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ALAN SILLITOE'S WORKING-CLASS FICTION

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ABSTRACT

In a broad sense, the term "fiction" refers to any fabricated literary narrative, regardless of its form. Take, as an illustration, Gulliver's Travels by Jonathan Swift. In a more specific sense, the term "fiction" refers to any literary tale, typically written in prose (and this includes short stories), which may be autobiographical, historical, or based on made-up events. However, "fiction" is short for "novel." The term "working-class fiction" can be used to refer to a certain type of historical or modern reality. It can be considered a form of truth. This body of fiction, which is partly set in the past (as is the case with its representation in Dickens's Hard Times) and partly set in the present (as is the case with Alan Sillitoe's classic novel Saturday Night and Sunday Evening (1958)), makes use of imitation, imagination, and fiction or invention. It is a fictitious portrayal of a real-world debate of some kind. It is a representation of the verbal actions, reporting, describing, and referring done by members of the working class. The majority of contemporary critics of prose fiction, regardless of their ideological orientation, make a significant distinction between the fictional scenes, persons, events, and dialogue that a narrator reports or describes and the narrator's own assertions about the world, about human life, or about the human situation. The central or controlling generalizations of the

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latter sort are referred to as the theme or thesis of a piece of work.

Keywords: Fiction, Working, Themes, Literature,

INTRODUCTION

The Fiction Written in English During the 20th Century: When it comes to the English literature written in the 20th century in Great Britain, it is said that the beginning of the 20th century saw uncertainties and redefinitions of terms brought about by the emergence of literary modernism. After the careers of such literary giants as Virginia Woolf, D.H. Lawrence, Joseph Conrad, E.M. Forster, and others had come to an end, the situation became more clear. In the realm of politics, the advent of democracy was directly responsible for both the world wars and the end of colonialism. The influence of socialism grew, and as a result, the Labor Party was able to strengthen and eventually ascend to power in the late 1920s. This coincided with the intensification of socialist ideals. Multiculturalism is a result of the loose commonwealth of nations, which was followed by postcolonialism. As the saying goes, Britain evolved into a plural society.

Some nations are tearing themselves apart, while others are attempting to live in unprecedented intimacy with one another; consequently, the future of English literature will respond with new forms, sounds, subjects, and preoccupations. This is because old assumptions will be discarded, old ideologies will become obsolete, and old borders will be rendered obsolete. The literature produced in Britain during the 20th century saw a number of shifts.

Experimentation began in the early 20th century in the English novel, manifesting itself in different shapes and forms as well as shifts in subject matter. Lawrence's novel Lady Chatterley's Lover was ultimately acknowledged as canonical within the canon of postwar English fiction following its republication. Another significant event in the history of literary culture was the Beetles. This rebellious, anarchic, and continuously altering youth culture was galvanically stimulated in the postwar years. It had been preliminarily characterised by Colin MacInnes (1914-1976) in his books City of Spades (1957) and Absolute Beginners (1959). In addition, according to Andrew Sanders, the decade in question was frequently heralded, albeit not always embraced, as the age of the "New Morality." It was unquestionably the time of the female contraceptive that has been commonly referred to as "the pill" since the year 1960. Kenneth Tynan (1927-1980), a prominent theatrical critic and

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baiter of Mrs. Grundy, described Jimmy Porter's "casual promiscuity" in 1956. He believed that this behaviour was typical of the sexual behaviour of post-war youth (Sanders 618).

This was more closely related with the irate young men and those who did not have as many advantages. The so-called "New Morality," as it eventually came to be known, did not have anything to do solely with sexual promiscuity, the pill, or "macho" male attitudes. In some ways, it was a reflection of a post-Freudian openness about sexual relationships, and in other ways, it was an attempt to sanctify sexuality that followed in the post-Lawrentian tradition. At the trial for Lady Chatterley, the suffragan Bishop of Woolwich, John Robinson, testified that Lawrence had depicted "the sex relation" as "in a real sense an act of holy communion." Robinson also testified that Lawrence had displayed a "astonishing sensitivity" to the beauty and value of all organic relationships. Lawrence was found guilty of two counts of obscenity and one count of perverting the course of natural sexual behaviour.

Later, in his book Honest to God, John Robinson advocated for a more permissive view of sexual relationships. The BBC's Reith Lecturer, Professor George Carstairs, recently stated that contemporary society's morality is a "wasteland" that is "littered with the debris of broken convictions" due to the emerging notion of sexual relationships "as a source of pleasure." This statement was made in response to a question posed by the BBC's Reith Lecturer. Another school of thought that emerged in the 1960s concerned the impact of the cold war on countries such as Vietnam, Cuba, and Yugoslavia. There was a general fascination with Marxism. A new generation, impatient with the fudges, compromises, and sins of their elders, felt that they might be as much the forgers of a new social order as they were already the beneficiaries of a new moral one. This new generation was impatient with the fudges, compromises, and sins that their elders had committed. Raymond Williams (1921-1988), a socialist literary critic and novelist, was the editor of the 1968 May Day Manifesto, which was published by Penguin Books and written by members of the New Left. The authors of the manifesto believed that "the years immediately ahead" were likely to be difficult and confusing. The attempts made by British governments during the 1960s to negotiate a tardy entry into the European Economic Community are important both in terms of other foreign commitments and the long-term political destinies.

Objective

1. to research the novels written on the working class in Britain after the war
2. to investigate how members of the working class are depicted in the works of Alan Sillitoe

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3. to have an appreciation for the life of the working class and to fight for its continued existence.

REVIEW OF LITERATURE

D. Ali Madhlum Hussein (2013). The works of post-war authors such as Alan Sillitoe, John Wain, and John Brain are discussed in this chapter. Other authors whose works are discussed include John Brain. These authors place a strong emphasis, particularly after World War II, on the predicament that the working class finds itself in throughout their fiction. Their works shed light on the essential elements that are present in the working-class fiction genre. Despite this, Britain was forced to contend with a number of economic and social issues, including the issue of unemployment, the Irish cause, the obligations toward the countries that were formerly a part of the "Empire," and the rising rate of poverty. This article demonstrates how the authors who were just mentioned have switched the point of focus from the metropolis to the mistreated regional working-class guy who has been displaced for a considerable amount of time.

John Braine writes about the upper class and the privileges it gives in the novels Room at the Top (1959) and Life at the Top (1962), both of which were published in 1959 and 1962 respectively. The novel Room at the Top is dedicated to revealing the intricacies of social life, including the objective reality and, in particular, the obstacles that the main character needs to overcome before his goals can be accomplished.

Nick Bentley 2012. Teenagers began to appear in Britain in the latter half of the 1950s, a time period that was marked by the rise of a figure that was frequently demonised by both the popular press and the burgeoning New Left. The representation of this figure, which was frequently centred on urban environments in northern England, became synonymous with images of delinquency, social depravity, and the shifting away from more traditional, "organic," forms of working-class culture in favour of the "shiny barbarism" of popular fictional genres, comics, American films, rock'n'roll, and milk-bar culture (Hoggart 1958: 193). It was believed that Americanization was having an effect on the entirety of British culture. In particular, this cultural phenomenon was thought to be having the most significant impact on northern towns and cities because of the supposedly long-standing and frequently isolated communities found there. This chapter investigates the depiction of northern working-class youth in three books written during the 1950s: Richard Hoggart's The Uses of Literacy, Keith Waterhouse's Billy Liar, and Alan Sillitoe's Saturday Night and Sunday Morning.

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REPRESENTATION OF WORKING-CLASS LIFE IN POSTERSTRILOGY

Allan Sillitoe resumed his career as a novelist after achieving great success as an author with the publication of his masterpiece Saturday Night and Sunday Morning (1958). During the 1960s and 1970s, so many conspiracies and communist ideologies continued to emerge alongside him during those years.

We may find the beginnings of a literary character in the letters that Sillitoe wrote to his brother Brian. This character would take far longer to develop than any of Sillitoe's other works of fiction did. During this entire time period, Brian's address in Shropshire was Dawley, and Frank Dawley would later become known as The Death of William Posters' misguided idealist (1965).

The time spent in Tangier (Algirs) and Sillitoe's trip to the Soviet Union were two events that had a considerable impact on Dawley's temperament and predispositions, and both of these factors were responsible for the delays in Dawley's genesis. A fascinating account of the former can be found in Tamara Dragadza's book. Her mother and biological father were White Russian minor aristocrats, and her Indian stepfather, with whom her mother had settled in Tangier, was a Cambridge-educated philosopher who held seminars on Saturdays for anyone inclined to attend it. She was sixteen years old when Sillitoe and Ruth arrived with David for their extended stay. Her mother and natural father were White Russian minor aristocrats. Tamara's setting may have appeared to the average person to be overtly bohemian; nevertheless, as she looks back on it, she realises that it was not dissimilar to what other expats experience.

I began to think of Jane Bowles as a substitute aunt during the course of our time together. I recall her telling me that "Oh, there's this English couple coming over shortly. Occasionally I would spend a lot of time with her, and sometimes I would spend some time with Paul. Writers. I believe that you will find them to be intriguing (Bradford 194).

Alan and Ruth rented a sizable home near the peak of what the locals in their new home country referred to as Old Mountain. The mansion was from the 19th century and had balconies that looked out over the rest of the town and had views that stretched across the Strait to Gibraltar.

Both Gregory Corsa and Allen Ginsberg were, without a doubt, bohemians. The Sillitoes

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became friends with the American writers known as the Beats while they were living in Tangier. According to what Richard Bradford has to say about the matter, "Apart from the younger expatriates Alan caused something of a stir with the established figures, well-connected bohemians from all over Europe and the States; some there by choice, others exiled or dispossessed" (Bradford 195).

Tamara's comments on Sillitoe's aloof impatience with the expatriates and their affected nonconformity are echoed in his letters to Brian, where one frequently comes across disillusionment and a desire to find somewhere in North Africa that lives up to what he had expected of Tangier. Tamara's comments on Sillitoe's aloof impatience with the expatriates and their affected nonconformity can be found here. The author of Sillitoe's says, "During the Christmas season, we travelled to southern Morocco, visiting Rabat, Casablanca, and Fez." Fez was a lovely city with a large Arab medina (walled city) that was home to approximately 200,000 people. The French had been expelled from the city, so it had lost its European flavour. It reminds me of Damascus, with its twisted and winding lanes that are lined with palm fronds, just as in the Arabian Nights (2 January 1961). "However, I've noticed that this location is starting to bring me down, and we've been discussing the possibility of leaving. We have been considering taking David with us and travelling south to the Sahara Desert or even to an oasis on the outskirts of the desert. (13 November 1962) (Bradford 195).

Following in the footsteps of Sillitoe and Ruth, Frank Dawley and his pregnant wife Myra travel the same path that Sillitoe and Ruth did, first on their exploratory tour and then on their way to their home in Tangier with David. Frank and Myra do not have a distinct notion of where they are going:

She stated, "I'd want to know where we're really going," and added, "I adore travelling at the moment, and wouldn't mind if we never stopped, but where are we heading right now?" "I'd like to know where we're really going," she said.

Frank gives the following response, as if tossing a coin: "We'll go to Tangier," he answered, with his eyes locked on row after row of orange trees flickering by, content once more at the feel of a train under him. "Visiting Africa has long been a dream of mine" (William Posters 224).

But Frank Dawley, much like Sillitoe, is dissatisfied with the superior and exclusive vibe that permeates the establishment. Ex felt like he was at the end of the universe when he was

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sitting on the harbour front, and the only option for him to move forward was to continue travelling around the globe. If you want to understand other people, you should travel to the desert and stay there until you can comprehend yourself (William Posters 232).

This is an echo of the words that Sillitoe made to Brian, with the addition of some intense self-examination; nevertheless, Frank Dawley picks a site that is more difficult than the desert. He says goodbye to Myra in Tangier and travels to Algeria, where he joins a communist guerilla force fighting the French. One should not, however, take Sillitoe's statements in this context as evidence that he is engaging in an adventurist political dream or using Frank Dawley as a model for other activists with a similar worldview. The tale of The Death of William Posters is set in motion by Frank Dawley's resentful search for a cause; yet, Sillitoe has him leave in its slipstream a sense that his idealism is misdirected and nourished partially by his ego. The conclusion of "The Death of William Poster" leaves us in the dark regarding the effects that his actions would have, not only on his own need to comprehend who he is, but also on his connection with Myra. However, Sillitoe has left sufficient clues to indicate that when we find him again, which we will in the novel's sequel A Tree on Fire, his revolutionary enthusiasms will have been weakened by raw experience. This is something that Sillitoe has hinted at numerous times throughout the novel.

After leaving Tangier, Sillitoe would also go on a journey, although it would be considerably less urgent and dangerous than Frank Dawley's, and it would end with effects that were comparable. Both of their books, "The Death of William Poster" and "A Tree on Fire," would eventually be based on the predicament they faced together. Tamara Dragadza makes the following observation: "In Tangier, Sillitoe's interest in Russia was founded not so much on philosophy as it was on pragmatism." A preliminary inquiry had been sent to him by the Soviet Writers' Union in London, asking if he would accept an official invitation if it were extended to him. Not long after that, he began studying the Russian language with an elderly countess of White Russian descent. I have a sneaking suspicion that he didn't provoke her quite as much as he did my mother (Bradford 196).

THE DEATH OF WILLIAM POSTERS (1965):

A Tree on Fire (1967):

Alan Sillitoe admired communism in Russia as a collective ideal, something that even

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American transcendentalists did in the 1850s, before the start of the Civil War. Sillitoe was of the opinion that communism would be beneficial to welfare states. A good many of Sillitoe's protagonists yearned for a communist-style equality and brotherhood in their dreams.

Tony, the thieving narrator in "A Ragman's Daughter" (1963), has considered a similar conundrum before.

ALAN SILLITOE'S WORKING CLASS FICTION: THE MINOR NOVELS

The remaining novels by Alan Sillitoe are examined in this chapter, with the exception of Saturday Night and Sunday Morning (covered in Chapter 2) and the Poster's trilogy (reviewed in Chapter 3), which includes The Death of William Posters, A Tree on Fire, and The Flame of Life. Here, all the author's other books that focus on the working class are briefly discussed. Additionally, it must be noted that Saturday... is viewed as a trilogy because Key to the Door and The Open Door are seen as the sequels to Saturday Night and Sunday Morning.

Alan Sillitoe is from a Nottinghamshire family of minors. The classic illustration, dating from the early 20th century, is D.H. Lawrence, a writer whose upbringing and setting frequently lead to inaccurate comparisons with Alan Sillitoe. Lawrence, who was twelve years old, received the same scholarship that Sillitoe, forty years later, was unable to obtain. He then enrolled at the same school, Nottingham High School, where the latter had aspirations.

As the Lawrences, the Sillitoes led a life that seemed like a dream. Later fiction by Sillitoe was inspired by the Sillitoes and their related Burton family.

The Cuttses provided Sillitoe with even another contrast to his upbringing and his encounters with the Burtons. Despite being the household's sole provider because their only son was enlisted in the Army, Mr. Cutts and his wife appeared to share responsibility for running the home. Despite the fact that neither had acquired much formal schooling, they both possessed what Sillitoe would come to see as a unique blend of intuitive intelligence and kindness.

Another source of information was the Raleigh Bicycle factory where the Sillitoes worked. Since Sillitoe could remember, the Raleigh factory had been an unappealing constant in the roving life of the Sillitoe family. It now also made bicycles, and a week after he entered the school grounds, it gave Sillitoe his first permanent employment. After being instructed to smooth off the sharp edges of brass shell cases, he was promoted to machinist after a month.

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He received parts for artillery pieces that had already been marked for drilling, and it was his responsibility to secure these parts while following the instructions to insert the correct size bit and lower the heavy drill. The perforated plates and hubs would then be moved to another area of the facility and fastened together.

His military service in Birmingham and his time in the air force inspired Sillitoe to write about life in the working class. Sillitoe and Arthur Shelton joined the local Air Training Corps wing on October 1st, 1942. If deemed capable, the adjutant, Flying Officer Pink, gave them a general description of the positions that they, as prospective recruits, might fill, ranging from ground staff to air crew positions such as navigator, wireless operator, gunner, bomb-aimer, and even pilot. Then, Flying Officer Pink inquired as to whether they regularly cleaned their teeth. Pink told Sillitoe that if he were to advance in the service, something would need to be done about his careless disregard for dental hygiene. Sillitoe had previously admitted to this. He pledged to do his best to keep his word.

Thus, in 1958, Sillitoe's first and best novel set in the working class, Saturday Night and Sunday Morning, was born out of working class life and experience.

SILLITOE SERVED IN MALAYA IN THE 1920S.

In Malaya, Sillitoe frequented the library without worrying about whether the works there fit into any established categories of importance. When not occupied with tasks that required his full concentration, he found Wodehouse to be amusing, H.G. Wells satisfied his growing hunger for the bizarre, and Warwick Deeping and P.C. Wren gave him something to do. Wodehouse looked to be as funny as The Diary of a Nobody, but for different reasons.

Fascinatingly, Sillitoe first read Robert Tressell's The Ragged Trousered Philanthropists during this time. He accepted it from a corporal from Liverpool who was also a wireless operator but whose name Sillitoe has forgotten. The dog-eared, loose-paged copy was appropriately unrelated to anyone in the group. The corporal advised him to read it because "that's the book that won the [1945] election for Labour" after they had just given it around. Panther requested Sillitoe to write the introduction to the first paperback edition of Tressel's novel in 1965, after he had established himself as one of the new generation of "working-class" novelists. It is a masterpiece of well-intentioned dishonesty because Sillitoe praises the book for being the first to expose capitalism and the class structure as abhorrent while remaining cautiously dubious about its literary merits.

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In reality, Sillitoe was using the book to tackle a problem that has plagued authors and educators for centuries: does reading literature make us better or even different people? Although he commendably avoids drawing a simple conclusion, his life and work both exhibit a certain amount of cynicism.

A Start in Life (1970):

Memories of Sillitoe's time running amok in Spain competed with literary predecessors from the same nation when he chose to try his hand at the modern picaresque in the 1970s. The anti-hero McChael Cullen is imprisoned at the conclusion of A Start in Life after being falsely accused by his former mentor Moggerhanger, but he accepts his destiny as nothing more than a circumstance to be endured after having enjoyed many others. The events in Barcelona and the ending of A Start in Life have apparent connections, but a less obvious and more intriguing echo may be seen in a work Sillitoe penned less than a year later that would finally appear in Saturday Night and Sunday Morning.

Cullen's story, which combines the depth of a long novel with astounding economy, among other things, reinforces Sillitoe's mastery of this subgenre. Major Baxter and his wife Helen have been suppressed and muted in a distinctly English way for thirty years, living in a condition of shock and anguish. Since the Second World War, when their only, cherished son Peter, a fighter pilot, died, their existence has been hollow, routine, and borne with polite heroism. A young guy who is a near-exact duplicate of his son, at the same age as when he had died, and who is seemingly a reincarnation is encountered by Baxter one day in a pub. The new Peter hides his true history, which includes a recent six-month prison sentence, and joins Baxter and Helen in denying reality and the passage of time in a macabre manner. As sons often do, the major ends his life when he starts to resemble Baxter too much. It is impossible to discern whether Peter and Helen are leaving in a grotesque state of contentment or insanity, and this is a reflection of the tone of frightening inference that permeates the entire narrative. We never discover in detail how Baxter makes his plans, how he convinces the stranger to pretend to be his long-deceased son, or even how the process is carried out. We also never get a real sense of Peter's or Helen's emotions. It's as though we already know a little bit about these folks but are only permitted to observe and hear them after that. The remainder is implied.

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Travels in Nihilon (1971):

The book Travels in Nihilon is political. The anti-utopian nation of Nihilon combines the worst elements of capitalism with strict socialism.

The Widower's Son (1976):

The Widower's Son (1976), though it makes no explicit reference to Sillitoe's innermost thoughts, is inspired by the same urge that linked him to Judaism and Israel. The book is about Charlie, a widower and veteran of the Great War, and his son William, a Royal Artillery soldier who distinguished himself during the Second World War, earned a commission, and two decades later chose an inconspicuous civilian career as a college lecturer. He gets married twice, the first time unhappy and the second time mutually content but a little dejected. He has two children from the second marriage, whom he adores very much. Although the Posters trilogy doctrine seemed to have been abandoned and Sillitoe appeared to have reverted to hard-edged reality, none of the reviewers praised the book's unassuming originality. William frequently nudges his narrator aside, seemingly frustrated by a world whose course is determined by others. We plan our lives based on projections of what is most likely to happen in the near future, and we base those forecasts on a combination of quirky instinct and responsible second guessing. The relationship between William and his narrator Sillitoe is therefore only unique in that it is uncommon to never find it in other novels; in reality, it is normal. It reflects the ongoing conflict between our need to know and have control over our future and our responsibility to deal with daily uncertainty. In Chapter 23, which is only two and a half pages long and describes William's nervous breakdown, the novel's thematic hallmark appears.

The Storyteller (1979):

Alienation and reification are themes that can be said to recur frequently in Sillitoe's writings and are particularly potent in those that focus on the outcasts, people who are marginalised by society as a whole, including their own class. In order to give these individuals a sense of perspective, Sillitoe has some of them embark on mental excursions that temporarily render them "unhinged," albeit not all of them are capable of doing so. Being temporarily "unhinged" becomes a crucial step toward spiritual freedom and self-truth (Hanson 82).

In his 50th year, Sillitoe ploughed through The Storyteller, his subsequent book, with

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astounding speed. Half a century, he wrote to his brother Brian. Dad passed away at the age of 56, but I'm feeling fine, and three days later I told Bill Daleski that I would be in the Lake District with David because I had promised to travel there and conduct reconnaissance with him months before.

Her Victory (1982):

One of Sillitoe's talents, according to reviewer Joyce Rothschild who discusses the author's works, has been her ability to develop rich, engaging female characters (Rothschild 129). This is true, and perhaps it is no surprise that so many of Sillitoe's female characters are resolute given that both his own close female relatives and the women in the society around him were frequently compelled to be so when he was growing up. The semi-autobiographical description of his family and neighbourhood, Raw Material (1972), by Sillitoe, discusses his oppressive grandfather and his afflicted aunts. Due to this man—but who also acquired from him a rebellious spirit that allowed them to break away.

The awareness by women that they must assure their own spiritual survival is something that Sillitoe's works that focus on women, such as "The Good Women," "Before Snow Comes," "Scenes from the Life of Margaret," "A Scream of Toys," and Her Victory, show the most vividly.

The Lost Flying Boat (1983):

Sillitoe's replacement at Langar after leaving to join the RAF was Arthur Denny, who was Sillitoe's exact classmate in the Air Training Corps. After retiring as a wing commander, Arthur later enlisted in the Air Force as a regular. Before 1950, when their lives and occupations took drastically different turns, he hadn't seen Sillitoe more than a few more times. He invited Sillitoe to RAF Scampton in Lincolnshire after his retirement because he had previously served there and was aware that Sillitoe had been a cadet there. Sillitoe had flown in a Lancaster while seated in the rear gunner's turret at nearby Syerston shortly after the war ended. After feeding him and Denny lunch at Scampton, the station commander showed them around a Vulcan bomber, one of the last remaining in operation. In a letter to Bill Daleski before the visit, Sillitoe said that he would "enjoy a ride" in the plane, "though I know there's little possibility of that," since he was enthralled and thrilled. There wasn't, of

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course, only Sillitoe's recollections and the RAF men's careful and vivid descriptions of what it was like to fly a Vulcan.

Down from the Hill (1984):

Although Sillitoe does not claim to be D. H. Lawrence's literary heir, he acknowledges that Lawrence had a significant impact on how he developed a sense of location. The first sentences of Lawrence's The Rainbow, the first book I ever read, thrilled me, according to Sillitoe. I hadn't read much before, in any case, and certainly nothing comparable. Every time a Brangwen in the fields lifted his head from his work, he could see the Ilkeston church tower in the clear sky. I was completely aware of what he was referring about, at least in terms of the locations. I had previously traversed those fields and seen the identical church tower (Sillitoe 140).

Indeed, both authors make extensive and intricate use of the Nottinghamshire countryside in their works. It is used to imply the changes in the young characters' life in Sillitoe's Down from the Hill and Lawrence's Sons and Lovers. The spiritual awakenings and power battles of Paul Morel and Paul Morton. Lawrence describes how the terrain offers the chance for the miners to experience a spiritual rejuvenation and a release from the practical cares of daily life in his article "Nottingham and the Mining Countryside." Lawrence says, "The human soul requires true beauty even more than it needs bread," which seems to mirror Sillitoe's plea for spiritual sustenance. Similar to Lawrence's miners, Paul Morton is drawn to flowers and even makes an attempt to get a flower identification book at one point in Sillitoe's Down from the Hill.

CONCLUSION

Everywhere in the world, English literature, including fiction, as well as literature in general, accurately reflects life while also expressing it creatively. Since the beginning of the Romantic era, fiction written in England has depicted the everyday lives of the average citizen. This trend began about the same time. This was something that William Wordsworth believed in and wrote extensively about. The poems that he wrote about the leech gatherer and the solitery reaper are instances of classic poetry. Novelists of the Romantic period, such as Sir Walter Scott and Jane Austen, are considered to have excelled in this area. Novelists who wrote throughout the Victorian era, such as Charles Dickens,

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Thomas Hardy, the Bronte sisters, George Eliot, and Elizabeth Gissing, provided a more accurate depiction of life in the working class. The novels of Dickens and Eliot are nothing more than a realistic picture of preleterian life, which is the primary theme in Russian fiction as well as the primary theme in the literature of countries wherever socialism is practised as a political philosophy. The picture of working-class life in English fiction written during the post-Victorian era, also known as the Georgian Age and the Inter-War Years, which spans the years 1900 to 1944, is crystal apparent.

This representation is warranted beginning with the Chartist movement and continuing through the end of World War II in England with the Labour Government led by Lord Atle. Because the labour unions campaigned for numerous of their goals, including voting power, the government gave in to some of those requests. Even women got it. Life is depicted in fiction in a way that is both accurate and artistic. George Lukaks has contributed significantly to the body of work in this line of theoretical thinking. Fiction is the most adaptable kind of literature because it depicts life in all of its conceivable manifestations while at the same time avoiding the challenges that reading drama might provide to its audience. The working-class fiction alludes to a certain type of historical or current reality. M.H. Abrams is of the opinion that fiction accurately reflects the way the world really is. It is able to describe the experience of having "lived" it. His work Literature and Belief, which was published in 1957, might be examined fruitfully in this regard.

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