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“TILI O'RGANILAYOTGAN MAMLUKATLAR ADABIYOTI”



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1. O`QUV MATERIALLARI

MA`RUZA MATNI

LITERATURE OF THE LANGUAGE LEARNING COUNTRIES (for the 2nd year students)

Term IV.

Literature of Great Britain

Lecture 1

THEME: INTRODUCTION. LITERATURE OF MIDDLE AGES

PLAN:

1. Periodization of the development of the English and American literature.
2. Contribution of English and American literature to the development of world literature
3. Epic poem "Beowulf" and the oral tradition

Key words and phrase: Art, periods, invaders, tribes, Kingdoms, Folk, Bible, knights, Danes, Jutes, monks, Norman-French, Anglo-Saxon, Christianity, Legends, stories, songs, monarchs.

LITERATURE is one of the main types of Art (alongside with cinema, theatre, painting etc.). It's role is immense in getting to know the life and in bringing up people. In other words literature is "the text - book of life". But, of course, this does not mean that after reading some books of fiction you are in know of life. In order to become a "literary educated person" one has to study not only the book itself but also one has to get acquainted with the history of literature, which reflects the history of people.

English literature, as well as American one, is a part of world literature. It has passed great and complicated way of development, and reflects the history of country and people. National peculiarities of English people find their reflection in people's ballads, in Chaucer's poesies, in the works of Moore, Dickens, Shakespeare, Dreiser, London and others.

In every country the history of literature is closely connected with the history of class struggle and social contradictions within nation. This refers to the English literature too.

In the history of English literature we may trace the following periods:

1. Early literature;
2. Middle Age (IX -XIII);
3. Period of Renaissance (XIV-XVI);
4. Period of Restoration (XVIII);
5. The Age of Enlightenment (XVIII);
6. Period of Romanticism (XIX);
7. The End of the 19th and beginning of the 20th (1871-1917);
8. 20 century. Here we distinguish two sub-periods, that is:
 - a) period between 1917-1945;
 - b) period between 1945 - up to nowadays.

First of all we have to mention that the bourgeois revolution took place much earlier (1649) in England than in France (1789-1794).

In the second half of the 17th century the industrial revolution happened and the development of capitalism proceeded in more rapid speed and reflected the growth - growth of literature.

The first period of English culture begins, as is well known, with the series of attacks and forcible settlements upon the island in the 5th century. The invaders were tribesmen from the Germanic territory, that is: a)Angles, b)Saxons, c) Jutes, expanding from the lower Rine region north-eastwards along the shore lands as far as the Southern part of Denmark. In this connection it's worth to mention that the British islands had been attacked not once by various tribes before the arrival of Anglo-Saxons and Jutes from the continent.

In the 4th century before our era the British Isles were occupied by Celtic tribes. In the 1st century A.D. Britain had been seized by Romans and their dominion lasted up to the 5th century. Then the invasion of Anglo-Saxons occurred, which lasted up to the 11th century. Angles, Saxons and Jutes, who had occupied the British Isles formed seven Kingdoms: a)Kent; b)Sussex; c)Essex; d)East Anglia; e)Wessex; f)Northumbria, and g)Mercia. Each of these kingdoms wished to take the upper hand over others. The decay of tribal system and the making of Christianity (21st century) were, probably, the main course of strengthening of the state. This process was accompanied with the class differentiation of the society.

The invaders brought together with themselves their language, their culture, and their mode of life. During the time between the V and the XI centuries all the earliest written documents were compiled. All these writings came down up to nowadays. These written documents in Anglo-Saxon are the ancestor of Modern English Language. So the literature of the Middle Ages falls under two types: 1) Literature, created in the Celtic language (Novels on King Arthur and the Knights of the Round table) served as the source of creation for the poets of the succeeding years. 2) Literature, done in Anglo-Saxon (Runic inscriptions on the swords, on the house hold subjects, on 15 tall stone cross near the Ruthwell village, Scotland).

Besides there were a lot of songs that people sang at weddings or funerals. Legends, stories and songs were handed in the course of centuries, from generation to generation. These songs and legends had been performed by minstrels. Later priests forbade copying poetic works. After the acceptance of Christianity the monarchs carried out this task.

In the course of time, due to various factors many of written monuments were lost or they became so shabby that it is very difficult to point out the exact date of the documents. "Beowulf" One of the old English words you will meet in English literature is folk (fouk), which means "people". Folk - dances, folk-songs are folklore. Dances, songs and tales were made when people were at work or at war, or for amusement. There were also professional singers called "bards". They composed songs about events they wanted to be remembered. They sang of wonderful battles and of the exploits of brave warriors. These songs were handed down to children and grandchildren and finally reached the times when certain people, who had learned to write, decided to put them down. Such people were called "scribes". The word "scribe" comes from the Latin "scribere" "to write".

Caedmon and Cynewulf. The names of only two of those early poets have reached our days:

Caedmon lived in the 7th century. He was a shepherd at Whitby, a famous Yorkshire abbey. He composed in his native language that is in the Northumbrian dialect of Anglo-Saxon. He was no longer young when the gift of song came to him. The monks took him to the abbey and he spent the rest of his life in making up religious poetry. He composed hymns and poems. The "Paraphrase" is one of his poems. It retells fragments from the Bible in alliterative verse. Many other monks took part in this work, but their names are unknown to us.

Cynewulf was a monk who lived at the end of the 8th century. His name was not forgotten, as he signed his name in runes in the last line of his work. Two of his poems, "Evelene" and "Juliana" are notable because they are the first Anglo-Saxon works to introduce women characters.

Along with religious poetry, folk-tales about worldly affairs were written down at the monasteries and put into verse by poets.

These were wedding-songs, songs to be sung at feasts, war-songs, death songs, and also ploughing-songs and even riddles. In the 11th century these were prohibited by the Church.

THE VENERABLE BEDE (673-735). The greatest writer of the time was the Venerable Bede. He was brought up in the monasteries of Northumbria where he received the best education of the time. He wrote mostly in Latin. His books on natural history and astronomy were a collection of all the learning known in the Middle Ages. His famous book "The History of the English Church" was well known in France and Italy. His works are still valued today: they show what the country was like thirteen hundred years ago and how men acted and thought at that time.

ALFRED THE GREAT (849-901). The beginning of the 9th century was troubled time for England. Danish pirates, called Norsemen, kept coming from overseas for plunder. Each year their number increased. When Alfred, the grandson of Egbert, was made king in the year 871, England's danger was the greatest. Nevertheless, in a great battle fought by Alfred at Maldon in 891, the Norsemen were defeated, and Alfred decided to make peace with them. The greater portion of England was given to the newcomers. The only part of the kingdom left in possession of Alfred was Wessex.

Alfred was a Latin scholar; he had traveled on the continent and visited France. He is famous not only for having built the first navy, but for trying to enlighten his people. He drew up a code of laws. He translated the Church history of Bede from Latin into Anglo-Saxon, the native language of his people, and a portion of the Bible as well. To him the English owe the famous "Anglo-Saxon Chronicle" which may be called the first history of England, the first prose in English literature. It was continued for 250 years after the death of Alfred.

The literature of the early Middle Ages and the Church taught that the man was an evil being and his life on earth was a sinful life. As man was subordinated to God, he had to prepare himself for the after-life by subduing his passions and disregarding all earthy cares.

The beautiful Anglo-Saxon poem "Beowulf" may be called the foundation - stone of all British poetry. It tells of times long before the Angles and Saxons came to Britain. There is no mention of England in it. The poem was composed by an unknown author. Many parts were added later. The whole poem was written down in the 10th century by an unknown scribe. The manuscript is in the British Museum, in London now. It is impossible for a non-specialist to read it in the original so parts from "Beowulf" given in this lecture are taken from a twentieth century translation.

The scene is set among the Geats, or Jutes, who lived on the southern coast of the Scandinavian Peninsula at the time and the Danes, their neighbors across the strait.

The people were divided into the classes - free peasants and warriors. The peasants tilled the soil and the fighting-men defended them from hostile tribes. The kings were often chosen by the people, for they had to be wise men and skilled warriors. These chieftains were often called "folk-kings".

The safety of the people depended on the warriors: the folk-king was at the head of the community; he was helped by warriors who were his liegemen. If they were given lands for their services, they were called "knights". Their conquered enemies were "laid under tribute" which means they had to pay money, or something in place of it, to the conqueror.

The Danes and the Jutes were great sailors. Their ships had broad painted sails and tall prows which were often made into the figure of a dragon or wulf or some other fierce (yirtqich) animal. If the wind blew against them, the ship was moved by means of long rows of oars (eshkak) on either side. In these ships the warriors sailed to far-off lands.

The poem shows us the warriors in battle and at peace; it shows their feasts and amusements, their love for the sea and for adventure.

Beowulf is a young knight of the Geats. His adventures form the two parts of this heroic epic. Beowulf fights not for his own glory, but for the benefit of his people. He is ready to sacrifice his life for them. His unselfish way in protecting people makes him worthy to be folk-king.

The literature of the early Middle Ages and the Church taught that the man was an evil being and his life on earth was a sinful life. As man was subordinated to God, he had to prepare

himself for the after-life by subduing (bosmoq, mayus) his passions and disregarding all earthy cares.

QUESTIONS:

1. What kind of development periods we may trace in literature?
2. Why did Angles, Saxons and Jutes fight with one another?
3. What can you tell about “scribes”?
4. Does the poem “Beowulf” remind you of any Russian or Uzbek epic poems?
5. Who are Caedmon, Cynewulf, and Alfred the Great?
6. Can you tell the story of Beowulf?

Lecture 2

THEME: LITERATURE OF RENAISSANCE PERIOD

PLAN:

1. Culture in early renaissance period and middle age literature
2. Geoffrey Chaucer is the greatest writer of the middle ages
3. Creation of William Langland and English realism
4. Renaissance Period. Sonnets and comedies of William Shakespeare
5. Chronicles and tragedies of William Shakespeare.

Key words and phrase: Middle Ages, Renaissance, alliterative poem, New Jerusalem, Rose, allegorical poem, Westminster Abbey, Peasant Revolt, The Canterbury Tales, the Priest, a fabliau, a fable. Renaissance, Parliament, Privy Council, Admiral's Men, Globe Theatre, period of apprenticeship, lyrical force, dramatism of feelings, sonnet, historical chronicles, social and psychological conflicts.

Middle Ages, period in the history of Europe that lasted from about AD 350 to about 1450. At the beginning of the Middle Ages, the western half of the Roman Empire began to fragment into smaller, weaker kingdoms. By the end of the Middle Ages, many modern European states had taken shape.

The term *Middle Ages* was invented by people during the Renaissance, a period of cultural and literary change in the 14th, 15th, and 16th centuries. The term was not meant as a compliment. During the Renaissance, people thought that their own age and the time of ancient Greece and Rome were advanced and civilized. They called the period between themselves and the ancient world 'the Middle Age.' The adjective *medieval* comes from the Latin words for this term, *medium* (middle) and *aevum* (age).

Historians adopted this term even though it was originally meant to belittle the period. Since the Middle Ages covers such a large span of time, historians divided it into three parts: the Early Middle Ages, lasting from about 350 to about 1050; the High Middle Ages, lasting from about 1050 to about 1300; and the Late Middle Ages, lasting from about 1300 to about 1450. Historians used to believe that most of the cultural, economic, and political achievements of the Middle Ages occurred in the second period, and because of this they called that period “High.” Only recently, as the accomplishments of the Early and Late Middle Ages have gained appreciation, has this term fallen into disuse. Today, historians often use a more neutral name, the Central Middle Ages.

Between 1485 and 1600 London’s population grew to 200,000, then by the end of the 17th century shot up to 575,000, surpassing Paris as the largest city in Europe. During this period, the city was the center of a tremendous expansion in trade, colonization, and finance. This immense growth was exemplified by the establishment of the Royal Exchange in the 1560s by financier Sir Thomas Gresham; the founding of the English East India Company in 1600; the organizing of joint stock companies by London investors to colonize Ireland and Virginia early in the 17th century and the founding of the Bank of England by City merchants in 1694. London was also the center

Long before Malory, Chaucer saw signs of the end of feudalism. During Chaucer's time there appeared in England men of a new type, who had features of the bourgeoisie of the following epoch. They had no feudal prejudices, and cared for money alone.

William Langland (1332-1400). One such poor priest was the poet William Langland. His parents were poor but free peasants. He denounced the rich churchmen and said that everybody was obliged to work. His name is remembered for a poem he wrote, "The Visions of William" concerning Piers the Ploughman". (Nowadays the poem is called "Piers Plowman", Piers-Peter.)

The poem "Piers' Plowman" is a dream allegory. Vice and Virtue are spoken of as if they were human beings. Truth is a young maiden; Breed is an, old witch. There are many themes. The author suddenly darts from allegory to real history. The poem was exceedingly popular in the Middle Ages. It was one of the last written in alliterative verse.

The content is as follows. On a fine May Day, the poet William went to the Malvern Hills. After a time he fell asleep in the open. Piers the Ploughman is a peasant who appears in the dream of the poet. Piers tells him about the hard life of the people. It is the peasants alone who work and keep the monks and the lords in comfort, and the monks think they do quite enough by praying for the peasants.

Langland's attacks on the evils of the Church are the most outspoken of his time. The poem helped the people to concentrate their minds on the necessity to fight for their rights. Before the Peasant Revolt of 1381, the poem was used to formulate proclamations which" easily spread among the people.

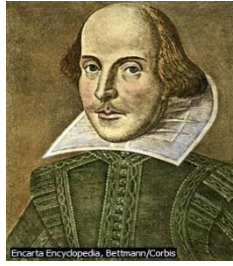
The word *renaissance* means "rebirth." The idea of rebirth originated in the belief that Europeans had rediscovered the superiority of Greek and Roman culture after many centuries of what they considered intellectual and cultural decline.

Scholars recognize that there was considerable cultural activity during the Middle Ages, as well as some interest in classical literature. A number of characteristics of Renaissance art and society had their origins in the Middle Ages.

The period of Renaissance covers the XV-XVI c. In the history of English the period is known as the period of great changes in all spheres of life. The most remarkable changes were the following:

- 1) London dialect becomes the literary language (second half of the XIV c.);
- 2) New bourgeois relations gives stimulus to the development of the literary language and literature, alongside with other forms of art;
- 3) Incomparable contributions of the pioneers of the English literature to it's development and others. Little by little the Normans and the English drew together and intermingled. People who knew and spoke French had fallen. Anglo-Norman and French literary compositions had lost their audience (readers). Thus, towards the end of the XIVth c. the English language had taken the place of French as the language of literature and administration (after 300 years of domination of French).

The XVth and XVIth centuries in Western Europe are marked by a renewed interest in classical art and literature. The rise of a new social class - the bourgeoisie paved the way to the progress of learning, science, literature and art. This period brought many changes in the life of the country (England). The capitalist mode of production was developing rapidly. Trade extended beyond the local boundaries. Big enterprises, "manufactures" began to export woolen cloth. Such new social groups of people as poor town artisans, the town middle class, rich merchants, money lenders etc. came into being. As a result England became a centralized state in the last quarter of the 15th c. This historical fact played a decisive role in the reestablishment and development of the English language and literature.



William Shakespeare (1564-1616) is a great English playwright and poet. He was born in Stratford - on - Avon on April 23, 1564 in the family of a glove-maker. He studied at a Grammar school, where Latin Greek and as well as literature and history were taught.

Living in a provincial town, he had the possibility of getting in close contact with common people. This gave Shakespeare a profound knowledge of English folklore and national English language spoken by his folk. While a youth in 1582, he left for London and there he joined a company of players. At first an actor, then a producer and playwright from 1599 he produced his own plays and staged at the Globe Theatre.

37 plays, his long poems "Venus and Adonis" (1593), "Lucrece" (1594) and 154 sonnets belong to Shakespeare's pen. This fact confirms Shakespeare's immense contribution to the treasure of world literature.

His creative work can be divided into 4 periods.

The first period (1590-1593) may be named the period of apprenticeship. It includes some histories, and comedies ("King Henry VI", "King Richard III, "The Comedy of Errors"), poems "Venus and Adonis" (1593), "Lucrece" (1594).

During the second period (1599-1600) the following works of Shakespeare were created: "A Midsummer Nights' Dream", "Much ado about Nothing", "As you like it", "Twelfth Night", "King Henry IV", "King Richard II". The before mentioned works are his comedies and histories. "Romeo and Juliet " and "Julius Caesar" are his first notable tragedies. These periods of the playwright's creative activity are remarkable mostly for optimism, sunny, sparkling joyousness and faith in the Renaissance.

The 3rd period (1601-1608) includes tragedies which appear in succession: "Hamlet prince of Denmark", "Othello, The Moor of Venice", "King Lear" and "Macbeth". This period is characterized by the author's interest for tragic conflicts and tragic heroes. Shakespeare emphasizes dramatic circumstances in human life.

The 4th period (1609-1612) contains "Cymbeline", "The winter's Tale", "The Tempest" and "King Henry VIII". It suggests philosophic meditation on the eternal verities of human life.

The Sonnets of Shakespeare are considered to be the height of English poetry of the Epoch of Renaissance. His sonnets had a great role in developing the art of sonnet writing of that time for their philosophical importance, lyrical force and dramatism of feelings and musicality. The poet wrote of the eternal things in life: love, death and high human aspirations.

His historical chronicles are the following plays:

- 1) The 1st part of "King Henry VI" (in three parts)
- 2) The tragedy of "King Richard III"
- 3) The tragedy of "King Richard II"
- 4) "The life and Death of King John"
- 5) The first part of "King Henry IV (in two parts)
- 6) "The life of King Henry V"
- 7) The famous history of the life of King Henry VIII

In his chronicles he gives his understanding of the historical problems and deed of historical persons. He tried to draw peoples' attention to such problems as good and evil, humanistic interest for a person and his fate. In "King Henry IV" Shakespeare describes the history of the English people. The main theme of the play is the struggle of kings for centralized government, against the

rising English lords, who were striving for the feudal disunity of the country. Shakespeare showed the welfare of the country in the unity.

The main personage in the play is the knight - John Falstaph. Falstaph is a comical image of a warrior of that time. He always thinks of his life and he is not always faithful to his duties before his people. He is an immoral person, drunkard, liar and robber, at the same time very clever and witty. Despite all this, he is merry and straightforward. He is a personage, reflecting the optimistic spirit of the epoch of Renaissance.

Alongside with the historical chronicles he created quite a number of, optimistic comedies, in which the man is described as a creator of his happiness, who overcomes very complicated dramatic situations. His comedies are the following:

1. The comedy of Errors (1591)
2. The Two gentlemen of Verona (1594-1595)
3. Love's labor's Lost (1594-95)
4. Much ado about nothing (1597)
5. Twelfth night; or what you will (1600) and some others.

In his early comedies we see the combination of lyricism and comicalness. Further on we witness Shakespeare's creation of the images of jesters (clowns/fools), his confidence in real life and in its triumph, his adoration of true love.

The above mentioned problems are touched upon by him in his comedies "The comedy of errors", "The two gentlemen of Verona", "Love's Labour's Lost". The comedy "The Merchant of Venice" gives the contrast between the world of happiness, friendship, trust and that of profit, greediness and cruelty. The protagonist of the comedy "Twelfth night; or what you will", Viola, after a Shipwreck finds herself in the country ruled by a noble Duke, Orsino.

Wishing to serve him she disguises herself as a toy and goes to his palace under the name of Cesario. The Duke is in love with Countess Olivia; who discusses his suit. Acting as a mediate between Orsino and Olivia, Viola loves her heart to the Duke. In the long run he falls in love with Viola. The gay comedy ends happily.

"Romeo and Juliet" is the tragedy in which we see Shakespeare's mastership of tragedy writing in its maturity for the first time. The main plot of the tragedy is the depiction of sincerity and purity of a new man of new feelings of love, from feudal morale of middle ages, which has a tragic end in confrontation with the cruelty of the surrounding social environment. Despite the death of the heroes (Romeo and Juliet) the triumph of life is sure to come, so the new feelings triumph over the nasty customs of middle age. The main heroes are Romeo and Juliet who love each other. They are from two different families.

During the carnival at Kapulet's Romeo falls in love with Juliet. Their love is so great that they sacrificed their lives of the confrontation of a new moral with the old one. Romeo and Juliet are the typical examples of the people of the epoch of Renaissance - people of friendship, love, dedication, sincerity and people of courage.

"Othello, The Moor of Venice" (1604), one more tragedy, represents the love story and tragic death of the main heroes - Othello and Desdemona. Being the general of Venice, he has been a heroic and courageous man of pure feelings. He is the ideal of a handsome man of the epoch of Renaissance. Desdemona was the daughter of senator of Venice. For her beloved she runs away from home, when Othello becomes a ruler of Cyprus. Later he becomes suspicious of her because of treacherous Jago.

Othello tenderly loves Desdemona even, when he decides to kill her. Killing Desdemona means for him liquidating the falsity, deceit, as a general danger. After knowing the truth that she has been faithful and true to him, he can't stand this and commits suicide.

Shakespeare being a poet - humanist, playwright and philosopher, created varied, polychromatic (панх-баранг) world, showed the development of a personality and society of the time, unfolded the dynamic progress of humane character, could realistically depict deep contrasts of social and historical progress.

The objectivity of Shakespeare's creative method allowed him to describe social and psychological conflicts with all their complexity and the human character - with all its specific features. His creation is full of humanism, optimism, love, friendship and belief in main power, and bitter criticism of hypocrisy, deceit, treachery, cynicism, murder. His literary activity, creations have great world-wide importance.

QUESTIONS:

1. What does it mean the term *Middle Age*?
2. What do you know about Middle age literature?
3. Speak about Chaucer's life.
4. What can you tell about Chaucer's creative works?
5. Who are the main heroes of "The Canterbury Tales"?
6. Who is the author of "The Visions of William"?
7. What is the poem "Piers' Plowman" about?
8. What do you know about Renaissance period?
9. What influences did Shakespeare make upon the world literature?
10. What do you know about the biography of Shakespeare?
11. What is the theme (main idea) of "Romeo and Juliet"?
12. What works made Shakespeare immoral?
13. Who were the main protagonists of Shakespeare's sonnets?

Lecture 3

THEME: ENGLISH LITERATURE IN XVII AND XVIII CENTURIES.

PLAN:

1. Influence of Restoration period to literature.
2. Creation of John Milton.
3. Enlightenment period in English literature.
4. Daniel Defoe and his work "Robinson Crusoe"
5. Jonathan Swift is a great literary critic of XVIII c. "Gulliver's Travels" – critical work
6. Last period of English Enlightenment. Henry Fielding's literary activity
7. Importance of T. G. Smollett's creation in development of English realistic novel.

Key words: Westminster, masques, lyric poetry, Jacobean and Carolinian periods, Royal Society, Natural Knowledge, Restoration, Saint Paul's Cathedral, Monarchy, angles, naval victory, the epoch of Enlightenment, liberation movement, abolition of feudalism and establishment of capitalism, a progressive ideological movement, King of nature, satire, Humanism, Late Enlightenment

The historical parallel between the early imperialism of Rome and the restored English monarchy, both of which had replaced republican institutions, was not lost on the ruling and learned classes. Their appreciation of the literature of the time of the Roman emperor Augustus led to a widespread acceptance of the new English literature and encouraged grandeur of tone in the poetry of the period, the later phase of which is often referred to as Augustan. In addition, the ideals of impartial investigation and scientific experimentation promulgated by the newly founded Royal Society of London for Improving Natural Knowledge were influential in the development of clear and simple prose as an instrument of rational communication.

Finally, the great philosophical and political treatises of the time emphasize rationalism. Even in the earlier 17th century, Francis Bacon had moved in this direction by advocating reasoning and scientific investigation in *Advancement of Learning* (1605) and *The New Atlantis* (1627). *Essay Concerning Human Understanding* (1690), by John Locke, is the product of a belief in experience as the exclusive basis of knowledge, a view pushed to its logical extreme in *An Enquiry*

Concerning Human Understanding (1748) by David Hume. Locke himself continued to profess faith in divine revelation, but this residual belief was weakened among the similarly rationalist Deists, who tended to base religion on what reason could find in the world God had created around humans.

The successive stages of literary taste during the period of the Restoration and the 18th century are conveniently referred to as the ages of Dryden, Pope, and Johnson, after the three great literary figures that, one after another, carried on the so-called classical tradition in literature. The age as a whole is sometimes called the Augustan age, or the classical or neoclassical period.



John Milton (1608-1674). John Milton is known as one of the biggest English poets of the XVII century. It's he who could realistically describe the events of English bourgeois revolution and the mood of peoples mass.

Milton was born in the family of a London notary and got puritan education. At first he studied at Saint Paul's Cathedral in London, then at Cambridge University. In 1632, as a Magister, Milton visits France, then Italy. He comes back home (England) in 1640. He was a confirmed enemy of Monarchy. In the 50s, during the time of Oliver Cromwell, he works as a consultant and a Latin secretary of the State Council. He worked much. As a result he became blind, but this could not stop him writing. Restoration of monarchy brought bad consequences. He was sentenced to death, as one of the defenders of the republic. But he could escape from death. The last years of his life were difficult but fruitful.

In his works the poet gave all his knowledge and force to the struggle with revolutionary forces. He created the images of rebellious and brave heroes.

Milton's literary activity can be divided into 3 periods: the first early period of Milton's literary activity starts in the 90s and ends in 1640 (after his return from Italy). The second period belongs to the 40s and the beginning of 70s.

In 1630 he writes his poem "On Shakespeare" The poem discloses the poets' attitude to the great writer. He sang and praised Shakespeare (Glorified). In 1632-1634 "L 'Allegro" and "It Penseroso" came from his pen.

The hero of theme is a young man. He is happy. The beauty of nature, wood charms him. He looks forward to hear the chatter of birds; he observes the labor at the fields with satisfaction. In the 40s his pamphlets one after the other came into being "Areopagitica (1644), "On Education (1644), "Iconoclasts" (1649), "Pro Populo Anglicano Defensio" (1650), "Defensio Secunda" (1654).

In "Areopagitica" he draws the picture of a citizen of the republic. He is a fighter, who can bravely defend his thoughts. In "Iconoclasts" Milton grounds the execution of the king as a just sentence. He proves that Karl I betrayed the interests of England and his people. So people have full right to subject him to the capital punishment. In "Propopulo Anglicano Defensio" and "To the lord General Gromwell" (1652) Milton praises Cromwell as an enemy of monarchy and the fighter for freedom.

In the last period he wrote "Paradise Lost" (1667), "Paradise Regained" (1671), "Samson Agonistes" (1671). The man hero of the "Paradise Lost" is not the God but Satan. Who prefers to find himself in the heaven than to be a slave in the sky. Freedom is the dearest thing for him.

The story of "Samson" is taken from Bible. Samson a great hero, is imprisoned and blinded, but manages to destroy his enemies, although he perishes himself.

“Paradise Lost” is an epic, divided into twelve books, or chapters. The main characters are God, three guardian angels – Raphael, Gabriel and Michael, Satan and his rebel angels, and the first man and woman – Adam and Eve.

In the XVIII c England achieved politically and economically the position of a great power in Europe. Shortly speaking XVIII c. England was distinguished almost in every respect (policy, economy, science, philosophy, technique etc.). In the history of the European society the XVIII c. is known as the epoch of Enlightenment. The ideology and culture of the epoch of Enlightenment developed under the conditions of the liberation movement, which was caused by the need of the time, that is, by the abolition of feudalism and establishment of capitalism, the new phase of development in the European society. Enlightenment as a progressive ideological movement was closely linked with the anti-feudal struggle. In the XVIII c. religion, understanding of nature, society, and government system - all these things had been subject to a very severe criticism by the vanguard people (enlighteners of the epoch of Enlightenment). Enlightenmenters saw true justice and democracy in the further development of the bourgeoisie progressive representatives of the Enlightenmenters were Jonathan Swift, H. Fielding, D. Defoe and others. Their views and advanced ideas of the society, nature and governmental system had found their reflection in their fine works in literature, which represented even their conception of man.

The question of man, man's nature was in the centre of attention of the Enlightenmenters. Enlightenmenters confirmed the idea of natural kindness of a man.

They stressed that a man is nice, fine; wonderful by nature, but the development of personality depended on the upbringing and social environment. They believed in man's unlimited abilities. Here they come very close to the people of Renaissance, writers as J. Addison, Richard Steel, A. Pope, D. Defoe, G. Swift, S. Richardson, H. Fielding, F. Smollet and so many others. The literature of the epoch of Enlightenment had passed 3 main periods in its development:

1. Period of early Enlightenment
2. Period of mature Enlightenment
3. Period of late Enlightenment

The Enlightenment of the early period covers the first half of the XVIII c. To this period belong the literary creations of Alexander Pope, Richard Steele and Joseph Addison, Daniel Defoe and J. Swift.

Mature Enlightenment covers the 40-es - 50-es of the XIII c. It was the flourishing of Enlightenment Realism. The biggest figures were Samuel Richardson, Henry Fielding and Tobias George Smollett.

Period of late Enlightenment covers the last third of the XVIII c. It's closely connected with the development of Sentimentalism and Preromanticism. Richard Brinsley Sheridan, Oliver Goldsmith and Laurence Sterne were the prolific writers of the period.



Daniel Defoe (1660-1731) is known as a novelist but his gifts were many and various. He was an excellent journalist and was engaged in political activity. Defoe was born in the family of a London butcher. He wrote pamphlets on economics, politics, religion and history. Many books came from his pen. He had published a satire in verse in 1691, but his publication of some importance was "An Essay upon projects" (1697). In this book he recommended himself as a man of progressive ideas. He put forward such problems improving transport, organization of academy where literary problems could be discussed, the education of women.

Then appeared his satire verse: "The True born Englishman" (1701). It describes the protest of the Stuarts and their supporters against Wilhelm III, who became the King of the English nation, for he was not the trueborn Englishman. Defoe criticized them saying that to become a king being a pure Englishman was not enough. Later appeared his such works in prose as: "The Life and Strange surprising adventures of R. Crusoe, of York, Mariner" (1719); "The Life, adventures, and piracies of the Famous captain Singleton" (1720); "The fortunes and misfortunes of the famous Moll Flanders" (1722). Among his works "Robinson Crusoe" is rather popular. He was 59 years old when he wrote his famous novel. The novel is the story told by the hero about the time spent on an uninhabited island. Robinson Crusoe, an experienced merchant and sailor, is shipwrecked. Of all on board the ship he is the only one who is not drowned. He is cast ashore by a heavy storm. Climbing a hill he discovers that he is on an island. Robinson spent 28 years of his life away from the society. He is a typical bourgeois representative, brought up under the influence of some social relations. His character is more disclosed by his contacts with Friday. He thinks him to be his servant whom he saved. It's not accidental he teaches him to pronounce the word "Mister". His struggle with the nature, hunting, fishing, breeding a goat, plowing the land, enslaves Friday. The island becomes his colony. Here Defoe depicts a man as the beginner of the story. Reading the book one is much attracted by the very idea of the book-man proves his right to be called the "King of nature".



Jonathan Swift (1667-1745) is also one of the representatives of the brilliant English satirical tradition. In the early years of Enlightenment he came out with his criticism of not only remaining elements of feudalism, but also of the new bourgeois relations. He was born in Ireland in 1667.

He worked as a statesman and author. He published his "A Tale of a Tub" a bitter satire on the divisions of the Christian church, in which Swift's great power of depicting many aspects of human life was expressed. His other works are: "Modest proposal", "The battle of books" and others.

Swift is one of the world's greatest satirists: also of prose. The literary carrier of Swift is a new phase in the development of the Enlightenment realism. He is known as a master of allegory. The most famous work of his is Gulliver's Travels (1726). The novel reveals all the qualities Swift possessed - his intellectual power, polished irony, savage mockery, terrifying humor, and immense vitality. He worked 10 years on the novel, which describes the evolution of Swift's view and brilliancy of his satirical mastership, and his name becomes immortal for his book "Gulliver's Travels". He was not one of those, who stood for the class compromise of bourgeois lords, did not believe in the prosperity of the society but instead he exposed severely the evils, treacherousness and the contradictions of the bourgeois society and did not share the optimism of Addison, Defoe and Richardson.

"Gulliver's Travels" is about his travels to fantastic countries. It is the satirical way of description of the English society of the XVIII c.

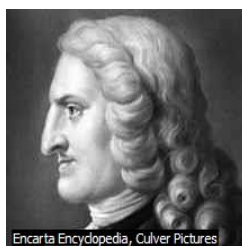
The book consists of 4 parts: "Travel to Liliputs", "Travel to Brobdingneg", "Travel to Laputia", "Travel to Guigngnia".

In the first part the author gives satirical picture of court life, intrigues of Ministers, fight of parliamentary parties.

The second part is more philosophical than autobiographical. He draws the picture of his positive ideal: peaceful, patriarchal agricultural state with a wise King at the head. He writes on creative labor. The King hates wars; he is kind to his people.

In the third part King of the Laputia isle has nothing to do with people's fate (kills them).

In the fourth part Swift writes on ape like people who like wars, valuables. He wants to say that if the society is full of egoists it becomes wild. The author criticized colonial policy of England of those days. Swift, as a master of laughter, humor and satire occupies a conspicuous place in the world literature. The period of the Mature Enlightenment covers the 40^{es}-50^{es} of the XVIII c. In the middle of the XVIII c. the literature of Enlightenment reached its' peak. To this period belong literary works of S. Richardson, H. Fielding, and T. Smollet - the mature representatives of the Enlightenment realism.



Henry Fielding (1707-1754) is a novelist playwright, a founder of an English political comedy. Humanism and bright conception of a man's nature were typical of him. He understood a man to be a true creator of his happy life, believed in his natural unlimited abilities. In his works "The Tragedy of Tragedies" (1731), "The coffee house politicism" (1730) etc. The period of the Late Enlightenment covers 60s and 80s of the XVIII c. The characteristic features of the literature of this period were such literary trends as sentimentalism and pre-romanticism.

Henry Fielding was the greatest representative of realism in the 18th century. He was from an aristocratic family and studied at the old established boys' school of Eton. At the age of twenty he started writing for the stage, and his first play "Love in Several Masques" was a great success with the public. The same year he entered the philological faculty of the University at Leyden, but he had to leave his studies because he was unable to pay his fees.

From 1728 till 1738 25 plays were written by Fielding. In his best comedies "A Judge Caught in his Own Trap" (1730), "Don Quixote in England" (1734), and "Paquin" (1736) he exposed the English court of law, the parliamentary system, the corruption of state officials and religion.

In the period from 1742 to 1752 Fielding wrote his best novels. "Joseph Andrews" (1742) was written to ridicule Richardson's "Pamela". "The Life of Mr. Jonathan Wild the Great" (1743) – the motive of satire completely dominated his second narrative, in which he took the life of a thief and receiver, who had been hanged, as a theme for demonstrating the small division between a great rogue and a great soldier, or a great politician. "The History of Tom Jones, a Foundling" (1749) – nothing in his work compares with this great novel, so carefully planned and executed that though the main theme follows Tom Jones's life from childhood onwards, the reader is kept in suspense until the close as to the final resolution of the action. "Amela" (1752), his last novel and is less even in its success. He idealizes the main woman character, and this leads to an excess of pathos, which deprives the novel of the balance possessed by "Tom Jones".

Tobias George Smollett (1721-1771), Scottish novelist, born in Dalquhurn, Dumbarton County, and educated at the University of Glasgow. He became a surgeon's mate on a British naval vessel and in 1744 began practice as a surgeon in London. His career as a writer began with a historical play and some political satires, but it was his first picaresque novel, *The Adventures of Roderick Random* (1748) that made him famous; it is a vigorous, brutal comedy about a British sailor. It was followed by several other novels in which colorful adventures are mixed with grotesque characterizations and broad satire. *The Adventures of Peregrine Pickle* (1751) and *Ferdinand Count Fathom* (1753) were so successful that Smollett abandoned the practice of surgery. His best novel, *The Expedition of Humphry Clinker* (1771), written in Italy during the last

two years of his life, has become a classic. It is a rollicking story, told in a series of letters, about the travels of a family through England and Scotland. The comic inventiveness of character and incident greatly influenced the work of Dickens. Smollett's other books include *Complete History of England* (1757-1758), which was popular and financially successful, *The Adventures of Sir Launcelot Greaves* (1762), *Travels Through France and Italy* (1766), and *The History and Adventures of an Atom* (1769), a coarse satire on English public affairs.

QUESTIONS:

1. What kinds of works belong to Milton's pen?
2. What can you tell about Milton's tragedy "Samson Agonists"?
3. Who are the main characters of "Paradise Lost"?
4. Why the period is called "Enlightenment (The Age of Reason)"?
5. Who are the representatives of the period?
6. In what way did Defoe begin his literary career?
7. What kinds of novels belong to Daniel Defoe's pen?
8. What did Swift criticize in his pamphlets?
9. Speak about "Gulliver's Travels".
10. What was Henry Fielding's opinion about a man?
11. Count Fielding's comedies and novels.
12. What was the first profession of Tobias George Smollett?
13. Which works made Smollett famous?

Lecture 4

THEME: ROMANTICISM IN ENGLISH LITERATURE IN XIX CENTURY.

PLAN:

1. Romanticism in English literature.
2. R. Burns is a great poet.
3. Lake poets: W. Wordsworth, S. Coleridge, Southey.
4. English revolutionary romanticism. Life and creation of G. G. Byron
5. W. Scott is a founder of historical novels.

Key words and phrase: Romanticism, classicism, individualism, fantasy, emotions, freedom, happiness, Close to Nature and from Nature to God, rhetorical, moralistic poems, Devonshire, liberty.

As a literary trend Romanticism acquired its status at the fall of the XVIII and at the turn of the XIX centuries. This was a period, characterized by the transition from feudalism to bourgeois system. Romanticism covers the periods of the French Revolution up to 1794 or from 1789 to 1794.

A critical attitude to bourgeois reality and capitalistic civilization with its new forms of oppression constitutes the essential features of Romanticism. Besides that, specific features of Romanticism are the following: the liberation of the imagination and emotions from the fetters of classicism; individualism; a return to nature involving praise; the personalities of romanticists exist by themselves, involved in their inimitable inner world, full of fantasy and emotions.

They do not comprehend the objective reality, and create things on their own by the help of his fantasy or emotions. Romanticists exaggerated the real life by the help of their fantasy. As to Romanticists the mightiest mean of influencing on the individual and society was poesies.

Among the preromanticists Burns occupies a conspicuous place.

Robert Burns (1759-1796) is a well-known poet and national hero of Scottish people.

Burns is a folk poet. He wrote for the folk, he lived with and loved, the folk told them the truth, sang of their interests, called them to fight for freedom and happiness. His freedom-loving poesies occupy the most conspicuous place in the history of the English literature, which laid a



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Samuel Taylor Coleridge (1772-1834), English poet, critic, and philosopher, who was a leader of the Romantic Movement. The highly imaginative and vivid images of his poems along with their varied rhythms and strange settings evoke the mysterious atmosphere of a fairy tale or nightmare.

Coleridge was born in Ottery Saint Mary in the English county of Devonshire on October 21, 1772. His father was a clergyman and a scholar. From 1791 until 1794 Coleridge studied classics at Jesus College at the University of Cambridge and became interested in the politics of the French Revolution (1789-1799), which was then underway. Through heavy drinking and other self-indulgent behavior he incurred large debts, which he attempted to clear by entering the army for a brief period. His brother paid for his release from the army. At the university Coleridge absorbed political and theological ideas then considered radical, especially those of Unitarianism.

Critical interest in Coleridge has focused on the poems he wrote in the 1790s. In addition to the “Ancient Mariner,” Coleridge wrote the symbolic poem “Kubla Khan” during this period; began the mystical narrative poem “Christabel”; and composed the quietly lyrical “This Lime-Tree Bower My Prison,” “Frost at Midnight,” and “The Nightingale,” considered three of his best “conversational” poems.

Robert Southey (1774-1843), English poet, generally considered a member of the Romantic Movement and one of the Lake Poets. He was born in Bristol and educated at the University of Oxford. He was a good friend of the poet Samuel Taylor Coleridge, with whom he made plans, which never materialized, to found a utopian community on the Susquehanna River in the United States. Partly in preparation for this scheme, Southey and Coleridge married sisters. Southey and Edith Fricker wed in 1795; Coleridge and Sara Fricker courted and wed at the same time. Southey traveled in Portugal in 1800, where he gathered material for a Portuguese history and completed his long poem *Thalaba the Destroyer* (12 volumes, 1801). In 1803 he settled with the Coleridge family at Greta Hall, Keswick. Southey became a political conservative and was appointed poet laureate in 1813. He wrote voluminously to support the household, including narrative poems such as *The Curse of Kehama* (1810) and a fine *Life of Nelson* (1813). In 1821 Southey published *A Vision of Judgement*, a long poem written in honor of British King George III. In the preface to this poem, Southey vigorously attacked the works of Lord Byron, who retaliated with a parody of *A Vision of Judgement*, in 1822. His prose is now regarded more highly than his poetry. Southey wrote essays on moral issues, edited works of Sir Thomas Malory and produced volumes of history.

Revolutionary Romanticists tried to look ahead and see the future. They spoke up for the new working class and believed in their right to active struggle for liberty. They kept an eye on all political events and sympathized with the national liberation movement.



George Gordon, Lord Byron was of the arch-Romantic. He was uncommonly handsome; he became an outstanding athlete: a masterful swimmer, horseman, boxer, cricket player, and fencer.

He was sent to Harrow, a famous private school. Later, as a student at Cambridge University, he was known for his lavish and fashionable life style and flamboyant behavior: he even kept a tame bear as a pet.

His life is assuredly a romantic one: His scandalous behavior, idealism, attractiveness, defiance of conventionality, and superlative gifts all contribute to our notion of Byron as the quintessential Romantic. Yet in literary terms he now seems the least romantic of the five great poets who best exemplify that movement of the early nineteenth century.

In 1807 a volume of Byron's poems, *Hours of Idleness*, was published. An adverse review of this work in the *Edinburgh Review* prompted a satirical reply from Byron in heroic couplets, entitled *English Bards and Scotch Reviewers* (1809). In 1809 Byron took his seat in the House of Lords. Also in 1809 he began two years of travel in Portugal, Spain, and Greece.

The publication in 1812 of the first two cantos of the travelogue *Childe Harold's Pilgrimage* brought Byron fame. The poem presents a view of Europe colored by the violent sensibilities of its melancholic and passionate narrator, Childe Harold. Childe Harold is the first example of what came to be known as the Byronic hero, the isolated, self-reliant young man of stormy emotions who shuns humanity and wanders through life weighted by a sense of guilt for mysterious sins of his past. The Byronic hero is, to some extent, modeled on the life and personality of Byron himself. Byron went on to develop this hero figure in the four Oriental tales, *The Giaour* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814), and *Lara* (1814). In *Hebrew Melodies* (1815) the familiar Byronic theme of exile becomes a meditation on the Jewish Diaspora.

In Geneva, Byron wrote the third canto of *Childe Harold* and the narrative poem *The Prisoner of Chillon* (1816). He next established residence in Venice, where he produced, among other works, the fourth and final canto of *Childe Harold* (1818) and the first two cantos of *Don Juan* (1818-1819). Byron's first verse drama, *Manfred*, was completed in 1819. Not intended for the stage, *Manfred* is a drama of ideas.



Sir Walter Scott (1771-1832), Scottish novelist and poet, whose work as a translator, editor, biographer, and critic, together with his novels and poems, made him one of the most prominent figures in English romanticism. He was born in Edinburgh, August 15, 1771. Trained as a lawyer, he became a legal official, an occupation that allowed him to write.

A love of ballads and legends helped direct Scott's literary activity. His translations of German Gothic romances in 1796 gained him some note, but he first achieved eminence with his edition of ballads, *The Minstrelsy of the Scottish Border*, in 1802-1803. His first narrative poem, *The Lay of the Last Minstrel* (1805), brought him huge popularity. Following this success, he wrote a series of romantic narrative poems, which included *Marmion* (1808), *The Lady of the Lake* (1810), *The Bridal of Triermain* (1813), and *The Lord of the Isles* (1815). In 1813, he was offered the poet laureateship of England, and declined, recommending Robert Southey for the post. He also published editions of the writings of the English poet John Dryden in 1808 and of the English satirist Jonathan Swift in 1814.

Scott's declining popularity as a poet, in part caused by the competition of Lord Byron, led him to turn to the novel. *Waverley* (1814) began a new series of triumphs. More than 20 novels

followed in rapid succession, including *Guy Mannering* (1815), *Old Mortality* (1816), *The Heart of Midlothian* (1818), *Rob Roy* (1818), *The Bride of Lammermoor* (1819), *Ivanhoe* (1819), *Kenilworth* (1821), *Quentin Durward* (1823), and *The Fair Maid of Perth* (1828). Although he published this fiction anonymously, his identity became an open secret. Scott used his enormous profits to construct a baronial mansion called Abbotsford. In 1820 he was made a baronet.

He completed the *Life of Napoleon Buonaparte* (1827) and wrote several new novels. After a series of strokes, he died at Abbotsford on September 21, 1832. By the sale of copyrights, all of Scott's debts were settled by 1847.

QUESTIONS:

1. What poets presented a bridge between Classicism and Romanticism?
2. What kind of poems did Burns create?
3. Why some romanticists are called the Lake poets?
4. Count the poems of William Wordsworth.
5. Who was a leader of the Romantic Movement?
6. Which work of Robert Southey was written in honor of British King George III?
7. When was the first collection of poems by Byron published?
8. Is Childe Harold an autobiographical character?
9. What kind of works did Walter Scott create?

Lecture 5

THEME: DEVELOPMENT OF REALISM IN ENGLISH LITERATURE IN XIX CENTURY.

Plan:

1. Realism in English literature in the 30^s and 50^s of the XIX c.
2. Charles Dickens is a great realist writer.
3. Creative periods of William Thackeray.
4. Sisters Bronte's creation.
5. Novels of Elizabeth Gaskell.
6. George Eliot's creation.

Key words and phrase: Queen Victoria, Critical realism, "David Copperfield", political and social life, homeless children, Pickwick Club, aristocracy, satirist, romantic escapism, Lincolnshire, colloquial poetic style, romantic comedy, social satire, psychological insight, Hampshire, responsiveness, openness, enthusiasm, Yorkshire, "Wuthering Heights", "Jane Eyre", depression, hardship, anti-Semitism.

The Victorian era, from the coronation of Queen Victoria in 1837 until her death in 1901, was an era of several unsettling social developments that forced writers more than ever before to take positions on the immediate issues animating the rest of society. Thus, although romantic forms of expression in poetry and prose continued to dominate English literature throughout much of the century, the attention of many writers was directed, sometimes passionately, to such issues as the growth of English democracy, the education of the masses, the progress of industrial enterprise and the consequent rise of a materialistic philosophy, and the plight of the newly industrialized worker.

The novel gradually became the dominant form in literature during the Victorian Age. A fairly constant accompaniment of this development was the yielding of romanticism to literary realism, the accurate observation of individual problems and social relationships. The close observation of a restricted social milieu in the novels of Jane Austen early in the century (*Pride and Prejudice*, 1813; *Emma*, 1816) had been a harbinger of what was to come. The romantic historical novels of Sir Walter Scott, about the same time (*Ivanhoe*, 1819), typified, however, the spirit against which the realists later were to react. It was only in the Victorian novelists Charles

Dickens and William Makepeace Thackeray that the new spirit of realism came to the fore. Dickens's novels of contemporary life (*Oliver Twist*, 1838; *David Copperfield*, 1849-1850; *Great Expectations*, 1861; *Our Mutual Friend*, 1865) exhibit an astonishing ability to create living characters; his graphic exposures of social evils and his powers of caricature and humor have won him a vast readership. Thackeray, on the other hand, indulged less in the sentimentality sometimes found in Dickens's works. He was also capable of greater subtlety of characterization, as his *Vanity Fair* (1847-1848) shows. Nevertheless, the restriction of concern in Thackeray's novels to middle- and upper-class life, and his lesser creative power, render him second to Dickens in many readers' minds.

In the 30^s and 40^s of the XIX c. there appeared a brilliant group of such writers - realists as Ch. Dickens, W. Thackeray, Sisters Bronte, Elizabeth Gaskell and others.

The above mentioned group of writers and poets represent the critical realism in the English literature of the 30^{es} and 40^{es} of the XIX c.

That is the trend in literature, a method of a truthful presentation of the objective reality. Realism reached its peak in the XIX c. literature. Fidelity (faithfulness) to real life, exposure of the contradictions of capitalism constitutes the subject matter of the literature of critical realism.

The prevailing literary form brought to world by critical realism was the novel.

The years, preceding the revolution of 1848, were the most fruitful years of English critical realism. In the very period came out such novels as Thackeray's "Vanity Fair", "Jane Eyre" of Charlotte Bronte, "Mary Barton" of E. Gaskell and "Dombey and Son" of Dickens. All these works gave a vivid description of the political and social life in England, reflected fall of the spirit of the peoples mass, their protest against the Yoke of capitalism.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity; it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair...



Excerpt from *A Tale of Two Cities*

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Charles Dickens (1812-1870) was the greatest critical realist in 19th century English Literature. Dickens was born in the family of a poor clerk in Portsmouth. There were 8 children in the family and Charles was the second.

In 1821 the family moved to London. Life was hard for the poor people in the capital of Great Britain. Charly's father could not get any work there for a long time and was taken to prison for debts. Little Charles had to go to work in a factory. The boy washed bottles and worked from early morning till late at night.

Dickens described this period of his childhood in the novel "David Copperfield". When his father came out of prison; Charles was sent to study and stayed there for 3 years. He learned foreign languages and literature.

At 15 he left school and worked in a lawyer's office. He studied shorthand at that time and soon took up the work of a parliamentary reporter to a London newspaper. This work led him to journalism, and journalism to novel writing. In 1836 he published his first book "Sketches by Boz" a collection of short stories from London life. Then "The Pickwick papers", published in 1837, which made the author famous. In his next novels, "Oliver Twist" (1838), "Nickolas Nickleby" (1839) Dickens describes the hard life at schools and workhouses for homeless children.

There are 4 periods in Dicken's literary activity.

The 1st period covers the years 1833-1841, during which "Sketches by Boz", "Pickwick Club", "Oliver Twist", "Nickolas Nickelby" were created.

The 2nd period covers the years 1842-1848. "American Notes", "Dombey and Son" and others came into being.

The 3rd period covers the years 1848-1859 "Bleak House", "Hard Times", "Little Dorrit" were written.

The 4th period covers the 60s of the XIXc. His novels: "Great expectations" (1861), "Our Mutual friend" (1864) came into being in this period.

Boz was his pen-name. In his social novels he defends the poor, the purity of their moral. He throws away the mask from English bourgeoisie. He criticizes their hypocrisy and egoism.

"The Pickwick Club" was an organization founded by Mr. Pickwick, a rich old gentleman, who had retired from business. The aim of the club was to study life and people. The members of the club were rich men who spent their time in travelling and looking for little adventures. In this way Dickens told the readers many interesting facts and showed a realistic picture of London life. The novel consists of sketches describing the travels of the members of the Pickwick Club.

In "American Notes" (1842) his impressions of his visit to the USA took place. He paid much attention to the dark sides of American life. He wrote about hospitals, prison life, and legislature. He accused slavery.

"Dombey and Son" was created in the period of chartist movement in England. The image of Dombey is put opposite the image of simple people. One can see in this contrast the contradictions between the ruling classes and people.

Stoker Toole, his wife, captain Katle, a store keeper Jilee, a house maid Suisan Nipper everybody has the best features of common people. They are clever, kind and hard working people. Here one can see very little humour in the work but sadness and anger. Dickens is one of the biggest humourists of the world literature, a master of languages.



William Makepeace Thackeray is one of the world-known realists. Among writers of Europe, except Ch. Dickens, nobody has such a strong talent as Thackeray. Besides he was one of the biggest satirists in England. Specific feature and strength of his talent found their reflection in his satirical accusation of the bourgeois-aristocratic society. His contribution to the development of novel is connected with working out form of novel-family chronicle, disclosing private life of heroes partly connected with social life.

He was the contemporary of the chartist movement. His literary works reflected the spirit (mood) of public mass. His satire was directed against the ruling classes, parasitism, hypocrisy and vanity. He was from a well-to-do family, born in India. His father was a tax collector in Calcutta. After his father's death he was sent to England. It happened when he was 6. In 1829 Thackeray entered Cambridge University (could not graduate it from).

Early period of his literary activity is connected with journalism (1829-1845). He wrote articles, essays and published them in Frazer's Magazine, later in a weekly "Punch". Later his first stories came into being.

"Catherine" (1840), "Memoirs of Jeams de La Pluck", "As hobby - Genteel Story " (1840), "The Luck of Bay Lyndon". "A Romance of the last" (1844) is his first novel. "The Book of Snobs" (1846-47), "Vanity Fair (A novel without a hero)" are the pearl of his realism. The society according to Thackeray is a vast Fair, where everything is sold and bought. He wanted to prove reality of the proverb "money makes the mare go." Money can settle any problem. That is to say it is the strongest thing. He wrote, "It's better to describe the life true, as it is. Truth is the best of all".

"The Book of Snobs" is the collection of a number of essays. He defines snob as a man who looks at the aristocracy with adoration, at the poor with hate and scorn. Snob is that who foully kneels before foul things." Snob people, unfortunately, can be found in all sections of the people. "Vanity Fair" is about the fate of two young ladies: Becky Sharp and Emily Sadley (from rich family).

After school B.Sharp's real life starts. In order to be rich she is ready to do any ill actions. Emily's husband George Osborne is a snob. He is eager to establish contacts with aristocracy but has nothing to do with the poor.

Vanity Fair: A Novel without a Hero is a novel by William Makepeace Thackeray, first published in 1847–48, satirizing society in early 19th century Britain. The subtitle of the book shows the author's intention not to describe separate individuals, but the society as a whole. The author believed that most people were a mixture of the good and evil, of the heroic and ridiculous. In Thackeray's opinion there can be no hero in a society where the cult of money rules the world.

The novel focuses on the fate of two girls with sharply contrasting characters – Rebecca (Becky) Sharp and Amelia Sedley. Both characters are depicted with great skill. Becky is goodlooking, clever and gifted. She possesses a keen sense of humour and a deep understanding of human nature. At the same time she embodies the very spirit of Vanity Fair, as her only aim in life is at all costs to find her way into high society. Becky believes neither in love nor in friendship. She is selfish, cunning, and cynical, and ready to marry any man who can give her wealth and a title.

In contrast to Rebecca, Amelia is honest, generous and kind to all the people she comes in touch with and is loved by all. She is not clever enough to understand the real qualities of the people, surrounding her. She is too intelligent, naïve and simple-hearted to understand all the dirty machinations of the clever and sly Rebecca.



Charlotte Brontë

Brontë, name of three English novelists, also sisters, whose works, transcending Victorian conventions, have become beloved classics. The sisters **Charlotte Brontë** (1816-1855), **Emily (Jane) Brontë** (1818-1848), and **Anne Brontë** (1820-1849), and their brother (Patrick) Branwell Brontë (1817-1848), were born in Thornton, Yorkshire: Charlotte on April 21, 1816, Emily on July 30, 1818, and Anne on March 17, 1820. Their father, Patrick Brontë, who had been born in Ireland, was appointed rector of Haworth, a village on the Yorkshire moors; it was with Haworth that the family was thenceforth connected. In 1821, when their mother died, Charlotte and Emily were sent to join their older sisters Maria and Elizabeth at the Clergy Daughters' School in Cowan Bridge; this was the original on which was modeled the infamous Lowood School of Charlotte Brontë's novel *Jane Eyre*. Maria and Elizabeth returned to Haworth ill and died in 1825. Charlotte and Emily were later taken away from the school due to the grim conditions and the sisters' illness.

Charlotte went away to school again, in Roe Head, in 1831, returning home a year later to continue her education and teach her sisters. She returned to Roe Head in 1835 as a teacher, taking Emily with her. Emily returned home three months later and was replaced by Anne, who stayed for two years. In 1842, conceiving the idea of opening a small private school of their own, and to improve their French, Charlotte and Emily went to Brussels, to a private boarding school.

Charlotte's discovery of Emily's poems led to the decision to have the sisters' verses published; these appeared, at their own expense, as *Poems by Currer, Ellis and Acton Bell* (1846), each sister using her own initials in these pseudonyms. Two copies were sold.

Each sister then embarked on a novel. Charlotte's *Jane Eyre* was published first, in 1847; Anne's *Agnes Grey* and Emily's *Wuthering Heights* appeared a little later that year. Speculation about the authors' identities was rife until they visited London and met their publishers.

On their return to Haworth they found Branwell near death. Emily caught cold at his funeral, and died December 19, 1848. Anne too died, on May 28, 1849. Her second novel, *The Tenant of Wildfell Hall*, had been published the year before; the account of a drunkard's degeneration, it was as deeply rooted in personal observation as *Agnes Grey*, the study of a governess's life.

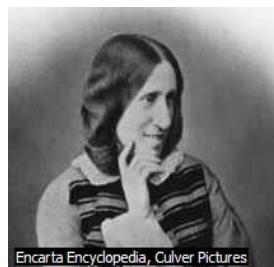
Alone now with her father at Haworth, Charlotte resumed work on the novel *Shirley* (1849). This was the least successful of her novels, although its depiction of the struggle between masters and workers in the Yorkshire weaving industry a generation earlier precluded Charlotte's relying solely on intense subjectivity. This strain of realism was the source of her power, as can be seen earlier in *Jane Eyre* and later in *Villette* and *The Professor* (1857). In 1854, Charlotte married her father's curate, Arthur Bell Nicholls. Pregnant in 1855, she became ill and died March 31 of that year of tuberculosis.

Since their deaths, new generations of readers have been fascinated by the circumstances of the Brontës' lives, their untimely deaths, and their astonishing achievements. *Jane Eyre's* popularity has never waned; it is a passionate expression of female issues and concerns. The Brontës' transcendent masterpiece, however, is almost certainly Emily's novel *Wuthering Heights*, a story of passionate love, in which irreconcilable principles of energy and calm are ultimately harmonized. Emily Brontë was a mystic, as her poetry shows, and *Wuthering Heights* dramatizes her intuitive apprehension of the nature of life.

The first book about the Brontës, *The Life of Charlotte Brontë* (1857), by her friend the novelist Elizabeth Gaskell, is a classic biography. Another notable book is Fannie E. Ratchford's *The Brontës' Web of Childhood* (1941); it first indicated the significance for their art of the Angria and Gondal sagas of their childhood.

Elizabeth Gaskell, (1810-1865), is an English novelist, known for her thorough research, compassion toward her subjects, and skillful narrative style. She was born Elizabeth Cleghorn Stevenson in London. Her first novel was *Mary Barton, a Tale of Manchester Life* (pub. anonymously in 1848), an attack on the behavior of factory employers during the 1840s, a time of depression and hardship for the British working class. The book won her the friendship of Charles Dickens, who requested a contribution to his new magazine, *Household Words*. Between 1851 and 1853 Gaskell contributed the papers later published under the title of *Cranford* (1853). This book, concerning elegant gentility among women in a country town, has become an English classic.

Gaskell's other works include a biography (1857) of her friend, the novelist Charlotte Brontë; and the novels and stories *The Moorland Cottage* (1850); *Ruth* (1853); *North and South* (1855), another compassionate study of conditions in Manchester; and the posthumously published *Wives and Daughters* (1866).



George Eliot (1819-1880), pseudonym of Mary Ann or Marian Evans, Victorian English novelist, whose works, with their profound feeling and realistic portrayals of simple lives, give her

a place in the first rank of 19th century English writers. Her fame was international, and her work greatly influenced the development of French naturalism.

George Eliot was born in Chilvers Coton, Warwickshire, and the daughter of an estate agent. She was educated at a local school in Nuneaton and later at a boarding school in Coventry. At the age of 17, after the death of her mother and the marriage of her elder sister, she went to live with her father. In addition to the strict religious training she received at the insistence of her father, Eliot read widely on her own, teaching herself philosophy, theology, and foreign languages.

Eliot's first book was a translation of German theologian David Strauss's *The Life of Jesus Critically Examined* (1846). After traveling for two years in Europe, she returned to England in 1851 and wrote a book review for the *Westminster Review*. She subsequently became assistant editor of that publication.

In 1855 she wrote *Margaret Fuller and Mary Wollstonecraft*, an essay on the roles and rights of women. Then, with encouragement from Lewes, she began to write fiction in 1856. Her first story, "The Sad Fortunes of the Reverend Amos Barton," appeared in *Blackwood's Magazine* in January 1857. It was followed by two additional stories in the same year, and all three were collected in book form as *Scenes from Clerical Life* (1858). The author signed herself George Eliot and kept her true identity secret for many years.

Among Eliot's best-known works are *Adam Bede* (1859), *The Mill on the Floss* (1860), and *Silas Marner* (1861). Each of these novels is fundamentally concerned with the relationship between the individual and society. They draw from Eliot's own experiences living in the Warwickshire countryside, and they reveal her instinctive understanding of human nature.

The heroine of *The Mill on the Floss*, idealistic, intelligent, passionate Maggie Tulliver, resembles Eliot herself as a young woman. Both experience difficulty expressing themselves in callous social environments and both face painful decisions in love. Marked by humor and sadness, the novel analyzes the full scope of Maggie's imperfect humanity while presenting a sharp yet understanding view of society.

Travels in Italy inspired Eliot's next work, *Romola* (1863), a historical romance about the Italian preacher and reformer Girolamo Savonarola set in 15th-century Florence. She began writing the work in 1861, and it first appeared as a serial in *The Cornhill Magazine*.

Following the completion of *Romola*, Eliot wrote two outstanding novels, *Felix Holt, the Radical* (1866), concerned with English politics, and *Middlemarch* (1871-1872), dealing with English middle-class life in a provincial town. Often considered Eliot's masterpiece, *Middlemarch* was first published serially in eight parts. Through a colorful cast of characters led by the young, unhappily married Dorothea Brooke, Eliot explores the intricacies of motivation, the gap between aspirations and limitations, and the far-reaching effects of even the simplest of human actions.

In the years following the completion of *Middlemarch*, Eliot wrote *Daniel Deronda* (1876), a novel attacking anti-Semitism, and *The Impressions of Theophrastus Such* (1879), a collection of essays. Her poetry, which is generally considered to have less merit than her prose, includes *The Spanish Gypsy* (1868), a drama in blank verse; *Agatha* (1869); and *The Legend of Jubal and Other Poems* (1874). Eliot was admired by contemporaries such as Emily Dickinson and later writers such as Virginia Woolf, and has generated much favorable contemporary feminist criticism.

QUESTIONS:

1. What representatives of the realistic literature do you know?
2. What books belong to Dickens's first period of literary work?
3. What impression did the work "Oliver Twist" make on you?
4. What are the greatest merits of Thackeray's works?
5. What classes of society does Thackeray show in his novels?
6. What vices of the society are exposed in "Vanity Fair"?
7. Who are the main characters of the novel?
8. Speak about the life of Sisters Bronte.

9. What do you know about Sisters Bronte's creation?
10. What is Gaskell's first novel?
11. Speak about Eliot's best-known works *Adam Bede*, *The Mill on the Floss*, and *Silas Marner*.

Lecture 6

THEME: ENGLISH LITERATURE AT THE END OF THE XIX AND THE BEGINNING OF 20TH CENTURY.

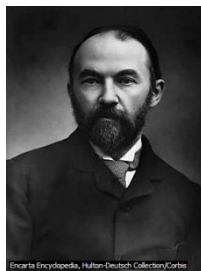
PLAN:

1. Later Victorian literature. Thomas Hardy's life and creation.
2. Edwardian period. Aesthetism. Oscar Wilde's creation.
3. Social-philosophical fantasy of Herbert George Wells.
4. Creation of Rudyard Kipling.

Key words and phrase: ecclesiastical and political circles, ironical view of human nature, Dorset, Napoleonic Wars, Battle of Trafalgar, art for art's sake, Roman colonization, Aesthetic Movement. Irish Renaissance, Dublin, dramatism.

The important figures in the mainstream of the Victorian novel were notable for a variety of reasons. Anthony Trollope was distinguished for his gently ironic surveys of English ecclesiastical and political circles; George Meredith, for a sophisticated, detached, and ironical view of human nature; and Thomas Hardy, for a profoundly pessimistic sense of human subjection to fate and circumstance.

A second and younger group of novelists, many of whom continued their important work into the 20th century, displayed two new tendencies. Robert Louis Stevenson, Rudyard Kipling, and Joseph Conrad tried in various ways to restore the spirit of romance to the novel, in part by a choice of exotic locale, in part by articulating their themes through plots of adventure and action. Kipling attained fame also for his verse and for his mastery of the single, concentrated effect in the short story. Another tendency, in a sense and intensification of realism, was common to Arnold Bennett, John Galsworthy, and H. G. Wells. These novelists attempted to represent the life of their time with great accuracy and in a critical, partly propagandistic spirit. Wells's novels, for example, often seem to be sociological investigations of the ills of modern civilization rather than self-contained stories.



Thomas Hardy (1840-1928), English writer known for his fiction as well as his poetry. In 14 novels, numerous short stories, and several volumes of poetry, Hardy examined the joys and predicaments of ordinary people who experience the usual problems of frustrated love, thwarted ambition, and unrealized hopes. Although these men and women could have lived anywhere in the world at any time, Hardy's fiction generally concentrated on country and village life in his particular corner of southwest England.

Hardy was born in Higher Bockhampton in the English county of Dorset, on June 2, 1840, the oldest of the four children. Another Thomas Hardy of Dorset, a distinguished naval officer during the Napoleonic Wars, was a distant relative. According to legend, British naval hero Horatio Nelson died in that Hardy's arms at the Battle of Trafalgar. Hardy included his illustrious kinsman

in his novel *The Trumpet Major* (1880) and in the three-volume poem *The Dynasts*, both of which concern the Napoleonic Wars.

Hardy's schooling included some study of language and literature with a Dorset clergyman and teacher. When Hardy reached 16, his father, a stonemason, apprenticed him to a local architect who specialized in restoring old churches. This first career, as an architect, lasted for about ten years. During this time Hardy was writing poetry with little success.

For 30 years after 1866, Hardy worked at his second career, as a novelist. In this career he enjoyed a measure of success and popularity and was noted for his portrayal of the rural scene. Like most long fiction of the second half of the 19th century, his novels were first published in serial form in periodicals, with three or four chapters appearing every week or every month. His last novel, *Jude the Obscure* (1895), was attacked and ridiculed to such an extent that Hardy gave up fiction and returned to his first literary passion, poetry. Thus, his third career, as a poet, began.

In both prose and poetry, Hardy is associated with his home region in southwest England, for which he revived the old name of Wessex, referring to the kingdom of the West Saxons. Now, as in Hardy's day, the region is known for agriculture, especially dairying and orchards, and for stone. The region is historically important for its prehistoric megaliths at Stonehenge, Avebury, and other sites, and for remains of Roman colonization dating back more than 2,000 years. These geographic and historical conditions play an important part in Hardy's writing.

Edwardian period. Historical period (1901–1910) The Edwardian era in the United Kingdom is the period which included the reign of King Edward VII (1901–1910). The "Edwardian era" usually includes some years before and after his reign, up to the First World War.

King Edward VII was very different from Queen Victoria. Victoria had become almost a recluse after her husband died, but Edward was an important leader. Edward and his fashionable friends followed the art and fashions of other European countries. Edward enjoyed travelling, and his visits to Paris improved relations between the two countries.

The United Kingdom was a powerful nation in the nineteenth century. There was progress in British science and industry at this time. The British Empire was large and the Royal Navy was the most powerful navy in the world.

The prosperity of the Edwardian era was built on trade and manufacturing. These were the main industries at the time:

1. Mining, especially coal, the main source of power
2. Manufacture of iron and steel
3. Shipbuilding
4. Manufacturing cloth and other fabrics from cotton and wool.
5. Manufacture household goods and equipment (such as ceramics and cutlery).

The extent of this trade was huge.

Railways all over the world were built by the British, and equipped with machinery made in Britain. Germany also became a powerful nation, and the United States was already becoming an industrial giant. By Edward VII's time both of these countries were as industrially advanced.

Most British people in the "Edwardian era" were sure that British progress would continue. They were certain that the United Kingdom would continue to be very powerful. The era came to an unexpected end with the First World War. Economically and in human terms, this was a disaster for most of the European nations.

There was a lot of inequality in society in the United Kingdom in the Edwardian era, as there always had been. Rich people and poor people had very different living standards at this time. Most adult men could vote, but women could not. Suffragettes were fighting for the right to vote.

Aesthetic Movement, English artistic movement of the late 19th century, dedicated to the idea of art for art's sake – that is, art concerned solely with beauty and not with any moral or social purpose. Associated with the movement were the artists Aubrey Beardsley and James McNeill Whistler and writers Walter Pater and Oscar Wilde.



And the wild regrets, and the bloody sweats,
None knew so well as I:
For he who lives more lives than one
More deaths than one must die.

—❧—
Excerpt from *The Ballad of Reading Gaol*

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Oscar Wilde (1854-1900), Irish-born writer and wit, who was the chief proponent of the aesthetic movement, based on the principle of art for art's sake. Wilde was a novelist, playwright, poet, and critic.

He was born Oscar Fingal O'Flahertie Wills Wilde on October 16, 1854, in Dublin, and educated at Trinity College, Dublin. As a youngster he was exposed to the brilliant literary talk of the day at his mother's Dublin salon. Later, as a student at the University of Oxford, he excelled in classics, wrote poetry, and incorporated the Bohemian life-style of his youth into a unique way of life. At Oxford Wilde came under the influence of aesthetic innovators such as English writers Walter Pater and John Ruskin. As an aesthete, the eccentric young Wilde wore long hair and velvet knee breeches. His rooms were filled with various objects such as sunflowers, peacock feathers, and blue china; Wilde claimed to aspire to the perfection of the china. His attitudes and manners were ridiculed in the comic periodical *Punch* and satirized in the Gilbert and Sullivan comic opera *Patience* (1881). Nonetheless, his wit, brilliance, and flair won him many devotees.

Wilde's first book was *Poems* (1881). His first play, *Vera, or the Nihilists* (1882), was produced in New York City, where he saw it performed while he was on a highly successful lecture tour. Upon returning to England he settled in London and married in 1884 a wealthy Irish woman, with whom he had two sons. Thereafter he devoted himself exclusively to writing.

In 1895, at the peak of his career, Wilde became the central figure in one of the most sensational court trials of the century. The results scandalized the Victorian middle class; Wilde, who had been a close friend of the young Lord Alfred Douglas, was convicted of homosexual offenses. Sentenced in 1895 to two years of hard labor in prison, he emerged financially bankrupt and spiritually downcast. He spent the rest of his life in Paris, using the pseudonym Sebastian Melmoth. He was converted to Roman Catholicism before he died of meningitis in Paris on November 30, 1900.

Wilde's early works included two collections of fairy stories, which he wrote for his sons, *The Happy Prince* (1888) and *A House of Pomegranates* (1892), and a group of short stories, *Lord Arthur Savile's Crime* (1891). His only novel, *The Picture of Dorian Gray* (1891), is a melodramatic tale of moral decadence, distinguished for its brilliant, epigrammatic style. Although the author fully describes the process of corruption, the shocking conclusion of the story frankly commits him to a moral stand against self-debasement.

Wilde's most distinctive and engaging plays are the four comedies *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895), all characterized by adroitly contrived plots and remarkably witty dialogue. Wilde, with little dramatic training, proved he had a natural talent for stagecraft and theatrical effects and a true gift for farce. The plays sparkle with his clever paradoxes, among them such famous inverted proverbs as "Experience is the name everyone gives to their mistakes" and "What is a cynic? A man who knows the price of everything and the value of nothing"

In contrast, Wilde's *Salomé* is a serious drama about obsessive passion. Originally written in French, it was produced in Paris in 1894 with the celebrated actor Sarah Bernhardt. It was subsequently made into an opera by the German composer Richard Strauss. *Salomé* was also translated into English by Lord Alfred Douglas and illustrated by English artist Aubrey Beardsley in 1894.

While in prison Wilde composed *De Profundis* (From the Depths; 1905), an apology for his life. Some critics consider it a serious revelation; others, a sentimental and insincere work. *The Ballad of Reading Gaol* (1898), written at Berneval-le-Grand, France, just after his release and published anonymously in England, is the most powerful of all his poems. The starkness of prison life and the desperation of people interned are revealed in beautifully cadenced language. For years after his death the name of Oscar Wilde bore the stigma attached to it by Victorian prudery. Wilde, the artist, now is recognized as a brilliant social commentator, whose best work remains worthwhile and relevant.



H. G. Wells (1866-1946), English author and political philosopher, most famous for his science-fiction novels with their prophetic depictions of the triumphs of technology as well as the horrors of 20th century warfare.

Herbert George Wells was born September 21, 1866, in Bromley, Kent, and educated at the Normal School of Science in London, to which he won a scholarship. He worked as a draper's apprentice, bookkeeper, tutor, and journalist until 1895, when he became a full-time writer. Wells's 10-year relationship with Rebecca West produced a son, Anthony West, in 1914. In the next 50 years he produced more than 80 books. His novel *The Time Machine* (1895) mingled science, adventure, and political comment. Later works in this genre are *The Invisible Man* (1897), *The War of the Worlds* (1898), and *The Shape of Things to Come* (1933); each of these fantasies was made into a motion picture.

Wells also wrote novels devoted to character delineation. Among these are *Kipps* (1905) and *The History of Mr. Polly* (1910), which depict members of the lower middle class and their aspirations. Both recall the world of Wells's youth; the first tells the story of a struggling teacher, the second portrays a draper's assistant. Many of Wells's other books can be categorized as thesis novels. Among these are *Ann Veronica* (1909), promoting women's rights; *Tono-Bungay* (1909), attacking irresponsible capitalists; and *Mr. Britling Sees It Through* (1916), depicting the average Englishman's reaction to war. After World War I (1914-1918) Wells wrote an immensely popular historical work, *The Outline of History* (2 volumes, 1920).

Throughout his long life Wells was deeply concerned with and wrote voluminously about the survival of contemporary society. For a time he was a member of the Fabian Society. He envisioned a utopia in which the vast and frightening material forces available to modern men and women would be rationally controlled for progress and for the equal good of all. His later works were increasingly pessimistic. *'42 to '44* (1944) castigated most world leaders of the period; *Mind at the End of Its Tether* (1945) expressed the author's doubts about the ability of humankind to survive. He also wrote *An Experiment in Autobiography* (1934). Wells died August 13, 1946, in London.



Rudyard Kipling (1865-1936), English writer and Nobel laureate, who wrote novels, poems, and short stories, mostly set in India and Burma (now known as Myanmar) during the time of British rule.

Kipling was born December 30, 1865, in Bombay (now Mumbai), India, and at age six, was sent to be educated in England. From 1882 to 1889 he edited and wrote short stories for the *Civil and Military Gazette* of Lahore, India. He then published *Departmental Ditties* (1886), satirical verse dealing with civil and military barracks life in British colonial India, and a collection of his magazine stories called *Plain Tales from the Hills* (1887). Kipling's literary reputation was established by six stories of English life in India, published in India between 1888 and 1889, that revealed his profound identification with, and appreciation for, the land and people of India. Thereafter he traveled extensively in Asia and the United States, married Caroline Balestier, an American, in 1892, lived briefly in Vermont, and finally settled in England in 1903. He was a prolific writer; most of his work attained wide popularity. He received the 1907 Nobel Prize in literature, the first English author to be so honored. Kipling died January 18, 1936, in London.

Kipling is regarded as one of the greatest English short-story writers. As a poet he is remarkable for rhymed verse written in the slang used by the ordinary British soldier. His writings consistently project three ideas: intense patriotism, the duty of the English to lead lives of strenuous activity, and England's destiny to become a great empire. His insistent imperialism was an echo of the Victorian past of England.

Among Kipling's important short fictional works are *Many Inventions* (1893), *The Jungle Book* (1894), and *The Second Jungle Book* (1895), collections of animal stories, which many consider his finest writing; *Just So Stories for Little Children* (1902); and *Puck of Pook's Hill* (1906). The highly popular novels or long narratives include *The Light That Failed* (1891), about a blind artist; *Captains Courageous* (1897), a sea story; *Stalky & Co.* (1899), based on his boyhood experiences at the United Services College; and *Kim* (1901), a picaresque tale of Indian life that is generally regarded as his best long narrative. Among his collections of verse are *Barrack-Room Ballads* (1892), which contains the popular poems "Danny Deever," "Mandalay," and "Gunga Din"; and *The Five Nations* (1903), with the well-known poem "Recessional." *Something of Myself*, published posthumously (1937), is an unfinished account of his unhappy childhood in an English foster home and at school.

QUESTIONS:

1. What did Thomas Hardy describe in his works?
2. Who was the leader of Aesthetic Movement?
3. Which works are the most distinctive and engaging plays of Oscar Wilde?
4. Count Herbert George Wells' literary works.
5. Tell the collections of animal stories of Rudyard Kipling.

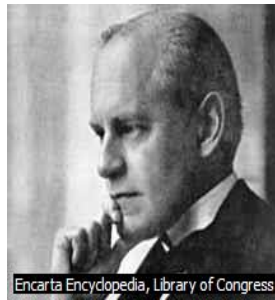
Lecture 7

THEME: ENGLISH LITERATURE DURING WORLD WAR I AND II

PLAN:

1. John Galsworthy and his work "The Forsyte Saga"
2. New period in English drama. George Bernard Shaw's literary activity
3. Influence of World War I and II to the literature. Richard Aldington's creation
4. James Joyce and English modern prose
5. William Somerset Maugham's life and creation.
6. Development of anti-utopia novel.

Key words and phrase: Tait Black Memorial Prize, Bloomsbury Group, "Of Human Bondage", aristocracy, Elizabethan Age, Lawrence of Arabia, "The Waves".



John Galsworthy (1867-1933) was a consistent supporter (champion) of realistic art, believed in its reforming force and positive influence to the society. He writes on injustice, existing in the society, describes people of labour, class struggle and class contradictions.

John Galsworthy was born in 1867 in London. His father was a well-known London Lawyer. Galsworthy graduated from the Oxford University, receiving juridical education. But he practiced the profession of a barrister a year, then after his travel round the world he devoted his life to literature. During his life he wrote dozens of novels, about 30 plays, a great number of stories. Besides he is the author of essays and articles. Central theme of Galsworthy's creative activity is the theme of Forsyitism, the theme of property. He described the world of the men of property exposed his psychology, out-looks and moral qualities.

The theme sounds in his early novel "Villa Rubein" (1900). It is about a bourgeois family. The main hero is Nicholas Trefry - a man of property, who judges everybody by his dignity and property. There are other personages as well: a painter Gartz, who loves Trefry's niece. He is a talented man, but so poor, that is why Trefry doesn't like him.

Value of a man for Trefry is not determined by his personal dignities but by the size of his property. He can not respect Hartz, a gifted painter, but poor, though he loves Trefry's niece Christian.

In 1901 "The Salvation of a Forsyte" was written Central figure in the story is Suisene Forsyte; the writer points out features typical to people of her class.

"The Island Pharisees" is one of the works, in which satire prevails than other works. By the Island pharisees, that is the Island of hypocritic people the author means England, disclosing real face of politicians, church officials, men of art. Dick Shelton is the main hero.

He is from aristocratic layers of the society. He knows life very bad. Before his marriage he pays a visit to London, he sees the country life, gets introduced with people. Lui Ferran played a great role in Shelton's life to understand needs, problems of simple people.

His articles are "Literature and Life" (1930), "The creation of Character in Literature" (1931).

"The Forsyte Saga" was created from 1906 till 1928. This cycle includes 6 novels. The first three make up the trilogy "The Forsyte Saga", "The Man of property" (1906), "In Chancery" (1920), "To Let" (1921).

The second trilogy - "Modern comedy", consists of 3 novels: "The white Monkey" (1924), "The Silver Spoon" (1926), "Swan Song" (1928).

The events cover the period beginning from 1886 till 1926, history of generations of the Forsytes in the history of English society of those days.

The Forsytes are not creators. They try to get and to own the things created by others.

The 1st and 3rd novels of the cycle cover the periods from 1886 to 1920. They reflect Anglo-bur war, death of the queen Victoria, the 1st world war. The Forsytes are businessmen, tax collectors, jurists, merchants, publishers, agents on land sale but among them there is no creator of beauty. They get profit from art. Old Soams does not like music. Heroes are aunt July, Bossiney, Flur.

Capable and clever by nature Soams directed his energy to gathering the capital. He has no friends. Love and beauty are alien to him. In the end of the novel Bossiney dies. July comes back to Soams.

"**The Forsyte Saga**" is a monumental work - masterpiece of Galsworthy, it is a social-historical chronicle of the English society from the end of the XIXc. up to the 20es of the XXc.

In this great work Galsworthy gave a realistic and satirical portrayal of the moral, the destruction (degradation) of the family.

The Forsyte Saga is a series of three *novels* and two interludes (intervening episodes) published between 1906 and 1921 by *John Galsworthy*. They chronicle the vicissitudes of the leading members of an upper-middle-class *British* family, similar to Galsworthy's own. Only a few generations removed from their farmer ancestors, the family members are keenly aware of their status as "new money". The main character, Soames Forsyte, sees himself as a "man of property" by virtue of his ability to accumulate material possessions—but this does not succeed in bringing him pleasure.

Separate sections of the saga, as well as the lengthy story in its entirety; have been adapted for cinema and television. The first book, *The Man of Property*, was adapted in 1949 by Hollywood as *That Forsyte Woman*, starring *Errol Flynn*, *Greer Garson*, *Walter Pidgeon* and *Robert Young*. The *BBC* produced a *popular 26-part serial* in 1967 that also dramatised a subsequent trilogy concerning the Forsytes, *A Modern Comedy*. In 2002, *Granada Television* produced two series for the *ITV* network called *The Forsyte Saga* and *The Forsyte Saga: To Let*. The 1967 version inspired the popular *Masterpiece Theatre* television program, and the two Granada series made their runs in the US as part of that program.

Aside from the later plays of George Bernard Shaw, the most important drama produced in English in the first quarter of the 20th century came from another Irish writer, Sean O'Casey, who continued the movement known as the Irish Renaissance. Other playwrights of the period were James Matthew Barrie, John Galsworthy, Somerset Maugham, and Sir Noel Coward. Beginning in the 1950s the so-called angry young men became a new, salient force in English drama. The dramatists John Osborne, Arnold Wesker, Shelagh Delaney, and John Arden focused their attention on the working classes, portraying the drabness, mediocrity, and injustice in the lives of these people.



George Bernard Shaw (1856-1950) was a prolific writer. He was a playwright, a novelist, a critic and a publicist. He made success in the field of social realistic drama. He was born in Dublin. His father, George Var Shaw, was an official. His incomes hardly enabled him to make both ends meet.

At the age of 19, in 1876, Shaw moved to London. Though he worked at the firm, which fixed phones, Shaw's earnings were not enough. His mother supported him by her lessons of music. He hoped of becoming a painter and a singer. But he decided to try his luck in literature.

At the beginning of his literary activity he got more than 50 refusals from publishers. From 1879 till 1883 he created such novels as "Immaturity", "The Irrational Knot", "Love Among the Artists", "Cashel Byron's Profession", "An Unsocial Socialist". It was Shaw who devoted his work "Immaturity" to the problems of bourgeois marriage.

In "The Irrational Knot" he writes that happiness of the family is in spiritual intimacy and mutual understanding.

The novel "Cashell Byron's profession" is on the fate of a boxer. He considers boxing as one of the types of art. This profession is as worthy as other professions.

He criticized bourgeois moral, robbery, appropriation of the fruits of other common peoples' labour, showed injustice of the society.

Sidney Trefusis refuses to follow the example of his father. He is a Manchester industrialist who became rich owing to sufferings and labour of the workers.

But he did not understand the role of masses in changing the society.

As a journalist and a critic (in the 2nd half of the 90s) he studied laws of stage, became a severe judge of theatre. He was against the individualization of reality. He highly values dramatism and true to life pictures of painters.

4 collections of articles on music were published in the 30s, ex: "Music in London 1890-1894)",

On theatre: "Our Theatres in the Nineties" (1931).

His first plays "Widowers' Houses" (1892), "The Philanderer", (1893), Mrs. Warren's profession" (1894) were of great success. Before mentioned plays make up the cycle under the common name "Plays unpleasant" (1898).

In "Widowers' Houses" the author accuses the society which glorifies the rich, humiliates millions of people who live in poverty.

Sortorius is the central personage of the play. He is from middle class of aristocracy. He is a good, kind father of his family, but he is a merciless exploiter of the poor, living in the slums.

"Mrs. Warren's profession" is one of the plays, which brought fame to Shaw. It's devoted to the position and fate of women in bourgeois society. He wanted to show the real roots of prostitution. Mrs. Warren is the owner of public houses in Brussels and in big cities of Europe.

His comedy: "Arms and Man" (1894) opens the second cycle of Shaw's plays. Then appeared "Candida" (1894), "The man of destiny" (1895), "You never can Tell" (1897). Shaw called all these plays "plays pleasant". In "Arms and Man" Shaw criticized expansionist state policy of England. He stood against all kinds of wars.

"Candida" is a theme of love and interrelation of males and females. Shaw published his third cycle of drama: calling it "Three plays for Parisians" in 1901. It included "The Devil's disciple (издош)" (1897); Caesar and Cleopatra" (1898).

Two world wars, an intervening economic depression of great severity, and the austerity of life in Britain following the second of these wars help to explain the quality and direction of English literature in the 20th century. The traditional values of Western civilization, which the Victorians had only begun to question, came to be questioned seriously by a number of new writers, who saw society breaking down around them. Traditional literary forms were often discarded, and new ones succeeded one another with bewildering rapidity, as writers sought fresher ways of expressing what they took to be new kinds of experience, or experience seen in new ways.

Richard Aldington (1892-1962) was English author, born in Hampshire, England. Aldington wrote successfully in several literary genres, including poetry, fiction, translation, and biography.

Educated at Dover College in Dover, England, and at London University, Aldington began writing poetry prior to World War I (1914-1918). His early poems are considered representative of the imagist movement in poetry, a movement that flourished before the war whose adherents relied on the use of sharp, precise images as a means of life.

Aldington served on the Western Front during World War I. His war experiences led to his first novel and most popular book, *Death of a Hero* (1929), which was translated into many languages. Later novels such as *The Colonel's Daughter* (1931), *All Men Are Enemies* (1932), and others, also had an international reception.

After the war and beyond his imagist phase, Aldington continued to publish books of poetry, including *A Fool in the Forest* (1925), *The Eaten Heart* (1929), and *A Dream in the Luxembourg* (1930). He also became a lively biographer. His 1946 account of the Duke of Wellington won the Tait Black Memorial Prize. Aldington wrote accounts of such figures as

Lawrence of Arabia, English novelist Norman Douglas, and English poet and novelist D. H. Lawrence. His work *The Strange Life of Charles Waterton* (1949) is about an English eccentric. One of the most learned authors of his day, Aldington was also a translator of Greek, French, and Medieval Latin works.



James Joyce (1882-1941), Irish author, whose writings feature revolutionary innovations in prose techniques. He was one of the foremost literary figures of the 20th century. Joyce is best known for his epic novel *Ulysses* (1922), which uses stream of consciousness, a literary technique that attempts to portray the natural and sometimes irrational flow of thoughts and sensations in a person's mind.

James Augustine Aloysius Joyce was born in a Dublin suburb. He was the eldest of ten children, and his family was poor and Roman Catholic. As a youth, Joyce was educated at Roman Catholic lower schools and at home. He earned a degree in Latin from University College, Dublin in 1902. While he was at University College, Joyce renounced the Roman Catholic faith. In 1904 he and his companion, Nora Barnacle, left Ireland for good. They lived in Trieste, Italy; Paris, France; and Zürich, Switzerland. They had two children but did not marry until 1931. To support the family, Joyce worked as a language instructor and received writing grants from patrons, but the family was never comfortable financially. During much of his adult life Joyce suffered from a series of severe eye troubles that eventually led to near blindness. He died in 1941, shortly after the outbreak of World War II (1939-1945).

As an undergraduate Joyce published essays on literature. His first book, *Chamber Music* (1907), consists of 36 love poems that reflect the influence of the lyricists of England's Elizabethan Age (mid- and late 1500s) and of the English lyric poets of the 1890s.

Joyce's first prose work, *Dubliners* (1914), is a book of 15 short stories and sketches that revolve around the sad spirit of the ancient city of Dublin, and crucial episodes in the lives of its inhabitants. The last and most famous story of the collection, "The Dead," centers on a schoolteacher and his wife, and their lost hopes and dreams.

After *Dubliners*, Joyce wrote *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), both of which experiment with ways of representing an individual's interior consciousness while at the same time describing his exterior life. *A Portrait of the Artist as a Young Man* follows the character Stephen Dedalus as he grows into manhood. Many people consider Stephen to be a semiautobiographical version of Joyce himself, an interpretation supported in part by Stephen's decision at the end of the book to leave his home and country to become a writer.

Joyce attained international fame with the 1922 publication of *Ulysses*, which many people consider one of the greatest and most original books ever written. On a literal level, the book describes one day in the life of three people living in Dublin: Stephen Dedalus, an Irish Jewish man named Leopold Bloom, and his wife, Molly. On a symbolic level, *Ulysses* is loosely based on the content and ten-year time frame of the ancient Greek epic the *Odyssey*, by the Greek poet Homer.

Finnegans Wake (1939), Joyce's last and most complex work, is an attempt to embody in fiction a theory of history wherein everything is cyclical, repeating itself over and over again. Joyce worked on the book, which he first called *Work in Progress*, for more than 17 years. He wrote the four-part novel in the form of an interrupted series of dreams during one night in the life of the character Humphrey Chimpden Earwicker. Earwicker, his family, and his acquaintances

symbolize all humanity, and they blend with one another and with various historical and mythical figures.

Joyce's other publications include two collections of verse, *Pomes Penyeach* (1927) and *Collected Poems* (1936). *Stephen Hero*, which was not published until 1944, was an early version of *A Portrait of the Artist as a Young Man*. A volume titled *James Joyce's Letters to Sylvia Beach, 1921-1940* was published in 1987.



William Somerset Maugham (1874-1965), English author, whose novels and short stories are characterized by great narrative facility, simplicity of style, and a disillusioned and ironic point of view. William Somerset Maugham was born in Paris and studied medicine at the University of Heidelberg and at Saint Thomas's Hospital, London. His partially autobiographical novel *Of Human Bondage* (1915) is generally acknowledged as his masterpiece and is one of the best realistic English novels of the early 20th century. *The Moon and Sixpence* (1919) is a story of the conflict between the artist and conventional society, based on the life of the French painter Paul Gauguin; other novels are *The Painted Veil* (1925), *Cakes and Ale* (1930), *Christmas Holiday* (1939), *The Hour Before the Dawn* (1942), *The Razor's Edge* (1944), and *Cataline: A Romance* (1948). Among the collections of his short stories are *The Trembling of a Leaf* (1921), which includes "Miss Thompson," later dramatized as *Rain*; *Ashenden: or The British Agent* (1928); *First Person Singular* (1931); *Ah King* (1933); and *Quartet* (1948). He also wrote satiric comedies – *The Circle* (1921) and *Our Betters* (1923) – the melodrama *East of Suez* (1922), essays, and two autobiographies.

The word "utopia" was first used in literature in the treatise "Republic" by Plato. Plato used the word to denote "a place which does not exist". Much later the utopian genre became distinct in literature: it was close to science fiction in its nature but was at the same time different from it, as here the author does not emphasize the description of incredible scientific discoveries. The goals of the utopian author are completely different: he is creating in his own opinion a perfect model of society trying to rebel against the current order, more precisely, against the disorder, and for the first time we come across the word utopia in the meaning corresponding to the ideology of the genre (i.e., as a "model of perfect society") in the book "Pilgrimage" by an English clergyman Samuel Perches.

As a literary-fictional genre, anti-utopia is sometimes viewed as a subgenre of utopian literature. It could be possible to agree with this statement, but it should be mentioned that despite numerous similarities these two genres have many distinctive features which turn anti-utopia a separate genre from a subgenre. In their works anti-utopists depict a country where the development of the social regime is full of negative tendencies. Unlike utopian ideal order anti-utopian heroes do not live carelessly and in a brotherly way. Tyranny is alien to them, they try to regain their identity, they come out against the established order and they attempt to regain their right to choose. Sometimes in order to emphasize the importance of the topic the authors apply a hyperbole. They show that not only distinct states are condemned to spiritual slavery, but the whole world. To the utopian ideal reality anti-utopia opposes the negative sides of the social regime showing how dangerous they are for humanity, and if utopian works describe an already ready and stable reality which does not undergo changes, anti-utopia enables that society to make a choice, to grow, which mostly results in collapse of social regimes, because such social regimes are false and dictated, and the man is looking for freedom and an opportunity of choice and the ability to live in one's own understanding which one is deprived of in that ideal social regime.

Anti-utopian literature reached its peak in the 20th century as a response to numerous wars and revolutions. It is noteworthy that one of the first works of this period was written by a Russian author Y. Zamyatin (the novel “We” published in England in 1920). Running ahead of time he depicted in his novel a United State where there was no lack of work, people were provided with accommodations, it was not necessary to think about tomorrow, state arts such as music and poetry were swiftly developing. Children and everyone with no exception were healthy and happy, they got education and they were educated in accordance with the nuances of the state ideology. But Zamyatin noticed also the most important thing: individuality was dead in the man, intelligence penetrated everywhere, the walls of the houses were transparent (the walls were really transparent in the novel). But the culmination of this all were fantastic operations which resulted in the separation of souls from human bodies, and people were numbered. The self was killed in people and the “we” was injected (hence the title of the book).

In the 1930s anti-utopian literature took the fascist ideology as a specific target (H. G. Wells “The Autocracy of Mr. Parham”, S. Lewis “It Can’t Happen Here”). Later new subgenres originated in anti-utopian literature, such as satiric anti-utopia, detective anti-utopia and anti-utopia-catastrophe.

QUESTIONS:

1. What are the chief characteristics of Galsworthy’s works?
2. Why do we call “The Forsyte Saga” a social novel?
3. How many works consist of “The Forsyte Saga”?
4. Tell the names of writer of before World War II.
5. What is the success of George Bernard Shaw?
6. What is “Cashel Byron’s profession” about?
7. Count the names of Bernard Show’s comedies.
8. Which work of Aldington is about an English eccentric?
9. What do you know about Virginia Woolf’s family?
10. What are Woolf’s early novels?
11. What kind of literary works did Woolf create besides novels?
12. Count the works of William Somerset Maugham.
13. What does it mean “utopia”?
14. What can you say about anti utopian novel?

Lecture 8

THEME: MODERN ENGLISH LITERATURE.

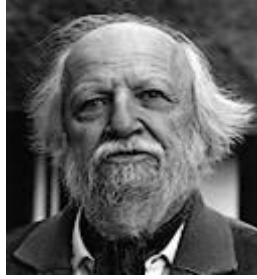
PLAN:

1. Existentialism. William Golding, Iris Murdoch, Muriel Spark.
2. Angry Young men
3. Creation of Graham Greene
4. New generation woman writers. Laureates of Nobel Prize

Key words and phrase: criticism, atom bomb's existence, Angry Young Men, Cornwall, Royal Navy, good and evil in human nature, Dublin, French existentialism, Roman Catholic faith, Switzerland, Hertfordshire, Baron Snow. Modern, Harold Pinter, philosophical themes, an imaginative feminist play, psychological confusion, the economic and spiritual troubles, the Booker Prize, Romantic Movement, Nobel Prize.

Existentialism is a chiefly 20th century philosophical movement embracing diverse doctrines but centering on analysis of individual existence in an unfathomable universe and he

plight of the individual who must assume ultimate responsibility for acts of free will without any certain knowledge of what is right or wrong or good or bad.



William Golding (1911-1993), British novelist, who won the Nobel Prize for literature in 1983. William Gerald Golding was born at Saint Columb Minor in Cornwall and educated at Brasenose College at the University of Oxford, where he studied English literature. Golding spent a short time working in the theater as a writer and actor. He then trained to be a teacher, a profession he left during World War II (1939-1945), when he served in the Royal Navy.

After the war Golding returned to writing. His first novel, *The Lord of the Flies* was extremely successful and is considered one of the great works of 20th century literature. Based on Golding's own wartime experiences, it is the story of a group of schoolboys marooned on a desert island after a plane crash. An allegory of the intrinsic corruption of human nature, it chronicles the boys' descent from a state of relative innocence to one of revengeful barbarism. After *Lord of the Flies* he wrote several novels with similar themes of good and evil in human nature, including *The Inheritors* (1955) and *Pincher Martin* (1956). Much of Golding's writing explores moral dilemmas and human reactions in extreme situations. His trilogy – consisting of *Rites of Passage* (1980), winner of the Booker Prize, an annual award for outstanding literary achievement in the Commonwealth of Nations; *Close Quarters* (1987); and *Fire Down Below* (1989) – reflects Golding's interest in the sea and sailing. His other works include two collections of essays, *The Hot Gates* (1965) and *A Moving Target* (1982); and one play, *The Brass Butterfly* (1958). Golding was knighted in 1988. His last novel, *The Double Tongue*, was published posthumously in 1995.

Iris Murdoch (1919-1999), British writer and philosopher, born in Dublin, Ireland, and educated at the University of Oxford. In 1948 she was appointed a fellow and tutor in philosophy at Oxford. Murdoch's first published book, *Sartre, Romantic Rationalist* (1953), is a study of French existentialism. Her other nonfiction works include *Metaphysics As a Guide to Morals: Philosophical Reflections* (1992).

Murdoch began a career as a successful writer of fiction with *Under the Net* (1954). A decade later, with Murdoch's adaptation of her own novel *A Severed Head* (1961; play, written with British writer J. B. Priestley, 1963), she also became a dramatist. Her style is complex, combining naturalism and the macabre, the familiar and the magical. Regarded as a master stylist, she presents in her fiction a cast of characters who struggle with the discovery that they are not truly free but are fettered by themselves, society, and natural forces. Murdoch's many novels include *The Italian Girl* (1964; play, written with James Saunders, 1967); *A Fairly Honourable Defeat* (1970); *An Accidental Man* (1972); *The Sacred and Profane Love Machine* (1974); *The Sea, the Sea* (1978), which won the Booker Prize; *The Good Apprentice* (1986); *The Green Knight* (1994), a story incorporating many elements of and references to the 14th century anonymous romance poem *Sir Gawain and the Green Knight*; and *Jackson's Dilemma* (1996), a story set in 20th century Britain but loosely based on the play *Much Ado about Nothing* by English playwright William Shakespeare. Murdoch developed Alzheimer's disease several years before her death. Her husband, literary critic John Bayley, wrote touchingly about his wife's career and her struggle with the disease in *Elegy for Iris* (1999).



Muriel Spark (1918-2006), British writer of novels, short stories, poetry, and criticism. Her novels are wry commentaries on modern life observed in various locales, and are colored by her Roman Catholic faith (she converted to Catholicism in 1954).

Spark's incisive satires of social pettiness and vanity speak to the mystery and terror of life, death, and eternity—universals that the literate and cultured characters of her books are forever in danger of forgetting. In the novel *Memento Mori* (1959), for example, a group of aged intellectuals carry on their bickering and rivalries even as they are successively dying, each one warned by a mysterious phone call, "Remember you must die." In *The Girls of Slender Means* (1963), a group of men and women engage in vicious personal competition, which is interrupted when their lives are shattered by the absurd explosion of a bomb that had failed to detonate during the London Blitz of the early 1940s.

Spark was born Muriel Sarah Camberg in Edinburgh, Scotland. In 1937 she married S. O. Spark and moved to Africa, where she spent several years in Southern Rhodesia (now Zimbabwe). The marriage was dissolved and Muriel Spark returned to England in 1944, during World War II, and found work in the Foreign Office on anti-Nazi propaganda. She relocated to Italy in 1967 and lived there for the rest of her life.

Spark's best known novel is *The Prime of Miss Jean Brodie* (1961), the story of an eccentric Edinburgh schoolteacher seen through the eyes of an admiring (but later disenchanted) pupil. It was later successfully adapted for the Broadway stage and as a motion picture. Other works by Spark include *The Comforters* (1957), *The Ballad of Peckham Rye* (1960), *The Mandelbaum Gate* (1965), *The Hothouse by the East River* (1973), and *Territorial Rights* (1979). Her novels of the 1980s include *Loitering with Intent* (1981), a discussion of good, evil, and the writer as creator; *The Only Problem* (1984), a witty meditation on the Old Testament Book of Job; and *A Far Cry from Kensington* (1988), a tale of good and evil set in the publishing world of the 1950s.

Spark returned to fiction after an absence of some years with the novel *Aiding and Abetting* (2001). A satire on the manners and morals of the British aristocracy, it is based on the real-life disappearance of Lord Lucan in 1974 after a failed attempt to bludgeon his wife to death. Her final novel, *The Finishing School* (2004), is a comedic work set in Switzerland.

Spark's autobiography, *Curriculum Vitae*, appeared in 1993. Early in her career she also wrote the critical studies *John Masefield* (1953), *Emily Bronte: Her Life and Work* (1953), and *Mary Shelley: A Biography* (1987). Spark's shorter fiction was collected in the books *The Stories of Muriel Spark* (1985), *Open to the Public: New and Collected Stories* (1997), and *All the Stories of Muriel Spark* (2001). *All the Poems of Muriel Spark* was published in 2004.

The "**angry young men**" were a group of mostly working and middle class British playwrights and novelists who became prominent in the 1950s. The group's leading members included John Osborne and Kingsley Amis. The phrase was originally coined by the Royal Court Theatre's press officer to promote John Osborne's *Look Back in Anger*. It is thought to be derived from the autobiography of Leslie Paul, founder of the Woodcraft Folk, whose *Angry Young Man* was published in 1951. Following the success of the Osborne play, the label was later applied by British newspapers to describe young British writers who were characterized by disillusionment with traditional English society. The term, always imprecise, began to have less meaning over the years as the writers to whom it was originally applied became more divergent, and many of them dismissed the label as useless.

"Angry young men" had no ideals to fight for. They were simply individualists.

One thing unites them into this trend - the hero. The main heroes in the works of "Angry Young Men" are young Men, belonging to middle intelligence. The personages are not satisfied with life. They find it to be dull, empty. They see no happiness, cheer in life.



Kingsley Amis (born in 1922), was known as a poet at the beginning of 50-es, became popular in England when his first novel "Lucky Jim" (1953) came into being. He won S. Maugham's prize for "Lucky Jim". It is important to point out the fact that "Lucky Jim" was translated into 9 languages and was republished 20 times.

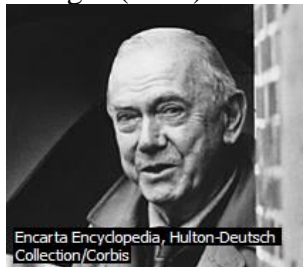
The hero of "Lucky Jim" is Jim Dickson. He is a young man who for the lack of singleness of purpose in his actions considers life to be meaningless and dull. He does not believe in ideals.

His heart is full of disgust. But the latter doesn't turn into hate, which may lead him to fight.

J. Dickson, who became an assistant of Professor Welch in one of the provincial Universities, thinks of his well being. The novel is full of fame situations. He drinks like a fish and sets fire on his chiefs' blanket. Next time he imitates professor's way of speaking in a funny manner.

The hero of "That Uncertain Feeling"(1955) is an intelligent, a simple librarian of a small town in Wales. He is a young father of his family. John and his family live in a tiny room of an old house. The author tried to show family quarrels. His main care is to make both ends sweet. He becomes a senior librarian after his love history with young and beautiful Elizabeth, wife of a rich local industrialist, life Graffid Williams. Both were not true lovers. They had no feelings of love to each other.

His other books are "I like it Here" (1957), "Take a Girl Like you" (1960), "One Fat Englishman" (1963), "The anti-death League" (1966).



Graham Greene

Graham Greene (1904-1991), English novelist, concerned with spiritual struggle in a deteriorating world. Born in Berkhamsted, Hertfordshire, the son of a headmaster, Greene was educated at the University of Oxford. He worked for the *London Times* from 1926 to 1929 and then as a free-lance writer. In 1935 he was film critic for the *Spectator*, a British newspaper, and in 1940 he was named literary editor. From 1942 to 1943 he worked for the British Foreign Office in western Africa and after World War II (1939-1945) he traveled widely.

Greene's earliest novels were *The Man Within* (1929), *The Name of Action* (1930), and *Rumour at Nightfall* (1931). His popularity came, however, with *Stamboul Train* (1932), a spy thriller published in the United States as *Orient Express*. This and subsequent novels such as *England Made Me* (1935) and *The Ministry of Fear* (1943), Greene later categorized as "entertainments." *A Gun for Sale* (1936), published in the United States as *This Gun for Hire*, has

as a central theme man's conflict between good and evil. It may be considered a precursor to the type of book that Greene specifically labeled as “novels.” These writings are seriously concerned with the moral, social, and religious problems of the time. Greene himself had been converted to Roman Catholicism in 1926. The “novels” include *Brighton Rock* (1938); *The Power and the Glory* (1940), first published in the United States as *The Labyrinthine Ways*, his own favorite work; *The Heart of the Matter* (1948); and *The End of the Affair* (1951).

Subsequent major works by Greene include *The Quiet American* (1955), *Our Man in Havana* (1958), *A Burnt-out Case* (1961), *The Comedians* (1966), *The Honorary Consul* (1973), *The Human Factor* (1978), and *The Tenth Man* (1985). Many of his novels have been adapted for motion pictures; *The Third Man* (1950), another spy thriller, was written specifically for filming. As an essayist, he compiled *Lost Childhood and Other Essays* (1952) and *Collected Essays* (1969), the latter mostly comprising studies of other writers. He also wrote books for children. Among his plays are *The Living Room* (1953), *The Potting Shed* (1957), and *The Complaisant Lover* (1959). *A Sort of Life* (1971) and its sequel *Ways of Escape* (1980) are his autobiographies.

Greene's works are characterized by vivid detail, a variety of settings (Mexico, Africa, Haiti, Vietnam), and a detached objective portrayal of characters under various forms of social, political, or psychological stress. Evil is omnipresent. In later novels, a dimension of moral doubt and conflict add to the terror and suspense. *A World of My Own: A Dream Diary* (1994), written by Greene in the final months of his life, is a partly fictitious, partly autobiographical work based on 800 pages of diaries kept over a 24-year span.

Beginning in the 1950s Muriel Spark wrote razor-sharp portraits of power-hungry people and self-deluders. Her novels include *Memento Mori* (1959), about a group of individuals confronting their old age, and *The Prime of Miss Jean Brodie* (1961), about the effect a charismatic teacher has on her students. Iris Murdoch specialized in writing about psychological confusion. Typical of her work is *A Severed Head* (1961), about love affairs among a group of Londoners. The novel is a cautionary tale about modern love and excessive self-analysis. Margaret Drabble criticized the “iced-over” condition of England in *The Ice Age* (1977), about the economic and spiritual troubles of England in the 1970s.

Jean Rhys was an unsentimental realist who focused on manipulated women and predatory men in *After Leaving Mr. Mackenzie* (1930) and *Good Morning, Midnight* (1939). Rhys is best known for the novel *Wide Sargasso Sea* (1966), the story of the character Antoinette Cosway. English writer Charlotte Brontë first created Antoinette, the insane first wife of the character Mr. Rochester, in the novel *Jane Eyre* (1847). *Wide Sargasso Sea* traces how Antoinette became the person Brontë depicts her as.

The works of Anita Brookner, who was also concerned with women at the mercy of a ruthless society, expose the aggression and meanness among members of the free-spirited, supposedly tolerant middle class. Brookner's novel *The Misalliance* (1986) is a portrait of a woman bedeviled by vulgar, reckless, and cruel friends. Toward the end of the century, Pat Barker looked back at the violence near its beginning. In a trilogy made up of *Regeneration* (1991), *The Eye in the Door* (1993), and *The Ghost Road* (1995), Barker describes the horrors of World War I (1914-1918).



Anita Brookner, born in 1928, English novelist and art historian, who is well respected for her scholarly works on art history. She achieved recognition as a novelist when her novel *Hotel du Lac* (1984) received Britain's most prestigious literary award, the Booker Prize, in 1984.

Born in London, Brookner received her Bachelor of Arts degree from King's College, University of London. She received her Ph.D. degree in art history from the Courtauld Institute of Art, London, in 1952. An expert on 18th century painting, she became the first woman to hold a position as Slade Professor at the University of Cambridge (1967-1968). She has written several highly acclaimed works of art criticism, including those on French painters Jean-Antoine Watteau, Jean-Baptiste Greuze, and Jacques-Louis David. *Soundings* (1998) are a collection of Brookner's essays on art history. In *Romanticism and Its Discontents* (2000), she charted the rise and decline of the Romantic Movement in 19th century France.

Brookner's first novel was *A Start in Life* (1981), and she has generally published one book every year since then. *Hotel du Lac* (1984), which was adapted for television in 1986, is her most famous novel and established her reputation. Like most of her fiction, this story concerns a woman who, although self-sufficient in nearly every respect, is still in search of romantic love. Brookner's other novels include *Brief Lives* (1990), *A Closed Eye* (1991), *Fraud* (1992), *Family Romance* (1993), *A Private View* (1995), *Incidents in the Rue Laugier* (1996), *Altered States* (1997), and *Visitors: A Novel* (1998). In a change from her earlier novels focusing on lonely women, Brookner told the story of a lonely man trapped by family duty in *Making Things Better* (2003). She has also edited compilations of the stories of American writer Edith Wharton. In 1990 Brookner was made a Commander of the British Empire (CBE), a member of an honorary order of knighthood.

William Golding, who in 1954 achieved fame with *Lord of the Flies*, a novel that plumbs the mystery of human evil, won the Nobel Prize for literature in 1983. In awarding the prize, the Swedish Academy praised Golding's novels for their 'realistic narrative art' and 'universality of myth.' The choice of Golding – who has written short stories, plays, and a book of criticism in addition to his novels, among them *Darkness Visible* (1979) and *Rites of Passage* (1980) – came as a surprise to many, who had expected that a more prominent British writer would be singled out. One academy member, breaking a tradition of silence, openly disagreed with the decision.

In 1994 Kenzaburo Oe, the laureate for literature, had won acclaim in his native Japan for both fiction and nonfiction works but was little known among readers of English. Oe was ten years old when World War II came to an end, and several of his books are concerned with his struggle to come to terms with Japan's defeat and the atomic bombing of two of its cities, particularly Hiroshima. Other books center on his difficulties as the father of a brain-damaged son. Among Oe's books available in English at the time of the award announcement were *A Personal Matter* (1969), *Teach Us to Outgrow Our Madness* (1977), and *The Pinch Runner Memorandum* (1994).

English Literature, literature produced in England, from the introduction of Old English by the Anglo-Saxons in the 5th century to the present. The works of those Irish and Scottish authors who are closely identified with English life and letters are also considered part of English literature. English literature and Literature in English: Irish Literature, Scottish Literature, American Literature, Australian Literature, Canadian Literature.

QUESTIONS:

1. What do you know about the literary movement the followers of which were called “The Angry Young Men”?
2. What is theme of William Golding's novels?
3. Who is the main hero of "Lucky Jim"?
4. What is the difference between “entertainment” and “seriuos” novels, written by Graham Greene?
5. What do you think, why Iris Murdoch's novels are considered to be philosophical?
6. What do you know about Iris Murdoch's philosophy of existentialism?
7. What is the best known novel of Muriel Spark?
8. What were the themes of modern writers?
9. What do you know about Anita Brookner?
10. Who won the Nobel Prize for literature?

Part II. American Literature

LECTURE 9

THEME: ENLIGHTENMENT PERIOD AMERICAN LITERATURE

PLAN:

1. American literature
2. American Enlightenment literature
3. Philip Freneau is the first American national poet
4. Activity of Northern American Enlightenment.
5. Benjamin Franklin – American philosopher and scientist

Key words: Prose, fiction, Native American literature, Oral traditions, tricksters, Constitution, “Androborus”, Quakers, German, American colonies, New England, the mid-Atlantic, and the South. **Key words:** mid-Atlantic colonies, Philadelphia, Enlightenment, Pennsylvania Magazine, Poor Richard’s Almanack, New Jersey, National Gazette, New England Courant, Pennsylvania.

American Literature: Prose, fiction and nonfiction of the American colonies and the United States, written in the English language from about 1600 to the present. This literature captures America’s quest to understand and define itself. Although English quickly became the language of America, regional and ethnic dialects have enlivened and enriched the country’s literature almost from the start. Native American literatures, which were largely oral at the time of colonial settlement, stand apart as a separate tradition that is itself strong and varied.

For its first 200 years American prose reflected the settlement and growth of the American colonies, largely through histories, religious writings, and expedition and travel narratives. Biography also played an important role, especially in America’s search for native heroes. Fiction appeared only after the colonies gained independence, when the clamor for a uniquely American literature brought forth novels based on events in America’s past. With a flowering of prose in the mid-1800s, the young nation found its own voice. By then fiction had become the dominant literary genre in America.

American Literature: Drama, literature intended for performance, written by Americans in the English language. American drama begins in the American colonies in the 17th century and continues to the present.

The oldest surviving American play is *Androborus* by Robert Hunter (1714). Hunter, the New York Colony’s governor, published the cartoonish play as an attack on his political enemies, despite New York’s antitheater law. Intended for a reading public rather than a viewing audience, it established a tradition of political satire that became common fare in American drama of the 1700s.

Before more American plays had appeared, a company of British professional actors established a touring circuit in the 1750s with an all-British repertory. By the early 1760s this group was known as The American Company and American writers occasionally submitted plays to the actors, though few were produced. But in 1767 The American Company staged *The Prince of Parthia*, a tragedy by Thomas Godfrey, in Philadelphia. This is usually considered the first professional production of a play written by an American. The play itself is indistinguishable from imitations of the works of English dramatist William Shakespeare that abounded in Britain in the late 1700s and early 1800s.

The term *Native American literature*, or alternately, *American Indian literature* usually refers to works written by the indigenous people of the United States and Canada. In Canada, this literature is also called *First Nations literature*. Because more than 1,100 nations, or tribes, of Native Americans live in the United States and Canada, Native American literature encompasses many different social, cultural, historical, and spiritual perspectives.

Native American literature originates in the *oral traditions* of native peoples—the spoken words used to pass on information from generation to generation. Today, the oral tradition remains

important to Native American life and literature, and ceremonies and religious rituals are often known solely through the spoken word. At the same time, written works offer the advantage of publishing ideas, stories, and thoughts to a wide audience. Native American literature has been published since the 1700s and has grown steadily since the 1960s.

Education and culture in the mid-Atlantic colonies were heavily influenced by the Age of Enlightenment, an intellectual movement that had its roots in Europe in the 17th century and emphasized the power of human reason to understand and change the world. The English philosopher John Locke was a major contributor to the political thought of the Enlightenment. Locke argued that the supreme authority of the state was not given by God to kings and queens, but stemmed from the social contracts made among ordinary individuals to preserve their “natural” rights to life, liberty, and property.

Philadelphia became the center of the Enlightenment in America partly because of the presence of Benjamin Franklin, who championed many Enlightenment ideas. Franklin popularized the Enlightenment in annual editions of *Poor Richard's Almanack*, a collection of practical and humorous information first published in 1732. Thousands of people read the book. In 1743 Franklin was among the founders of the American Philosophical Society of Philadelphia, which sought to promote useful knowledge in the sciences and humanities through scholarly research and community service.

The city's elite also subsidized the first American medical school in 1765 and created a circulating library filled with Enlightenment literature. Although these ideas appealed to educated men and women in other seaport cities, only in Philadelphia did Enlightenment principles find a significant public expression in the establishment of institutions dedicated to its cause.

Philip Freneau (1752-1832), American poet and journalist, known as the poet of the American Revolution. Philip Morin Freneau was born in New York City and educated at the College of New Jersey (now Princeton University). His reputation as a satirist was first achieved with a series of vitriolic poems attacking the British, written shortly after the outbreak of the Revolution. Early in 1780, Freneau took part in a privateering expedition to the West Indies. He was captured by the British and imprisoned aboard a ship in New York Harbor. The harsh treatment he received during his confinement provided him with material for *The British Prison-Ship, a Poem in Four Cantos* (1781). While working in the post office at Philadelphia (1781-84), he continued to produce brilliant, satiric verse in the same patriotic vein.

Freneau spent the next six years at sea, and in 1791 Secretary of State Thomas Jefferson appointed him a translator. While serving in that capacity, Freneau founded and was editor of the *National Gazette*, a newspaper that gave forceful expression to the libertarian ideals of Jeffersonian democracy and that attacked the American statesman Alexander Hamilton and the Federalist Party. Freneau retired in 1793 to his farm in New Jersey. Among his most famous individual poems are “The Wild Honeysuckle,” “The House of Night,” and “The Indian Burying Ground.”



Benjamin Franklin (1706-1790), American printer, author, diplomat, philosopher, inventor and scientist. Franklin was one of the most respected and versatile figures in colonial America.

Franklin was born on January 17, 1706, in Boston in the colony of Massachusetts. His father, Josiah Franklin, was a tallow chandler (maker and seller of soap and candles). His mother, Abiah Folger, was Josiah's second wife. The Franklin family had little money, like most New Englanders of the time, and could not afford to give their children much education. When Benjamin was ten

years old, his father took him out of school and taught him to make soap and candles. Disliking the business, however, he went to work for a cutler, or knife-maker. At age 12 he was apprenticed as a printer to his brother James, who had recently returned from England with a new printing press.

In 1721 James Franklin established a weekly newspaper, the *New England Courant*, and Benjamin, at the age of 15, was busily occupied in delivering the newspaper by day and in composing articles for it at night. These articles, published anonymously, won wide notice and acclaim for their pithy observations on the current scene.

Franklin first published *Poor Richard's Almanack*, a collection of practical advice and humorous sayings, in 1732 under the pen name Richard Saunders. Both a product and a reflection of colonial America, the almanac proved to be a great success, and Franklin published it regularly for the next 25 years. Its homespun wisdom mirrored the simple virtues of a largely rural society: thrift, industry, and humility.

In recognition of his scientific accomplishments, Franklin became a fellow of the Royal Society of London for Improving Natural Knowledge and, in 1753, was awarded its Copley Medal for distinguished contributions to experimental science. Franklin also exerted a great influence on education in Pennsylvania. In 1749 he wrote the pamphlet *Proposals Relating to the Education of Youth in Pennsylvania*; its publication led to the establishment in 1751 of the Academy of Philadelphia, later to become the University of Pennsylvania.

In 1785 Congress finally yielded to Franklin's long-standing request to relieve him of his duties in France. He returned to Philadelphia, where he was immediately chosen president of the executive council of Pennsylvania. He was reelected in 1786 and 1787. In 1787 he was elected a delegate to the Constitutional Convention, held in Philadelphia, which drew up the Constitution of the United States. One of Franklin's last public acts was to sign a petition to the U.S. Congress, on February 12, 1790, as president of the Pennsylvania Abolition Society, urging the abolition of slavery and the suppression of the slave trade. Two months later, on April 17, Franklin died in his Philadelphia home at 84 years of age.

QUESTIONS:

1. Where was center of the Enlightenment in America?
2. Where was Philip Morin Freneau educated?
3. What did Franklin do in 1721?
4. What do you know about Franklin's literary activity?
5. When did American drama begin?
6. What was the reflection of American prose?
7. What was happen in American literature during American Revolution?

LECTURE 10

THEME: ROMANTICISM AND TRANSCENDENTALISM IN AMERICAN LITERATURE

PLAN:

1. Early Romanticism.
2. Literary works of Washington Irving and James Fennimore Cooper
3. Literary activity of Edgar Allan Poe
4. "Boston transcendentalism school".
5. Life and literary activity of H. D. Thoreau and R. W. Emerson

Key words: columnist, Knickerbocker, Salmagundi, abolition, American essayist, Boston, Neoplatonism, transcendentalism, individualism, Concord, metaphysical speculation, Cummington, Portland, sentimental

During the late 1700s and early 1800s, romanticism was the dominant literary mode in Europe. In reaction to the Enlightenment and its emphasis on reason, romanticism stressed emotion, the imagination, and subjectivity of approach. Until about 1870 romanticism influenced the major forms of American prose: transcendentalist writings, historical fiction, and sentimental fiction.

The self-confidence and nationalism of the newly created United States of America energized fiction as well as nonfiction. Historical fiction took off first, influenced by Sir Walter Scott, an enormously popular British writer who established the genre. Historical fiction was an expression of romanticism in its probings of human nature and emotions and its romanticizing of the American past and the American frontier. The first generations of Puritans in New England, the Salem witchcraft trials, white conflicts with Native Americans, and the American Revolution provided popular subjects for American historical fiction. One of the earliest examples of the genre was Samuel Woodworth's *The Champions of Freedom* (1816). James Fenimore Cooper was the first American master of the form, however.



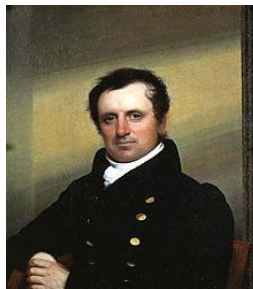
Washington Irving (1783-1859) American author, short story writer, essayist, poet, travel book writer, biographer, and columnist. Irving has been called the father of the American short story.

Washington Irving was born in New York City as the youngest of 11 children. His father was a wealthy merchant, and his mother, an English woman, was the granddaughter of a clergyman.

Irving created the literary magazine *Salmagundi* in January 1807. Writing under various pseudonyms, such as William Wizard and Launcelot Langstaff, Irving lampooned New York culture and politics in a manner similar to today's *Mad* magazine. *Salmagundi* was a moderate success, spreading Irving's name and reputation beyond New York.

Irving continued to write regularly, publishing biographies of the writer and poet Oliver Goldsmith in 1849 and the 1850 work about the Islamic prophet Muhammad. In 1855, he produced *Wolfert's Roost*, a collection of stories and essays he had originally written for *Knickerbocker* and other publications, and began publishing at intervals a biography of his namesake, George Washington, a work which he expected to be his masterpiece.

On the night of November 28, 1859, at 9:00 pm, only eight months after completing the final volume of his Washington biography, Washington Irving died of a heart attack in his bedroom at Sunnyside at the age of 76.



James Fenimore Cooper (September 15, 1789 – September 14, 1851) was a prolific and popular American writer of the early 19th century.

He anonymously published his first book, *Precaution* (1820). He soon issued several others. In 1823, he published *The Pioneers*; this was the first of the *Leatherstocking* series,

featuring Natty Bumppo, the resourceful American woodsman at home with the Delaware Indians and especially their chief *Chingachgook*. Cooper's most famous novel, *Last of the Mohicans* (1826), became one of the most widely read American novels of the 19th century. The book was written in New York City, where Cooper and his family lived from 1822 to 1826.

James Fenimore Cooper was born in Burlington, New Jersey, to William and Elizabeth (Fenimore) Cooper, the eleventh child of twelve children, most of whom died during infancy or childhood.

In 1823, he published *The Pioneers*. *The Pioneers* was the first of the *Leatherstocking* series. The series features Natty Bumppo, a resourceful American woodsman at home with the Delaware Indians and their chief *Chingachgook*. Bumppo was the main character of Cooper's most famous novel *The Last of the Mohicans* (1826). *The Last of the Mohicans* became one of the most widely read American novels of the 19th century.

In 1826 Cooper moved his family to Europe, where he sought to gain more income from his books as well as provide better education for his children. While overseas, he continued to write. His books published in Paris include *The Red Rover* and *The Water Witch*—two of his many sea stories.

In 1832 he entered the lists as a political writer; in a series of letters to the *National*, a Parisian journal, he defended the United States against a string of charges brought against them by the *Revue Britannique*.

This opportunity to make a political confession of faith reflected the political turn he already had taken in his fiction, having attacked European anti-republicanism in *The Bravo* (1831). Cooper continued this political course in *The Heidenmauer* (1832) and *The Headsman: or the Abbaye of Vigneron* (1833). *The Bravo* depicted Venice as a place where a ruthless oligarchy lurks behind the mask of the "serene republic". All were widely read on both sides of the Atlantic, though *The Bravo* was a critical failure in the United States.

In 1833 Cooper returned to the United States and immediately published *A Letter to My Countrymen*, in which he gave his own version of the controversy and sharply censured his compatriots for their share in it. He followed up with novels and several sets of notes on his travels and experiences in Europe. His *Homeward Bound* and *Home as Found* are notable for containing a highly idealized self-portrait.

In 1846 Cooper published *Lives of distinguished American naval officers* covering the biographies of Commodores William Bainbridge, Richard Somers, John Shaw, William Shubrick and Edward Preble. In May 1853 *Old Ironsides* in the Putnam's Monthly. It was a naval historical and became the first posthumous publication of his writings.

In 1856, five years after Cooper's death his *History of the navy of the United States of America* was published. The work was an account of the U.S. Navy in the early 19th century.

He turned again from pure fiction to the combination of art and controversy in which he had achieved distinction with the *Littlepage Manuscripts* (1845–1846). His next novel was *The Crater, or Vulcan's Peak* (1847), in which he attempted to introduce supernatural machinery. *Jack Tier* (1848) was a remaking of *The Red Rover*, and *The Ways of the Hour* was his last completed novel. Cooper spent the last years of his life back in Cooperstown. In his will he authored a loving tribute to his wife Susan.

Cooper had also made Susan executor of his will. He died of dropsy on September 14, 1851, the day before his 62nd birthday.



Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

—•••—
Excerpt from *The Raven*

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Edgar Allan Poe (1809-1849) was American writer, known as a poet and critic but most famous as the first master of the short-story form, especially the psychological horror tale.

Born in Boston, Massachusetts, Poe was orphaned in his early childhood and taken to Richmond, Virginia, to be raised by John Allan, a successful merchant, and his wife. He attended the University of Virginia for a year, but in 1827 Allan, displeased by Poe's drinking and gambling, refused to pay his debts and forced him to work as a clerk.

Poe, disliking his new duties intensely, quit the job, thus alienating Allan, and went to Boston. There his first book, *Tamerlane and Other Poems* (1827), was published anonymously. Shortly afterward Poe enlisted in the United States Army and served a two-year term. In 1829 his second volume of verse, *Al Aaraaf*, was published, and he achieved reconciliation with Allan, who secured him an appointment to the U.S.

Poe's third book, *Poems*, appeared in 1831, and the following year he moved to Baltimore, where he lived with his aunt and her young daughter, Virginia Clemm. The following year he won a contest sponsored by the *Baltimore Saturday Visitor* with the short story "A MS. Found in a Bottle," which relates how a sailing vessel is sucked down into an enormous whirlpool.

Among Poe's poetic output about a dozen poems are remarkable for their flawless literary construction and for their haunting themes and meters. "The Raven" (1845) immediately established Poe's fame as a poet.

In his editorial work Poe functioned largely as a book reviewer and produced a significant body of criticism; his essays were famous for their sarcasm, wit, and exposure of literary pretension. His criticism and his literary theories were greatly influenced by his own experiments in writing. One of his best-known tales is "The Gold Bug" (1843), about a search for buried treasure that involved the deciphering of a code. "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1842-1843), and "The Purloined Letter" (1844) are regarded as predecessors of the modern mystery, or detective, story.

Poe's other masterpieces of horror include "The Pit and the Pendulum" (1842), a spine-tingling tale of cruelty and torture, and "The Cask of Amontillado" (1846), an eerie tale of revenge. Although Poe believed that the short story was the most suitable form for fiction, he wrote a short novel, *The Narrative of Arthur Gordon Pym* (1838), in the hope of making some money. Based on tales of South Sea exploration and adventures, the work combines realistic material with wild fantasies.

Transcendentalism is a philosophical movement that developed in the late 1820s and 1830s in the eastern United States. It arose as a reaction to protest against the general state of intellectualism and spirituality at the time. The doctrine of the Unitarian church as taught at Harvard Divinity School was of particular interest.

Major figures in the transcendentalist movement were Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, and Amos Bronson Alcott. Other prominent transcendentalists included Louisa May Alcott, Charles Timothy Brooks, Orestes Brownson, William Ellery Channing, William Henry Channing, James Freeman Clarke, Christopher Pearse Cranch, John Sullivan Dwight, Convers Francis, William Henry Furness, Frederic Henry Hedge, Sylvester Judd, Theodore Parker, Elizabeth Palmer Peabody, George Ripley, Thomas Treadwell Stone, Jones Very, and Walt Whitman.



Encarta Encyclopedia, Culver Pictures

Henry David Thoreau (1817-1862), American writer, philosopher, and naturalist who believed in the importance of individualism. Thoreau's best-known work is *Walden; or, Life in the Woods* (1854), which embodies his philosophy and reflects his independent character.

Born in Concord, Thoreau was educated at Harvard University. In the late 1830s and early 1840s he taught school and tutored in Concord and on Staten Island, New York. From 1841 to 1843 Thoreau lived in the home of American essayist and philosopher Ralph Waldo Emerson. Emerson was one of the leaders of the school of transcendentalism. Transcendentalists believed that God is inherent in nature and in human beings and that each individual has to rely on his or her own conscience and intuition for spiritual truths.

In 1845 Thoreau moved to a crude hut on the shores of Walden Pond, a small body of water on the outskirts of Concord. He lived there until 1847, keeping detailed records of his daily activities, observations of nature, and spiritual meditations. From his experiences he produced his famous work *Walden*. In *Walden*, Thoreau writes of the pleasures of withdrawing for a time from mainstream society. In the woods he read, hoed beans, fished, watched animals, entertained occasional visitors, and enjoyed the weather. The descriptive nature of *Walden* lets the reader see, hear, and feel Thoreau's experience, and thus understand the value he placed on it.

Of the numerous volumes that make up the collected works of Thoreau, only two were published during his lifetime: *Walden* and *A Week on the Concord and Merrimack Rivers* (1849). *A Week on the Concord and Merrimack Rivers* is the narrative of a boating trip that Thoreau took with his brother in August 1839; it is a combination of nature study and metaphysical speculation and bears the distinctive impress of the author's engaging personality. The material for most of Thoreau's volumes was edited posthumously by the author's friends from his journals, manuscripts, and letters.

In 1846 Thoreau chose to go to jail rather than to support the Mexican War (1846-1848) by paying his poll tax. He clarified his position in perhaps his most famous essay, "Civil Disobedience" (1849), now widely referred to by its original title, "Resistance to Civil Government." In this essay Thoreau discussed passive resistance, a method of protest that later was adopted by Indian leader Mohandas Gandhi as a tactic against the British, and by civil rights activists fighting racial segregation in the United States.

The edited collections of Thoreau's writings include *Excursions* (1863), which contains the well-known essay "Walking"; *The Maine Woods* (1864); *Cape Cod* (1865); and *A Yankee in Canada* (1866). In 1993 *Faith in a Seed* appeared; this previously unpublished collection of Thoreau's natural-history writings features the essay "The Dispersion of Seeds." *Wild Fruits*, another previously unpublished work by Thoreau, appeared in 1999.



There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wise universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried.

Excerpt from "Self-Reliance"

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Ralph Waldo Emerson (1803-1882), American essayist and poet, who asserted in his writings the belief that each person has the power to transcend the material world and to see and

grasp the infinite. The philosophical movement of which he was a leader has been given the name transcendentalism.

Emerson was born in Boston, Massachusetts, on May 25, 1803. Seven of his ancestors were ministers, and his father, William Emerson, was minister of the First Church (Unitarian) of Boston. Emerson graduated from Harvard University at the age of 18 and for the next three years taught school in Boston. In 1825 he entered Harvard Divinity School.

In 1834 he moved to Concord, Massachusetts, and became active as a lecturer in Boston. His addresses – including “The Philosophy of History,” “Human Culture,” “Human Life,” and “The Present Age” – were based on material in his *Journals* (published posthumously, 1909-1914), a collection of observations and notes that he had begun while a student at Harvard. His most detailed statement of belief was reserved for his first published book, *Nature* (1836), which appeared anonymously but was soon correctly attributed to him.

The first volume of Emerson’s *Essays* (1841) includes some of his most popular works. It contains “History,” “Self-Reliance,” “Compensation,” “Spiritual Laws,” “Love,” “Friendship,” “Prudence,” “Heroism,” “The Over-Soul,” “Circles,” “Intellect,” and “Art.” The second series of *Essays* (1844) includes “The Poet,” “Manners,” and “Character.” In it Emerson tempered the optimism of the first volume of essays, placing less emphasis on the self and acknowledging the limitations of real life. In the interval between the publication of these two volumes, Emerson wrote for *The Dial*, the journal of New England transcendentalism, which was founded in 1840 with American critic Margaret Fuller as editor. Emerson succeeded her as editor in 1842 and remained in that capacity until the journal ceased publication in 1844. In 1846 his first volume of *Poems* was published (dated, however, 1847).

Emerson again went abroad from 1847 to 1848 and lectured in England, where he was welcomed by Carlyle. Several of Emerson’s lectures were later collected in the volume *Representative Men* (1850), which contains essays on such figures as Greek philosopher Plato, Swedish philosopher Emanuel Swedenborg, and French writer Michel Eyquem de Montaigne. While visiting abroad, Emerson also gathered impressions that were later published in *English Traits* (1856), a study of English society. His *Journals* give evidence of his growing interest in national issues, and on his return to America he became active in the abolitionist cause, delivering many antislavery speeches. *The Conduct of Life* (1860) was the first of his books to enjoy immediate popularity. Included in this volume of essays are “Power,” “Wealth,” “Fate,” and “Culture.” This was followed by a collection of poems entitled *May Day and Other Pieces* (1867), which had previously been published in *The Dial* and *The Atlantic Monthly*. After this time Emerson did little writing and his mental powers declined, although his reputation as a writer spread. His later works include *Society and Solitude* (1870), which contained material he had been using on lecture tours; *Parnassus* (1874), a collection of poems; *Letters and Social Aims* (1876); and *Natural History of Intellect* (1893).

QUESTIONS:

1. What do you know about the Romanticism in American literature?
2. What is the difference between the Romanticism and Realism?
3. What representatives of the period do you know?
4. What can you say about J. F. Cooper’s life?
5. What did J. F. Cooper describe in his works?
6. What is transcendentalism?
7. What was idea of Emerson’s works?
8. What was the occupation of Thoreau?
9. What do you know about Emerson’s essays?
10. What kind of work is “Representative Men”
11. What works are Poe’s masterpieces?

LECTURE 11

THEME: ABOLITIONISM AND REALISM IN AMERICAN LITERATURE

PLAN:

1. Abolitionism. Harriet Beecher Stowe and her novel "Uncle Tom's cabin"
2. Creation of Henry Wadsworth Longfellow
3. Mark Twain's life and creation.
4. O. Henry is a great short story writer.
5. Jack London's creation.

Key words: Abolitionism, Christians, Jews, Muslims, Western Female Institute, slavery, Portland, Bowdoin College, Westminster Abbey, technical expertise, American mythology, colloquial diction, Bible, democratic poetry, Civil War, humour, steamboat, political articles, pamphlets, ironic plot, Ohio, North Carolina, Society of Arts and Sciences, dramatic tales, literary criticism and travel essays.

Abolitionism, used as a single word, was a movement to end slavery, whether formal or informal.

In Western Europe and the Americas, abolitionism was a historical movement to end the African slave trade and set slaves free. Although European colonists, beginning with the Spanish, initially enslaved natives, the Dominican priest Bartolomé de las Casas helped convince the Spanish government to enact the first European law abolishing colonial slavery in 1542; Spain weakened these laws by 1545.

After the American Revolutionary War established the United States, northern states, beginning with Pennsylvania in 1780, passed legislation during the next two decades abolishing slavery, sometimes by gradual emancipation. Massachusetts ratified a constitution that declared all men equal; freedom suits challenging slavery based on this principle brought an end to slavery in the state. In other states, such as Virginia, similar declarations of rights were interpreted by the courts to not apply to Africans. During the following decades, the abolitionist movement grew in northern states, and Congress limited the expansion of slavery in new states admitted to the union.

The historian James M. McPherson defines an abolitionist "as one who before the Civil War had agitated for the immediate, unconditional, and total abolition of slavery in the United States." He does not include antislavery activists such as Abraham Lincoln or the Republican Party, which called for the gradual ending of slavery.



Harriet Beecher Stowe (1811-1896) was born in Connecticut in 1811, the seventh child of her father, the noted Congregationalist preacher, Lyman Beecher, and his first wife, Roxana Foote. Her mother died when she was four, and Harriet's oldest sister, Catherine, took over care of the children. Even after Lyman Beecher remarried, and Harriet had a good relationship with her stepmother.

Catherine Beecher started a school in Cincinnati, the Western Female Institute, and Harriet became a teacher there. Harriet began writing professionally: first she co-wrote a geography textbook with her sister, Catherine, and then sold several stories.

After her friend Eliza died, Harriet's friendship with Calvin Stowe deepened, and they were married in 1836. Calvin Stowe was, in addition to his work in biblical theology, an active proponent of public education. After their marriage, Harriet Beecher Stowe continued to write, selling short stories and articles to popular magazines.

Harriet began writing a story about slavery, and used her own experience of visiting a plantation and of talking with ex-slaves. She also did much more research, even contacting Frederick Douglass to ask to be put in touch with ex-slaves who could ensure the accuracy of her story.

On June 5, 1851, the National Era began publishing installments of her story, appearing in most weekly issues through April 1 of the next year. The positive response led to publication of the stories in two volumes. *Uncle Tom's Cabin* sold quickly.

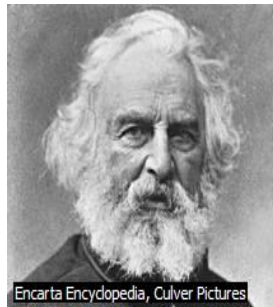
By using the form of a novel to communicate the pain and suffering under slavery, Harriet Beecher Stowe tried to make the religious point that slavery was a sin. She succeeded. Her story was denounced in the South as a distortion, so she produced a new book, *A Key to Uncle Tom's Cabin*, documenting the actual cases on which her book's incidents were based.

She turned her experiences on this trip into a book, *Sunny Memories of Foreign Lands*. Harriet Beecher Stowe returned to Europe in 1856, meeting Queen Victoria and befriending the widow of the poet Lord Byron. Among others she met were Charles Dickens, Elizabeth Barrett Browning, and George Eliot.

When Harriet Beecher Stowe returned to America, she wrote another antislavery novel, *Dred*. Her 1859 novel, *The Minister's Wooing*, was set in the New England of her youth, and drew on her sadness in losing a second son, Henry, who drowned in an accident while a student at Dartmouth College. Harriet's later writing focused mainly on New England settings.

The success of the book *Uncle Tom's Cabin*, however, was unprecedented; 500,000 copies were sold in the United States alone within five years, and it was translated into more than 20 foreign languages.

The Uncle Tom of *Uncle Tom's Cabin* is a devout Christian slave, owned by the kindly Shelby family. When financial difficulties make it necessary for the Shelbys to sell their slaves, Tom is purchased by a dealer and taken to New Orleans. On the way there he saves the life of Eva, the daughter of the wealthy St. Clair family, and in gratitude St. Clair purchases him. Tom now lives happily for two years with the angelic little Eva and her black companion, Topsy, but when Eva dies and St. Clair is killed in an accident, and Tom is sold again. This time he is sold to the cruel and villainous Simon Legree, who, when Tom refuses to divulge the hiding place of two runaway slaves, flogs him to death. As Tom is dying, George Shelby, son of his old master, arrives and vows to devote himself to the cause of abolition.



Henry Wadsworth Longfellow (1807-1882), was American poet, one of the most popular and celebrated poets of his time. Born in Portland, Maine (then in Massachusetts), Longfellow was educated at Bowdoin College. After graduating in 1825 he traveled in Europe in preparation for a teaching career. He taught modern languages at Bowdoin from 1829 to 1835. In late 1835, during a second trip to Europe, Longfellow's wife, Mary Storer Potter, died in Rotterdam, the Netherlands. Longfellow returned to the United States in 1836 and began teaching at Harvard University. In 1843 he remarried, to Fanny Appleton. After retiring from Harvard in 1854, Longfellow devoted himself exclusively to writing. He was devastated when in 1861 his second wife was burned to death in a household accident. He commemorated her shortly before his own death with the sonnet "The Cross of Snow" (1879). In 1884 a bust of Longfellow was placed in the Poets' Corner of Westminster Abbey in London; he was the first American to be thus honored.

Longfellow received wide public recognition with his initial volume of verse, *Voices of the Night* (1839), which contained the poem "A Psalm of Life." His subsequent poetic works include *Ballads* (1841), in which he introduced some of his most famous poetry, such as "The Wreck of the Hesperus," "The Village Blacksmith," "The Skeleton in Armor," and "Excelsior"; and three notable long narrative poems on American themes: *Evangeline* (1847), about lovers separated during the French and Indian War (1754-1763); *The Song of Hiawatha* (1855), addressing Native American themes; and *The Courtship of Miles Standish* (1858), about a love triangle in colonial New England. Longfellow's other works the philosophical movement of which he was a leader has been given the name transcendentalism include *The Seaside and the Fireside* (1849); *Tales of a Wayside Inn* (1863), containing the well-known poem "Paul Revere's Ride" and *Ultima Thule* (1880). Longfellow also made a verse translation of *The Divine Comedy* (3 volumes, 1865-1867) by Italian poet Dante Alighieri.

Longfellow's poetic work is characterized by familiar themes, easily grasped ideas, and clear, simple, melodious language. Most modern critics, however, are not in accord with the high opinion that was generally held of the author by his contemporaries, and his works are often criticized as sentimental. Nevertheless, Longfellow remains one of the most popular of American poets, primarily for his simplicity of style and theme and for his technical expertise, but also for his role in the creation of an American mythology. His verse was also instrumental in reestablishing a public audience for poetry in the United States.

Realism entered American literature after the Civil War, soon followed by naturalism, an extreme form of realism. Naturalism had an outlook often bleaker than that of realism, and it added a dimension of predetermined fate that rendered human will ultimately powerless.

In addition to Twain, William Dean Howells, Stephen Crane, and Frank Norris are notable late-19th-century American writers in the realist or naturalist traditions. Howells, a noted literary critic and novelist, was a friend of Twain's and along with him pioneered realism in American literature.

I was a trembling, because I'd got to decide, forever,
betwixt two things, and I knowed it. I studied a minute,
sort of holding my breath, and then says to myself:
"All right, then, I'll go to hell!"

—•••—
Excerpt from

The Adventures of Huckleberry Finn



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Mark Twain (Samuel Langhorne Clemens) (1835- 1910) enriched the American short story with Native American humour and pointed out the way for the social novel in America.

Samuel Clemens was born on November 30, 1835, in a tiny settlement in Missouri not far from the little town of Hannibal on the banks of the Mississippi River.

He had been working several years as a printer when one of the best pilots on the Mississippi agreed to teach him his skill. Sam borrowed the necessary money to pay for training from one of his relatives and by 1858 he was piloting a steamboat. In his "Life on the Mississippi" (1883) Mark Twain tells how he became a steamboat pilot. The four years that he worked as a pilot gave Clemens much valuable experience and knowledge of human nature. It was while working for the *Enterprise* that Mark Twain's career as a journalist really began. His materials began to appear in the paper regularly and on February 2, 1863, the *Enterprise* carried on; item signed "Mark Twain!" This was the first time the writer's pen-name appeared in print. "Mark Twain!" was a call used by steamboat men when sounding the depth of the water and meant the depth was two (12 feet) and that it was safe for the boat to move ahead. On his return from Europe, Mark Twain had written and published his book "The Innocents Abroad"(1869) the years 1874 to 1885 were the most productive. Among the books that he published in that period were his greatest works: "The

Adventures of Tom Sawyer" (1870), "A Tramp Abroad" (1880), "The Prince and the Pauper"(1882) and "The Adventures of Huckleberry Finn" (1885).

In the last decade of his life Mark Twain wrote several of his best political articles and pamphlets, among them "The United States of Lyncherdom" (1901), "To the Person sitting in Darkness" (1902). The latter two were powerful satirical pamphlets on imperialist policy being conducted by America. "The United States of Lyncherdom" was a bitter indignant article written by Mark Twain when he heard of a particularly brutal lynching of Negroes in Missouri. After lynching the Negroes the mob had burned down Negro homes and drove Negro families into the woods. No newspaper in America would print the article. Mark Twain died on April 12, 1910, at the age of 74.

In order to give at least some idea of Mark Twain's varied methods and story of writing, four of his works will be dealt with here: his first short story "The Celebrated Jumping Frog of Calaveras County", one of his social satires "The man That Corrupted Hadleyburg" and his books for boys and about boys "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn".



Encarta Encyclopedia, Culver Pictures

O. Henry, pseudonym of William Sydney Porter (1862-1910), American writer of short stories, best known for his ironic plot twists and surprise endings. Born and raised in Greensboro, North Carolina, O. Henry attended school only until age 15, when he dropped out to work in his uncle's drugstore. During his 20s he moved to Texas, where he worked for more than ten years as a clerk and a bank teller. O. Henry did not write professionally until he reached his mid-30s, when he sold several pieces to the *Detroit Free Press* and the *Houston Daily Post*. In 1894 he founded a short-lived weekly humor magazine, *The Rolling Stone*.

He served three years of a five-year sentence at the federal penitentiary in Columbus, Ohio, where he first began to write short stories and use the pseudonym O. Henry.

Released from prison, O. Henry moved to New York City in 1901 and began writing full time. In his stories he made substantial use of his knowledge of Texas, Central America, and life in prison.

O. Henry's most famous stories, such as "The Gift of the Magi," "The Furnished Room," and "The Ransom of Red Chief," make simple yet effective use of paradoxical coincidences to produce ironic endings. For example, in "The Gift of the Magi" a husband sells his watch to buy his wife a Christmas present of a pair of hair combs; unbeknownst to him, she cuts and sells her long hair to buy him a Christmas present of a new chain for his watch. His style of storytelling became a model not only for short fiction, but also for American motion pictures and television programs.

Writing at the rate of more than one story per week, O. Henry published ten collections of stories during a career that barely spanned a decade. They are *Cabbages and Kings* (1904), *The Four Million* (1906), *Heart of the West* (1907), *The Trimmed Lamp* (1907), *The Gentle Grafters* (1908), *The Voice of the City* (1908), *Options* (1909), *Roads of Destiny* (1909), *Whirligigs* (1910), and *Strictly Business* (1910). The collections *Sixes and Sevens* (1911), *Rolling Stones* (1912), and *Waifs and Strays* (1917) were published after his death. In 1919 the O. Henry Memorial Awards for the best American short stories published each year were founded by the Society of Arts and Sciences. The *Complete Works of O. Henry* was published in 1953.



Jack London (1876-1916), American writer whose work combines powerful realism and humanitarian sentiment. London is perhaps best remembered for his dramatic tales of outdoor adventure, including *The Call of the Wild* (1903) and *White Fang* (1906).

John Griffith London was born in San Francisco, California. After completing grammar school he worked at various odd jobs, including canning salmon, shoveling coal in a power station, and illegally harvesting oysters. London eventually abandoned regular work to travel the country in search of new experiences. At one point during this time London was arrested and briefly imprisoned for vagrancy. His experiences as a wanderer and in jail led him to embrace the philosophy of socialism and sparked his desire to become a professional writer.

In 1895 London returned to California to continue his education, first at Oakland High School and later at the University of California at Berkeley. During this time he published his first stories and developed a reputation as a socialist activist. A collection of his short stories, *The Son of the Wolf*, was published in 1900.

London authored more than 50 books during his brief but colorful life. His vivid and graphic writing style made him very popular around the world, and his works were translated into a variety of languages. Many of London's best books and stories, such as *The Call of the Wild*, examine the reversion of a civilized creature to a primitive state.

Other important works by London include *People of the Abyss* (1903), a nonfiction book about poverty in London, England; *The Sea-Wolf* (1904), a novel based on the author's experiences on a seal-hunting ship; *The Iron Heel* (1908), a science fiction book about a capitalist dystopia; *Martin Eden* (1909), an autobiographical work of fiction about a writer's life; *John Barleycorn* (1913), a novel drawing from London's real-life struggle with alcoholism; and *The Star Rover* (1915), a collection of related stories dealing with reincarnation.

London died on his California ranch at the age of 40. Although for many years it was believed that London killed himself, his death certificate cites uremia and nephritis. The true cause of his death remains a subject of uncertainty and debate.

QUESTIONS:

1. What is Abolitionism?
2. Can you tell the names of abolitionist-writers?
3. What can you say about the life of H. B. Stowe?
4. What is her best known novel?
5. What is the idea of the novel "Uncle Tom's Cabin"?
6. What is the theme of Longfellow's works?
7. Count the works of Longfellow.
8. What is the meaning of the pen-name "Mark Twain!"?
9. What about the books "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn"?
10. What is the meaning of the pseudonym O. Henry?
11. Count O. Henry's short stories.
12. What is the novel "The Sea-Wolf" of Jack London about?

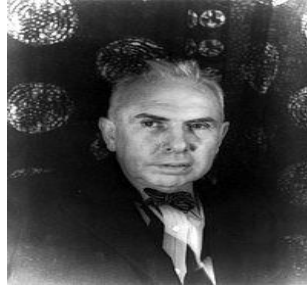
Lecture 12

THEME: AMERICAN LITERATURE IN XX CENTURY.

PLAN:

1. Theodore Dreiser's creation
2. Social realism in American literature
3. Creation of Upton Sinclair and Sinclair Lewis
4. American modernism. The theme of Ernest Hemingway's works.

Key words and phrase: Baltimore, Pulitzer Prize, naturalistic style, Nobel Prize, scientific idealism, Indiana, sharp social criticize, tragic, laconic dialogue, Oak Park, Kansas City Star, Michigan woods, impending doom, National Book Award, aristocratic family, Arthurian legends.



Theodore Dreiser (1871-1945) was born in a poor family, in Indiana. He grew in poverty. For lack of money he did not graduate from Indiana University.

He had various jobs in Chicago: washing dishes, shoveling coal, working in a factory and collecting bills-experiences which he later used in his writing. He taught himself to be a newspaper reporter and supported himself as a journalist and editor for many years while he was struggling to become recognized as a novelist.

Dreiser went into journalism working in Chicago as a correspondent and editor of some magazines. All his life Dreiser was struggling for recognition. No book of his came out with ease. The first novel "Sister Carrie" was suppressed immediately after publication. In a ten year interval appeared his other book: "Jennie Gerhardt" (1911), "The Financier" (1912), "The Titan" (1914), "The Genius" (1915) and "An American Tragedy" (1925). His novel "The Financier", "The Titan" and "The Stoic" (left unfinished) comprise the parts of the "Trilogy of Dreiser".

Among the American writers of the twenties century Dreiser is distinguished by his sharp social criticize, profound analysis and precise proof. It is typical of Dreiser to give a detailed description of any phenomenon or character. The particularity of Dreiser's narration is that the writer shows his own attitude towards things depicted and his view point is clearly expressed.

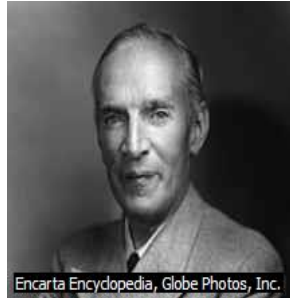
Dreiser is considered one of the great American realists or naturalists. His novels deal with everyday life, often with its sordid side. The characters that people his novels, unable to assert their will against natural and economic forces are mixtures of good and bad, but he seldom passes judgment on them. He describes them and their actions in massive detail. As Dreiser sees them, human beings are not tragic but pathetic in their inability to escape their petty fates. In the end the author's conviction compel the reader to share his compassionate vision.

Realist literature is defined particularly as the fiction produced in Europe and the United States from about 1840 until the 1890s, when realism was superseded by naturalism. This form of realism began in France in the novels of Gustave Flaubert and the short stories of Guy de Maupassant. In Russia, realism was represented in the plays and short stories of Anton Chekhov. The novelist George Eliot introduced realism into English fiction; as she declared in *Adam Bede* (1859), her purpose was to give a "faithful representation of commonplace things." Mark Twain and William Dean Howells were the pioneers of realism in the United States. One of the greatest realists of all, the Anglo-American novelist Henry James, drew much inspiration from his mentors, Eliot and Howells.

Several American authors who are sometimes known as social realists looked at working conditions, often for the purpose of social reform. In 1906 Upton Sinclair published *The Jungle*, a

novel that exposed the unsanitary and miserable working conditions in the stockyards of Chicago, Illinois. The book led to an investigation by the federal government and the subsequent passage of pure food laws.

As the popularity of social realism implied, the reading audience of the United States changed as social and economic realities changed. Immigrant populations added great variety to 20th-century American fiction. Among the first to record their experiences were Jewish immigrants. Abraham Cahan came to the United States from Russia in the 1880s and helped form a Jewish literary community in New York City. He was a cofounder of the *Jewish Daily Forward*, a Yiddish-language newspaper, in 1897. Cahan's fiction included *The Imported Bridegroom and Other Stories of the New York Ghetto* (1898) and the novel *The Rise of Devid Levinsky* (1917), which was an early depiction of the Americanization of a Jewish immigrant.



Upton Sinclair (1878-1968), was American writer and social and economic reformer. Upton Beall Sinclair was born in Baltimore, Maryland, and educated at the College of the City of New York and Columbia University. Although he was unsuccessful as a Socialist Party candidate for political office; his vigorous criticism of abuses in American economic and social life helped lay the groundwork for a number of reforms. In the 1920s he helped found the American Civil Liberties Union.

The author of 90 books, Sinclair became well known after the publication of his novel *The Jungle* (1906), which exposed the unsanitary and miserable working conditions in the stockyards of Chicago, Illinois, and led to an investigation by the federal government and the subsequent passage of pure food laws. Sinclair wrote other social and political novels and studies advocating prohibition and criticizing the newspaper industry. His well-known series of 11 novels concerned with Lanny Budd, a wealthy American secret agent who participates in important international events, includes *World's End* (1940) and *Dragon's Teeth* (1942), which dealt with Germany under the Nazis and won the 1943 Pulitzer Prize in fiction. He also wrote *The Autobiography of Upton Sinclair* (1962).



Sinclair Lewis (1885-1951), American novelist, whose naturalistic style and choice of subject matter was much imitated by later writers. He replaced the traditionally romantic and complacent conception of American life with one that was realistic and even bitter.

Lewis was born in Sauk Centre, Minnesota, on February 7, 1885, and was educated at Yale University. From 1907 to 1916 he was a newspaper reporter and a literary editor.

In *Main Street* (1920) Lewis first developed the theme that was to run through his most important work: the monotony, emotional frustration, and lack of spiritual and intellectual values in American middle-class life. His novel *Babbitt* (1922) mercilessly characterizes the small-town

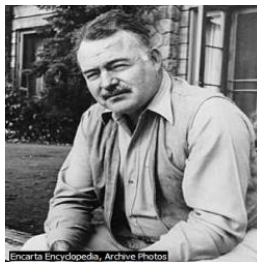
American businessman who conforms blindly to the materialistic social and ethical standards of his environment; the word “Babbitt,” designating a man of this type, has become part of the language. In *Arrowsmith* (1925) Lewis exposed the lack of scientific idealism sometimes found in the medical profession; *Elmer Gantry* (1927) portrays a type of hypocritical and mercenary religious leader. In another of these crusading novels, *Dodsworth* (1929), Lewis depicts the egotistic, pretentious married woman sometimes found in American upper-middle-class circles.

Among his later works are *It Can't Happen Here* (1935), the chilling story of a future revolution leading to Fascist control of the U.S., and *Kingsblood Royal* (1947), a novel on racial intolerance. Lewis was fascinated by the theater. He collaborated on a dramatization of *Dodsworth* (1934) with the American playwright Sidney Howard and did his own dramatization of *It Can't Happen Here* (1936).

Lewis died near Rome on January 10, 1951. *From Main Street to Stockholm*, a collection of his letters was published posthumously in 1952. His reputation was international. Although he generally scoffed at prizes and refused the Pulitzer Prize in 1926 for *Arrowsmith*, Lewis accepted Nobel Prize in literature in 1930. He was the first American ever to receive this award.

The 20th century saw the emergence of modernism. Modernism responded to the world's complexity by asserting that the individual had the potential to achieve a broader perspective than that offered by any one society or its history. Although realism, naturalism, and regionalism were still viable modes of expression, they reflected the increasingly complex reality of 20th century society. Immigration and industrialization led to increasing urbanization, and, in turn, to class stratification. At the beginning of the 19th century, American authors struggled to convince the world that they had a history; by the 20th century, American authors, like European authors, had to grapple with more than enough history.

The fiction that arose out of World War II (1939-1945) lacked the desire to shock that had energized previous war novels, and writers seemed able to regard armed conflict with greater philosophical detachment. After the explosion of the first atomic bomb at the end of the war, America and the world entered a new era during which the possibility of mass destruction weighed heavily on the collective consciousness. The idea of individuality – its negative consequences as well as transcendent powers – became a unifying principle of American literature following World War II.



Ernest Hemingway (1899-1961), American novelist and short-story writer, whose style is characterized by crispness, laconic dialogue, and emotional understatement.

Ernest Miller Hemingway was born in Oak Park, Illinois, and attended public schools in the area. After graduating from high school in 1917 he became a reporter for the *Kansas City Star*, but he left his job within a few months to serve as a volunteer ambulance driver in Italy during World War I (1914-1918). He later transferred to the Italian infantry and was severely wounded.

After the war Hemingway served as a correspondent for the *Toronto Star* and then settled in Paris. While there, he was encouraged in creative work by the American expatriate writers Ezra Pound and Gertrude Stein.

Hemingway's earliest works include the collections of short stories *Three Stories and Ten Poems* (1923), his first work; *In Our Time* (1924), tales reflecting his experiences as a youth in the northern Michigan woods; *Men Without Women* (1927), a volume that included “The Killers,” remarkable for its description of impending doom; and *Winner Take Nothing* (1933), stories characterizing people in unfortunate circumstances in Europe.

The Sun Also Rises (1926), the novel that established Hemingway's reputation, is the story of a group of morally irresponsible Americans and Britons living in France and Spain, members of the so-called lost generation of the post-World War I period. Hemingway's second important novel, *A Farewell to Arms* (1929), is the story of a love affair in wartime Italy between an American officer in the Italian ambulance service and a British nurse. The novel was followed by two nonfiction works, *Death in the Afternoon* (1932), prose pieces mainly about bullfighting; and *Green Hills of Africa* (1935), accounts of big-game hunting.

Hemingway's economical writing style often seems simple and almost childlike, but his method is calculated and used to complex effect. Hemingway typically provided detached descriptions of action, using simple nouns and verbs to capture scenes precisely. By doing so, he avoided describing his characters' emotions and thoughts directly. Instead he provided the reader with the raw material of an experience; eliminating the authorial viewpoint and having the text reproduce the actual experience as closely as possible.

Hemingway's stylistic influence on American writers has been enormous. The success of his plain style in expressing basic yet deeply felt emotions contributed to the decline of the elaborate prose that characterized American writing in the early 20th century. Legions of American writers have cited Hemingway as a major influence on their own work.

A Farewell to Arms works on two literary levels. First, it is a story concerning the drama and passion of a doomed romance between Henry and a British nurse, Catherine Barkley. Second, it also skillfully contrasts the meaning of personal tragedy against the impersonal destruction wrought by the First World War. Hemingway deftly captures the cynicism of soldiers, the futility of war, and the displacement of populations.

QUESTIONS:

1. What can you tell about the life of Theodore Dreiser?
2. Why Dreiser is distinguished among the American writers of the twenties century?
3. What is realism? How did it appear in American literature?
4. Who were realist-writers in American literature?
5. What is the novel *The Jungle* by U. Sinclair about?
6. Why Lewis accepted Nobel Prize in literature?
7. What is Hemingway's writing style?
8. What is *A Farewell to Arms* about?

LECTURE 13

THEME: DEVELOPMENT OF AFRO-AMERICAN LITERATURE IN XX CENTURY

PLAN:

1. Harlem Renaissance in 1910-1930.
2. Afro-American writers' creation. Richard Wright, James Baldwin, Ralph Ellison
3. Toni Morrison is a woman writer of new generation

Key words: Jazz and blues music, racial identity, cultural pluralism, Harlem issue, Fire, New Negro Renaissance, Urban League, haiku poems, Joplin, Chicago Defender, the New York Post, Oklahoma, National Medal of Arts, Pentecostal preacher

Harlem Renaissance, an African American cultural movement of the 1920s and early 1930s that was centered in the Harlem neighborhood of New York City. Various known as the New Negro movement, the New Negro Renaissance, and the Negro Renaissance, the movement emerged toward the end of World War I in 1918, blossomed in the mid- to late 1920s, and then faded in the mid-1930s. The Harlem Renaissance marked the first time that mainstream publishers and critics took African American literature seriously and that African American literature and arts attracted significant attention from the nation at large. Although it was primarily a literary

movement, it was closely related to developments in African American music, theater, art, and politics.

The Harlem Renaissance emerged amid social and intellectual upheaval in the African American community in the early 20th century. Several factors laid the groundwork for the movement. A black middle class had developed by the turn of the century, fostered by increased education and employment opportunities following the American Civil War (1861-1865). During a phenomenon known as the Great Migration, hundreds of thousands of black Americans moved from an economically depressed rural South to industrial cities of the North to take advantage of the employment opportunities created by World War I. As more and more educated and socially conscious blacks settled in New York's neighborhood of Harlem, it developed into the political and cultural center of black America.

In the early 1920s three works signaled the new creative energy in African American literature. McKay's volume of poetry, *Harlem Shadows* (1922), became one of the first works by a black writer to be published by a mainstream, national publisher *Cane* (1923), by Jean Toomer, was an experimental novel that combined poetry and prose in documenting the life of American blacks in the rural South and urban North. Finally, *There Is Confusion* (1924), the first novel by writer and editor Jessie Fauset, depicted middle-class life among black Americans from a woman's perspective.

With these early works as the foundation, three events between 1924 and 1926 launched the Harlem Renaissance. First, on March 21, 1924, Charles S. Johnson of the National Urban League hosted a dinner to recognize the new literary talent in the black community and to introduce the young writers to New York's white literary establishment. As a result of this dinner, *The Survey Graphic*, a magazine of social analysis and criticism that was interested in cultural pluralism, produced a Harlem issue in March 1925. Devoted to defining the aesthetic of black literature and art, the Harlem issue featured work by black writers and was edited by black philosopher and literary scholar Alain Leroy Locke. The second event was the publication of *Nigger Heaven* (1926) by white novelist Carl Van Vechten. The book was a spectacularly popular exposé of Harlem life. Although the book offended some members of the black community, its coverage of both the elite and the baser side of Harlem helped create a "Negro vogue" that drew thousands of sophisticated New Yorkers, black and white, to Harlem's exotic and exciting nightlife and stimulated a national market for African American literature and music. Finally, in the autumn of 1926 a group of young black writers produced *Fire!!*, their own literary magazine. With *Fire!!* a new generation of young writers and artists, including Langston Hughes, Wallace Thurman, and Zora Neale Hurston, took ownership of the literary Renaissance.

No common literary style or political ideology defined the Harlem Renaissance. What united participants was their sense of taking part in a common endeavor and their commitment to giving artistic expression to the African American experience. Some common themes existed, such as an interest in the roots of the 20th century African American experience in Africa and the American South, and a strong sense of racial pride and desire for social and political equality. But the most characteristic aspect of the Harlem Renaissance was the diversity of its expression. From the mid-1920s through the mid-1930s, some 16 black writers published more than 50 volumes of poetry and fiction, while dozens of other African American artists made their mark in painting, music, and theater.

The diverse literary expression of the Harlem Renaissance ranged from Langston Hughes's weaving of the rhythms of African American music into his poems of ghetto life, as in *The Weary Blues* (1926), to Claude McKay's use of the sonnet form as the vehicle for his impassioned poems attacking racial violence, as in "If We Must Die" (1919). McKay also presented glimpses of the glamour and the grit of Harlem life in *Harlem Shadows*. Countee Cullen used both African and European images to explore the African roots of black American life. In the poem "Heritage" (1925), for example, Cullen discusses being both a Christian and an African, yet not belonging fully to either tradition. *Quicksand* (1928), by novelist Nella Larsen, offered a powerful

psychological study of an African American woman's loss of identity, while Zora Neale Hurston's novel *Their Eyes Were Watching God* (1937) used folk life of the black rural south to create a brilliant study of race and gender in which a woman finds her true identity.



Richard Wright (1908-1960), American writer, whose novels and short stories helped redefine discussions of race relations in America in the mid-20th century.

Richard Nathaniel Wright was born outside of Natchez, Mississippi. His father left the family when Wright was still young and his mother, a schoolteacher, was stricken with a paralyzing illness when he was a child.

During the Great Depression of the 1930s, Wright worked on various writing and editing projects for the Federal Writers' Project in Chicago. Wright's first book, *Uncle Tom's Children* (1938; revised 1940), consisted of four novellas that dramatize racial prejudice. The book won first prize in a writing competition sponsored by the Writers' Project. In 1937 Wright moved to New York City. He worked there on a Writers' Project guidebook to the city entitled *New York Panorama* (1938) and wrote the book's essay on the Harlem neighborhood.

After winning a Guggenheim Fellowship in 1939, Wright completed his novel *Native Son*. The book explores the violent psychological pressures that drive Bigger Thomas, a young black man, to murder. In the story, Thomas, a 20-year-old from the largely black South Side of Chicago, takes a job as a chauffeur for a wealthy white family whose fortune is based on real estate dealings in black neighborhoods. The daughter of the family seduces Bigger, and he accidentally smothers her to death when he fears they will be discovered together in bed.

Wright moved to France in the late 1940s. He published several more novels during his lifetime, including *The Outsider* (1953), *The Long Dream* (1958), about a boy's childhood in Mississippi. The short-story collection *Eight Men* (1961) and the novel *Lawd Today* (1963) were published after Wright's death. *Haiku: This Other World* (published posthumously, 1998) is a collection of haiku poems that Wright wrote shortly before his death.

Wright also produced a considerable body of nonfiction. His first autobiographical work, *Black Boy*, reveals in bitter personal terms the devastating impact of racial prejudice on young black males in the United States. *Black Boy* points out the many psychological and cultural similarities between 20th-century racism and its predecessor, slavery. Wright's other nonfiction works include *Black Power* (1954), a commentary on the emerging nations of Africa; *The Color Curtain* (1956), which focuses on the so-called Third World; *Pagan Spain* (1957), which addresses the Fascist rule in that country; and *American Hunger* (1977), a second autobiographical work. In 1941 Wright collaborated with photographer Edwin Rosskam on *12 Million Black Voices*, a folk history of blacks in America.



James Baldwin (1924-1987), American writer, whose focus on issues of racial discrimination made him a prominent spokesperson for racial equality, especially during the civil rights movements of the 1960s.

James Arthur Baldwin was born in the Harlem neighborhood of New York City to a single mother, Emma Birdis Jones. Baldwin attended the prestigious De Witt Clinton Public High School in New York. At the age of 14 he joined the Pentecostal Church and became a Pentecostal preacher.

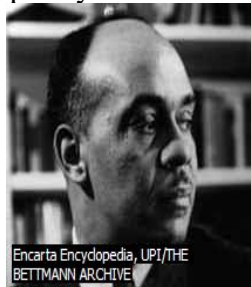
Supporting himself with odd jobs, he began to write short stories, essays, and book reviews, many of which were later collected in the volume *Notes of a Native Son* (1955).

In Paris, with the support of fellowship grants and literary supporters such as American novelist Richard Wright, Baldwin wrote his first novel, *Go Tell It on the Mountain*. The book describes a boy's religious conversion, and Baldwin tells the story through a series of prayers that serve as flashbacks. He weaves the history of the boy's family and community into the novel's narrative.

He published his observations of the United States in the essay collections *Nobody Knows My Name* (1961) and *The Fire Next Time*. The latter, a study of the Black Muslim movement led by Elijah Muhammad and Malcolm X, predicted violence and political upheaval if American whites did not face up to the country's racial problems. The success of *The Fire Next Time* made Baldwin a prominent figure in the civil rights movement. He spoke out in interviews and gave impassioned speeches about racial justice.

Baldwin continued to address racial issues in his novels as well. *Another Country* (1962) describes the tortured relationships within a group of black and white friends. *Tell Me How Long the Train's Been Gone* (1968) is about a Harlem boy's rise to fame as an actor. *If Beale Street Could Talk* (1974) depicts the struggles of a young African American couple hemmed in by racism and an unsympathetic legal system. In Baldwin's last novel, *Just Above My Head* (1979), the brother of a dead gospel singer reflects on his brother's life.

In 1964 Baldwin collaborated with American photographer Richard Avedon on *Nothing Personal*, a collection of photographs and essays about the United States. Baldwin's other works include the plays *The Amen Corner* (1950) and *Blues for Mister Charlie* (1964); the short-story collection *Going to Meet the Man* (1965); the essay collections *The Devil Finds Work* (1976) and *The Price of the Ticket* (1985); and the poetry collection *Jimmy's Blues* (1985).



Ralph Ellison (1914-1994), American author and educator, one of the most influential black American writers of the 20th century. Ralph Waldo Ellison was born in Oklahoma City, Oklahoma, and educated at Tuskegee Institute (now Tuskegee University). His best-known work, *Invisible Man* (1952), expounds the theme that American society willfully ignores blacks. The novel is the account of an unnamed young Southern black man's journey from innocence to experience as he searches, first in the South and then in the North, for his place in the world. Ellison uses rich, varied, and powerful language to portray the black experience in all its vitality and complexity. The novel was one of the first works to describe modern racial problems in the United States from a black American point of view. It received the National Book Award for fiction in 1953.

In his essay collections *Shadow and Act* (1964) and *Going to the Territory* (1986), Ellison addressed various aspects of American culture. He is also noted for many magazine articles and short stories, and during his career he lectured at many colleges and universities on the subject of

the black American. From 1970 to 1979 Ellison was Albert Schweitzer Professor of Humanities at New York University, and in 1985 he was one of the first recipients of the National Medal of Arts. In 1995 *The Collected Essays of Ralph Ellison* was published. The following year several of his unpublished stories were discovered by John F. Callahan, his literary executor. Two of them, “Boy on a Train” and “I Did Not Learn Their Names,” appeared in *The New Yorker* magazine later in 1996. *Flying Home and Other Stories* (1996), a collection of Ellison’s stories written between 1937 and 1954, includes six previously unpublished pieces. At his death his long-awaited second novel, delayed in part by the destruction of hundreds of pages in a 1967 fire, was left uncompleted. A heavily edited version of this novel, *Juneteenth*, was published in 1999.



Toni Morrison, born in 1931, American writer, whose works deal with the black experience and celebrate the black community. Morrison’s work features mythic elements, sharp observation, compassion, and poetic language and is often concerned with the relationship between the individual and society. In 1993 she won the Nobel Prize in literature.

Born in Lorain, Ohio, Morrison was christened Chloe Anthony Wofford and grew up during the Great Depression of the 1930s in a poor and close-knit family. In 1949 she entered Howard University, where she became interested in theater and joined a drama group, the Howard University Players. Morrison went on to earn an M.A. degree in English at Cornell University in 1955.

While teaching at Howard, Morrison began to write fiction. After leaving teaching she worked as an editor at Random House, first in Syracuse, New York, then in New York City. Her first novel, *The Bluest Eye*, an expansion of an earlier short story, was published in 1970. This was followed by the novel *Sula* (1973), about a woman who refuses to conform to community mores. Morrison's next novel, *Song of Solomon* (1977), was hailed by critics as a major literary achievement. It tells the story of a character named Milkman Dead, who in his search for his family's lost fortune discovers instead his family history. *Tar Baby* (1981), about a tense romance between a man and a woman, was equally well received.

Beloved (1987; Pulitzer Prize, 1988) is regarded by many as Morrison's most successful novel. It is the story of Sethe, a mother who kills her daughter Beloved rather than has her grow up as a slave. The book explores many complex themes, including black Americans' relationship to slavery. Morrison's use of multiple time frames and fantastic occurrences demonstrate her lyric storytelling abilities. The novels *Jazz* (1992) and *Paradise* (1998) and the nonfiction book *Playing in the Dark: Whiteness and the Literary Imagination* (1992) were also well received. Morrison’s seventh novel, *Paradise* (1998), focuses on an all-black town called Ruby, and a violent attack that a group of men make on a small, all-female community at the edge of town. In *Love* (2003), she describes life and love in a black seaside resort during the 1940s and 1950s.

QUESTIONS:

1. What is Harlem Renaissance?
2. Whom do you know from Afro-American writers?
3. Speak about “Uncle Tom's Children” by Richard Wright.
4. What did Baldwin describe in “Go Tell It on the Mountain”?
5. In what genres Baldwin create his works?
6. What is the theme of “Invisible Man” by Ellison?
7. Which novel of Morrison is the most successful?

Lecture 14

THEME: DRAMATURGY, FANTASY AND DETECTIVE GENRE IN AMERICAN LITERATURE IN XX C

PLAN:

1. American drama in XX century. Drama of Eugene O'Neill, Edward Albee, Artur Miller, Tennessee Williams, Sam Shepard.
2. Development of fantasy. Expression of social themes in the fantastic works of Ray Bradbury, Isaac Asimov, Stephen King.
3. Detective novels. Dashiell Hammett – detective writer.

Key words: moral horrors of fascism and bigotry, New York City, short stories, Michigan, Mufasa, Obie Award, a naturalistic microcosm of men, National Book Award, Pulitzer Prize, New Journalism, Greek mythology and uses New England farm.

American drama imitated English and European theater until well into the 20th century. Often, plays from England or translated from European languages dominated theater seasons. An inadequate copyright law that failed to protect and promote American dramatists worked against genuinely original drama. So did the "star system," in which actors and actresses, rather than the actual plays, were given most acclaim. Americans flocked to see European actors who toured theaters in the United States. In addition, imported drama, like imported wine, enjoyed higher status than indigenous productions.

During the 19th century, melodramas with exemplary democratic figures and clear contrasts between good and evil had been popular. Plays about social problems such as slavery also drew large audiences; sometimes these plays were adaptations of novels like *Uncle Tom's Cabin*. Not until the 20th century would serious plays attempt aesthetic innovation. Popular culture showed vital developments, however, especially in vaudeville (popular variety theater involving skits, clowning, music, and the like). Minstrel shows, based on African-American music and folkways -- performed by white characters using "blackface" makeup -- also developed original forms and expressions.



Eugene O'Neill (1888-1953), American playwright, whose work dramatizes the plight of people driven by elemental passions, by memory and dream, and by an awareness of the forces that threaten to overwhelm them.

O'Neill won Pulitzer Prizes in drama for his plays *Beyond the Horizon* (1920), *Anna Christie* (1921), *Strange Interlude* (1928), and *Long Day's Journey into Night* (1956). In 1936 he became the first American dramatist to win the Nobel Prize in literature.

Eugene Gladstone O'Neill was born in a New York City hotel room, the second son of James and Ella O'Neill. For most of Eugene's childhood the family lived on the road while his father, an Irish-born actor, repeatedly played the lead role in a dramatic version of the historical novel *Le Comte de Monte-Cristo* (1844; *The Count of Monte-Cristo*, 1846) by French writer Alexandre Dumas. O'Neill was educated in Catholic schools until, as a teenager, he insisted on attending a nonreligious boarding school.

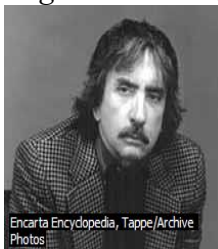
O'Neill studied at Harvard from 1914 to 1915 under the famous theater scholar George Pierce Baker. The experimental theater group the Provincetown Players performed his first play, *Bound for East Cardiff*, in 1916.

In *The Hairy Ape* (1922) a ship's stoker, the person who feeds coal into the ship's furnace, is transformed into an animalistic rough. *Desire Under the Elms* (1925) alludes to themes of Greek mythology and uses New England farm life as the setting for a tragic tale involving adultery, incest,

and infanticide. O'Neill continued exploring the interior self in *Mourning Becomes Electra* (1931), in which the tragic Greek story of Electra provides mythic resonance to the story of a New England family confronted by death during the Civil War (1861-1865). O'Neill produced his only comedy, *Ah, Wilderness!* in 1933. A story of small-town life set at O'Neill's childhood summer home in Connecticut, *Ah, Wilderness!* became one of his most popular plays.

In the mid-1940s his plays again began to be produced. The most important were *The Iceman Cometh* (1946), *A Long Day's Journey into Night* (1956), and *A Moon for the Misbegotten* (1957). Of these, only *Iceman* appeared during O'Neill's lifetime. Set in 1912, *Iceman* depicts a group of New York City saloon lodgers, feeding their dreams with booze and chatter, disrupted by an intrusive salesman.

A Long Day's Journey into Night is even more autobiographical. It portrays a day in the life of a failed actor, his drug-addicted wife, and their two sons, one of whom is a drunk and the other an ex-sailor with wistful memories of sea life. During the last years of his life, O'Neill suffered from a crippling nervous disorder that eventually ended his writing. Editions of O'Neill's writings include *The Plays of Eugene O'Neill* (3 volumes, 1951), *Selected Letters of Eugene O'Neill* (1988), and *Conversations with Eugene O'Neill* (1990).



Edward Albee was born in 1928, American playwright, whose most successful plays focus on familial relationships. Edward Franklin Albee was born in Washington, D.C., and adopted as an infant by the American theater executive Reed A. Albee of the Keith-Albee chain of vaudeville and motion picture theaters. Albee attended a number of preparatory schools and, for a short time, Trinity College in Hartford, Connecticut. He wrote his first one-act play, *The Zoo Story* (1959), in three weeks. Among his other plays are the one-act *The American Dream* (1961); *Who's Afraid of Virginia Woolf?* (1962); *The Ballad of the Sad Café* (1963), adapted from a novel by the American author Carson McCullers; *Tiny Alice* (1964); and *A Delicate Balance* (1966), for which he won the 1967 Pulitzer Prize in drama. For *Seascape* (1975), which had only a brief Broadway run, Albee won his second Pulitzer Prize. His later works include *The Lady from Dubuque* (1977), an adaptation (1979) of *Lolita* by the Russian American novelist Vladimir Nabokov, and *The Man Who Had Three Arms* (1983). In 1994 he received a third Pulitzer Prize for *Three Tall Women* (1991). Albee won a Tony Award in 2002 for *The Goat, or Who is Sylvia* (2002), a play about a happily married architect who falls in love with a goat. Albee's plays are marked by themes typical of the theater of the absurd, in which characters suffer from an inability or unwillingness to communicate meaningfully or to sympathize or empathize with one another.



Arthur Miller (1915-2005), American dramatist, whose works are concerned with the responsibility of each individual to other members of society.

Born in New York City, Miller was the son of a coat manufacturer who suffered financial ruin in the Great Depression of the 1930s. After graduating from high school, Miller worked and saved money for college. From 1934 to 1938, he studied at the University of Michigan. As a

student, Miller won awards for his comedy *The Grass Still Grows*. After graduation, he returned to New York City to write.

Miller's first Broadway play, *The Man Who Had All the Luck* (1944), opened to poor reviews and closed after four performances. His first successful play was *All My Sons*, which the New York Drama Critics' Circle chose as the best play of 1947. *All My Sons* revolves around Joe Keller, the family patriarch, who has sold defective parts for war planes and allowed his partner to take the blame.

Miller's major achievement was the play *Death of a Salesman* (1949). It won the 1949 Pulitzer Prize for drama, the 1949 Tony Award for best play, and the 1949 New York Drama Critics' Circle Award for best play of the year. It is considered a milestone in American drama.

Death of a Salesman tells, in almost poetic terms, the tragic story of Willy Loman, an average man much like Miller's father.

His play *The Crucible* (1953), although concerned with the Salem witchcraft trials, was actually aimed at the then widespread congressional investigation of subversive activities in the United States during the late 1940s and early 1950s.

Questions of guilt and individual responsibility persist in Miller's later dramas, including *Incident at Vichy* (1964), about French Jews sent to death camps during the German occupation of France in World War II; *The Price* (1968), in which two brothers confront memories of the Great Depression

In *The American Clock* (1980) Miller created a series of dramatic vignettes about the Great Depression based on *Hard Times* (1970) by American writer Studs Terkel. His short stories were collected in *I Don't Need You Any More* (1967) and *Homely Girl, A Life, and Other Stories* (1995). Miller's observations on drama, including his own plays, appeared in *The Theater Essays of Arthur Miller* (1978; 2nd edition, 1994).

Miller's autobiography, *Timebends: A Life*, was published in 1987. In this lengthy memoir, Miller traced in scrupulous detail the genesis of each of his plays from his own domestic and political history and portrayed himself as a social and political spokesman for his generation.

Miller wrote the screenplay *The Misfits* (1961) for Monroe. His drama *After the Fall* (1964) is a semiautobiographical play based on his unhappy marriage.

Broken Glass (1994), a play about Jewish identity, is set in Brooklyn in 1938, shortly after Kristallnacht. *Resurrection Blues* (2002) is a satire on a media-saturated world. With his last play, *Finishing the Picture* (2004), about a director stymied by an unstable movie star, Miller seemed to revisit his own past.



Tennessee Williams (1911-1983), is an American playwright and two-time Pulitzer Prize winner, whose works are set largely in the American South.

Williams was born in Columbus, Mississippi, on March 26, 1911, and named Thomas Lanier Williams. He worked at a variety of odd jobs until 1945, when he first appeared on the Broadway scene as the author of *The Glass Menagerie*. This evocative "memory play" won the New York Drama Critics' Circle award as the best play of the season. It was filmed in 1950 and has been performed on the stage throughout the world. The emotion-charged *A Streetcar Named Desire* (1947) has been called the best play ever written by an American. It was successfully filmed (1951), and the play won Williams his first Pulitzer Prize in drama. He was awarded another Pulitzer for *Cat on a Hot Tin Roof* (stage, 1954; film, 1958). All three of these plays contain the poetic dialogue, the symbolism, and the highly original characters for which Williams is noted and are set in the American South.

Other successful plays by Williams are *Summer and Smoke* (1948), rewritten as *Eccentricities of a Nightingale* (produced 1964); *The Rose Tattoo* (1950); the long one-act *Suddenly Last Summer* (1958); *Sweet Bird of Youth* (1959); and *Night of the Iguana* (1961). Although Williams continued to write for the theater, he was unable to repeat the success of most of his early works. One of his last plays was *Clothes for a Summer Hotel* (1980), based on the American writer F. Scott Fitzgerald and his wife, Zelda. Williams died in New York City, February 25, 1983.

Two collections of Williams's many one-act plays were published: *27 Wagons Full of Cotton* (1946) and *American Blues* (1948). Williams's fiction includes two novels, *The Roman Spring of Mrs. Stone* (1950) and *Moïse and the World of Reason* (1975) and four volumes of short stories – *One Arm and Other Stories* (1948), *Hard Candy* (1954), *The Knightly Quest* (1969), and *Eight Mortal Ladies Possessed* (1974). Nine of his plays were made into films, and he wrote one original screenplay, *Baby Doll* (1956).



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Sam Shepard, born in 1943, American playwright and actor, whose plays deal with modern social concerns such as individual alienation and the destructive effects of family relationships in an ailing American society. Born Samuel Shepard Rogers, Jr., in Fort Sheridan, Illinois, he attended San Antonio Junior College, located in California, but did not graduate. In 1963 he moved to New York City, where he wrote the one-act plays *Cowboys* and *The Rock Garden*, which were produced in 1964 as part of the off-off-Broadway theater movement. Other short plays were produced by La Mama Experimental Theater Club in 1964 and 1965 and by the Cherry Lane's New Playwrights series in 1965 and 1966.

Shepard's first full-length play, *La Turista* (1967), won an Obie Award (given for off-Broadway theater productions) for distinguished play. It was followed by *Operation Sidewinder* (1970), *Curse of the Starving Class* (1977), *Buried Child* (1978; Pulitzer Prize, 1979; rewritten by Shepard, 1995), *True West* (1980), *Fool for Love* (1983), *A Lie of the Mind* (1985), and *Sympatico* (1994), among others. Shepard became known for his oblique story lines, slightly mysterious characters, verbal skills, and use of surreal elements with images of popular culture. He also worked on motion pictures, coauthoring the screenplay for *Zabriskie Point* (1970) and writing the screenplay for *Paris, Texas* (1984); and wrote two short-story collections, *Motel Chronicles* (1982) and *Cruising Paradise* (1996). Shepard acted in a number of motion pictures, including *Days of Heaven* (1978), *Frances* (1982), *The Right Stuff* (1983), *Fool for Love* (1985), *Baby Boom* (1987), *Crimes of the Heart* (1987), *Thunderheart* (1992), and *Safe Passage* (1994).



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Ray Bradbury, born in 1920, American writer of science fiction and fantasy. Bradbury's works often blend science fiction themes with social criticism, portraying the destructive tendency of humans to use technology at the expense of morality. Bradbury is a prolific author who has written more than 600 short stories and numerous novels, poems, children's books, screenplays, and other works during his long career.

Ray Douglas Bradbury was born in Waukegan, Illinois. He was an imaginative child prone to nightmares and frightening fantasies, many of which would later inspire some of his best work. A fan of motion pictures and the science fiction stories that appeared in magazines such as *Amazing Stories* and *Weird Tales*, Bradbury began writing regularly when he was 12 years old. His earliest work was published in small fan magazines, or fanzines, including one he produced himself. He sold his first story to a professional publication in 1941 and became a full-time writer in 1943.

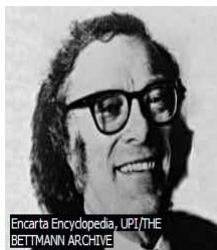
Bradbury's stories have been collected in numerous books. One of the best known is *The Martian Chronicles* (1950), a series of stories about humans colonizing Mars; many of the stories echo themes of the American frontier. Another well-known Bradbury collection is *The Illustrated Man* (1951), which uses the device of a man covered in tattoos to tell different stories.

Bradbury's novel *Fahrenheit 451* (1953) is a dystopian vision of a future where television dominates society and books are illegal (the title refers to the temperature at which paper burns). A small group of dissidents resists the ban and sets about memorizing the great works of literature so they will not be lost to history. Along with *Brave New World* (1932) by Aldous Huxley and *Nineteen Eighty-Four* (1949) by British writer George Orwell, *Fahrenheit 451* is often cited by literary critics as an important portrayal of the potential for the all-encompassing governmental repression of individual freedoms.

Among Bradbury's other story collections are *Dark Carnival* (1947), *The Golden Apples of the Sun* (1953), *The October Country* (1955), *A Medicine for Melancholy* (1959), *I Sing the Body Electric* (1969), and *Long After Midnight* (1976). His novels include the semi-autobiographical works *Dandelion Wine* (1957) and *Something Wicked This Way Comes* (1962), *Death Is a Lonely Business* (1985), *A Graveyard for Lunatics* (1990), *From the Dust Returned* (2002), and *Let's All Kill Constance* (2003). *The Wonderful Ice Cream Suit* (1972) is a collection of Bradbury's plays and *Ahmed and the Oblivion Machines* (1998) is a children's novel.

Much of Bradbury's later work moves away from the science-fiction genre in style and subject matter. His later story collections include *Quicker Than the Eye* (1996), *Driving Blind* (1997), and *One More for the Road* (2002).

Bradbury has received many awards during his career, including the National Book Foundation's Distinguished Contribution to American Letters honor in 2000.



Isaac Asimov (1920-1992), Russian-born American writer, esteemed for his science fiction and for his popular works in all branches of science.

Isaac Asimov was born in Petrovichi. His family immigrated to the United States when he was three years old and settled in Brooklyn, New York. Asimov's encounters with science-fiction magazines led him to follow the dual careers of writing and science. He entered Columbia University at the age of 15, and at the age of 18 he sold his first story, to the magazine *Amazing Stories*.

After serving in World War II (1939-1945), Asimov earned a Ph.D. degree at Columbia University in 1948; from 1949 to 1958 he taught biochemistry at the Boston University School of Medicine. His first science-fiction novel, *Pebble in the Sky*, appeared in 1950 and his first science book, a biochemistry text written with two colleagues, was published in 1953.

Asimov turned to writing full time in 1958. He authored more than 400 books for young and adult readers, extending beyond science and science fiction to include mystery stories, humor, history, and several volumes about the Bible and English playwright William Shakespeare. Asimov's best-known science-fiction works include *I, Robot* (1950; film version, 2004); *The*

Foundation Trilogy (1951-1953), to which he wrote a sequel 30 years later, *Foundation's Edge* (1982); *The Naked Sun* (1957); and *The Gods Themselves* (1972). Asimov's major science books include the *Biographical Encyclopedia of Science and Technology* (1964; revised 1982) and *Asimov's New Guide to Science* (1984), a revision of his widely acclaimed *Intelligent Man's Guide to Science* (1960).

The author's later works include *Foundation and Earth* (1986); *Prelude to Foundation* (1988); and *Forward the Foundation* (1992). Asimov wrote three volumes of autobiography: *In Memory Yet Green* (1979), *In Joy Still Felt* (1980), and the posthumously published *I. Asimov: A Memoir* (1994). *Yours, Isaac Asimov: A Lifetime of Letters*, was published in 1995.

Asimov died in 1992 of complications from the acquired immunodeficiency syndrome (AIDS). He contracted the disease from a blood transfusion during a 1983 triple-bypass operation.



Stephen King, born in 1947, American author, whose horror and fantasy works enjoy tremendous popular success.

Born in Portland, Maine, King wrote his first story at the age of 7 and sold his first piece of writing to a magazine when he was 18 years old. He earned a B.A. degree from the University of Maine at Orono in 1970 and began teaching high school English.

In 1973 King's first novel, *Carrie*, was published. The book tells the story of a teenager who exacts deadly revenge on her high school classmates by using her powers of *telekinesis*, the ability to move objects without touching them. After *Carrie*, King became a bestselling horror writer, publishing a string of popular books. King's *The Shining* (1977), about a man who slowly goes crazy, is set in a haunted, snowbound hotel. *The Stand* (1978) depicts an apocalyptic showdown between forces of good and evil. *Christine* (1983) features a sinister car that seems to come to life, and *It* (1986) concerns a group of childhood friends who reunite to confront an evil presence in their hometown. King's many other novels include *Misery* (1987), *Needful Things* (1991), *Insomnia* (1994), *Rose Madder* (1995), *The Girl Who Loved Tom Gordon* (1999), *Dreamcatcher* (2001), *From a Buick 8* (2002), and *The Colorado Kid* (2005). In *Cell* (2006) a mysterious mobile phone pulse turns people into homicidal zombies. *Lisey's Story* (2006) is a more serious novel that explores marriage and a woman's grief after her husband's death. In *Duma Key* (2008) King gives his characters psychic powers following near-death experiences.

King moved into fantasy with *The Dark Tower*, a series of books centered on the character Roland of Gilead, or the Gunslinger, who is hunting the mysterious Man in Black. The seven-part series comprises *The Gunslinger* (1982), *The Drawing of the Three* (1987), *The Waste Lands* (1991), *Wizard and Glass* (1997), *Wolves of the Calla* (2003), *Song of Susannah* (2004), and *The Dark Tower* (2004). His collections of short fiction include *Night Shift* (1978), *Different Seasons* (1982), *Skeleton Crew* (1985), *Four Past Midnight* (1990), *Nightmares and Dreamscapes* (1993), and *Everything's Eventual* (2002). He has also written several books under the pseudonym Richard Bachman.

His book *On Writing* (2000) describes the accident and his recovery, along with his writing experiences and career. A baseball fan, King coauthored *Faithful* (2004) with novelist Stewart O'Nan, a nonfiction work that chronicles the 2004 championship season of the Boston Red Sox.

Many of King's works have been made into motion pictures. They include: *Carrie* (1976), *The Shining* (1980), *Cujo* (1983), *The Dead Zone* (1983), *Misery* (1990), *The Shawshank Redemption* (1994), *Apt Pupil* (1998), *Hearts in Atlantis* (2001), *Dreamcatcher* (2003), and *Secret Window* (2004).

King has won many awards, including a Hugo Award for the nonfiction work *Danse Macabre* (1980) and an O. Henry Award for the short story “The Man in the Black Suit” (1994). In 2003 he received the medal for Distinguished Contribution to American Letters from the National Book Foundation.



Dashiell Hammett (1894-1961) was American detective-story writer, born in Saint Marys County, Maryland. He left school at the age of 13 and traveled and worked throughout the United States. After World War I (1914-1918) he was a private detective for eight years, an experience that furnished much of the material for his novels. The first two of these, *Red Harvest* (1929) and *The Dain Curse* (1929), met with immediate popularity. *The Maltese Falcon* (1930), in which Hammett introduced his best-known character, Sam Spade, was the forerunner of a style of “tough” detective fiction.

Hammett is especially noted for realism and unconventional directness of character delineation and dialogue; for the impact of his plot development, often involving graphic descriptions of brutal acts; and for sophisticatedly cynical social attitudes. In *The Thin Man* (1932), however, Hammett introduced a note of gaiety and humor with the detective couple Nick and Nora Charles.

QUESTIONS:

1. What kind of prizes got O’Neill?
2. What do you know about Edward Albee?
3. What was Miller’s first successful play?
4. Why Williams got Pulitzer Prize?
5. Count Shepard’s works.
6. Why we call Bradbury is a prolific author?
7. What do you know about Isaac Asimov?
8. What is King’s first novel?
9. What is the theme of “Dashiell Hammett”

Lecture 15

THEME: MODERN AMERICAN LITERATURE

PLAN:

1. The contribution of Eudora Welty, Joyce Carol Oates, Alice Walker to the development of American literature.
2. Rita Dove’s works
4. John Updike’s literary activity
5. “Multicultural literature” in the USA.

Key words: Massachusetts, off-rhymes, New Orleans, “local-color” literature, National Medal, Lockport, trilogy, killers, Christian missionary family, Random House, poet laureate, Akron, Shillington, multicultural influences, cultural hybridity, Bilingualism, humor and irony.

Eudora Welty (1909-2001), American writer of novels and short stories set almost exclusively in the rural American South. She is noted for her subtle recreations of regional speech and thought patterns. Welty’s *The Optimist’s Daughter* (1972), a *novella* (fictional work midway between a short story and a novel), won the 1973 Pulitzer Prize for fiction.

Born and raised in Jackson, Mississippi, Welty was the daughter of well-to-do parents who had moved to Mississippi from the North.

Welty first gained critical acclaim with *A Curtain of Green* (1941). This collection of stories about Southern life demonstrated her extraordinary talent for expression of emotion and characterization through droll descriptions of eccentric behavior. Her exploration of the American South continued in the novella *The Robber Bridegroom* (1942), about a wealthy Southern planter's daughter who is courted by a bandit.

After publishing a second collection of short stories, *The Wide Net* (1943), Welty completed her first full-length novel, *Delta Wedding* (1946). In this portrait of a Southern family, told from the perspective of a nine-year-old girl, Welty uses a family event to draw a large number of characters together. The novel *Ponder Heart* (1957), an often comic story of small-town life, includes one scene that epitomizes Welty's penchant for grotesque, almost surreal violence.

Welty's other short story collections include *Music from Spain* (1948); *The Bride of Innisfallen* (1955); a group of children's stories, *The Shoe Bird* (1964); *Losing Battles* (1970); and *The Collected Stories of Eudora Welty* (1980). *The Eye of the Story* (1978) compiles essays and criticism on the subject of writing. *One Writer's Beginnings* (1984) is an autobiographical work about her decision to become a writer. Welty was awarded a National Medal for Literature in 1980 and a National Medal of Arts in 1987.

Joyce Carol Oates was born in 1938, American author, known for her novels that portray violence in American life. Born in Lockport, New York, Oates received a B.A. degree in English from Syracuse University; an M.A. degree, also in English, from the University of Wisconsin.

Oates's first novel, *With Shuddering Fall*, was published in 1964. Her novel *Them* (1969) won the National Book Award in 1970 and is the third book in a trilogy that also includes *A Garden of Earthly Delights* (1967) and *Expensive People* (1968). Oates writes in many genres, often incorporating elements of naturalism by presenting characters who respond to internal and external forces that they can neither understand nor control.

Oates is a wide-ranging and extremely prolific writer. Her novels: *Blonde* (2000), *Rape: A Love Story* (2003), *Missing Mom* (2005), *The Gravedigger's Daughter* (2007), *Bellefleur* (1980), *You Must Remember This* (1988), *Because It Is Bitter, and Because It Is My Heart* (1990), *Black Water* (1992), *What I Lived For* (1994), *We Were the Mulvaney* (1996), *Man Crazy* (1997), and *My Heart Laid Bare* (1998).

Oates's nonfiction includes *On Boxing* (1987), *George Bellows: American Artist* (1995), and *Uncensored: Views and (Re)views* (2005). Her poems appear in *Love and Its Derangements* (1970), *Invisible Woman: New and Selected Poems* (1982), and *The Time Traveler* (1987). *Twelve Plays* was published in 1991. Her short-story collections include *By the North Gate* (1963); *Upon the Sweeping Flood* (1966); *Where Are You Going, Where Have You Been?* (1974); *All the Good People I've Left Behind* (1978); *Where Is Here?* (1994); *Will You Always Love Me?* (1996); *The Female of the Species: Tales of Mystery and Suspense* (2006), which features women who are killers; and *High Lonesome: Selected Stories, 1966-2006*. She has authored critical essays, young adult fiction, and children's fiction. She has also published under the pseudonyms Rosamond Smith and Lauren Kelly.



Alice Walker, born in 1944, American author and poet, most of whose writing portrays the lives of poor, oppressed African American women in the early 1900s. Born Alice Malsenior

Walker in Eatonton, Georgia, she was educated at Spelman and Sarah Lawrence colleges. She wrote most of her first volume of poetry during a single week in 1964; it was published in 1968 as *Once*. Walker's experiences during her senior year at Sarah Lawrence provided many of the book's themes, such as love, suicide, civil rights, and Africa. She won the American Book Award and the Pulitzer Prize for her best-known work, the novel *The Color Purple* (1982), which was praised for its strong characterizations and the clear, musical quality of its colloquial language. The novel was made into a motion picture in 1985, and Walker's book *The Same River Twice: Honoring the Difficult* (1996) contains her notes and reflections on making the film.

Walker's *The Third Life of Grange Copeland* (1970) is about the emotional growth of an African American man. *Meridian* (1976) follows the life of an African American woman during the civil rights movement of the 1960s. *Possessing the Secret of Joy* (1992) explores the tradition of female circumcision still practiced in some places in Africa. *By the Light of My Father's Smile* (1998) portrays a Christian missionary family, focusing on the relationship between the father and the three daughters. The book also explores the relationship between Christianity and the spiritual traditions of the African community in which the family lives. Walker's volumes of poetry include *Revolutionary Petunias and Other Poems* (1973) and *Goodnight, Willie Lee, I'll See You in the Morning* (1979). Her nonfiction works include the essay collections *In Search of Our Mothers' Gardens: Womanist Prose* (1983), *Living by the Word* (1988), and *Anything We Love Can Be Saved* (1997).

Rita Dove was born in 1952, American writer who served as poet laureate of the United States from 1993 to 1995. She was the first African American writer to become poet laureate.

Born in Akron, Ohio, Dove graduated from Miami University in Ohio in 1973 and from the Writers' Workshop at the University of Iowa in 1977. She taught at Arizona State University from 1981 until 1989, when she joined the faculty of the University of Virginia.

Much of Dove's work concentrates on revealing the beauty and significance of everyday events in ordinary lives. In *The Yellow House on the Corner* (1980) and *Museum* (1983), she shows how such moments make up individuals' history and add to the experiences that human beings share. Dove won the 1987 Pulitzer Prize in poetry for her third collection of poems, *Thomas and Beulah* (1986), a series of narrative poems that explore the lives of two characters modeled after Dove's grandparents.

Dove's fourth book of poems, *Grace Notes* (1989), recounts elements of her daily life with humor and irony. *Mother Love* (1995) explores family life and motherhood within the framework of the Greek myth of Demeter and Persephone. *On the Bus with Rosa Parks* (1999) covers a wide range of human experience. The title sequence includes a poem about American civil-rights activist Rosa Parks. Dove is also the author of the short-story collection *Fifth Sunday* (1985), the novel *Through the Ivory Gate* (1992), and the essay collection *The Poet's World* (1995).



John Updike was born in 1932, American novelist, short-story writer, poet, and critic. Updike is known for his well-crafted prose that explores the hidden tensions and problems of middle-class American life.

John Hoyer Updike was born in Shillington, Pennsylvania. After attending public schools he received a scholarship to attend Harvard University in Cambridge, Massachusetts. Updike was editor of the *Harvard Lampoon* humor publication while a student there.

Updike returned to the United States in 1955 to accept his dream job, as a staff writer for *The New Yorker* magazine. He stayed just two years, however, deciding to leave New York City and move to a small town in Massachusetts to write fiction and poetry. Updike was given the National Medal of Arts by President George H. W. Bush in 1989.

Updike began his literary career as a poet. His first book, *The Carpentered Hen* (1958), was a collection of verse. Later collections include *Facing Nature* (1985) and *Americana* (2001). "*Collected Poems: 1953-1993*" appeared in 1993. Updike has also published numerous collections of short stories, of which *Bech: A Book* (1970), *Trust Me* (1987), and *The Afterlife* (1994) are typical in their precise observation of both social milieu and psychological states. Two more collections of stories about the Jewish writer Bech followed: *Bech Is Back* (1982) and *Bech at Bay* (1998).

Updike's collections of essays and reviews include *Picked-Up Pieces* (1975), *Hugging the Shore* (1983), *Odd Jobs* (1991), and *More Matter* (2000). *Golf Dreams* (1996) is an anthology of fiction and essays that deal with the "bliss and aggravation" of Updike's favorite pastime. *Just Looking* (1989) and *Still Looking* (2005) compile Updike's astute observations on art and artists. His autobiography *Self-Consciousness: Memoirs* was published in 1989.

American literature at the beginning of the 21st century is exceptionally diverse, with rapidly growing multicultural influences. New voices continue to emerge within the Native American, African American, Asian American, and Hispanic American communities, even as writers in previously unrepresented ethnic minorities join their ranks.

The concept of *cultural hybridity*, in which an individual's physical self and cultural self can be two different halves of the same whole, is a uniquely American phenomenon. Asian American authors such as Chang-Rae Lee and Eric Liu have been among the most active in developing this theme. Bilingualism is also a popular theme among many American authors, reflecting both the alienation and the strong cultural identity that comes from being a nonnative English speaker in the United States. Gender issues remain major topics in 21st century American literature, and more gay and lesbian authors are publishing their work and bringing their community and concerns into focus.

In addition to these new cultural voices, American prose has also experienced revitalization within previously established traditions. Writers such as Jonathan Franzen (*The Corrections*, 2001) and Nicholson Baker (*Box of Matches*, 2003) are offering ambitious new models for the novel that also incorporate traditional forms.

As the literature of the new century takes shape, American authors as a group still share common ground in responding to the important issues of their country and the world at large. While creating unique worlds for various distinct communities, America's diverse literary voices continue to reflect the unique characteristics of its land, people, and culture.

QUESTIONS:

1. Whom do you know from modern American woman writers?
2. What do you know about Dickinson's writing style?
3. What is novella?
4. What is "Delta Wedding" about?
5. Why we call Oates is a wide-ranging and extremely prolific writer?
6. What do you know about the novel "The Color Purple" by Walker?
7. For what Dove won the 1987 Pulitzer Prize?
8. What do you know about John Updike?
9. What do you understand by "Multicultural literature"?

Seminar mashg`ulotlarining taxminiy ro`yxati Buyuk Britaniya adabiyoti

- O`rta asrlar adabiyoti
- Uyg`onish davri adabiyoti

- XVII - XVIII asr ma'rifatchilik davri adabiyoti
- XIX asr ingliz romantizm adabiyoti
- XIX asr ingliz adabiyotida realizm ijodiy metodi
- XIX asrning oxiri va XX asr birinchi yarmi ingliz adabiyoti
- XX asr ikki jahon urushi orasida ingliz adabiyoti
- Zamonaviy ingliz adabiyoti.

AQSh adabiyoti

- Amerika ma'rifatchilik adabiyoti
- Amerika romanchiligida sarguzashtnoma janri
- Amerika adabiyotida abolitsionizm va transtsendentalizm
- XX asr amerika adabiyotida realizm
- XX asr adabiyoti "Yo'qotilgan avlod adabiyoti"
- Afro-amerikalik yozuvchilar
- XX asr Amerika dramaturgiyasi. Detektiv va fantastik janr taraqqiyoti

| № | Seminar mashg'ulotlari mavzulari | Soat |
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| | 1-Modul. Buyuk Britaniya adabiyoti | |
| 1. | <p>Middle Age literature. Creation of Epos and place of scribes. Place of ancient and cultural heritage. Geoffrey Chaucer – Messenger of Early Renaissance period. Reflection of life in the work "The Canterbury Tales". Description of peasant in the poem "Piers' Plowman" by William Langland</p> | 2 |
| 2 | <p>English literature in Renaissance period Literature of Renaissance period in Great Briain. "Utopia" of Sir Thomas More. Periodization of Shakespeare's creation. Reflection of life in Shakespeare's sonnets and comedies. "Romeo and Juliet" – love story of middle age. Conflict of social forece – stem of tragedy. Personal tragedy of the hero is a social conflict of the time. "Hamlet", "Othello", "King Lear" – new period of Shakespeare's creation. Social, historical philosophy and psychological problems of the tragedy. Historical events and literary fiction in Shakespeare's works. Historical dramas of Shakespeare and their importance in the history of Great Britain.</p> | 2 |
| 3 | <p>English literature in XVII – XVIII cc. Two tendencies of Enlightenment. Defoe – fighter for humanistic literature. Novels of Defoe are the basic stage of the development of the novel writing. Aesthetic viewpoints of Swift. Swift and satire. Ideal of Swift and the character of Gulliver. Henry Fielding as a master of genre of novel. The character of Tom Jones. Satirical methods of Smollett's works.</p> | 2 |
| 4 | <p>Romanticism in English literature in XIX c. Literary philosophical activity of W. Blake. Historical basis of revolutionary romanticism and its main representatives. <i>Childe Harold's Pilgrimage</i>, <i>Don Juan of Byron</i>. Scott's <i>Ivanhoe</i> Life and creation of Jane Austen.</p> | 2 |

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| 5 | <p>Realism in English literature in XIX c. Periodizaion of Ch. Dickens’s creation. His works: "Sketches by Boz", "Pickwick Club", "Oliver Twist", "Nickolas Nickelby", "American Notes", "Little Dorrit""Bleak House", "Hard Times", “Dombey and Son". Satirical ways in Thackeray’s works. “Vanity Fair” – A Novel without a Hero. Expression of English life in the works “The History of Esmond”, “The Newcomes” Wilkie Collins’s works: <i>The Woman in White</i>, <i>The Moonstone of</i></p> | 2 |
| 6 | <p>English literature at the end of the XIX c and the beginning of the XX c. Sisters Bronte’s creation: “Jane Eyre”, ”Agnes Grey”, “<i>Wuthering Heights</i>”. Elizabeth Gaskell’s works: <i>Mary Barton</i>, <i>North and South</i>. George Eliot’s works: <i>The Mill on the Floss</i>, <i>Middlemarch</i>. Decline and fatalism in Thomas Hardy’s works. Development of English detective genre. Contribution of Arthur Conan Doyle to this genre. Rudyard Kipling’s works: <i>The Jungle Book</i>, <i>The Light That Failed</i>, <i>Kim</i></p> | 2 |
| 7 | <p>English literature between two World Wars in XX c. Herbert George Wells’ works: "The Time Machine", "The Invisible Man", Literary activity of Virginia Woolf. Modern English poetry in T. S. Eliot’s creation. Description of social life in the works of O. Huxley’s “Brave New World” and G. Orwell’s “Animal farm”. John Osborne’s literary activity Literary activity of W. Golding. Literary problems of James Alridge, Alan Sillitoe, Sid Chaplin, Kingsley Amis. Graham Greene’s works: "The Quiet American", "The Comedians"</p> | 2 |
| 8 | <p>Modern English literature. The genre of fantasy. Creation of J. R. Tolkien, K. Lewis, J. Rowling. Poets of “The movement” Creation of F. Larkin. Literary activity of Doris Lessing, Margaret Drabble and Susan Hill. Multicultural literature.</p> | 2 |
| 9 | <p>American Enlightenment literature. Journalism in Enlightenment literature. Classism and romanticism in Ph. Freneau's works. “The House of Night”. Literary activity of R.Browning. The work of “Poor Richard’s Almanac” . Fight for freedom in the work ”Common Sense”</p> | 2 |
| 10 | <p>The genre of adventure in American literature W. Irving’s “Rip Van Winkle” F.Cooper’s creation: "The Spy", "Pioneers", “The Last of the Mohicans”, “Leatherstocking Tales”. <i>The Scarlet Letter</i> by Nathaniel Hawthorne.</p> | 2 |
| 11 | <p>Abolitionism and transcendentalism in American literature Edgar Allan Poe’s contribution to American literature Walt Whitman: ”Leaves of Grass”. The main themes of Emily Dickinson’s and Margaret Fuller’s poetry. <i>The Song of Hiawatha</i> by Longfellow.</p> | 2 |
| 12 | <p>Realism in American literature in XX c. Mark Twain’s works: "The Adventures of Tom Sawyer", "The Prince and the Pauper" and "The Adventures of Huckleberry Finn" J. London’s “<i>Martin Eden</i>” as an autobiographical work.</p> | 2 |

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| | Theodore Driser’s works: “An American Tragedy”, “Jennie Gerhardt”, “Sister Carrie”. | |
| 13 | Literature in XX c. “Literature of Lost Generation” Main idea and problems of the novel “The Jungle” by U. Sinclair. Sinclair Lewis’ “Main street” and “Babbit”. Literature of “Great Depression” John Steinbeck’s literary activity. Erskine Caldwell’s short stories. Ernest Miller Hemingway’s works: <i>A Farewell to Arms</i> , <i>The Old Man and The Sea</i> . | 2 |
| 14 | Afro-American writers Social movement of Afro-American writers. Literary activity of Claude Mckay, Langston Hughes, Zora Hurston. “The Bluest Eye” by Toni Morrison Creation of Maya Angelou. | 2 |
| 15 | Dramaturgy in XX c. Development of detective genre and fantasy. Dramatic works of Lillian Hellman. Detective novels. Ursula Le Guin’s contribution to the detective genre. John Grisham’s literary activity. | 2 |
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Questions for current assessment

Great Britain literature

1. What kind of development periods we may trace in literature?
2. What can you tell about “scribes”?
3. Does the poem “Beowulf” remind you of any Russian or Uzbek epic poems?
4. Who are Caedmon, Cynewulf, and Alfred the Great?
5. Can you tell the story of Beowulf?
6. What does it mean the term *Middle Age*?
7. What do you know about Middle age literature?
8. What can you tell about Chaucer’s creative works?
9. Who are the main heroes of “The Canterbury Tales”?
10. Who is the author of "The Visions of William"?
11. What is the poem "Piers' Plowman" about?
12. What do you know about Renaissance period?
13. What influences did Shakespeare make upon the world literature?
14. What do you know about the biography of Shakespeare?
15. What is the theme (main idea) of “Romeo and Juliet”?
16. What works made Shakespeare immoral?
17. Who were the main protagonists of Shakespeare’s sonnets?
18. What kinds of works belong to Milton’s pen?
19. What can you tell about Milton’s tragedy “Samson Agonists”?
20. Who are the main characters of “Paradise Lost”?
21. Why the period is called “Enlightenment (The Age of Reason)”?
22. Who are the representatives of the “Enlightenment (The Age of Reason)” period?
23. In what way did Defoe begin his literary career?
24. What kinds of novels belong to Daniel Defoe’s pen?
25. What did Swift criticize in his pamphlets?
26. What was Henry Fielding’s opinion about a man?

27. What was the first profession of Tobias George Smollett?
28. Which works made Smollett's famous?
29. What kind of poems did Burns create?
30. What poems were written by William Blake?
31. Why some romanticists are called the Lake poets?
32. Who was a leader of the Romantic Movement?
33. Which work of Robert Southey was written in honor of British King George III?
34. When was the first collection of poems by Byron published?
35. Is Childe Harold an autobiographical character?
36. Why do we consider P. B. Shelly is a real fighter for freedom?
37. What kind of works did Walter Scott create?
38. Whom do you know from the representatives of the realistic literature?
39. What books belong to Dickens's first period of literary work?
40. What impression did the work "Oliver Twist" makes on you?
41. What are the greatest merits of Thackeray's works?
42. What classes of society does Thackeray show in his novels?
43. What vices of the society are exposed in "Vanity Fair"?
44. Who are the main characters of the novel?
45. What works did Willkie Collins create?
46. What do you know about Sisters Bronte's creation?
47. What is Gaskell's first novel?
48. What do you know about Eliot's best-known works *Adam Bede*, *The Mill on the Floss*, and *Silas Marner*.
49. What did Thomas Hardy describe in his works?
50. Who was the leader of Aesthetic Movement?
51. Which works are the most distinctive and engaging plays of Oscar Wilde?
52. What are the chief characteristics of Galsworthy's works?
53. Why do we call "The Forsyte Saga" a social novel?
54. How many works consist of "The Forsyte Saga"?
55. What is the success of George Bernard Shaw?
56. What is "Cashel Byron's profession" about?
57. Which work of Aldington is about an English eccentric?
58. What do you know about Virginia Woolf's family?
59. What are Woolf's early novels?
60. What kind of literary works did Woolf create besides novels?
61. How does World War II impact on the English literature?
62. What do you know about the literary movement the followers of which were called "The Angry Young Men"?
63. What is the difference between "entertainment" and "serious" novels written by Graham Greene?
64. Whom do you know from modern English poets and writers?
65. What do you think, why Iris Murdoch's novels are considered to be philosophical?
66. What do you know about Iris Murdoch's philosophy of existentialism?
67. What is the best known novel of Muriel Spark?
68. What were the themes of modern writers?
69. What do you know about Anita Brookner?

USA literature

1. When did American drama begin?
2. What was the reflection of American prose?
3. What was happen in American literature during American Revolution?
4. Where was center of the Enlightenment in America?

5. What did Franklin do in 1721?
6. What do you know about Franklin's literary activity?
7. What do you know about the Romanticism in American literature?
8. What is the difference between the Romanticism and Realism?
9. What representatives of the period do you know?
10. What can you say about J. F. Cooper's life?
11. What did J. F. Cooper describe in his works?
12. What is transcendentalism?
13. What was idea of Emerson's works?
14. What was the occupation of Thoreau?
15. What do you know about Emerson's essays?
16. What kind of work is "Representative Men"?
17. What works are Poe's masterpieces?
18. What is Abolitionism?
19. Can you tell the names of abolitionist-writers?
20. What can you say about the life of H. B. Stowe?
21. What is her best known novel?
22. What is the idea of the novel "Uncle Tom's Cabin"?
23. What is the theme of Longfellow's works?
24. What was Whitman's the first edition?
25. What is the meaning of the pen-name "Mark Twain"?
26. What about the books "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn"?
27. What is the meaning of the pseudonym O. Henry?
28. What is the novel "The Sea-Wolf" of Jack London about?
29. What is the novel *The Jungle* by U. Sinclair about?
30. Why Lewis accepted Nobel Prize in literature?
31. What can you tell about the life of Theodore Dreiser?
32. Why Dreiser is distinguished among the American writers of the twenties century?
33. What is realism? How did it appear in American literature?
34. Who were realist-writers in American literature?
35. What is Hemingway's writing style?
36. What is *A Farewell to Arms* about?
37. What did John Steinbeck describe in his works?
38. When and why Steinbeck was awarded Nobel Prize?
39. Whom do you know from Afro-American writers?
40. What is Harlem Renaissance?
41. What is Beat Generation?
42. What is the theme "The Dharma Bums" by Kerouac?
43. What kind of prizes got O'Neill?
44. What do you know about Edward Albee?
45. What was Miller's first successful play?
46. Why Williams got Pulitzer Prize?
47. Why we call Bradbury is a prolific author?
48. What do you know about Isaac Asimov?
49. What is King's first novel?
50. What is the theme of "Dashiell Hammett"?
51. Whom do you know from modern American woman writers?
52. What is novella?
53. What do you about the novel "The Color Purple" by Walker?
54. Which novel of Morrison is the most successful?

55. For what Dove won the 1987 Pulitzer Prize?
56. What do you know about John Updike?
57. What do understand by “Multicultural literature”?

List of recommended literature and e-mail resources

Asosiy adabiyotlar

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
3. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
4. English literature from the 19th century through today / edited by J.E. Luebering. p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
5. English literature from the Restoration through the romantic period / edited by J.E. Luebering.— 1st ed.p. cm.—(The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
6. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK

Qo`shimcha adabiyotlar

1. Angela Vietto. Research Guide to American Literature: Early American Literature, 1776–1820. New York. 2010.
2. Benjamin Franklin. Research Guide to American Literature: Colonial Literature, 1607–1776. New York. 2010.
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. John Cusatis. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. Kathryn West and Linda Trinh Moser. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. Liliana Sikorska. An outline history of English literature. 2003, 529p
7. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
8. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004
9. Thornley G.C. An outline of English literature. Longman, 2003.
10. Christopher MacGowan. The twentieth-century American fiction handbook . – (Blackwell literature handbooks). United Kingdom. 2011
11. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.
12. Abuvaliyev M. A., Otahonova M. K., Yaqubova M. M. Jonathan Swift – an ardent follower of English satirical traditions. Andizhan 2019.
13. Yaqubova M. M. “Useful strategies for teaching John Steinbeck’s works”. Andizhan 2018.
14. Fan bo`yicha o`quv uslubiy majmua

Internet saytlari

1. <http://youreng.narod.ru/teoper.html>
2. <http://www.twirpx.com>
3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>

2. MUSTAQIL TA'LIM MASHG'ULOTLARI

“Tili o`rganilayotgan mamlakatlar adabiyoti” fanidan mustaqil ta'limni tashkil etishning shakli va mazmuni

Talaba mustaqil ishining asosiy maqsadi - o`qituvchining rahbarligi va nazoratida muayyan o`quv ishlarini mustaqil ravishda bajarish uchun bilim va ko`nikmalarni shakllantirish va rivojlantirish.

Talaba mustaqil ishini tashkil etishda quyidagi shakllardan foydalaniladi:

- darslik va o`quv qo`llanmalar bo`yicha fan boblari va mavzularini o`rganishi;
- tarqatma materiallar bo`yicha ma`ruzalar qismini o`zlashtirishi;
- maxsus adabiyotlar bo`yicha fanlar bo`limlari va mavzulari ustida ishlashi;
- talabalarning o`quv, ilmiy-tadqiqot ishlarini bajarishi bilan bog`liq bo`lgan fanlar bo`limlari va mavzularni chuqur o`rganishi;
- faol va muammoli o`qitish uslubidan foydalanishi;
- masofaviy (distantion) ta'lim.

Tavsiya etilayotgan mustaqil ish mavzulari:

Buyuk Britaniya adabiyoti

1. «Beovulf haqida poema» asarining badiiy xususiyati
2. O`rta asrlar davri ingliz adabiyotining o`ziga xos xususiyati
3. Ingliz-norman adabiyoti
4. J. Choserning «Kenterberiy hikoyalari» asarida janr xilma-xilligi
5. U. Leglendning «Qo`shchi Pyotr haqida xayol» asarida allegorik obrazlar talqini.
6. XIV-XV asr ingliz xalq balladalari.
7. K.Marlo asarlarida Sharq motivi.
8. U.Shekspir asarlarida ruxiy xolat tasviri
9. U.Shekspir sonnetlari
10. U.Shekspir ijodida tarixiy mavzu.
11. U.Shekspir tragediyalarida ijtimoiy hayot tasviri.
12. J. Milton asarlarida diniy va dunyoviy muammolarning aks etishi
13. Angliya uyg`onish davri adabiyoti
14. XVIII asr ingliz ma`rifatchilik davri adabiyotida roman janrining shakllanishi.
15. XIX asr ingliz romantizmi.
16. Ingliz realizmining shakllanishida Ch.Dikkensning roli.
17. J. Bayron ijodida Sharq motivi.
18. Ingliz adabiyotida epistolyar roman janri.
19. Opa-singil Brontelar ijodi.
20. J. Eliot ijodida ingliz ijtimoiy hayotining aks etishi.
21. XX asr ingliz adabiyotida yangi adabiy oqimlar
22. Ingliz adabiyotida modernizm adabiy oqimining paydo bo`lishi.
23. Ingliz adabiyotida Nobel mukofoti sovrindorlari

AQSh adabiyoti

1. Hindu qabilalarining og`zaki ijod namunalari
2. B.Franklin asarlarida ma`rifatchilik g`oyalarining aks etishi
3. F.Ferenea asarlarida ozodlik uchun kurash
4. Neoklassitsizm oqimining shakllanishi
5. F.Kuper ijodida hindular hayotining aks etishi.
6. T.Peyn asarlarida ozodlik uchun kurash
7. B.Stou asarlarida qulchilikka qarshi kurash.

8. T.S.Eliot she'riyatining o`ziga xosligi
9. E.Po ijodida Amir Temur obrazi
10. Amerika adabiyotida Nobel mukofoti sovrindorlari
11. P.Bak ijodida Xitoy xalqi hayotining aks etishi
12. L.Sinkler asarlarida ijtimoiy hayot tasviri
13. J.Londonning "Shimol hikoyalari"da tabiat va inson.
14. T.Drayzer asarlarida shaxs muammosi
15. Amerika adabiyotida modernizm adabiy oqimining paydo bo`lishi.
16. Yo`qotilgan avlod adabiyoti
17. Ikkinchi jahon urushi mavzusining Amerika adiblari ijodida aks etishi
18. XX asr ikkinchi yarmi Amerika adabiyoti
19. XX asr Amerika adabiyotida yangi adabiy oqimlar
20. Zamonaviy Amerika she`riyati

3. GLOSSARIY

| № | Ingliz | O'zbek | Rus | Izoh |
|----|---------------|--------------------|-----------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | art | san`at | искусство | Something that is created with imagination and skill and that is beautiful or that expresses important ideas or feelings |
| 2 | periods | davrlar | период | A length of time during which a series of events or an action takes place or is completed |
| 3 | invaders | bosqinchilar | Захватчик | To enter in order to take control by military force |
| 4 | tribes | qabilalar | племя | A group of people that includes many families and relatives who have the same language, customs, and beliefs |
| 5 | Kingdoms | Qirolliklar | королевство | A country whose ruler is a king or queen |
| 6 | Folk | halq og`zaki ijodi | фольклор | People in general |
| 7 | Bible | Injil | библия | The book of sacred writings used in the Christian religion |
| 8 | Danes | Daniyaliklar | Датчанин | A person born, raised, or living in Denmark |
| 9 | Jutes | Yutlar | Джут | a member of a Germanic people invading England from the Continent and settling in Kent in the fifth century |
| 10 | Monks | baxshilar | монах | a man who is a member of a religious order and lives in a monastery |
| 11 | Norman-French | Normand-Fransuz | Норманд-француз | People from northern Europe and France who conquered England in 1066 |
| 12 | Anglo-Saxon | Anglo-Sakson | Англ-сакс | a member of the Germanic people who conquered Britain in the fifth century A.D. |
| 13 | Christianity | Xristianlik | Христианство | The religion that is based on the teachings of Jesus Christ |
| 14 | Legends | Afsonalar | Легенда | a story from the past that is believed by many people but cannot be proved to be true |
| 15 | story | hikoya | Рассказ | an account of incidents or events |
| 16 | song | qo`shiqlar | Песня | a short piece of music with words that are sung |
| 17 | monarch | monorx | Монарх | a person who rules a kingdom or empire |
| 18 | Middle Ages | O`rta asrlar | Средние веки | the period of European history from about A.D. 500 to about 1500 |
| 19 | Renaissance | Uyg`onish | возрождения | the period of European history between the 14 th and 17 th centuries when there was a new interest in science and in ancient art and literature especially in Italy |

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|----|-----------------------|----------------------------------------------------------------------------|------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 20 | alliterative poem | alliterative she`rlar (bir xil yoki ohangdosh un doshlarning qaytarilishi) | Аллитерирующие стихотворение | of, relating to, or marked by alliteration |
| 21 | allegorical poem | allegorik she`rlar (kinoya) | Аллегорические стихотворения | of, relating to, or having the characteristics of allegory |
| 22 | a fabliau | hajv | Фабльо | a short, usually comic, frankly coarse, and often cynical tale in verse popular especially in the 12 th and 13 th centuries |
| 23 | a fable | masal | басня | a short story that usually is about animals and that is intended to teach a lesson |
| 24 | Parliament | parlament | парламент | the group of people who are responsible for making the laws in some kinds of government |
| 25 | Privy Council | maslahat kengashi | Тайный совет | a secret or private council |
| 26 | lyrical | lirik | Лирический | having an artistically beautiful or expressive quality |
| 27 | dramatic | dramatik | драматический | sudden and extreme |
| 28 | sonnet | sonet | сонет | a poem made up of 14 lines that rhyme in a fixed pattern |
| 29 | historical chronicles | tarixiy xronologik asarlar | Историческая хроника | A description of events in the order that they happened based on history |
| 30 | masques | operaga o`xshash dramatik tamoshalar | Театр масок | A cover or partial cover for the face used for disguise |
| 31 | poetry | she`riyat | Поэзия | literary work in which special intensity is given to the expression of feelings and ideas by the use of distinctive style and rhythm; poems collectively or as a genre of literature |
| 32 | Restoration | Tiklanish | Реставрация | the re-establishment of the monarchy in 1660 or the reign of Charles II |
| 33 | Monarchy | monarxiya | Монархия | a form of government with a monarch at the head |
| 34 | angel | farishta | ангел | a spiritual being believed to act as an attendant, agent, or messenger of God, conventionally represented in human form with wings and a long robe |
| 35 | naval | harbiy dengiz | военно-морской | Of or relating to a country's navy |
| 36 | Enlightenment | ma`rifatparvarlik | просвещения | an 18th-century philosophical movement stressing the importance of reason and the critical reappraisal of existing ideas and social institutions |

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|----|-----------------------------|---------------------------------------------------|--------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 37 | liberation movement | liberal harakatlar | Освободительное движение | the act of setting someone free from imprisonment, slavery, or oppression; release |
| 38 | feudalism | feodalizm | феодализм | a system in which people were given land and protection by people of higher rank, and worked and fought for them in return. |
| 39 | satire | satira | сатира | the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in the context of contemporary politics and other topical issues |
| 40 | Humanism | Insonparvarlik | гуманизм | a rationalist outlook or system of thought attaching prime importance to human rather than divine or supernatural matters |
| 41 | Sentimentalism | sentimentalizm | сентиментализм | the excessive expression of feelings of tenderness, sadness, or nostalgia in behavior, writing, or speech |
| 42 | malapropism | malapropizm (xato so`zni tasodifiy qo`llanilishi) | Малопроеизм | the mistaken use of a word in place of a similar-sounding one, often with an amusing effect (e.g. 'dance a flamingo' instead of flamenco) |
| 43 | picaresque novel | qahramoni firibgar bo`lgan roman | Живописный роман | relating to an episodic style of fiction dealing with the adventures of a rough and dishonest but appealing hero |
| 44 | grotesque characterizations | realistik va fantastik obrazlar | Гротескные персонажи | comically or repulsively ugly or distorted characters |
| 45 | indecorous novel | nomaqbul roman | Непристойный роман | improper or ungraceful; unseemly novel |
| 46 | Romanticism | romantisizm (hayoliy) | романтизм | a movement in the arts and literature which originated in the late 18th century, emphasizing inspiration |
| 47 | fantasy | fantaziya | фантазия | the faculty or activity of imagining impossible or improbable things |
| 48 | emotions | hissiyotlar | эмоция | a strong feeling deriving from one's circumstances, mood, or relationships with others |
| 49 | freedom | ozodlik | свобода | the power or right to act, speak, or think as one wants |
| 50 | rhetorical | ritorik | риторический | of, relating to, or concerned with the art of rhetoric |
| 51 | moralistic poems | ahloqiy she`rlar | моральное стихотворение | concerned with the principles of right and wrong behavior poems |
| 52 | Queen | qirolicha | Королева | a British rock group featuring camp vocalist Freddy Mercury (1946–91) |
| 53 | Realism | realizm | реализм | the attitude or practice of accepting a situation as it is and being prepared to deal with it accordingly |
| 54 | satirist | hajvchi | сатирик | a person who writes satire |

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|----|--------------------|------------------|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 55 | escapism | dilhushlik | эскапизм | the tendency to seek distraction and relief from unpleasant realities, especially by seeking entertainment or engaging in fantasy |
| 56 | style | usul | стиль | a particular procedure by which something is done; a manner or way |
| 57 | comedy | komediya | комедия | professional entertainment consisting of jokes and sketches, intended to make an audience laugh |
| 58 | social | ijtimoiy | Социальный | relating to society or its organization |
| 59 | Semitism | semitizm | семитизм | relating to or denoting a family of languages that includes Hebrew, Arabic, and Aramaic and certain ancient languages such as Phoenician and Akkadian, constituting the main subgroup of the Afro-Asiatic family |
| 60 | Trafalgar | Trefelgar | Трафальгар | Cape Trafalgar a cape on the SW coast of Spain, south of Cádiz: scene of the decisive naval battle (1805) in which the French and Spanish fleets were defeated by the British under Nelson, who was mortally wounded |
| 61 | colonization | mustamlakasi | колонизация | an act or instance of colonizing |
| 62 | Aesthetic Movement | Estetik harakat | Эстетическое движение | a literary and artistic movement that flourished in England in the 1880s, devoted to "art for art's sake" and rejecting the notion that art should have a social or moral purpose. |
| 63 | Bloomsbury Group | Blumsberi Guruhi | Группа Блумсбери | a group of writers, artists, and philosophers living in or associated with Bloomsbury in the early 20th century. Members of the group, which included Virginia Woolf, Lytton Strachey, Vanessa Bell, Duncan Grant, and Roger Fry, were known for their unconventional lifestyles and attitudes and were a powerful force in the growth of modernism |
| 64 | Elizabethan Age | Elizabet Davri | Елизаветинский век | of, characteristic of, or relating to England or its culture in the age of Elizabeth I (1533-1603; reigned 1558-1603) or to the United Kingdom or its culture in the age of Elizabeth II (born 1926; queen from 1952) |
| 65 | Criticism | Tanqidchilik | критика | the expression of disapproval of someone or something on the basis of perceived faults or mistakes |
| 66 | Angry Young Men | Serjahl yoshlar | Сердитые молодые люди | a number of British playwrights and novelists of the early 1950s whose work was marked by irreverence |

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|----|-------------------|--------------------|---------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| | | | | towards the Establishment and disgust at the survival of class distinctions and privilege. |
| 67 | Royal Navy | Shoh qo`shini | Королевский флот | British navy. It was the most powerful navy in the world from the 17th century until the Second World War |
| 68 | existentialism | egiztentializm | экзистенциализм | a philosophical theory or approach which emphasizes the existence of the individual person as a free and responsible agent determining their own development through acts of the will |
| 69 | Roman Catholicism | Rim Katolizmi | римский католицизм | the beliefs, practices, and system of government of the Roman Catholic Church |
| 70 | Modern | zamonaviy | современный | relating to the present or recent times as opposed to the remote past |
| 71 | philosophical | falsafiy | Философские | relating or devoted to the study of the fundamental nature of knowledge, reality, and existence |
| 72 | play | p`esa | пьеса | The stage representation of an action or story |
| 73 | Prize | sovrin | приз | a reward or honour for victory or for having won a contest, competition, etc |
| 74 | Prose | Proza-nasr | Проза | written or spoken language in its ordinary form, without metrical structure |
| 75 | fiction | to`qima asar | Художественная литература | literature in the form of prose, especially novels, that describes imaginary events and people |
| 76 | traditions | Xalq og`zaki ijodi | Устные традиции | existing in or as part of a tradition; long-established |
| 77 | Mid-Atlantic | O`rta Atlantika | Средние атлантические | situated or occurring in the middle of the Atlantic ocean the mid-Atlantic fault line |
| 78 | Abolitionism | Abolishinizm | аболиционизм | Principles or measures fostering abolition especially of slavery |
| 79 | Christianity | Xristianlar | Христианки | the religion based on the person and teachings of Jesus Christ, or its beliefs and practices |
| 80 | Jewish | Yahudiylar | евреи | relating to, associated with, or denoting Jews or Judaism |
| 81 | Muslims | Musulmonlar | мусульмани | a follower of the religion of Islam |
| 82 | mythology | mifologiya | мифология | a collection of myths, especially one belonging to a particular religious or cultural tradition |
| 83 | multicultural | madiyatlararo | Мультикультурные | relating to or containing several cultural or ethnic groups within a society |
| 84 | Civil War | Fuqaro | Гражданская война | the conflict between Charles I and the Parliamentarians resulting from disputes over their respective prerogatives. |

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|----|--------------------|----------------------------|----------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 85 | article | maqola | статья | a particular item or object, typically one of a specified type |
| 86 | Pamphlet | Pamflet | Памфлет | a small booklet or leaflet containing information or arguments about a single subject |
| 87 | Literary criticism | Adabiy tanqidchilik | Литературная критика | the art or practice of judging and commenting on the qualities and character of literary works |
| 88 | Lost generation | Yo'qotilgan avlod | Потерянное поколение | the generation reaching maturity during and just after World War I, a high proportion of whose men were killed during those years |
| 89 | haiku poems | She'riyatning Yapon uslubi | Стихи хайку | a Japanese poem of seventeen syllables, in three lines of five, seven, and five, traditionally evoking images of the natural world a poem in English written in the form of a haiku |
| 90 | horror | dahshat | ужас | an intense feeling of fear, shock, or disgust |
| 91 | short stories | qisqa hiloyalar | Краткие рассказы | a story with a fully developed theme but significantly shorter and less elaborate than a novel |
| 92 | Rhyme | qofiya | рифма | correspondence of sound between words or the endings of words, esp. when these are used at the ends of lines of poetry |
| 93 | Trilogy | trilogiya | трилогия | a group of three related novels, plays, films, etc. |
| 94 | humor | yumor | Юмор | the quality of being amusing or comic, especially as expressed in literature or speech |
| 95 | Irony | kinoya | ирония | the expression of one's meaning by using language that normally signifies the opposite, typically for humorous or emphatic effect |

ILOVALAR

FAN DASTURI

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ
ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ**

АНДИЖОН ДАВЛАТ ЧЕТ ТИЛЛАРИ ИНСТИТУТИ

Рўйхатга олинди.

№ _____

2022 йил “__” _____

“ТАСДИҚЛАЙМАН”

Андижон давлат чет тиллари
институтининг ректори в.б.:

_____ Д. А. Рустамов
“__” _____ 2022 йил

**ТИЛИ ЎРГАНИЛАЁТГАН МАМЛАКАТЛАР АДАБИЁТИ
ФАН ДАСТУРИ**

2- курс

Билим соҳаси:

100000 – Гуманитар соҳа

Таълим соҳаси:

110000 – Педагогика

Таълим йўналиши:

60111800 – Хорижий тил ва адабиёти
(инглиз тили)

АНДИЖОН – 2022

Андижон давлат чет тиллари институти илмий кенгаши қарорига мувофиқ,
2022 йил “ ___ ” _____ даги _____ -сонли баён билан тасдиқланган.

Фан дастури Андижон давлат чет тиллари институти ўқув-услугий
кенгашининг 2022 йил, “ ___ ” _____ 1 –сонли баёни билан маъқулланган.

Фан дастури Андижон давлат чет тиллари институтида ишлаб чиқилди.

Тузувчилар:

- Абдувалиев М. А. - АДЧТИ, Инглиз тили ўқитишнинг интеграллашган
курси кафедраси доценти
Яқубова М. М. - АДЧТИ, Инглиз тили ўқитишнинг интеграллашган
курси кафедраси катта ўқитувчиси.

Такризчилар:

- Солижонов С.О. – АДЧТИ, Инглиз тили аспекти кафедраси доценти
Жафаров Б. С. – НамДУ Инглиз тили ва адабиоти кафедраси доценти

Фан дастури Андижон давлат чет тиллари институти инглиз филологияси,
ўқитиш методикаси ва таржимашунослик факультети кенгашининг 2022 йил
“ ___ ” августдаги 1–сон мажлисида кўриб чиқилган ва тавсия қилинган.

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|-------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|-------------------------------|---------------------------------------|--|
| Фан/модуль коди ТО'МА2038 | | Ўқув йили 2022-2023 | Семестр 4 | ECTS - Кредитлар 4 | |
| Фан/модуль тури Мажбурий | | Таълим тили инглиз | | Ҳафтадаги дарс соатлари 4/4 | |
| 1. | Фаннинг номи | Аудитория машғулоти (соат) | Мустақил таълим (соат) | Жами юклама (соат) | |
| | Тили ўрганилаётган мамлакатлар адабиёти | 60 | 60 | 120 | |
| 2. | <p>I. Фаннинг мазмуни</p> <p>Фанни ўқитишдан мақсад – талабаларни Буюк Британия ва АҚШ адабиёти намояндалари ва уларнинг асарлари билан таништириш, ижод намуналарини таҳлил қилиш орқали улардаги назарий ва амалий билимларни шакллантириш, тарбиявий ва бадиий-эстетик руҳни ривожлантиришдир.</p> <p>Фаннинг вазифаси – талабаларга инглиз адабиётидаги жанр ва босқичларни, шунингдек, муайян мамлакат болалар адабиёти тараққиёти тарихий жараёнлар билан боғлиқлигини ўргатиш, турли давр ва турли миллий адабиётларга тегишли бўлган йирик болалар адабиёти вакиллари ҳаёти, ижодий йўли, асарлари ва уларнинг бадиий аҳамияти ҳақида чуқур билим беришдан иборат.</p> | | | | |
| 3. | <p>Асосий назарий қисм (маъруза машғулоти)</p> <p>II. Фан таркибига қуйидаги мавзулар киради:</p> <p>1-мавзу. Фанга кириш. Ўрта асрлар адабиёти</p> <p>Буюк Британия ва АҚШ адабиётининг жаҳон адабиётидаги ўрни. Қадимги ва илк ўрта (I-X) асрлар англо-сакс адабиёти ёдгорликлари. «Беовульф» достони ва халқ оғзаки ижодиёти материаллари асосида фольклор ғояларини мифологик нуқтаи назардан таҳлил этиш. Эпосларнинг яратилиши ва ёзиб олинишида христиан хаттотларининг ўрни.</p> <p>2-мавзу. Уйғониш даври адабиёти</p> <p>Илк уйғониш даври маданияти ва Ўрта асрлар адабиёти тушунчаси. Ж.Чосер – ўрта асрлар адабиётининг демократик аъналарини умумлаштирган санъаткор Буюк Британия илк ренессанс даври адабиётининг жарчиси. Ж.Чосернинг «Кентербери ҳикоялари» асарида ҳаётнинг ҳаққоний акс эттирилиши. У.Легленд ижоди ҳамда инглиз реализми. Уйғониш даври ҳақида тушунча. Буюк Британия адабиётида уйғониш даври. Шекспир ижодининг даврларга бўлиниши. Шекспир асарларидаги тарихий воқеалар ва сюжетлар манбаларининг муаммолари. У. Шекспир сонетлари ва комедиялари. Уларда ҳаёт тарзи ва ҳаётбахш хусусиятларнинг акс эттирилиши. У. Шекспир хроникалари ва фожеавий асарлари. «Ромео ва Жульетта» - ўрта аср фанатизми устидан ғалаба қилган буюк инсоний севгини куйловчи асар. «Гамлет», «Отелло», «Қирол Лир» – Шекспир ижодининг янги даври. Шекспир ижодида ғоя ва образларнинг кўплиги, реализм ва халқчиллик. У. Шекспирнинг тарихий драмалари ва уларнинг Буюк Британия тарихида аҳамияти.</p> <p>3-мавзу. Инглиз адабиёти 17-18 асрларда.</p> <p>Реставрация даврининг адабиётга бўлган таъсири. Ж.Мильтон ижоди. «Йўқотилган жаннат» эпик поэмасида сиёсий воқеаларнинг тасвирланиши. «Топилган жаннат» асарида зулмга қарши кураш.</p> | | | | |

XVIII аср инглиз маърифатчилик адабиёти.

Д.Дефо - маърифий-реалистик романлар ижодкори. «Робинзон Крузо» асарининг маърифий аҳамияти.

Жонатан Свифт – XVIII асрнинг йирик адабий танқидчиси ва ижодкори.

Г.Фильдинг ва Т.Ж.Смоллет ижодининг аҳамияти.

4-мавзу. XIX аср инглиз романтизм адабиёти.

Буюк Британия адабиётида романтизм ва унинг ўзига хос хусусиятлари. Р.Бернс – буюк шотланд шоири ва унинг ижодий фаолияти.

«Кўл мактаби» ва «Англия инқилобий романтизми» тушунчалари.

Тараққийпарвар романтизмни тарихий негизлари ва асосий вакиллари. Ж.Байроннинг ҳаёти ва ижоди.

Вальтер Скотт - тарихий роман жанрининг асосчиси.

5-мавзу. XIX аср Буюк Британия адабиётида реализм оқими тараққиёти

XIX асрнинг 30-50 - йилларда реализмнинг инглиз адабиётида етакчи услуб сифатида қарор топиши. Ч.Диккенс-инглиз реализмининг йирик вакили.

У.Теккерей ижодининг даврларга бўлиниши. Унинг асарларида ҳажвий йўналиш.«Манманлик ярмаркаси» - қахрамонсиз асар сифатида.

Инглиз реализм ривожда аёл ёзувчилар роли. Опа-сингил Бронтелар («Жейн Эйр», «Момақалдиқоқли дово», «Агнес Грей»). Э.Гаскелл («Мери Бартон», «Шимол ва Жануб», «Аёллар ва қизлар») романлари.

Ж.Элиот ижоди. («Флосдаги тегирмон», «Мидлмарч» асарлари).

6-мавзу. XIX асрнинг охири ва XX асрнинг бошлари Буюк Британия адабиёти

Викториан даврининг сўнгги босқичи. Т.Гарди ҳаёти ва ижоди. Артур Конан Дойлнинг детектив жанр ривожига кўшган ҳиссаси.

Эдвардиан давр адабиёти. Буюк Британия адабиётида янги йўналишларнинг пайдо бўлиши. Эстетизм оқимининг асосий ғоялари. О.Уайлдларнинг ижодида «Санъат фақат санъат учун» ғояни ифодаси.

Г.Ж.Уэллснинг ижтимоий-фалсафий фантастикаси.

Р.Киплинг. Инсон фаоллиги ва мардлигининг улуғланиши.

7-мавзу. I ва II жаҳон уруши даврида Буюк Британия адабиёти

Ж.Голсуорси ва унинг «Форсайтлар ҳақида сага» асари.

Б.Шоу драматургияси «Ёқимли пьесалар», «Ёқимсиз пьесалар»

«Йўқотилган авлод» тушунчаси. Ричард Олдингтон ва унинг «Йўқотилган авлод»га бағишланган романи «Қахрамоннинг ўлими».

Ж.Жойс ва инглиз модерн насрининг тараққиёти.

У.Моэм ҳаёти ва ижоди. С. Моэм ижодига модернизм таъсири.

Антиутопия роман тараққиёти.

8-мавзу. Замонавий Буюк Британия адабиёти

Экзистенциализм фалсафаси намояндalари – У.Голдинг, Айрис Мердок, Мюриэль Спарк, Дж.Фаулз.

Инглиз адабиётида «Антиколониал роман» (Д.Олдридж, Н.Льюис), «Ишчи роман»и (А.Силлитоу, Сид Чаплин), «Жаҳлдор ёш авлоди» драмаси (Ж. Осборн) ва романлари (К Эмис, Д.Уэйн)ларнинг ижодий муаммолари.

Г.Грин («Ювош америкалик», «Комедиантлар») асарларининг хусусиятлари.

Янги авлод ёзувчи аёлларининг ижтимоий ҳаётдаги аёл тимсолига муносабати масаласи. Дорис Лессинг, Кейт Аткинсон, Маргарет Дрэббл ва Сьюзен Хиллларнинг ижодий фаолияти. Инглиз адабиётида турли давр Нобель мукофоти лауреатлари.

9-мавзу. Америка маърифатчилик даври адабиёти

АҚШ адабиёти ва унинг жаҳон маданиятида тутган ўрни. Адабий жараённинг даврларга бўлиниши.

Америка маърифатчилик даври (1776-1820) адабиётининг ўзига хос хусусиятлари.

АҚШнинг биринчи миллий шоири Ф.Френео шъериятининг ғоялари.
Шимолий Америка маърифатчиларининг фаолияти ва публицистикаси. Бенжамин Франклин – буюк Америка мутаффакири, комусий олим. “Бечора Ричард альманахи” асари ва дидактик жанр тараққиёти.

10-мавзу. Америка адабиётида романтизм ва трансидентализм

Илк романтизм даври. В. Ирвинг, Ж.Ф.Купер асарлари ва уларнинг хусусиятлари.

А.Э.По ижоди, унинг даврларга бўлиниши.

“Бостон трансидентализм мактаби”. Х.Д.Торро ва Р.У. Эмерсон ҳаёти ва ижоди.

Уолт Уитмен ижодий услубининг хусусиятлари.

11-мавзу. Америка адабиётида аболиционизм ва реализм

Аболиционизм тушунчаси. Г.Бичер Стоу ва унинг «Том тоғанинг кулбаси» асари.

Г.Лонгфелло ижоди ва дунёқараши. Лонгфелло лирикасида табиат мавзуси.

Марк Твен ҳаёти ва ижоди.

О’ Генри қисқа ҳикоялар устаси сифатида.

Ж.Лондон ижодининг даврларга бўлиниши.

12-мавзу. XX аср Америка адабиёти

Теодор Драйзер ижоди ва XX аср Америка адабиётида реализмнинг ривожланиш йўллари.

20-йиллар АҚШ адабиётида ижтимоий реализм. Эптон Синклер ва Синклер Льюисларнинг ижоди.

XX аср Америка “йўқотилган авлод” адабиёти. Э.Хемингуэй ижодида биринчи жаҳон уруши мавзусининг акс эттирилиши. Э.Хемингуэй ижодининг сўнгги даври. «Чол ва денгиз» асари.

13-мавзу. XX аср давомида афро-америкалик адабиёт тараққиёти

1910-1930 йилларда Харлемда Уйғониш даври. Афро-америкалик ёзувчиларнинг ижтимоий ҳаракатлари. Клод Маккей, Б. Вашингтон, Ленгстон Хьюз, Зора Хёрстон ижоди.

XX аср иккинчи яримида афро-америкалик ёзувчилар ижоди ва асосий мавзулар эволюцияси. Р.Райт, Дж.Болдуин, Р.Эллисон романлардаги ирқчилик масаласи.

Тони Моррисон - янги авлод аёл ёзувчиси.

Д. Селинджер романларида ёш авлод масаласи.

14-мавзу. XX аср Америка драматургияси, фантастикаси ва детектив жанри. XX аср Америка драматургиясида ижтимоий ҳаёт тасвири. Южин О’Нил, Эдвард Олби, Артур Миллер, Генесси Уилямс, Лилиан Хелмен, Сем Шеппард драматургияси.

Америка илмий фантастика тараққиёти. Р.Брэдбери, А.Азимов, С.Кинг илмий фантастикаларида ижтимоий мавзулар ифодаланиши.

Детектив романлар. Д. Хэммет ва У. Легуинларни замонавий америка детектив жанри ривожига қўшган ҳиссаси.

15-мавзу. Замонавий Америка адабиёти

Америка адабиётида аёл ёзувчилар. Юдора Уэлти, Жойс Карол Уотс, Элис Уолкерларнинг Америка адабиёти ривожига қўшган ҳиссаси. Қўшма Штатларнинг лауреат шоираси Рита Давнинг асарлари.

Замонавий Америка адабиёти. Ижодий оқимлар, услуб ва маҳорат масаласи. Дж.Гарднер, Дж.Апдайк, Сол Беллоу, Чарлз Райт, Ж.Грехемларнинг ижодий фаолиятлари.

АҚШда “мультимаданият”(multicultural literature) адабиёт вакиллари.

4. III. Семинар машғулоти бўйича кўрсатма ва тавсиялар Семинар машғулоти

учун қуйидаги мавзулар тавсия этилади:

Буюк Британия адабиёти

1. Ўрта асрлар адабиёти
2. Уйғониш даври адабиёти
3. XVII - XVIII аср инглиз адабиёти
4. XIX аср инглиз романтизм адабиёти
5. XIX аср инглиз адабиётида реализм ижодий методи
6. XIX асрнинг охири инглиз адабиёти ва XX аср биринчи ярми инглиз адабиёти

7. XX аср икки жаҳон уруши орасида инглиз адабиёти
8. Замоनावий инглиз адабиёти.
9. Америка маърифатчилиқ адабиёти
10. Америка романчилигида саргузаштнома жанри
11. Америка адабиётида аболиционизм ва трансцендентализм
12. XX аср америка адабиётида реализм
13. XX аср адабиёти “Йўқотилган авлод адабиёти”
14. Афро-америкалик ёзувчилар
15. XX аср Америка драматургияси. Детектив ва фантастик жанр тараққиёти

Семинар машғулотлари мультимедиа воситалари билан жиҳозланган аудиторияда ўтказилиши лозим. Машғулотлар фаол ва интерфаол усуллар ёрдамида ўтилиши, мос равишда муносиб педагогик ва ахборот технологиялар қўлланилиши мақсадга мувофиқ.

5. **Фан бўйича курс иши**

Курс иши фан мавзуларига тааллуқли масалалар юзасидан талабаларга яқка тартибда тегишли топшириқ шаклида берилади. Курс ишининг ҳажми, расмийлаштириш шакли, баҳолаш мезонлари ишчи фан дастурида ва тегишли кафедра томонидан белгиланади. Курс ишини бажариш талабаларда фанга оид билим, кўникма ва малакаларни шакллантиришга хизмат қилиши керак.

Курс ишининг мақсади – талабаларнинг мустақил ишлаш қобилиятини ривожлантириш, олган назарий билимларини қўллашда амалий кўникма ва малакаларни ҳосил қилиш. Уларда илмий ижодкорлик кўникма ва малакаларини шакллантириш, мавзудан келиб чиқиб даврлаштириш, эркин фикрлашга, дарслик ва ўқув қўлланмаларидан ижодий фойдаланишга, бадиий асарларни илмий-назарий жиҳатдан таҳлил қилишга ўргатиш.

Курс иши учун тахминий мавзулар:

1. Humor and satire in W. Shakespeare’s comedies.
2. The reflection of heroism in the novels of E.Hemingway.
3. Enlighteners’ philosophy and its reflection in English literature.
4. Problems of childhood and education in Ch.Dickens’ works.
5. Walter Scott – a founder of a genre of a historical novel in English literature.
6. Women-writers in English literature.
7. Langston Hughes and his poetry.
8. The Second World War in American literature.
9. The theme of motherland in Robert Burn’s poetry.
10. English romanticism and its development.
11. Optimism of W. Shakespeare’s tragedies.
12. W. Shakespeare’s legacy in 21 century
13. Christopher Marlowe’s “Carp Diem Poetry”
14. Charles Dickens as a founder of Christmas genre in British literature
15. Auldous Huxley and his dystopian novel “The Brave New World”
16. British fantasy fiction in 20th century.(J.K. Rowling)
17. The description of truth and issue in Shakespeare’s histories.
18. The status of women described in the novel “Emma” by Jane Austen.
19. Mark Twain – a founder of a humorous story genre in American literature.
20. Critical realism in English literature of the XIX.
21. J. Dos Passos and his trilogy "U.S.A". (“The 42nd Parallel”, “Nineteen Nineteen”, “The Big Money”)
22. Feminine identity in E. Gilbert’s novel “Eat, Pray, Love”.

23. American poetry of the 1st half of 20th century. The specific features of Robert Frost's poetry.
24. Geoffrey Chaucer's "Canterbury Tales" as a panorama of English society
25. Traditions of folk life reflected in "Robin Hood Ballads"
26. Harlem Renaissance and black community in American literature.
27. Scientific-fantastic novels in English literature. H.G. Wells and his "Time Machine".
28. The social aspects in G. Orwell's novel "1984"
29. Religious and social aspects in N. Hawthorne's novel "The Scarlet Letter"
30. The Great Depression in the USA and its reflection in literature (Erskine Caldwell and his legacy).

6.

IV. Мустақил таълим ва мустақил ишлар

Мустақил таълим учун тавсия этиладиган мавзулар:

Буюк Британия адабиёти

1. «Беовульф ҳақида поэма» асарининг бадиий хусусияти
2. Ўрта асрлар даври инглиз адабиётининг ўзига хос хусусияти
3. Инглиз-норман адабиёти
4. Ж. Чосернинг «Кентерберий ҳикоялари» асарида жанр хилма-хиллиги
5. У. Легленднинг «Қўшчи Пётр ҳақида ҳаёл» асарида аллегорик образлар талқини.
6. XIV-XV аср инглиз халқ балладалари.
7. К.Марло асарларида Шарқ мотиви.
8. У.Шекспир асарларида руҳий ҳолат тасвири
9. У.Шекспир соннетлари
10. У.Шекспир ижодида тарихий мавзу.
11. У.Шекспир трагедияларида ижтимоий ҳаёт тасвири.
12. Ж. Мильтон асарларида диний ва дунёвий муаммоларнинг акс этиши
13. Англия уйғониш даври адабиёти
14. XVIII аср инглиз маърифатчилик даври адабиётида роман жанрининг шаклланиши.
15. XIX аср инглиз романтизми.
16. Инглиз реализмининг шаклланишида Ч.Диккенснинг роли.
17. Ж. Байрон ижодида Шарқ мотиви.
18. Инглиз адабиётида эпистоляр роман жанри.
19. Опа-сингил Бронтелар ижоди..
20. Ж. Элиот ижодида инглиз ижтимоий ҳаётининг акс этиши.
21. XX аср инглиз адабиётида янги адабий оқимлар
22. Инглиз адабиётида модернизм адабий оқимининг пайдо бўлиши.
23. Инглиз адабиётида Нобель мукофоти совриндорлари

АҚШ адабиёти

1. Ҳинду қабилаларининг оғзаки ижод намуналари
2. Б.Франклин асарларида маърифатчилик ғояларининг акс этиши
3. Ф.Ференеа асарларида озодлик учун кураш
4. Неоклассицизм оқимининг шаклланиши
5. Ф.Купер ижодида ҳиндулар ҳаётининг акс этиши.
6. Т.Пейн асарларида озодлик учун кураш
7. Б.Стоу асарларида кулчиликка қарши кураш.
8. Т.С.Элиот шеъриятининг ўзига хослиги
9. Э.По ижодида Амир Темур образи
10. Америка адабиётида Нобель мукофоти совриндорлари
11. П.Бак ижодида Хитой халқи ҳаётининг акс этиши

12. Л.Синклер асарларида ижтимоий ҳаёт тасвири
13. Ж.Лондоннинг “Шимол ҳикоялари”да табиат ва инсон.
14. Т.Драйзер асарларида шахс муаммоси
15. Америка адабиётида модернизм адабий оқимининг пайдо бўлиши.
16. Йўқотилган авлод адабиёти
17. Иккинчи жаҳон уруши мавзусининг Америка адиблари ижодида акс этиши
18. XX аср иккинчи ярми Америка адабиёти
19. XX аср Америка адабиётида янги адабий оқимлар
20. Замоनावий Америка шеърляти

Мустақил ўзлаштириладиган мавзулар бўйича талабалар томонидан рефератлар тайёрлаш ва уни тақдимот қилиш тавсия этилади. Шунингдек, талабалар ўрганилган мавзулар доирасида илмий мақола ва тезислар ёзишлари, тақдимотлар ва кўргазмали куруллар тайёрлашлари мақсадга мувофиқ бўлади.

7 V. Фан ўқитилишининг натижалари (шаклландирган компетенциялар) Фанни

ўзлаштириш натижасида талаба:

- инглиз ва америка адабиёти ривожланиш босқичларини;
 - турли адабий оқимлар тарихини;
 - Буюк Британия ва АҚШ адабиёти етакчи намояндалари ижоди тўғрисида **тасаввур ва билимга эга бўлиши**;
 - бадиий адабиётнинг ижтимоий борлик билан алоқасидаги муаммолар ечимини топишни;
 - ихтисослиги бўйича аниқ, раво, мукамал маълумотлар, тавсифлар қила олишни;
 - замонавий бадиий проза, поэзия, драматургия асарларини тушуниб, гапириб бера олиш;
 - Буюк Британия ва АҚШ адабиёти тарихи тўғрисида кенг билимни ҳаётга татбиқ қила олиш **кўникмаларига эга бўлиши**;
 - турли адабий оқимларни фарқлай олиш;
 - инглиз ва америка адабиёти етакчи намояндалари асарларини таҳлил қила олиш;
 - муаллифлари алоҳида нуқтаи назарни ифода қиладиган замонавий муаммога оид асарларни ажрата олиш;
 - адабий-бадиий асарларни ўрганишда назарий билимларни қўллаш;
 - адабий ижодга касбий нуқтаи назардан муносабатда бўлиш;
 - инглиз ва америка адабиётидаги жараёнларни ўзаро боғлиқлик нуқтаи назаридан таҳлил қилиш;
 - ўз билимларини ҳозирги замон жаҳон адабиётидаги оқимларнинг тили ўрганилаётган мамлакат адабиёти жараёнига таъсирини ўрганишда қўллаш;
- турли адабий мактабларнинг жанр ва услубларини фарқлаш **малакаларига эга бўлиши керак.**

8 VI. Таълим технологиялари ва методлари:

Фанни ўзлаштириш учун ўқитишнинг замонавий педагогик ва ахборот технологияларидан кенг фойдаланилади: гуруҳли музокара, жамоа лойиҳалари, жуфтликлар бўлиб топшириқларни бажариш, яқка ҳолда маълум мавзу бўйича презентациялар қилиш, давра суҳбатлари ўтказиш, дискуссия, кластер, баҳс – мунозара, рефлексив усуллар (таҳлил, қиёслаш, синтез, баҳолаш). Ахборот технологиялари, жумладан, мультимедиа воситалари ёрдамида машғулотлар ташкил этилади, Power Point, Prezi дастурлари ёрдамида презентациялар яратилади. MOODLE платформасига фан бўйича дасрлик ва ўқув қўлланмалар, медиа ресурслар ва тестлар жойлаштирилади.

9 VII. Кредитларни олиш учун талаблар:

Фанга оид назарий ва услубий тушунчаларни тўла ўзлаштириш, таҳлил натижаларини тўғри акс эттира олиш, ўрганилаётган жараёнлар ҳақида мустақил мушоҳада юритиш ва жорий, оралиқ назорат шаклларида берилган вазифа ва топшириқларни бажариш, якуний назорат бўйича ёзма ишни топшириш.

Шу билан бирга, фанга ижодий ёндашган ҳолда Буюк Британия ва АҚШ адабиёти етакчи намоёндалари ижоди бўйича аниқ, раван, мукамал маълумотлар, тавсифлар қила олиш, турли адабий оқимларни фарқлай олиш, инглиз ва америка адабиёти етакчи намоёндалари асарларини таҳлил қила олиш, бадиий ижодга касбий нуқтаи назардан муносабатда бўлишлари мақсадга мувофиқ.

10 Асосий адабиётлар

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
3. Vakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
4. English literature from the 19th century through today / edited by J.E. Luebering. p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
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6. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK

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1. Angela Vietto. Research Guide to American Literature: Early American Literature, 1776–1820. New York. 2010.
2. Benjamin Franklin. Research Guide to American Literature: Colonial Literature, 1607–1776. New York. 2010.
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. John Cusatis. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. Kathryn West and Linda Trinh Moser. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. Liliana Sikorska. An outline history of English literature. 2003, 529p
7. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
8. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004
9. Thornley G.C. An outline of English literature. Longman, 2003.
10. Christopher MacGowan. The twentieth-century American fiction handbook . – (Blackwell literature handbooks). United Kingdom. 2011
11. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.
12. Abuvaliyev M. A., Otahonova M. K., Yaqubova M. M. Jonathan Swift – an ardent follower of English satirical traditions. Andizhan 2019.
13. Yaqubova M. M. “Useful strategies for teaching John Steinbeck’s works”. Andizhan 2018.
14. Fan bo`yicha o`quv uslubiy majmua

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2. <http://www.twirpx.com>
3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
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SILLABUS

O'ZBEKISTON RESPUBLIKASI
OLIV VA O'RTA MAXSUS TA'LIM VAZIRLIGI

ANDIJON DAVLAT CHET TILLARI INSTITUTI

INGLIZ TILI O'QITISHNING INTEGRALLASHGAN KURSI
KAFEDRASI

“Tasdiqlandi”

O'quv ishlari bo'yicha prorektor:

TILI O'RGANILAYOTGAN MAMLAKATLAR ADABIYOTI FANIDAN SILLABUS

Fanning kodi: TO`MA 2038
Bilim sohasi: 100 000 - Gumanitar
Ta'lim sohasi: 110 000 - Pedagogika
Ta'lim yo'nalishi: 60111800 - Xorijiy til va adabiyoti (Ingliz tili)
Kreditlar soni : 4

Umumiy o'quv soati - 120 soat

Shu jumladan:

Ma'ruza - 30 soat (4-semestr - 30 soat)

Seminar mashg'ulotlari - 30 soat (4-semestr - 30 soat)

Mustaqil ta'lim soati – 60 soat (4-semestr – 60 soat)

Andijon 2022

Fanning Sillabusi Andijon davlat chet tillar instituti ilmiy kengashi tomonidan 2022 yil йил “_____” _____ “_____”-sonli buyrug`i bilan tasdiqlangan “Tili o`rganilayotgan mamlakatlar adabiyoti” fani dasturi asosida tayyorlangan.

Fan sillabusi Andijon davlat chet tillar instituti ilmiy kengashining 2022 yil “_____” _____ “_____” – sonli bayoni bilan tasdiqlangan.

Tuzuvchilar:

Abduvaliyev M. A. - ADCHTI, “Ingliz tili o`qitishning integrallashgan kursi” kafedraasi dotsenti

Yaqubova M. M. - ADCHTI, “Ingliz tili o`qitishning integrallashgan kursi” kafedraasi katta o`qituvchisi

Taqrizchilar:

Solijonov S. O. – ADCHTI, "Ingliz tili aspektlari" kafedraasi dotsenti

Jafarov B. S. – NamDU “ingliz tili va adabiyoti” kafedraasi dotsenti, PhD.

Fakultet kengashi raisi: _____
2020yil “_____” _____

“Ingliz tili o`qitishning integrallashgan kursi” kafedraasi mudiri:
_____ M. A. Abduvaliyev
2021 yil “_____” avgust

O'quv kursi dasturi:

| | |
|--------------------|--------------------------------------------|
| Fan nomi | Tili o`rganilayotgan mamlakatlar adabiyoti |
| ECTS kredit | 4 |
| O'quv yili | 2022-2023 |
| Semestr | IV |

O'qituvchi haqida ma'lumot:

| | |
|--------------------------|--------------------------------------------------------------------------------------------------------|
| O'qituvchilar | Dots. M. A. Abduvaliyev Yaqubova M. M. |
| Kafedra | Ingliz tili va adabiyoti |
| Telefon raqamlari | +998 94 387 51 19 +998 91 618 18 54 |
| Idora(Ofis) | ADCHTI, Ingliz filologiyasi, o`qitish metodikasi va tarjimashunoslik fakulteti 2-qavat, 18A auditoriya |
| E-mail | Mahbuba1854@gmail.com |

I. Fanni o`qitish bo`yicha uslubiy ko`rsatma

Ushbu fan talabalarda Buyuk Britaniya va AQSH adabiy jarayonining mantiqiy tarixiy rivojlanishi va muhim xodisalari haqidagi tasavvurni shakllantiradi. Fanni o`itishda boshqa YEropa mamlakatlari adabiyoti tarixidan keltirilgan faktlar ham o`z o`rnida foydalaniladi.

Chet tilida badiiy adabiyotni o`qish va mazmunini anglash, chop etilgan badiiy asarlar, davriy matbuot nashrlarida bu soha bo`yicha bayon etilgan asosiy voqea-hodisalar to`g`risida o`qib, ma'lumotga ega bo`lish hamda ularni og`zaki so`zlab berish, mazmunini yozma bayon etish kabi fan doirasida o`rganiladigan masalalar talabalarning kelajakdagi kasbiy faoliyatlarida katta ahamiyat kasb etadi. Ushbu fandan o`tiladigan ma'ruza, seminar mashg`ulotlarida matn bilan ishlash asosida talabalarning nutqiy malakasini oshirish orqali turli xil nutq uslublarini egallash imkoniyati yaratiladi. Amaliy mashg`ulotlarda asosiy e'tibor kommunikativ yondashuvga qaratiladi.

Tili o`rganilayotgan mamlakat adabiyoti fani o`quv rejasidagi boshqa nazariy va amaliy kurslar bilan birgalikda ingliz tili bo`yicha har tomonlama yetuk mutaxassis tayyorlashga yo`naltirilgan.

Fan bo`yicha talabalarning bilim, ko`nikma va malakalariga qo`yiladigan talablar qo`yiladi. **Talaba**

- ingliz va amerika adabiyoti rivojlanish bosqichlarini;
- turli adabiy oqimlar tarixini;

- Buyuk Britaniya va AQSH adabiyoti yetakchi namoyondalari ijodi to`g`risida **tasavvurga ega bo`lishi**;
- badiiy adabiyotning ijtimoiy borliq bilan aloqasidagi muammolar yechimini topishni;
- ixtisosligi bo`yicha aniq, ravon, mukammal ma`lumotlar, tavsiflar qila olishni;
- zamonaviy badiiy proza, poeziya, dramaturgiya asarlarini tushunib gapirib bera olish;
- Buyuk Britaniya va AQSH adabiyoti tarixi to`g`risida keng bilimni hayotga tatbiq qila olishni **bilishi va ulardan foydalana olishi**;
- turli adabiy oqimlarni farqlay olish;
- ingliz va amerika adabiyoti yetakchi namoyondalari asarlarini tahlil qila olish;
- mualliflari alohida nuqtai nazarni ifodalay oladigan zamonaviy muammoga oid asarlarni ajrata olish;
- adabiy-badiiy asarlarni o`rganishda nazariy bilimlarni qo`llash;
- adabiy ijodga kasbiy nuqtai nazardan munosabatda bo`lish;
- ingliz va amerika adabiyotidagi jarayonlarni o`zaro bog`liqlik nuqtai nazaridan tahlil qilish;
- o`z bilimlarini hozirgi zamon jahon adabiyotidagi oqimlarning tili o`rganilayotgan mamlakat adabiyoti jarayoniga ta'sirini o`rganishda qo`llash;
- turli adabiy maktablar yodgorliklarining janr va uslubiy farqlah **malakalariga ega bo`lishi kerak**.

| Fanning mazmuni (FM) | |
|-----------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| FM1 | Fanni o`qitishdan maqsad – talabalarni Buyuk Britaniya va AQSH adabiyoti namoyandalari va ularning asarlari bilan tanishtirish, ijod namunalarni tahlil qilish orqali ulardagi nazariy va amaliy bilimlarini shakllantirish, tarbiyaviy va badiiy-estetik ruhni rivojlantirish. |
| FM2 | Fanning vazifasi – talabalarga ingliz adabiyotidagi janr va bosqichlarni, shuningdek, muayyan mamlakat bolalar adabiyoti taraqqiyoti tarixiy jarayonlar bilan bog`liqligini o`rgatish, turli davr va turli milliy adabiyotlarga tegishli bo`lgan yirik bolalar adabiyoti vakillari hayoti, ijodiy yo`li, asarlari va ularning badiiy ahamiyati haqida chuqur bilim berishdan iborat. |

II. Ma`ruza mashg`ulotlar uchun tavsiya etilgan mavzular:

Ma`ruza mashg`ulotlari mazmuni . Tili o`rganilayotgan mamlakatlar adabiyoti (IV semestr) 30 soat

1 mavzu. Fanga kirish. O`rta asrlar adabiyoti.

Buyuk Britaniya va AQSH adabiyotini jahon adabiyotidagi o`rni. Qadimgi va ilk o`rta (I-X) asrlar anglo-saks adabiyoti yodgorliklari. «Beovulf» dostoni va xalq og`zaki ijodiyoti materiallari asosida folklor g`oyalarini mifologik nuqtai nazardan tahlil etish.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|-----------------------------------------------------------|---------------|
| Lesson 1. Introduction. Literature of Middle Ages. | 2 hour |
| Fanga kirish. O`rta asrlar adabiyoti. | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. "Hayot nashri-2020" Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. Sikorska Liliana An outline history of English literature. 2003, 529p
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5. <http://www.literature-online>

2 mavzu. Uyg`onish davri adabiyoti.

Ilk uyg`onish davri madaniyati va O`rta asrlar adabiyoti tushunchasi. J. Choser – O`rta asrlar adabiyotining demokratik an'alarini umumlashtirgan san'atkor. U. Leglend ijodi hamda ingliz realizmi. Uyg`onish davri haqida tushuncha. Shekspir ijodining davrlarga bo`linishi. U. Shekspir sonetlari va komediyalari. U. Shekspir xronikalari va fojeaviy asarlari.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|----------------------------------------------------|---------------|
| Lesson 2. Literature of Renaissance period. | 2 hour |
| Uyg`onish davri adabiyoti. | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. "Hayot nashri-2020" Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. Sikorska Liliana An outline history of English literature. 2003, 529p
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5. [http://www.literature – online](http://www.literature-online)

3 mavzu. Ingliz adabiyoti XVII va XVIII asrlarda.

Restavratsiya davrining adabiyotga boʻlgan taʼsiri. J. Milton ijodi. «Yoʻqotilgan jannat» epik poemasida siyosiy voqealarning tasvirlanishi «Topilgan jannat» asarlarida zulmga qarshi kurash.

XVIII asr ingliz maʼrifatchilik adabiyoti. D. Defo - maʼrifiy-realistik romanlar ijodkori. «Robinzon Kruzo» asarining maʼrifiy ahamiyati. Jonatan Svift - XVIII asrning yirik adabiy tanqidchisi va ijodkori. G.Filding va T.J.Smollet ijodining ahamiyati.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|-----------------------------------------------------------------|---------------|
| Lesson 3. English literature in XVII and XVIII centuries | 2 hour |
| Ingliz adabiyoti XVII va XVIII asrlarda | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the Restoration through the romantic period / edited by J.E. Luebering.—1st ed.p. cm.—(The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
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4. <http://www.booksbooksbooks.ru>
5. [http://www.literature – online](http://www.literature-online)

4-mavzu. XIX asr ingliz romantizm adabiyoti.

Buyuk Britaniya adabiyotida romantizm va uning o`ziga xos xususiyatlari.

R.Berns - buyuk shotland shoiri va uning ijodiy faoliyati. «Ko`l maktabi» va «Angliya inqilobiy romantizmi». J. Bayronning hayoti va ijodi. Valter Skott - tarixiy roman janrining asoschisi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|-------------------------------------------------------------------|---------------|
| Lesson 4. Romanticism in English literature in XIX century | 2 hour |
| XIX asr ingliz romantizm adabiyoti. | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. "Hayot nashri-2020" Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
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5. <http://www.literature-online>

5 mavzu. XIX asr Buyuk Britaniya adabiyotida realizm oqimi taraqqiyoti.

XIX asrning 30-50-yillarda realizmning ingliz adabiyotida yetakchi uslub sifatida qaror topishi. Ch. Dikkens-ingliz tanqidiy realizmining yirik vakili. U.Tekkerey ijodining davrlarga bo`linishi. Ingliz realizm rivojida ayol yozuvchilar roli. Opa-singil Brontelar ijodi. E. Gaskell romanlari. J. Eliot ijodi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|-------------------------------------------------------------------------------|---------------|
| Lesson 5. Development of Realism in English literature in XIX century. | 2 hour |
| XIX asr Buyuk Britaniya adabiyotida realizm oqimi taraqqiyoti | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
4. English literature from the Restoration through the romantic period / edited by J.E. Luebering.—1st ed.p. cm.—(The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
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7. Thornley G. C. An outline of English literature. Longman, 2003.
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>

6 mavzu. XIX asrning oxiri va XX asr boshlari Buyuk Britaniya adabiyoti. Viktorian davrning so`nggi bosqichi. T. Gardi hayoti va ijodi. Edvardian davr adabiyoti. Estetizm oqimining asosiy g`oyalari. O. Uaydlarning ijodida “San`at faqat san`at uchun” g`oyani ifodasi. G.J.Uellsning ijtimoiy-falsafiy fantastikasi. R.Kipling. Inson faolligi va mardligining ulug`lanishi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|---------------------------------------------------------------------------------------------|---------------|
| Lesson 6. English literature at the end of the XIX c. and the beginning of the XX c. | 2 hour |
| XIX asrning oxiri va XX asr boshlari Buyuk Britaniya adabiyoti. | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010

3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
4. English literature from the Restoration through the romantic period / edited by J.E. Luebering.—1st ed.p. cm.—(The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
5. Sikorska Liliana An outline history of English literature. 2003, 529p
6. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
7. Thornley G. C. An outline of English literature. Longman, 2003.
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>

7 mavzu. I va II jahon urushi davrida Buyuk Britaniya adabiyoti

J.Golsuorsi va uning “Forsaytlar haqida saga” asari. B.Shou dramaturgiyasi. "Yoqimli p`esalar", "Yoqimsiz p`esalar". “Yo`qotilgan avlod” tushunchasi. R.Oldington va uning “yo`qotilgan avlod”ga bag`ishlangan romani “Qahramonning o`limi”. J.Joys va ingliz modern nasrining taraqqiyoti. U. S. Moem hayoti va ijodi. Antiutopiya roman taraqqiyoti.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|--------------------------------------------------------------|---------------|
| Lesson 7. English literature during World War I va II | 2 hour |
| I va II jahon urushi davrida Buyuk Britaniya adabiyoti | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
4. English literature from the Restoration through the romantic period / edited by J.E. Luebering.—1st ed.p. cm.—(The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
5. Sikorska Liliana An outline history of English literature. 2003, 529p

6. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
7. Thornley G. C. An outline of English literature. Longman, 2003.
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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1. <http://youreng.narod.ru/teoper.html>
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3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>

8 mavzu. Zamonaviy Buyuk Britaniya adabiyoti.

Ekzistentsializm falsafasi namoyondalari - U. Golding, Ayris Merdok, Myuriel Spark, Dj. Faulz. Ingliz adabiyotida “Antikolonial roman”, “Jahldor yosh avlodi” dramasi va romanlari. G. Grin asarlarining xususiyatlari.

Yangi avlod yozuvchi ayollarining ijtimoiy hayotdagi ayol timsoliga munosabati masalasi. Ingliz adabiyotida turli davr Nobel mukofoti laureatlari.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|--------------------------------------------|---------------|
| Lesson 8. Modern English literature | 2 hour |
| Zamonaviy Buyuk Britaniya adabiyoti. | 2 |

Adabiyotlar:

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
4. English literature from the Restoration through the romantic period / edited by J.E. Luebering.—1st ed.p. cm.—(The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
5. Sikorska Liliana An outline history of English literature. 2003, 529p
6. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
7. Thornley G. C. An outline of English literature. Longman, 2003.
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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1. <http://youreng.narod.ru/teoper.html>
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5. <http://www.literature-online>

9 mavzu. Amerika ma'rifatchilik davri adabiyoti

AQSh adabiyoti va uning jahon madaniyatida tutgan o`rni. Adabiy jarayonning davrlarga bo`linishi.

Amerika ma'rifatchilik davri (1776-1820) adabiyotining o`ziga xos xususiyatlari. AQSHning birinchi milliy shoiri F.Freneo she'riyatining g`oyalari. Shimoliy Amerika ma'rifatchilarining faoliyati va publitsistikasi. Benjamin Franklin - buyuk Amerika mutaffakiri, qomusiy olim.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|--------------------------------------------------------------|---------------|
| Lesson 9. Enlightenment period in American literature | 2 hour |
| Amerika ma'rifatchilik davri adabiyoti | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Vietto Angela. Research Guide to American Literature: Early American Literature, 1776–1820. New York. 2010.
4. Franklin Benjamin. Research Guide to American Literature: Colonial Literature, 1607–1776. New York. 2010.
5. Gale Contextual Encyclopedia of American Literature. USA, 2009.
6. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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1. <http://youreng.narod.ru/teoper.html>
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3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>

10 mavzu. Amerika adabiyotida romantizm va transidentalizm.

Ilk romantizm davri. V. Irving, J.F.Kuper asarlari va ularning xususiyatlari. A. E. Po ijodi, uning davrlarga bo`linishi. "Boston transidentalizm maktabi". X.D.Torro va R.U. Emerson hayoti va ijodi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

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|----------------------------------------------------------------------------|---------------|
| Lesson 10. Romanticism and transcendentalism in American literature | 2 hour |
| Amerika adabiyotida romantizm va transidentalizm. | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Vietto Angela. Research Guide to American Literature: Early American Literature, 1776–1820. New York. 2010.
4. Franklin Benjamin. Research Guide to American Literature: Colonial Literature, 1607–1776. New York. 2010.
5. Gale Contextual Encyclopedia of American Literature. USA, 2009.
6. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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4. <http://www.booksbooksbooks.ru>
5. [http://www.literature – online](http://www.literature-online)

11 mavzu. Amerika adabiyotida abolitsionizm va realizm

Abolitsionizm tushunchasi. G.Bicher Stou va uning «Tom tog`aning kulbasi» asari. G.Longfello ijodi va dunyoqarashi. Mark Tven hayoti va ijodi. O' Genri qisqa hikoyalar ustasi sifatida. J.London ijodining davrlarga bo`linishi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

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|-------------------------------------------------------------------|---------------|
| Lesson 11. Abolitionism and realism in American literature | 2 hour |
| Amerika adabiyotida abolitsionizm va realizm | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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5. [http://www.literature – online](http://www.literature-online)

12 mavzu. XX asr Amerika adabiyoti.

Teodor Drayzer ijodi va XX asr Amerika adabiyotida realizmning rivojlanish yo`llari. 20-yillar AQSH adabiyotida ijtimoiy realizm. E. Sinkler va S. Lyuislarning ijodi. Amerika modernizmi. E.Xeminguey ijodida birinchi jahon urushi mavzusining aks ettirilishi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|-------------------------------------------------|---------------|
| Lesson 12. American literature in XX asr | 2 hour |
| XX asr Amerika adabiyoti. | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.

6. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.

7. MacGowan Christopher. The twentieth-century American fiction handbook. – (Blackwell literature handbooks). United Kingdom. 2011

8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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3. <http://www.uz-translations.net>

4. <http://www.booksbooksbooks.ru>

5. <http://www.literature-online>

13 mavzu. XX asr davomida afro-amerikalik adabiyot taraqqiyoti

1910-1930 yillarda Xarlemda uyg'onish davri. Afro-amerikalik yozuvchilarning ijtimoiy harakatlari. R. Rayd, Dj. Bolduin, R. Ellison romanlarida irqchilik masalasi. Toni Morrison – yangi avlod ayol yozuvchisi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

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|--------------------------------------------------------------------|---------------|
| Lesson 13. Development of Afro-American literature in XX c. | 2 hour |
| XX asr davomida afro-amerikalik adabiyot taraqqiyoti | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.

2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK

3. Gale Contextual Encyclopedia of American Literature. USA, 2009.

4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.

5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.

6. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.

7. MacGowan Christopher. The twentieth-century American fiction handbook. – (Blackwell literature handbooks). United Kingdom. 2011

8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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14 mavzu. XX asr Amerika dramaturgiyasi, fantastikasi va detektiv janri.

XX asr Amerika dramaturgiyasida ijtimoiy hayot tasviri. Yujin O'Nil, Edvard Olbi, Artur Miller, Tenessi Uilyams, Sem Sheppard dramaturgiyasi. Amerika ilmiy fantastikasi taraqqiyoti. R.Bredberi, A.Azimov, S.King ilmiy fantastikalarida ijtimoiy mavzular ifodalanishi. Detektiv romanlar. D. Xemmet zamonaviy amerika detektiv janri rivojiga qo'shgan hissasi.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

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| Lesson 14. Dramaturgy, fantasy and detective genre in American literature in XX c. | 2 hour |
| XX asr Amerika dramaturgiyasi, fantastikasi, detektiv janri. | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. MacGowan Christopher. The twentieth-century American fiction handbook. – (Blackwell literature handbooks). United Kingdom. 2011
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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15 mavzu. Zamonaviy Amerika adabiyoti

Yudora Uelti, Joys Karol Uots, Elis Uolkerlarning Amerika adabiyoti rivojiga qoʻshgan xissasi. Qoʻshma Shtatlarning laureat shoirasi Rita Davning asarlari. Zamonaviy Amerika adabiyoti. Ijodiy oqimlar, uslub va maxorat masalasi. Dj.Apdaykning ijodiy faoliyatlari.AQSHda “multimadaniyat” (multicultural literature) adabiyot vakillari.

Mavzu yuzasidan video lavhalar namoyish qilish, mavzu yuzasidan savol-javob qilish.

| | |
|----------------------------------------------|---------------|
| Lesson 15. Modern American literature | 2 hour |
| Zamonaviy Amerika adabiyoti | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
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8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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5. <http://www.literature-online>

III. Seminar mashgʻulotlar uchun tavsiya etilgan mavzular: (IV semestr) 30 soat

Seminar mashgʻulotlari multimedia vositalari bilan jihozlangan auditoriyada oʻtkaziladi. Mashgʻulotlar faol va interfaol usullar yordamida oʻtiladi, mos ravishda munosib pedagogik va axborot texnologiyalar qoʻllaniladi.

Mavzu 1. Oʻrta asrlar adabiyoti.

Eposlarning yaratilishi va yozib olinishida xristian xattotlarining o`rni. O`rta asrlarda antik va madaniy merosning o`rni. J.Choser - Buyuk Britaniya ilk renessans davri adabiyotining jarchisi. J.Choserning «Kenterberi hikoyalari» asarida hayotning haqqoniy aks ettirilishi. U.Leglendning “Qo`shchi Pyotr haqida xayol” asarida dehqon obrazining ifodalanishi va ideallashtirilishi.

| | |
|----------------------------------------|---------------|
| Lesson 1. Middle Age literature | 2 hour |
| O`rta asrlar adabiyoti. | 2 |

Adabiyotlar :

1. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
2. Sikorska Liliana An outline history of English literature. 2003, 529p
3. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
4. Thornley G. C. An outline of English literature. Longman, 2003.

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Mavzu 2. Uyg`onish davri adabiyoti.

Buyuk Britaniya adabiyotida uyg`onish davri. T.Morning «Utopiya» asari. Shekspir ijodining davrlarga bo`linishi. U. Shekspir sonetlari va komediyalarida hayot tarzi va hayotbaxsh xususiyatlarning aks ettirilishi.

«Romeo va Juletta» - O`rta asr fanatizmi ustidan g`alaba qilgan buyuk insoniy sevgini kuylovchi asar. «Gamlet», «Otello», «Qirol Lir» - Shekspir ijodining yangi davri. Shekspir asarlarida tarixiy voqealar xamda badiiy to`qima. Shekspir ijodida g`oya va obrazlarning ko`pligi, realizm va xalqchillik. U. Shekspirning tarixiy dramalari va ularning Buyuk Britaniya tarixida ahamiyati.

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|-----------------------------------------------------------|---------------|
| Lesson 2. English literature in Renaissance period | 2 hour |
| Uyg`onish davri adabiyoti. | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. Sikorska Liliana An outline history of English literature. 2003, 529p
4. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
5. Thornley G. C. An outline of English literature. Longman, 2003.

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3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
5. [http://www.literature – online](http://www.literature-online)

Mavzu 3. XVII - XVIII asr adabiyoti

Ma`rifatchilikning ikki yo`nalishi. Defo - adabiyotning xalqchilligi uchun kurashchi. Defo romanlari roman janri taraqqiyotida asosiy bosqich sifatida. Sviftning estetik qarashlari. Svift va satira. Svift ideali va Gulliver obrazi. G. Filding roman janri ustasi sifatida. Tom Jons obrazi. Smollet asarlarida satira vositalarining chuqurlashtirilishi.

| | |
|--------------------------------------------------------|---------------|
| Lesson 3. English literature in XVII - XVIII c. | 2 hour |
| XVII - XVIII asr adabiyoti | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. Sikorska Liliana An outline history of English literature. 2003, 529p
4. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
5. Thornley G. C. An outline of English literature. Longman, 2003.

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Mavzu 4. XIX asr ingliz romantizm adabiyoti

U. Bleykning ijodiy falsafiy faoliyati. Bayronning “Chayld Garoldning ziyorati”, “Sharq dostonlari”, “Don Juan” asarlari. Skottning “Ayvengo” va “Tumor” romanlarining xususiyatlari. J. Ostin hayoti va ijodi.

| | |
|--------------------------------------------------------------|---------------|
| Lesson 4. Romanticism in English literature in XIX c. | 2 hour |
| XIX asr ingliz romantizm adabiyoti | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.

2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
4. Sikorska Liliana An outline history of English literature. 2003, 529p
5. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
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Mavzu 5. XIX asr ingliz adabiyotida realizm ijodiy metodi

Ch. Dikkins ijodining davrlarga bo'linishi. "Boz ocherklari", "Pikvik klubi xotiralari", "Oliver Twist", "Nikolas Nikklbi", "Amerika xotiralari", "Martin Chezvt", "Rojdestvo hikoyalari". "Dombi va uning o'q'li" "Sovuq uy", "Og'ir kunlar", "Mitti Dorrit" asarlari. U.Tekkereyning asarlarida hajviy yo'nalish. «Manmanlik yarmarkasi» - qahramonsiz asar sifatida. "Genri Esmond", "Nyukoms" va boshqa asarlarida ingliz jamiyatini ifodalanishi. U. Kollinzning "Oq kiyingan ayol", "Oy toshi" asarlari.

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|----------------------------------------------------------|---------------|
| Lesson 5. Realism in English literature in XIX c. | 2 hour |
| XIX asr ingliz adabiyotida realizm ijodiy metodi | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. "Hayot nashri-2020" Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
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5. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
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Mavzu 6. XIX asrning oxiri va XX asr birinchi yarmi ingliz adabiyoti

Opa-singil Brontelarning “Jeyn Eyr”, “Momoqaldiroqli dovon”, “Agnes Grey” asarlari. E. Gaskellning “Meri Barton”, “Shimol va Janub” romanlari. J. Eliotning “Flossdagi tegirmon”, “Midlmarch” asarlari. T. Gardining asarlarida tushkunlik va fatalizm kayfiyatlari. Artur Konan Doyl ushbu janr rivojiga qo`shgan hissasi. R. Kiplingning “Changalzorlar kitobi”, “Nur so`ndi”, “Kim” asarlarining badiiy ahamiyati. “Agar” sh`reining didaktik ahamiyati.

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| Lesson 6. English literature at the end of the XIX c. and the beginning of the XX c. | 2 hour |
| XIX asrning oxiri va XX asr birinchi yarmi ingliz adabiyoti | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
4. Sikorska Liliana An outline history of English literature. 2003, 529p
5. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
6. Thornley G. C. An outline of English literature. Longman, 2003.

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5. [http://www.literature – online](http://www.literature-online)

Mavzu 7. XX asr ikki jahon urushi orasida ingliz adabiyoti.

G.J.Uellsning "Vaqt mashinasi", "Ko`rinmas odam" asarlari. V.Vulf ijodida yangi tasvir vositalarining qo`llanilishi. T.S.Eliot ijodida ingliz modern she'riatining namoyon bo`lishi. O.Xakslining “O, ajib yangi dunyo” romanida va J. Oruellning “hayvonlar fermasi” romanida ijtimoiy hayot tasvirlanishi. J. Osborn asarlari. D. Oldridj, N.Lyuis, “Ishchi roman”i A.Sillitou, Sid Chaplin, K. Emis, D.Ueynlarning ijodiy muammolari. G. Grinning "Yuvosh amerikalik", "Komediantlar" asarlari.

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|---------------------------------------------------------------------|---------------|
| Lesson 7. English literature between two World Wars in XX c. | 2 hour |
| XX asr ikki jahon urushi orasida ingliz adabiyoti. | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
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5. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
6. Thornley G. C. An outline of English literature. Longman, 2003.

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4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>

Mavzu 8. Zamonaviy ingliz adabiyoti.

Fantaziya janri taraqqiyoti. J. R. Tolkien, K. S. L`yus, J. Rowlinglar ijodi. “The movement” shoirlari (F. Larkin, E. Djennings, J. Jozef va boshqalar). Doris Lessing, Keyt Atkinson, Margaret Drebbel va S`yuzen Xillarning ijodiy faoliyati. K. Isiguro, Xanif Kureyshi ingliz “multimadaniyat” (multicultural literature) adabiyot vakillari sifatida.

| | |
|------------------------------------------------|---------------|
| Lesson 8. Modern English literature | 2 hour |
| Zamonaviy ingliz adabiyoti. Ingliz adabiyotida | 2 |

Adabiyotlar :

1. Abduvaliyev M. A. English Literature. “Hayot nashri-2020” Publishing House Andijan. 2022.
2. Bakoeva M. Muratova E., Ochilova M. English Literature. Tashkent 2010
3. English literature from the 19th century through today / edited by J.E. Luebering.p. cm. — (The Britannica guide to world literature) by Britannica Educational Publishing New York. 2011
4. Sikorska Liliana An outline history of English literature. 2003, 529p
5. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
6. Thornley G. C. An outline of English literature. Longman, 2003.

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1. <http://youreng.narod.ru/teoper.html>
2. <http://www.twirpx.com>
3. <http://www.uz-translations.net>

4. <http://www.booksbooksbooks.ru>
5. [http://www.literature – online](http://www.literature-online)

Mavzu 9. Amerika ma'rifatchilik adabiyoti.

Ma'rifatchilik adabiyoti jurnalistikasi. F.Freneo ijodida klassitsizm va romantizm adabiyotiga xos xususiyatlarning uyg'unligi ("Zulmatdagi uy"). R.Braunning ijodiy faoliyati ("Edgar Xantli"). "Bechora Richard almanaxi" asari va didaktik janr taraqqiyoti.

T.Peynning "Sog'lom idrok" pamfletida ozodlik uchun kurash.

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|-----------------------------------------------------|---------------|
| Lesson 9. American Enlightenment literature. | 2 hour |
| Amerika ma'rifatchilik adabiyoti. | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Vietto Angela. Research Guide to American Literature: Early American Literature, 1776–1820. New York. 2010.
4. Franklin Benjamin. Research Guide to American Literature: Colonial Literature, 1607–1776. New York. 2010.
5. Gale Contextual Encyclopedia of American Literature. USA, 2009.
6. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
5. [http://www.literature – online](http://www.literature-online)

Mavzu 10. Amerika romanchiligida sarguzashtnoma janri

V.Irving ijodida Amerika o'tmishining badiiy romantikasi ("Rip Van Vinkl"). F.Kuper ijodi ("Josus", "Pionerlar", "So'ngi Mogikan"). "Charm Paypoq haqidagi roman"lar turkumi. N.Xotorning "Alvon harf" asari.

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| Lesson 10. The genre of adventure in American literature | 2 hour |
| Amerika romanchiligida sarguzashtnoma janri | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Vietto Angela. Research Guide to American Literature: Early American Literature, 1776–1820. New York. 2010.
4. Franklin Benjamin. Research Guide to American Literature: Colonial Literature, 1607–1776. New York. 2010.
5. Gale Contextual Encyclopedia of American Literature. USA, 2009.
6. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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5. <http://www.literature-online>

Mavzu 11. Amerika adabiyotida abolitsionizm va transtsendentalizm

A.E.Poning Amerika adabiyotida “gotik romantizm” rivojiga qo`shgan hissasi. U. Uitmen ijodining asosiy mavzulari va badiiy shakllari. “Maysa yaproqlari” to`plami. Emili Dikkenson, Margaret Fuller sh`eriyatidagi asosiy mavzular. G.Longfello “Qullik qo`shiqlari”, “Gayavata haqida qo`shiq” asarlarida xindular mavzusi.

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| Lesson 11. Abolitionism and transcendentalism in American literature | 2 hour |
| Amerika adabiyotida abolitsionizm va transtsendentalizm | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
5. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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Mavzu 12. XX asr amerika adabiyotida realizm.

M.Tvenning “Tom Soyer”, “Gek Finn”, "Shaxzoda va gado", "Fenimor Kuperning adabiy gunohlari", "Yankilar qirol Artur saroyida" asarlari. J.Londonning “Shimol hikoyalari” to`plami, “Martin Iden” avtobiografik roman sifatida. T. Drayzerning adabiy novatorligi (“Amerika fojeasi”, “Jenni Gerhardt”, “Baxtiqaro Kerri”).

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| Lesson 12. Realism in American literature in XX c. | 2 hour |
| XX asr amerika adabiyotida realizm. | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. MacGowan Christopher. The twentieth-century American fiction handbook. – (Blackwell literature handbooks). United Kingdom. 2011
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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5. [http://www.literature – online](http://www.literature-online)

Mavzu 13. XX asr adabiyoti. “Yo`qotilgan avlod adabiyoti”

E. Sinklerning “Changalzor” romanidagi asosiy g`oya va muammolar. S. L`yusning “Asosiy ko`cha” va “Bebbit” romanlari. “Buyuk depressiya” adabiyoti. Jon

Steynbek ijodida umidsizlik va ishonch g'oyasining o'ziga xos ifodasi. Erskin Kolduel va uning hikoyalari.

E.Xeminguey "O'zini yo'qotgan avlod" jarchisi sifatida. "Alvido, qurol" romani. Matn ostida ma'no - "Aysberg" tamoyili. "Chol va dengiz" asari.

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| Lesson 13. Literature in XX c. "Literature of Lost Generation" | 2 hour |
| XX asr adabiyoti. Yo'qotilgan avlod adabiyoti" | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. MacGowan Christopher. The twentieth-century American fiction handbook. – (Blackwell literature handbooks). United Kingdom. 2011
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.
9. Yaqubova M. M. "Useful strategies for teaching John Steinbeck's works". Andizhan 2018.

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4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>

Mavzu 14. Afro-amerikalik yozuvchilar

Afro-amerikalik yozuvchilarning ijtimoiy harakatlari. Klod Makkey, B. Vashington, Lengston X`yuz, Zora Herston ijodi. Toni Morrison asarlarining xalqaro miqyosda e'tirofga sazovar bo'lishi. "Samoviy ko'z" asari. Maya Angelu roman, hikoya va she'riyati.

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| Lesson 14. Afro-american writers | 2 hour |
| Afro-amerikalik yozuvchilar | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.
4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. The chronology of American literature. America’s Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. MacGowan Christopher. The twentieth-century American fiction handbook. – (Blackwell literature handbooks). United Kingdom. 2011
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.
9. Yaqubova M. M. “Useful strategies for teaching John Steinbeck’s works”. Andizhan 2018.

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Mavzu 15. XX asr Amerika dramaturgiyasi. Detektiv va fantastik janr taraqqiyoti.

Lilian Xelmen dramaturgiyasi. Detektiv romanlar. U. Legunning zamonaviy amerika detektiv janri rivojiga qo`shgan hissasi. Yangicha detektiv obrazi. J. Grishem ijodiy faoliyati.

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| Lesson 15. Dramaturgy in XX c. Development of detective genre and fantasy. | 2 hour |
| XX asr Amerika dramaturgiyasi. Detektiv va fantastik janr taraqqiyoti. | 2 |

Adabiyotlar:

1. A companion to American Literature and Culture. Edited by Paul Lauter. UK: Blackwell Publishing. 2010. 770p.
2. Richard Gray. A History American Literature. Third Edition. Blackwell Publishers Ltd 2012. UK
3. Gale Contextual Encyclopedia of American Literature. USA, 2009.

4. Cusatis John. Research Guide to American Literature: Postwar Literature, 1945–1970. New York. 2010.
5. West Kathryn and Moser Linda Trinh. Research Guide to American Literature: Contemporary Literature, 1970 to Present. New York. 2010.
6. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004.
7. MacGowan Christopher. The twentieth-century American fiction handbook. – (Blackwell literature handbooks). United Kingdom. 2011
8. Abuvaliyev M. A. Pages from the history of English and American literature. Andijan. 2000.

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Fan bo'yicha kurs ishi

Kurs ishi fan mavzulariga taalluqli masalalar yuzasidan talabalarga yakka tartibda tegishli topshiriq shaklida beriladi. Kurs ishining hajmi, rasmiylashtirish shakli, baholash mezonlari ishchi fan dasturida va tegishli kafedra tomonidan belgilanadi. Kurs ishini bajarish talabalarda fanga oid bilim, ko'nikma va malakalarni shakllantirishga xizmat qilishi kerak.

Kurs ishining maqsadi – talabalarning mustahil ishlash qobiliyatini rivojlantirish, olgan nazariy bilimlarini qo'llashda amaliy ko'nikma va malakalarni hosil qilish. Ularda ilmiy ijodkorlik ko'nikma va malakalarini shakllantirish, mavzudan kelib chiqib davrlashtirish, erkin fikrlashga, darslik va o'quv qo'llanmalaridan ijodiy foydalanishga, badiiy asarlarni ilmiy-nazariy jihatdan tahlil qilishga o'rgatish.

Kurs ishi uchun tahminiy mavzular:

1. Humor and satire in W. Shakespeare's comedies.
2. The reflection of heroism in the novels of E.Hemingway.
3. Enlighteners' philosophy and its reflection in English literature.
4. Problems of childhood and education in Ch.Dickens' works.
5. Walter Scott – a founder of a genre of a historical novel in English literature.
6. Women-writers in English literature.
7. Langston Hughes and his poetry.
8. The Second World War in American literature.
9. The theme of motherland in Robert Burn's poetry.
10. English romanticism and its development.
11. Optimism of W. Shakespeare's tragedies.
12. W. Shakespeare's legacy in 21 century

13. Christopher Marlowe's "Carp Diem Poetry"
14. Charles Dickens as a founder of Christmas genre in British literature
15. Aldous Huxley and his dystopian novel "The Brave New World"
16. British fantasy fiction in 20th century.(J.K. Rowling)
17. The description of truth and issue in Shakespeare's histories.
18. The status of women described in the novel "Emma" by Jane Austen.
19. Mark Twain – a founder of a humorous story genre in American literature.
20. Critical realism in English literature of the XIX.
21. J. Dos Passos and his trilogy "U.S.A". ("The 42nd Parallel", "Nineteen Nineteen", "The Big Money")
22. Feminine identity in E. Gilbert's novel "Eat, Pray, Love".
23. American poetry of the 1st half of 20th century. The specific features of Robert Frost's poetry.
24. Geoffrey Chaucer's "Canterbury Tales" as a panorama of English society
25. Traditions of folk life reflected in "Robin Hood Ballads"
26. Harlem Renaissance and black community in American literature.
27. Scientific-fantastic novels in English literature. H.G. Wells and his "Time Machine".
28. The social aspects in G. Orwell's novel "1984"
29. Religious and social aspects in N. Hawthorne's novel "The Scarlet Letter"
30. The Great Depression in the USA and its reflection in literature (Erskine Caldwell and his legacy).

IV. "Tili o`rganilayotgan mamlakatlar adabiyoti" fanidan mustaqil ta'lim va mustaqil ishlar

Mustaqil o`zlashtiriladigan mavzular bo`yicha talabalar tomonidan referatlar tayyorlanadi va uni taqdimot qilish tavsiya etiladi. Shuningdek, talabalar o`rganilgan mavzular doirasida ilmiy maqola va tezislar yozadilar, taqdimotlar va ko`rgazmali qurollar tayyorlaydilar.

Mustaqil ta`lim uchun tavsiya etiladigan mavzular:

Buyuk Britaniya adabiyoti

24. «Beovulf haqida poema» asarining badiiy xususiyati
25. O`rta asrlar davri ingliz adabiyotining o`ziga xos xususiyati
26. Ingliz-norman adabiyoti
27. J. Choserning «Kenterberiy hikoyalari» asarida janr xilma-xilligi
28. U. Leglendning «Qo`shchi Pyotr haqida xayol» asarida allegorik obrazlar talqini.
29. XIV-XV asr ingliz xalq balladalari.
30. K.Marlo asarlarida Sharq motivi.
31. U.Shekspir asarlarida ruxiy xolat tasviri
32. U.Shekspir sonnetlari

33. U.Shekspir ijodida tarixiy mavzu.
34. U.Shekspir tragediyalarida ijtimoiy hayot tasviri.
35. J. Milton asarlarida diniy va dunyoviy muammolarning aks etishi
36. Angliya uyg`onish davri adabiyoti
37. XVIII asr ingliz ma'rifatchilik davri adabiyotida roman janrining shakllanishi.
38. XIX asr ingliz romantizmi.
39. Ingliz realizmining shakllanishida Ch.Dikkensning roli.
40. J. Bayron ijodida Sharq motivi.
41. Ingliz adabiyotida epistolyar roman janri.
42. Opa-singil Brontelar ijodi.
43. J. Eliot ijodida ingliz ijtimoiy hayotining aks etishi.
44. XX asr ingliz adabiyotida yangi adabiy oqimlar
45. Ingliz adabiyotida modernizm adabiy oqimining paydo bo`lishi.
46. Ingliz adabiyotida Nobel mukofoti sovrindorlari

AQSh adabiyoti

21. Hindu qabilalarining og`zaki ijod namunalari
22. B.Franklin asarlarida ma'rifatchilik g`oyalarining aks etishi
23. F.Ferenea asarlarida ozodlik uchun kurash
24. Neoklassitsizm oqimining shakllanishi
25. F.Kuper ijodida hindular hayotining aks etishi.
26. T.Peyn asarlarida ozodlik uchun kurash
27. B.Stou asarlarida qulchilikka qarshi kurash.
28. T.S.Eliot she'riyatining o`ziga xosligi
29. E.Po ijodida Amir Temur obrazi
30. Amerika adabiyotida Nobel mukofoti sovrindorlari
31. P.Bak ijodida Xitoy xalqi hayotining aks etishi
32. L.Sinkler asarlarida ijtimoiy hayot tasviri
33. J.Londonning "Shimol hikoyalari"da tabiat va inson.
34. T.Drayzer asarlarida shaxs muammosi
35. Amerika adabiyotida modernizm adabiy oqimining paydo bo`lishi.
36. Yo`qotilgan avlod adabiyoti
37. Ikkinchi jahon urushi mavzusining Amerika adiblari ijodida aks etishi
38. XX asr ikkinchi yarmi Amerika adabiyoti
39. XX asr Amerika adabiyotida yangi adabiy oqimlar
40. Zamonaviy Amerika she`riyati

Talabalar mustaqil ta'limining mazmuni va hajmi

| № | Mustaqil ta'lim mavzulari | Berilgan topshiriqlar | Hajmi (soatda) |
|--------------------------------------------|----------------------------------------------------|--------------------------------|-----------------------|
| I bo'lim. Buyuk Britaniya adabiyoti | | | |
| 1 | «Beovulf haqida poema» asarining badiiy xususiyati | Asar bo'yicha slayd tayyorlash | 2 |

| | | | |
|----|-------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------|---|
| 2 | O`rta asrlar davri ingliz adabiyotining o`ziga xos xususiyati | Mavzu bo`yicha referat yozish | 2 |
| 3 | Ingliz-norman adabiyoti. J. Choserning «Kenterberiy hikoyalari» asarida janr xilmaxilligi | Mavzu bo`yicha referat yozish | 2 |
| 4 | U. Leglendning «Qo`shchi Pyotr haqida xayol» asarida allegorik obrazlar talqini. | Asar obrazlarini tavsiflash va slayd tayyorlash | 2 |
| 5 | XIV-XV asr ingliz xalq balladalarini. | Davr xalq balladalaridan parcha yod olish | 2 |
| 6 | K.Marlo asarlarida Sharq motivi. | Mavzu bo`yicha referat yozish | 2 |
| 7 | U.Shekspir asarlarida ruxiy xolat tasviri. U.Shekspir sonnetlari | Shekspir sonnetlaridan parcha yod olish | 2 |
| 8 | U.Shekspir ijodida tarixiy mavzu. U.Shekspir tragediyalarida ijtimoiy hayot tasviri. | Shekspirning «Romeo va Julietta» asaridan sahna ko`rinishi tayyorlash | 2 |
| 9 | J. Milton asarlarida diniy va dunyoviy muammolarning aks etishi | «Yo`qotilgan jannat» asari bo`yicha slayd tayyorlash | 2 |
| 10 | Angliya uyg`onish davri adabiyoti | Mavzu yuzasidan referat yozish | 2 |
| 11 | XVIII asr ingliz ma`rifatchilik davri adabiyotida roman janrining shakllanishi. | Mavzu yuzasidan referat yozish | 2 |
| 12 | XIX asr ingliz romantizmi. J. Bayron ijodida Sharq motivi. | «Ingliz romantizmi» mavzusida referat yozish. Bayron she`rlaridan yod olish | 2 |
| 13 | Ingliz adabiyotida epistolyar roman janri. | Mavzu yuzasidan referat yozish | 2 |
| 14 | Opa-singil Brontelar ijodi | «The Professor» asari yuzasidan slayd tayyorlash | 2 |
| 15 | J. Eliot ijodida ingliz ijtimoiy hayotning aks etishi | «Adam Bede» asarini badiiy tahlil qilish | 2 |
| 16 | XX asr ingliz adabiyotida yangi adabiy oqimlar | Mavzu yuzasidan referat tayyorlash | 2 |
| 17 | Ingliz adabiyotida modernizm adabiy oqimining paydo bo`lishi | Mavzu bo`yicha referat yozish | 2 |
| 18 | Ingliz adabiyotida Nobel mukofoti sovrindorlari | Mavzuga doir slaydlar tayyorlash | 2 |

| II bo'lim. AQSH adabiyoti | | | |
|----------------------------------|--------------------------------------------------------------------------------------------|---------------------------------------------------------------------------|----------------|
| 19 | Hindu qabilalarining og'zaki ijod namunalari | “Androborus” asari bo'yicha referat tayyorlash | 2 |
| 20 | B. Franklin asarlarida ma'rifatchilik g'oyalarning aks etishi | Mavzu yuzasidan referat tayyorlash | 2 |
| 21 | Neoklassitsizm oqimining shakllanishi | Mavzu yuzasidan referat tayyorlash | 2 |
| 22 | B. Stou asarlarida qulchilikka qarshi kurash | “Dred” asarini badiiy tahlil qilish | 2 |
| 23 | T. S. Eliot she'riyatining o'ziga xosligi | Eliot she'rlaridan birini yod olish | 2 |
| 24 | E. A. Po ijodida Amir Temur obrazi | Mavzu yuzasidan referat tayyorlash | 2 |
| 25 | Amerika adabiyotida Nobel mukofoti sovrindorlari | Mavzuga doir slaydlar tayyorlash | 2 |
| 26 | P. Bak ijodida Xitoy xalqi hayotining aks etishi | Mavzu bo'yicha referat yozish | 2 |
| 27 | Amerika adabiyotida modernizm adabiy oqimining paydo bo'lishi. | Mavzu yuzasidan referat tayyorlash | 2 |
| 28 | Yo'qotilgan avlod adabiyoti | Mavzuga doir slaydlar tayyorlash | 2 |
| 29 | Ikkinchi jahon urushi mavzusining Amerika adiblari ijodida aks etishi | Mavzu bo'yicha referat yozish | 2 |
| 30 | XX asr ikkinchi yarmi Amerika adabiyoti XX asr Amerika adabiyotida yangi adabiy oqimlar | Allen Ginsberg she'rlaridan yod olish Mavzuga doir slaydlar tayyorlash | 2 |
| Jami: | | | 60 soat |

V. Ta'lim texnologiyalari va metodlari:

Fanni o'zlashtirish uchun o'qitishning zamonaviy pedagogik va axborot texnologiyalaridan keng foydalaniladi: guruhli muzokaralar, jamoa loyihalari, juftliklar bo'lib topshiriqlarni bajarish, yakka holda ma'lum mavzu bo'yicha prezentatsiyalar qilish, davra suhbatlari o'tkazish, diskussiya, klaster, bahs – munozara, reflektiv usullar (tahlil, qiyoslash, sintez, baholash). Axborot texnologiyalari, jumladan, multimedia vositalari yordamida mashg'ulotlar tashkil etiladi, Power Point, Prezi dasturlari yordamida prezentatsiyalar yaratiladi. MOODLE platformasiga fan bo'yicha dasrlik va o'quv qo'llanmalar, media resurslar va testlar joylashtiriladi.

VI. Baholash (assessment)

| |
|-----------------------------------------------------------------------------------------------------------------------------------|
| Oraliq nazorat Nazorat turi: test Nazorat o'tkazilish vaqti: Nazorat o'tkazilish joyi: |
| Kurs natijalari, yakuniy nazoratga tayyorgarlik ko'rish. Maslahat o'tkazilish vaqti: |
| YAKUNIY NAZORAT Nazorat turi: yozma ish Nazorat o'tkazilish vaqti: Nazorat o'tkazilish joyi: |

Talabalar bilimini baholash O'zbekiston Respublikasi Oliy va o'rta maxsus ta'lim vazirining 2018-yil 9-avgustda 9-2018-sonli "Oliy ta'lim muassasalari talabalari bilimini nazorat qilish va baholash tizimi to'g'risidagi nizomni tasdiqlash xaqida"gi buyrug'i bilan tasdiqlangan "Oliy ta'lim muassasalari talabalari bilimini nazorat qilish va baholash tizimi to'g'risidagi Nizom" asosida amalga oshiriladi.

Bunga ko'ra talaba:

fan bo'yicha o'zlashtirish ko'rsatkichi quyidagi mezonlar asosida baholanadi:

| Baho | Talabalarning bilim darajasi |
|--------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5 (a'lo) baho | xulosa va haror qabul qila olish; ijodiy fikrlay olish; mustaqil mushohada yurita bilish; olgan bilimlarini amalda qo'llay olish ko'nikmalariga ega bo'lish; mavzular mohiyatini to'la bilish va aytib bera olish; boy uslubiy tasavvur va fikrlashga ega bo'lish; "Tili o'rganilayotgan mamlakatlar adabiyoti" faniga oid termin va tushunchalarni izohlay olish; |
| 4 (yaxshi) baho | mustaqil mushohada yurita olish; auditoriyada olgan bilimlarini amalda qo'llay ola bilish; mavzular mohiyatini bilish, aytib berish; "Tili o'rganilayotgan mamlakatlar adabiyoti" faniga oid termin va tushunchalarni izohlay olish; |
| 3 (qoniqarli) baho | uslubiy xolatlar mohiyatini tushunish; mavzular mohiyatini bilish, aytib berish; "Tili o'rganilayotgan mamlakatlar adabiyoti" faniga oid termin va tushunchalarni izohlay olish; |
| 2 (qoniqsiz) baho | uslubiy xolatlar mohiyatini tushunib yetmaslik; "Tili o'rganilayotgan mamlakatlar adabiyoti" fani bo'yicha aniq tasavvurga ega bo'lmaslik; |

| |
|-----------------------------------------------------------------------------------------------------|
| “Tili o`rganilayotgan mamlakatlar adabiyoti” faniga oid termin va tushunchalarni izohlay bilmaslik. |
|-----------------------------------------------------------------------------------------------------|

Nazorat turlarini o`tkazish bo`yicha tuzilgan topshiriqlarning mazmuni talabani o`zlashtirishini xolis (obyektiv) va aniq baholash imkoniyatini beradi.

Talaba fan uchun ajratilgan kreditni fanning o`zlashtirish darajasi, olgan bahosiga proporsional tarzda oladi. Fan uchun ajratilgan soat bo`yicha talaba maksimal to`plashi kerak bo`lgan kredit miqdori 4 ni tashkil etadi. Talabani kreditini to`plashi quyidagi formula orqali amalga oshiriladi.

Talaba to`plagan krediti = $\frac{\text{fanga ajratilgan kredit} \cdot \text{talabani olgan bahosi}}{\text{maksimal baho (5)}}$

Kreditlarni olish uchun talablar:

Fanga oid nazariy va uslubiy tushunchalarni to`la o`zlashtirish, tahlil natijalarini to`g`ri aks ettira olish, o`rganilayotgan jarayonlar haqida mustaqil mushoxada yuritish va joriy, oraliq nazorat shakllarida berilgan vazifa va topshiriqlarni bajarish, yakuniy nazorat bo`yicha yozma ishni topshirish.

Shu bilan birga, fanga ijodiy yondashgan holda Buyuk Britaniya va AQSh adabiyoti yetakchi namoyondalari ijodi bo`yicha aniq, ravon, mukammal ma`lumotlar, tavsiflar qila olish, turli adabiy oqimlarni farqlay olish, ingliz va amerika adabiyoti yetakchi namoyondalari asarlarini tahlil qila olish, badiiy ijodga kasbiy nuqtai nazardan munosabatda bo`lishlari maqsadga muvofiq.

Asosiy va qo`shimcha o`quv adabiyotlar hamda axborot manbalari

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TARQATMA MATERIALLAR

Anglo-Saxon Poetry

The Wanderer

He knows who makes trial
 How harsh and bitter is care for companion
 to him who hath few friends to shield him.
 Track ever taketh him, never the torqued gold,
 not earthly glory, but cold heart’s cave.
 He minds him of hall-men, of treasure-giving,
 how in his youth his gold-friend
 gave him to feast. Fallen all this joy.

He knows this who is forced to forgo his lord’s,
 his friend’s counsels, to lack them for long:
 oft sorrow and sleep, banded together,
 come to bind the lone outcast;

he thinks in his heart then that he his lord
claspeth and kisseth, and on knee layeth
hand and head, as he had at otherwhiles
in days now gone, when, he enjoyed the gift-stool.

Awakeneth after this friendless man,
seeth before him fallow waves,
seabirds bathing, broading out feathers,
snow and hail swirl, hoarfrost falling.
Then all the heavier his heart's wounds,
sore for his loved lord. Sorrow freshens.

Remembered kinsmen press through his mind;
he singeth out gladly, scanneth eagerly
men from the same hearth. They swim away.
Sailors' ghosts bring not many
known songs there. Care grows fresh
in him who shall send forth too often
over locked waves his weary spirit.

Therefore I may not think, throughout this world,
why cloud cometh not on my mind
when I think over all the life of earls,
how at a stroke they have given up hall,
mood-proud thanes. So this middle earth
each of all days ageth and falleth.

Source: *The Earliest English Poems*. Penguin Books, 1991.

**From *The Canterbury Tales*. By Geoffrey Chaucer
From the *General Prologue* (passage)**

Whan that April with his showres soote
The droughte of March hath perced to the roote,
And bathed every veine in swich licour,
Of which vertu engendred is the flour;
Whan Zephyrus eek with his sweete breeth
Inspired hath in every holt and heeth
The tendre croppes, and the yonge sonne
Hath in the Ram his halve cours yronne,
And smale fowles maken melodye
That sleepen al the night with open yē—
(So priketh hem Nature in hir corages)—
Thanne longen folk to goon on pilgrimages,
And palmeres for to seken straunge strondes
To ferne halwes, couthe in sondry londes;
And specially from every shires ende
Of Engelond to Canterbury they wende,
The holy blisful martyr for to seeke,
That hem hath holpen whan that they were seke.

Bifel that in that seson on a day,
In Southwerk at the Tabard as I lay,
Redy to wenden on my pilgrimage
To Canterbury with ful devout corage,
At nyght was come into that hostelrye
Wel nine and twenty in a compaignye
Of sondry folk, by aventure yfalle
In felawshipe, and pilgrimes were they alle,
That toward caunterbury wolden ride.
The chambres and the stables weren wide,
And wel we weren esed at the beste.
And shortly, whan the sonne was to reste,
So hadde I spoken with hem everichoon
That I was of hir felawshipe anoon,
And made forward erly for to rise,
To take oure way ther as I you devise.

But nathelees, whil I have tyme and space,
Er that I ferther in this tale pace,
Me thinketh it acordaunt to resoun
To telle yoe al the condicioun
Of eech of hem, so as it seemed me,
And whiche they were, and of what degree,
And eek in what array that they were inne:
And at a knyght thanne wol I first biginne.
A knyght ther was, and that a worthy man,
That fro the tyme that he first bigan
To riden out, he loved chivalrye,
Trouthe and honour, fredom and curteisye.
Ful worthy was he in his lordes werre,
And therto hadde he riden, no man ferre,
As wel in Cristendom as in hethenesse,
And evere honoured for his worthinesse.
At Alisaundre he was whan it was wonne;
Ful ofte tyme he hadde the boord bigonne
Aboven alle nacions in Pruce;
In Lettou hadde he reised, and in Ruce,
No Cristen man so ofte of his degree;
In Gernade at the sege eek hadde he be
Of Algezir, and riden in Belmarye;
At Lyes was he and at Satalye,
Whan they were wonne; and in the Grete See
At many a noble arivee hadde he be.

At mortal batailes hadde he been fifteene,
And foughten for oure feith at Tramissene
In listes thries, and ay slayn his fo.

This ilke worthy knyght hadde been also
Sometime with the lord of Palatye
Again another hethen in Turkye;

And everemore he hadde a sovereign pris.
And though that he were worthy, he was wis,
And of his port as meeke as is a maide.
He nevere yet no vilainye ne saide
In al his lif unto no manere wight.
He was a verray, parfit, gentil knight.
But, for to tellen yow of his array,
His hors were goode, but he was nat gay.
Of fustian he wered a gipoun
Al bismotered with his habergeoun,
For he was late come from his viage,
And wente for to doon his pilgrimage.

With hym ther was his sone, a yong Squier,
A love and a lusty bachelor,
With lokkes crulle as they were led in presse.
Of twenty yeer of age he was, I gesse.
Of his stature he was of evene lengthe,
And wonderly delivered, and of greet strengthe.
And he hadde been som time in chivachye
In Flaundres, in Artois, and Picardye,
And born him wel, as of so litel space,
In hope to stonden in his lady grace.

King Lear

Act 3, Scene II

Storm still. Enter Lear and the Fool

LEAR. Blow, winds, and crack your cheeks! Rage! Blow!
You cataracts and hurricanoes, spout
Till you have drenched our steeples, drowned the cocks!
You sulphurous and thought-executing fires,
Vaunt-curriers of oak-cleaving thunderbolts,
Singe my white head! And thou all-shaking thunder,
Strike flat the thick rotundity o'the world,
Crack Nature's moulds, all germens spill at once
That makes ingrateful man!

FOOL. O nuncle, court holy-water in a dry house is better than this rain-water out o'door. Good nuncle, in; ask thy daughters' blessing. Here's a night pities neither wise men nor fools.

LEAR. Rumble thy bellyful! Spit, fire! Spout, rain!

Nor rain, wind, thunder, fire are my daughters.

I tax not you, you elements, with unkindness;

I never gave you kingdom, called you children.

You owe me no subscription; then let fall

Your horrible pleasure. Here I stand, your slave,

A poor, infirm, weak, and despised old man.

But yet I call you servile ministers,

That will with two pernicious daughters join

Your high-engendered battles 'gainst a head

So old and white as this. O, ho! 'Tis foul!

FOOL. He that has a house to put's head in has a good head-piece:

The cod-piece that will house
Before the head has any,
The head and he shall louse;
So beggars marry many.
The man that makes his toe
What he his heart should make,
Shall of a corn cry woe,
And turn his sleep to wake.
For there was never yet fair woman but she made mouths in a glass.

Enter Kent

LEAR. No, I will be the pattern of all patience.

I will say nothing.

KENT. Who's there?

FOOL. Marry, here's grace and a cod-piece—that's a wise man and a fool.

KENT. Alas, sir, are you here? Things that love night

Love not such nights as these. The wrathful skies

Gallow the very wanderers of the dark

And make them keep their caves. Since I was man,

Such sheets of fire, such bursts of horrid thunder,

Such groans of roaring wind and rain I never

Remember to have heard. Man's nature cannot carry

Th'affliction nor the fear.

LEAR. Let the great gods

That keep this dreadful pudder o'er our heads

Find out their enemies now. Tremble, thou wretch

That hast within thee undivulged crimes

Unwhipped of justice. Hide thee, thou bloody hand,

Thou perjured, and thou simular of virtue

That art incestuous. Caitiff, to pieces shake,

That under covert and convenient seeming

Has practised on man's life. Close pent-up guilts,

Rive your concealing continents, and cry

These dreadful summoners grace. I am a man

More sinned against than sinning.

KENT. Alack, bare-headed?

Gracious my lord, hard by here is a hovel;

Some friendship will it lend you 'gainst the tempest.

Repose you there while I to this hard house—

More harder than the stones whereof 'tis raised;

Which even but now, demanding after you,

Denied me to come in—return and force

Their scanted courtesy.

LEAR. My wits begin to turn.

Come on, my boy. How dost my boy? Art cold?

I am cold myself. Where is this straw, my fellow?

The art of our necessities is strange

And can make vile things precious. Come, your hovel.

Poor fool and knave, I have one part in my heart

That's sorry yet for thee.

FOOL. (*sings*)

He that has and a little tiny wit,

With heigh-ho, the wind and the rain,
Must make content with his fortunes fit,
Though the rain it raineth every day.
LEAR. True, boy. Come, bring us to this hovel.

Exeunt Lear and Kent

FOOL. This is a brave night to cool a courtesan. I'll speak a prophecy ere I go:
When priests are more in word than matter,
When brewers mar their malt with water,
When nobles are their tailors' tutors,
No heretics burned but wenches' suitors—
Then shall the realm of Albion
Come to great confusion.
When every case in law is right,
No squire in debt nor no poor knight,
When slanders do not live in tongues,
Nor cutpurses come not to throngs,
When usurers tell their gold i'the field,
And bawds and whores do churches build—
Then comes the time, who lives to see't,
That going shall be used with feet.
This prophecy Merlin shall make; for I live before his time.

From *Paradise Lost* (passage)

By John Milton

Of man's first disobedience, and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing Heav'nly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd, who first taught the chosen seed,
In the beginning how the heav'ns and earth
Rose out of chaos: or if Sion hill
Delight thee more, and Siloa's brook that flowed
Fast by the oracle of God; I thence
Invoke thy aid to my advent'rous song,
That with no middle flight intends to soar
Above th' Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.
And chiefly thou O Spirit, that dost prefer
Before all temples th' upright heart and pure,
Instruct me, for thou know'st; thou from the first
Wast present, and with mighty wings outspread
Dove-like sat'st brooding on the vast abyss
And mad'st it pregnant: what in me is dark
Illumine, what is low raise and support;
That to the highth of this great argument
I may assert Eternal Providence,
And justify the ways of God to men.

Say first, for heav'n hides nothing from thy view
Nor the deep tract of hell, say first what cause
Moved our grand parents in that happy state,
Favored of Heav'n so highly, to fall off
From their Creator, and transgress his will
For one restraint, lords of the world besides?
Who first seduced them to that foul revolt?
Th' infernal Serpent; he it was, whose guile
Stirred up with envy and revenge, deceived
The mother of mankind, what time his pride
Had cast him out from heav'n, with all his host
Of rebel angels, by whose aid aspiring
To set himself in glory above his peers,
He trusted to have equaled the Most High,
If he opposed; and with ambitious aim
Against the throne and monarchy of God
Raised impious war in heav'n and battle proud
With vain attempt. Him the Almighty Power
Hurl'd headlong flaming from th' ethereal sky
With hideous ruin and combustion down
To bottomless perdition, there to dwell
In adamant chains and penal fire,
Who durst defy th' Omnipotent to arms.
Nine times the space that measures day and night
To mortal men, he with his horrid crew
Lay vanquished, rolling in the fiery gulf
Confounded though immortal: but his doom
Reserved him to more wrath; for now the thought
Both of lost happiness and lasting pain
Torments him; round he throws his baleful eyes
That witnessed huge affliction and dismay
Mixed with obdurate pride and steadfast hate:
At once as far as angels ken he views
The dismal situation waste and wild,
A dungeon horrible, on all sides round
As one great furnace flamed, yet from those flames
No light, but rather darkness visible
Served only to discover sights of woe,
Regions of sorrow, doleful shades, where peace
And rest can never dwell, hope never comes
That comes to all; but torture without end
Still urges, and a fiery deluge, fed
With ever-burning sulphur unconsumed:
Such place Eternal Justice had prepared
For those rebellious, here their prison ordained
In utter darkness, and their portion set
As far removed from God and light of heav'n
As from the center thrice to th' utmost pole.
O how unlike the place from whence they fell!
There the companions of his fall, o'erwhelmed
With floods and whirlwinds of tempestuous fire,

He soon discerns, and welt'ring by his side
One next himself in power, and next in crime,
Long after known in Palestine, and named
Beëlzebub. To whom th' Arch-Enemy,
And thence in heav'n called Satan, with bold words
Breaking the horrid silence thus began.

'If thou beest he; but O how fall'n! how changed
From him, who in the happy realms of light
Clothed with transcendent brightness didst outshine
Myriads though bright: if he whom mutual league,
United thoughts and counsels, equal hope
And hazard in the glorious enterprise,
Joined with me once, now misery hath joined
In equal ruin: into what pit thou seest
From what highth fall'n, so much the stronger proved
He with his thunder: and till then who knew
The force of those dire arms? Yet not for those,
Nor what the potent victor in his rage
Can else inflict, do I repent or change,
Though changed in outward luster, that fixed mind
And high disdain, from sense of injured merit,
That with the mightiest raised me to contend,
And to the fierce contention brought along
Innumerable force of Spirits armed
That durst dislike his reign, and me preferring,
His utmost power with adverse power opposed
In dubious battle on the plains of heav'n,
And shook his throne. What though the field be lost?
All is not lost; the unconquerable will,
And study of revenge, immortal hate,
And courage never to submit or yield:
And what is else not to be overcome?
That glory never shall his wrath or might
Extort from me. To bow and sue for grace
With suppliant knee, and deify his power
Who from the terror of this arm so late
Doubted his empire, that were low indeed,
That were an ignominy and shame beneath
This downfall; since by fate the strength of gods
And this empyreal substance cannot fail,
Since through experience of this great event
In arms not worse, in foresight much advanced,
We may with more successful hope resolve
To wage by force or guile eternal war
Irreconcilable, to our grand foe,
Who now triumphs, and in th' excess of joy
Sole reigning holds the tyranny of heav'n.'

**From *Gulliver's Travels*
By Jonathan Swift**

... I swam as Fortune directed me, and was pushed forward by Wind and Tide. I often let my Legs drop, and could feel no Bottom; But when I was almost gone, and able to struggle no longer, I found myself within my Depth; and by this Time the Storm was much abated. The Declivity was so small, that I walked near a Mile before I got to the Shore, which I conjectured was about Eight o'Clock in the Evening. I then advanced forward near half a Mile, but could not discover any Sign of Houses or Inhabitants; at least I was in so weak a Condition, that I did not observe them. I was extremely tired, and with that, and the Heat of the Weather, and about half a Pint of Brandy that I drank as I left the Ship, I found my self much inclined to sleep. I lay down on the Grass, which was very short and soft; where I slept sounder than ever I remember to have done in my Life, and as I reckoned, above Nine Hours; for when I awaked, it was just Day-light. I attempted to rise, but was not able to stir: For as I happened to lie on my Back, I found my Arms and Legs were strongly fastened on each Side to the Ground; and my Hair, which was long and thick, tied down in the same Manner.

I likewise felt several slender Ligatures across my Body, from my Armpits to my Thighs. I could only look upwards; the Sun began to grow hot, and the Light offended my Eyes. I heard a confused Noise about me, but in the Posture I lay, could see nothing except the Sky. In a little time I felt something alive moving on my left Leg, which advancing gently forward over my Breast, came almost up to my Chin; when bending my Eyes downwards as much as I could, I perceived it to be a human Creature not six Inches high, with a Bow and Arrow in his Hands, and a Quiver at his Back. In the mean time, I felt at least Forty more of the same Kind (as I conjectured) following the first. I was in the utmost Astonishment, and roared so loud, that they all ran back in a Fright; and some of them, as I was afterwards told, were hurt with the Falls they got by leaping from my Sides upon the Ground. However, they soon returned; and one of them, who ventured so far as to get a full Sight of my Face, lifting up his Hands and Eyes by way of Admiration, cryed out in a shrill, but distinct Voice, *Hekinah Degul*: The others repeated the same Words several times, but I then knew not what they meant.

I lay all this while, as the Reader may believe, in great Uneasiness; At length, struggling to get loose, I had the Fortune to break the Strings, and wrench out the Pegs that fastened my left Arm to the Ground; for, by lifting it up to my Face, I discovered the Methods they had taken to bind me; and, at the same time, with a violent Pull, which gave me excessive Pain, I a little loosened the Strings that tied down my Hair on the left Side; so that I was just able to turn my Head about two Inches. But the Creatures ran off a second time, before I could seize them; whereupon there was a great Shout in a very shrill Accent; and after it ceased, I heard one of them cry aloud, *Tolgo Phonac*; when in an Instant I felt above an Hundred Arrows discharged on my left Hand, which pricked me like so many Needles; and besides, they shot another Flight into the Air, as we do Bombs in *Europe*; whereof many, I suppose, fell on my Body, (though I felt them not) and some on my Face, which I immediately covered with my left Hand. When this Shower of Arrows was over, I fell a groaning with Grief and Pain; and then striving again to get loose, they discharged another Volley larger than the first; and some of them attempted with Spears to stick me in the Sides; but, by good Luck, I had on me a Buff Jerkin, which they could not pierce. I thought it the most prudent Method to lie still; and my Design was to continue so till Night, when my left Hand being already loose, I could easily free myself: And as for the Inhabitants, I had Reason to believe I might be a Match for the greatest Armies they could bring against me, if they were all of the same Size with him that I saw. But Fortune disposed otherwise of me. When the People observed I was quiet, they discharged no more Arrows: But by the Noise increasing, I knew their Numbers were greater; and about four Yards from me, over-against my right Ear, I heard a Knocking for above an Hour, like People at work; when turning my Head that Way, as well as the Pegs and Strings would permit me, I saw a Stage erected about a Foot and a half from the Ground, capable of holding four of the Inhabitants, with two or three Ladders to mount it: From whence one of them, who seemed to be a Person of Quality, made me a long Speech, whereof I understood not one Syllable. But I should have mentioned, that before the principal Person began his Oration,

he cried out three times *Langro Dehul san*: (these Words and the former were afterwards repeated and explained to me.) Whereupon immediately about fifty of the Inhabitants came, and cut the Strings that fastened the left side of my Head, which gave me the Liberty of turning it to the right, and of observing the Person and Gesture of him who was to speak. He appeared to be of a middle Age, and taller than any of the other three who attended him; whereof one was a Page, who held up his Train, and seemed to be somewhat longer than my middle Finger; the other two stood one on each side to support him. He acted every part of an Orator; and I could observe many Periods of Threatnings, and others of Promises, Pity and Kindness. I answered in a few Words, but in the most submissive Manner, lifting up my left Hand and both my eyes to the Sun, as calling him for a Witness; and being almost famished with Hunger, having not eaten a Morsel for some Hours before I left the Ship, I found the Demands of Nature so strong upon me, that I could not forbear shewing my Impatience (perhaps against the strict Rules of Decency) by putting my Finger frequently on my Mouth, to signify that I wanted Food. The *Hurgo* (for so they call a great Lord, as I afterwards learnt) understood me very well: He descended from the Stage, and commanded that several Ladders should be applied to my Sides, on which above an hundred of the Inhabitants mounted, and walked towards my Mouth, laden with Baskets full of Meat, which had been provided and sent thither by the King's Orders upon the first Intelligence he received of me. I observed there was the Flesh of several Animals, but could not distinguish them by the Taste.

There were Shoulders, Legs, and Loins shaped like those of Mutton, and very well dressed, but smaller than the Wings of a Lark. I eat them by two or three at a Mouthful; and took three Loaves at a time, about the bigness of Musket Bullets. They supplied me as fast as they could, shewing a thousand Marks of Wonder and Astonishment at my Bulk and Appetite. I then made another Sign that I wanted Drink. They found by my eating that a small Quantity would not suffice me; and being a most ingenious People, they slung up with great Dexterity one of their largest Hogsheads; then rolled it towards my Hand, and beat out the Top; I drank it off at a Draught, which I might well do, for it hardly held half a Pint, and tasted like a small Wine of *Burgundy*, but much more delicious. They brought me a second Hogshead, which I drank in the same Manner, and made Signs for more, but they had none to give me. When I had performed these Wonders, they shouted for Joy, and danced upon my Breast, repeating several times as they did at first, *Hekinah Degul*. They made me a Sign that I should throw down the two Hogsheads, but first warned the People below to stand out of the Way, crying aloud, *Borach Mivola*; and when they saw the Vessels in the Air, there was an universal Shout of *Hekinah Degul*. I confess I was often tempted, while they were passing backwards and forwards on my Body, to seize Forty or Fifty of the first that came in my Reach, and dash them against the Ground.

But the Remembrance of what I had felt, which probably might not be the worst they could do; and the Promise of Honour I made them, for so I interpreted my submissive Behaviour, soon drove out those Imaginations. Besides, I now considered my self as bound by the Laws of Hospitality to a People who had treated me with so much Expence and Magnificence. However, in my Thoughts I could not sufficiently wonder at the Intrepidity of these diminutive Mortals, who durst venture to mount and walk on my Body, while one of my Hands was at Liberty, without trembling at the very Sight of so prodigious a Creature as I must appear to them. After some time, when they observed that I made no more Demands for Meat, there appeared before me a Person of high Rank from his Imperial Majesty. His Excellency having mounted on the Small of my Right Leg, advanced forwards up to my Face, with about a Dozen of his Retinue; And producing his Credentials under the Signet Royal, which he applied close to my Eyes, spoke about ten Minutes, without any Signs of Anger, but with a kind of determinate Resolution; often pointing forwards, which, as I afterwards found, was towards the Capital City, about half a Mile distant, whither it was agreed by his Majesty in Council that I must be conveyed. I answered in few Words, but to no Purpose, and made a Sign with my Hand that was loose, putting it to the other, (but over his Excellency's Head, for Fear of hurting him or his Train) and then to my own Head and Body, to signify that I desired my Liberty. It appeared that he understood me well enough; for he shook his

Head by way of Disapprobation, and held his Hand in a Posture to shew that I must be carried as a Prisoner.

However, he made other Signs to let me understand that I should have Meat and Drink enough, and very good Treatment. Whereupon I once more thought of attempting to break my Bonds; but again, when I felt the Smart of their Arrows upon my Face and Hands, which were all in Blisters, and many of the Darts still sticking in them; and observing likewise that the Number of my Enemies encreased; I gave Tokens to let them know that they might do with me what they pleased. Upon this, the *Hurgo* and his Train withdrew, with much Civility and chearful Countenances. Soon after I heard a general Shout, with frequent Repetitions of the Words, *Peplom Selan*, and I felt great Numbers of the People on my Left Side relaxing the Cords to such a Degree, that I was able to turn upon my Right, and to ease my self with making Water; which I very plentifully did, to the great Astonishment of the People, who conjecturing by my Motions what I was going to do, immediately opened to the right and left on that Side, to avoid the Torrent which fell with such Noise and Violence from me. But before this, they had dawbed my Face and both my Hands with a sort of Ointment very pleasant to the Smell, which in a few Minutes removed all the Smart of their Arrows. These Circumstances, added to the Refreshment I had received by their Victuals and Drink, which were very nourishing, disposed me to sleep. I slept about eight Hours as I was afterwards assured; and it was no Wonder; for the Physicians, by the Emperor's Order, had mingled a sleeping Potion in the Hogsheads of Wine.

Source: Swift, Jonathan. *Gulliver's Travels*. Edited by Robert A. Greenberg. New York: W.W. Norton & Co., 1970.

Little Dorrit

The Father of Marshalsea (passage)

Thirty years ago there stood, a few doors short of the church of Saint George, in the borough of Southwark, on the left-hand side of the way going southward, the Marshalsea Prison. It had stood there many years before, and it remained there some years afterwards; but it is gone now, and the world is none the worse without it.

It was an oblong pile of barrack building, partitioned into squalid houses standing back to back, so that there were no back rooms; environed by a narrow paved yard, hemmed in by high walls duly spiked at top. Itself a close and confined prison for debtors, it contained within it a much closer and more confined jail for smugglers. Offenders against the revenue laws, and defaulters to excise or customs who had incurred fines which they were unable to pay, were supposed to be incarcerated behind an iron-plated door closing up a second prison, consisting of a strong cell or two, and a blind alley some yard and a half wide, which formed the mysterious termination of the very limited skittle-ground in which the Marshalsea debtors bowled down their troubles.

Supposed to be incarcerated there, because the time had rather outgrown the strong cells and the blind alley. In practice they had come to be considered a little too bad, though in theory they were quite as good as ever; which may be observed to be the case at the present day with other cells that are not at all strong, and with other blind alleys that are stone-blind. Hence the smugglers habitually consorted with the debtors (who received them with open arms), except at certain constitutional moments when somebody came from some Office, to go through some form of overlooking something which neither he nor anybody else knew anything about. On these truly British occasions, the smugglers, if any, made a feint of walking into the strong cells and the blind alley, while this somebody pretended to do his something: and made a reality of walking out again as soon as he hadn't done it—neatly epitomising the administration of most of the public affairs in our right little, tight little, island.

There had been taken to the Marshalsea Prison, long before the day when the sun shone on Marseilles and on the opening of this narrative, a debtor with whom this narrative has some concern.

He was, at that time, a very amiable and very helpless middle-aged gentleman, who was going out again directly. Necessarily, he was going out again directly, because the Marshalsea lock

never turned upon a debtor who was not. He brought in a portmanteau with him, which he doubted its being worth while to unpack; he was so perfectly clear—like all the rest of them, the turnkey on the lock said—that he was going out again directly.

He was a shy, retiring man; well-looking, though in an effeminate style; with a mild voice, curling hair, and irresolute hands rings upon the fingers in those days—which nervously wandered to his trembling lip a hundred times in the first half-hour of his acquaintance with the jail. His principal anxiety was about his wife.

'Do you think, sir,' he asked the turnkey, 'that she will be very much shocked, if she should come to the gate to-morrow morning?'

The turnkey gave it as the result of his experience that some of 'em was and some of 'em wasn't. In general, more no than yes. 'What like is she, you see?' he philosophically asked: 'that's what it hinges on.'

'She is very delicate and inexperienced indeed.'

'That,' said the turnkey, 'is agen her.'

'She is so little used to go out alone,' said the debtor, 'that I am at a loss to think how she will ever make her way here, if she walks.'

'P'raps,' quoth the turnkey, 'she'll take a ackney coach.'

'Perhaps.' The irresolute fingers went to the trembling lip.

'I hope she will. She may not think of it.'

'Or p'raps,' said the turnkey, offering his suggestions from the top of his well-worn wooden stool, as he might have offered them to a child for whose weakness he felt a compassion, 'p'raps she'll get her brother, or her sister, to come along with her.'

'She has no brother or sister.'

'Niece, nevy, cousin, serwant, young 'ooman, greengrocer.—Dash it! One or another on 'em,' said the turnkey, repudiating beforehand the refusal of all his suggestions.

'I fear—I hope it is not against the rules—that she will bring the children.'

'The children?' said the turnkey. 'And the rules? Why, lord set you up like a corner pins we've a reg'lar playground o' children here. Children! Why we swarm with 'em. How many a you got?'

'Two,' said the debtor, lifting his irresolute hand to his lip again, and turning into the prison.

The turnkey followed him with his eyes. 'And you another,' he observed to himself, 'which makes three on you. And your wife another, I'll lay a crown. Which makes four on you. And another coming, I'll lay half-a-crown. Which'll make five on you. And I'll go another seven and sixpence to name which is the helplessesst, the unborn baby or you!'

He was right in all his particulars. She came next day with a little boy of three years old, and a little girl of two, and he stood entirely corroborated.

'Got a room now; haven't you?' the turnkey asked the debtor after a week or two.

'Yes, I have got a very good room.'

'Any little sticks a coming to furnish it?' said the turnkey.

'I expect a few necessary articles of furniture to be delivered by the carrier, this afternoon.'

'Missis and little 'uns a coming to keep you company?' asked the turnkey.

'Why, yes, we think it better that we should not be scattered, even for a few weeks.'

'Even for a few weeks, *of course*,' replied the turnkey. And he followed him again with his eyes, and nodded his head seven times when he was gone.

The affairs of this debtor were perplexed by a partnership, of which he knew no more than that he had invested money in it; by legal matters of assignment and settlement, conveyance here and conveyance there, suspicion of unlawful preference of creditors in this direction, and of mysterious spiriting away of property in that; and as nobody on the face of the earth could be more incapable of explaining any single item in the heap of confusion than the debtor himself, nothing comprehensible could be made of his case. To question him in detail, and endeavour to reconcile

his answers; to closet him with accountants and sharp practitioners, learned in the wiles of insolvency and bankruptcy; was only to put the case out at compound interest and incomprehensibility.

The irresolute fingers fluttered more and more ineffectually about the trembling lip on every such occasion, and the sharpest practitioners gave him up as a hopeless job.

'Out?' said the turnkey, '*he'll* never get out, unless his creditors take him by the shoulders and shove him out.'

He had been there five or six months, when he came running to this turnkey one forenoon to tell him, breathless and pale, that his wife was ill.

'As anybody might a known she would be,' said the turnkey.

'We intended,' he returned, 'that she should go to a country lodging only to-morrow. What am I to do! Oh, good heaven, what am I, to do!'

'Don't waste your time in clasping your hands and biting your fingers,' responded the practical turnkey, taking him by the elbow, 'but come along with me.'

The turnkey conducted him—trembling from head to foot, and constantly crying under his breath, What was he to do! while his irresolute fingers bedabbled the tears upon his face—up one of the common staircases in the prison to a door on the garret story. Upon which door the turnkey knocked with the handle of his key.

From *Moby Dick*
By Herman Melville
THE SERMON (passage)

Father Mapple rose, and in a mild voice of unassuming authority ordered the scattered people to condense. 'Starboard gangway, there! side away to larboard—larboard gangway to starboard! Midships! midships!'

There was a low rumbling of heavy sea-boots among the benches, and a still slighter shuffling of women's shoes, and all was quiet again, and every eye on the preacher.

He paused a little; then kneeling in the pulpit's bows, folded his large brown hands across his chest, uplifted his closed eyes, and offered a prayer so deeply devout that he seemed kneeling and praying at the bottom of the sea.

This ended, in prolonged solemn tones, like the continual tolling of a bell in a ship that is foundering at sea in a fog—in such tones he commenced reading the following hymn; but changing his manner towards the concluding stanzas, burst forth with a pealing exultation and joy—

“The ribs and terrors in the whale,
Arched over me a dismal gloom,
While all God's sun-lit waves rolled by,
And left me deepening down to doom.
I saw the open maw of hell,
With endless pains and sorrows there;
Which none but they that feel can tell—
Oh, I was plunging to despair.
In black distress, I called my God,
When I could scarce believe him mine,
He bowed his ear to my complaints—
No more the whale did me confine.
'With speed he flew to my relief,
As on a radiant dolphin borne;
Awful, yet bright, as lightning shone
The face of my Deliverer God.
'My song for ever shall record
That terrible, that joyful hour;

I give the glory to my God,
His all the mercy and the power.'

Nearly all joined in singing this hymn, which swelled high above the howling of the storm. A brief pause ensued; the preacher slowly turned over the leaves of the Bible, and at last, folding his hand down upon the proper page, said: 'Beloved shipmates, clinch the last verse of the first chapter of Jonah—'And God had prepared a great fish to swallow up Jonah.'

'Shipmates, this book, containing only four chapters—four yarns—is one of the smallest strands in the mighty cable of the Scriptures. Yet what depths of the soul does Jonah's deep sealine sound! what a pregnant lesson to us is this prophet! What a noble thing is that canticle in the fish's belly! How billow-like and boisterously grand! We feel the floods surging over us; we sound with him to the kelpy bottom of the waters; sea-weed and all the slime of the sea is about us! But *what* is this lesson that the book of Jonah teaches? Shipmates, it is a two-stranded lesson; a lesson to us all as sinful men, and a lesson to me as a pilot of the living God. As sinful men, it is a lesson to us all, because it is a story of the sin, hard-heartedness, suddenly awakened fears, the swift punishment, repentance, prayers, and finally the deliverance and joy of Jonah. As with all sinners among men, the sin of this son of Amittai was in his wilful disobedience of the command of God—never mind now what that command was, or how conveyed—which he found a hard command. But all the things that God would have us do are hard for us to do—remember that—and hence, he oftener commands us than endeavors to persuade. And if we obey God, we must disobey ourselves; and it is in this disobeying ourselves, wherein the hardness of obeying God consists.

'With this sin of disobedience in him, Jonah still further flouts at God, by seeking to flee from Him. He thinks that a ship made by men, will carry him into countries where God does not reign, but only the Captains of this earth. He skulks about the wharves of Joppa, and seeks a ship that's bound for Tarshish. There lurks, perhaps, a hitherto unheeded meaning here. By all accounts Tarshish could have been no other city than the modern Cadiz. That's the opinion of learned men. And where is Cadiz, shipmates? Cadiz is in Spain; as far by water, from Joppa, as Jonah could possibly have sailed in those ancient days, when the Atlantic was an almost unknown sea. Because Joppa, the modern Jaffa, shipmates, is on the most easterly coast of the Mediterranean, the Syrian; and Tarshish or Cadiz more than two thousand miles to the westward from that, just outside the Straits of Gibraltar. See ye not then, shipmates, that Jonah sought to flee world-wide from God? Miserable man! Oh! most contemptible and worthy of all scorn; with slouched hat and guilty eye, skulking from his God; prowling among the shipping like a vile burglar hastening to cross the seas. So disordered, self-condemning is his look, that had there been policemen in those days, Jonah, on the mere suspicion of something wrong, had been arrested ere he touched a deck. How plainly he's a fugitive! no baggage, not a hat-box, valise, or carpet-bag,—no friends accompany him to the wharf with their adieux. At last, after much dodging search, he finds the Tarshish ship receiving the last items of her cargo; and as he steps on board to see its Captain in the cabin, all the sailors for the moment desist from hoisting in the goods, to mark the stranger's evil eye. Jonah sees this; but in vain he tries to look all ease and confidence; in vain essays his wretched smile. Strong intuitions of the man assure the mariners he can be no innocent. In their gamesome but still serious way, one whispers to the other—'Jack, he's robbed a widow;' or, 'Joe, do you mark him; he's a bigamist;' or, 'Harry lad, I guess he's the adulterer that broke jail in old Gomorrah, or belike, one of the missing murderers from Sodom.' Another runs to read the bill that's stuck against the spile upon the wharf to which the ship is moored, offering five hundred gold coins for the apprehension of a parricide, and containing a description of his person. He reads, and looks from Jonah to the bill; while all his sympathetic shipmates now crowd round Jonah, prepared to lay their hands upon him. Frighted Jonah trembles, and summoning all his boldness to his face, only looks so much the more a coward. He will not confess himself suspected; but that itself is strong suspicion. So he makes the best of it; and when the sailors find him not to be the man that is advertised, they let him pass, and he descends into the cabin.

TEST SAVOLLARI

Variant – 1

- When did American drama begin?
 - in the 17th century
 - in the 19th century
 - in the 16th century
 - in the 18th century
- What was the reflection of American prose?
 - new culture separate from the European past
 - tradition of political satire
 - the customs of the upper classes
 - the settlement and growth of the American colonies.
- What was happen in American literature during American Revolution?
 - professional actors were touring in America again
 - most professional actors moved to Jamaica, Satirical plays were written as propaganda during the war
 - both poetry and prose, including short stories and a radio plays were published
 - all people were interested in folklore and anthropology
- What did Royall Tyler write in 1787?
 - The Patriots*
 - The School for Scandal*
 - The Contrast*
 - The Group*
- What does it mean “The term *Native American literature*”?
 - inspiration from the new physical environment and the evolving culture of the colonies.
 - It refers to works written by the indigenous people of the United States and Canada.
 - descriptions of the beginnings of the universe and the world and of the origin of humankind
 - no right answer
- What do you know about Oral tradition?
 - literature emphasized common sense, moderation, reason over emotion, and elegance over brevity.
 - literature came under the influence of neoclassicism and later romanticism.
 - literature presented in an elaborate style rich in imagination and metaphorical imagery.
 - the spoken words used to pass on information from generation to generation.
- Where was center of the Enlightenment in America?
 - Philadelphia became the center of the Enlightenment in America.
 - New York became the center of the Enlightenment in America.
 - New Jersey became the center of the Enlightenment in America.
 - Massachusetts became the center of the Enlightenment in America.
- Where was Philip Morin Freneau educated?
 - at Bowdoin College
 - at Harvard University
 - at the College of New Jersey
 - University of Virginia
- Which literary magazine did Irving create?
 - Salmagundi
 - The Atlantic Monthly
 - The Rolling Stone
 - Mad
- What is Abolitionism?
 - it was a movement to end slavery, whether formal or informal.

- B) it was a newspaper that gave forceful expression to the libertarian ideals of Jeffersonian democracy
- C) it was a collection of practical advice and humorous sayings
- D) it was a genre that during the next 100 years became extremely common
11. Hawthorne's masterpiece ...
- A) *The Scarlet Letter*
- B) *The Marble Faun*
- C) *The Blithedale Romance*
- D) *Our Old Home*
12. When and where was Stephen Crane born?
- A) in 1741 near Coventry, England
- B) in 1648 in New York
- C) in 1871 in New Jersey
- D) in 1742 in Germany
13. When Upton Sinclair won Pulitzer Prize in fiction?
- A) 1945
- B) 1943
- C) 1944
- D) 1942
14. When and where was Benjamin Franklin born?
- A) January 17, 1706, in Boston
- B) January 27, 1706, in England
- C) January 17, 1806, in Boston
- D) January 17, 1706, in England
15. What did Franklin do in 1721?
- A) In 1721 James Franklin established a weekly newspaper, the *New England Courant*
- B) He went to work for a cutler, or knife-maker
- C) James Franklin was imprisoned for a month
- D) Franklin first published *Poor Richard's Almanac*
16. What kind of work did Franklin create in 1749?
- A) *The American Crisis*
- B) *Poor Richard's Almanac*
- C) *A Treatise Concerning Religious Affections*
- D) *Proposals Relating to the Education of Youth in Pennsylvania*
17. When and where was Paine born?
- A) In 1747 in Thetford, Norfolk, England
- B) In 1737 in Thetford, Norfolk, England
- C) In 1737 in America
- D) In 1737 in Thetford, Norfolk, Germany
18. Who was Paine's friend?
- A) Herman Melville
- B) Edward Taylor
- C) Jonathan Edwards
- D) Benjamin Franklin
19. What did Paine publish in 1791-1792?
- A) *The American Crisis*
- B) *Rights of Man*
- C) *The Age of Reason*
- D) *Reflections upon the French Revolution*
20. Which work was published while Paine was still in prison?
- A) *The American Crisis*

- B) *Rights of Man*
 - C) *The Age of Reason*
 - D) *Reflections upon the French Revolution*
21. When and where was Frank Norris born?
- A) In 1870 in Chicago
 - B) In 1745 in Germany
 - C) In 1835 in Philadelphia
 - D) In 1835 in New Jersey
22. Where was Longfellow educated?
- A) at the College of New Jersey
 - B) University of Virginia
 - C) at Bowdoin College
 - D) Harvard University
23. Find O. Henry's works.
- A) *The Four Million, Options, Heart of the West*
 - B) *Sketches of Eighteenth Century America, Reflections upon the French Revolution*
 - C) *Letters from an American Farmer, The American Crisis*
 - D) *The American Crisis, Reflections upon the French Revolution*
24. When and where was Irving born?
- A) In 1883 in California
 - B) In 1883 in New York City
 - C) In 1783 in California
 - D) In 1783 in New York City
25. What was Irving's father?
- A) a writer
 - B) a clergyman
 - C) a merchant
 - D) a clerk

Variant – 2

1. What kind of literary magazine did Irving in January 1807 create?
- A) Analectic
 - B) Mad
 - C) Salmagundi
 - D) New York Review
2. What works by Washington Irving do you know?
- A) *New Yorkers, Wolfert's Roost*
 - B) *Salmagundi, A History of New York*
 - C) *A History of New York, Wolfert's Roost*
 - D) *The American Crisis, A History of New tory of New York*
3. At what age Franklin was apprenticed as a printer to his brother James?
- A) 15
 - B) 12
 - C) 14
 - D) 13
4. What is the theme of "The Snow-Image and Other Twice-Told Tales" by Hawthorne?
- A) friendship
 - B) piece and war
 - C) love and hate
 - D) guilt and pride
5. Find Romantic writer in American literature?

- A) Longfellow, Cooper
 - B) Melville, Poe
 - C) Cooper, Irving
 - D) Irving, Poe
6. What is the difference between the Romantic and Realistic works?
- A) Happened event was described in realistic works, dream and hope was described in romantic works.
 - B) Imagination was in realistic works, romantic work is an outlook of author to the real life
 - C) Love to life is described in realistic works; romantic work is happened event in life
 - D) Inspiration of writer was described in realistic works, dream and hope was described in romantic works.
7. When and where was J. F. Cooper born?
- A) September 15, 1889 in Burlington, New Jersey
 - B) October 15, 1789 in Burlington, New Jersey
 - C) November 15, 1789 in Burlington, New Jersey
 - D) September 15, 1789 in Burlington, New Jersey
8. What is Cooper's masterpiece?
- A) *The Red Rover*
 - B) *Precaution*
 - C) *The Pioneers*
 - D) *The Last of the Mohicans*
9. Which work is the first of *Leather-stocking* series?
- A) *The Pioneers*
 - B) *The Last of the Mohicans*
 - C) *Precaution*
 - D) *The Red Rover*
10. What is Cooper's first book?
- A) *The Pioneers*
 - B) *The Last of the Mohicans*
 - C) *Precaution*
 - D) *The Red Rover*
11. Who is the author of *Moby Dick*?
- A) Edgar Allan Poe
 - B) J. F. Cooper
 - C) Herman Melville
 - D) Washington Irving
12. What is an early example of the South Seas novel?
- A) *Moby Dick*
 - B) *Typee*
 - C) *Precaution*
 - D) *The Last of the Mohicans*
13. Which work was found among Melville's papers after his death?
- A) *Billy Budd, Foretopman*
 - B) *Typee*
 - C) *Moby Dick*
 - D) *The Confidence-Man*
14. Which is the last of the novels published during Melville's lifetime?
- A) *Moby Dick*
 - B) *The Confidence-Man*
 - C) *Billy Budd, Foretopman*
 - D) *Typee*

15. Who was American writer, known as a poet and critic, short-story writer?
- A) J. F. Cooper
 - B) Alfred Lord Tennyson
 - C) Herman Melville
 - D) Edgar Allan Poe
16. What is Poe's first book?
- A) *The Raven*
 - B) *Poems*
 - C) *Tamerlane and Other Poems*
 - D) *The Bells*
17. Which book appeared in 1831?
- A) *The Raven*
 - B) *The Bells*
 - C) *Poems*
 - D) *Tamerlane and Other Poems*
18. What kind of work is "The Narrative of Arthur Gordon Pym" by Poe?
- A) a poem
 - B) a short novel
 - C) a short story
 - D) a tale
19. Where and when was Emerson born?
- A) On May 25, 1803 in Boston, Massachusetts
 - B) On May 15, 1703 in Boston, Massachusetts
 - C) On April 25, 1803 in Boston, Massachusetts
 - D) On May 25, 1703 in Boston, Massachusetts
20. What is the title of collection of Emerson's lectures?
- A) *English Traits*
 - B) *Representative Men*
 - C) *The Conduct of Life*
 - D) *May Day and Other Pieces*
21. In which book Emerson gathered his impressions of English society?
- A) *Representative Men*
 - B) *The Conduct of Life*
 - C) *Letters and Social Aims*
 - D) *English Traits*
22. What was the occupation of Thoreau?
- A) writer, philosopher, naturalist
 - B) politic, writer, romantist
 - C) poet, politic, writer
 - D) philosopher, naturalist, realist
23. Count the works of Longfellow.
- A) *Evangeline, The Song of Hiawatha, The Seaside and the Fireside, Tales of a Wayside Inn*
 - B) *Letters and Social Aims, The Song of Hiawatha, The Seaside and the Fireside, Tales of a Wayside Inn*
 - C) *Evangeline, The Song of Hiawatha, Letters and Social Aims, Tales of a Wayside Inn*
 - D) *Evangeline, The Song of Hiawatha, The Seaside and the Fireside, Representative Men*
24. When and where was Howells born?
- A) in 1847 in Martins Ferry, Ohio
 - B) in 1837 in Martins Ferry, Ohio
 - C) in 1837 in Martins Ferry, Oak Park
 - D) in 1837 in Martins Ferry, New York

25. When he wrote the biography of Abraham Lincoln?
A) in 1860 B) in 1859 C) in 1861 D) in 1862

Variant – 3

1. Howells's "*Annie Kilburn*" deals with what?
A) class contrasts in a New England town
B) the problems of industrial America
C) the newly rich, socialism
D) everyday life
2. What kind of works did Howells write in critical way?
A) *Novel-Writing and Novel-Reading, Criticism and Fiction, My Literary Passions, Literature and Life*
B) *The Outcasts of Poker Flat, Criticism and Fiction, My Literary Passions, Literature and Life*
C) *Novel-Writing and Novel-Reading, The Luck of Roaring Camp, My Literary Passions, Literature and Life*
D) *Novel-Writing and Novel-Reading, Criticism and Fiction, The Luck of Roaring Camp*
3. Which work of James is the most difficult one?
A) *The Wings of the Dove*
B) *The Ambassadors*
C) *The Golden Bowl*
D) *The American*
4. When and where was Sinclair Lewis born?
A) in 1883 in Africa
B) in 1885 in Minnesota
C) in 1886 in Canada
D) in 1876 in New York
5. For what Sinclair Lewis won Pulitzer Prize in 1926?
A) "The Titan"
B) "The Luck of Roaring Camp",
C) "The Outcasts of Poker Flat"
D) "Arrowsmith"
6. What is Mark Twain's first short story?
A) "The Adventures of Tom Sawyer"
B) "The man That Corrupted Hadleyburg"
C) "The Celebrated Jumping Frog of Calaveras County"
D) "The Adventures of Huckleberry Finn"
7. Who were realist-writers in American literature?
A) William Dean Howells, Jack London, Theodore Dreiser, Mark Twain.
B) James Fennimore Cooper, Bret Harte, Theodore Dreiser, Mark Twain
C) William Dean Howells, Washington Irving, Theodore Dreiser, Mark Twain
D) William Dean Howells, Bret Harte, Charles Dickens, Mark Twain
8. What is the real name of Mark Twain?
A) Mark Langhorne Clemens
B) Samuel Mark Twain
C) Samuel Langhorne Clemens
D) Samuel Mark Clemens
9. What is the "The Adventures of Tom Sawyer" about by Twain?
A) for boys and about girls
B) for girls and about boys
C) for boys and about boys
D) about adventures

10. What kind of family was Theodore Dreiser born?
 A) in a rich family
 B) in a poor family
 C) in a well-educated family
 D) in a simple family
11. What is Theodore Dreiser's first novel?
 A) Sister Carrie B) The Titan C) Jennie Gerhardt D) An American Tragedy
12. What is the idea of human rights?
 A) human beings are too valuable to be property, human beings ought to control their own destiny
 B) the British movement to abolish slavery
 C) the expansion of slavery
 D) the first European law abolishing colonial slavery
13. What is Abolitionism?
 A) the first European law abolishing colonial slavery
 B) was a historical movement
 C) was a movement to end slavery
 D) the expansion of slavery
14. What is the title of the first edition of Walt Whitman?
 A) Leaves of Grass
 B) "Song of Myself"
 C) The Rolling Stone
 D) Roads of Destiny
15. What happened after the American Revolutionary War?
 A) established the United States, northern states, beginning with Pennsylvania in 1780
 B) The Somerset's case in 1772, which emancipated a slave in England, helped launch the British movement to abolish slavery
 C) In Western Europe and the Americas, abolitionism was a historical movement to end the African slave trade and set slaves free
 D) In the 17th century English Quakers and evangelical religious groups condemned slavery
16. What does James M. McPherson do?
 A) composed music
 B) wrote some poems
 C) defines an abolitionist
 D) signed decree
17. What is the real name of O. Henry?
 A) William Sydney Porter
 B) William Bryant
 C) Samuel Richardson
 D) Henry Longfellow
18. When and where was Jack London born?
 A) in 1879 in Florida
 B) in 1876 in California
 C) in 1877 in Canada
 D) in 1878 in Chicago
19. What is the title of Jack London's collection of short stories?
 A) People of the Abyss
 B) Martin Eden
 C) The Son of the Wolf
 D) John Barleycorn
20. When and where was H. B. Stowe born?
 A) in Connecticut in 1821

- B) in Connecticut in 1811
 C) in Columbia in 1811
 D) in Columbia in 1821
21. Which novel brought fame to H. B. Stowe?
 A) *Dred*
 B) “*Uncle Tom’s cabin*”
 C) *The Minister’s Wooing*
 D) *Sunny Memories of Foreign Lands*
22. What was the success of the book “Uncle Tom’s cabin”?
 A) 500,000 copies were sold in the United States alone within five years, and it was translated into more than 20 foreign languages.
 B) 600,000 copies were sold in the United States alone within five years, and it was translated into more than 15 foreign languages.
 C) 400,000 copies were sold in the United States alone within five years, and it was translated into more than 30 foreign languages.
 D) 500,000 copies were sold in the United States alone within five years, and it was translated into more than 10 foreign languages.
23. What can you say about the structure of “Uncle Tom’s cabin”?
 A) is rambling in structure
 B) is orderly, rich in pathos and dramatic incident
 C) is rambling, but rich in pathos and dramatic incident
 D) rich in pathos and dramatic incident
24. Naturalism differs from realism?
 A) in adding an amoral attitude to the objective presentation of life.
 B) in idealizing characters
 C) in adding social events
 D) in adding political life
25. Who is the main hero of the novel “Uncle Tom’s cabin”.
 A) Eva B) Tom C) George Shelby D) St. Clair

Variant – 4

1. Find the other characters of the novel “Uncle Tom’s cabin”.
 A) Eva, Jenny, Simon Legree, George Shelby
 B) Henry, St. Clair, Simon Legree, George Shelby
 C) Eva, St. Clair, Simon Legree, George Shelby
 D) Eva, St. Clair, Carry, George Shelby
2. A volume of Norris's letters was published in
 A) 1956 B) 1954 C) 1959 D) 1966
3. What is the first novel of Stephen Crane?
 A) “Active Service”
 B) “Maggie, a Girl of the Streets”
 C) “Whilomville Stories”
 D) “Wounds in the Rain”
4. Which novel established Henry James’s reputation as a major literary figure?
 A) “Washington Square”
 B) “The Bostonians”
 C) “The Portrait of a Lady”
 D) “The Tragic Muse”
5. Sinclair became well known after the publication of his novel
 A) *World's End*
 B) *Dragon's Teeth*

- C) The Autobiography of Upton Sinclair
D) The Jungle
6. Which work of Sinclair Lewis was published posthumously in 1952?
A) Babbitt
B) From Main Street to Stockholm
C) Elmer Gantry
D) Main Street
7. What is the title of Dreiser's first novel?
A) "The Titan"
B) "Jennie Gerhardt"
C) "Sister Carrie"
D) "The Financier"
8. What is the first novel of Fitzgerald?
A) "This Side of Paradise"
B) "The Beautiful and the Damned"
C) "Tales of the Jazz Age"
D) "Flappers and Philosophers"
9. What kind of a novel is "*The Sun Also Rises*"?
A) The story of a group of morally irresponsible Americans and Britons living in France and Spain
B) The story of a love affair in wartime Italy between an American officer in the Italian ambulance service and a British nurse
C) Events during the Italian campaigns during the First World War.
D) The story of his daily life in France under the German occupation during World War II
10. What was described in the novel "A Farewell to Arms"?
A) Events during the Italian campaigns during the First World War.
B) The story of a group of morally irresponsible Americans and Britons living in France and Spain.
C) prose pieces mainly about bullfighting
D) the story of his daily life in France under the German occupation during World War II
11. Where was Tennessee Williams born?
A) in California
B) in Long Branch, New Jersey
C) in Columbus, Mississippi
D) in Oak-Park
12. Who is the author of the novel "Death of a Hero"??
A) Richard Aldington
B) Tennessee Williams
C) Sinclair Lewis
D) Ernest Hemingway
13. What the first prose work of James Joyce?
A) Dubliners
B) Chamber Music
C) Ulysses
D) Work in Progress.
14. Joyce is best known for his epic novel
A) Dubliners
B) Chamber Music
C) Ulysses
D) Work in Progress.
15. Find Tennessee Williams' work.
A) *Cat on a Hot Tin Roof*, *Ancient Evenings*, *Sweet Bird of Youth*
B) *A Streetcar Named Desire*, *Advertisements for Myself*, *Cat on a Hot Tin Roof*

- C) *American Blues, Summer and Smoke, Cat on a Hot Tin Roof*
 D) *Sweet Bird of Youth, The Knightly Quest, The Castle in the Forest*
16. Which work is original screenplay of Tennessee Williams?
 A) *Hard Candy*
 B) *One Arm and Other Stories*
 C) *Baby Doll*
 D) *Sweet Bird of Youth*
17. Which one is Mailer's last work?
 A) *On God: An Uncommon Conversation*
 B) *Advertisements for Myself*
 C) *The Presidential Papers*
 D) *Cannibals and Christians*
18. What about the novel "Harlot's Ghost" by Mailer?
 A) the youth of Nazi leader Adolf Hitler
 B) the life of Jesus Christ
 C) about the Central Intelligence Agency
 D) situations on the state of American society
19. Which one is Hemingway's first work?
 A) *The Sun Also Rises*
 B) *Men Without Women*
 C) *Winner Take Nothing*
 D) *In Our Time*
20. ... a collection of essays based on Truman Capote's travels in Europe
 A) *Local Color*
 B) *In Cold Blood*
 C) *Tree of Night*
 D) *The Grass Harp*
21. When Salinger gained a major place in American fiction?
 A) At the age of 33
 B) At the age of 31
 C) At the age of 32
 D) At the age of 30
22. Which one is Salinger's only novel?
 A) *Franny and Zooey*
 B) *Nine Stories*
 C) *The Waste Land*
 D) *The Catcher in the Rye*
23. Which one is Thomas Eliot's masterpiece?
 A) *Prufrock and Other Observations*
 B) *The Waste Land*
 C) *The Hollow Men*
 D) *Ash Wednesday*
24. In which magazine Eliot's earliest masterpiece "The Love Song of J. Alfred Prufrock" was published?
 A) *The Criterion* B) *Salmagundi*
 C) *Poetry* D) *Kansas City Star*
25. Which was the first of Emerson's books to enjoy immediate popularity?
 A) *The Conduct of Life* B) *May Day and Other Pieces*
 C) *Letters and Social Aims* D) *Natural History of Intellect*

**ISHCHI FAN DASTURIGA MUVOFIQ BAHOLASH MEZONLARINI QO`LLASH
BO`YICHA USLUBIY KO`RSATMALAR**

Use this visually stunning package of chapter-by-chapter questions covering *Of Mice and Men*, John Steinbeck's classic novel, to pull your students into the text and inspire them to think deeply about Steinbeck's themes.

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Of Mice and Men:

Before/After Reading Activity

In the “Before Reading” column, write “yes” if you agree with the statement, “no” if you disagree with the statement, and “?” if you do not have a strong opinion about the statement.

Yes = I agree

No = I disagree

? = I do not know

| Before Reading | Statement | After Reading |
|-----------------------|-----------------------------------------------------------------------------------------------------|----------------------|
| | Having friends fulfills our basic human needs. | |
| | Mentally impaired people are worthless, and cannot function like “regular” people. | |
| | People who are strong know their strength, and how much they can hurt other people if they want to. | |
| | It is unnatural for people to have an attachment to, or feelings for, an animal. | |
| | The purpose of life is to strive for, and eventually reach, our goals and dreams. | |
| | Killing another human being is intolerable, and should be punished. | |
| | Running away from a crime is never acceptable. | |

After completing the “Before Reading” column, get into small groups, then tally the number of “yes”, “no”, and “?” responses for each question.

Group Members: _____

| Statement # | Yes | No | I Don't Know |
|-------------|-----|----|--------------|
| 1 | | | |
| 2 | | | |
| 3 | | | |
| 4 | | | |
| 5 | | | |
| 6 | | | |
| 7 | | | |

Once you have collected your data, discuss those issues about with your group was divided. Make your case for your opinions, and pay attention to your classmates’ arguments. Once you have discussed all of the issues, answer the questions on the back of this sheet.

These charts and responses will be collected to use again after reading *Of Mice and Men*.

Of Mice and Men:

Before/After Individual Reflection Activity

Before Reading: Use the information and discussion on the back of this sheet to answer the following questions on a separate piece of paper. Be sure to use complete sentences.

1. Which statement triggered the most thought-provoking or interesting discussion? Summarize the discussion/debate.
2. For any of the statements that you discussed, what were some of the strongest or most memorable points made by your group members?
3. How did you feel when a group member disagreed with the way you feel about an issue?
4. Was any argument strong enough to make you change your mind or want to change any of your initial responses? Why or why not? What made the argument effective?

After Reading: Revisit your Before/After Reading Activity and your answers to the discussion questions. Now that you have read *Of Mice and Men*, complete the “After Reading” column and answer the following questions on a separate piece of paper, comparing your responses.

Answer each question using complete sentences.

1. How many of your responses have changed since reading “Of Mice and Men”?
2. Which statements do you see differently after reading “Of Mice and Men”?
3. Describe an important part of “Of Mice and Men” that affected you, or made you think differently after reading.

In small groups, talk to some of your classmates about their responses

1. How are their responses different after reading *Of Mice and Men*?
2. Overall, are the feelings of your group members the same or different from yours? Do any of their responses surprise you? Which ones? How?
3. Why do you think there might be so many different opinions and points of view? 4. What do you feel has contributed to the way you and your classmates responded to each statement?

Of Mice and Men:

Characterization Chart

This chart shows five ways in which we learn about characters. Next to each of the five ways in which character is revealed, give a specific example to illustrate. In the third column, explain what you learned about the character from this example. Keep track of your character throughout your reading. (When you run out of room on this sheet ask for another one to staple to the back).

Character Name: _____

| Ways character is revealed | Example | What you learned about the character from this example |
|--------------------------------------------------------------------|---------|--------------------------------------------------------|
| Character's speech | | |
| Character's appearance | | |
| Character's private thoughts | | |
| Character's actions | | |
| How other characters feel about the character and react to him/her | | |

FANNI O`RGANISH BO`YICHA BOSHQA MATERIALLAR

Arthurian Books

For hundreds of years, people have written about Arthurian legend. This table lists some of the major books that tell versions of the stories. The list is not comprehensive, but any reader who wants to learn more about Arthur, Guinevere, Lancelot, and the rest of the Arthurian figures should find these books interesting.

| Work | Date | Author | Nationality |
|----------------------------------------------------|------------|--------------------------|-------------|
| <i>The Gododdin</i> | about 600 | Aneirin | Welsh |
| <i>History of the Britons</i> | 800s | Nennius | Welsh |
| <i>Mabinogion</i> | about 1100 | anonymous | Welsh |
| <i>History of the Kings of Britain</i> | about 1136 | Geoffrey of Monmouth | English |
| <i>Story of Brutus</i> | 1155 | Wace | Norman |
| <i>Yvain, or the Knight with the Lion</i> | about 1170 | Chretien de Troyes | French |
| <i>Lancelot, or the Knight of the Cart</i> | about 1170 | Chretien de Troyes | French |
| <i>Percival, or the Story of the Grail</i> | about 1180 | Chretien de Troyes | French |
| <i>Erec</i> | about 1200 | Hartmann von Aue | German |
| <i>Iwein</i> | about 1200 | Hartmann von Aue | German |
| <i>Story of Brutus</i> | 1205 | Layamon | English |
| <i>Parzival</i> | about 1210 | Wolfram von Eschenbach | German |
| <i>Tristan and Isolde</i> | 1210 | Gottfried von Strassburg | German |
| <i>Sir Gawain and the Green Knight</i> | about 1370 | anonymous | English |
| <i>The Death of Arthur</i> | 1469-1470 | Sir Thomas Malory | English |
| <i>The Faerie Queene</i> | 1590-1596 | Edmund Spenser | English |
| <i>Idylls of the King</i> | 1859-1885 | Alfred, Lord Tennyson | English |
| <i>A Connecticut Yankee in King Arthur's Court</i> | 1889 | Mark Twain | American |
| <i>The Once and Future King</i> | 1938-1958 | T. H. White | British |
| <i>The Crystal Cave</i> | 1970 | Mary Stewart | British |
| <i>The Mists of Avalon</i> | 1982 | Marion Zimmer Bradley | American |
| <i>Daughter of Tintagel</i> | 1995 | Fay Sampson | British |

Pygmalion

In the following excerpt, first published in Thomas Bulfinch's *The Age of Fable* (1855), Bulfinch retells the story of Pygmalion, a sculptor who fell in love with his own creation. Although the tale originated in Greek legend, Bulfinch selected the Roman version, which substituted Venus for the Greek goddess, Aphrodite. Not long after *The Age of Fable* was published, the Pygmalion story was revised for the stage and popularized in such adaptations as English dramatist Sir William S. Gilbert's *Pygmalion and Galatea* (1871) and Irish-born dramatist George Bernard Shaw's *Pygmalion* (1913).

From *Bulfinch's Mythology: Pygmalion* By Thomas Bulfinch

Pygmalion saw so much to blame in women that he came at last to abhor the sex, and resolved to live unmarried. He was a sculptor, and had made with wonderful skill a statue of ivory,

so beautiful that no living woman came anywhere near it. It was indeed the perfect semblance of a maiden that seemed to be alive, and only prevented from moving by modesty. His art was so perfect that it concealed itself and its product looked like the workmanship of nature. Pygmalion admired his own work, and at last fell in love with the counterfeit creation. Oftentimes he laid his hand upon it as if to assure himself whether it were living or not, and could not even then believe that it was only ivory. He caressed it, and gave it presents such as young girls love,—bright shells and polished stones, little birds and flowers of various hues, beads and amber. He put raiment on its limbs, and jewels on its fingers, and a necklace about its neck. To the ears he hung earrings, and strings of pearls upon the breast. Her dress became her, and she looked not less charming than when unattired. He laid her on a couch spread with cloths of Tyrian dye, and called her his wife, and put her head upon a pillow of the softest feathers, as if she could enjoy their softness.

The festival of Venus [Roman goddess of love and beauty] was at hand—a festival celebrated with great pomp at Cyprus. Victims were offered, the altars smoked, and the odour of incense filled the air. When Pygmalion had performed his part in the solemnities, he stood before the altar and timidly said, 'Ye gods, who can do all things, give me, I pray you, for my wife'—he dared not say 'my ivory virgin,' but said instead—'one like my ivory virgin.' Venus, who was present at the festival, heard him and knew the thought he would have uttered; and as an omen of her favour, caused the flame on the altar to shoot up thrice in a fiery point into the air. When he returned home, he went to see his statue, and leaning over the couch, gave a kiss to the mouth. It seemed to be warm. He pressed its lips again, he laid his hand upon the limbs; the ivory felt soft to his touch and yielded to his fingers like the wax of Hymettus. While he stands astonished and glad, though doubting, and fears he may be mistaken, again and again with a lover's ardour he touches the object of his hopes. It was indeed alive! The veins when pressed yielded to the finger and again resumed their roundness. Then at last the votary of Venus found words to thank the goddess, and pressed his lips upon lips as real as his own. The virgin felt the kisses and blushed, and opening her timid eyes to the light, fixed them at the same moment on her lover. Venus blessed the nuptials she had formed, and from this union Paphos was born, from whom the city, sacred to Venus, received its name.

Schiller [German poet, playwright, and philosopher Friedrich von Schiller], in his poem the 'Ideals,' applies this tale of Pygmalion to the love of nature in a youthful heart. The following translation is furnished by a friend:

'As once with prayers in passion flowing,
Pygmalion embraced the stone,
Till from the frozen marble glowing,
The light of feeling o'er him shone,
So did I clasp with young devotion
Bright nature to a poet's heart;
Till breath and warmth and vital motion
Seemed through the statue form to dart.
'And then, in all my ardour sharing,
The silent form expression found;
Returned my kiss of youth daring,
And understood my heart's quick sound.
Then lived for me the bright creation,
The silver rill with song was rife;
The trees, the roses shared sensation,
An echo of my boundless life.'—S. G. B.

Source: Bulfinch, Thomas. *Bulfinch's Mythology: The Age of Fable, The Age of Chivalry, Legends of Charlemagne*. New York: Random House, 1934.

Jane Austen's light comic touch and finely developed sense of irony are evident in the first chapter of *Emma*, which introduces the chief characters of Emma and Mr. Knightley, and Emma's father, the fussy, hypochondriac, childishly selfish Mr. Woodhouse. Austen's deceptively circumscribed setting—variations on the theme of the concerns of the higher social ranks of small English villages—betrays her gift for subtly probing the human condition in a highly entertaining, thought-provoking way—a talent revealed in this excerpt.

Emma

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

She was the youngest of the two daughters of a most affectionate, indulgent father, and had, in consequence of her sister's marriage, been mistress of his house from a very early period. Her mother had died too long ago for her to have more than an indistinct remembrance of her caresses, and her place had been supplied by an excellent woman as governess, who had fallen little short of a mother in affection.

Sixteen years had Miss Taylor been in Mr Woodhouse's family, less as a governess than a friend, very fond of both daughters, but particularly of Emma. Between *them* it was more the intimacy of sisters. Even before Miss Taylor had ceased to hold the nominal office of governess, the mildness of her temper had hardly allowed her to impose any restraint; and the shadow of authority being now long passed away, they had been living together as friend and friend very mutually attached, and Emma doing just what she liked; highly esteeming Miss Taylor's judgment, but directed chiefly by her own.

The real evils indeed of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments. The danger, however, was at present so unperceived, that they did not by any means rank as misfortunes with her.

Sorrow came—a gentle sorrow—but not at all in the shape of any disagreeable consciousness—Miss Taylor married. It was Miss Taylor's loss which first brought grief. It was on the wedding-day of this beloved friend that Emma first sat in mournful thought of any continuance. The wedding over and the bride-people gone, her father and herself were left to dine together, with no prospect of a third to cheer a long evening. Her father composed himself to sleep after dinner, as usual, and she had then only to sit and think of what she had lost.

The event had every promise of happiness for her friend. Mr Weston was a man of unexceptionable character, easy fortune, suitable age and pleasant manners; and there was some satisfaction in considering with what self-denying, generous friendship she had always wished and promoted the match; but it was a black morning's work for her. The want of Miss Taylor would be felt every hour of every day. She recalled her past kindness—the kindness, the affection of sixteen years—how she had taught and how she had played with her from five years old—how she had devoted all her powers to attach and amuse her in health—and how she nursed her through the various illnesses of childhood. A large debt of gratitude was owing here; but the intercourse of the last seven years, the equal footing and perfect unreserve which had soon followed Isabella's marriage on their being left to each other, was yet a dearer, tenderer recollection. It had been a friend and companion such as few possessed: intelligent, well-informed, useful, gentle, knowing all the ways of the family, interested in all its concerns, and peculiarly interested in herself, in every pleasure, every scheme of hers;—one to whom she could speak every thought as it arose, and who had such an affection for her as could never find fault.

How was she to bear the change?—It was true that her friend was going only half a mile from them; but Emma was aware that great must be the difference between a Mrs Weston only half a mile from them, and a Miss Taylor in the house; and with all her advantages, natural and domestic, she was now in great danger of suffering from intellectual solitude. She dearly loved her father, but he was no companion for her. He could not meet her in conversation, rational or playful.

The evil of the actual disparity in their ages (and Mr Woodhouse had not married early) was much increased by his constitution and habits; for having been a valetudinarian all his life, without activity of mind or body, he was a much older man in ways than in years; and though everywhere beloved for the friendliness of his heart and his amiable temper, his talents could not have recommended him at any time.

Her sister, though comparatively but little removed by matrimony, being settled in London, only sixteen miles off, was much beyond her daily reach; and many a long October and November evening must be struggled through at Hartfield, before Christmas brought the next visit from Isabella and her husband and their little children to fill the house and give her pleasant society again.

Highbury, the large and populous village almost amounting to a town, to which Hartfield, in spite of its separate lawn and shrubberies and name, did really belong, afforded her no equals. The Woodhouses were first in consequence there. All looked up to them. She had many acquaintance in the place, for her father was universally civil, but not one among them who could be accepted in lieu of Miss Taylor for even half a day. It was a melancholy change; and Emma could not but sigh over it and wish for impossible things, till her father awoke, and made it necessary to be cheerful. His spirits required support. He was a nervous man, easily depressed; fond of every body that he was used to, and hating to part with them; hating change of every kind. Matrimony, as the origin of change, was always disagreeable; and he was by no means yet reconciled to his own daughter's marrying, nor could ever speak of her but with compassion, though it had been entirely a match of affection, when he was now obliged to part with Miss Taylor too; and from his habits of gentle selfishness, and of being never able to suppose that other people could feel differently from himself, he was very much disposed to think Miss Taylor had done as sad a thing for herself as for them, and would have been a great deal happier if she had spent all the rest of her life at Hartfield. Emma smiled and chatted as cheerfully as she could, to keep him from such thoughts; but when tea came, it was impossible for him not to say exactly as he had said at dinner:

'Poor Miss Taylor!—I wish she were here again. What a pity it is that Mr Weston ever thought of her!'

'I cannot agree with you, papa; you know I cannot. Mr Weston is such a good-humoured, pleasant, excellent man, that he thoroughly deserves a good wife;—and you would not have had Miss Taylor live with us for ever and bear all my odd humours, when she might have a house of her own?'

'A house of her own!—but where is the advantage of a house of her own? This is three times as large.—And you have never any odd humours, my dear.'

'How often we shall be going to see them and they coming to see us!—We shall be always meeting! We must begin, we must go and pay our wedding-visit very soon.'

'My dear, how am I to get so far? Randalls is such a distance. I could not walk half so far.' 'No, papa, nobody thought of your walking. We must go in the carriage to be sure.' 'The carriage! But James will not like to put the horses to for such a little way;—and where are the poor horses to be while we are paying our visit?'

'They are to be put into Mr Weston's stable, papa. You know we have settled all that already. We talked it all over with Mr Weston last night. And as for James, you may be very sure he will always like going to Randalls, because of his daughter's being housemaid there. I only doubt whether he will ever take us anywhere else. That was your doing, papa. You got Hannah that good place. Nobody thought of Hannah till you mentioned her—James is so obliged to you!'

'I am very glad I did think of her. It was very lucky, for I would not have had poor James think himself slighted upon any account; and I am sure she will make a very good servant; she is a civil, pretty-spoken girl, I have a great opinion of her. Whenever I see her, she always curtsies and asks me how I do, in a very pretty manner; and when you have had her here to do needlework, I observe she always turns the lock of the door the right way and never bangs it. I am sure she will

be an excellent servant; and it will be a great comfort to poor Miss Taylor to have somebody about her that she is used to see. Whenever James goes over to see his daughter, you know, she will be hearing of us. He will be able to tell her how we all are.'

Emma spared no exertions to maintain this happier flow of ideas, and hoped, by the help of backgammon, to get her father tolerably through the evening, and be attacked by no regrets but her own. The backgammon-table was placed; but a visitor immediately afterwards walked in and made it unnecessary.

Mr Knightley, a sensible man about seven or eight-and-thirty, was not only a very old and intimate friend of the family, but particularly connected with it as the elder brother of Isabella's husband. He lived about a mile from Highbury, was a frequent visitor and always welcome, and at this time more welcome than usual, as coming directly from their mutual connections in London. He had returned to a late dinner after some days' absence, and now walked up to Hartfield to say that all were well in Brunswick-square. It was a happy circumstance and animated Mr Woodhouse for some time. Mr Knightley had a cheerful manner which always did him good; and his many inquiries after 'poor Isabella' and her children were answered most satisfactorily. When this was over, Mr Woodhouse gratefully observed:

'It is very kind of you, Mr Knightley, to come out at this late hour to call upon us. I am afraid you must have had a shocking walk.'

'Not at all, sir. It is a beautiful moonlight night; and so mild that I must draw back from your great fire.'

'But you must have found it very damp and dirty. I wish you may not catch cold.'

'Dirty, sir! Look at my shoes. Not a speck on them.'

'Well! that is quite surprising, for we have had a vast deal of rain here. It rained dreadfully hard for half an hour, while we were at breakfast. I wanted them to put off the wedding.'

'By the bye—I have not wished you joy. Being pretty well aware of what sort of joy you must both be feeling, I have been in no hurry with my congratulations; but I hope it all went off tolerably well. How did you all behave? Who cried most?'

'Ah! poor Miss Taylor! 'tis a sad business.'

'Poor Mr and Miss Woodhouse, if you please; but I cannot possibly say 'Poor Miss Taylor.' I have a great regard for you and Emma; but when it comes to the question of dependence or independence!—At any rate, it must be better to have only one to please, than two.'

'Especially when *one* of those two is such a fanciful, troublesome creature!' said Emma playfully. 'That is what you have in your head, I know—and what you would certainly say if my father were not by.'

'I believe it is very true, my dear, indeed,' said Mr Woodhouse, with a sigh. 'I am afraid I am sometimes very fanciful and troublesome.'

'My dearest papa! You do not think I could mean *you*, or suppose Mr Knightley to mean *you*. What a horrible idea! Oh, no! I meant only myself. Mr Knightley loves to find fault with me, you know—in a joke—it is all a joke. We always say what we like to one another.'

Mr Knightley, in fact, was one of the few people who could see faults in Emma Woodhouse, and the only one who ever told her of them; and though this was not particularly agreeable to Emma herself, she knew it would be so much less so to her father, that she would not have him really suspect such a circumstance as her not being thought perfect by every body.

'Emma knows I never flatter her,' said Mr Knightley, 'but I meant no reflection on any body. Miss Taylor has been used to have two persons to please; she will now have but one. The chances are that she must be a gainer.'

'Well,' said Emma, willing to let it pass—'you want to hear about the wedding, and I shall be happy to tell you, for we all behaved charmingly. Every body was punctual, every body in their best looks. Not a tear, and hardly a long face to be seen. Oh, no! we all felt that we were going to be only half a mile apart, and were sure of meeting every day.'

'Dear Emma bears every thing so well,' said her father. 'But, Mr Knightley, she is really very sorry to lose poor Miss Taylor, and I am sure she *will* miss her more than she thinks for.' Emma turned away her head, divided between tears and smiles.

'It is impossible that Emma should not miss such a companion,' said Mr Knightley. 'We should not like her so well as we do, sir, if we could suppose it. But she knows how much the marriage is to Miss Taylor's advantage; she knows how very acceptable it must be at Miss Taylor's time of life to be settled in a home of her own, and how important to her to be secure of a comfortable provision, and therefore cannot allow herself to feel so much pain as pleasure. Every friend of Miss Taylor must be glad to have her so happily married.'

'And you have forgotten one matter of joy to me,' said Emma, 'and a very considerable one—that I made the match myself. I made the match, you know, four years ago; and to have it take place, and be proved in the right, when so many people said Mr Weston would never marry again, may comfort me for any thing.'

Mr Knightley shook his head at her. Her father fondly replied, 'Ah! my dear, I wish you would not make matches and foretell things, for whatever you say always comes to pass. Pray do not make any more matches.'

'I promise you to make none for myself, papa; but I must, indeed, for other people. It is the greatest amusement in the world! And after such success, you know!—Every body said that Mr Weston would never marry again. Oh dear! no! Mr Weston, who had been a widower so long, and who seemed so perfectly comfortable without a wife, so constantly occupied either in his business in town or among his friends here, always acceptable wherever he went, always cheerful—Mr Weston need not spend a single evening in the year alone if he did not like it. Oh no! Mr Weston certainly would never marry again. Some people even talked of a promise to his wife on her deathbed, and others of the son and the uncle not letting him. All manner of solemn nonsense was talked on the subject, but I believed none of it. Ever since the day (about four years ago) that Miss Taylor and I met with him in Broadway-lane, when, because it began to mizzle, he darted away with so much gallantry, and borrowed two umbrellas for us from Farmer Mitchell's, I made up my mind on the subject. I planned the match from that hour; and when such success has blessed me in this instance, dear papa, you cannot think that I shall leave off match-making.'

'I do not understand what you mean by 'success;'' said Mr Knightley. 'Success supposes endeavour. Your time has been properly and delicately spent, if you have been endeavouring for the last four years to bring about this marriage. A worthy employment for a young lady's mind! But if, which I rather imagine, your making the match, as you call it, means only your planning it, your saying to yourself one idle day, 'I think it would be a very good thing for Miss Taylor if Mr Weston were to marry her,' and saying it again to yourself every now and then afterwards,—why do you talk of success? where is your merit?—what are you proud of?—you made a lucky guess; and *that* is all that can be said.'

'And have you never known the pleasure and triumph of a lucky guess?—I pity you—I thought you cleverer—for depend upon it, a lucky guess is never merely luck. There is always some talent in it. And as to my poor word 'success,' which you quarrel with, I do not know that I am so entirely without any claim to it. You have drawn two pretty pictures—but I think there may be a third—a something between the do-nothing and the do-all. If I had not promoted Mr Weston's visits here, and given many little encouragements, and smoothed many little matters, it might not have come to anything after all. I think you must know Hartfield enough to comprehend that.'

'A straight-forward, open-hearted man like Weston, and a rational unaffected woman, like Miss Taylor, may be safely left to manage their own concerns. You are more likely to have done harm to yourself, than good to them, by interference.'

'Emma never thinks of herself, if she can do good to others,' rejoined Mr Woodhouse, understanding but in part. 'But, my dear, pray do not make any more matches, they are silly things, and break up one's family circle grievously.'

'Only one more, papa; only for Mr Elton. Poor Mr Elton! You like Mr Elton, papa,—I must look about for a wife for him. There is nobody in Highbury who deserves him—and he has been here a whole year, and has fitted up his house so comfortably that it would be a shame to have him single any longer—and I thought when he was joining their hands to-day, he looked so very much as if he would like to have the same kind office done for him! I think very well of Mr Elton, and this is the only way I have of doing him a service.'

'Mr Elton is a very pretty young man, to be sure, and a very good young man, and I have a great regard for him. But if you want to shew him any attention, my dear, ask him to come and dine with us some day. That will be a much better thing. I dare say Mr Knightley will be so kind as to meet him.'

'With a great deal of pleasure, sir, at any time,' said Mr Knightley, laughing; 'and I agree with you entirely that it will be a much better thing. Invite him to dinner, Emma, and help him to the best of the fish and the chicken, but leave him to chuse his own wife. Depend upon it, a man of six or seven-and-twenty can take care of himself.'