels are famous for their rich and sometimes eccentric characters. In *Oliver Twist* (1837–1839) and *David Copperfield* (1849–1850), Dickens describes the lives of children whose cruelty and stupidity turned into hell. Dickens depicted the dark side of Victorian life in the *Gloomy House* (1852-1853). In this novel, he criticized the courts, the clergy, and the neglect of the poor. William Makepeace Thackeray composed the masterpiece Victorian fiction art called *The House of Vanity* (1847–1848). The story follows the lives of many people in English society from the turn of the nineteenth century in various stages of the pre-Victorian period. The novels of the three sisters of the Bronte family, Emily, Charlotte, and Anne, contain many romantic elements. These novels are famous for portraying the lives of particularly psychologically tormented characters. Emily Bronte considers *The Heights of Withering* (1847) and Charlotte Bronte *Jane Ayr* (1847) to be among the greatest works of fiction of the Victorian era.

Many writers have authored non-fiction works that they believe have dealt with the disadvantages of the times. For example, Thomas Carlyle attacked the greed and hypocrisy he saw in his community in 'Sartor Resartus' book (1833–1834). John Stuart Mill examined the relationship between society and the individual in his lengthy essay on freedom (1859).

3. *Later Victorian literature:*

In the late nineteenth century, a pessimistic style emerged in many of the best works of Victorian poetry and prose, as Lord Tennyson examined the religious and intellectual problems of his time in his long poem of remembrance (1850). Matthew Arnold expressed his skepticism about modern life in short poems such as *The Gypsy World* (1853) and *Dover Beach* (1867). Arnold's most famous literary achievement is his critical essays on civilization, literature, religion, and society. Many of these articles were compiled in *Civilization and Chaos* (1869).

Robert Browning was one of the most prominent Victorian poets. He modeled a successful study of the character he called the theatrical monologue. The story in these poems is told by a fictional character. Browning's most famous work is his work called *The Ring and the Book* (1868-1869). He based the poem on the story of an assassination that took place in Italy in 1698. The issue is spoken of in the poem by twelve characters, each from his own point of view. His wife, Elizabeth Barrett Browning, was also a poet, who wrote successive sonnets on love dedicated to her husband called 'Sonnets from Portuguese' (1850).

Gerard Manley Hopkins wrote experimental religious poems that were not published until 1918, almost thirty years after his death. His poetry was distinguished by a style he called the steady rhythm in which he tried to simulate natural speech. Although it filled it with a rich and strange mix of words. The difficult sonnets (1885) are considered a representative model of his works.

At the forefront of the Victorian novelists of this period were George Eliott (pseudonym of Mary Ann Evans), George Meredith, and Thomas Hardy. Eliott's stories address the social and moral problems of her time. Her masterpiece *Middlemarch* (1871-1872) is considered her best work. Meredith's novels and poetic works are distinguished by their ability to approach characters in a psychologically intelligent way. His most important works include the novels *The Plight of Richard Vivarelli* (1859), *The Selfish* (1879), and *The Successive Sonnets of Modern Love* (1862). Hardy's novels dominated English literature at the end of the nineteenth century AD. Hardy wrote real-life stories in which people are defeated in the face of crises. He used fictional scenes from a region to help him create the contemplative atmosphere of his novels such as *The Mayor of Casterbridge* (1886) and *My Mysterious Existence* (1895). Hardy was also a talented poet.

The play was resurrected almost at the end of the Victorian era, as there were no important plays in England from the late eighteenth century to the end of the nineteenth century AD. However, at the beginning of the twentieth century, a few playwrights were able to bring English theatre to life by producing smart amusement parks and realistic plays about the social problems of the age.

Oscar Wilde recalled the era of brilliant moral comedy in the period of the return of the monarchy by composing the play *The Fan of Lady Windermere* (1892) *The Perfect Husband* (1895). George Bernard Shaw wrote clever plays; however, he was primarily interested in revealing the flaws he saw in society. His best works at the end of the nineteenth century include *Man and Arms* (1894) and *Candida* (1895). Sir Arthur Wing Pinero wrote several comedies and melodramas. But he built his fame on his play 'The Second Mrs. Tanqueray' (1893) and other social plays.

II. LITERATURE AND CRITICISM IN THE TWENTIETH CENTURY

1. *Overview*

For England, the twentieth century begins after the long Victorian era. It can even be said to begin before the death of Queen Victoria, since the end of the nineteenth century, specifically in 1890, the English felt that the old world was dying and that the new was being born or about to be born. Then came the First World War (1914-1918) in order to speed up the process of transition from one state to another. People then felt that all of the previous European civilization or culture had collapsed. As for literature, it can be said that the great turn took place in 1922 with the start of the modernist revolution. That year saw the emergence of two high-profile literary works: James Joyce's *Ulysses* and T.S. Eliot's *The Land of Ruin*. Then Ezra Pound's anti-Romanesque anti-fluid poems appeared, Critics have seen it as a new era of poetry, and we should not forget the influence of the great poet Yeats who remained dominant in English poetry and served as a bridge between the nineteenth century Victorian and the modernist revolution that emerged in the early

twentieth century. It is the revolution that established experimentation in literature and poetry. The English novel then underwent major transformations and remarkable achievements at the hands of Joseph Conrad and D.H. Lawrence, Virginia Wolff, James Joyce, and others.

There is no doubt that the development of English literature between the two world wars reflected the social and political concern of the English people. This is normal. Literature is the mirror of life and society despite everything that is said about 'art for art' or lack of commitment in literature. Indeed, the economic crisis that erupted in the West in 1929 and the rise of totalitarian fascist ideologies on the European stage contributed to pushing writers to commit themselves to the social and political concerns of the people. Therefore, great poets such as Auden, Spender, and others were more involved in political battles than T.S. Eliot or Ezra Pound did at the time.

After the aridity of the theatre during the Victorian period in the second half of the nineteenth century, the art began to experience a remarkable revival by George Bernard Shaw and others.

2. *Pre-World War I literature*

Many authors gained fame during the period that began with the death of Queen Victoria in 1901 and ended with the outbreak of World War I in 1914. Many of these have written novels and plays in social criticism. At the end of this period, a group of poets returned to the values of the Romantic era and began to write poems in the style of Wordsworth.

After Victoria's death, her eldest son succeeded her to the throne as Edward VII. The Edwardian period is called Edwardian (1901–1910). The most important Edwardian novelists were Arnold Bennett, H. G. Wells. In *The Old Wives* (1908) and other real-life stories he wrote about the boring middle-class life in the small towns of central England. Wells became famous for the *War of the Worlds* (1898) and other science fiction novels. In addition, he wrote satirical and political fictional works. Shaw continued to attack social values in plays such as *Major Barbara* (1905) and *The Plight of the Doctor* (1906).

The Polish-born Joseph Conrad wrote insightful psychological novels on the themes of crime, heroism, and honor. In *Lord Jim* (1900), for example, Conrad described the lifelong efforts of an Englishman to regain his sense of dignity after he committed a cowardly act in his youth. John Galsworthy became famous for his novels and real-life plays. His most famous work is 'The Forsyte Saga' (1906-1921), which consists of three novels about the life of an English family rising to glory and power.

By the beginning of 1905, a group of writers and artists were constantly meeting in a London neighborhood called Bloomsbury to deliberate on intellectual matters. This group was called the Bloomsbury Group. Virginia Woolf was perhaps Bloomsbury's best-known book; in novels such as 'Mrs. Dalloway' (1925) and *To the Lighthouse* (1927), Woolf described the life of the upper middle class with delicate sensitivity, using the Stream of Consciousness technique to reveal the subtleties of her characters' ideas.

The most famous poets of the early twentieth century AD belonged to a group called Georgians. The name of the group came from the name of George V who became king by the death of his father Edward VII. Georgians wrote romantic poetry about nature and the pleasures of rural life. Robert Brooke and John Masefield were among the most prominent poets of this group. Brooke was one of the most promising young writers; but he died in World War I. Among the poets of World War I, Fred Owen, and Siegfried Sassoon. The two fought in the war and wrote poems against its cruelty.

3. *Literature between the two wars*

3.1 *Poetry between the two wars:*

English poetry changed in both form and content between the end of World War I in 1918 and the outbreak of World War II in 1939. The frightening devastation of World War I left many people with a sense that society was over; T. S. Eliot despaired of these in the poem *The Land of the Yabab* (1922), which is considered one of the most influential poems of this period. His poetic style, complex symbols, and constant reference to other literary works have introduced a new paradigm for poetry.

Eliot was conservative in poetry and religion, while both W.H. Auden and Sir Stephen Spender and Siele Day Lewis in their poems about ideas in politics and religion are very liberal. All three criticized the injustice they saw in a society where equality and originality were lacking.

Dylan Thomas became the most famous Welsh poet of the twentieth century and was known for his lyrics that expressed his overflowing love for life as it was teeming with vitality.

3.2. *Narrative art between the two wars:*

Maybe it was D.H. Lawrence, the most famous novelist from 1910 to 1930, wrote about the relationship between men and women in *Women in Love* (1920) and other autobiographical novels. Ford Maddox Ford described the changes in English society after World War I in a series of four novels he called *The End of the Review* (1924-1928). Graham Greene wrote about people complaining of difficult religious or moral problems in novels such as *Power and Glory* (1940). She wrote many other comic and satirical novels. One of the most famous is Aldous Huxley's novel *A Brave New World* (1932), in which he describes a frightening futuristic society that destroys subjectivity and personal freedom.

4. *Post-World War II Literature*

Some writers continued to produce important works after World War II that explored the future and alternative worlds and societies. George Orwell began his literary career in the thirties of the twentieth century; his most famous novel is the novel (1984), which appeared in 1949. This frightening novel describes a futuristic society that distorts the truth and deprives people of enjoying their own lives.

In the fifties of this century, a group of young writers expressed dissatisfaction with the politics, culture, and literature of England. He described these young people as angry young people. Among them were playwright John Osborne and novelist John Brin. Osborne's *See Behind You in Wrath* (1956) describes a young working-class contempt for the English class system. In *Room on the Roof* (1957), Brin depicts an ambitious working-class hero who disrespects the traditional English way of life.

Several authors have written about changes in English society. Sir Charles Percy Snow wrote a series of eleven novels he called *Strangers and Siblings* (1940-1970) about changes in university lifestyle and political life. Anthony Powell wrote a series of twelve novels called *The Dance Accompanying the Music of the Age* (1951-1975) about middle-class life in the postwar period. Doris Lessing expressed the interests of women in her novel *Golden Notebook* (1962). Lessing has demonstrated her ability to write a science fiction novel. Jean Le Carré gained fame from his novels on espionage, which he began with *The Spy Coming from Frost* (1963). J.R.R. Tolkien wrote about creatures resembling dwarf orcs he called them the Hobbits in three connected novels, *The Lord of the Rings* (1954-1955).

Christopher Fry's plays *Bring Back 'The Lady's not for Burning'* (1948) and T. S. Eliot's *Cocktail Party* (1950), briefly interested in the poetic play. Osborne wrote *The Forbidden Guide* (1964), and many other plays centered around central characters. Harold Pinter was one of the most important playwrights of the postwar period where he wrote the inspiration that seemed ordinary on the surface when in fact it had a dangerous implicit meaning. His most famous early plays *The Birthday Party* (1958) and *The Agent* (1960). *The Return* (1965).

5. *Late Twentieth Century literature*

Several famous writers such as Greene, Lessing and Le Carré continued to produce important novels in the seventies and eighties of the twentieth century. New writers also appeared. Michael Ondaatje's *The Englishman's Boy* (1981). Barbara Beam began writing around 1950; however, she was not famous until the seventies when she published her novel *The Faithful Dove* (1978).

Beam's quiet stories of aristocratic English life have been compared to those of Jane Austen. B.D. James has preserved a long English heritage of detective narrative art in his books *The Skull Under the Skin* (1982) and *Machinations and Desires* (1990).

III. THE CASE STUDY OF SHAW AND WELLS

▪ *Preview*

Bernard Shaw and H.G. Wells are among the most controversial literary figures of the twentieth century. Both were violently critical of the social and political conventions and structures of that time. They shared similar interests, but their lifestyles were sharply different - as did their opinions and approaches on many subjects, including authorship, theatre, socialism, science, world history and more. Their friendship of more than forty years had reflected a fundamental mutual respect and similarity of outlook, however contradiction of style and presentation.

▪ *George Bernard Shaw*

One of the brightest writers of the nineteenth and twentieth centuries, and one of the most powerful figures who influenced the periphery of literature and had the ability to guide and change. Bernard Shaw's greatest feature is his scathing irony from which he does not exempt anyone, even himself! But this irony deserves to have a moment to know what it is, and what path it has taken.

Irony is a broad title that includes many doors and multiple colours, each of which indicates a special mood and a unique nature, this is a person who mocks people, life and things because he is indignant at her and hateful of her attitude towards him, he takes sarcasm as an outlet for the hatred and rancour he has in himself, and this is another person who mocks because he is imprinted on seeing the contradictions in things, talented in revealing these contradictions, He does not hold a grudge against anyone, nor does he fill himself with hatred, but he is amused by highlighting the anomalies and disharmony in the universe, and his purpose afterwards is to entertain himself and the souls of others, and that is a third person who makes fun, not a personal grudge against anyone, nor a love of amusement and recreation, but because he has behind his ridicule a social or intellectual goal, which he wants to reach, so he uses irony as a means of destroying the obstacles that stand in the way of this goal, or distorting and ridiculing them in the eyes of people. So that they are more inclined to believe in the doctrine to which he calls them. Of this latter type was Bernard Shaw.

In order to know the nature of the irony in himself, we balance him with William Somerset Maugham, both of whom are scathing satirists who leave little of life but ridicule, you see in Maugham 's writings that he is mocking, because he finds a deep pleasure in revealing people's shames, in removing the shining mask with which they hide only their true disadvantages, or at least this is his biggest goal! He does not believe in perfect high humanity, he does not believe in white feelings, so he has dedicated himself to exposing the psychological worldliness to those deceived who believe in ideals and dreams, but Bernard Shaw is something else. He mocks and criticizes because there are intellectual and social situations that do not appeal to him, he does not approve of the exploitation of one human being for another human being because it is contrary to human freedom and human dignity. He therefore believes in humanity, he believes in life deeply, and then he believes in every neighbourhood, even animals that he sympathizes with and refuses to eat their meat, which is considered brutality and exploitation that is not permitted!

This self-proclaimed goal of human freedom and social justice was not an idea to be traded, or a doctrine that he advocated to gain fame and prominence in the way of political workers, but it was something that he deeply believed in, on which he had all his feelings, and had been subjected to the indignation of the state, and even the indignation of the masses themselves more than once, but he did not care about the indignation of the people or their satisfaction, but it meant first and foremost to convey his opinion to the people in frankness, boldness and determination, and he knew That what makes people angry today because it precedes their thinking, Tomorrow they will be satisfied when their ideas mature and they realize things right. He is therefore a social preacher, a fact that is revealed through all his writings, from plays, criticisms and articles; as it is clearly shown in his political and social speeches that he has persevered on for a long period of time, as well as from his joining the Fabian community and his participation in the preparation of its programs and the editing of its bulletins.

Rather, his theatrical art was not the intended end of itself, it was merely a tool of expression and it was seen only on this basis, he did not believe in the old romantic principle that art says to art, but he believed that the social goal is the end to which art should be a harnessed tool, and this was natural with the growth of social movements in Europe at the end of the nineteenth century and the principles of the twentieth century, until they prevailed over every intellectual or

political movement, It also pulled art into its scope. The economic and social situation has reached such a bad level that intellectuals have turned with all their activity to fix its badness, and enthusiasm for it has swept away all opposing principles and theories, including ideals, so that the word «art for art» does not echo either among disgruntled masses or among thinkers and critics, and everyone turned to what they called «realism», meaning the study of realistic conditions and the extraction of practical solutions to problems.

Just as Karl Marx and Frederik Engels were the pioneers of the movement in the economic and social aspect, Ibsen was a pioneer in theatre, and Shaw was deeply influenced by him and discipled him and his method, and his theatre was an extension and crystallization of the realist Ibsen Theatre which examines existing social problems and indicates how to treat them.

For all this, Shaw did not care about his theatre as an exhibition of artistic ability in itself and of the ingenuity of dialogue and the depiction of psychological mixtures as Shakespeare, for example, but considered the theatre an exhibition of his ideas, and the protagonists of his novels are representatives of these ideas, because the play in his view is a debate between different points of view, at the end of which the most correct and worthy to follow opinions are followed.

His critics reproached him for this, saying that his novels were merely propaganda for social ideas that he could have said in a sermon, lecture or in a scientific book! But the reality is that — although he was interested in theatre only as a tool for expressing his views — that did not prevent his theatrical talent from appearing as pure art, retaining its humanistic artistic character regardless of existing social circumstances or advocating for temporary ideas.

▪ ***H.G. Wells (Herbert George Wells)***

Wells is considered one of the most prolific and active modern writers, and he lived beyond ninety, so age did not weaken his activity or his superior mental ability, and he continued to produce to the rest of his days, and barely a year passed in which he did not produce a book, perhaps two or three books. Wells believed in science, and in industrial mechanical progress in the future, perhaps influenced by his study of pharmacy in the early days of his youth, but at the same time he believed that a just social organization was necessary, so that scientific progress could be used to make humanity happy, or else it would result in destruction and destruction. His writings — especially fiction — were intended to present these two topics or this two-pronged topic, as he explains modern scientific theories, and what awaits them from a broad practical success in the future, in an interesting narrative presentation that makes his readers familiar with these difficult scientific topics without feeling their difficulty, nor the boredom of dry scientific study. At the same time, in these stories, he called for a just social life, in which the results of industrial progress were exploited for the good of all, not for the benefit of a single sect, exploiting other communities and supplying them with the resources of doom simply to increase their wealth, pleasure and sense of authority. It does not separate these two goals in his writing, and at the same time you do not improve that he is a teacher who has stood in the lab explaining a scientific theory, or a lecturer who has stood up to give a social sermon to an audience of listeners, but it includes all this through an emotional human story, who feels sympathy for her characters and loves or hates them, and wishes them success, Or you are waiting to be caught up with it as a result of the evils it broadcasts, as it differs from Bernard Shaw, who makes his plays a thin cover for the call for social reform that he advocates, and is not interested in drawing characters and delicate psychological mixtures, his interest in putting in the mouth of his personality his views on problems and in the method of treatment, although he is similar to him in interest in social investigations, participation in the membership of the Fabian group, and harsh criticism of the existing parties and their programs, and the corrupt parliamentary system. But Wells, with his storytelling prowess and talent for drawing characters and depicting human emotions, didn't pay much attention to retouching phrases and sweetening style. Therefore, you sometimes feel a bit of a drought in his style, but this drought is compensated for by his prowess in drawing the narrative atmosphere and the reader's excitement to follow the events of the story.

The story is not the only production of this outstanding writer, although it has taken up a large part of his literary activity, he has written hundreds of articles in newspapers, and has had the effect of drawing attention to the social and economic problems of the modern era, but his most important production besides articles and stories is his book in the history of the world, and its importance is due to the new view with which Wells looked at the history of mankind, he was not seen as individual events, nor the history of rival states, or feats With their works they write the lines of history, Rather, it has seen all of humanity as a connected unit that affects each other, and this effect does not cease over generations,

but it is like successive waves that cannot hold a single wave and say: it is independent of what preceded or after it, or that it has a separate and distinct existence, and every progress that humanity has suffered has been progress for all of them, neither for the state nor for the person on whose hands progress has been made, and every disaster that affects humanity is also the catastrophe of all without breaks or limits.

This view was truly new to the history that writers used to divide into clear and decisive sections, as they used to attribute its events to its prominent members, and it converges with the social and intellectual trend that existed at that time in Europe in particular, the writings of economists and sociologists tended to highlight the role of feeling in human progress, and the working classes, the vast majority of humanity, are the holders of the right to sovereignty, to emerge to the scene, and not to be satisfied with their submerged role behind the scenes.

In line with this trend, is his fight against the idea of small nationalism, narrow nationalism, and his strong desire for peoples to replace it with a broad humanistic outlook that does not stop at the borders of a narrow territory, and does not erect tariff or cultural barriers between the peoples of the earth, so that they have the opportunity to understand and cooperate, instead of war and rivalry, perhaps influenced by the idea of world government as preached by the proponents of modern economics at the end of the nineteenth century, but undoubtedly may also be influenced by his own nature as an artist who influences him. The sufferings of mankind and hope for its salvation from torment.

There may have been some change in his humanitarian tendencies from time to time, when he sees that his own homeland — England — is in danger and he promises nationalism, patriotism, and tariff barriers! Apart from those circumstances, however, he tends in his stories and articles to the broad universal idea.

Some of his stories may lose their charm and suspense when his ingenious scientific predictions, which at the end of the last century and early present century were dreams closer to fiction, are becoming true, and today they are closer to reality, or perhaps the reality reached by science has exceeded the imagination of dreamers fifty years ago, but Wells will not lose his literary status and place in history.

IV. CONCLUSION

There is no doubt that the lasting impacts from the twentieth century did surely have a direct influence on the political, social, and interpersonal relationships that develop from then onwards. Both writers had examined the world around them and tried to express it through their writings. The only thing that weaves a common thread throughout the two authors' works was that they both tried to depict the harsh life and suffering of the people of their community, but throughout different approaches. Shaw had implemented the social element in most of his writings. The sociological approach in the study of literature has a long history. This approach believed that literature is a social product because it cannot be separated from the fact that literature has a relation with society. This approach helps to see how people interact and socialize in a community then see the relationship between a literary work with the social condition where the story was written. (Fadillah et al., 2022) On the other hand, Wells had conducted the science fiction approach. Science in Literature is classified in a different genre. Science Fiction is regarded as Literature of Change because of its distinct characteristic. Wells' great works of science fiction were linked to his formal education in science. Wells said that "he is simply a storyteller who happens to be a student of science". (McLean, 2009)

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