

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

БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ

**“Тили ўрганилаётган мамлакат (Англия) адабиёти тарихи”
фанидан**

МАЪРУЗАЛАР МАТНИ

Билим соҳаси: 100 000 – Гуманитар соҳа
Таълим соҳаси: 110000 - Педагогика
Таълим йўналиши: 5111400 – Хорижий тил ва адабиёти (инглиз)

БУХОРО-2018

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БУХОРО ДАВЛАТ УНИВЕРСИТЕТИ

**“Тасдиқланди”
Филология факультети Илмий кенгашида
муҳокама қилинган ва тасдиқланган
Кенгаш раиси: А.А.Хайдаров**

“ _____ ” _____ 2018й.

**“Тили ўрганилаётган мамлакат (Англия) адабиёти тарихи”
(2-курс)
фанидан**

ИШЧИ ЎҚУВ ДАСТУРИ

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Ишчи дастур Ўз.Р. ОЎМТВнинг 201_ йил ____ - сонли буйруги билан тасдиқланган намунавий ўқув дастури асосида тузилди.

ТУЗУВЧИЛАР:

© **Ҳамроева Ш.Ш.** «Инглиз адабиёти» кафедраси ўқитувчиси.

ТАҚРИЗЧИЛАР:

Г.П.Назарова Инглиз адабиёти кафедраси катта ўқитувчиси
Ф.М.Хажиева Инглиз адабиёти кафедраси катта ўқитувчиси.

Ишчи ўқув дастури Инглиз адабиёти кафедраси мажлисида муҳокама қилинган ва тавсия этилган.

(Кафедра мажлисининг №__-сонли баённомаси
____-_____ 201__ й.)

Кафедра мудири

ф.ф.н. Ҳ.Ў.Юсупова.

1. КИРИШ

1.1. Фанни ўқитиш мақсади ва вазифалари

❖ Фанни ўқитишдан мақсад

“Тили ўрганилаётган мамлакат адабиёти тарихи” фани 2 – 4-курсларда дарс берилаётгани туфайли, у икки қисмга бўлиб ўтилади. 2-курста ТЎМАТ курси биринчи босқичда ўтилади. Маъруза ва амалий машғулотларда Англия адабиётининг илк босқичларидан XX аср охиригача бўлган адабий жараён ёритилади. Бунда инглиз фольклор жанри ривожини, Англия адабиёти романтизм даври, реализм ва танкидий реализм даври адабиёти, 19–20-асрлар инглиз адабиёти, шу даврларда яшаб ижод этган шоир ва адибларнинг ҳаёт ва ижод йўли, асарлари ҳақидаги батафсил маълумотлар берилади.

“Тили ўрганилаётган мамлакат адабиёти тарихи” фанининг мақсади талабаларни инглиз адабиёти тарихи билан таништиришдир. Фаннинг асосий вазифаси талабаларни ўрганилаётган адабиётнинг мазмун ва моҳияти билан назарий жиҳатдан таништириш, адабиёт йўналишларининг муаммоларини ёритиб бериш ва адибларнинг ижодий услуби билан таништириш.

❖ Фаннинг вазифалари

“Тили ўрганилаётган мамлакат адабиёти тарихи” курси ўқитилиши давомида талабалар инглиз адабиётида романтизм адабиётидан XX аср охири адабиётга оид давр ҳақида маълумотга эга бўлишлари кўзда тутилади. Талабалар шу даврларда яшаб ижод этган шоир ва ёзувчилар ҳақида эркин фикрлай ва гапира олиш кўникмаларига эга бўлишлари керак. Адабиёт йўналишлари муаммолари, адабий жанрлар ривожини, адибларнинг ижодий услуби муаммоларига ҳам алоҳида эътибор қаратилади.

1.2. Фанни ўзлаштиришга қўйиладиган умумий талаблар.

Фан бўйича талабалар ўзларига юклатилган вазифаларни бажаришлари, берилган илмий ва бадиий адабиётлар билан танишиб боришлари, маърузаларни қайд этиб, семинар дарсларида қўшимча маълумотлар келтиришлари керак.

1.3. Фанга ажратилган ўқув соатларининг ўқув турлари бўйича тақсимооти.

Фанни ўрганиш учун __68__ соат ажратилган. Аудитория машғулоти тақсимооти: __20__ соат маъруза, __20__ соат амалий машғулоти (семинар) ва 28 соат мустақил таълим машғулоти ажратилган.

№	Мавзу номи	Аудитория соатлари			Мустақил таълим
		Маъруза	Амалий машғ	Лаб. машғ	
1	Introduction. The Development of the English Literature. Its Place in the World Literature	2			
2	The Literature of the 7th - 13th centuries	2			
3	The Pre-Renaissance Period in English Literature	2			
4	The Renaissance in England: The Rise	2			
5	The Renaissance in England: the Height	2			
6	William Shakespeare (1564 - 1616). His life and literary activity	2			
7	English Literature in the XVII century	2			
8	The Enlightenment in England. The XVIII Century	2			
9	Romanticism in English Literature	2			
1	Old English literature		2		
2	Middle English literature		2		
3	The Pre-Renaissance period in English literature.		2		
4	The Renaissance in England		4		
5	William Shakespeare is a great playwright and poet		2		
6	English Literature in the XVII century		2		
7	The Enlightenment (the 18th century English literature)		2		
8	The development of the English realistic novel. D. Defoe and J. Swift as a first novelists.		2		

9	Romanticism in English Literature. Romantic poetry. The development of novel in Romanticism period.		2		
	ЖАМИ	20	20		
	ҲАММАСИ				

IV. Мустакил иш мавзулари					
1.	“Death of Arthur” by Thomas Malory				
2.	“Macbeth” by William Shakespeare				
3.	“Tamburlaine the Great” by Ch.Marlowe				
4.	“Paradise Lost” by John Milton				
5.	“Robinson Crusoe” by Daniel Defoe				
6.	“Gulliver’s travels” by J.Swift				

2.АСОСИЙ ҚИСМ

2.1. МАЪРУЗА МАШҒУЛОТЛАРИ

Theme 1: Introduction. The Development of the English Literature (Periodization). Its Place in the World Literature

Plan :

1. The role of the English Literature in the development of the world literature.
2. The Periodization of the English Literature.
3. The Dawn of the English literature.
4. Beowulf - the foundation-stone of all British poetry .

ИПТ-шарҳловчи маъруза.

ИАТ воситаси-график, органиайзер.

Theme 2:The Literature of the 7th - 13th centuries

Plan:

1. Anglo-Saxon Literature. (7th - 11th centuries).
2. The literature of the Norman period. (12th - 13th centuries).
3. The Romances and Fables.

ИПТ-шарҳловчи маъруза.

ИАТ воситаси-график, органиайзер.

Theme 3:The Pre-Renaissance Period in English Literature

Plan:

1. England in the 14th century.

2. The Literature of the 14th century (William Langland, John Wyclif).
3. Geoffrey Chaucer is the founder of the English Literature.
4. The 15th century literature.
5. Folk ballads.

ИПТ-шарҳловчи маъруза.

ИАТ воситаси-график, органайзер.

Theme 4:THE RENAISSANCE IN ENGAND: THE RISE

Plan:

1. A Short information about the period.
2. Sir Thomas More. His life and work.
3. Sir Thomas Wyatt and Henry Howard, Earl of Surrey.
4. About the sonnets created at that period.

ИПТ-шарҳловчи маъруза.

ИАТ воситаси-график, органайзер.

Theme 5:Renaissance in England: The Height.

Plan:

1. The description of the period.
2. Sir Philip Sidney.
3. Edmund Spenser.
4. Christopher Marlowe.
5. Shakespeare's Junior Contemporaries.

ИПТ-шарҳловчи маъруза.

ИАТ воситаси-график, органайзер.

Theme 6:William Shakespeare (1564 - 1616). His life and literary activity.

Plan:

1. The life of Shakespeare.
2. Shakespeare's plays.
3. His Tragedies and Sonnets.
4. Shakespeare's immortality.

ИПТ-шарҳловчи маъруза.

ИАТ воситаси-график, органайзер.

Theme 7:English Literature in the XVII century

Plan:

1. Historical background.
2. John Milton. His life and literary activity.
3. "Paradise Lost"

ИПТ-шарҳловчи маъруза.

ИАТ воситаси-график, органайзер.

Theme 8:The Enlightenment in England. (The XVIII Century)

Plan:

1. Historical background.
2. The literature of the age of the Enlightenment.
3. Alexander Pope is an English classisist.
4. Daniel Defoe is the founder of the early realistic novel in England.

ИШТ-шарҳловчи маъруза.

ИАТ воситаси-график, органайзер.

Theme 9: THE ROMANTICISM IN ENGLISH LITERATURE

Plan:

1. Robert Burns - the most democratic poet of the 18th century.
2. William Blake.
3. The historical background of the romantic movement.
4. Romanticism. Its trends.
5. The lake poets.

Тавсия этилган адабиётлар

1. Аникин Г.В., Михальская Н.П. История английской литературы. - Москва : Высшая школа, 1985.
2. Вакоева М.К. Муратова Е. Ochilova M. English literature. Toshkent- 2006.

2.2 АМАЛИЙ (СЕМИНАР) МАШҒУЛОТЛАРИ МАВЗУСИ ВА РЕЖАЛАРИ

Theme 1. Old English literature (500-1100)

Plan :

1. The Development of the English literature. Its place in the World literature.
2. Beowulf-the foundation-stone of all British poetry.
3. The literature of the 7th-13th centuries. Anglo-Saxon literature.
4. The Venerable Bede is the father of English history
5. Alfred the Great

Theme 2. Middle English literature (1100-1485)

Plan:

1. The literature of the Norman Period (12th-13th centuries).
2. Sir Thomas Mallory's contribution to English literature.
3. The Medieval Romance.
4. Fable and Fabliau.

Theme 3. the Pre-Renaissance period in English literature

Plan:

1. The Characteristic Features of the Pre-Renaissance period in English literature.
2. William Langland's and John Wycliffe's deeds for English people and literature

3. Geoffrey Chaucer. His life and literary activity.
4. "The Canterbury Tales"
5. The literature of the 15th century.

Theme 4. The Renaissance in England

Plan:

1. The Rise of the Renaissance.
2. The Height of the Renaissance.
3. The Decline of the Renaissance.
4. Sir Walter Raleigh's life and literary activity.
5. Sir Thomas More is one of the outstanding representatives of the English Renaissance.
6. "Utopia": genre, theme and idea of the work
7. Sir Francis Bacon the Introducer of Essay form into English Literature.

Theme 5. William Shakespeare is a great playwright and poet

1. Shakespeare's life and literary activity.
2. The tragedies "Hamlet" and "Othello".
3. Shakespeare's comedies
4. Sonnets created by Shakespeare

Theme 6. English literature in the XVII century

1. Historical background.
2. John Milton's life and literary activity.
3. "Paradise Lost".
4. John Dryden's contribution to English literature

Theme 7. The Enlightenment (the 18th century English literature)

1. Historical Background.
2. The literature of the age of Enlightenment .
3. Alexander Pope is an English Classicist.
4. Rationalism in literature.

Theme 8. The development of the English realistic novel. D.Defoe and J.Swift as a first novelists.

1. Realistic novel, the first realistic works in English literature
2. D.Defoe and J.Swift's contribution to the novel development
3. Henry Fielding and his "Tom Jones, the foundling"
4. The Sentimentalists.

Theme 9. Romanticism in English literature. romantic poetry. The development of novel in Romanticism period

1. The Romantic movement in English literature. Historical background.
2. G.G.Byron is a prominent English poet. Analysis of poem "My Soul is Dark".
3. P.B.Shelley: expression of Romanticism in his poetry.

4. The development of novel in Romanticism period
 5. Sir Walter Scott is a founder of historical novel.

Тавсия этилган адабиётлар

1. Аникин Г.В., Михальская Н.П. История английской литературы. - Москва : Высшая школа, 1985.
 2. Bakoeva M.K. Muratova E. Ochilova M. English literature. Toshkent- 2006.

ФАН БУЙИЧА ТАЛАБАЛАР БИЛИМИНИ БАҲОЛАШ МЕЗОНЛАРИ

Талабалар билими _100_ балли тизим бўйича баҳоланади. Бундан: 30 балл жорий назорат, 40 балл оралиқ назорат ва 30 балл якуний назорат натижаларига кўра тўпланади.

Reyting nazorat turlari va baholash me'yorlari

Joriy baho-30		Oraliq baho - 40		Ya. B	Jami	Baholash me'yorlari			
15	15	20	20	30	100	0-54=2	55-70=3	71-85=4	86-100=5

ЯН	ОН	ЖОРИЙ НАЗОРАТ					машгулот №
		Жами	Фаоллиги	Тайёргарлиги	Муст. таълим	Давомат	
		2	1	1	1	1	1
		2	1	1	1	1	2
		2	1	1	1	1	3
		2	1	1	1	1	4
		3	1	1	1	1	5
		3	1	1	1	1	6
		3	1	1	1	1	7
		3	0,5	0,5	0,5	0,5	8
30	40	30	7,5	7,5	7.5	7.5	ЖАМИ

Tili o`rganilayotgan mamlakat adabiyoti tarixi fani bo'yicha reyting nazorati shakli

Ball (JN)	Savol va topshiriqlar	Nazorat shakli	Nazorat vaqti
15	1-5 Seminar mavzulari	Talabanning seminarlarga tayyorgarligi va qatnashishi asosida Og'zaki so'rov	Dekanat tomonidan tasdiqlangan jadval asosida
15	5 - 10 Seminar mavzulari	Talabanning seminarlarga tayyorgarligi va qatnashishi asosida Og'zaki so'rov	Dekanat tomonidan tasdiqlangan jadval asosida
Ball (ON)	Savol va topshiriqlar	Nazorat shakli	Nazorat vaqti
20	1-5- ma'ruza mavzulari, mustaqil ta'lim asosida	Uch savoldan iborat yozma ish	Dekanat tomonidan tasdiqlangan jadval asosida
20	5-10- ma'ruza mavzulari, mustaqil ta'lim asosida	Mustaqil ta'lim mavzulari asosida og`zaki so`rov	Dekanat tomonidan tasdiqlangan jadval asosida
Ball (YN)	Savol va topshiriqlar	Nazorat shakli	Nazorat vaqti
30	Yozma ish O'tilgan barcha mavzular asosida	Barcha mavzular asosida 3 savoldan iborat yozma ish	Dekanat tomonidan tasdiqlangan jadval asosida

Oraliq nazoratlarni baholash mezonlari: 1-ON (yozma)

Ball	Baho	Talaba bilim darajasi
86-100	A'lo	1. Yozma ishda savolga doir asosiy fakt va xulosalar keltirish. 2. Yozma nutqning ravon va xatosizligi 3. Badiiy asarni ijodiy va ilmiy talqin qila olish. 4. Yozma ishda grammatik, leksik va stilistik xatolarga yo`l qo`ymaslik, yo`l qo`yilganda ham bir betda bittadan ko`p xato bo`lmasligi
71-85	Yaxshi	1.Yozma ishda savolga doir asosiy fakt va xulosalar keltirilsa-da, ayrim xatolar mavjud bo`lsa 2. Bayon yetarli darajada tizimga keltirilmagan bo`lsa 3. Ayrim fikrlar asoslanmagan bo`lsa

		4. Yozma ishda kam grammatik, leksik va stilistik xatolarga yo`l qo`yilsa.
55-70	Qoniqarli	1.Yozma ishda savolning mazmun-mohiyatiga doir to`g`ri faktlar keltirilsa, lekin xulosalar asosli bo`lmasa 2. Fikrni ba`zi Grammatik va stilistik xatolar bilan bo`lsa-da, bayon eta olish

2-ON (og`zaki, mustaqil ta`lim mavzulariga asoslangan)

Ball	Baho	Talababilimdarajasi
86-100	A`lo	1. Adabiyot bo`yicha tahliliy fikrlar bera olish, bunda mustaqil yondashuvning bo`lishi. 2. Nutqning ravon va xatosizligi. 3. Badiiy asarlardagi janr, xarakter, mavzu va g`oya tushunchalarini asoslab bera olish, savolga ijodiy yondashish.
71-85	Yaxshi	1.Badiiy asar tahlili usullari haqida to`liq tushunchaga ega bo`lish 2. Bayon yetarli darajada tizimga keltirilmagan bo`lsa-da, kreativ yondasha olish 3. Ayrim fikrlar asoslanmagan bo`lsa
55-70	Qoniqarli	1.badiiy asar bo`yicha berilgan savolning mazmun-mohiyatiga doir to`g`ri faktlar keltirilsa, lekin xulosalar asosli bo`lmasa 2. Fikrni ba`zi Grammatik va stilistik xatolar bilan bo`lsa-da, bayon eta olish

Yakuniy nazoratni baholash mezonlari

Ball	Baho	Talaba bilimdarajasi
86-100	A`lo	1. Yozma ishda savolga doir asosiy fakt va xulosalar keltirish. 2. Yozma nutqning ravon va xatosizligi, tahliliy fikrlarning berilishi 3. Badiiy asarni ijodiy va ilmiy talqin qila olish. 4. Yozma ishda grammatik, leksik va stilistik xatolarga yo`l qo`ymaslik, yo`l qo`yilganda ham bir betda bittadan ko`p xato bo`lmasligi
71-85	Yaxshi	1.Yozma ishda savolga doir asosiy fakt va xulosalar keltirilsa-da, ayrim xatolar mavjud bo`lsa 2. Bayon yetarli darajada tizimga keltirilmagan bo`lsa 3. Ayrim fikrlar asoslanmagan bo`lsa 4. Yozma ishda kam grammatik, leksik va stilistik xatolarga yo`l qo`yilsa.
55-70	Qoniqarli	1.Yozma ishda savolning mazmun-mohiyatiga doir to`g`ri faktlar

		<p>keltirilsa, lekin xulosalar asosli bo`lmasa</p> <p>2. Fikrni, ba'zi Grammatik va stilistik xatolar bilan bo`lsa-da, bayon eta olish</p> <p>3. Fikrni xatolar bilan bo`lsa-da, mustaqil, o`z xulosalari bilan kengaytirish.</p>
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Асосий дарсликлар ва ўқув кўлланмалар

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2. Аникин Г.В., Михальская Н.П. «Инглиз адабиёти тарихи». М., 1985.
3. Ивашева В.В. «XIX аср - Англия адабиёти». М., 1984.
4. Михальская Н.П., Аникин. Г.В. XX аср инглиз романи. М., 1982.
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Кўшимча адабиётлар:

1. Ивашева В.В. «XX аср - Англия адабиёти». М.,1967
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13. Байрон Дж. «Дон Жуан».
14. Байрон Дж. «Паломничество Чайльда Гарольда» (1-2 шеър). «Гаяур Корсар».
15. Ч. Диккенс. О. Твист. «Домби ва ўғил».
16. Osten J. «Pride and Prejudice». «Emma».
17. Bronte Sh. «Jane Eyere».
18. Шоу Б. Беванинг уйи. Пигмалион.
19. Уэллс Г. Дунёлар жанги. Вақт машинаси. Кўринмас одам.
20. Голсуорси Дж. Сага о Форсайтах.
21. Хикоя. Олма гули.
22. Грин Г. Ювош америкалик.
23. Голдинг У. Пашшалар қироли.
24. Мердок А. Қора шахзода.

Интернет сайтлар

1. www.literature.com
2. www.ozon.ru
3. www.wikipedia.com
4. www.englishlit.com
5. www.americanlit.com

MA`RUZA MASHG`ULOTLARDA O`QITISH TEXNOLOGIYALARI

Lecture 1	Introduction. The Development of the English Literature . Its Place in the World Literature
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1.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo'yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	1. The role of the English Literature in the development of the world literature. 2. The Periodization of the English Literature.

	3. The Dawn of the English literature. 4. Beowulf - the foundation-stone of all British poetry .
O'quv mashg'ulotining maqsadi	Mavzuning maqsadi - talabalarning bilim va ko'nikmalarini o'qituvchi boshchiligida rivojlantirish; -har bir savol bo'yicha yangi bilimlarni mukammal o'rganish; -mavjud ma'lumotlarni, jumladan tarixiy ma'lumatlarni o'rganish, aniqlash; -axborot manbalari va ulardan o'rinli foydalana olish; -elektron o'quv darsliklar, adabiyotlar va ma'lumotlar banki bilan ishlash; -internetdan foydalanish va kerakli mavzular bo'yicha yangiliklar topish; -berilgan topshiriqning ratsional echimini topish; -topshiriqni o'rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o'rganish;
Tayanch tushuncha va iboralar	1. the democratic layers of the society 6. to convince the reader 2. to penetrate into 7. to remain neutral 3. to comprehend 8. to deserve respect 4. spiritual crisis 9. to expose 5. to reveal the truth of life 10.moral choice
Pedagogik vazifalar:	O'quv faoliyati natijalari:
kursning maqsadi va vazifalari bilan tanishtirish;	kursning maqsadi va vazifalarini aytib bera oladilar;
Eski ingliz adabiyoti haqida tushuntiriladi;	Eski ingliz adabiyoti haqida aytib bera oladilar;
Ingliz adabiyotida periodlashtirish haqida ma'lumot beriladi;	Ingliz adabiyotida periodlashtirish haqida ma'lumot bera oladilar;
• O'qitish usullari	Ma'ruza, namoyish, blits-so'rov, aqliy xujum, klaster
• O'qitish vositalari	Ma'ruza matni, komp'yuter texnologiyasi, slaydlar
• O'qitish shakllari	Frontal, kollektiv ish
• O'qitish sharoiti	Texnik vositalar bilan ta'minlangan, o'qitish usullarini qo'llash mumkin bo'lgan o'quv xona
• Monitoring va baholash	Kuzatish, og'zaki nazorat, yozma nazorat, o'quv topshiriq

Ma'ruzaning texnologik xaritasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o'qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	1.1. O'quv fanining nomini ayta-di, predmetning dastlabki umumiy tasavvurini beradi. Uslu-biy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi	Tinglaydi va yozadi

	<p>tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o'rgani-ladigan mavzulari bo'yicha nazariy va amaliy mashg'ulotlar, ularning uzviyligi xaqida qisqacha ma'lumot beradi. Asosiy adabiyotlarning ro'yxati bilan tanishtiradi. (2-ilova)</p> <p>O'quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma'ruza darsining maqsadi va o'quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).</p>	<p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
<p>2 bosqich. Asosiy jarayon (55 daqiqa)</p>	<p>2.1. Ma'ruza rejasining barcha savollari bo'yicha vizual materialni namoyish qiladi. (4- ilova)</p> <p>Mavzuning asosiy joylarini yozib olishlarini so'raydi.</p> <p>Faollashtiruvchi savol-javob o'tkazadi.</p> <p>1.Fanning mohiyati va ko'pqirrali ijtimoiy gumanitar fan sifatida uning tadqiqot ob'ekti.</p> <p>2. Angliya adabiyotining turli yondosh fanlar bilan aloqalari.</p> <p>3. Adabiyotni davrlashtirish. Adabiyotdagi tushunchalar va ularning jahon adabiyotida tutgan wrni.</p> <p>2.2. Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo'shiladi. Javoblarni to'g'rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag'batlantiradi.</p>	<p>Tinglaydi, o'rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>
<p>3 bosqich. Yakuniy bosqich daqqa) (10</p>	<p>3.1. Mavzu bo'yicha umumiy xulosa qiladi.</p> <p>3.2. Talabalarning bilim va ko'nikmalarini baxolaydi.</p> <p>3.3.Navbatdagi mashg'ulotda ko'riladigan masalani e'lon qiladi, va mustaqil tayyorgarlik ko'rishlarini so'raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>(1).“Angliyada Badiiy Muhitning Shakillanishi” mavzusida esse yozib kelish;</p> <p>(2). Mustaqil ishlash uchun mavzular taklif etiladi;</p> <p>(3).Kelgusi mavzu e'lon kili-nadi va unga tayyorlanib kelishni aytadi.</p> <p>(4). O'zini-o'zi nazorat qilish uchun savollar beradi. (ma'zmanida berilgan).</p> <p>(5). Tavsiya etilgan adabiyotlarni o'rganishga beradi.</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

Lecture 1. Introduction. The Development of the English Literature (Periodization). Its Place in the World Literature

Plan :

1. The role of the English Literature in the development of the world literature.
2. The Periodization of the English Literature.
3. The Dawn of the English literature.
4. Beowulf - the foundation-stone of all British poetry .

Literature:

3. Volosova T.D., Hecker M.J., Rogoff V.V. English Literature. Moscow : Prosvesheniye, 1974.

4. Аникин Г.В., Михальская Н.П. История английской литературы. Москва : Высшая школа, 1975.

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English literature is a component part of the world literature. Its best national traditions have played an important role in enriching and development of the world literature. English literature consists of the poetry, prose, and drama written in the English language by authors in England, Scotland, and Wales. These lands have produced many outstanding writers.

English literature is a rich literature. It includes masterpieces in many forms, particularly the novel, the short story, epic and lyric poetry, the essay, literary criticism, and drama. English literature is also one of the oldest national literatures in the Western world. The masters of English literature from the 1300's to the present rank among the world's greatest literary figures. Such names as Geoffrey Chaucer, William Shakespeare, Christopher Marlowe, Daniel Defoe, Charles Dickens, Jonathan Swift, George Gordon Byron, Bernard Shaw, John Galsworthy and many others from English literature are famous all over the world. Their way of writing has influenced a great number of writers, poets and playwrights from other countries.

National literature is the reflection of the history and of the national peculiarities of the people. Each national literature has much in common with the world literary process, but at the same time has its own specific, characteristic features too. One of the characteristic features of the English authors is that they have always been deeply interested in the political and social conditions of their times. In their works, they have described, criticized, and commented on the society in which they lived.

The periodisation of the English Literature is the following :

1. Old English Literature.

2. Middle English Literature.
3. The Renaissance.
4. English literature in the Seventeenth Century.
5. The Eighteenth Century. (The Age of Reason or Enlightenment).
6. The Romantic Age.
7. The Victorian Age.
8. English Literature at the End of the 19th and the beginning of the 20th century.
9. English Literature in the Twentieth Century.

Each of these periods is a step in the development of the English literature, and each of these periods gave the world genuine works with their own voice and individuality.

OLD ENGLISH LITERATURE (500-1100). For the first eleven hundred years of its recorded history, the island of Britain suffered a series of invasions. The southern part of the island, warmed by the waters of the Gulf Stream, was inviting to outsiders with its mild climate and rich soil. Each invasion brought bloodshed and sorrow, but each also brought a new people with a new culture and these different peoples created a nation.

250,000 years ago the island was inhabited by cave dwellers. Invaders from the Iberian peninsula (Modern Spain and Portugal) overcame their culture about 2000 B.C., erecting Stonehenge - the circle of huge upright stones. Then a new group, the Celts, appeared. Migrating from east, the Celtic people spread throughout Europe before reaching the British Isles around 600 B.C. They used bronze and, later, iron tools and grew crops. Separate Celtic tribes, each with its own King, warred with each other, and erected timber and stone fortresses. Their priests - called druids - conducted sacrifices in forest shrines. The people who lived in Britain at that time were called the Britons.

In the 1st century before our era the powerful State of Rome conquered Britain. The Romans were practical men. They were very clever at making hard roads and building bridges and fine tall houses. The Romans taught Britons many things. But at the end of the 4th century they had to leave Britain because they were needed to defend their own country of the barbaric people.

After Romans' leave, Britain was invaded by the Germanic tribes called Angles, Saxons and Jutes. By the time the Angles and Saxons conquered Britain, they already had their own letters called "runes", but they had no written literature

yet, and the stories and poems they made up had to be memorized. Songs and tales that people made up when at work or at war, or for amusement (folk-lore) became wide-spread. 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 their children and grandchildren and finally reached the times when certain people who were called “scribes” wrote them down. (The word “scribe” comes from the Latin “scribere”-“to write”).

Many old English poems glorified a real or imaginary hero and tried to teach the values of bravery and generosity. Poets used alliteration (words that begin with the same sound) and kennings (elaborate descriptive phrases). They also used internal rhyme, in which a word within a line rhymes with a word at the end of the line.

The first major work of English literature is the epic poem “Beowulf”.

Beowulf. 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. It is impossible for a non-specialist to read it in the original, so it was translated in the 20th century.

The story (Beowulf). Long, long ago there lived a king of the Danes named Hrothgar. He had won many battles and gained great wealth. He built a large and beautiful palace (Heorot) and he presented costly gifts to his warriors and gave splendid banquets. But the joy of the king didn’t last long. In the dark fens near by there lived a fierce sea-monster Grendel. He wanted to destroy the palace Heorot, as he disliked noise. Grendel looked like a man but was much bigger, and his whole body was covered with long hair, so thick and tough that no weapon could harm him.

One night when the warriors in Heorot were asleep, Grendel rushed in, seized thirty men and devoured them. The next night the monster appeared again. The men defended themselves bravely, but their swords could not even hurt the monster. From that time no one dared to come to Heorot. For twelve years the palace stood deserted. The news of the disaster reached Beowulf, nephew of Higelac, king of the Jutes. Beowulf was the strongest and the bravest of all the warriors. He was said to have the strength of thirty men. He decided to help Hrothgar. With fourteen chosen companions he set sail for the country of the Danes.

Hrothgar gladly welcomed Beowulf and gave a banquet in his honour. Late at night, when the feast was over, all went to sleep except Beowulf. As Beowulf knew that

no weapon could kill Grendel, he was ready to fight bare-handed.

Suddenly the man-eater broke into the hall. He seized and devoured one of the sleeping warriors, and then approached Beowulf. A desperate hand-to-hand fight began. It was so terrible that the walls of the palace shook. Beowulf managed to tear off Grendel's arm, and the monster retreated to his den howling and roaring with pain and fury. He was fatally wounded and soon died.

The next night Grendel's mother, a water-witch, came to Heorot to avenge her son's death. While Beowulf was asleep she snatched away one of Hrothgar's favourite warriors. Beowulf decided to fight the water-witch. He plunged into the water and found the water-witch in her den beside the dead body of her son Grendel. A desperate fight began. At first Beowulf was nearly overcome, as his sword had no power against the monster. But fortunately his glance fell upon a huge magic sword hanging on the wall. Beowulf killed the monster with its help. Then he cut off the heads of Grendel and of the water-witch and carried them to the surface. Heorot was freed forever. Hrothgar poured treasures into Beowulf's hands.

At last the day came for Beowulf to sail home. Everybody regretted his departure. When Beowulf arrived in his own land, he gave all the treasures he had brought to Higelac and the people. Beowulf was admired and honoured by everybody. After the death of Higelac, Beowulf became king of the Jutes.

For fifty years he ruled his country wisely and well until one day a great disaster befell the happy land: every night there appeared a fire-breathing dragon who came and destroyed the villages. Remembering his glorious youth, Beowulf decided to fight and save his people, but of all his earls only Wiglaf, a brave warrior and heir to the kingdom, had the courage to help him. In a fierce battle the dragon was killed, but his flames burnt Beowulf. Beowulf ordered Wiglaf to take as much treasure as he could carry and give it to the Jutes. In his last hour he thought only of his people, for whose happiness he had sacrificed his life.

Before burning the body of the king Wiglaf put the blame for his death upon the cowardly earls. Beowulf's victory over the monsters symbolized the triumph of a man over the powers of darkness and evil.

The merit of the poem lies in the vivid description of the life of that period, in the heroic deeds of Beowulf and in the beauty of the language.

Questions:

1. What can you tell about Britons and their language?
2. When was Britain conquered by Rome and what was its result?
3. Why did Angles, Saxons and Jutes fight with one another?
4. What can you tell about "scribes"?
5. Why is the Anglo-Saxon poem "Beowulf" called the foundation-stone of all British poetry?
6. Name the main heroes of the poem "Beowulf".

7. Characterize Beowulf.
8. Why did Wiglaf put the blame for Beowulf's death on cowardly earls?
9. What is the merit of the poem?

2- MAVZU	The Literature of the 7th - 13th centuries
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(ma`ruza – 2 soat)

2.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo'yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	Anglo-Saxon Literature. (7 th - 11 th centuries). The literature of the Norman period. (12 th - 13 th centuries). The Romances and Fables.
<i>O'quv mashg`ulotining maqsadi</i>	Mavzuning maqsadi - talabalarning bilim va ko`nlikmalarini o`qituvchi boshchiligida rivojlantirish; -har bir savol bo'yicha yangi bilimlarni mukammal o`rganish: -mavjud ma`lumotlarni, jumladan tarixiy ma`lumatlarni o`rganish, aniqlash; -axborot manbalari va ulardan o`rinli foydalana olish; -elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash; -internetdan foydalanish va kerakli mavzular bo'yicha yangiliklar topish; -berilgan topshiriqning ratsional echimini topish; -topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;
<i>Tayanch tushuncha va iboralar</i>	1. to be of honourable birth 7. anonymously 2. strong will 8. medieval England 3. mercilessly 9. to be focused on 4. criticism in verse 10. individualized characters 5. immorality 11. a precursor of the critical realism 6. disappointed in life 12. refer to
<i>Pedagogik vazifalar:</i>	<i>O'quv faoliyati natijalari:</i>
shu davrlarda yashab ijod etgan shoir va yozuvchilar xaqida aytib o`tiladi;	Talabalar shu davrlarda yashab ijod etgan shoir va yozuvchilar xaqida erkin gapira olish ko`nikmalariga ega bulladilar;
Angliya adabiyotining shu davrda yaratilgan asarlar bilan talabalarni yaqindan tanishtirish	Angliya adabiyotining shu davrda yaratilgan asarlar bilan talabalarni tanishib chiqib, keng axborotga ega bo`lishadi.
The Venerable Bede, Alfred the great va Fable, romances haqida ma`lumot beriladi;	The Venerable Bede, Alfred the great va Fable, romances haqida gapirib beradilar.
Literature of the Norman period haqida aytib o`tadilar.	Literature of the Norman period uziga xos xususiyatlarini aytib bera oladilar.
Romances and Fables haqida	Romances and Fables haqida ma`lumot bera oladilar;

ma`lumot beriladi;	
O`qitish usullari	Ma`ruza, namoyish, blits-so`rov, aqliy xujum, klaster
• O`qitish vositalari	Ma`ruza matni, komp`yuter texnologiyasi, slaydlar
• O`qitish shakllari	Frontal, kollektiv ish
• O`qitish sharoiti	Texnik vositalar bilan ta`minlangan, o`qitish usullarini qo`llash mumkin bo`lgan o`quv xona
• Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o`quv topshiriq

Ma`ruzaning texnologik xaritasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o`qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	<p>1.1. O`quv fanining nomini ayta-di, predmetning dastlabki umu-miy tasavvurini beradi. Uslu-biy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o`rgani-ladigan mavzulari bo`yicha nazariy va amaliy mashg`ulotlar, ularning uzviyligi xaqida qisqacha ma`lumot beradi. Asosiy adabiyotlarning ro`yxati bilan tanishtiradi. (2-ilova)</p> <p>O`quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma`ruza darsining maqsadi va o`quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
2 bosqich. Asosiy jarayon (55 daqiqa)	<p>2.1. Ma`ruza rejasining barcha savollari bo`yicha vizual materialni namoyish qiladi. (4- ilova)</p> <p>Mavzuning asosiy joylarini yozib olishlarini so`raydi.</p> <p>Faollashtiruvchi savol-javob o`tkazadi.</p> <p>1. What places became the centres of learning in England in the 7-11 centuries?</p> <p>2. What was the main plot of the literary works of that time?</p> <p>3. What can you tell about the literary activity of Caedman?</p> <p>4. What are Cynewulf`s works notable for?</p> <p>Javoblarni to`g`rilaydi va xulosalaydi.</p> <p>2.2. Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo`shiladi. Javoblarni to`g`rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag`batlantiradi.</p>	<p>Tinglaydi, o`rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi.</p> <p>Yozadi.</p> <p>Javob beradi</p>
3 bosqich. Yakuniy bosqich (10 daqiqa)	<p>3.3. Mavzu bo`yicha umumiy xulosa qiladi.</p> <p>3.4. Talabalarning bilim va ko`nikmalarini baxolaydi.</p> <p>3.3.Navbatdagi mashg`ulotda ko`riladigan masalani e`lon qiladi, va mustaqil tayyorgarlik ko`rishlarini so`raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>1. Who was the greatest writer of the 7-8th centuries in</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun</p>

	England? 2. What was Alfred the Great famous for? 3. What were the tales and verse in Norman period about? 4. What did the term “romance” mean in the medieval period?	topshiriqni yozib oladi Dokladlar mavzusiga tayyorlanadi.
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Lecture 2. The Literature of the 7th - 13th centuries

Plan:

1. Anglo-Saxon Literature. (7th - 11th centuries).
2. The literature of the Norman period. (12th - 13th centuries).
3. The Romances and Fables.

Literature:

1. Volosova T.D., Hecker M.J., Rogoff V.V. English Literature. Moscow : Prosvesheniye, 1974.
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Anglo-Saxon Literature. The culture of the early Britons greatly changed under the influence of Christianity, which penetrated into the British Isles in the 3rd century. This was the time when many Christians escaped from Roman persecution to Britain and Gaul (France), which were colonies of Rome at that period.

At the end of the 6th century the head of the Roman church at that time Pope Gregory decided to spread his influence over England by converting people to Christianity and sent monks to the island. They landed in Kent and built the first church in the town of Canterbury.

Now the Roman civilization poured into the country again, Latin words once more entered the language of the Anglo-Saxons, because the religious books were all written in Latin. The monasteries, where reading and writing were practiced, became the centre of learning and education in the country. Poets and writers of that period imitated Latin books about the early Christians, and also made up stories of their own, about saints. The names of only two of those early poets have reached our days. They were **Caedmon and Cynewulf**.

Caedmon lived in the 7th century. He was a shepherd at Whitby, a famous abbey in Yorkshire. He composed his poetry in his native language, in the Northumbrian dialect of Anglo-Saxon. He composed hymns and a poem “Paraphrase”. This poem retells fragments

from the Bible in alliterative verse. Many other monks took part in the work but their names are unknown.

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 works. Two of his poems, "Elene" 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, plowing-songs, and even riddles.

Thus, the spread of Christianity was crucial for the development of Anglo-Saxon culture. The Church brought contact with the distant and ancient Mediterranean world. To the illiterate Germanic tribes it brought the essential skill for advanced culture - writing. Soon Anglo-Saxon monasteries were copying books from Rome and beginning to produce manuscripts. The church also served as a force for unity and peace, trying to teach new values to these warrior-kings - compassion and cooperation, instead of arrogance and violence.

Written literature did not exist in the British Isles until about the year 700. It first comes to our attention in the work of the most famous of the Anglo-Saxon monks, the Venerable Bede.

The Venerable Bede (673-735). The Venerable Bede is considered the father of English history, as he was the author of the most important history of early England. During his lifetime he was the most learned scholar in all of Western Europe. He was born in the Anglo-Saxon kingdom of Northumbria in 673. He was orphaned when he was only seven and his relatives put him under the supervision of monks at Wear-mouth Abbey. Two years later, in 682, he was sent to the newly built abbey of Jarrow, where he was to spend the rest of his life.

From boyhood Bede studied in the library of Jarrow. Then in 703, the year of the ordination to the priesthood, Bede began to write. During 28 years he completed forty books: commentaries on the Bible; lives of abbots, martyrs, and saints; books on philosophy and poetry.

Bede's masterpiece, completed in 731, when he was 51 years old, is his "The Ecclesiastical History of the English People", which describes the growth of the Christian church in England from the attack of Julius Caesar in 55 B.C. to Bede's own day. Although Bede was Anglo-Saxon, he wrote the work in Latin, the language he spoke and wrote. Late in the ninth century, scholars at the court of King Alfred translated it into Anglo-Saxon. "The Ecclesiastical History of the English People" seemed to them one of the central works of their culture, worthy of reproduction into a language more people could read. That high estimate has remained into our own day.

Alfred the Great (849 - 901). The beginning of the 9th century was a troubled time for England. Danish pirates, called Horsemen kept coming from overseas for plunder. Each year their number increased. When Alfred was made king in 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 up to the new-comers. The only part of the kingdom left in possession of Alfred was Wessex.

Alfred was a Latin scholar. 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 and 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. He created the first history of England, the first prose in English literature, the famous "Anglo-Saxon Chronicle".

The literature of the early Middle ages and the church taught that 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 earthly cares.

MIDDLE ENGLISH LITERATURE (1100-1485)

The Literature of the Norman Period (12th - 13th centuries)

When King Alfred died, fighting with the Danes soon began again. Parties of the Norsemen sailed round Scotland and over to Ireland. Others sailed south across the channel to France. They conquered the north of France and settled there. In the next hundred years they came to be called Normans, and their country Normandy.

In the middle of the 11th century the internal feuds among the Anglo-Saxon earls weakened the country. The Normans did not miss their chance and in 1066, William, Duke of Normandy, defeated the English troops at Hastings in a great battle. Within five years William the Conqueror became complete master of the whole England.

The lands of most of the Anglo-Saxon aristocracy were given to the Norman barons, and they introduced their feudal laws to compel the peasants to work for them. The English became an oppressed nation.

William the Conqueror could not speak a word of English. He and his barons spoke the Norman dialect of the French language; but the Anglo-Saxon dialect was not suppressed. During the following 20 years communication went on in three languages: 1) at the monasteries learning went on in Latin; 2) Norman-French was the language of the ruling class and was spoken at court and in official institutions; 3) The common people held firmly to their mother tongue.

In the 13th century the first universities in Oxford and Cambridge were founded. So, during the Anglo-Norman period feudal culture was at its height.

By about 1300 English had again become the chief national language but in altered form now called Middle English. Middle English included elements of French, Latin, Old English, and local dialects.

Tales in verse and lyrical poems appeared praising the bravery and gallantry of noble knights, their heroic deeds and chivalrous attitude towards ladies. At first they were all in Norman-French. Many of the stories came from old French sources, the language of which was a Romanic dialect, and for that reason these works were called "romances". They were brought to England by medieval poets called "trouveres" (finders), who came from France with the Norman conquerors. Later in England such poets were called minstrels and their art of composing romances and ballads and singing them was called the art of minstrelsy.

A number of romances were based on Celtic legends, especially those about King Arthur and the knights. The heroes of these romances, unlike the characters of church literature, were human beings who loved, hated and suffered. Their worship of fair ladies motivated the plots of the stories.

In the 15th century **Sir Thomas Malory (1395? -1471)** collected the romances of King Arthur and arranged them in a series of stories in prose. They began with the birth of

Arthur and how he became king, then related all the adventures of King Arthur and his noble knights and ended in the death of these knights and of Arthur himself.

The work was published in 1485 by Caxton, the first English printer, at Westminster (London), under the title of “Sir Thomas Malory’s Book of King Arthur and of His Noble Knights of Round Table”. The book was more widely known as “Morte d’Arthur” (old French for “Death of Arthur”).

This epic in twenty-one books reflects the evolution of feudal society, its ideals, beliefs and tragedies. Malory’s romance is the most complete English version of stories about King Arthur.

The Medieval Romance. In the medieval period the term “romance” meant a long narrative in verse or prose telling of the adventures of a hero. These stories of adventure usually include knights, ladies in distress, kings, and villains. The materials for the medieval romance in English were mainly drawn from the stories of King Arthur and the Knights of the Round Table. This subject matter is sometimes called the “Matter of Britain”.

Central to the medieval romance was the code of chivalry, the rules and customs connected with knighthood. Originally chivalry (from the French word “chevalier”, which means “knight” or “horseman”) referred to the practice of training knights for the purpose of fighting. The qualities of the ideal courtly knight in the Middle Ages were bravery, honor, courtesy, protection of the weak, respect for women, generosity, and fairness to enemies. An important element in the code of chivalry was the ideal of courtly love. This concept required a knight to serve a virtuous noblewoman (often married) and perform brave deeds to prove his devotion while she remained chaste and unattainable.

The code of chivalry and the ideal of courtly love were still in evidence during the Renaissance as well. Knights and courtiers who wrote on courtly themes included the Earl of Surrey, Sir Thomas Wyatt, and Sir Walter Raleigh. Edmund Spenser and Sir Philip Sidney wrote highly formalized portraits of ideal love.

Medieval romance and its attendant codes of chivalry and courtly love faded in the Age of Reason during the XVIII century, but in the nineteenth century, Romanticism brought back the ideals of chivalry.

Treatment of the romance themes of chivalry and courtly love continue into our own day. Historical fiction often attempts to recreate the world of the Middle Ages.

Fable and Fabliau. In the literature of the towns folk fables and fabliaux were also popular. Fables were short stories with animals for characters and conveying a moral. Fabliaux were funny stories about cunning humbugs and the unfaithful wives of rich merchants. They were metrical tales (poems) brought from France. These stories were told in the dialects of Middle English. They were collected and written down much later. The literature of the towns did not idealize characters as the romances did. The fabliaux show a practical attitude to life.

Questions and Tasks

1. What places became the centres of learning in England in the 7-11 centuries?
2. What was the main plot of the literary works of that time?
3. What can you tell about the literary activity of Caedman?
4. What are Cynewulf’s works notable for?
5. Who was the greatest writer of the 7-8th centuries in England?

7. What was Alfred the Great famous for?
8. In what languages did communication go in England in Norman period?
8. What were the tales and verse in Norman period about?
9. What did the term “romance” mean in the medieval period?
10. What can you tell about Romances which were composed in the 12-13th centuries?
11. Who collected the romances of King Arthur and what were they about?
12. What is the difference between fables and fabliaux?

3- MAVZU	The Pre-Renaissance Period in English Literature
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3.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo`yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	<ol style="list-style-type: none"> 1. England in the 14th century. 2. The Literature of the 14th century (William Langland, John Wyclif). 3. Geoffrey Chaucer is the founder of the English Literature. 4. The 15th century literature. 5. Folk ballads.
<i>O`quv mashg`ulotining maqsadi</i>	<p>Mavzuning maqsadi - talabalarning bilim va ko`nlikmalarini o`qituvchi boshchiligida rivojlantirish;</p> <p>-har bir savol bo`yicha yangi bilimlarni mukammal o`rganish;</p> <p>-mavjud ma`lumotlarni, jumladan tarixiy ma`lumatlarni o`rganish, aniqlash;</p> <p>-axborot manbalari va ulardan o`rinli foydalana olish;</p> <p>-elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash;</p> <p>-internetdan foydalanish va kerakli mavzular bo`yicha</p>

	yangiliklar topish; -berilgan topshiriqning ratsional echimini topish; -topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;
Tayanch tushuncha va iboralar	1. widespread 2. residence 3. unbearable conditions 4. vices of the society 5. to reconcile 6. accusation 7. street sketches 8. exaggeration of facts 9. reading tour 10. to unmask
Pedagogik vazifalar:	O`quv faoliyati natijalari:
England in the 14 th century haqida aytib o`tiladi;	Talabalar England in the 14 th century haqida aytib bera oladilar;
William Langland, John Wyclif ishlari bilan yaqindan tanishtirish;	Talabalar William Langland, John Wyclif haqida aytib bera oladilar;
• O`qitish usullari	Ma`ruza, namoyish, blits-so`rov, aqliy xujum, klaster
• O`qitish vositalari	Ma`ruza matni, komp`yuter texnologiyasi, slaydlar
• O`qitish shakllari	Frontal, kollektiv ish
• O`qitish sharoiti	Texnik vositalar bilan ta`minlangan, o`qitish usullarini qo`llash mumkin bo`lgan o`quv xona
• Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o`quv topshiriq

Ma`ruzaning texnologik xaritasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o`qituvchi	Talaba
1 bosqich. Kirish (15 daqiqqa)	<p>1.1. O`quv fanining nomini ayta-di, predmetning dastlabki umu-miy tasavvurini beradi. Uslubiy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o`rgani-ladigan mavzulari bo`yicha nazariy va amaliy mashg`ulotlar, ularning uzviyligi xaqida qisqacha ma`lumot beradi. Asosiy adabiyotlarning ro`yxati bilan tanishtiradi. (2-ilova)</p> <p>O`quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma`ruza darsining maqsadi va o`quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>

<p>2 bosqich. Asosiy jarayon (55 daqiqa)</p>	<p>2.1.Ma`ruza rejasining barcha savollari bo'yicha vizual materialni namoyish qiladi. (4- ilova) Mavzuning asosiy joylarini yozib olishlarini so'raydi. Faollashtiruvchi savol-javob o'tkazadi. 1. What echo did the protest against Catholic church and the growth of national feeling find in English literature? 2. What did the poets and priests William Langland and John Wyclif do? 3. Into how many periods can Geoffrey Chaucer's literary work be divided? 4. In what period was Chaucer's famous "The Canterbury Tales" written? Javoblarni to'g'rilaydi va xulosalaydi. 2.2.Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo'shiladi. Javoblarni to'g'rilaydi va xulosalaydi. (5-ilova) 2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag`batlantiradi.</p>	<p>Tinglaydi, o'rganadi, Yozadi, aniqlaydi, savollar beradi. Asosiy joylarini yozadi Savollarga javob beradi Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>
<p>3 bosqich. Yakuniy bosqich (10 daqiqa)</p>	<p>3.5. Mavzu bo'yicha umumiy xulosa qiladi. 3.6. Talabalarning bilim va ko'nikmalarini baxolaydi. 3.3.Navbatdagi mashg`ulotda ko'riladigan masalani e`lon qiladi, va mustaqil tayyorgarlik ko'rishlarini so'raydi. 3.4. Talabalarga uyga vazifa qilib: 1. In what do you see Chaucer's contribution to literature? 2. What is the English literature of the 15th century characterized by? 3. What groups of English ballads do you know? 4. What group do Robin Hood ballads belong to?</p>	<p>tinglaydi Mustaqil ishlash uchun topshiriqni yozib oladi Dokladlar mavzusiga tayyorlanadi.</p>

Lecture 3. The Pre-Renaissance Period in English Literature

Plan:

1. England in the 14th century.
2. The Literature of the 14th century (William Langland, John Wyclif).
3. Geoffrey Chaucer is the founder of the English Literature.
 3. The 15th century literature.
 4. Folk ballads.

Literature

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In the 14th century the Norman Kings made London their residence. It became the most populous town in England. The London dialect was the central dialect, and could be understood throughout the country. The protest against the Catholic Church and the growth of national feeling during the first years of the war found an echo in literature. There appeared poor priests who wandered from one village to another and talked to the people. They protested not only against rich bishops but also against churchmen who were ignorant and could not teach people anything. Poets and priests William Langland and John Wyclif were among them.

William Langland (1332?-1400?) was a poor priest. 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" (Piers -Peter). Nowadays the poem is called "Piers Plowman".

"Piers Plowman" is an allegorical poem. In it Vice and Virtue are spoken of as if they were human beings. Truth is a young maiden, Greed is an old witch. The poem was very popular in the Middle ages. The content of the poem 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 air. In his dream the poet sees Piers the Ploughman, a peasant. Piers tells him about the hard life of the people. He says that it is 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. This poem helped the people to understand the necessity of fighting for their rights.

John Wyclif (1320?-1384) was also a poor English priest. Wyclif is remembered because he discussed political questions with the common people in the common tongue, and because he translated the Bible into English. He conflicted with one of the English bishops and told his associates to leave the Church and go among the people to teach the truth. The last years of his life he lived in retirement occupied with his literary work and organizing his "poor priests".

But the greatest writer of the Middle English period was the poet Geoffrey Chaucer.

GEOFFREY CHAUCER (1340 - 1400). Geoffrey Chaucer is listed by most scholars as one of the three greatest poets in English literature (along with William Shakespeare and John Milton). He was born in London. His father, John Chaucer, was a London wine merchant. In 1357 Geoffrey was listed as a page in the household of the wife of Prince Lionel, a son of Edward III. His service in that household indicates that his family had sufficient social status for him to receive a courtly education. Throughout the rest of his lifetime, Chaucer was in some way connected with members of the royal family. In 1366 Chaucer married Philippa Roet, a lady-in-waiting to the Queen. Chaucer rose socially through his marriage. In 1368 he became one of the King's esquires, which in those days meant that he worked in the administrative department of the King's government. One of his duties was to act as a government envoy on foreign Diplomatic missions. Chaucer's diplomatic missions took him first to France and later to Italy.

Chaucer's poetry is generally divided into three periods.

The first period. While in France Geoffrey Chaucer came in contact with French literature, his earliest poems were written in imitation of the French romances. He translated from French a famous allegorical poem of the 13th century, "The Romance of the Rose".

The second period. In 1372 Chaucer was sent to Genoa to arrange a commercial treaty. In Italy he became acquainted with Italian life and culture, with the classical authors and with the newer Italian works of Dante and Petrarch, with the tales of Boccaccio. In Chaucer's own writing, the French models of his earliest years gave way to this Italian influence. To the Italian period can be assigned "The House of Fame", a didactic poem; "The Parliament of Fowls" (birds), an allegorical poem satirizing Parliament; "Troilus and Cressida", which is considered to be the predecessor of the psychological novel in England, and "The Legend of Good Women", a dream-poem.

The third, English, period. After his return to London, Chaucer became a customs official at the port of London. He gave up his job in 1386, and began composing his masterpiece "The Canterbury Tales", but it remained unfinished.

He died in 1400 and was buried in Westminster Abbey in a section, which later became established as the Poet's Corner. Chaucer was the last English writer of the Middle Ages and the first of the Renaissance.

“The Canterbury Tales”. “The Canterbury Tales” is a long poem made up of general introduction (“The Prologue”) and twenty-four stories, told in verse. The frame-work which serves to connect them is a pilgrimage from London to Canterbury. Chaucer opens his work with a prologue to the whole book. In the prologue thirty men and women from all ranks of society pass before the readers’ eyes. Chaucer draws a rapid portrait of each traveller, thus showing his character. Chaucer himself and a certain Harry Bailly, the host (owner) of a London inn are among them. Harry Bailly proposes the following plan: each pilgrim was to tell two stories on the way to the shrine and two on the way back. The host would be their guide and would judge their stories. He who told the best story was to have a fine supper at the expense of the others.

Chaucer planned to include 120 stories, but he managed only twenty-four, some of them were not completed. The individual stories are of many kinds: religious stories, legends, fables, fairy tales, sermons, and courtly romances. Short story writers in the following centuries learned much about their craft from the poet Geoffrey Chaucer.

As it was already mentioned, Chaucer introduces each of his pilgrims in the prologue, and then he lets us know about them through stories they tell. The passage below is a part from the prologue, where the author introduces a plowman:

There was a Plowman with him there, his brother
Many a load of dung one time or other
He must have carted through the morning dew.
He was an honest worker, good and true,
Living in peace and perfect charity,
And, as the gospel bade him, so did he,
Loving God best with all his heart and mind
And then his neighbour as himself, repined
At no misfortune, slacked for no content,
For steadily about his work he went
To thrash his corn, to dig or to manure
Or make a ditch; and he would help the poor
For love of Christ and never take a penny
If he could help it, and, as prompt as any,
He paid his tithes and full when they were due
On what he owned, and on his earning too

He wore a tabard smock and rode a mare.

In “Canterbury Tales” Chaucer introduced a rhythmic pattern called **iambic pentameter** into English poetry. This pattern, or meter, consists of 10 syllables alternately unaccented and accented in each line. The lines may or may not rhyme. Iambic pentameter became a widely used meter in English poetry.

Chaucer’s contribution to English literature is usually explained by the following:

1. “The Canterbury Tales” sum up all types of stories that existed in the middle ages.
2. He managed to show different types of people that lived during his time and through these people he showed a true picture of the life of the 14th century. (The pilgrims range in rank from a knight to a poor plowman. Only the very highest and lowest ranks - the nobility and the serfs - are missing.)
3. Chaucer was the creator of a new literary language. He chose to write in the popular tongue that is in English language, though aristocracy of the time read and spoke French. Chaucer was the true founder of English literature.
4. Chaucer was by learning a man of the Middle ages, but his attitude towards mankind was so broad-minded that his work is timeless. He is the earliest English poet who may still be read for pleasure today.

Literature of the 15th century. Chaucer’s death was a great blow to English poetry. It took two centuries to produce a poet equal to him. But folk poetry flourished in England and Scotland in the 15th century. The most interesting examples of folk poetry were the ballads. Ballads and songs expressed the sentiments and thoughts of the people. They were handed down orally from generation to generation. The art of printing did not stop the creation of folk-songs and ballads. They continued to develop till the 18th century.

The original authors of ballads are unknown; in fact, a given ballad may exist in several versions, because many different people told and revised the ballad as it travelled from village to village. But when a version seemed just right, its teller would be urged to recite the story again and again without changing a thing.

Below you’ll read some stanzas that represent the style of folk ballads.

The Wife of Usher’s Well

There lived a wife at Usher’s Well,

1. And a wealthy wife was she;

She had three stout¹ and stalwart sons,
And sent them o'er the sea.

5. They hadna' been a week from her,
A week but barely ane,²
When word came to the carlin³ wife
That her three sons were gane.⁴

10. They hadna' been a week from her,
A week but barely three,
When word came to the carlin wife
That her sons she'd never see.

15. I wish the "wind may never cease,
Nor fashes in the flood,
Till my three sons come hame to me,
In earthly flesh and blood."

Thus, the folk ballad is a popular literary form. It comes from unlettered people rather than from professional minstrels or scholarly poets. That is why the ballad tends to express its meaning in simple language. (But the centuries-old dialect of many folk ballads may seem to readers complex). The ballad stanza consists of four lines (a quatrain), rhyming **abcb**, with four accented syllables within the first and third lines and three in the second and fourth lines.

There 'lived a 'wife at 'Usher's 'Well, **a**
And a 'wealthy 'was 'she; **b**
She had 'three 'stout and 'stalwart 'sons, **c**
And 'sent them 'o'er the 'sea. **b**

Some folk ballads make use of refrains, repetitions of a line or lines in every stanza without variation. Refrains add emphasis and a note of continuity to the ballads.

As regards to content, the ballads are usually divided into three groups: historical, heroic, and romantic ballads. Historical ballads were based on a historical fact, while heroic ballads were about people who were persecuted by the law or by their own families. Among the most popular ones were those about Robin Hood, who was an outlaw.

Robin Hood Ballads. The Robin Hood ballads, numbering some forty separate ballads, were written down at various times not earlier than the 14th and 15th centuries. Robin Hood is a partly historical, partly legendary character. He must have lived in the second half of the 12th century, during the reign of Henry II and his son Richard I. The older ballads tell us much about the Saxon yeomen, who were famous archers and keen hunters. Being ill treated by the Norman robber-barons, they longed to live free in the forest with Robin as their leader. Robin Hood always helped the country folk in their troubles. Though sheriff put a big price on Robin's head, Saxons didn't betray him.

Thus, Robin was an outlaw and lived in Sherwood Forest. He was smart and clever "with a twinkle in the eye". Whenever the Sheriff or the king sent out a party of men to catch him, Robin fought with so much vigour that his enemies, amazed at his bravery, confessed themselves beaten and stayed with him in the forest. They became "the merry men of Robin Hood".

In the 16th century many new episodes were introduced into the ballads. They were arranged in series, the most popular of which was "The Jolly Life of Robin Hood and His Men in Sherwood".

QUESTIONS:

1. What echo did the protest against Catholic church and the growth of national feeling find in English literature?
2. What did the poets and priests William Langland and John Wyclif do?
3. Into how many periods can Geoffrey Chaucer's literary work be divided?
4. In what period was Chaucer's famous "The Canterbury Tales" written?
5. In what do you see Chaucer's contribution to literature?
6. What is the English literature of the 15th century characterized by?
7. What groups of English ballads do you know?
8. What group do Robin Hood ballads belong to?
9. What features of Robin Hood's character attracted the people most of all?
10. What kinds of ballads do you know?

4 -MAVZU	<i>THE RENAISSANCE IN ENGAND: THE RISE</i>
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4.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo'yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	1. A Short information about the period.

	<p>2. Sir Thomas Moor. His life and work. 3. Sir Thomas Wyatt and Henry Howard, Earl of Surrey. 4. About the sonnets created at that period.</p>												
<i>O'quv mashg'ulotining maqsadi</i>	<p>Mavzuning maqsadi - talabalarning bilim va ko`nlikmalarini o`qituvchi boshchiligida rivojlantirish; -har bir savol bo`yicha yangi bilimlarni mukammal o`rganish: -mavjud ma`lumotlarni, jumladan tarixiy ma`lumatlarni o`rganish, aniqlash; -axborot manbalari va ulardan o`rinli foydalana olish; -elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash; -internetdan foydalanish va kerakli mavzular bo`yicha yangiliklar topish; -berilgan topshiriqning ratsional echimini topish; -topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;</p>												
<i>Tayanch tushuncha va iboralar</i>	<table> <tr> <td>1. hypocrisy</td> <td>7. realistic approach</td> </tr> <tr> <td>2. snobbishness</td> <td>8. to centre on</td> </tr> <tr> <td>3. to draw cartoons</td> <td>9. pettifogging</td> </tr> <tr> <td>4. to outlive</td> <td>10. spotless virtue</td> </tr> <tr> <td>5. prelude</td> <td>11. virtuous person</td> </tr> <tr> <td>6. reconciliation</td> <td>12. hypocritical world</td> </tr> </table>	1. hypocrisy	7. realistic approach	2. snobbishness	8. to centre on	3. to draw cartoons	9. pettifogging	4. to outlive	10. spotless virtue	5. prelude	11. virtuous person	6. reconciliation	12. hypocritical world
1. hypocrisy	7. realistic approach												
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5. prelude	11. virtuous person												
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<i>Pedagogik vazifalar:</i>	<i>O'quv faoliyati natijalari:</i>												
Agliyardagi Renessans haqida aytib o`tiladi;	Agliyardagi Renessans haqida aytib bera oladilar;												
Sir Thomas Moor Faoliyati Haqida axborot berib o`tish;	Sir Thomas Moor ning yaratgan asarlari haqida aytib bera oladilar;												
Sir Thomas Wyatt and Henry Howard, Earl of Surrey haqida aytib o`tiladi;	Sir Thomas Wyatt and Henry Howard, Earl of Surrey haqida ma`lumotlar bera oladilar;												
O`qitish usullari	Ma`ruza, namoyish, blits-so`rov, aqliy xujum, klaster												
• O`qitish vositalari	Ma`ruza matni, komp`yuter texnologiyasi, slaydlar												
• O`qitish shakllari	Frontal, kollektiv ish												
• O`qitish sharoiti	Texnik vositalar bilan ta`minlangan, o`qitish usullarini qo`llash mumkin bo`lgan o`quv xona												
• Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o`quv topshiriq												

Ma`ruzaning texnologik kartasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o`qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	<p>1.1. O`quv fanining nomini ayta-di, predmetning dastlabki umu-miy tasavvurini beradi. Uslubiy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o`rgani-ladigan mavzulari bo`yicha nazariy va amaliy mashg`ulotlar, ularning uzviyligi xaqida qisqacha ma`lumot beradi. Asosiy adabiyotlarning ro`yxati bilan tanishtiradi. (2-ilova)</p> <p>O`quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma`ruza darsining maqsadi va o`quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
2 bosqich. Asosiy jarayon (55 daqiqa)	<p>2.1.Ma`ruza rejasining barcha savollari bo`yicha vizual materialni namoyish qiladi. (4- ilova)</p> <p>Mavzuning asosiy joylarini yozib olishlarini so`raydi.</p> <p>Faollashtiruvchi savol-javob o`tkazadi.</p> <p>1. Characterize the Renaissance period on the whole.</p> <p>2. What English writers and poets lived and created their works during the first period of the Renaissance?</p> <p>3. Why did the lives of Wyatt and Surrey end tragically?</p> <p>2.2.Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo`shiladi. Javoblarni to`g`rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag`batlantiradi.</p>	<p>Tinglaydi, o`rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>
3 bosqich. Yakuniy bosqich (10 daqiqa)	<p>3.7. Mavzu bo`yicha umumiy xulosa qiladi.</p> <p>3.8. Talabalarning bilim va ko`nikmalarini baxolaydi.</p> <p>3.3.Navbatdagi mashg`ulotda ko`riladigan masalani e`lon qiladi, va mustaqil tayyorgarlik ko`rishlarini so`raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>1. Whom is "Utopia" written by and what does this word mean?</p> <p>2. Why was "Utopia» so popular in our country during the years of the Soviet Power?</p> <p>3. What form did the representatives of the Renaissance literature in England prefer, poetry or prose?</p> <p>4. What is sonnet?</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

Lecture 4. THE RENAISSANCE IN ENGLAND: THE RISE

Plan:

1. A Short information about the period.
2. Sir Thomas More. His life and work.
3. Sir Thomas Wyatt and Henry Howard, Earl of Surrey.
4. About the sonnets created at that period.

Literature:

1. Ranson House Webster's College Dictionary.- New York, 1990.
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4. Каюмов О. Чет эл адабиёти тарихи. -Тошкент, Укитувчи,1979.
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Renaissance was a great cultural movement that began in Italy during the early 1330's. It spread to England, France, Germany, the Netherlands, Spain, and other countries in the late 1400's and ended about 1600.

The word "Renaissance" comes from the Latin word "rinascere" and means rebirth. The Renaissance was the period when European culture was at its height. At that time great importance was assigned to intellect, to experience, to scientific experiment. The new ideology proclaimed the value of human individuality. This new outlook was called Humanism. The humanists were scholars and artists who studied subjects that they believed would help them better understand the problems of humanity. These subjects included literature and philosophy. The humanists considered that the civilizations of ancient Greece and Rome had excelled in such subjects and could serve as models.

During the Middle Ages the most important branch of learning was theology. Renaissance thinkers paid greater attention to the study of humanity.

THE RENAISSANCE IN ENGLAND. During the Renaissance period (particularly 1485-1603) Middle English began to develop into Modern English. By the late 1500's the English people were speaking and writing English in a form much like that used today.

The Renaissance in England is usually studied by dividing it into three parts: the rise of the Renaissance under the early Tudor monarchs (1500-1558), the height of the Renaissance under Elizabeth I (1558-1603), and the decline of the Renaissance under the Stuart monarchs (1603-1649).

The Rise of the Renaissance. The invention of printing press and improved methods of manufacturing paper made possible the rapid spread of knowledge. In 1476, during the Wars of the Roses, William Caxton had set up England's first printing press. Before that time, books and other literary works were slowly and laboriously copied by hand. Printing made it possible to produce far more books at lower costs. By 1640 Caxton's and other presses had printed more than 216,000 different works and editions. It is estimated that by 1530 more than half the population of England was literate. Learning at that time flourished not only at Oxford and Cambridge, but at the lower educational levels too.

At that period new types of literature were imported from the European continent. Chief among these were the sonnet, imported by Wyatt and Surrey from Italy, where it had been perfected by Francis Petrarch; and the essay, imported by Sir Francis Bacon from France. Other verse forms were also borrowed from the Italian and the French. The native drama continued to develop and gain popularity.

The Height of the Renaissance. Under the reign of Elizabeth I (1558-1603), order was restored, and England entered upon her most glorious age. Elizabeth was only twenty-five when she assumed the throne, never married, and ruled wisely and well for forty-five years.

Interested in education, Queen Elizabeth established one hundred free grammar schools in all parts of the country. These schools were open to both sexes of all ranks. In 1579, Gresham College was founded in London to cater to the needs of the middle class. Unlike the classical curriculum offered by Oxford and Cambridge, its curriculum included law, medicine and other practical courses. As the children of the middle class grew better educated, the middle class itself grew in power.

During Elizabeth's reign, England began to gain supremacy on the seas. The Elizabethan Age is an age of poetry. Except perhaps for the essayist Francis Bacon and the critic Christopher Marlowe, people were not yet writing prose of literary quality. Some Elizabethan writers dealt exclusively in lyric poetry, but many were also playwrights writing their plays in verse.

The Elizabethan period was golden age of English drama. In 1576, James Burbage built England's first playhouse, called **The Theatre**, in a suburb of London. Until this time, drama had been performed in the streets, in homes and palaces, and at English universities. After Burbage built **The Theatre**, other playhouses were constructed, which rapidly increased the popularity of drama.

A group of leading Elizabethan playwrights was known as the "University Wits" because they had attended the famous English universities at Oxford or Cambridge. These playwrights included Robert Greene, Christopher Marlowe, and George Peele. Marlowe was the most important dramatist among the Wits.

William Shakespeare, Ben Jonson and other more than a dozen first-rate playwrights also created their skillful dramas at that period. Blank verse, introduced into the language by Surrey, became the main form for writing tragedies and comedies.

In 1600, when the new century began, Elizabeth was an aging queen not in the best of health. She was childless. After her death, in 1603, King James of Scotland, the son of Mary Queen of Scots, became king of England.

The Decline of the Renaissance. James I, the first Stuart king, had little first-hand knowledge of England. Elizabeth had managed to maintain religious balance between Protestants and Catholics, but under the Stuarts that balance was lost. Religious and political unrest was growing.

At that period a number of young Cavaliers, loyal to the king, wrote about love and loyalty, but even in the love poems it is evident that the freshness of the Elizabethan era had passed. Among the best of these poets were Richard Lovelace and Robert Herrick.

Drama continued to flourish in England under the Stuarts. Shakespeare's great tragedies were written during the reign of King James, and Shakespeare's acting company, taken under the patronage of the king, became known as the **King's Men**. The theatre in fact remained a popular form of entertainment until the puritan government closed all playhouses in 1649.

The greatest of the Puritan poets, and one of the greatest English poets was John Milton, Latin secretary to the Puritan Commonwealth. While in this position his sight began to fail ; eventually he became blind. He composed "Paradise Lost", his greatest work and the most successful English epic, sightless.

Sir Walter Raleigh (1552 ? -1618). Walter Raleigh is well known in the History of mankind as a statesman, courtier, soldier, sailor, explorer, colonizer, historian, philosopher and poet. He was born in Devonshire about 1552. He entered military service when a very young man. His brave deeds earned him great fame, and Queen Elizabeth I made him a knight. At that time England was at war with Spain. Sir Walter fought the Spaniards at sea. He founded the colony of Virginia in North America. It was he who brought potatoes and tobacco to Europe.

When Elizabeth became aged, she was to be replaced by someone of the royal line. Nearest to the throne was James I, but Raleigh opposed the naming of James as her successor. In 1603 James I was crowned in England. Now Raleigh was considered dangerous and was in trouble. Almost immediately he was accused of conspiracy against the king, convicted on charges of treason, and sentenced to death. He was pardoned three days before his execution, but kept in prison in the Tower of London, where his wife and son were permitted to join him. He spent 13 years in the Tower of London, expecting execution every day. While he was in prison, Raleigh intended to write a "History of the World", but only one volume of

it was completed. Besides that he wrote works on geography and on ship building and some beautiful poems. In 1616 James I, still holding the sentence of death over Raleigh, permitted him to head a treasure-hunting expedition to Guiana, held by the Spaniards, on condition that he would not fight them. (At that time king James I had made peace with Spain). But there erupted a battle between English and Spaniards, the English were defeated and Raleigh's son killed.

Upon his return to England, Raleigh was rearrested and beheaded on October 29, 1618 on the old charges of treason.

Raleigh was much interested in science and literature. He was an out-standing poet himself. Much of his poetry is lost, and nowadays readers know only about 30 poems written by him. His poems are full of wisdom, written with great elegance and simplicity of style and are expressive. His best poem "The Lie", or "The Soul's Errand", is said to have been composed in prison; in it he denounced the cruelty, hypocrisy and social inequality of his time. His prose works "The Discovery of the Empire of Guiana" and some of his poems are translated into many languages of the world.

Below is given one of the short, but beautiful poems written by Sir Walter Raleigh.

Even Such Is Time

Even such is time, which takes in trust
Our youth, our joys, and all we have,
And pays us but with age and dust,
Who in the dark and silent grave
When we have wandered all our ways
Shuts up the story of our days,
And from which earth, and grave, and dust
The Lord shall raise me up, I trust.

Sir Thomas More (1478-1535). One of the outstanding representatives of the English Renaissance was Sir Thomas More. He was a great English author, statesman, and scholar. More was born in London, probably in 1477 or 1478. He studied at Oxford University. Began his legal career in 1494, and became an undersheriff of London in 1510, and then occupied various high positions. He served as Lord Chancellor, the highest judicial official in England, from 1529 to 1532, but resigned because he opposed King Henry VIII's plan to divorce his queen. He was beheaded in 1535 for refusing to accept the king as head of the English church. More has since become an example of the individual who places conscience above the claims of authority. The Roman Catholic Church declared him a saint in 1935.

More published his famous work "Utopia" at the age thirty-eight. It was written in Latin language. "Utopia" is an account of an ideal society, with justice

and equality for all citizens. This masterpiece gave the word “utopia” to many languages of the world. “Utopia” is divided into two books.

Book I contains a conversation between More himself, the Flemish humanist Petrus Aegidius, and a philosophical sailor Raphael Hythloday. Their conversation deals with social and economic conditions in Europe and in England.

Book II is dedicated to Hythloday’s description of the island of Utopia (meaning Nowhere), which he had visited during one of his journeys. It is a state that has achieved absolute social and economic harmony.

In “Utopia” the author criticizes the social system of England. He advances the proposal that education should be provided for everybody, men and women. He advocates tolerance for every form of religion. Wars and Warriors are abolished in Utopia. Kings are also attacked in this book. More writes “The people choose the king for their own sakes and not for his”. Many of More’s reforms have been built into the modern world.

The book is interesting because it reflects the Renaissance, its learning, its enthusiasm for new ideas. “Utopia” was read in Latin by every humanist in Europe all over the continent. More became the most shining example of the New Learning in England. He brought the Renaissance, the modern way of thinking, into English literature. “Utopia” was famous in its own days but it still remains as a most suggestive discussion of the ills of the human society.

Thomas More also produced much English and Latin prose and poetry. He wrote his fine English work “A Dialogue of Comfort Against Tribulation” while he was in prison. His other works include “The History of King Richard III”, written in English in 1513 and a series of writings in Latin in which he defended the church against Protestant attacks.

The other outstanding poets of the period were **Sir Thomas Wyatt and Henry Howard (Earl of Surrey)**. Both made important contributions to English poetry. Wyatt wrote some beautiful lyrics and songs, and is also remembered for introducing the Italian sonnet form into English verse. Another form of the sonnet, purely English, was invented by Surrey. English or Shakespearian sonnet form is more natural to the English language than the Italian form. The lives of both Wyatt and Surrey ended tragically: both were accused of high treason; Wyatt managed to get free, but soon after his release he died, because his health had been undermined by cruel torture. Surrey, a member of one of the noblest English families, famous for his brave deeds as a warrior, was beheaded before reaching the age of thirty.

Few of Wyatt’s and Surrey’s poems were published in their lifetime, typical of an age when courtiers privately circulated their poems in manuscript. In 1557 after their death “Tottel’s Miscellany”, an important collection of early English Renaissance poetry, was published. 97 of its 276 poems are by Wyatt, and 40 of them are by Surrey.

Sir Francis Bacon (1561-1626). Francis Bacon was born in London. His father was a government minister in Queen Elizabeth's court. In 1573, when he was only twelve, Bacon entered Trinity College, Cambridge. In 1576 he was admitted to Gray's Inn to study law. When he was sixteen, he travelled to France, Italy and Spain. At that time such European tours were typical for promising young men of good families.

In 1579 his father, who was Lord Keeper of the Great Seal to Queen Elizabeth, died and Bacon was recalled to England. In 1584 he was elected to Parliament and began his political career. He was re-elected to this position a number of times. Then he rose rapidly: he was knighted in 1603, became Solicitor General in 1607, Attorney General in 1613, a member of the Privy council in 1616, Lord Keeper of the Great Seal in 1617, Lord Chancellor in 1618 and so on.

Bacon's political career ended that same year, when he was charged with misconduct in office, admitted his guilt and was fined. Retiring to the family estate, Bacon continued the writing and scientific experiments he had begun much earlier in life. In 1626, while he was conducting an experiment to determine whether stuffing a chicken with snow would prevent it from spoiling, he caught cold that developed into bronchitis, from which he died.

Although Bacon won fame in his day as a philosopher and scientist, he receives most attention today as an author, particularly an essayist. He introduced the essay form into English literature, and from 1597 to 1625 he published, in three collections, a total of fifty-eight essays. His essays were short, treated a variety of subjects of universal interest, and contained sentences so memorable that many of them are still quoted today.

Bacon is known also for other works, among them "The New Atlantis" (1626) which might be considered an early example of science fiction, in which he describes an ideal state. In 1620 "Novum Organum" ("The New Instrument"), written in Latin, was published. It influenced future scientific research with its inductive method of inquiry. Thus, scientists today owe their reliance on the inductive method of reasoning to Bacon. That is, he promoted the idea that generalizations should be made only after careful consideration of facts. This idea is obvious to us but it was revolutionary during Bacon's lifetime, when scholars preferred deductive reasoning - moving from generalizations to specifics.

ABOUT SONNETS CREATED AT THAT PERIOD. The sonnet is a verse form, which was very popular during the Renaissance. It was brought to perfection by the great Italian poet Francesco Petrarca (1304-1374). It is a poem of 14 lines divided into two quatrains (4-line groups) and two tercets (3-line groups). During the period of Renaissance Sonnets in English Literature were written by Wyatt, Surrey and Shakespeare. Among the foremost English masters of the sonnet during later centuries, we must mention John Milton, William Wordsworth, John Keats, Dante Gabriel Rossetty, Algernon Charls Swinburne and Oscar Wilde.

QUESTIONS:

1. Characterize the Renaissance period on the whole.
2. What English writers and poets lived and created their works during the first period of the Renaissance?
3. Why did the lives of Wyatt and Surrey end tragically?
4. Whom is "Utopia" written by and what does this word mean?
5. Why was "Utopia" so popular in our country during the years of the Soviet Power?
6. What form did the representatives of the Renaissance literature in England prefer, poetry or prose?
7. What is sonnet?
8. Who were masters of sonnet writing in English literature?

5 -MAVZU	<i>Renaissance in England: The Height.</i>
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5.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo`yicha ma`ruza</i>												
<i>Ma`ruza rejasi</i>	<ol style="list-style-type: none"> 1. The description of the period. 2. Sir Philip Sidney. 3. Edmund Spenser. 4. Christopher Marlowe. 5. Shakespeare's Junior Contemporaries. 												
<i>O`quv mashg`ulotining maqsadi</i>	<p>Mavzuning maqsadi - talabalarning bilim va ko`nlikmalarini o`qituvchi boshchiligida rivojlantirish;</p> <p>-har bir savol bo`yicha yangi bilimlarni mukammal o`rganish;</p> <p>-mavjud ma`lumotlarni, jumladan tarixiy ma`lumotlarni o`rganish, aniqlash;</p> <p>-axborot manbalari va ulardan o`rinli foydalana olish;</p> <p>-elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash;</p> <p>-internetdan foydalanish va kerakli mavzular bo`yicha yangiliklar topish;</p> <p>-berilgan topshiriqning ratsional echimini topish;</p> <p>-topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;</p>												
<i>Tayanch tushuncha va iboralar</i>	<table style="width: 100%; border: none;"> <tr> <td style="width: 50%;">1. to hinder the development</td> <td style="width: 50%;">7. cult of beauty</td> </tr> <tr> <td>2. spiritual degradation</td> <td>8. to be preoccupied</td> </tr> <tr> <td>3. the realm of beauty</td> <td>9. decadent theory</td> </tr> <tr> <td>4. patriarchal way of life</td> <td>10. to be accused of immorality</td> </tr> <tr> <td>5. anti-aesthetism</td> <td>11. innocent man</td> </tr> <tr> <td>6. to lack depth</td> <td>12. immoral life</td> </tr> </table>	1. to hinder the development	7. cult of beauty	2. spiritual degradation	8. to be preoccupied	3. the realm of beauty	9. decadent theory	4. patriarchal way of life	10. to be accused of immorality	5. anti-aesthetism	11. innocent man	6. to lack depth	12. immoral life
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6. to lack depth	12. immoral life												
<i>Pedagogik vazifalar:</i>	<i>O`quv faoliyati natijalari:</i>												
Sir Philip Sidney xakida batafsil	Sir Philip Sidney xakida batafsil ma`lumotlar bera oladilar;												

ma`lumotlar beriladi.	
Edmund Spenser.hayoti va ijodi aytib o`tiladi.	Edmund Spenser.xaqida gapirib beradilar
Christopher Marlowe va Shakespeare`s Junior Contemporaries haqida aytib beriladi	Christopher Marlowe and Shakespeare`s Junior Contemporaries haqida ma`lumotlar bera oladilar;
• O`qitish usullari	Ma`ruza, namoyish, blits-so`rov, aqliy xujum, klaster
• O`qitish vositalari	Ma`ruza matni, komp`yuter texnologiyasi, slaydlar
• O`qitish shakllari	Frontal, kollektiv ish
• O`qitish sharoiti	Texnik vositalar bilan ta`minlangan, o`qitish usullarini qo`llash mumkin bo`lgan o`quv xona
• Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o`quv topshiriq

Ma`ruzaning texnologik kartasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o`qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	<p>1.1. O`quv fanining nomini ayta-di, predmetning dastlabki umu-miy tasavvurini beradi. Uslubiy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o`rganiladigan mavzulari bo`yicha nazariy va amaliy mashg`ulotlar, ularning uzviyligi xaqida qisqacha ma`lumot beradi. Asosiy adabiyotlarning ro`yxati bilan tanishtiradi. (2-ilova)</p> <p>O`quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma`ruza darsining maqsadi va o`quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
2 bosqich. Asosiy jarayon (55 daqiqa)	<p>2.1.Ma`ruza rejasining barcha savollari bo`yicha vizual materialni namoyish qiladi. (4- ilova)</p> <p>Mavzuning asosiy joylarini yozib olishlarini so`raydi.</p> <p>Faollashtiruvchi savol-javob o`tkazadi.</p> <p>1. Who were the foremost poets of the later period of the English Re-naissance?</p> <p>2. What works by Sir Philip Sidney do you know and what are they about?</p> <p>3. Why is Edmund Spenser called "the prince of poet`s"?</p> <p>Javoblarni to`g`rilaydi va xulosalaydi.</p> <p>2.2.Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo`shiladi. Javoblarni to`g`rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni</p>	<p>Tinglaydi, o`rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>

	rag`batlantiradi.	
3 bosqich. Yakuniy bosqich (10 daqiqa)	<p>3.9. Mavzu bo'yicha umumiy xulosa qiladi.</p> <p>3.10. Talabalarning bilim va ko'nikmalarini baxolaydi.</p> <p>3.3.Navbatdagi mashg`ulotda ko'riladigan masalani e`lon qiladi, va mustaqil tayyorgarlik ko'rishlarini so'raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>4. Do you know why Christopher Marlowe died so young?</p> <p>5.What kind of heroes was portrayed in Christopher Marlowe's tragedies?</p> <p>6. Speak about Carpe diem poetry.</p> <p>7. Recite any Carpe diem poem you know by heart and define its idea.</p> <p>8. Who is the author of the best English satirical comedies?</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

LECTURE 5. Renaissance in England: The Height.

Plan:

1. The description of the period.
2. Sir Philip Sidney.
3. Edmund Spenser.
4. Christopher Marlowe.
5. Shakespeare's Junior Contemporaries.

Literature:

1. Ransom House Webster's College Dictionary.- New York, 1990.
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6. Lectures.

As said above, the most brilliant period of English literature was in the second half of the 16th and the beginning of the 17th century. It is usually called the Elizabethan age after Queen Elizabeth I, who reigned from 1558 to 1603, but it must be remembered that many authors of that time, including Shakespeare and Ben Jonson, wrote their greatest works after her death. The foremost poets of the period were the following:

SIR PHILIP SIDNEY (1554 - 1586). Sir Philip Sidney was a poet, scholar, courtier and soldier. He became famous for his literary criticism, prose fiction and poetry.

Sidney was born in Penshurst in Kent. He was of high birth and received an education that accorded with his background: studied at Shrewsbury School, followed in 1568 by Christ Church College, Oxford, which he left in 1571 without taking his degree, because of an outbreak of plague. For several years he travelled in France, Germany, Hungary, Italy, and the Netherlands, managing to study music and astronomy along the way.

In 1575 Sidney returned to England and to Elizabeth's court. He accompanied Elizabeth on a visit to the estate of the Earl of Essex, where he met the Earl's thirteen-year-old daughter, Penelope. Later he immortalized her as Stella of his sonnet cycle "Astrophel and Stella". It was published in 1591, and consisted of 108 sonnets and 11 songs, and usually regarded as his greatest literary achievement.

Philip Sidney is also the author of the prose fiction "Arcadia". Some critics consider "Arcadia" the most important original work of English prose written before the 18th century. This book was published in 1590, in revised form, as "The Countess of Pembroke's Arcadia". Though written chiefly in prose, it contained some poems. Lost for more than three hundred years, two manuscript copies of Sydney's original "Arcadia" were finally found in 1907.

Sidney's third major literary achievement was a pamphlet titled "Apology for Poetry", published in 1595. In it the author polemized with those who denied poetry the right to exist. Sidney proclaimed the great importance of poetry because of its power to teach and delight at the same time. It is usually considered the single most outstanding work of Elizabethan literary theory and criticism.

In 1583 Sidney was knighted and married Frances Walsingham, the daughter of Sir Francis Walsingham, Elizabeth's Secretary of State. In 1585 Queen Elizabeth sent him to the Netherlands to join the Protestant forces there. In September 1586, in a minor skirmish, Sydney received a bullet wound in the left thigh. Medical care of that time was still primitive, and Sidney died of his wound twenty-six days later.

All the works of Sidney were published some years after his death. His works had a great influence on all English literature of the time.

EDMUND SPENSER (1552 - 1599). Known as the "prince of poets" in his time, Edmund Spenser is generally regarded as the greatest non-dramatic poet of the Elizabethan age. He was born in London to a poor family and was educated at Cambridge on a scholarship. He studied philosophy, rhetoric, Italian, French, Latin, and Greek. Spenser is

sometimes called “the poet’s poet” because many later English poets learned the art of versification from his works. He created a sonnet form of his own, the Spenserian sonnet. He is the author of the poems “Shepherd’s Calendar” (1579), “The Faerie Queene” (The Fairy Queen, 1595), the sonnet cycle “Amoretti” (1594) and beautiful marriage hymns “Epithalamion” (1594), “Prothalamion” (1595).

Spenser’s “Shepherd’s Calendar” was dedicated to Sir Philip Sidney. In the work the author comments on contemporary affairs, some lines of it are didactic or satirical. This work consists of 12 eclogues, or dialogues, between shepherds (one for each month of the year). The most important of these is “October” which deals with the problem of poetry in contemporary life and the responsibility of the poet.

The poet’s huge poem “The Faerie Queene” (only six books out of the planned twelve were completed) describes nature, or picturesque allegorical scenes. The stanza of the work was constructed by Spenser and is called the Spenserian stanza after him. Many other poets, e.g. Burns, Byron, Shelley, used Spenserian stanzas in some of their poems.

The title of his sonnet cycle “Amoretti” means “little love stories”. The cycle is dedicated to Elizabeth Boyle. At that time Spenser was in love with her and his sonnets tell the story of their romance. His sonnets are melodious and expressive. One of the sonnets from “Amoretti” is given below:

Sonnet 75

One day I wrote her name upon the strand,
But came the waves and washed it away:
Again I wrote it with a second hand,
But came the tide and made my pains his prey.
“Vain man,” said she, “that dost in vain assay
A mortal thing so immortalize,
For I myself shall like to this decay,
And eke my name be wiped out likewise.”
“Not so,” quoth I, “let bazer things devize
To die in dust, but you shall live in fame;
My verse your virtues rare shall eternize,
And in the heavens write your glorious name.
Where, whenas death shall all the world subdue,
Our love shall live, and later life renew.”

CHRISTOPHER MARLOWE (1564 - 1593). Christopher Marlowe was one of the greatest dramatists of his time. He was the first Elizabethan writer of tragedy.

Marlowe was born in Canterbury and studied at Cambridge. Born in the same year as Shakespeare, he was killed in a brawl when he was only twenty-nine. If Shakespeare had died at twenty-nine, his greatest plays would have remained unwritten, and we would

scarcely know his name. Yet, Marlow, by the time of his death had already established himself as a powerful dramatist, earning the title “father of English tragedy”. He wrote the tragedies: “Dido, Queen of Carthage”, “Tamburlaine the Great”, “The Jew of Malta”, “The Tragical History of Dr. Faustus”, a chronicle history play “Edward II”.

Marlowe’s literary activity lasted a few years, but he created an immortal place for himself in English drama and poetry. Marlowe established his theatrical reputation with “Tamburlaine the Great” written about 1587. In this tragedy Marlowe wrote about the great conqueror, Tamburlaine.

In “Tamberlaine the Great” the author tells how a Scythian shepherd rises from his lowly birth, and by the power of his personality becomes conqueror of the world. Elizabethan spectators found a keen pleasure in watching a brave but ruthless hero struggle against titanic forces on his way to the success. The story of Tamberlaine seemed to them an idealization of the lives of adventurers like Raleigh.

As we know, an outstanding feature of Renaissance ideology was the belief in man, himself the master and creator of his destiny. Marlowe’s tragedies portray heroes who passionately seek power - the power of absolute rule (Tamburlaine), the power of money (Barabbas, the Jew of Malta), the power of knowledge (Faustus). Marlowe delights in the might and the strong will of his heroes.

Marlowe’s major achievement lay in adapting blank verse to the stage. Ben Jonson expressed admiration when he referred to “Marlowe’s mighty line”. Marlowe’s ability to compress thought, image and idea into superb lines of blank verse paved the way for Shakespeare and later practitioners of the art.

In addition to his plays, Marlowe wrote one of the most famous of Elizabethan lyric poems, “The Passionate Shepherd to His Love.” This **carpe diem poem** is an invitation to the pastoral life, the happy peaceful life of country shepherds.

Carpe Diem Poetry. Among the new types of literature imported into England during the Renaissance was carpe diem poetry. **Carpe diem** is Latin for “seize (take advantage of) the day” and this poetry dealt with the swift passage of time and transiency of youth. Usually the speaker of such a poem was a young man, and usually he was urging a young woman to take advantage of life and love while she was still young and attractive.

The **carpe diem** theme, which goes back to Horace and other Roman poets who wrote verses in Latin, achieved great popularity in Renaissance England. The reasons of it are explained by the fact that life spans were really shorter at that time. Illness, accident, war, and the executioner’s axe killed men and women in their prime. The biographers of the English authors illustrate it by the point that Wyatt died of fever at 39; Surrey was 30 when he was behead-ed; Bacon was 65 when he died of bronchitis; Raleigh was about 66 when he was beheaded; Marlowe was 29 when he was killed; Spenser died at 47; Sidney died because of a battle wound at 32; Shakespeare lived only 52 years. Their average age at death was 45.

Obviously, it was necessary to “seize the day” at an early age, for life was indeed short. The most famous **carpe diem** poem is Marlowe’s “The Passionate Shepherd to His Love”. Below some stanzas from this poem are given:

The Passionate Shepherd to His Love

Come live with me and be my love’
And we will all the pleasures prove
That hills and valleys, dales and fields,
Or woods, or steepy mountain yields.

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By Shallow rivers to whose falls
Melodious birds sing madrigals.

And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A belt of straw and ivy buds,
With coral clasps and amber studs -
And if these pleasures may thee move,
Come live with me and be my love.

Here the Shepherd tempts his love with exaggerated and high-flown pictures of the joys of pastoral life. This poem has generated many responses, and many parodies. The best and the most famous of them was “The Nymph’s Reply to the Shepherd”. (In Greek and Roman mythology, a nymph was one of the lesser goddesses of nature, who lived in seas, rivers, fountains, springs, hills, woods, or trees. The word came to be applied to any beautiful or graceful young woman.)

The Nymph’s Reply to the Shepherd

If all the world and love were young,
And truth in every shepherd’s tongue,
These pretty pleasures might me move
To live with thee and be thy love.

Thy gowns, thy shoes, thy bed of roses,
Thy cap, thy kirtle, and thy posies,
Soon break, soon wither, soon forgotten,

In folly ripe, in reason rotten.

Thy bed of straw and ivy buds,
Thy coral clasps and amber studs,
All these in me no means can move
To come to thee and be thy love.

But could youth last and love still breed,
Had joys no date nor age no need,
Then these delights my mind might move
To live with thee and be thy love.

Later John Donne (1572-1631) parodied Marlowe in “The Bait”.

Each new movement in poetry altered the basic **carpe diem** theme to suit its own style and philosophy. Among the cavalier poets Robert Herrick (1591-1633), also a member of the clergy, wrote **a carpe diem poem** “To the Virgins, to Make Much of Time”. But he does not attempt seduction; instead he advises girls to marry while they are young, or else there may be no takers:

To the Virgins, to Make Much of Time

Gather ye rosebuds while ye may,
Old time is still a-flying;
And this same flower that smiles today,
Tomorrow will be dying.

The glorious lamp of heaven, the sun,
The higher he’s a-getting,
The sooner will his race be run,
And nearer he’s to setting.

Then be not coy, but use your time,
And, while ye may, go marry;
For, having lost but once your prime,
You may forever tarry.

John Milton, a Puritan, the 17th century poet, also wrote on the **carpe diem** theme, but he followed another approach. In the sonnet “On His Having Arrived at the Age of Twenty-Three” he frets over not having accomplished anything important by that point in his life, but he ends by placing his faith in heaven.

The concern with time that is major aspect of the **carpe diem** theme continues to appear in literature through the years up to the present.

BEN JONSON (1572 - 1637). Ben Jonson was reared to the bricklayer's trade and had no benefit of a formal university education. But, by force of will, became a great scholar of the classics and consequently affected English literature for nearly two hundred years.

Jonson's major contribution to poetry was to adapt the poetic forms that had been used by the classic writers of ancient Rome. Jonson was influenced by poets who had composed centuries before in Latin. He introduced to English specific and strong language, great order and balance. He is considered the forerunner of English neoclassicism.

Ben Jonson is the author of the best English satirical comedies. Among his best works are: "Volpone, or the Fox"(1606), "The Silent Woman", "The Alchemist"(1610), "Bartholomew Fair". His hostility to tyrants was expressed in his tragedies "Sejanus His Fall" (Sejunus's Fall), and "Catiline His Conspiracy" (Catiline's Conspiracy).

Ben Jonson was also a fine lyric poet. His minor poems and the songs in many of his plays are true masterpieces. But it was in the genre of satirical comedies that Ben Jonson became leader and excelled all other dramatists. Jonson's comic manner of depicting characters typical of contemporary life influenced the whole English literature. He was friendly with Shakespeare and Raleigh, and Donne. King James made him poet laureate. A number of young poets of his time, including Herrick and Lovelace respecting Jonson's talents, called themselves the "Sons of Ben". Among his followers we may list the novelists of the enlightenment and such writer's of later periods as Charles Dickens, Bernard Shaw and John Boynton Priestly.

Questions and Tasks

1. Who were the foremost poets of the later period of the English Re-naissance?
2. What works by Sir Philip Sidney do you know and what are they about?
3. Why is Edmund Spenser called "the prince of poet's" "?
4. Do you know why Christopher Marlowe died so young?
6. What kind of heroes was portrayed in Christopher Marlowe's tragedies?
6. Speak about Carpe diem poetry.
7. Recite any Carpe diem poem you know by heart and define its idea.
8. Who is the author of the best English satirical comedies?
9. What contribution did Ben Jonson make to English literature?
10. What English writers can be listed as the followers of Ben Jonson?

6- MAVZU	<i>William Shakespeare (1564 - 1616).</i>
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6.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo'yicha ma`ruza</i>
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<i>Ma`ruza rejasi</i>	<ol style="list-style-type: none"> 1. The life of Shakespeare. 2. Shakespeare's plays. 3. His Tragedies and Sonnets. 4. Shakespeare's immortality 										
<i>O'quv mashg'ulotining maqsadi</i>	<p>Mavzuning maqsadi - talabalarning bilim va ko`nlikmalarini o`qituvchi boshchiligida rivojlantirish;</p> <p>-har bir savol bo`yicha yangi bilimlarni mukammal o`rganish:</p> <p>-mavjud ma`lumotlarni, jumladan tarixiy ma`lumatlarni o`rganish, aniqlash;</p> <p>-axborot manbalari va ulardan o`rinli foydalana olish;</p> <p>-elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash;</p> <p>-internetdan foydalanish va kerakli mavzular bo`yicha yangiliklar topish;</p> <p>-berilgan topshiriqning ratsional echimini topish;</p> <p>-topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;</p>										
<i>Tayanch tushuncha va iboralar</i>	<table> <tr> <td>1. sarcasm</td> <td>6. the physiological aspects of a person's</td> </tr> <tr> <td>2. to expose the vices</td> <td>speech</td> </tr> <tr> <td>3. human psychology</td> <td>7. to bet with</td> </tr> <tr> <td>4. to breathe life into</td> <td>8. to teach somebody manners</td> </tr> <tr> <td>5. a dustman</td> <td>9. to be introduced into society</td> </tr> </table>	1. sarcasm	6. the physiological aspects of a person's	2. to expose the vices	speech	3. human psychology	7. to bet with	4. to breathe life into	8. to teach somebody manners	5. a dustman	9. to be introduced into society
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5. a dustman	9. to be introduced into society										
<i>Pedagogik vazifalar:</i>	<i>O'quv faoliyati natijalari:</i>										
Shakespeare hahoti va ijodi haqida aytib beriladi;	Shakespeare hayoti va ijodi, uning tragediyalari haqida aytib bera oladilar;										
• O`qitish usullari	Ma`ruza, namoyish, blits-so`rov, aqliy xujum, klaster										
• O`qitish vositalari	Ma`ruza matni, komp`yuter texnologiyasi, slaydlar										
• O`qitish shakllari	Frontal, kollektiv ish										
• O`qitish sharoiti	Texnik vositalar bilan ta`minlangan, o`qitish usullarini qo`llash mumkin bo`lgan o`quv xona										
• Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o`quv topshiriq										

Ma`ruzaning texnologik kartasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o'qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	<p>1.1. O'quv fanining nomini ayta-di, predmetning dastlabki umu-miy tasavvurini beradi. Uslubiy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o'rgani-ladigan mavzulari bo'yicha nazariy va amaliy mashg'ulotlar, ularning uzviyligi xaqida qisqacha ma'lumot beradi. Asosiy adabiyotlarning ro'yxati bilan tanishtiradi. (2-ilova)</p> <p>O'quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma'ruza darsining maqsadi va o'quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
2 bosqich. Asosiy jarayon (55 daqiqa)	<p>2.1. Ma'ruza rejasining barcha savollari bo'yicha vizual materialni namoyish qiladi. (4- ilova)</p> <p>Mavzuning asosiy joylarini yozib olishlarini so'raydi.</p> <p>Faollashtiruvchi savol-javob o'tkazadi.</p> <p>1. What influence did Shakespeare make upon the world literature?</p> <p>2. What did the great poet have in common with the Globe theatre?</p> <p>3. When and in what way was the Globe theatre destroyed?</p> <p>Javoblarni to'g'rilaydi va xulosalaydi.</p> <p>2.2. Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo'shiladi. Javoblarni to'g'rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag'batlantiradi.</p>	<p>Tinglaydi, o'rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>
3 bosqich. Yakuniy bosqich (10 daqiqa)	<p>3.1. Mavzu bo'yicha umumiy xulosa qiladi.</p> <p>3.2. Talabalarning bilim va ko'nikmalarini baxolaydi.</p> <p>3.3. Navbatdagi mashg'ulotda ko'riladigan masalani e'lon qiladi, va mustaqil tayyorgarlik ko'rishlarini so'raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>4. What works made Shakespeare immortal?</p> <p>5. Characterize Hamlet. Why does he delay avenging for his father?</p> <p>6. Why did Romeo and Juliet's lives end tragically?</p> <p>7. What do you think? Would Juliet's life be happy if she had consented her parents and married Paris?</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

Lecture 6. William Shakespeare (1564 - 1616). His life and literary activity.

Plan:

1. The life of Shakespeare.
2. Shakespeare's plays.
3. His Tragedies and Sonnets.
4. Shakespeare's immortality.

Literature:

1. Qayumov O. Chet el adabiyoti.
2. Volosova and others. English Litrature.
3. Аникин Г.В. и другие. История английской литературы.
4. Ваqoyeva M.K. Ingliz va America adabiyotidan o'zbek tiliga she'riy tarjima taraqqiyoti.
5. Coleridge S.T. Shakesperian Criticism. -In the book: Coleridge S.T. Verse and Prose. -Moscow; Progress, 1981, pp, 289-344.
6. Lectures.

A poet and playwright William Shakespeare is the favorite author of millions of readers all over the world. No other writer's plays have been produced so often and read so widely in so many different countries. He had a greater influence on the whole of world literature than any other author.

William Shakespeare was born in 1564, on April 23 in Stratford-on-Avon, in England. His father, John Shakespeare, was a prosperous glove maker of Stratford who, after holding minor municipal offices, was elected high bailiff (the equivalent of mayor) of Stratford. Shakespeare's mother, Mary Arden, came from a family of landowners.

In his childhood Shakespeare attended the Stratford Grammar School. Shakespeare's contemporaries first admired him for his long narrative poems "Venus and Adonis" (1593) and "The Rape of Lucrece" (1594).

In 1599 the best-known of Elizabethan theatres, the Globe, was built and Shakespeare became a leading shareholder and the principal playwright to the theatre company. He was also an actor, but not a first-rate one: the parts he played were the old servant Adam in "As You like It" and the Ghost in "Hamlet".

In 1613, after the Globe had been destroyed by fire during a performance of "Henry VIII" he retired and stopped writing. By then he was very ill. He died on April 23, 1616 and was buried in the Holy Trinity church in Stratford where he was christened.

Although some of Shakespeare's plays were published during his life-time, not until his death was any attempt made to collect them in a single volume. The first edition of Shakespeare's collected plays appeared in 1623.

Shakespeare's works are truly immortal, and will retain their immortality as long as the human race exists. He is a true classic; every new generation finds something new and unperceived in his works. His popularity all over the world grows from year to year. Four hundred years after his birth the plays of Shakespeare are performed even more often than they were during his lifetime. They are performed on the stage, in the movies, and on television. They are read by millions of people all over the world.

Shakespeare's Plays. Most scholars agree that there exist 37 plays written by Shakespeare. Traditionally, Shakespeare's plays have been divided into three groups: comedies, histories, and tragedies. All of the works of the great playwright are written in four periods of his literary career. Each of these periods reflects a general phase of Shakespeare's artistic development.

The first period includes all the plays written in 1590-1594. The comedies "The Comedy of Errors", "The Taming of the Shrew", "The Two Gentlemen of Verona", the histories "Henry VI" (Parts I, II, and III), "Richard III", "King John", and the tragedy "Titus Andronicus" were written during this period. They belong to different genres, but they have much in common. The plots of these plays follow their sources more mechanically than do the plots of Shakespeare's later works. Besides, these plays generally emphasize events more than the portrayal of characters.

During **the second period (1595-1600)** Shakespeare brought historical drama and Elizabethan romantic comedy to near perfection. The comedies "A Midsummer Night's Dream", "Love's Labour's Lost", "The Merchant of Venice", "As You Like It", "Much Ado About Nothing", "Twelfth Night", "The Merry Wives of Windsor", the tragedies "Romeo and Juliet", "Julius Caesar" and the histories "Richard II", "Henry IV" (Parts I and II), "Henry V" were written at this period, and in them the great playwright demonstrated his genius for weaving various dramatic actions into a unified plot, showed his gift for characterization.

During **the third period (1601-1608)** Shakespeare wrote his great tragedies ("Hamlet", "Troilus and Cressida", "Othello", "King Lear", "Macbeth", "Timon of Athens", "Anthony and Cleopatra", "Coriolanus"), which made him truly immortal. Every play of this period, except for "Pericles", shows Shakespeare's awareness of the tragic side of life. Even the two comedies of the period "All's Well That Ends Well" and "Measure for Measure" are more disturbing than amusing. That is why

they are often called “problem” comedies or “bitter” comedies. “Pericles” represents Shakespeare’s first romance - a drama, which is generally serious in tone but with a happy ending.

Shakespeare’s sonnets were also written during the third period of his literary career.

The fourth period (1609-1613). During this final period Shakespeare wrote three comedies (“Cymbeline”, “the Winter Tale”, “The Tempest”) and the history “Henry VIII”. (Some critics state, that the History “Henry VIII” is written together with John Fletcher).

The last years of Shakespeare’s career as a playwright are characterized by a considerable change in the style of drama. Beaumont and Fletcher became the most popular dramatists of that time, and the plays of Shakespeare written during the fourth period are modeled after their dramatic technique. All of them are written around a dramatic conflict, but the tension in them is not so great as in the tragedies, all of them have happy endings

Chronology of Shakespeare’s plays. One of the main problems in the study of Shakespeare was that of the chronology of his plays. A famous Shakespearian scholar, Sir Edmund K. Chambers, solved it in 1930. His chronological table is considered the most convincing one. The double dates in it indicate the theatrical season during which the particular play was first performed.

1590-1591.	Henry VI, Part II; Henry VI, Part III
1591-1592.	Henry VI, Part I;
1592-1593.	Richard III; The Comedy of Errors
1593-1594.	Titus Andronicus; The Taming of the Shrew
1594-1595.	The Two Gentlemen of Verona. Love’s Labour,s Lost.; Romeo and Juliet.
1595-1596.	Richard II. A Midsummer Night’s Dream.
1596-1597.	King John. The Merchant of Venice.
1597-1598.	Henry IV, Part I.; Henry IV, Part II.
1598-1599.	Much Ado About Nothing.; Henry V.
1599-1600.	Julius Caesar.; As You Like It.; Twelfth Night.
1600-1601.	Hamlet.; The Merry Wives of Windsor.
1601-1602.	Troilus and Cressida.
1603-1604.	All’s Well That Ends Well.
1604-1605.	Measure for Measure.; Othello.
1605-1606.	King Lear.; Macbeth.

1606-1607.	Antony and Cleopatra.
1607-1608.	Coriolanus.; Timon of Athens.
1608-1609.	Pericles.
1609-1610.	Cymbeline.
1610-1611.	The Winter's Tale.
1611-1612.	The Tempest.
1612-1613.	Henry VIII.

“Romeo and Juliet”. “Romeo and Juliet” is a tragedy based on “Romeus and Juliet”, a poem by the English author Arthur Brooke. It was first published in 1597 and first performed in 1596.

“Romeo and Juliet” is a story of love and hate. It deals with two teen-aged lovers in Verona, Italy, who are caught in a bitter feud between their families, the Montagues and the Capulets. It is a story of two young people who fall in love at first sight, marry secretly because their families are bitter enemies, and die because each cannot bear to live without the other. It is also a story of two families whose hatred for each other drives a son and daughter to destruction. Only after they have lost their children the parents learn the folly of hatred and agree to end their feud. Love eventually conquers hate, but at a terrible cost.

It is not a simple story of good and bad people, for all the major characters bear some responsibility for the disaster. Romeo and Juliet have little chance to preserve both their love and their lives in the hatred that surrounds them. They are driven to destruction by events they cannot control. Yet the final choice is theirs, and they choose to die together instead of living apart.

Shakespeare sets the scene of “Romeo and Juliet” in Verona, Italy, as earlier tellers of the story had done. The time of the action is vague, although it clearly takes place at some time before Shakespeare’s days.

Although he sometimes uses prose, Shakespeare has written most of his play in poetry, because that was the way plays were written during his lifetime. Some of the lines rhyme, but most of them are written in blank verse.

The tragedy blames the adults for their blind self-interest.

“Hamlet, Prince of Denmark”. “Hamlet” is one of Shakespeare’s greatest creations, but it is also considered the hardest of his works to understand. Some critics count it even mysterious. The source of the plot can be found in a Danish chronicle written around 1200. The plot of the tragedy is following: a usurper Claudius murders

his brother, the lawful king, and seizes the throne. The son of the murdered king and lawful heir to the throne Hamlet, discovering the crime, struggles against usurper. But the struggle ends tragically for him too.

As you see, there is nothing mysterious in the plot of the tragedy, but mysterious is the complex character of Hamlet himself. First we see Hamlet plunged into despair: he is grieved by the death of his father, shocked and horrified by the inconstancy and immorality of his mother, filled with disgust and hatred for Claudius, and begins to be disgusted with life in general.

Later, after talking to the Ghost, he learns of the murder of his father. He sincerely wants to kill Claudius, and avenge for his father. The readers also want him to do so. But Hamlet delays and goes on delaying. He even rejects a chance to kill Claudius while he is on his knees in prayer. Why does he delay avenging his father's murder? Why can't he make up his mind? This is the mystery. Various explanations have been offered by a number of critics, but still they have not come to a conclusion, which could satisfy all the readers and investigators of Shakespeare.

Instead of Claudius Hamlet, by mistake, kills Polonius, Ophelia's father. It happens because Polonius, the king's adviser, decides to eavesdrop on Hamlet while the prince is visiting his mother in her sitting room. He hides behind a curtain, but Hamlet becomes aware that someone is there. Hamlet stabs Polonius through the curtain and kills him.

The king, Claudius, exiles Hamlet to England for the murder. He also sends secret orders that the prince be executed after he arrives in England. But Hamlet intercepts the orders and returns to Denmark safe and sound. He arrives in time and sees Ophelia's burial.

Ophelia is the daughter of Polonius and the girl whom Hamlet loves. She goes insane after her father's death and drowns herself. Laertes, Ophelia's brother, blames Hamlet for his sister's and father's death. He agrees to Claudius's suggestion to kill Hamlet with a poisoned sword in a fencing match. Laertes wounds Hamlet during the duel, and is wounded himself by the poisoned weapon. Hamlet's mother, watching the match, accidentally drinks from a cup of poisoned wine prepared by Claudius for Hamlet. Dying from the wound, Hamlet kills Claudius. At the end of the play, Hamlet, his mother, Claudius, and Laertes all lie dead.

The role of Hamlet in this outstanding play is considered one of the greatest acting challenges of the theatre. Shakespeare focused the play on the deep conflict within thoughtful and idealistic Hamlet. Hamlet reveals this conflict in several famous

monologues. The best known of them is his monologue on suicide, which begins with “To be, or not to be.”

Hamlet

To be, or not to be - that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die - to sleep -
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wish'd. To die - to sleep.
To sleep - perchance to dream: ay, there's the rub!
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause. There's the respect
That makes calamity of so long life.

(Act 3, Scene 1.)

Shakespeare's Comedies comedies did not establish a lasting tradition in the theatre, as did those written by Ben Jonson. Jonson's plays portray the everyday life of their time with the exaggerated satirical characters. Shakespeare's comedies are composed on opposite principles. The scenes of his comedies are usually set in some imaginary country, and the action is based on stories that are almost fairy-tails. But the characters placed in these non-realistic settings and plots, are true-to-life and are depicted with the deep knowledge of human psychology for which Shakespeare is famous. Each comedy has a main plot and one or two sub-plots, and sometimes sub-plots attract even more attention than the main plots. The comic characters of these plays always have English colouring, even if the scene is laid in other countries.

All these plays are written in easy-flowing verse and light, tripping prose. The text is full of jokes and puns, but some of the texts contain topical allusions, which are hard to understand for the readers of our time. All the comedies tell of love and harmony, at first disturbed, and finally restored. In them Shakespeare supports the right of a human being to free choice in love, despite the existing conventions and customs. More often Shakespeare embodies this tendency in female characters. His typical comedy heroines are brave, noble, free in speech, and enthusiastic.

Another motif stressed in the comedies is the contrast between appearance and reality. Shakespeare makes his readers understand the importance of self-knowledge. In the complicated plots of Shakesperian comedies the heroes and heroines often select wrong partners because they have formed wrong opinions about their own characters, that is they do not know or understand their own self and feelings. But their mistakes are treated good-humourly and the comedies end happily, because at the end of the plays the characters understand themselves and those they love.

“Twelfth Night”. This comedy centres on the typical Shakesperian conflict between true and false emotion. Duke Orsino tries to convince himself that he is in love with Countess Olivia and grows more absorbed by his feelings after each rebuff received from her. But Olivia is in deep grief for her dead brother and renounces all joy of life.

The solution of the complicated plot is provided by the twin sister and brother, Viola and Sebastian. They become separated during a shipwreck. Finding herself stranded in the country of Illyria, Viola disguises herself as Cesario, a page, and enters the service of Duke Orsino. The duke sends the page to woo the countess Olivia for him. But Olivia falls in love with Caesario. The marriage of Orsino to Viola and Sebastian to Olivia brings the comedy to happy ending.

SHAKESPEARE’S SONNETS. In addition to his plays and two narrative poems, Shakespeare wrote a sequence of 154 sonnets. His sonnets were probably written in the 1590s but first published in 1609.

Shakespeare’s sonnets occupy a unique place in the Shakespearian heritage, because they are his only lyrical pieces, the only things he has written about himself.

The three main characters in the sonnets are the poet, his friend and the dark lady. The poet expresses the warmest admiration for the friend. The dark lady is the beloved of the Poet; unlike the idealized ladies in the sonnets of Petrarch and his followers, she is false and vicious, but the poet, though aware of the fact, can’t help loving her. And then comes the tragedy: the friend and the dark lady betray the poet and fall in love with each other.

By reading between the lines of the sonnets, we may see a tragedy in Shakespeare’s life, a tragedy that he might not have fully understood himself. Despite the author’s intention, we feel that the poet’s friend, who is praised so warmly, is a shallow, cruel and petulant man; the dark lady is wicked and lying. Thus, in the sonnets we may see the great misfortune of a genius, who wasted his life and soul for the sake of persons unworthy of him.

There is a major theme running through the cycle: the theme of the implacability of Time. How can one triumph over it? The poet gives two answers: the first is: one lives forever in one's children, in one's posterity. The second is one may achieve immortality if one's features are preserved by art, and particularly in poetry.

Scholars and critics have made many attempts to discover all the mysteries of Shakespeare's sonnets, as they may shed light on his life, but generally to no avail. It is important to remember that Shakespeare's sonnets were written at a time when such sequences were fashionable, and thus the sonnets may be more an exercise in literary convention than in autobiography. Here is one of these sonnets:

LV

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rime;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.

The sonnets show how Shakespeare's poetic style was forged and perfected; to some extent they raise the veil over his private life, of which we know so little.

QUESTIONS AND TASKS

1. What influence did Shakespeare make upon the world literature?
2. What did the great poet have in common with the Globe theatre?
3. When and in what way was the Globe theatre destroyed?
4. What works made Shakespeare immortal?
5. Characterize Hamlet. Why does he delay avenging for his father?
6. Why did Romeo and Juliet's lives end tragically?
7. What do you think? Would Juliet's life be happy if she had consented her parents and married Paris?
8. Who were the main protagonists of Shakespeare's sonnets?
10. What are the Shakespearian sonnets important for?
11. What is the difference between the comedies written by Shakespeare and by Ben Jonson?

7- MAVZU

English Literature in the XVII century

(ma`ruza – 2 soat)

6.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo`yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	1. Historical background. 2. John Milton. His life and literary activity. 3. "Paradise Lost"
<i>O`quv mashg`ulotining maqsadi</i>	Mavzuning maqsadi - talabalarning bilim va ko`nikmalarini o`qituvchi boshchiligida rivojlantirish; -har bir savol bo`yicha yangi bilimlarni mukammal o`rganish: -mavjud ma`lumotlarni, jumladan tarixiy ma`lumotlarni o`rganish, aniqlash; -axborot manbalari va ulardan o`rinli foydalana olish; -elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash; -internetdan foydalanish va kerakli mavzular bo`yicha yangiliklar topish; -berilgan topshiriqning ratsional echimini topish; -topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;

<i>Tayanch tushuncha va iboralar</i>	1. social tracts 2. a forward-looking habit 3. evil aims 4. economic breach 5. the degeneration of the human race 6. to keep up traditions indignation	7. to show a marked decline 8. stagnation of thought 9. to reveal a similar philosophy 10. to deal with burning problems of contemporary life 11. to express one's
<i>Pedagogik vazifalar:</i>	<i>O'quv faoliyati natijalari:</i>	
John Miltonning hayoti va ijodi haqida	John Miltonning hayoti va ijodi haqida aytib bera oladilar;	
Herbert Jorj Wellsning angliya adabiyotiga qilgan ta'siri.;	Herbert Jorj Wellsning angliya adabiyotiga qilgan ta'siri. haqida aytib bera oladilar;	
O'qitish usullari	Ma`ruza, namoyish, blits-so'rov, aqliy xujum, klaster	
• O'qitish vositalari	Ma`ruza matni, komp`yuter texnologiyasi, slydlar	
• O'qitish shakllari	Frontal, kollektiv ish	
• O'qitish sharoiti	Texnik vositalar bilan ta`minlangan, o'qitish usullarini qo'llash mumkin bo'lgan o'quv xona	
• Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o'quv topshiriq	

Ma`ruzaning texnologik kartasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o'qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	1.1. O'quv fanining nomini ayta-di, predmetning dastlabki umumiy tasavvurini beradi. Uslubiy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova) 1.2. Mazkur fanning o'rgani-ladigan mavzulari bo'yicha nazariy va amaliy mashg'ulotlar, ularning uzviyligi xaqida qisqacha ma'lumot beradi. Asosiy adabiyotlarning ro'yxati bilan tanishtiradi. (2-ilova) O'quv dasturini talabalarga tanishtiradi. 1.3. Ma`ruza darsining maqsadi va o'quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).	Tinglaydi va yozadi Mavzu nomini yozib oladilar Savollarga javob beradi

<p>2 bosqich. Asosiy jarayon (55 daqiqa)</p>	<p>2.1.Ma`ruza rejasining barcha savollari bo'yicha vizual materialni namoyish qiladi. (4- ilova) Mavzuning asosiy joylarini yozib olishlarini so'raydi. Faollashtiruvchi savol-javob o'tkazadi. 1. What influence did the events of the beginning of the 17th century make on Milton's literary activity? 2. In 1649 Milton was appointed Latin Secretary to the Council of state. What did it mean? 3. What can you tell about Milton's tragedy "Samson Agonistes"? 4. "Paradise Lost" is an epic poem. Can you explain why it is "epic", and not "lyric"? Javoblarni to'g'rilaydi va xulosalaydi. 2.2.Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo'shiladi. Javoblarni to'g'rilaydi va xulosalaydi. (5-ilova) 2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag`batlantiradi.</p>	<p>Tinglaydi, o'rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi.</p> <p>Yozadi.Javob beradi</p>
<p>3 bosqich. Yakuniy bosqich (10 daqiqa)</p>	<p>3.1. Mavzu bo'yicha umumiy xulosa qiladi. 3.2.Talabalarning bilim va ko'nikmalarini baxolaydi. 3.3.Navbatdagi mashg`ulotda ko'riladigan masalani e`lon qiladi, va mustaqil tayyorgarlik ko'rishlarini so'raydi. 3.4. Talabalarga uyga vazifa qilib: 5. Who are the main characters of "Paradise Lost"? 6. Speak about Milton's humanism in his characterization of Adam and Eve. 7.What kinds of verse did John Dryden write? 8. What events did Dryden's "Annus Mirabilis" commemorate? (5). Tavsiya etilgan adabiyotlarni o'rganishga beradi.</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

LECTURE 7. English Literature in the XVII century

Plan:

1. Historical background.
2. John Milton. His life and literary activity.
3. "Paradise Lost"

Literature:

1. T.D.Volosova and others. English literature.
2. Г.В.Аникин и другие. История английской литературы.
3. Qayumov O. Chet el adabiyoti.
4. Bush Douglas. Milton. - Massachusetts: Penguin Books, 1976.
5. Библиотека всемирной литературы. -Москва: Худлит, 1976.

6. Lectures.

In England at the beginning of the 17th century the contradictions between the feudal nobility and the bourgeoisie reached their climax. The role of the absolute monarchy was no longer progressive and hindered the further development of capitalism. The bourgeoisie, which had once supported the king, turned against absolute monarchy. All through the reign of James I (1603 - 1625), the commons quarrelled with the king for controlling trade and raising the taxes without the consent of Parliament.

The struggle between the two sides continued during the reign of Charles I, who took his father's place on the throne in 1625. The commons worked out the Petition of Rights, aimed at limiting the king's rights, and the king was compelled to sign it. Several times Charles dissolved Parliament and then called it again in the hope of restoring his rights. At last, to crush the opposition, he decided never to call another Parliament, and ruled, autocratically for eleven years, till 1640. His reign during this period was supported by the church and was marked by extreme injustice and cruelty. It turned people's minds against the monarchy and the church. Those supporting the king were called Cavaliers, or Royalists. The Puritans, or the petty bourgeoisie, took the lead in resisting the king.

It was easy to distinguish the Puritans from the Cavaliers, the Puritans cut their hair very close to the head, for which they were nicknamed "Roundheads", while the Cavaliers had flowing locks and wore rich clothes.

In 1640 the need of money for the war with Scotland compelled the king to call another Parliament. The commons at once began to attack him for his bad government during the previous years. The king became angry and dissolved Parliament again. This Parliament is called in history the "Short Parliament". But the Scots marched into the north of England and the king was forced to summon Parliament again to get its consent to new taxes. This Parliament is known as the "Long Parliament" because it lasted for 19 years, till 1653. Parliament passed an Act saying that the king's ministers should be responsible to Parliament and that Parliament could be dissolved only by its own consent. The king, however, thought he could turn the course of historical events in his favour by force, and in 1642 he gathered an army and declared war on Parliament. Thus the Civil War between the Royalists and the Parliamentarians began, which lasted from 1642 till 1649.

King Charles was supported by the old nobility and by the church. The Parliamentary army was headed by Oliver Cromwell. It consisted of representatives of

the bourgeoisie and the gentry (new nobility); they also gained the support of the working people. The fact that the popular masses took the side of the Parliament against the Royalists decided the results of the war. The Royalists were defeated and the Bourgeois Revolution (some-times called the Puritan Revolution) triumphed. Charles Stuart was tried and beheaded in January 1649. The House of Lords was abolished, and a commonwealth (or Republic) proclaimed. Later, frightened by the rising revolutionary spirit of the masses, Cromwell intensified his oppression and in 1653 imposed a military dictatorship on the country. It lasted till his death in 1658.

As neither the common people nor the upper classes were satisfied with the results of the Puritan Revolution, the monarchy was restored after Oliver Cromwell's death. Charles II, the son of the executed king, ascended the throne in 1660. The years between 1660 and 1688 are called the "Restoration". But Charles was unable to restore the old state of things. Neither could his successor James II with the support of reactionary groups in England and Ireland establish a despotic regime.

By that time two main parties had been formed in Parliament, one representing the interests of businessmen, the other, the interests of the landowners and clergy. The two parties hated each other so much that the insulting nicknames of "Whigs" for businessmen and "Tories" for landowners were invented. Later, these names came to be used officially.

In 1688 the Parliament worked out the Bill of Rights, according to which the royal power, the armed forces, and taxation were brought under the control of Parliament. King James fled to France, and in 1689 the crown was offered to his daughter Mary and her husband William of Holland. These events were called the "Glorious Revolution". It was not a people's revolution; it was an agreement between the bourgeoisie and the landed aristocracy. Thus constitutional monarchy was established, which marked the end of the whole revolutionary epoch of the 17th century.

The political struggle involving the broad masses of the English population led to the publication of pamphlets and laid the foundation of journalism and the periodical press. The English people took a tremendous interest in all the political events of the time. The greatest of all publicists during the Puritan Revolution was the poet John Milton. His pamphlets gave theoretical foundation to the struggle of the bourgeoisie against the monarchy. During the Renaissance poetry had been the most popular form of literature. During the Revolution prose became very popular because it was easier to write on social and political problems in prose.

JOHN MILTON (1608 - 1674). The greatest poet of the XVII century John Milton was born in London on December 9, 1608. Milton's father was a prosperous scrivener in London. He was also an amateur composer.

From childhood Milton learned to love music and books; he read and studied so intensely that at the age of twelve he had already formed the habit of working until midnight. At first Milton attended St. Paul's school. His progress in every department of knowledge was very rapid, and at the age of sixteen he went to the University of Cambridge. On graduating, Milton retired to his father's country place, Horton, in Buckinghamshire. There he gave himself up to study and poetry. Many of Milton's poems were written at Horton. These comprise the first period in his creative work.

Milton had long wished to complete his education by travelling as it was the custom of the time. In 1638 he left England for a European tour. He visited France and Italy. He met the great Galileo, who was no longer a prisoner of the Inquisition, but was still watched by Catholic churchmen. Milton succeeded in getting into the house where Galileo was kept. His meeting with the great martyr of science is mentioned in "Paradise Lost" and in an article about the freedom of the press. In 1639 he returned to England, just when the struggle between the king and the Puritans began. For some time Milton had to do educational work, and the result of it was a treatise on education.

Milton kept a keen eye on the public affairs of the time. The years between 1640 and 1660, the second period in his literary work, were the years when he wrote militant revolutionary pamphlets. When the Republican Government under Cromwell was established in 1649, Milton was appointed Latin Secretary to the Council of State. The work consisted chiefly of translating diplomatic government papers into Latin and from Latin.

In his pamphlets, most of which were written in Latin, Milton made Europe understand that the Puritan Revolution was not just a great rebellion, as the Royalists insisted, but that it was the only force, which could give the people rights and freedom. The execution of the king, he said, should not be regarded as bloodshed by a cruel people, but as the only means by which the people could free themselves from the monarchy; and that the king was not a martyr, but the worst of enemies in the cause of liberty. During his years as Latin Secretary and journalist Milton wrote only a few sonnets.

Milton had weak eyes even as a child; in 1652 he lost his eyesight completely. With the restoration of the monarchy in 1660, Milton was discharged from office. All his famous pamphlets were burnt by the hangman. But the poet's military spirit was not crushed. He and his family moved to a small house not far from London, and Milton again began to write poetry. Milton's years of retirement became the third period in his literary work. During this period he created works that made him one of the greatest poets of England. These were his great epic "Paradise Lost" completed by 1667, and then, the second epic "Paradise Regained" and a tragedy, "Samson Agonistes" both written by 1671.

The story of "Samson" is taken from the Bible. Samson, the great hero, is imprisoned and blinded, but manages to destroy his enemies, although he perishes himself. Some character features of the hero of the tragedy are identical with those of the author, Milton. In it Milton shows that he remained faithful to his ideals. It is considered his most powerful work.

Milton died on November 8, 1684 and was buried in London. Milton's works form a bridge between the poetry of the Renaissance and the poetry of the classicists of a later period. Milton's works are characterized by their duality (which means that two independent views go together). He chose his themes from the Bible, but under his treatment they became revolutionary in spirit.

"Paradise Lost" is an epic poem. The characters are Satan and his rebel angels, God, three guardian angels - Raphael, Gabriel and Michael, and the first man and woman - Adam and Eve. Satan, who revolts against God, draws his side many rebel-angels and is driven out of Heaven. They fall Down into the fires of Hell. But Satan is not to be overcome. He hates God who rules the universe, autocratically:

High on a throne of royal state,
Sole reigning, holds the tyranny of Heaven.

Though banished from Heaven, Satan is glad to have gained freedom. He pities the rebel-angels who have lost life in Heaven for his sake, and decides to go on with the war against God.

Adam and Eve are allowed by God to live, in Paradise, in the Garden of Eden, as long as do not eat the apple that grows on the Tree of the Knowledge of good and evil. Satan, who has been driven from the Garden of Eden by the guardian angels, returns at night in the form of a serpent. Next morning, the serpent persuades Eve to eat the forbidden fruit from the Tree of Knowledge and to take another one for Adam.

So Adam decides to eat the fruit for love of Eve. As a punishment, God banishes Adam and Eve to the newly created world, where they have to face a life

of toil and woe. The angel Michael shows Adam a vision of the tyranny and lawlessness which are to befall mankind.

Milton's sympathies lie with Adam and Eve, and this shows his faith in man. His Adam and Eve are full of energy. They love each other and are ready to meet all hardships together.

Thus, in his "Paradise Lost" John Milton had created the images of Adam and Eve, the first man and woman, who were faithful to their love.

John Dryden (1631-1700) was the outstanding English poet from the Restoration in 1660 to the end of the 17th century. He was born to a Puritan family in London and graduated from Cambridge University in 1654.

Dryden wrote verse in several forms: odes, poetic drama, biting satires, and translations of classic authors. His early poem "Heroic Stanzas on the Death of Cromwell" was published in 1659. A year later it was followed by "Astraea Redux", which celebrated the Restoration of the Stuart line to the throne.

In 1667 Dryden published "Annus Mirabilis", a poem commemorating three events of the previous year: the end of the plague, the Great Fire of London, and the Dutch War.

Dryden wrote notable prose as well, including literary criticism of Shakespeare, Chaucer, and others. His venture into political satire began in 1681, with the publication of "Absalom and Achitophel", written after an unsuccessful attempt by Charles' illegitimate son, the Duke of Monmouth, to seize the throne. In 1682 he wrote another literary satire "Mac Flecknoe".

Dryden was a talented translator too. His translation of Virgil's "Aeneid", published in 1697, was extremely popular.

QUESTIONS AND TASKS

1. What influence did the events of the beginning of the 17th century make on Milton's literary activity?
2. In 1649 Milton was appointed Latin Secretary to the Council of state. What did it mean?
3. What can you tell about Milton's tragedy "Samson Agonistes"?
4. "Paradise Lost" is an epic poem. Can you explain why it is "epic", and not "lyric"?
5. Who are the main characters of "Paradise Lost"?
6. Speak about Milton's humanism in his characterization of Adam and Eve.
7. What kinds of verse did John Dryden write?
8. What events did Dryden's "Annus Mirabilis" commemorate?

The Enlightenment in England (The XVIII Century)

(ma`ruza – 2 soat)

6.1. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo`yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	1. Historical background. 2. The literature of the age of the Enlightenment. 3. Alexander Pope is an English classicist. 4. Daniel Defoe is the founder of the early realistic novel in England
<i>O`quv mashg`ulotining maqsadi</i>	Mavzuning maqsadi - talabalarning bilim va ko`nikmalarini o`qituvchi boshchiligida rivojlantirish; -har bir savol bo`yicha yangi bilimlarni mukammal o`rganish: -mavjud ma`lumotlarni, jumladan tarixiy ma`lumotlarni o`rganish, aniqlash; -axborot manbalari va ulardan o`rinli foydalana olish; -elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash; -internetdan foydalanish va kerakli mavzular bo`yicha yangiliklar topish; -berilgan topshiriqning ratsional echimini topish; -topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;
<i>Tayanch tushuncha va iboralar</i>	1. artistic approach 2. social and political order 3. to regard as one`s literary teacher 4. complicated plot 5. keen observer of life and individuals 6.. mature period 7. outstanding incidents 8. to affect 9. to care for fame 10. to bring misfortune to 11. to come in touch with 12. logically developed
<i>Pedagogik vazifalar:</i>	<i>O`quv faoliyati natijalari:</i>
Enlightenment haqida ma`lumot berish;	Enlightenment haqida aytib bera oladilar;
Alexander Pope haqida ma`lumot berish;	Alexander Pope haqida aytib bera oladilar;
Daniel Defoe haqida ma`lumot berib o`tish	Daniel Defoe haqida ma`lumot bera oladilar;
• O`qitish usullari	Ma`ruza, namoyish, blits-so`rov, aqliy xujum, klaster
• O`qitish vositalari	Ma`ruza matni, komp`yuter texnologiyasi, slaydlar
• O`qitish shakllari	Frontal, kollektiv ish
• O`qitish sharoiti	Texnik vositalar bilan ta`minlangan, o`qitish usullarini qo`llash mumkin bo`lgan o`quv xona
• Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o`quv topshiriq

Ma`ruzaning texnologik kartasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o`qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	<p>1.1. O`quv fanining nomini ayta-di, predmetning dastlabki umu-miy tasavvurini beradi. Uslubiy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o`rgani-ladigan mavzulari bo`yicha nazariy va amaliy mashg`ulotlar, ularning uzviyligi xaqida qisqacha ma`lumot beradi. Asosiy adabiyotlarning ro`yxati bilan tanishtiradi. O`quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma`ruza darsining maqsadi va o`quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi.</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
2 bosqich. Asosiy jarayon (55 daqiqa)	<p>2.1.Ma`ruza rejasining barcha savollari bo`yicha vizual materialni namoyish qiladi. Mavzuning asosiy joylarini yozib olishlarini so`raydi. Faollashtiruvchi savol-javob o`tkazadi.</p> <p>1. What does the word "classicist" mean?</p> <p>2. What did Alexander Pope have in common with Martin Scriblerus?</p> <p>3. In what way did Defoe begin his literary career?</p> <p>4. What was Defoe's satire in verse "The True - born Englishman " about? Javoblarni to`g`rilaydi va xulosalaydi.</p> <p>2.2.Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo`shiladi. Javoblarni to`g`rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag`batlantiradi.</p>	<p>Tinglaydi, o`rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>
3 bosqich. Yakuniy bosqich (10 daqiqa)	<p>3.1. Mavzu bo`yicha umumiy xulosa qiladi.</p> <p>3.2.Talabalarining bilim va ko`nikmalarini baxolaydi.</p> <p>3.3.Navbatdagi mashg`ulotda ko`riladigan masalani e`lon qiladi, va mustaqil tayyorgarlik ko`rishlarini so`raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>5. What novels by Daniel Defoe do you know?</p> <p>6. What suggested the idea for the novel "Robinson Crusoe" to Defoe?</p> <p>7. What is the main theme of the novel?</p> <p>(5). Tavsiya etilgan adabiyotlarni o`rganishga beradi.</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

LECTURE 8. The Enlightenment in England (the XVIII Century)

Plan:

1. Historical background.
2. The literature of the age of the Enlightenment.
3. Alexander Pope is an English classicist.
4. Daniel Defoe is the founder of the early realistic novel in England.

Literature:

1. Volosova T.D., Hecker M.J., Rogoff V.V. English Literature.
2. Azizov K., Qayumov O. Chet el adabiyoti tarixi.
3. Аникин Г.В., Михальская Н.П. История английской литературы.
4. Baranovsky L.S., Kozikis D.D. Panorama of Great Britain.
5. Lectures.

The history of England in the second half of the 17th century and during all of the 18th century was marked by British colonial expansion and the struggle for the leading role in commerce. In the eighteenth century England achieved, politically and economically the position of a great power in Europe. Eighteenth century England was distinguished also in science and philosophy. (Isaac Newton, David Hume, Adam Smith). The most active sections of population at that time were the commercial classes, that is the middle classes.

The writers and philosophers of this age reflected the ideology of the middle class. They protested against the survival of feudalism. They thought that vice was due to ignorance, so they started a public movement for enlightening the people. The enlighteners wanted to bring knowledge, that is “light” to the people. To their understanding this would do away with all the evils of society, and social harmony would be achieved. This movement was called the Enlightenment. Since the enlighteners believed in the power of reason, the period was also called the age of Reason. The movement of Enlightenment spread later to the continent. The characteristic features of this movement were:

- a) A deep hatred of feudalism and its survivals; the enlighteners rejected church dogmas and caste distinctions;
- b) A love of freedom, a desire for systematic education for all, a firm belief in human virtue and reason;
- c) a concern for the fate of the common people and of the peasants in particular.

This period saw a remarkable rise in literature. People wrote on many subjects and made great contributions in the fields of philosophy, history, natural sciences and the new science of political economy. Writers widely accepted those

literary forms, in particular, prose forms, which were understandable to the people as a whole. Contact between writers and readers was established by the famous English essayists Joseph Addison and Richard Steele. They started and directed several magazines for which they wrote pamphlets and essays. In 1709 Steele issued a magazine, "The Tatler". Others followed it: "The Spectator" (1711), "The Guardian" (1713), and "The Englishman" (1713). In the latter political problems were discussed. Periodical newspapers also helped to spread information among the general public.

The main literary trends of the age of the Enlightenment in England were classicism, realism, sentimentalism and early romanticism. The XVIII century gave the world such brilliant English writers as Alexander Pope, Daniel Defoe, Jonathan Swift, Henry Fielding, Samuel Richardson, Tobias Smollet and the famous dramatist Richard Brinsley Sheridan.

ALEXANDER POPE (1688 - 1744). One of the great names in English poetry of the early 18 century is that of Alexander Pope. Being a classicist he developed a taste for the art of ancient Greece and Rome. Classical forms suited the age, which tried to bring everything under the control of reason. The simplicity, proportion, and restrained emotion of the ancient Greek and Roman writers appealed to the English classicists. In 1715 Pope published a part of his translations of the "Iliad" and the "Odyssey" of Homer, which brought him fame.

Pope had a delicate sense of style, which he polished to the highest degree. He considered that one should follow the strict rules in poetry if wanted to become a real poet. In 1709 he published his "Pastorals", written as an imitation of ancient authors. In 1711 his "An Essay on Criticism" was published. In the work the author had presented his aesthetic principles. In his satirical works "The Rape of the Lock" (1712), "The Dunciad" the poet ridicules the vices of the society.

Pope deals with the favourite subject of vice and virtue in his famous poem "An Essay on Man" (1732), in which he analyses the powers and weaknesses of man. He believed that the perverse nature of man was imaginary rather than real, each thing in the world was in harmony with others. He refused to see contradictions that arose after the Revolution of 1688 and was later criticized by those writers who were not satisfied with the results of the Revolution.

Pope's philosophy was rationalism. **Rationalism** is a conviction that one should think and behave rationally - according to reason; it takes for granted the idea that the world is put together in such a way that the human mind can grasp it. To help an ordinary human mind grasp the structure of this world a poet should describe the universe in words - not completely, but well enough to be understood by a human being.

Pope was an organizer of a society of literary men who called themselves the “Martin Scriblerus’s Club”. Swift numbered among its members. Martin Scriblerus was an imaginary personage: anyone who wished to publish a satire in a magazine was allowed to use the pseudonym Martin Scriblerus. Pope hoped that when put together these articles would make an interesting book; but they remained isolated compositions. Yet it was the Martin Scriblerus’s club that inspired Swift to write the famous novel “Gulliver’s Travels”.

DANIEL DEFOE (1661 -1731). Daniel Defoe is the founder of the early realistic novel. He was a journalist, and in many ways, the father of modern English periodicals. He founded and conducted the first English newspaper “The Review” (1704 - 1713).

Daniel Foe was born in 1660 in the family of James Foe, a London butcher. (When he was thirty-five years old he assumed the more high-sounding name Defoe). His father was wealthy enough to give his son a good education. Daniel was to become a priest, but when his training was completed, he decided to engage in business as a hosier. It was his cherished desire to become wealthy but his wish was never fulfilled. Defoe went bankrupt several times. He was always in debt. The only branch of business in which he proved successful was journalism and literature.

When Defoe was about 23, he started writing pamphlets. In his “Essays on Projects» Defoe anticipated the greatest public improvements of modern times: higher education for women, the protection of seamen, the construction of highways, and the opening of saving-banks. He urged the establishment of a special academy to study literature and languages.

In 1701 Defoe wrote a satire in verse, “The True-born Englishman” It was written against those, who declared that the English race should be kept pure. In the satire Defoe proved that true-born Englishmen did not exist, since the English nation consisted of Anglo-Saxons, Danes, Normans, and others.

In 1719, he tried his hand at another kind of literature - fiction, and wrote the novel “The Life and Adventures of Robinson Crusoe”. After the book was published, Defoe became famous and rich. Now he wrote for four public magazines and received a regular sum of money from the government. Other novels which Defoe wrote were also very much talked about during his lifetime, but we do not hear much about them now. Defoe published “The Life of Captain Singleton” in 1720, “The Fortunes and Misfortunes of Moll Flanders” in 1722, and “A History of the Lady Roxana” in 1724.

In 1729, while at work on a book which was to be entitled “The Complete English Gentleman”, Defoe fell ill and in two years time he died.

JONATHAN SWIFT (1667 - 1745)

Jonathan Swift was the greatest of English satirists. He is generally thought to be the greatest prose writer of the eighteenth century. He was a man whom many considered a misanthrope (one who hates humankind) because his writings were deeply critical of humanity. It was, however, his deep love for humanity that caused him to criticize it, and his great dream was to cure the ills of his age through humor.

Swift was born in Dublin, but he came from an English family. The writer's father, supervisor at the court building of Dublin, died at the age of 25, leaving his wife and daughter penniless. His son was born seven months after his death, on November 30, 1667. He was named Jonathan after his late father.

The boy knew little of his mother's care: she had to go back to her native town of Leicester and Jonathan hardly ever saw her during his childhood. He was supported by his uncle Godwin.

At the age of six he was sent to school and at the age of fourteen he entered Trinity College in Dublin. He got his Bachelor's degree in 1686. After many years he once again saw his mother in Leicester. She helped Jonathan to become a private secretary and account-keeper to sir William Temple. Sir William Temple's estate was at Moor Park, not far from London. Sir William was a retired diplomat and writer. At Moor Park Swift made friends with Hester Johnson, the daughter of the housekeeper. Their friendship lasted all his life.

Having improved his education at Moor Park by taking advantage of Sir William's library, Swift went to Oxford and took his Master of Arts degree in 1692. A year and a half he worked as a vicar at a church in Ireland and then returned to Moor Park. He continued to live and work there until sir William Temple's death in 1699.

By 1697 Swift had written his first satires "The Battle of Books" and "A Tale of a Tub". But both of them were published later, in 1704. In "A Tale of a Tub" the author ridiculed the extravagances of religion, literature, and academia. "The Battle of Books" is a mock debate between ancient and modern authors.

After the death of sir William Temple, Swift became vicar again and went to live in Ireland. He invited Hester Johnson to come to his place. It is believed that Swift made a secret marriage with her, but much of his private life is unknown.

In Ireland Swift kept an eye on the political events of London. He wrote political pamphlets in defense of the Whigs. His contributions to "The Tatler", "The Spectator" and other magazines show how well he understood the spirit of the time. Swift's conversations with the leaders of the English political parties are described in his letters to Stella (Hester). These letters became his famous work "Journal to Stella".

In 1713 Swift was made Dean of St. Patrick's Cathedral in Dublin. In Ireland Swift came into contact with the common people and saw miserable conditions in which the population lived. Swift wrote pamphlets criticizing the colonial policy of England. In 1726 Swift's masterpiece "Gulliver's Travels" appeared and it made a great sensation.

In 1728 Stella died after a long illness. This loss affected Swift deeply.

Conditions in Ireland between 1700 and 1750 were disastrous. Famine had depopulated whole regions. The districts were covered with unburied corpses. Swift wrote the pamphlets: "The Present Miserable State of Ireland", "A Modest Proposal for Preventing the Children of Poor People from Being a Burden to Their Parents or the Country" and others.

Hard work and continuous disappointments in life undermined Swift's health. By the end of 1731 his mind was failing rapidly. In 1740 his memory and reason were gone and he became completely deaf. He died on the 19th of October, 1745, in Dublin.

During all his hard later years of a mental decline his friends stayed loyal to him, and the Irish people continue to this day to celebrate him as a hero. The generosity of spirit, deep learning, genuine humor were characteristic features of his writing, and they were a great gift to the literary tradition.

Questions and Tasks

1. What does the word "classicist" mean?
2. What did Alexander Pope have in common with Martin Scriblerus?
3. What is the main theme of the novel "Robinson Crusoe"?
4. Speak about the characteristic features of Robinson Crusoe.
5. What helped Robinson to withstand all the calamities of his unusual destiny?
6. Do you think it is possible for a man to spend 26 years on a desert island?
7. Why do we say that the way Defoe portrays Friday's character does him credit?
8. What makes the novel realistic?
9. What role did Sir William Temple play in Swift's literary career?
10. Speak about Swift's first satire.
11. What did Swift criticize in his pamphlets?
12. When was Swift's masterpiece "Gulliver's Travels" written and why did it make a great sensation?
13. Against whom is Swift's satire directed when he describes the flying island and the way taxes were collected from the people?
14. What was Swift's attitude towards England's war policy?
15. Why did "Gulliver's Travels" become popular in all Languages?

Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo'yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	1. A short information on the English realistic novel of the time. Henry Fielding - the greatest realist of the 18 th century. His masterpiece - the novel "The History of Tom Jones, a foundling" The Sentimentalists. 2. English drama in the 18th century.
<i>O'quv mashg`ulotining maqsadi</i>	Mavzuning maqsadi - talabalarning bilim va ko`nikmalarini o`qituvchi boshchiligida rivojlantirish; -har bir savol bo'yicha yangi bilimlarni mukammal o`rganish; -mavjud ma'lumotlarni, jumladan tarixiy ma'lumatlarni o`rganish, aniqlash; -axborot manbalari va ulardan o`rinli foydalana olish; -elektron o`quv darsliklar, adabiyotlar va ma'lumotlar banki bilan ishlash; -internetdan foydalanish va kerakli mavzular bo'yicha yangiliklar topish; -berilgan topshiriqning ratsional echimini topish; -topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;
<i>Tayanch tushuncha va iboralar</i>	1. artistic approach 2. social and political order 3. to regard as one's literary teacher 4. complicated plot 5. keen observer of life and individuals 6. mature period 7. outstanding incidents 8. to affect 9. to care for fame 10. to bring misfortune to 11. to come in touch with 12. logically developed
<i>Pedagogik vazifalar:</i>	<i>O'quv faoliyati natijalari:</i>
English realistic novel haqida ma'lumot berish;	English realistic novel haqida aytib bera oladilar;
Henry Fielding haqida ma'lumot berish;	Henry Fielding haqida aytib bera oladilar;
The Sentimentalists mavzuida gapirib berish	The Sentimentalists gapirib beradilar
O'qitish usullari	Ma`ruza, namoyish, blits-so'rov, aqliy xujum, klaster
O'qitish vositalari	Ma`ruza matni, komp'yuter texnologiyasi, slaydlar
O'qitish shakllari	Frontal, kollektiv ish
O'qitish sharoiti	Texnik vositalar bilan ta'minlangan, o'qitish usullarini qo'llash mumkin bo'lgan o'quv xona
Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o'quv topshiriq

Ma`ruzaning texnologik kartasi

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o`qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	<p>1.1. O`quv fanining nomini ayta-di, predmetning dastlabki umu-miy tasavvurini beradi. Uslubiy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o`rgani-ladigan mavzulari bo`yicha nazariy va amaliy mashg`ulotlar, ularning uzviyligi xaqida qisqacha ma`lumot beradi. Asosiy adabiyotlarning ro`yxati bilan tanishtiradi. O`quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma`ruza darsining maqsadi va o`quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi.</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
2 bosqich. Asosiy jarayon (55 daqiqa)	<p>2.1. Ma`ruza rejasining barcha savollari bo`yicha vizual materialni namoyish qiladi. Mavzuning asosiy joylarini yozib olishlarini so`raydi. Faollashtiruvchi savol-javob o`tkazadi.</p> <p>1. By whom were the foundations of early realism laid in English literature?</p> <p>2. Who was the greatest representative of realism in the 18th century ?</p> <p>3. What did Henry Fielding expose in his plays?</p> <p>4. What put an end to his work as a playwright?</p> <p>Javoblarni to`g`rilaydi va xulosalaydi.</p> <p>2.2. Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo`shiladi. Javoblarni to`g`rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag`batlantiradi.</p>	<p>Tinglaydi, o`rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>
3 bosqich. Yakuniy bosqich (10 daqiqa)	<p>3.1. Mavzu bo`yicha umumiy xulosa qiladi.</p> <p>3.2. Talabalarning bilim va ko`nikmalarini baxolaydi.</p> <p>3.3. Navbatdagi mashg`ulotda ko`riladigan masalani e`lon qiladi, va mustaqil tayyorgarlik ko`rishlarini so`raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>5. What qualities did Fielding possess?</p> <p>6. What is depicted in Fielding's "The History of Tom Jones, a Foundling"?</p> <p>7. Speak on the characteristic features of Sentimentalism</p> <p>.</p> <p>8. Who were the representatives of the sentimental school in English literature?</p> <p>(5). Tavsiya etilgan adabiyotlarni o`rganishga beradi.</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

LECTURE 9

The theme: The Development of the English Realistic Novel

Plan:

1. A short information on the English realistic novel of the time.
2. Henry Fielding - the greatest realist of the 18th century.
3. His masterpiece - the novel "The History of Tom Jones, a foundling"
4. The Sentimentalists.
4. English drama in the 18th century.

Literature:

1. Hecker M., Volosova T.D., Doroshevich A. English Literature.
2. Arnold., Diakonova N. Three Centuries of English Prose.
3. Аникин Г. В., Михальская Н. П. История английской литературы.

The foundations of early realism in English literature were laid by Daniel Defoe and Jonathan Swift. Their novels were of a new type and with a new hero, but they were based on imaginary voyages and adventures supposed to take place far from England. Gradually the readers' tastes changed. They wanted to find more and more of their own life reflected in literature. These demands were satisfied when the great novels of Samuel Richardson, Henry Fielding and Tobias Smollett appeared one after another. They marked a new stage in the development of literature. The greatest merit of these novelists is in their deep sympathy for the common man. The common man is shown in his actual surroundings, which makes him convincing, believable, and true to life.

HENRY FIELDING (1707 - 1754). 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 (a Dutch city), 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 "Pasquin" (1736) he mercilessly exposed the English court of law, the parliamentary system, the corruption of state officials and religion. But the censorship of the stage put an end to Fielding's career as a dramatist. The writer had to earn his living by some means and he tried his pen as a novelist. Besides, at the age of thirty he became a student of a University law faculty. On graduating, he became a barrister and in 1748 accepted the post of magistrate. This work enlarged his experience. Being unable to do away with social evils, he exposed them in his books.

In the period from 1742 to 1752 Fielding wrote his best novels: "Joseph

Andrews" (1742), "The Life of Mr. Jonathan Wild the Great" (1743), "The History of Tom Jones, a Foundling" (1749) and "Amelia" (1752). All these novels were excellent but they did not make him rich; only his publishers prospered. Fielding continued to act as a judge till 1754. Then he had to leave England for Portugal to restore his health, which had begun to fail. But the warm climate of the country did not help him; he died in Lisbon in October 1754 and was buried there.

Fielding possessed qualities rarely found together; a rich imagination, great critical power and keen knowledge of the human heart. He used to say that the three essential qualities in a novelist are genius, learning, and experience of human nature. His characters are all-round living being of flesh and blood, a combination of contradictions of good and bad. The virtues he appreciates greatest are courage, frankness and generosity. The most detestable vices for him are selfishness and hypocrisy. All these found its expression in Fielding's masterpiece "The History of Tom Jones, a Foundling".

"The History of Tom Jones, a Foundling"

The novel consists of eighteen books, each beginning with an introductory chapter where the author discourses with the reader, in a free easy manner, on certain moral and psychological themes. The plot of the novel is very complicated; its construction is carefully worked out, every detail being significant. Depicting England of the 18th century, Fielding touches upon all spheres of life. He shows the courts of law, the prison, the church, and the homes of people of all classes, inns and highways, even the theatre. Many people of different social ranks and professions are introduced. The charm of the book lies in the depiction of Tom's character. He is a full-blooded human being, neither idealized nor ridiculed. His open, generous and passionate nature leads him into a long series of adventures. Tom acts on impulse sometimes well and sometimes ill, but never from interested motives. He is light-minded and naive, but kind, honest and unselfish, always ready to help anyone who needs his assistance. His intentions are noble and good, but he is simple-hearted. That's why he often falls a victim to prejudice and he is constantly accused of vices he is not guilty of.

In his "The History of Tom Jones, a Foundling" Fielding has taken an ordinary young man. Tom's parentage is unknown and he had been left as a foundling on the doorstep of squire Allworthy. As a matter of fact, he is illegitimate child of Allworthy's sister but this is not revealed till the end of the story. Allworthy is a guardian of another nephew (as Tom) and the uncle rears the two together. Tom is the open-hearted type who is always falling into trouble. Blifil has hypocrite nature. He constantly tells on Tom and poisons his uncle's mind against him. Tom falls out of Squire Allworthy's favour as a result of one of his lapses, (slight errors), a love affair with Molly Seagrim, a gamekeeper's daughter. Squire sends Tom away. Tom sets out on his travels, accompanied by the schoolmaster Partridge, a simple lovable creature, and meets with many adventures on the road after he leaves home.

Finally Tom is discovered to be the son of Allworthy's sister, Blifil's treachery through the years comes to light. Tom is happily united to the lovely Sophia Western, daughter of a country squire. All ends happily.

The Sentimentalists. Towards the middle of the 18th century a new literary trend appeared. It was sentimentalism. The first representative of the sentimental school in English literature was Samuel Richardson. His novels “Pamela or Virtue Rewarded” (1740), “Clarissa” (1748) and “The History of Sir Charles Grandison” (1754) are works in which the inner world of the character is shown. Richardson glorifies middle - class virtues as opposed to the immorality of the aristocracy. He makes his readers sympathize with his heroes. These novels were very much admired in the 18th and 19th centuries. Much in the works of the novelists of the time does not appeal to readers today; but the novel of these writers are full of humour and truthful description of men and things.

Influenced by the French writer Rousseau the sentimentalists thought that civilization was harmful to humanity. They believed that man should live close to nature and be free from the corrupting influence of town life. In Oliver Goldsmith’s novel “The Vicer of Wakefield” (1766) and Laurence Sterne’s (1713 - 1768) “Sentimental Journey”, as well as in other novels of the time, the corruption of town life is contrasted to the happy patriarchal life in the country. Oliver Goldsmith was also a poet. His famous poem “The Deserted Village” shows England at the time of the expropriation of the peasants. The other sentimental poet of the 18th century were: James Thomson (1700 1748), Thomas Gray (1716 -1771) and Eduard Young (1683 -1765).

The second half of the eighteenth century.

Samuel Johnson (1709 - 1784)

The second half of the eighteenth century is often called the **Age of Johnson**. It was named so after Samuel Johnson, the period’s most learned and influential literary figure. He dominated English literature from about 1750 until his death in 1784. He was a critic, poet, playwright, lexicographer, essayist, and biographer. Johnson may not have been the greatest writer of his time, but his conservative values and his deep sensibility reflected the age and a profound impact on it.

Samuel Johnson was born in the northern cathedral town of Litchfield, where his father ran a small bookstore. The family was poor, and his father’s lack of money forced Johnson to leave Oxford University without taking a degree. After he left Oxford, he earned living with a number of teaching and journalism jobs, non of which were a financial success and non of which could satisfy his literary ambitions. However, by the 1740s he began to produce works of considerable importance.

Johnson’s literary achievements are remarkable. His “Dictionary of the English Language” (1755) is noted for its scholarly definitions of words and the use of excellent quotations to illustrate the definitions. In his “The Lives of the English Poets” (1779-1781) Johnson critically examined the work of 52 poets and did much to establish literary criticism as a form of literature. Johnson also wrote articles, reviews, essays, and such poems as “London” (1738) and “The Vanity of

Human Wishes” (1749). His prose work “Rassalas” is a philosophical attack on people who seek an easy path to happiness.

Johnson’s friends (The Johnson circle) were the most important writers of the late 1700s. They included Oliver Goldsmith; Edmund Burke; Johnson’s biographer, James Boswell, and outstanding playwright of the time, Richard Brinsley Sheridan.

Richard Brinsley Sheridan (1751-1816) was an Irish dramatist and politician. He produced several memorable comedies and was an excellent speaker in the British Parliament.

Sheridan was born in Dublin. In his early 20’s he wrote his comedy “The Rivals” (1775). Sheridan’s finest play, one of the great comedies of English drama “The School for Scandal” was written in 1777. This play exposes society people who love malicious gossip and does it with glittering wit. Here the author creates contrasting characters of a careless but kind young man, Charles Surface, and his cunning and selfish brother Joseph.

Sheridan’s next work is “The Critic”, a short satiric play, written in 1779. In this work Sheridan wittily criticizes theatrical fashions. His other plays: the farce “St. Patrick’s Day” and a comic opera “The Duenna” were written in 1775.

In 1780 he was elected to Parliament, and until 1812, he devoted himself to politics. His political life influenced his creative work and in 1799 Sheridan wrote his last play “Pizarro”. It was a political tragedy.

QUESTIONS AND TASKS

1. By whom were the foundations of early realism laid in English literature?
2. Who was the greatest representative of realism in the 18th century ?
3. What did Henry Fielding expose in his plays?
4. What put an end to his work as a playwright?
5. What qualities did Fielding possess?
6. What is depicted in Fielding’s “The History of Tom Jones, a Foundling”?
7. Speak on the characteristic features of Sentimentalism .
8. Who were the representatives of the sentimental school in English literature?
9. What did the sentimentalists show in their novels and why?
10. Why did sentimentalists think that civilization was harmful to humanity?
11. Why is the second half of the eighteenth century often called the Age of Johnson.
5. What genre was Sheridan’s last work “Pizarro” written in?

1.2. Ma`ruzani olib borish texnologiyasi

<i>Mashg`ulot shakli</i>	<i>Kirish-mavzu bo'yicha ma`ruza</i>
<i>Ma`ruza rejasi</i>	<ol style="list-style-type: none"> 1. . 1. Robert Burns - the most democratic poet of the 18th century. 2. William Blake. 3. The historical background of the romantic movement. 4. Romanticism. Its trends. 5. The lake poets.
<i>O'quv mashg`ulotining maqsadi</i>	<p>Mavzuning maqsadi - talabalarning bilim va ko`nlikmalarini o`qituvchi boshchiligida rivojlantirish;</p> <p>-har bir savol bo'yicha yangi bilimlarni mukammal o`rganish;</p> <p>-mavjud ma`lumotlarni, jumladan tarixiy ma'lumatlarni o`rganish, aniqlash;</p> <p>-axborot manbalari va ulardan o`rinli foydalana olish;</p> <p>-elektron o`quv darsliklar, adabiyotlar va ma`lumotlar banki bilan ishlash;</p> <p>-internetdan foydalanish va kerakli mavzular bo'yicha yangiliklar topish;</p> <p>-berilgan topshiriqning ratsional echimini topish;</p> <p>-topshiriqni o`rinlash uchun erkin fikrlash, mahorat bilan yondashuv, adabiyotlar bilan ishlashni o`rganish;</p>
<i>Tayanch tushuncha va iboralar</i>	<ol style="list-style-type: none"> 1. to persuade 2. to mirror 3. to be haunted by 4. to be mourned by 5. to provide with sustenance 6. burial-place 7. to enslave 8. to be spoiled by the invasion of industrialism 9. to keep an eye on all political events 10. the Lake poets 11. to distinguish
<i>Pedagogik vazifalar:</i>	<i>O'quv faoliyati natijalari:</i>
kursning maqsadi va vazifalari bilan tanishtirish;	kursning maqsadi va vazifalarini aytib bera oladilar;
Eski ingliz adabiyoti haqida tushuntiriladi;	Eski ingliz adabiyoti haqida aytib bera oladilar;
Ingliz adabiyotida periodlashtirish haqida ma`lumot beriladi;	Ingliz adabiyotida periodlashtirish haqida ma`lumot bera oladilar;
O'qitish usullari	Ma`ruza, namoyish, blits-so'rov, aqliy xujum, klaster
O'qitish vositalari	Ma`ruza matni, komp'yuter texnologiyasi, slaydlar
O'qitish shakllari	Frontal, kollektiv ish
O'qitish sharoiti	Texnik vositalar bilan ta'minlangan, o'qitish usullarini qo'llash mumkin bo'lgan o'quv xona
Monitoring va baholash	Kuzatish, og`zaki nazorat, yozma nazorat, o'quv topshiriq

Ish jarayoni bosqichlari vaqti	Faoliyatning mazmuni	
	o'qituvchi	Talaba
1 bosqich. Kirish (15 daqiqa)	<p>1.1. O'quv fanining nomini ayta-di, predmetning dastlabki umumiy tasavvurini beradi. Uslu-biy va tashkiliy tomonlari, talabalar bilimlarini baxolash mezonlarini va fan strukturasi tanishtiradi. (1-ilova)</p> <p>1.2. Mazkur fanning o'rgani-ladigan mavzulari bo'yicha nazariy va amaliy mashg'ulotlar, ularning uzviyligi xaqida qisqacha ma'lumot beradi. Asosiy adabiyotlarning ro'yxati bilan tanishtiradi. (2-ilova)</p> <p>O'quv dasturini talabalarga tanishtiradi.</p> <p>1.3. Ma'ruza darsining maqsadi va o'quv faoliyati natijalarini aytadi. Talabalarni aqliy xujumga tortish uchun jonlantiruvchi savollar beradi. (3-ilova).</p>	<p>Tinglaydi va yozadi</p> <p>Mavzu nomini yozib oladilar</p> <p>Savollarga javob beradi</p>
2 bosqich. Asosiy jarayon (55 daqiqa)	<p>2.1. Ma'ruza rejasining barcha savollari bo'yicha vizual materialni namoyish qiladi. (4- ilova)</p> <p>Mavzuning asosiy joylarini yozib olishlarini so'raydi.</p> <p>Faollashtiruvchi savol-javob o'tkazadi.</p> <p>1.Fanning mohiyati va ko'pqirrali ijtimoiy gumanitar fan sifatida uning tadqiqot ob'ekti.</p> <p>2. Angliya adabiyotining turli yondosh fanlar bilan aloqalari.</p> <p>3. Adabiyotni davrlashtirish. Adabiyotdagi tushunchalar va ularning jahon adabiyotida tutgan wrni.</p> <p>2.2. Mavzuning tayanch iboralari kerakli tushuncha va iboralar qo'shiladi. Javoblarni to'g'rilaydi va xulosalaydi. (5-ilova)</p> <p>2.3. Talabalarga erkin fikr aytishga ruxsat beriladi va ularni rag'batlantiradi.</p>	<p>Tinglaydi, o'rganadi, Yozadi, aniqlaydi, savollar beradi.</p> <p>Asosiy joylarini yozadi</p> <p>Savollarga javob beradi</p> <p>Xar bir tayanch tushuncha va iboralarni muxokama kiladi. Yozadi. Javob beradi</p>
3 bosqich. Yakuniy bosqich (10 daqiqa)	<p>5.1. Mavzu bo'yicha umumiy xulosa qiladi.</p> <p>5.2. Talabalarning bilim va ko'nikmalarini baxolaydi.</p> <p>3.3.Navbatdagi mashg'ulotda ko'riladigan masalani e'lon qiladi, va mustaqil tayyorgarlik ko'rishlarini so'raydi.</p> <p>3.4. Talabalarga uyga vazifa qilib:</p> <p>(1).“Angliyada Badiiy Muhitning Shakillanishi” mavzusida esse yozib kelish;</p> <p>(2). Mustaqil ishlash uchun mavzular taklif etiladi;</p> <p>(3).Kelgusi mavzu e'lon kili-nadi va unga tayyorlanib kelishni aytadi.</p> <p>(4). O'zini-o'zi nazorat qilish uchun savollar beradi. (ma'zmunida berilgan).</p> <p>(5). Tavsiya etilgan adabiyotlarni o'rganishga beradi.</p>	<p>tinglaydi</p> <p>Mustaqil ishlash uchun topshiriqni yozib oladi</p> <p>Dokladlar mavzusiga tayyorlanadi.</p>

The theme: THE ROMANTICISM IN ENGLISH LITERATURE

Plan:

3. Robert Burns - the most democratic poet of the 18th century.
4. William Blake.
3. The historical background of the romantic movement.
4. Romanticism. Its trends.
5. The lake poets.

Literature:

1. Volosova T.D., Hecker M.J., Rogoff V.V. English Literature.
2. Аникин Г.В., Михальская Н.П. История английской литературы.
3. Qayumov O. Chet el adabiyoti tarixi.
4. Diakonova N. Three Centuries of English Poetry.
5. Lectures.

Pre-Romantic Literature

Johnson and his circle were the last great literary figures of the 1700s to follow the classical rules of writing. English writers of the late 1700s and early 1800s substituted passion for Augustan harmony and moderation. They preferred mysteriousness, believed in the creative power of the imagination and adopted a personal view of the world. These writers are called **romantics**.

Besides, in the age of Romanticism in English literature there were a group of poets who represented a bridge between classicism and romanticism. They are called **pre-romantics**. The leading pre-romantic poet is William Blake. The poetry of Robert Burns, Thomas Gray and William Cowper also bear the features of pre-romanticism. In many of their works the pre-romanticists showed their awareness of social problems and the love of nature that became typical of English romanticism.

For example, Thomas Gray described the unfulfilled lives of common people in his famous "Elegy Written in a Country Churchyard" (1751). William Cowper wrote of the beauties of nature and his dislike of cities in "The Task" (1785). But the most outstanding pre-romanticists in English literature were Robert Burns and William Blake.

ROBERT BURNS

(1759 - 1796)

Robert Burns was the most famous Scottish poet of the 18th century. He wrote poetry in English and Scottish. His birthday is celebrated in Scotland as a national holiday. His verses inspired many British and foreign poets.

Robert Burns was born on January 25, 1759 in Ayrshire, Scotland. His father, William Burns, was a poor farmer, but he tried to give his son the best education. Later, the poet wrote about it in his verses "My Father Was a Farmer":

My father was a farmer upon the Carric border, O,
And carefully hebbred me in decency and order, O.
He bade me act a manly part, though I had ne'er a fathing, O,
For without an honest, manly heart no man was worth regarding, O.

Robert was sent to school at the age of six, but as his father could not pay for the two sons, Robert and his brother Gilbert attended school in turn. Thus William had to pay for only one pupil. When not at school, the boys helped the father with his work in the fields.

The school was closed some months after the boys had begun attending it, and William Burns persuaded his neighbours to invite a clever young man, Murdoch by name. Murdoch taught their children language and grammar.

Robert was a capable boy. He became fond of reading, learned the French and Latin languages. His favourite writers were Shakespeare, Sterne, Smollett, and Robert Fergusson, a talented Scottish poet (1750-1774). Burns started writing poems at the age of seventeen. He composed verses to the melodies of old folk-songs, which he had admired from his early childhood. He sang of the woods, fields and wonderful valleys of his native land. Burns had a deep love for Scotland, its history and folklore. The poet was deeply interested in the glorious past of his country. He sang the beauty of his native land where he had spent all his life. One of such poems is "My Heart's in the Highlands".

My Heart's in the Highlands

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer,
Chasing the wild deer and following the roe.
My heart's in the Highlands wherever I go.

Farewell to the Highlands, farewell to the North,
The birth-place of Valour, the country of Worth;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love.

Farewell to the mountains, high covered with snow;
Farewell to the straths and green valleys below;
Farewell to the forests and high-hanging woods;
Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer,

Chasing the wild deer and following the roe.
My heart's in the Highlands wherever I go.

In 1784 William Burns died. After the father's death Robert and Gilbert worked hard, but the land gave poor crops, and the affairs of the family went from bad to worse. The young poet keenly felt the injustice of the world, where the best land, pastures, and woods belonged to the landlords. His indignation was expressed in his many verses, which became so dear to the hearts of the common people. ("Is There for Honest Poverty", "Epistle to Dowie, a Brother Poet", "Lines Written on a Bank-note").

Robert was very young, when he understood that poverty could ruin his whole life: he had fallen in love with Jean Armour and was going to marry her, but the girl's father did not want to have a poor peasant for his son-in-law. The fact that the young people loved each other did not alter his intention to marry Jean to a rich man. Seeing that there was no way for a poor peasant in Scotland, Burns decided to sail for Jamaica. To earn money, Robert decided to publish some of his poems. The little volume "Poems Chiefly in the Scottish Dialect" was published in 1786. The book contained lyrical, humorous and satirical poems written in his earlier years. The same year Robert Burns received an invitation from Edinburgh scholars, who praised his verses. The poet accepted the invitation, and went to Edinburgh. A new and enlarged edition of his poems was the result. Burns returned to his native village with money enough to buy a farm and marry Jean Armour. In 1791 he went bankrupt and was obliged to sell the farm and take a position as customs officer in the town of Dumfries.

Hard work destroyed the poet's health. In 1796 he died in poverty at 37. After his death, his widow and children were left without a shilling. But the common Scottish people collected enough money to provide the widow with the sustenance for the rest of her life and give all his children an education.

William Blake (1757-1827)

William Blake was a poet, artist, and mystic, who followed no style but his own. Blake grew in the middle of London, surrounded by the poverty of the new industrial age. His family was poor, and Blake had no opportunity to receive education as a child. When he was ten, his father was able to send him to drawing school, and at fourteen he was apprenticed to an engraver. As an apprentice he had time to read widely and began to write the first of his poetry.

In 1778, when he had completed his apprenticeship, Blake became a professional engraver and earned a living over the next twenty years by supplying booksellers and publishers with copperplate engravings. In 1789 he published a

volume of lyrical poems called “Songs of Innocence”. It was followed by a companion volume “Songs of Experience”. It was to be read in conjunction with “Songs of Innocence”. The two works contrast with each other: one deals with good, passivity, and reason; the other, with evil, violence, and emotion. They were the first of Blake’s books to be illustrated, engraved, and printed on copper-plates by himself. Blake’s engravings and paintings are important part of his artistic expression, for the verbal and visual work together evoke one unified impression. Blake himself manufactured all his poems that appeared during his lifetime.

As Blake grew older, he became more and more caught up in his mystical faith and his visions of a heavenly world. As a child he was fascinated by the Bible and by the ideas of the German mystic Jacob Boeme. Blake’s later symbolic works, including “The Marriage of Heaven and Hell” (1790), “The Gates of Paradise”(1793), and “Jerusalem” (1804), reflect his ever-deepening reflections about God and man. His interest in the supernatural and his imaginative experimentation with his art and verse classify him, like Robert Burns, as a pre-Romantic. Even today scholars continue to puzzle over the complex philosophical symbolism of his later works, but all readers can appreciate the delicate lyricism of his “Songs of Innocence” and “Songs of Experience”.

The short poem given below is from the volume “Songs of Innocence”. The symbolic images of rose and worm may make you puzzle too:

The Sick Rose

O Rose, thou art sick.
The invisible worm
That flies in the night
In the howling storm
Has found out thy bed
Of crimson joy,
And his dark secret love
Does thy life destroy.

ROMANTICISM IN ENGLAND

General Background

Romanticism, which was the leading literary movement in England for half a century, was caused by great social and economic changes. The Industrial Revolution, which had begun in the middle of the 18th century didn’t bring happiness to the people of Great Britain. During this period England changed from an agricultural to an industrial society and from home manufacturing to factory production. The peasants, deprived of their lands, had to go to work in factories. Mines and factories had changed the appearance of the country. In the cities a large new working class developed. But mechanization did not improve the life of the common people. The sufferings of the working people led to the first strikes, and

workers took to destroying machines. This was a movement directed against industrial slavery. Workers, who called themselves Luddites after a certain Ned Ludd who in fit of fury broke two textile frames, naively believed that machines were the chief cause of their sufferings. These actions led to severe repression by the authorities.

During the early 1800s the French situation dominated England's foreign policy. The French Revolution had begun in 1789 as a protest against royal despotism. In its early phases the French Revolution had seemed to offer great hope for common people. At the beginning of the French Revolution, most enlightened people in Great Britain had felt sympathy for the democratic ideals of the revolutionaries in France. But after achieving power, the revolutionary government in France resorted to brutality. Furthermore, in 1793 revolutionary France declared war on England.

Scientific achievements in the areas of geology, chemistry, physics, and astronomy flourished during the Romantic Age, but they also did not improve the living conditions of the common working people. Now the belief of prog-ressive-minded people in the ideal nature of the new system fell to pieces. As a result the Romantic Movement sprang up towards the close of the 18th century.

The Romantic Age brought a more daring, individual and imaginative approach to both literature and life. In the late eighteenth and early nineteenth centuries, many of the most important English writers turned away from the values and ideas characteristic of the Age of Reason. The individual, rather than society, was at the center of the Romantic vision. The Romantic writers believed in the possibility of progress and social and human reform. As champions of democratic ideals, they sharply attacked all forms of tyranny and the spreading evils of individualism, such as urban blight, a polluted environment, and the alienation of people from nature and one another.

Whereas the writers of the Age of Reason tended to regard evil as a basic part of human nature, the Romantic writers generally saw humanity as naturally good, but corrupted by society and its institutions of religion, education, and government.

In the period from 1786 to 1830 two generations of Romantic poets permanently affected the nature of English language and literature. Usually, William Wordsworth (1770-1850) and Samuel Taylor Coleridge (1772-1834), who wrote most of their major works from 1786 to 1805, are regarded as the first generation of the English Romantic poets.

George Gordon Byron, Percy Bysshe Shelley(1795-1821) and John Keats (1792-1822), who produced their major works between 1810 to 1824, are regarded as the second generation of English Romantics.

In 1798, with the publication of "Lyrical Ballads", William Wordsworth and Samuel Taylor Coleridge gave official birth to the Romantic Age in literature. The second edition of "Lyrical Ballads", published in 1800, contained a preface in which Wordsworth stated the poetic principles that he and Coleridge believed in: first, that ordinary life is the best subject for poetry because the feelings of simple people are sincere and natural; second, that the everyday language of these people

best conveys their feelings and is therefore best suited to poetry; third, that the expression of feeling is more important in poetry than the development of an action, or story; and finally, that “poetry is the spontaneous overflow of powerful feelings”. These principles were often challenged by other writers of Wordsworth’s day, but, nevertheless, they served as a formal declaration of a new spirit in English literature and became a turning point in the history of English poetry.

The important figures of the second generation of Romantic poets were Lord Byron, Percy Bysshe Shelley, and John Keats. Though highly different in personality and artistic temperament, they were similarly intense, precocious, and tragically shortlived. During his brief lifetime, George Gordon Byron, was the most popular poet abroad as well as at home and also the most scandalous. He was reckless, bitter, in constant revolt against society and devoted to the cause of freedom and liberty. Shelley, too, like Byron was rebellious and scandalous. In his poems revolted against tyranny, he believed that the church and state commerce, as organized and conducted in his time, led to superstition, selfishness and corruption. That’s why some literary critics call them Revo-lutionary Romantics.

Romanticism represented an attempt to rediscover the mystery and wonder of the world. Romanticists made emotion, and not reason, the chief force of their works. This emotion found its expression chiefly in poetry.

Some poets were seized with panic and an irresistible desire to get away from the present. They wished to call back “the good old days”, the time long before the mines and factories came, when people worked on “England’s green and pleasant land”. These poets are sometimes called the Passive Romanticists. They spoke for the English farmers and Scottish peasants who were ruined by the Industrial Revolution. They idealized the patriarchal way of life during the Middle ages, a period that seemed to them harmonious and peaceful. Their motto was : “Close to Nature and from Nature to God”, because they believed that religion put man at peace with the world.

The poets William Wordsworth, Samuel Taylor Coleridge, and Robert Southey belonged to this group. They were also called the Lake Poets after the Lake District in the north-west of England where they lived. The Lake District attracted the poets because industry had not yet invaded this part of the country.

Drama did not flourish during the Romantic Age. The main type of drama produced at that period was simplistic, in which all the poor are good and all the rich are evil. Some of the leading Romantic poets wrote so called **closet drama**, poetic drama written to be read rather than produced. Shelley’s tragedy “The Cenci”, Byron’s “Manfred”, and Coleridge’s “Remorse” are among the better known plays of this type.

Prose in the romantic age included essays, literary criticism, journals, and novels. The two greatest novelists of the romantic period were Jane Austen and Sir Walter Scott. Their novels drastically differed from each other. Though Jane Austen wrote during the height of the period, she remained remarkably unaffected by Romantic literary influences. Her plots concerned domestic situations. Austen

wrote about middle-class life in small towns and in the famous resort city Bath. The women in such Austen novels as “Pride and Prejudice” (1813) and “Emma” (1816) are known for their independence and wit. Her novels are realistic in tone. She is considered to be more representative of the neoclassical tradition of eighteenth century literature than of the Romanticism. Although she received little public recognition during her lifetime, Austen is now one of the best-loved English novelists who helped to develop modern novel.

Sir Walter Scott wrote novels of adventure. He was immensely popular during his lifetime and is now considered the father of the historical novel. Reflecting the Romantic interest in the past, he set many of his novels in old England and Scotland. Scott is considered to be a true product of the Romantic Age. Scott’s death in 1832 marked the end of the romantic period.

QUESTIONS AND TASKS

1. What poets presented a bridge between Classicism and Romanticism?
2. What poems written by William Blake do you know?
3. What features of Burns’ and Blake’s poetry bring them close to the romantic trend of the 19th century?
4. What is the difference between the passive and revolutionary trends of Romanticism?
5. Why are some romanticists called the Lake poets?
6. What Lake poets and what works by them do you know?