



**O‘ZBEKISTON RESPUBLIKASI
OLIV VA O‘RTA MAXSUS TA‘LIM VAZIRLIGI**

NAMANGAN DAVLAT UNIVERSITETI

Ingliz tili amaliy kursi kafedrası

“Jahon adabiyoti”

fanidan

**O‘QUV – USLUBIY
MAJMU‘A**



Bakalavriat
yo‘nalishi:

5111400 – Xorijiy til va adabiyoti (ingliz tili)

IV-kurs

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O‘quv uslubiy majmua O‘zbekiston Respublikasi Oliy va o‘rta maxsus ta’lim vazirining 2017 yil 1 martdagi “Yangi o‘quv-uslubiy majmualarini tayyorlash bo‘yicha uslubiy ko‘rsatmani tavsiya etish to‘g‘risida”gi 107-sonli buyrug‘iga muvofiq hamda 2022 yil ___ _____ NamDU kengashi tomonidan tasdiqlangan muvaqqat fan dasturiga muvofiq ishlab chiqildi.

Tuzuvchi:

N.Dosbayeva

**Ingliz tili amaliy kursi kafedrası
dotsenti, f.f.d.**

Taqrizchilar:

S.A.Misirov

**Ingliz filologiyasi fakulteti dotsenti,
ped.f.n.**

D.Q.Yuldasheva

**Ingliz tili o‘qitish metodikasi kafedrası
katta o‘qituvchisi**

MUNDARIJA

№	MAVZULAR NOMI	SAHIFA
1	O'QUV MATERIALLAR	
	a) - Ma'ruza;	
	- reja;	
	- Tayanch so'z va iboralar;	
	- Asosiy matn.	
	b) – Seminar: - topshiriqlar variantlari; - keyslar to'plami; - horijiy va mahalliy adabiyotlar ro'yhati.	
2	MUSTAQIL TA'LIM MASHG'ULOTLARI	
3	GLOSSARIY	
4	ILOVALAR:	
	fan dasturi;	
	ishchi fan dasturi;	
	testlar;	
	tarqatma materiallar;	
	baholash mezonlarini qo'llash bo'yicha uslubiy ko'rsatmalar;	
	o'quv-uslubiy majmualarini tayyorlash bo'yicha tavsiyalar	

I. O'QUV MATERIALLAR

LECTURE 1.

Preface. Subject matter and tasks. The antique literature.

LESSON PLAN

Topic: Preface. Subject matter and tasks. The antique literature.

Level: advanced

Objectives: to give information on The World literature: subject matter, tasks. The antique period of world literature. Typological, genetic, historical and cultural approach to the sources of world literature. Ancient Greek literature.

Time: 80 minute

Materials: Text book handouts, board and a computer

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

A literary monument

a literary or artistic work regarded as commemorative of its creator or a particular period.

Tragedy

a play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character.

Folklore

the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth.

Artistic

aesthetically pleasing.

Scripture

the sacred writings of Christianity contained in the Bible.

Lecture-1

The purpose of teaching this discipline is to show the role and importance of the history of fiction and the development of literary-theoretical thinking in the life of the individual and society, the development of students' literary and aesthetic thinking, the emergence of scientific observation and theoretical analysis and interpretation. the formation of their talents, the formation of an active creative spirit and responsibility. In this sense, the following tasks are important:

- Scientific analysis of individual, national and universal aspects of literary models;
- Explain to students the role and importance of fiction and literary theory in the development of the nation and society;
 - to develop students' skills in understanding fiction;
 - to develop the skills of understanding the literature and its analysis and research from a philological point of view;
 - to develop the relationship between literature and human on the basis of literary laws;
- Development of new and emerging literary and scientific methods and directions in fiction and literary theory based on public opinion;
- Enhancement of the national and universal literary-theoretical traditions, the literary and aesthetic taste of the people.

Based on the traditions of world literature the course "History of World Literature" provides extensive information on:

- a) the ancient period of world literature;
- b) medieval literature;
- c) Literature of the XVII-XVIII centuries
- d) literature of the XIX century;
- e) the periods of literature of the twentieth century.

Classified periods are studied not only from the literary-historical point of view, but also from the literary-theoretical, philosophical, psychological and aesthetic point of view.

Significant literary events that took place in ancient Greece, Rome, and Europe are compared to the literature of the people of the East.

The first examples of written creative works began to appear in Greece 2700-2800 years ago. Greek literature played an important role in the rise of Roman culture. The culture, art and literature created by these two ancient peoples of the earth are called

ancient culture, ancient literature. The Latin word *antic* ("antiguus") means "ancient". However, it is not correct to apply this term only to the Greco-Roman literature, because the original cradle of culture was the countries of the East; the original cradle of the first literary culture was the countries of the East; the first literary monuments were previously created in countries such as Egypt, Iran, China, India, Babylon (Babylon), as well as Central Asia. However, we must never deny that Greek literature is an independent literature without relying on the literature of any nation. From this point of view, the main task before us is to provide students with in-depth knowledge and skills from this course, and its program is broad and perfect.

ANTIQUAE LITERATURE

The word "antique" means "ancient" in Latin (*antiquus*). However, the term antiquity does not apply to all ancient literature. Only the literature of ancient Greece and Rome is understood under this title and it is explained by the fact that the culture and art of Greece and Rome is considered to be the ancient cradle of literature. Although the birthplace of ancient literature was Greece (VII-VI centuries BC), it had also a major influence on Roman culture in the III century. The culture lasted until the V-VI centuries AD. Antique period was a truly flourishing phase of culture. Old Architecture, art and literature created in Greece and Rome samples with their perfection, with a high degree of skill creation and those great discoveries made by human thought still have been amazing the humanity. Names of many artists who grew up during this period have reached the present day. The works they have created are not appealing with just being purely artistic, but the problems raised in them, human experiences, the eternity of emotions, and their closeness to hearts still agitate the human being. It is difficult to find a reader who is not acquainted with Homer the Great and his *Iliad* and *Odyssey*, or Sophocles with his famous tragedy of King Oedipus.

Hence, the historical boundary of ancient literature dates back to BC and it covers a period of 1,200 years, from the 8th to the 7th centuries AD to the 5th century AD including.

Greek literature is the ancient literature of the people of Europe. We are far from saying that the elements of ancient Eastern literature have not had influence on the Greeks. Greek folklore was enriched by the folklore of the neighboring people. Born on this folklore basis, Greek literature developed independently. Now most of the art forms and stylistic devices we know are considered to be the creations of the Greeks.

Roman literature developed after Greek literature. It developed based on the experiences of the Greek literature. Hundreds and thousands of examples of European

literature are forgotten, only staying as the property of experts, but Homer's epics, examples of Greek drama, the works of great Roman poets still have not lost their artistic value and aesthetic significance. The charm of these works is not only in the high skill of narrating, but in the expression of the feelings and aspirations of the people which created this literature, as well. Issues equal to centuries are captured in ancient Greco-Roman literature. . They honored and sang about courage, the passion of struggle, the love for country, the power of human, and at the same time they blackened the hypocrisy, cowardice, betrayal, and all evil features like those. So, although it was created in the distant past, the examples of Greco-Roman literature have been approved and still popular throughout the history.

The nations of Europe referred to Greek art and literature several times during their development and based on them tried to deal with disturbing feelings and ideas they had. Even at that period, when Paganism was being strongly persecuted in the Middle Ages, the antique topics were not left out of European literature. The great scholars of the Renaissance who were born in Italy in the 14th century and later moved to other European countries aimed at awakening humanity from the sleep of ignorance with the help of science, art and literature, philosophical teachings of the ancient world. Humanitarians paid a great attention to collecting and publishing antiquities. Thus, the word "Renaissance" was originated from the concept of "restoration of ancient culture".

The literary current of European classicism in the seventeenth century emerged and developed from the imitation of art of the ancient world. In particular, for 100-150 years the theme of the tragedies of antiquity took central part on the European stages. Approaching creatively, the art creators of that period used samples of ancient literature and literary theory (especially Aristotle's Poetics) effectively in creating their own literary concepts. . The law of "three units" (time, space, unit of motion), widely used in the classicism drama is the result of such an approach.

From the 2nd half of the eighteenth century onwards, attitudes in ancient literature have changed a bit. Head against absolute power, the bourgeois leaders found the ideas of freedom and liberty that interested them so much in the literary, historical, and philosophical monuments of antiquity. Literature, theater and even applied art during the French Revolution (1789-1794) was also dressed in antique clothing. The following words of Andre Shene, a brilliant representative of literature, confirm our ideas about that:

“Using the antique paints, we make our torches ignite from their political flames, and with a new spirit we're going to create an ancient poem.”

So the ancient Greeks and Romans culture became the basis for the new European

civilization. Many great writers, in particular, Dante, Petrarch, Michelangelo, Shakespeare, Milton, Byron, Rable, Komel, Rasin, Moliere, Voltaire, Lessing, Goethe and Schiller used ideas, artistic imagery of the antique period, and reinterpreted them in their works. The great Russian writers and critics like Pushkin, Gogol, Belinsky, Turgenev and Tolstoy also praised the literature of the ancient world, and especially in a letter to one of Belinsky's friends the Greek and Roman poets were highly valued by these words:

“The Iliad ... is such a source of peace for me that I sometimes feel exhausted by some sweet torture ... I understood many things which I didn't understand because of Plutarch. I realized that the newest humanity had grown up on Greek and Roman soils”.

It is known from historical and scientific sources that Central Asia has been in cultural relations with the antique world for many centuries. At its time, Hellenistic culture contributed to the development of the culture of our country effectively. Along with this, in the period of the Greco-Bactrian rulers the Eastern Hellenism culture emerged with the active participation of the people of the East. “Today we find our country's history of thousands of years, the traces of some literature that has completely disappeared (Tomaris, Shirak, Zarina and Striangiya, Zariadr and Odatida" epics) in the works of Roman historians of ancient Greek (Herodotus, Polyene, Diodorus, Xares)”, writes N.M Mallyayev, the Uzbek scholar on Literature.

In science, as a result of cultural development that began in the X-XI centuries great strides have been made. This period was characterized with such great scientists as Al-Kharizmi, Abu Nasr al-Farabi, Abu Ali ibn Sina, Abu Rayhan Beruni which have made great contributions to the development of world culture. Abu Nasr al-Farabi who was famous as “Second Aristotle” or “Al muallim as-soniy ”(“ second teacher ”), Ibn Sina, known with the titles as “The third Aristotle”, "leader of science", "sultan of philosophy" wrote commentaries on the scientific and philosophical works of Greek scholars and philosophers, widely commenting and interpreting them.

Many historical, artistic, and scientific works have been written about Alexander the Great, his personality, who wanted to unite East and West. There have been various interpretations of his death in history. In the epic "Saddi Iskandariy" written by Hazrat Navoi the image of Alexander is unique, unrepeatable, interpreted in a new way. The genius poet tortured his contemporaries through the image of Alexander, focusing on exciting spiritual and moral issues.

From the 30s to 40s of the XX century the study of ancient literature and the translation of works of the writers into Uzbek who lived and worked during that period has been revived in Uzbekistan. In particular, ancient Greek literature began to be studied by

Oybek, A.Alimammedov, H.Sulaymonov. . After that, the first translations of antiquity into Uzbek have seen the public. In this regard, Oybek, Askad Mukhtor and Erkin Vahidov worked effectively to show the true color of still a new research in antique literature. As a result of Q.Mirmammedov's hard work Homer's epics "Iliad" and "Odyssey" were translated into Uzbek. From the growing number of translations of works of ancient Greek and Roman artists and philosophers, it can be indicated that the interest in the culture of the antique times is still highly growing.

Examples of Ancient Literature

The Pyramid Texts of Egypt, also considered literature, tell of the journey of the soul to the afterlife in the Field of Reeds and these works, unlike Mesopotamian Naru Literature, presented the subject as truth. Egyptian religious culture was based on the reality of an afterlife and the role the gods played in one's eternal journey, of which one's life on earth was only one part. Homer's Iliad recounts the famous ten-year war between the Greeks and the Trojans while his Odyssey tells of the great hero Odysseus's journey back home after the war to his beloved wife Penelope of Ithaca and this, like the other works mentioned, reinforced cultural values without a concern for what may or may not have happened concerning the war with Troy.

The story told in the biblical Book of Exodus (1446 BCE) is considered historical truth by many today, but originally could have been meant to be interpreted as liberation from bondage in a spiritual sense as it was written to empower the worshipers of Yahweh, encouraged them to resist the temptations of the indigenous peoples of Canaan, and elevated the audience's perception of themselves as a chosen people of an all-powerful god.

The Song of Songs (c. 950 BCE) from the Hebrew scripture of the Tanakh, immortalizes the passionate love between a man and a woman (interpreted by Christians, much later, as the relationship between Christ and the church, though no such interpretation is supported by the original text) and the sacred aspect of such a relationship. The Indian epic Mahabharata (c.800-400 BCE) relates the birth of a nation while the Ramayana (c. 200 BCE) tells the tale of the great Rama's rescue of his abducted wife Sita from the evil Ravana. The works found in the Assyrian King Asurbanipal's library (647-627 BCE) record the heroic deeds of the gods, goddesses and the struggles and triumphs of heroic kings of ancient Mesopotamia such as Enmerkar, Lugalbanda, and Gilgamesh. Scholar Samuel Noah Kramer points out that the early Sumerian works - and, indeed, Sumerian culture as a whole - resonates in the modern day on many levels and is especially apparent in literature. Kramer writes:

It is still apparent in a Mosaic law and a Solomonic proverb, in the tears of Job and

a Jerusalem lament, in the sad tale of the dying man-god, in a Hesiodic cosmogony and a Hindu myth, in an Aesopic fable and a Euclidean theorem, in a zodiacal sign and a heraldic design. (5)

Originality in Ancient Literature

Most early works were written in the poetical metre which the writer had heard repeated over time and, therefore, the dating of such pieces as the Enuma Elish or the Odyssey is difficult in that they were finally recorded in writing many years after their oral composition. The great value which modern-day readers and critics place on 'originality' in literature was unknown to ancient people. The very idea of according a work of the imagination of an individual with any degree of respect would never have occurred to anyone of the ancient world. Stories were re-tellings of the feats of great heroes, of the gods, the goddesses, or of creation, as in Hesiod and Homer.

So great was the respect for what today would be called 'non-fiction', that Geoffrey of Monmouth (1100-1155 CE) claimed his famous History of the Kings of Briton (which he largely made up) was actually a translation from an earlier text he had 'discovered' and Sir Thomas Malory (1405-1471 CE) famed as the author of the Morte D'Arthur, denied any original contributions to the work he compiled from earlier authors, even though today it is clear that he added much to the source material he drew from.

This literary tradition of ascribing an original work to earlier, seemingly-authoritative, sources is famously exemplified in the gospels of the Christian New Testament in that the gospels of Matthew, Mark, Luke, and John, understood by many believers to be eye-witness accounts of the ministry of Jesus, were written much later by unknown authors who chose names associated with the early church.

Literature encompasses forms such as poetry, drama, prose, folklore, epic tale, personal narrative, poetry, history, biography, satire, philosophical dialogues, essays, legends and myths, among others. Plato's Dialogues, while not the first to combine philosophical themes with dramatic form, were the first to make drama work in the cause of philosophical inquiry. Later writers drew on these earlier works for inspiration (as Virgil did in composing his Aeneid, based on Homer's Iliad and Odyssey, between 30-18 BCE) and this tradition of borrowing lasted until the time of Shakespeare (1564-1616 CE) and continues in the present day.

ANCIENT GREEK LITERATURE AND ITS MAIN FEATURES

Literature is a mirror of people's life. Hence studying the ancient literature should be begun from studying the lives of the peoples who created it. These people are the

ancient Greeks and Romans. In the II millennium BC in the territory of Greece and on the islands of the Aegean Sea an ancient culture Crete-Mycenae, named after two major centers appeared. According to ancient Greek people's thoughts, myths about gods and goddesses who found their place on the "sacred" Mount Olympus were also created in this period. The first period of Cretan-Mycenaean literature was folklore which included many centuries of its existence, was completed in the ninth century BC. Samples of the works of this period have not reached us, and some information about it can be found in the literature of the later period, in Egyptian and Hittite documents. Formed over several centuries in the archaic period, Homer's Iliad and the Odyssey are the only fully survived samples of epics which were successfully recorded in the sixth century BC. If an epic tells the story about the world, surrounding a human being and the events in it, the lyric sings about the human's inner world and explains the mutual experiences of the poet and the hero. The term "lyric" refers to a stringed instrument, the lyre, and means "a poem performed to the accompaniment of music". There are two main types of lyric poetry in ancient Greek poetry which are monodic, performed by a soloist lyrics and choral lyrics sung by many. Pindar's works are the first examples of choral lyricism, monodic lyrics can be found in the poems of Sappho and Anacreon. The Greeks imagined lyrical poetry in connection with song, music, and even dance. Gradually such types of lyrics as yamb and elegy genres have become genres designated exclusively for reading.

In the poetry of the VII-VI centuries BC, it was in trend to interpret the idea of the individual and his thoughts from a religious-moral point of view. In the sixth century, prose in the Ionian style was born in Ionia. Novels depicting images of ordinary and historical people, and examples referring to the name of Aesop have been created. Athenian culture flourished in the period of the 5th and 4th centuries BC, dramatic genres, especially tragedy developed. Aeschylus, the great poet of the Athenian democracy, addressed social and moral issues in his tragedies. Sophocles created the image of a free man. The comedy, retaining its traditional form was enriched with a new socio-satirical content, developed. The works of Aristophanes in this period emerged as a sharp satire in Greek political and cultural life. Along with individualized characters generalized humorous images appeared.: As a result of Roman conquest in the 2nd century BC, the cultural life of Greece turned into a depression, and only by the first century AD, a revival had taken place. In the IV century the Greek literature was completely in crisis.

Ancient Greek literature is divided into the following periods:

1. Khit-Mycenae or Aegean culture (from the year 2000 BC to the XII century BC).

2. Literature of the Homeric period (IX-VIII centuries BC).
 3. The archaic period of Greek literature (before the beginning of the V century BC).
 4. Ancient period - V-IV centuries. The flourishing of the Hellenic polis period
 5. Hellenistic period (literature of Hellenic society) - VI-I centuries BC.
 6. Greek literature of the Roman Empire - From the end of the I century BC.
- Ancient Greek literature which united Eastern and European literature of the New Age is considered to be an important part of world literature in terms of its significance.

Questions:

1. What are the main periods studied in the history of the world literature?
2. Where and when did the first examples of written creative works begin to appear?
3. Who is the author of the "King Oedipus"?
4. Which literature was influenced by Greek literature?
5. Who was the "Saddi Iskandariy" written by?
6. Which scientists began to study the history of ancient Greek literature first in Uzbekistan?
7. List some of the examples of ancient literature.
8. Which story tells the famous ten-year war between the Greeks and the Trojans?
9. How were most early works written?
10. What forms does the literature encompass?

LECTURE 2.

Mythology and fiction.

LESSON PLAN

Topic: Mythology and fiction.

Level: advanced

Objectives: to give information on Myth and literature. The role of myth in the development of world literature. History of the mythological school, representatives. The "German Mythology" by the Brothers Grimm. Mythological interpretation in Müller's works. Myth and philosophy. Myth and aesthetics. Myth and religion. Myth and myth poetics. The concepts of chaos and space in myth, their role in the structure of fiction. Forms of myth. Myths about nature, man, society, past and future creation, crisis. Myth in Fraser's interpretation.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

phenomenon

noun

1.

a fact or situation that is observed to exist or happen, especially one whose cause or explanation is in question.

2.

a remarkable person or thing.

"the band was a pop phenomenon just for their sales figures alone"

proto-world

simliar to the current world but also different

Paleolinguistics

is a term used by some linguists for the study of the distant human past

by [linguistic](#) means

aetiological

/ˌiːtrəˈlɒdʒɪk(ə)l/

adjective: etiological

serving to explain something by giving a cause or reason for it, often in historical or mythical terms.

"the book recounts aetiological stories of the creation"

Lecture-2

Myth and literature. The role of myth in the development of world literature.

Myths are traditional myths produced in societies to provide explanations for phenomena. Myths initially began as stories told of religious origins in order to give people of a society logical explanations to describe natural or supernatural phenomena. Literature's interpretation of myth is of paramount importance. It can be viewed as a symbol, an allegory, or a theory. Myth is a mythical or conventional tale that is typically about an incident or a character, with or without the use of true or plausible explanations. They involve demigods and deities in general, and identify those rituals, activities, and natural phenomena. A theory typically includes historical events & supernatural beings. On other part, literature is more about persuading people and educating them. There are also other advantages of mythology that cannot be accomplished in fiction, such as there are no world limits, there is no such thing as 'true' and there is a low risk that anyone will question the theory.

The connection between literature and myth is one of mutual dependence. Even though literature cannot be reduced to myth and myth cannot be reduced to literature, neither of the two can exist on its own: myth has always been "an integral element of literature". Not only does it offer a repository of multifaceted stories for the fictional world-making of literature, which expands, modifies, or rewrites mythological elements in the process of creative reception. It also provides the narrative strategies which literature evolves from as it is indicated in Aristotle's *Poetics*, where *mythos* refers to plot, to a unified construct of required and probable actions.

Furthermore, as suggested by the etymology of *mythos* ("word"), myth epitomizes the very origin of literature, which is rooted in oral tradition and the performance of literary texts. Rather than referring to *mythos* in the Aristotelian sense of the term, which has been treated by Northrop Frye, for instance, who conceives myth as "a structural organizing principle of literary form", myth, in this paper, will be used to denote an invented, traditional story, "which embodies and provides an explanation, aetiology, or justification for something such as the early history of a society, or a natural phenomenon". The following analysis therefore will concentrate on the origins of mythological narratives in classical antiquity and focus on stories as they have been transmitted and received by Greek and Latin literature and which have henceforth served as a foundation for modern myth-making, providing the mythological archive for characters and themes in literature and art. For the purpose of this paper and the investigation of a possible connection of literature and myth, "literature" will be understood as the corpus of texts that have entered into writing or printing, which allows for a first differentiation between literature and myth, which has emerged from story-telling. While being rooted in oral tradition, myth is contingent on its translation into other media, primarily art and literature to preserve and perpetuate its imagery as well as its "knowledge", which becomes retrievable in different cultural, geographical, and temporal space.

Considering the fact that the understanding of mythological elements that appear in art ultimately requires their re-embedding into a literary dimension where they become “readable” and decipherable, literature emerges as the supreme instrument for the transportation of mythical stories. Thus, literature is not only constituted by, but also constitutive for the communication of myth.

Myth usually features god-like reigning gods & heroes, but lower status than gods. Sometimes, a god's daughter or son is fully mortal, & these characters possess supernatural abilities and forces that raise them beyond average human beings. Myths are mostly very old and have ruled the world because, as they are now, science, philosophy, and technology were not very clear. People were therefore ignorant of some questions, such as why sky is green. Therefore, natural phenomena were explained by myths, and rituals and ceremonies were represented to people.

Here are some common features typically shared by myths:

1. Myths are often said to be real. Such stories were intended to provide reasonable explanations, so the audience assumed that these stories were true.
2. Myths have gods & goddesses and also have supernatural powers in these figures.
3. Myths include a description of how there came to be something in the universe. These myths have ancient origins; thus, for such phenomena as climate, they did not have the scientific explanations we are doing today.

The definition of mythology is derived from the word 'myth'. The word itself comes from the Greek word 'mythos', which means fable, legend or sagas. The word "myth" is a story that seeks to rationalize the universe and the world around us, passed down orally from generation to generation explaining religious origin, natural phenomena or supernatural event. Mythology is a collection of myths that concerns with cosmogony and cosmology, shared by a particular society at some particular time in human history. Literature is a body of written works of language, period or culture. Literature can be divided into fiction (e.g. fairy tale, gothic, saga etc) and non-fiction (e.g. essays, journal, science fiction etc). There are many distinctive natures of mythology and they seek to describe what a particular person or society believe during that period of time. Myths serves as an charter for their institutions, customs and beliefs. The typical mythology is the explanation of the universe and its ethology. Normally, the setting is set in a previous proto-world (simliar to the current world but also different) and they often revolve around non-human or "extroadinary" people such as god, goddess, supernatural beings (e.g. zeus, adam and eve, prometheus etc). These story explains why things are and how they became to be. It 'rationalised' our way of thinking, reconcile us to reality and establishes our pattern of life. Apart from the explanation of the creation of the universe, mythologies seek to explain everyday natural phenomena. Certain myths explains way the sun exist and why there is night and day. Some explains the existance of seasons: Spring, Winter, Summer and Autumn while others shows of mother nature providing us with food and shelter. These myth suggest a way of understanding nature and organizing thoughts. For example, structuralism recognizes different contrasting aspect (light and dark, good/evil) as centres to myths which charters for social order or value within a society (functionalism). Myth have been created by human beings for many reasons over thousands of years. They are an intellectual product of humanity and a rich resource for the ideas and belief of past generations. Their extroadinary and unbelievable aspect combined with the constant thought that there might be something 'out their' is what keeps mythology functioning and is what keeps literature moving. There are also many differences between literature and mythology. For instance, they were used for different purposes and existed in different

times. Myth several purposes, including to socially/politically control society (e.g. to spread a myth about something to control people, to scare people when facts were not available). Literature on the other hand, is more about persuading and informing people. There are also other benefits to mythology that cannot be achieved in literature, such as there is no boundary to the world, there is no such thing as 'false' and there is low risk. [9] The definition of mythology is derived from the word 'myth'. The word itself comes from the Greek word 'mythos', which means fable, legend or sagas. The word "myth" is a story that seeks to rationalize the universe and the world around us, passed down orally from generation to generation explaining religious origin, natural phenomena or supernatural event. Mythology is a collection of myths that concerns with cosmogony and cosmology, shared by a particular society at some particular time in human history. Literature is a body of written works of language, period or culture. Literature can be divided into fiction (e.g. fairy tale, gothic, saga etc) and non-fiction (e.g. essays, journal, science fiction etc).

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The arrival of the modern era would inevitably mean the death of mythology. The transformation from one to another was the belief that myth was useless, false and outmoded and that it did not 'work'. Science (regarded as a 'fictional literature') was the objective explanation of how the world around us work while the subjective myth was about faith and believing something 'unfounded'. Scientific rational thought was based on empirical knowledge, a priori (not falsifiable) and our way of thinking is based on facts. Myth is ultimately a different knowledge, an ideology, a set of 'belief'. Systems of myths have provided a cosmological and historical framework for societies that have lacked the more sophisticated knowledge provided by modern science. Myth is related to science, however it only provide basis for a theory, not knowledge. For example the myth of how the origin was created would have lacked modern day rational scientific belief because they would prefer a more 'true', superior and more authority theory, which is the big bang theory. Our modern rational paradigm thought is based on observation. Scientific rational thinking is based on logic to solve or explain how the world works and as it becomes a part of our everyday thinking, mythology will be inevitable cast aside.

Carl Jung invented modern scientific theory and for him, the world of dream, and myth represented the most fascinating and promising road to deeper understanding. The significance of literature in mythology as said 'We need the stories of myth to make sense of the confusion of our society and our own psyches. Myth voices the truths of our unconscious selves, and the gods, goddesses, and heroes of myth embody aspects of creativity, cleverness, grief, joy, aggression, and ecstasy. Carl Jung believes that even the most sophisticated and important literature requires some mythological aspect. (E.g. the Lord of the Ring depends on mythical characteristic to drives the ideas; horror movies have a 'message' and some urban myth taps into child's fear of a 'bogyman under the bed') Northrop Frye criticises literature and states the importance of cultural myth underlying literature (E.g. Sea, land and sky, control, creation, decay, regeneration, our 'fear'). Mythology evokes our sub-conscious mind (e.g. dream) which is employed by reference to mythology in literature. Frye states that mythology provided themes for some of the world's greatest drama, and similar themes can be traced back to the Renaissance literature, through to Shakespeare (E.g. Hamlet, Midsummer Night's Dream) and finally to modern poetry and thus mythology plays a significance role with literature. One could even say that literature is based on mythology.

Karen Armstrong book "A Short History of Myth" is about how literature and mythology were shaped by the problems of the society people lived in. Armstrong states that the existence of Mythology from an early period: 'Human beings fall easily into despair, and from the very beginning we invented stories that enabled us to place our lives in a larger setting, that revealed an underlying pattern, and gave us a sense that, against all the depressing and chaotic evidence to the contrary, life had meaning and value.' With the coming of the 'great revolutions in human experience' science was used to explain 'facts' as opposed the theory of myth, which became 'useless, false and outmoded.' Literature, which could explain things that was never thought possible, was regarded as the next 'step' from mythology (from an uneducated society to a civilized society).

The relationship between literature and mythology is one of similarities as well as differences. They are both important creation by human beings and will continue to play an important role in the intellectual world. Literature will always include some aspect of myth which will continue to shape our modern world like it did in the past. [10]

Myths frequently teach their audience morals. There is a lesson to be learned in many myths. Myths also play a major role in science, psychology, and philosophy in

addition to literature. Frye's words show the link between myth and literature. Where he endorses the simpler sense of the Greek word 'myth,' saying, '... a myth is a tale, myth is narrative or poetic literature.' In literature too, two simple distinctions must be made. The first sort is literature deriving from and reinforcing the concept of the operant. Myths are literature as fables, they provide literature with concepts and patterns, and they also provide literature with story, character, themes and pictures. The relationship between myth and literature is The second is literature that is fictional by itself, literature that has been created as their mouthpiece by a community that starts as the agreed form of their own opinion and emotions. One of the similarities and differences is the relationship between literature and mythology. Both are important human development and will continue to play a vital role in intellectual world. Literature will always include few aspect of narrative that will keep influencing our modern world as it did in the past.

Mythological School and representatitves of it. The “German Mythology” by brothers Grimm.

Mythological school is a trend in 19th-century folklore and literary studies that arose during the romantic period. Its philosophical basis was the aesthetics of F. W. von Schelling and the brothers A. and F. von Schlegel, who perceived mythology as “natural religion.” The mythological school characteristically conceived of mythology as “the necessary condition and primary material for all art” (Schelling) and as “the kernel and center of poetry” (F. Schlegel). Schelling’s and F. Schlegel’s belief that a renaissance in national art is possible only if artists turn to mythology was propagated by A. Schlegel and was applied to folklore by the Heidelberg romantics (L. J. von Arnim, C. Brentano, and J. von Görres). The mythological school received definitive treatment in the works of the brothers W. and J. Grimm (*German Mythology*, 1835). According to their theory, folk poetry had a divine origin; the evolution of myth gave rise to the fairy tale, epic song, legend, and other genres; folklore was the unconscious and impersonal creation of the “national soul.” Using the comparative method, the brothers Grimm attributed analogous phenomena in the folklore of different peoples to a more ancient, universal mythology.

The mythological school gained acceptance in many European countries, including Germany (A. Kuhn, W. Schwartz, W. Mannhardt), England (M. Müller, G. Cox), Italy (A. de Gubernatis), France (M. Breal), Switzerland (A. Pictet), and Russia (A. N. Afanas’ev, F. I. Buslaev, and O. F. Miller). There were two principal trends: the etymological (linguistic reconstruction of the primary meaning of myth) and the analogical (comparison of myths with similar content). The etymological trend was represented by the works of Kuhn (*The Descent of Fire and the Drink of the Gods*, 1859; *On the Stages of Myth-formation*, 1873) and Müller (*Essay on Comparative Mythology*, 1856; and *Lectures on the Science of Language*, 1862–

64). Using the palaeolinguistic method, Kuhn and Müller tried to reconstruct ancient mythology, explaining myths as the deification of natural phenomena, such as heavenly bodies (Müller’s solar theory) and thunderstorms (Kuhn’s meteorological theory).

In Russia, the etymological study of myths was treated in an original way by Buslaev (*Historical Essays on Russian Folk Literature and Art*, 1861). He derived the heroes of the *byliny* (epic folk songs) from myths about the origin of rivers (*Dunai*, the Danube) and about giants living in the mountains (*Sviatogor*). The Russian scholar Miller was an extreme proponent of the solar-meteorological theory, as in his *Il’ia Muromets and the Bogatyri of Kiev* (1869).

The demonological, or naturalistic, theory of Schwartz (*The Origin of Mythology*, 1860) and Mannhardt (*Demons of the Rye*, 1868; *Forest and Field Cultures*, 1875–77; *Mythological Studies*, 1884) arose within the analogical trend. The demonological theory saw the origin of myths in the worship of “lower” demonic beings.

In *The Slavs' Poetical Views of Nature* (1866–69), Afanas'ev provided an original synthesis of the various theories of the mythological school. The influence of the mythological school is also evident in the early works of A. N. Pypin (*On Russian Folktales*, 1856) and A. N. Veselovskii (*Comparative Mythology and Its Methodology*, 1873).

The methodology and many of the theoretical conclusions of the mythological school were refuted by subsequent scholarship, which included the proponents of the migration theory and the former “mythologists” Buslaev and Veselovskii. However, the school played an important role in the development of mythological studies: it expanded the concept of mythology by turning to the myths of the ancient Indians, Iranians, Germans, Celts, and Slavs, as well as to the classical myths; it furthered the collection of the folklore of different peoples; it posed a series of important theoretical questions (including the question of the national character of art); and it laid the foundations for the comparative study of mythology, folklore, and literature. While critically evaluating the mythological school's exaggeration of the role of mythology in the history of art, the trends that replaced the school continued to study the problem of the “mythologism” of folklore and literature, using the voluminous materials gathered by the earlier trend.

Myth and philosophy. Myth and aesthetics. Myth and religion. Myth and myth poetics.

Philosophy and myth

Philosophy is preceded by mythology. From the point of view of positivism, cognition begins with the appearance of mythology. Myth is a primitive science. But in this case it is necessary to recognize the mythological consciousness as identical to the consciousness of the positivist. Cognition is purposeful, conscious activity, in which there is already a clear separation of subject and object. The mythical consciousness is generic consciousness, the genus acts in the role of personality. Myth is a product of unconscious generic creativity. The consciousness of the tribal community can be judged by the already created myth. Myth-creation has no purposefulness, it is not a conscious action. Awareness is consciousness about something, knowledge of an object. There is a lot of positive knowledge in myth, but knowledge in myth is secondary. "The myth contains the prototypes of being" (Schelling). Isn't the truth already given in the myth, which in the future it is necessary to comprehend philosophy?

It is more reasonable to consider a myth not as a fiction, but as a special way of spiritual mastery of the world, which is in a complex and ambiguous relationship with philosophy (logos). The myth combines elements of theory and artistic creativity. They do not argue about myth, they live in the law of the functioning of the mythological world - the law of metamorphosis, i.e. conviction in the mutual transformability of all that exists, in the fundamental and fearless all-unity of life, in the blood relationship of all that exists. Mythology is based on generic intuitions, and a person of any era cannot do without such intuitions.

Thinking, which arises on the basis of generic intuition, will have a material, living, animated, thinking and conceivable thing as an object. The living and animated body of a person who thinks on the basis, with the help and for the purposes of the communal-clan collective, is the main subject of ancient thought. The presence of this kind of thinking can be observed in ancient philosophy from its very beginning to the very end. That is why the antique space is alive and feeling. And philosophy manifests itself as the art of extreme generalizations. Myth is the inner life of the sensory-material cosmos in its communal-clan

understanding. This is the source material of thought on which ancient philosophy was based as a purely Greek enterprise.

From the point of view of modern philosophy, the process of transition from myth to logos can never be completed, because claims to the final foundation of any philosophical system are imaginary. You can adequately understand the essence of philosophy only when you choose it as your own and live in it. However, the very emergence of philosophy is possible with the disintegration of the mythical worldview.

The cognitive process arises when an individual personality, different from the genus, arises. The individual is aware of himself as a thinking being, the opposite of the environment, perceived as an object, at least as an object of contemplation. Such a situation arises when the community decays and the state appears.

Cognitive interest also gives rise to cognition itself, called philosophy. This knowledge has received the name theoretical, which is expressed in the inseparability of the logical and the figurative. This is thinking in symbols, the so-called. sense-images, the unity of the sensuous-individual and universal-semantic.

MYTH AND RELIGION - forms of culture that reveal a deep relationship in the course of history. The desire of people to find the final meaningfulness of their existence, rationalizing the incomprehensible, leads to constant reproduction in the culture of Myth and religion. Religion, as such, assumes the presence of a certain worldview and attitude, centered on belief in the incomprehensible, deities, the source of the existing. On this basis, there are relationships specific to it, stereotypes of action, cult practices and organizations. The religious view of the world and the accompanying type of worldview are initially formed within the boundaries of mythological consciousness. Different types of religion are accompanied by dissimilar mythological systems. At the same time, there is also a tendency for myth to separate from religion, because it has an immanent logic of self-development, which is not necessarily addressed to the ultimate reality - an incomprehensible absolute. In accordance with the logic of myth, it is possible to dissect socio-cultural phenomena or create ideal constructions by means of the artist. fantasy. Myth is the first form of rational comprehension of the world, its figurative and symbolic. reproduction and explanation, resulting in a prescription of actions. The myth turns chaos into space, creates the possibility of comprehending the world as an organized whole, expresses it in a simple and accessible scheme, which could be transformed into magical action as a means of conquering the incomprehensible. The interpretation of the universe of myth is anthropomorphic: it is endowed with those qualities that color the being of the individual and his relationship with other people. The absence of subject-object opposition, the primordial non-fragmentation of the world are also specific to mythology. Mythological images are endowed with substance, they are understood as real-life. Symbolic imagination produces images that are perceived as part of reality. The gods of the ancient Greek pantheon, for example, are as real as the elements they represent. Mythological images are highly symbolic, being the product of a synthesis of sensually concrete and conceptual moments. So, Poseidon is the ruler of the sea element, the name Hades symbolizes the kingdom of the dead, and Apollo is the god of light. Conc. a mythological character is related to an extremely wide sphere of phenomena that are united into a single whole by means of a metaphor that creates the symbolic. Cyclism of the original archaic mythology, before def. the degree overcome by the eschatologically colored Judeo-Christian tradition, according to Eliade, can be explained as a means of overcoming the fear of the unrestrained flow of time. In any case, a myth is a means of removing sociocultural contradictions and overcoming them. The myth is born at the stage of the domination of archaic consciousness, but it does not leave the stage of history with the emergence of sophisticated reflective procedures, because the anthropomorphic vision of reality is constantly reproduced in culture, appealing to mass consciousness. Socio-mnphological constructions meet the aspirations of the masses and often get their

completion in the reflective efforts of professional ideologists. Examples are the Nazi blood myth or the myth of the Soviet man. Sometimes an archaic myth comes to life in refined philosophical constructions: Marcuse's doctrine of the confrontation in culture of the principles laid down by Prometheus and Orpheus, or attempts to reanimate Indo-European mythology in the philosophy of the leader of the "new right" de Benoist. Mythological constructions are an organic link in the work of M. Bulgakov, H. L. Borges, G. Hesse, J. Joyce, T. Mann, G. G. Marquez, A. de Saint-Exupery and other prominent writers of the 20th century, who used them for expressing your own fundamental ideas. Religious and mythological concepts are specific in their focus on the incomprehensible, fundamentally beyond the competence of reason, relying on faith as the highest authority in relation to any theological arguments. Faith is associated with the existential activity of the subject, an attempt to comprehend his existence. Ritual actions and practice of individual life are based on it, serve as its continuation. At the same time, they stimulate faith and make religion possible. Mythological representations receive the status of religious not only through their orientation towards the incomprehensible, but also due to their connection with the rituals and individual life of believers. The analysis of the language of religion is of particular interest today.

Forms of Myth

Scholar Joseph Campbell notes how mythology is the underlying form of every civilization and the underpinning of each individual's consciousness. In his seminal work, *The Hero with a Thousand Faces*, he discusses what he calls the "monomyth", the similarities in theme, characters, purpose, and narrative progression of myths from different cultures, at different times, around the world and throughout history. Campbell writes:

What is the secret of the timeless vision? From what profundity of the mind does it derive? Why is mythology everywhere the same, beneath its varieties of costume? And what does it teach? (4)

Campbell's answer, ultimately, is that myths teach meaning. Mythology explains, empowers, stabilizes, and elevates the life of a believer from a mundane existence to one imbued with eternal meaning. On the most basic level, a myth explains a phenomenon, tradition, place-name, or geological formation but it can also elevate a past event to epic and even supernatural significance and, most importantly, provide a role model for one's individual journey through life.

There are many different types of myth but, essentially, they can be grouped into three:

Etiological Myths

Historical Myths

Psychological Myths

Etiological myths (from the Greek action meaning 'reason') explain why a certain thing is the way it is or how it came to be. For example, in Egyptian mythology the sycamore tree looks the way it does because it is home to the goddess Hathor, the Lady of the Sycamore. Etiological myths can offer explanations for why the world is the way it is – as in the story from Greek mythology of Pandora's Box which explains how evil and suffering was released into the world – or how a certain institution came to be – as in the Chinese myth of the goddess Nuwa who kept creating human beings over and over and over until she grew tired and instituted the practice of marriage so humans could reproduce themselves.

Historical myths retell an event from the past but elevate it with greater meaning than the actual event (if it even happened). One example of this is the story of the Battle of Kurukshetra as described in the Indian epic Mahabharata in which the Pandava brothers symbolize different values and provide role models, even if they are occasionally flawed. Kurukshetra is then presented in microcosm in the Bhagavad Gita where one of the

Pandavas, Arjuna, is visited on the battlefield by the god Krishna, avatar of Vishnu, to explain one's purpose in life. Whether the Battle of Kurukshetra ever took place is immaterial to the power of these two stories on a mythological level. The same can be said for the Siege of Troy and its fall as described in Homer's Iliad or Odysseus' journey home in the Odyssey or Aeneas' adventures in the work of Virgil.

Psychological myths present one with a journey from the known to the unknown which, according to both Jung and Campbell, represents a psychological need to balance the external world with one's internal consciousness of it. However that may be, the story of the myth itself usually involves a hero or heroine on a journey in which they discover their true identity or fate and, in so doing, resolve a crisis while also providing an audience with some important cultural value.

Probably the best-known myth of this type is that of Oedipus the prince who, seeking to avoid the prediction that he would grow up to kill his father, leaves his life behind to travel to another region where he unknowingly winds up killing the man who was his actual father who had abandoned him at birth in an attempt to circumvent that same prediction. The Oedipus tale would have impressed on an ancient Greek audience the futility in trying to escape or change one's fate as decreed by the gods and would have inspired fear and awe of those gods in the people, thus instilling a desirable cultural value. On a personal level, the story could also encourage a hearer to accept whatever trials he or she was enduring at the time since even a royal personage like Oedipus suffered and, further, whatever one was dealing with was probably not as bad as killing one's father and inadvertently marrying one's mother.

Famous Myths of These Types

One of the best-known etiological myths comes from Greece in the form of the tale of Demeter, goddess of grain and the harvest, and her daughter Persephone who became Queen of the Dead. In this story, Persephone is kidnapped by Hades, god of the underworld, and brought down to his dark realm. Demeter searches desperately everywhere for the maiden but cannot find her. During this time of Demeter's sorrow, the crops fail and people starve and the gods are not given their due. Zeus, king of the gods, orders Hades to restore Persephone to her mother and Hades obliges but, because Persephone has eaten a certain number of pomegranate seeds while in the underworld, she has to spend half the year below the earth but could enjoy the other half with her mother in the world above.

This story explained the changes of the seasons in Greece. When it was warm and the fields were bountiful, Persephone was with her mother and Demeter was happy and causes the world to bloom; in the cold and rainy season, when Persephone was below the earth with Hades as his queen, Demeter mourned and the land was barren. Since, in the course of the tale, Demeter teaches the people of Eleusis the secrets of agriculture, the myth would also serve to explain how people first learned to cultivate the earth and, further, as she also teaches them the correct way of recognizing and worshiping her, proper veneration of the gods.

The most famous historical myth in the west is Homer's epic 8th century BCE tale of the Iliad which tells the story of the siege and fall of the city of Troy. Helen, the wife of the Achaean king Menelaus, runs off with the Trojan prince Paris and Menelaus, swearing to bring her back home, enlists the aid of his brother Agamemnon who then calls on the kings and princes of the various city-states for aid and they sail off to attack Troy. The great Achaean hero Achilles, who is invincible in battle, feels insulted by Agamemnon and refuses to fight any longer resulting in the death of his beloved Patroclus and many others of the Achaean host. Although there are many different stories told in the Iliad, this central theme of the dangers of pride is emphasized as a cultural value. A certain amount of pride in one's self was considered a virtue but too much brought disaster.

In China, this theme was explored in another way through the tale of Fuxi (foo-shee), the god of fire. As a god, Fuxi had many responsibilities but when his friend, the goddess Nuwa, asked for his help, he did not refuse. Nuwa had created human beings but found they did not know how to do anything and she did not have the patience to teach them. Fuxi brought humans fire, taught them to control it, and how to use it to cook food and warm themselves. He then taught them how to weave fishing nets and draw food from the sea and, afterwards, gave them the arts of divination, music, and writing. Fuxi is thought to be based on an actual historical king who lived c.2953-2736 BCE and possibly provided the order necessary for the rise of the Xia Dynasty (c. 2070-1600 BCE), the first historical dynasty in China. In this story, Fuxi sets aside his pride as a god and humbles himself to the service of his friend Nuwa and humanity.

The oldest myth in the world is, not surprisingly, a psychological myth relating to the inevitability of death and the individual's attempt to find meaning in life. The Epic of Gilgamesh (written c. 2150-c.1400 BCE) developed in Mesopotamia from Sumerian poems relating to the historical Gilgamesh, king of Uruk, who was later elevated to the status of a demi-god. In the story, Gilgamesh is a proud king who is so haughty that the gods feel he needs a lesson in humility. They groom the wild man Enkidu as a worthy opponent to the king and the two fight but, when neither can get the best of the other, they become best friends. Enkidu is later killed by the gods for affronting them and Gilgamesh, grief-stricken, embarks on a quest for the meaning of life embodied in the concept of immortality. Although he fails to win eternal life, his journey enriches him and he returns to his kingdom a wiser and better man and king.

Joseph Campbell has famously called the best-known psychological myth type "the Hero's Journey" in which the story begins with a hero or heroine, usually of royal birth, separated from their true identity and living in a chaotic world or kingdom. The hero goes through various stages in the story, which usually takes the form of a journey, until they find out who they really are and are able to right some great wrong which re-establishes order. This narrative progression is best known in the modern-day as the plot of Star Wars and the overwhelming success of that film franchise attests to the enduring power of mythological themes and symbols.

Today, we can learn about our ancestors through the study of mythology. We discover them through creation myths, animal myths, hero myths, and more. As the categories of myths abound, so do their symbolic meanings. Let's take a look at some more types of mythology.

Animal Mythology

In ancient tales, animals were often given special powers. Sometimes they communed between the gods and their people. Sometimes their symbolism was meant to inspire a people to greater achievements.

Here are some examples:

How the Bear Lost his Tail is a Native American tale about a deceitful fox and a vain bear, who liked to show off his long tail. One winter day, Fox told Bear to fish in a frozen section of the pond by dipping his tail in the water. After he did, Bear fell asleep and the water froze around his tail. When Fox woke him, Bear jumped up, and most of his tail came off.

The legend of the phoenix exists in many cultures, including Greek, Egyptian, and Indian mythology. Usually, the phoenix is depicted as a bright eagle or similar bird and associated with the rising sun. After a long life, when a phoenix senses its time is coming to an end, it builds a funeral pyre. When the old phoenix is consumed by the fire, a new one emerges.

In Australian Aboriginal mythology, The Kangaroo Gets a Pouch tells the tale of a kind momma kangaroo who saved both her son and a stray wombat from hunters. After the ordeal, the wombat told the momma kangaroo that he was the Father of all Creatures and

he wanted to reward her goodness. He told her to place some bark on her stomach. Lo and behold, a pouch appeared. Now, she had a way of keeping her son, Joey, safe.

In Norse mythology, Huginn and Muninn are a pair of ravens that serve Odin and are even considered an extension of him. They fly around the world and tell him everything they see, advise him, and accompany him into battle.

A Native American Seneca legend also attempted to explain why chipmunks have stripes. One day, a bear boasted to a chipmunk that he could do anything. The chipmunk asked him if he could stop the sun from rising. After the bear tried and failed, the chipmunk made fun of him. In anger, the bear pinned down the chipmunk with one paw. The chipmunk managed to squeeze free but with a new set of stripes made by the bear's claws.

Creation Mythology

Creation myths didn't necessarily emerge so civilizations could provide detailed accounts of their history. They were used as a means of understanding their current condition. How did they get there? Where did this all begin?

In many ways, it was easier for ancient civilizations to believe that the world was created by unseen gods or creatures, than face a series of unknown questions.

Here are some examples:

The Pueblo believed they began life underground and were guided by a spirit to climb up through a hole into the Earth. Once there, they found suitable land where the gods taught them how to farm, build houses, and create communities.

The Inuit believed first there were giants. Two giants had a baby named Sedna, who became so large they could no longer feed her. Because of this, they threw her into the ocean, cutting off her fingers when she tried to cling to the kayak. Each finger became a sea creature. Sedna became a powerful spirit who controlled the sea and its animals.

In a Filipino myth the Children of the Limokon, the Limokon were powerful birds that could talk. On the banks of the Mayo River, they laid two eggs. These eggs became the first man and woman who married and had many children.

In southern Nigeria, the Ekoi believed there were two gods in the beginning: Obassi Osaw of the sky and Obassi Nsi of the land. Osaw created the first man and woman. Nsi taught them how to survive. When they died, Nsi took them down into the earth.

In Norse mythology, Odin, the father of all gods, and his brothers Vili and Ve slew the first giant Ymir and made the world out of his body and the first humans out of tree trunks.

In Papago mythology, First Born came to the world when it was only darkness and water and completed the creation of the world. After he prepared the earth, I'toi (Elder Brother) was created, then Coyote and Buzzard, and together they finished the world, its people and creatures.

Death or Underworld Mythology

How did ancient people cope with destruction, death and dying? The idea of an afterlife could help rationalize life's sometimes brutal occurrences and lives suddenly cut short. Myths around the world contain an "underworld," which could be good or bad and from which a lucky few returned, symbolizing rebirth as much as death.

Here are some examples:

In Norse mythology, Baldr was immune from harm, so the gods had fun throwing things at him. One day, trickster Loki gave the blind god Hodr mistletoe to throw at Baldr - the only thing that could hurt him - and he died. Baldr could return from death if everyone in the world cried for him. Only the giantess Thökk, actually Loki in disguise, refused to shed tears, so Baldr had to stay in the underworld.

In Aztec mythology, Quetzalcoatl created mankind in its current incarnation, "the Fifth Sun," by journeying to Mictlan, the underworld, and using his blood to give new life to the bones of those who had lived in the previous eras.

In Egyptian mythology, Ma'at was the goddess who decided who would enter the underworld. When people died, their hearts were placed on one side of a scale. The other side of the scale held Ma'at's feather of truth. If their heart was heavier than the feather, they were sent to their "second death."

Hades was the ruler of the Greek underworld. Hades rarely left his kingdom but did not want to rule alone so he kidnapped Persephone to be his queen. Distraught, her mother Demeter, goddess of agriculture, let the crops die until Zeus intervened. Persephone was then destined to spend six months of the year with Hades and six months with Demeter.

Hero Mythology

Hero myths are, perhaps, the most entertaining of all forms of mythology. They don't necessarily explain any natural phenomenon or major life occurrence. They might, however, illustrate admirable human traits, such as valor or morality.

In these tales, a hero would be tasked with a lofty assignment. The gods would often step in, either to aid the hero or interfere and, thus, a myth was born.

Here are some examples:

The most famous hero is probably Hercules (Herakles in Greek). To pay for a crime he had to complete a set of heroic tasks. He also helped the Olympians arise victorious in their battle against the giants. He was the last mortal son of Zeus, but also the only mortal to become a god upon death.

Achilles was also a Greek hero. He was the son of a king and a nymph. When he was born, his mother wanted him to be immortal, so she dipped him in the river Styx. However, she was holding him by his heel, mistakenly leaving that part of his body vulnerable. Achilles went on to command legions of men in the Trojan War. He died when a poisoned arrow struck that one part of his body which remained mortal.

Karna was the greatest Hindu warrior ever known. His martial arts were, indeed, epic, and he went on to conquer the entire world. He single-handedly carried out a military campaign, defeating every king in the world.

Beowulf was a Scandinavian hero, immortalized in a medieval poem, a brave warrior who fought and conquered the monsters that terrorized Denmark and Sweden. He not only depicted moral virtues but also lived an adventure-filled life.

Perseus is another central character in Greek mythology. He was considered the greatest Greek hero, as on an epic journey he slew Medusa and saved Andromeda from the sea monster.

Making Sense of the World

Indeed, life confounds every generation. One element of the human condition that never changes is our quest for knowledge. We want to know how we got here, what our purpose is, and how everything around us functions.

Although we can't explain everything, we've certainly come a long way from the days when angry gods had to be appeased. Yet, mythology served an important purpose for our ancestors. It helped them make sense of the world they lived in. We can all relate to that. And mythology continues to serve an important function today. It helps us better understand the rich culture and traditions of our innovative ancestors.

Questions:

1. What is a myth?
2. What is the connection between literature and myth?
3. What are some common features typically shared by myths?
4. What are main differences between literature and mythology?
5. Who are the representatives of mythological school?
6. Does the mythology interconnect the religion? In what way?
7. List the three main types of myth.
8. Give the definition to historical myth.

9. What is the most famous historical myth?
10. What type of myth is the oldest epic Gilgamesh?

LECTURE 3.

Ancient Eastern Literature

LESSON PLAN

Topic: Ancient Eastern Literature

Level: advanced

Objectives: to give information on Territorial and national composition: Sumerian-Babylonian literature. Sumerian literature as the beginning of world literature. Scope and genres of Sumerian literary monuments. The epic "The Epic of Bilgamish." Bilgamish is an epic hero seeking eternal life.

Egyptian literature, Iranian literature, Indian literature, Chinese literature. Mythology, literary samples, the influence of the literature of the ancient people of the East on world literature. Avesto is a common monument of the peoples of Central Asia.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

Chronicle

noun

a factual written account of important or historical events in the order of their occurrence.

Canonization

noun

1. 1.

(in the Roman Catholic Church) the official admission of a dead person into sainthood.

2. admission into a canon of literary or artistic works.

"Joyce saw all that was wrong with literary canonization long before it happened to him"

Hymn

noun

a religious song or poem of praise to God or a god.

Didactic

adjective

intended to teach, particularly in having moral instruction as an ulterior motive.

Narrative

noun

1. a spoken or written account of connected events; a story.

Lecture-3

The Sumerians.

Until recent times, the birth place of the mankind culture was considered to be the West, ancient Greece, ancient Rome, and was interpreted as such. Cultural, spiritual and scientific works were realized relying on this view for thousands of years. In social sciences the basis for researches have been built up on this view. But later on, the scientific ideas accepted as a result of new archeological excavations which had been lasting for nearly a century proved that the above mentioned views had lost their value, and it was also shown that the hearth of the first culture was not antique culture, but the East. That is the world of the Sumerians, Sumerian culture, and Sumerian literature. There are still a lot of scientists who don't want to admit this discovery. Meanwhile, the number of scientific discoveries of universal importance has been increasing which, in its turn, helped to edit some dogma views. As a result, the research book of American scientist Samuel Rrameming called "The History begins in Sumer" drew the attention of the world scientific community to the Sumerians. Only coming to the nineteenth century when the mystery of the Babylonian cuneiform was revealed, the scientists found out about the Sumerians.

So, the cuniforms telling about Sumerian culture proved that the cradle of human culture was not Greece and that they were Sumerians. Toir Efti's research named "The Sumerians and Etruscans are ancient Turks, at the beginning of human civilization" which was performed in Russia and published in uzbekistan, is one of the research works which sheds the light on this type of issues. The booklet is devoted to the memory of Henry Rawlinson, Julius Opperto, Arno Peblya and Samuel Nao Kramerand who decoded the Sumerian cuneiform and identified the genetic relationship of the Sumerian language, with the Turkish language. In 2012 the Uzbek scientist Zoir Ziyotov's book "Sumerians and Turanians" was published in Tashkent. In his book the author points out to the connection between the tribes of Turan with the Sumerians who first opened the gates of human civilization.

Sumer was an ancient civilization founded in the Mesopotamia region of the Fertile Crescent situated between the Tigris and Euphrates rivers. Known for their innovations in language, governance, architecture and more, Sumerians are considered the creators of civilization as modern humans understand it. Their control of the region lasted for short of 2,000 years before the Babylonians took charge in 2004 B.C. Sumer was first settled by humans from 4500 to 4000 B.C., though it is probable that some settlers arrived much earlier.

This early population—known as the Ubaid people—was notable for strides in the development of civilization such as farming and raising cattle, weaving textiles, working with carpentry and pottery and even enjoying beer. Villages and towns were built around Ubaid farming communities.

The people known as Sumerians were in control of the area by 3000 B.C. Their culture was comprised of a group of city-states, including Eridu, Nippur, Lagash, Kish, Ur and the very first true city, Uruk. At its peak around 2800 BC, the city had a population between 40,000 and 80,000 people living between its six miles of defensive walls, making

it a contender for the largest city in the world.

Each city-state of Sumer was surrounded by a wall, with villages settled just outside and distinguished by the worship of local deities. The Sumerian language is the oldest linguistic record. It first appeared in archaeological records around 3100 B.C. and dominated Mesopotamia for the next thousand years. It was mostly replaced by Akkadian around 2000 B.C. but held on as a written language in cuneiform for another 2,000 years.

Cuneiform, which is used in pictographic tablets, appeared as far back as 4000 B.C., but was later adapted into Akkadian, and expanded even further outside of Mesopotamia beginning in 3000 B.C.

Writing remains one of the most important cultural achievements of the Sumerians, allowing for meticulous record keeping from rulers down to farmers and ranchers. The oldest written laws date back to 2400 B.C. in the city of Ebla, where the Code of Eri-Nammu was written on tablets. The Sumerians were considered to have a rich body of literary works, though only fragments of these documents exist.

Sumerian literary monuments have come down to us in late records, mainly from the so-called post-Sumerian period (XIX - XVIII centuries BC), that is, the time when the Sumerians themselves already merged with the Akkadians, and the Sumerian language gave way Akkadian. These were either records or copies of works written in the Sumerian language, or bilingual, Sumerian-Akkadian texts, which speaks of the great role that the Sumerian culture continued to play in the history of Mesopotamia.

As for the early Sumerian texts, our information about them is still insignificant: we know of some school texts, historical inscriptions (construction, chronicle), the oldest of which date back to the XXVII - XXVI centuries. BC e., as well as hymns (especially a lot of them appear at the end of the III millennium BC, during the III dynasty of Ur, in honor of the deified rulers of this dynasty). True, quite recently, in the mid-60s, in the town of Abu-Salabikh, not far from the most ancient all-Sumerian cult center of Nippur, American archaeologists discovered a large archive dating from about the XXVII - XXV centuries. BC e., which, according to preliminary data, among other cuneiform documents includes a large number of hymns, myths, teachings. However, until these monuments have been studied, we can only note the extreme importance of the very fact of writing literary texts at such an early period [1]. And therefore, it is advisable to begin our survey by considering a genre that owes its very origin to the invention of writing - the genre of historical inscription.

Royal inscriptions appear in Sumer in the second quarter of the 3rd millennium BC. e., shortly before the beginning of the reign of the so-called I dynasty of Ur.

The first such inscriptions are associated with the construction of temples and canals and usually represent one phrase: "For such and such a god, such and such a structure built." Then the inscriptions increase, several structures are already listed, war begins to be mentioned: "When such and such defeated this or that, he built such and such a structure." There are known inscriptions of this kind of King Enmebaragesi, the ruler of the city of Kish, the kings of the city of Ur, etc. By the middle of the 3rd millennium BC. e. the inscriptions become even more extensive: the famous "Stele of Kites" by Eannatum, the ruler of the city of Lagash (XXV century BC), already contains a description of the battle, and the inscription of another Lagash ruler, Enmetena, on a clay cone (XXIV century BC). BC) is a brief history of the relationship between the cities of Lagash and Ummah.

The sizes of the inscriptions continue to increase and in parallel the foundations of the style begin to take shape, which is becoming more figurative and expressive. Some of the inscriptions are already perceived by us as truly literary monuments. These are the poetic inscriptions of the Lagash ruler Gudea, whose reign falls on the post-Akkadian period (XXII century BC). Gudea in a rhythmic form does not just talk about the construction of temples, he names the reasons that prompted him to start working on it, for

example, the command of the gods in a prophetic dream.

From the inscription, a very curious and very characteristic genre of pseudo-inscriptions subsequently developed for Sumer, and later for Babylonia. It imitates the style of an ancient inscription and is narrated in the first person. As a rule, pseudo-inscriptions are dedicated to military events, including, apparently, those that actually happened. Such monuments include the annals of the legendary king Adab Lugalanelundu and the description of the war of the king of Uruk Utuhengal with the tribe of Kuti who invaded Mesopotamia and the victory over the Kutian king Tirikan.

Speaking about historical and pseudo-historical texts, it is necessary to mention some more curious monuments that stand apart. So, in the "History of the Tummal sanctuary" located in the ancient Sumerian city of Nippur, the names of the rulers of different cities are listed who built and rebuilt the Tummal temple and, apparently, left their inscriptions there. Along with the rulers of Ur-Nammu, Ibbi-Suen and others known from history, it mentions the king of Uruk Gilgamesh, his son Ur-Nungal, as well as the rulers of the city of Kisha Enmebaragesi and his son Agga, the legendary rival of Gilgamesh. This information, combined with other data, suggests that the famous hero of the Sumerian-Akkadian epic Gilgamesh is a historical person. No less interesting is the so-called "Tsar's List", which is very important for establishing the chronological outline of the history of Sumer, as well as the "Lists of the names of the years" during the III dynasty of Ur.

It is noteworthy that the historical texts, despite the obvious artistic merits of a number of them, were not considered by the Sumerians themselves to be among those monuments that they included in a special literary canon. The principles of compiling this canon are not yet completely clear to us, but it is by it that we can largely judge both what the Sumerians considered their literature, and the nature of the genres of this literature. The term "canon" as well as "canonization", generally accepted in Sumerology, is, of course, conditional here and causes erroneous associations with the canonization of Hebrew or New Testament texts, for in this case we are talking more about the process of developing the final literary version of the text. Perhaps more appropriate is the term "stream of traditions" by the American researcher L. Oppenheim, which unfortunately has not yet taken root.

Several Sumerian texts survived, which their publisher S.N.Kramer called literary catalogs. Texts are lists of titles of literary works. This was relatively easy to detect, since the Sumerians took the beginning of the first line of the work as the name of the text, and the lists contained a number of already known monuments. The oldest of these catalogs dates back to the 3rd dynasty of Ur, the latest to the middle of the 1st millennium BC. e. Apparently, these are not library catalogs, but rather catalogs of works included in the canon of compulsory reading by scribes. It should be noted that literacy in Mesopotamia was much wider than previously thought, and not only representatives of the priestly circles were literate. Literary texts are found in many private homes. The Sumerian catalogs have preserved for us the names of 87 literary works. For many of them, authors are indicated, for the most part legendary (for example, the composition of some works is attributed to the gods). About one third of the monuments (32 works) of those named in the catalogs have survived to us. But at the same time, the canonical lists obviously did not include all literary texts, since a number of surviving works did not get there.

In total, about 150 monuments of Sumerian literature are known (many have survived in fragmentary form). Among them are verse recordings of myths, epic legends, prayers, hymns to gods and kings, psalms, wedding love songs, funeral laments, laments about national disasters, which were part of the temple worship; didactics is widely represented: teachings, edifications, arguments-dialogues, as well as fables, anecdotes, sayings and proverbs. Of course, such a distribution by genre is completely arbitrary and is based on our modern ideas about genres. The Sumerians themselves had their own

classification - in almost every literary work its "genre" is indicated in the last line: song of praise, dialogue, crying, etc. Unfortunately, the principles of this classification are not always clear to us: the same type, from our point of view, works fall into different categories in Sumerian designations, and vice versa - monuments of obviously different genres, for example, a hymn and an epic, are assigned to one category. In a number of cases, the classification designations indicate the nature of the performance or musical accompaniment (crying with a flute, song with a drum, etc.), since all the works were performed aloud - they were sung, and if not sung, then they were chanted after memorizing from the tablet. The ambiguity and diversity of the Sumerian classification proper, which requires further study, force us to use modern genre categories when studying Sumerian literature for convenience.

Trying to classify Sumerian literature, we are faced with the same difficulties as in the classification of any other literature of the Ancient World: it is very difficult to delimit literary monuments proper from other written monuments, to separate fiction from business, folklore from written literature proper, and above all religious literature from secular literature, since the entire ideology of antiquity is closely related to religion. Experience has shown that, given the current state of our knowledge, the identification of relatively large groups of monuments is more convenient and objective than a fractional and detailed classification. Therefore, we will try to divide the Sumerian monuments known to us into four broad groups (except for the historical texts considered above, which stand apart) and within each group we will give, where possible, more detailed differentiation. These four groups, in our opinion, are as follows: cosmogonic and etiological myths; legends about the exploits of gods and heroes; lyric texts; pedagogical and didactic works (the so-called texts of Eduba).

The Sumerian myth of the flood (the oldest among similar myths widespread among the most diverse peoples of the Ancient East) begins with a story about how skillfully the human race was created by the demiurge gods and how perfectly everything was arranged on earth. Then we learn about the decision of the gods to destroy humanity, but the reasons for this decision remain unclear. Further, it tells about the pious ruler Ziusudra, who, obeying the divine voice, built a huge ship, thanks to this ship he was saved during the flood and then received immortality from the gods. The gods settled Ziusudra, who is called in the text "the savior of the name of all plants and the seed of the human race," on the island of Tilmun, in the land of sunrise. "Name", according to Sumerian ideas, is the essence, something like the soul of all phenomena of the material world.

In the Sumerian cosmogonic and etiological legends we have considered, which tell about the structure of the Universe and the establishment of order on earth, two tendencies are clearly noticeable. On the one hand, in their desire to canonize, distribute and order all earthly and heavenly phenomena, they bear distinct traces of a late (not earlier than the III dynasty of Ur) priestly treatment, which manifested itself in the sermon of a morality pleasing to the priests: one must work for the gods, because they wanted it, creating a person; one must be God-fearing and follow the cult precepts, as Ziusudra did; one must endure all the misfortunes sent by the gods, because only the gods will save, etc.

But, along with this tendency, another emerges: although the gods and creators of everything on earth, they are often evil, rude and cruel, their decisions are incomprehensible and are often explained by whims, drunkenness and licentiousness. Such, for example, is the behavior of the gods Enki and Enlil, which in a number of features remarkably resemble the so-called "cultural heroes" of the legends of Australian, Melanesian and other primitive peoples. These features are undoubtedly very ancient and are associated with the ambivalent nature of the primitive cult, in which comic and parodic elements played a significant role. But it is characteristic and significant at the same time that the later priestly treatment failed to smooth out these features or completely eliminate them from the Sumerian myths, which thereby clearly reveal their folk fundamental

principle.

The above tendencies are also typical for many other monuments of Sumerian literature, primarily for myths adjacent to the etiological and cosmogonic ones, namely, telling about the gods of the underworld and about the fate of those who get there.

The concept of lyrics in relation to the monuments of Sumerian and indeed all ancient Eastern literature differs significantly from the modern one. Since almost all the surviving Sumerian monuments are cult, religious texts predominate among lyric works: hymns, prayers, psalms, funeral songs, spells, wedding ritual poetry, etc. All kinds of lamentations are also widespread - about popular disasters, enemy invasions, destruction cities, etc.

The genre of hymns is most fully represented in Sumerian literature. Sumerian hymns are liturgical texts in which this or that deity is praised, his names and deeds are listed; they are designed for collective, choral performance. This appeal to the deity is not personal, but of the whole collective, therefore, the emotions that arise during the performance of the anthem are collective emotions.

The hymn is especially important for the study of mythology, because none of its paths is accidental and has a mythological basis. Numerous repetitions, as in all monuments of this kind, create a special emotional tension and contribute to a better memorization of the text. Most of the extant hymns come from Nippur and belong to the Nippur canon, therefore a significant part of them is dedicated to Enlil and his son Nanna. Many hymns are addressed to deified kings; such hymns contain valuable historical information. Sometimes hymns glorify any deeds of God, then they are closely related to plot works, in particular with legends. The Sumerians themselves attributed hymns, as if of the same type from our point of view, to different genres: dialogues, songs of praise, etc. Apparently, they differed in the manner of performance, as well as in the degree of significance.

Monuments of one of the most ancient literatures in the world are thus a vivid and varied picture: mythological and heroic legends, rudiments of epics, lyrics and drama, works of folk wisdom, chronicles and historical narratives. However, we have before us only an insignificant and significantly limited range of works - some of them are hidden under undiscovered hills or perished along with numerous monuments of material culture and art, but even more were never recorded and disappeared without a trace. Much of what has come down to us is only a squeeze from those treasures of oral creativity, which we can reconstruct only in individual cases, and even then very approximately. The appearance of writing, of course, gave impetus to the creation of a new kind of art, but over the course of a number of centuries (in Mesopotamia it took a millennium and even a little more), written literature had to win independence and independence from oral forms of folk art. Sumerian literature is important for us, in particular, because it reveals this process of transition from oral to written literature (while oral genres continue to develop further according to their own laws). Therefore, although Sumerian monuments are often closer to folklore than to literature, they are still not folklore in the proper sense of the word; we can in no way consider them, for example, as a record of an ancient folklorist, even if it was made for practical (educational or religious) purposes.

The lack of independence of written genres at the initial stage of their development, apparently, explains the fact that the early monuments of Sumerian literature seem to be largely imperfect, their composition is often not clearly identified, and the reader almost always does not leave the feeling that in one text and often without of any connecting link several works are connected. The form of these monuments seemed to be influenced by the desire only to collect, record, canonize what was already ready, and the texts themselves often seem to be an artless compilation.

The emergence of didactic genres at the later stages of the development of Sumerian society, the cyclization of mythological subjects signify the ever greater

independence acquired by the written word, its other direction. However, this new stage in the development of Near Asian literature was essentially continued not by the Sumerians, but by their cultural heirs - the Babylonians, or Akkadians.

Egyptian literature, Iranian literature, Indian literature, Chinese literature. Mythology, literary samples, the influence of the literature of the ancient people of the East on world literature. Avesto is a common monument of the peoples of Central Asia.

Ancient Egyptian literature comprises a wide array of narrative and poetic forms including inscriptions on tombs, stele, obelisks, and temples; myths, stories, and legends; religious writings; philosophical works; autobiographies; biographies; histories; poetry; hymns; personal essays; letters and court records. Although many of these forms are not usually defined as "literature" they are given that designation in Egyptian studies because so many of them, especially from the Middle Kingdom (2040-1782 BCE), are of such high literary merit.

The first examples of Egyptian writing come from the Early Dynastic Period (c. 6000- c. 3150 BCE) in the form of Offering Lists and autobiographies; the autobiography was carved on one's tomb along with the Offering List to let the living know what gifts, and in what quantity, the deceased was due regularly in visiting the grave. Since the dead were thought to live on after their bodies had failed, regular offerings at graves were an important consideration; the dead still had to eat and drink even if they no longer held a physical form. From the Offering List came the Prayer for Offerings, a standard literary work which would replace the Offering List, and from the autobiographies grew the Pyramid Texts which were accounts of a king's reign and his successful journey to the afterlife; both these developments took place during the period of the Old Kingdom (c. 2613-c.2181 BCE).

These texts were written in hieroglyphics ("sacred carvings") a writing system combining phonograms (symbols which represent sound), logograms (symbols representing words), and ideograms (symbols which represent meaning or sense). Hieroglyphic writing was extremely labor intensive and so another script grew up beside it known as hieratic ("sacred writings") which was faster to work with and easier to use. Hieratic was based on hieroglyphic script and relied on the same principles but was less formal and precise. Hieroglyphic script was written with particular care for the aesthetic beauty of the arrangement of the symbols; hieratic script was used to relay information quickly and easily. In c. 700 BCE hieratic was replaced by demotic script ("popular writing") which continued in use until the rise of Christianity in Egypt and the adoption of Coptic script c. 4th century CE.

Most of Egyptian literature was written in hieroglyphics or hieratic script; hieroglyphics were used on monuments such as tombs, obelisks, stele, and temples while hieratic script was used in writing on papyrus scrolls and ceramic pots. Although hieratic, and later demotic and Coptic, scripts became the common writing system of the educated and literate, hieroglyphics remained in use throughout Egypt's history for monumental structures until it was forgotten during the early Christian period.

Although the definition of "Egyptian Literature" includes many different types of writing, for the present purposes attention will mostly be paid to standard literary works such as stories, legends, myths, and personal essays; other kinds of work will be mentioned when they are particularly significant. Egyptian history, and so literature, spans centuries and fills volumes of books; a single article cannot hope to treat of the subject fairly in attempting to cover the wide range of written works of the culture.

Literature in the Old Kingdom

The Offering Lists and autobiographies, though not considered "literature", are the first examples of the Egyptian writing system in action. The Offering List was a simple instruction, known to the Egyptians as the *hetep-di-nesw* ("a boon given by the king"),

inscribed on a tomb detailing food, drink, and other offerings appropriate for the person buried there. The autobiography, written after the person's death, was always inscribed in the first person as though the deceased were speaking. Egyptologist Miriam Lichtheim writes: The basic aim of the autobiography - the self-portrait in words - was the same as that of the self-portrait in sculpture and relief: to sum up the characteristic features of the individual person in terms of his positive worth and in the face of eternity. (4)

These early obituaries came to be augmented by a type of formulaic writing now known as the Catalogue of Virtues which grew from "the new ability to capture the formless experiences of life in the enduring formulations of the written word" (Lichtheim, 5). The Catalogue of Virtues accentuated the good a person had done in his or her life and how worthy they were of remembrance. Lichtheim notes that the importance of the Virtues was that they "reflected the ethical standards of society" while at the same time making clear that the deceased had adhered to those standards (5). Some of these autobiographies and lists of virtues were brief, inscribed on a false door or around the lintels; others, such as the well-known Autobiography of Weni, were inscribed on large monolithic slabs and were quite detailed. The autobiography was written in prose; the Catalogue in formulaic poetry. A typical example of this is seen in the Inscription of Nefer-Seshem-Ra Called Sheshi from the 6th Dynasty of the Old Kingdom.

I have come from my town
I have descended from my nome
I have done justice for its lord
I have satisfied him with what he loves.
I spoke truly, I did right
I spoke fairly, I repeated fairly
I seized the right moment
So as to stand well with people.
I judged between two so as to content them
I rescued the weak from the stronger than he
As much as was in my power.
I gave bread to the hungry, clothes to the naked
I brought the boatless to land.
I buried him who had no son,
I made a boat for him who lacked one.
I respected my father, I pleased my mother,
I raised their children.
So says he whose nickname is Sheshi. (Lichtheim, 17)

These autobiographies and virtue lists gave rise to the Pyramid Texts of the 5th and 6th dynasties which were reserved for royalty and told the story of a king's life, his virtues, and his journey to the afterlife; they therefore tried to encompass the earthly life of the deceased and his immortal journey on into the land of the gods and, in doing so, recorded early religious beliefs. Creation myths such as the famous story of Atum standing on the primordial mound amidst the swirling waters of chaos, weaving creation from nothing, comes from the Pyramid Texts. These inscriptions also include allusions to the story of Osiris, his murder by his brother Set, his resurrection from the dead by his sister-wife Isis, and her care for their son Horus in the marshes of the Delta.

Following closely on the heels of the Pyramid Texts, a body of literature known as the Instructions in Wisdom appeared. These works offer short maxims on how to live much along the lines of the biblical Book of Proverbs and, in many instances, anticipate the same kinds of advice one finds in Proverbs, Ecclesiastes, Psalms, and other biblical narratives.

There were a number of such texts, all written according to the model of Mesopotamian Naru Literature, in which the work is ascribed to, or prominently features, a

famous figure. The actual Prince Hardjedef did not write his Instruction nor was Kagemni's addressed to the actual Kagemni. As in Naru literature, a well-known person was chosen to give the material more weight and so wider acceptance. Wisdom Literature, the Pyramid Texts, and the autobiographical inscriptions developed significantly during the Old Kingdom and became the foundation for the literature of the Middle Kingdom.

Iranian literature, body of writings in the Iranian languages produced in an area encompassing eastern Anatolia, Iran, and parts of western Central Asia as well as Afghanistan and the western areas of Pakistan. The oldest surviving texts are contained in the Avesta, the sacred book of Zoroastrianism. Iranian literature includes a limited corpus of writings in extinct languages such as Sogdian and the Khotanese dialect of Saka. It also includes modern literatures in Kurdish and Pashto. By far the most important are the literatures in the dialects of the Persian language, including the Old Persian and Middle Persian of pre-Islamic times and in particular the Modern Persian (Farsī or Darī) of the Islamic period.

Avesta, also called Zend-avesta, sacred book of Zoroastrianism containing its cosmogony, law, and liturgy, the teachings of the prophet Zoroaster (Zarathushtra). The extant Avesta is all that remains of a much larger body of scripture, apparently Zoroaster's transformation of a very ancient tradition. The voluminous manuscripts of the original are said to have been destroyed when Alexander the Great conquered Persia. The present Avesta was assembled from remnants and standardized under the Sāsānian kings (3rd–7th century AD).

The Avesta is in five parts. Its religious core is a collection of songs or hymns, the Gāthās, thought to be in the main the very words of Zoroaster. They form a middle section of the chief liturgical part of the canon, the Yasna, which contains the rite of the preparation and sacrifice of haoma. The Visp-rat is a lesser liturgical scripture, containing homages to a number of Zoroastrian spiritual leaders. The Vendidad, or Vidēvdāt, is the main source for Zoroastrian law, both ritual and civil. It also gives an account of creation and the first man, Yima. The Yashts are 21 hymns, rich in myth, to various yazatas (angels) and ancient heroes. The Khūrda Avesta (or Little Avesta) is a group of minor texts, hymns, and prayers for specific occasions.

Zend-Avesta literally means “interpretation of the Avesta.” It originally referred to the commonly used Pahlavi translation but has often been used as the title of Western translations. More about the work you can find in the supportive materials section of this lecture!

The Earliest known works of Indian literature was Rig Veda, which is a collection of 1028 hymns written in Vedic Sanskrit.

Even though majority of the literary works which have survived from the ancient Indian literature are religious text, it is not right to define ancient Indian literature only based on religion. Indian literature includes everything that can be included under “literature” broadly- religious and mundane, epic and lyrics, dramatic and didactic poetry, narrative and scientific prose along with oral poetry and song.

The Rig Veda was followed by Yajur Veda, Sama Veda, and Atharva Veda. There are other works after Vedas known as Brahmanas and Aryankas followed by philosophical doctrines of Upanishads. These form the part of Shruti literature.

Yajur Veda – deals with directions for performance of the Yajnas.

Sama Veda- deals with prescribed tunes for recitation of the hymns.

Atharva Veda- deals with prescribing rites and rituals.

Brahmanas- contains detailed explanation about Vedic literature and instructions.

Aryankas- are a treatise of forest which explain the the rituals while dwelling into the philosophical discussions of the Brahmanas. They record the transitions between ritualistic symbolism of Brahmanas and philosophical aspects of Upanishads.

Upanishads- deals with concepts about origin of universe, death and birth, material

and spiritual world, which are written in poetry and prose, as expressions of philosophical concepts. Earliest Upanishads are Brihad-Aryanaka and Chanddogya. They explain the highest thoughts described that can be realised by a man, according to ancient sages, in simple and beautiful imagery.

Another type of work that emerged in early period was Vedangas: contains astronomy, grammar, and phonetics. For example, Ashtadhyayi written by Panini is work on Sanskrit grammar.

Great Epics :

There are two epics from Ancient Indian Literature, Ramayana and Mahabharata. These have developed to their present form over centuries, hence, they represent the ethnic memory of the Indian people. They were transmitted orally over the time by singers and story-tellers and were probably put to their written form around 2nd century BC.

Ramayana is composed of 24000 verses which are spread across seven books referred to as Khandas. It is written in form of poetry which entertains while it instructs. It is the story of Rama, and tells how to achieve the fourfold objectives of human life (Purushartha), namely, Dharma, Artha, Kama, Moksha.

Dharma- righteous behavior or religion.

Artha- achievement of worldly wealth and prosperity.

Kama- fulfillment of desires.

Moksha- ultimate liberation.

Mahabharata consists of one lakh verses which are spread across ten books, hence, it is the longest poem in the world. It is considered to be Ithihasa Purana, meaning Mythical history (because this history is not merely the depiction of events that happened, but these are the events that will always happen and repeat). It is written by Vyasa, about the story of war of succession to that throne between Pandavas and Kauravs with multiple stories interwoven together to form an epic. Along with the main story of war, a later addition of Bhagvad Gita enshrines an integrated view of Dharma (performance of righteous duty in selfless way of Nishkama Karma). ancient indian literature history study material & notes

Puranas:

They helped in development of early Vedic religion towards Hinduism. the literal meaning of the word "Purana" means "to renew the old". They were written to illustrate the truth of Vedas to the people. Puranas explain the philosophical and religious truths through popular legends and mythological stories. Combined with the Ithihas (Ramayana and Mahabharata), Puranas consist of many stories and anecdotes of religious, social and cultural history of India.

Shastras and Smriti literature:

Shastras contain work of philosophy and science. they covers areas like art, mathematics and other sciences. Arthashastra is a work on science of governance.

Smritis deal with the performance of duties, customs and laws that are prescribed in accordance with Dharma. Manusmriti is the most important example, known as laws of Manu.

Early Buddhist Literature:

The earliest Buddhist literature is written in Pali language. The Sutta Pitaka consists of dialogues between the Buddha and his followers. The Vinaya Pitaka deals with rules of organisation of the monasteries.

Milindapanho is a work of dialogues between buddhist Nagasena and Indo-greek king Menandar. The Jatakas are another important contribution to the early Buddhist literature consisting stories that have also been incorporated in a number of sculptures.

Buddhacharita on life of Buddha is written by Ashvaghosha is a work in Sanskrit language.

Ancient Sanskrit literature:

A number of literary works have been written just prior to the beginning of Gupta

age which had secular character. this period saw development of poetry and drama. The subject of these works were majorly political events, allegories, comedies, romances, and philosophical questions.

The works of Kalidasa include the Kumarsambhava, the Raghuvamsha, the Meghaduta, the Abhijnanshakuntalam are considered classics in field of poetry and style. Bana wrote Harshacharita which is a biography of King Harsha and Kadambari.

Bhavabhuti wrote Uttar-Ramayana.

Bharavi wrote Kirtarjuniya.

Vishakadutta wrote Mudra Rakshasa.

Shudraka wrote Mricchakatika which covers social drama.

Dandin wrote Daskumarcharita (the tale of 10 prince).

There were also a large number of philosophical literature. Most important ones are those of Sankaracharya. There are collections of stories in Panchatantra and Kathasarit-sagar.

South-Indian Literature:

In Southern India, the ancient Indian writings were written in four Dravidian languages which developed their own script and literature, these are, Tamil, Telugu, Kannada, Malayalam. Among these, Tamil is the oldest with literature dating back to early centuries of Christian era. This developed during the three Sangams(assemblies of poets and writers) held during different times. The Sangam literature covers themes of war, love and politics to a great extent.

Tolkappiyam and Ettutogai, Pattuppattu are important works of these times. Thiruvalluvar is the most famous author of these times who wrote Kural, which deals with many aspects of life and religion.

Chinese literature is some of the most imaginative and interesting in the world. The precision of the language results in perfectly realized images whether in poetry or prose and, as with all great literature from any culture, the themes are timeless. The Chinese valued literature highly and had a god of literature in their pantheon named Wen Chang (also known as Wendi, Wen Ti).

Wen Chang kept track of all the writers in China and what they produced to reward to punish them according to how well or poorly they had used their talents. This god was thought to have once been a man named Zhang Ya, a brilliant writer who drowned himself after a disappointment and was deified. He presided not only over written works and writers but over Chinese script itself.

Ancient Chinese script evolved from the practice of divination during the Shang Dynasty (1600-1046 BCE). The pictographs made on oracle bones by diviners became the script known as Jiaguwen (c. 1600-1000 BCE) which developed into Dazhuan (c. 1000-700 BCE), Xiaozhuan (700 BCE - present), and Lishu (the so-called "Clerky Script", c. 500 BCE). From these also developed Kaishu, Xingshu, and Caoshu, cursive scripts which writers later used in prose, poetry, and other kinds of artistic works.

Exactly when writing was first used in China is not known since most writing would have been done on perishable materials like wood, bamboo, or silk. Scholar Patricia Buckley Ebrey writes, "In China, as elsewhere, writing, once adopted has profound effects on social and cultural processes (26)." The bureaucracy of China came to rely on written records but eventually writing was used for self-expression to create some of the greatest literature in the world. Paper was invented in c. 105 BCE during the Han Dynasty(202 BCE-220 CE), and the process of woodblock printing developed during the Tang Dynasty (618-907 CE), and by that time China had already developed an impressive body of literary works.

Early Stories

The earliest written works in China are ghost stories and myths. Ebrey writes how early Han literature is "rich in references to spirits, portents, myths, the strange and

powerful, the death-defying and the dazzling (71)". The Chinese were especially concerned with ghosts because the appearance of someone who had died meant that the living had somehow failed them, usually by improper honor in burial, and the dead would haunt the living until the wrong was righted. If the dead could not find their family, they would find anyone nearby.

One famous story is about five brothers who are visited by the ghost of a little girl. They cannot get rid of the ghost until they finally seal her in a hollow log, cap both ends, and throw it into the river. The ghost thanks them for giving her a proper burial and sails away. In another story, the ghost of a mother whose grave was defiled returns to tell her son and ask him to avenge her dishonor. The son does not question the vision for a moment and reports the event to the authorities, who apprehend the criminals and execute them. Ghost stories served to emphasize important cultural values such as the proper treatment of the dead and honoring one's fellow citizens.

A story which exemplifies this is a famous tale concerning a man named Commandant Yang. Yang had lived selfishly and caused great harm to many people without much thought. When he died and went to the afterlife he found himself in front of a tribunal. He was asked by the king of the underworld how he managed to have so many sins built up on his soul. Yang maintained his innocence and said he had done nothing wrong.

The king of the underworld commanded that scrolls be brought in and read. As Yang stood in judgment, a clerk read the date and time of his sins, who was affected by his actions, and how many died because of his decisions. Yang was condemned, and a giant hand appeared and crushed him into bloody pulp.

In another tale, a man named Coffin Head Li is a bully who preys on cats and dogs. One day he is visited by two men dressed in dark purple robes. They tell him he has been condemned in the afterlife for his abuse of animals. Coffin Head Li refuses to believe them and asks who put them up to this joke. They tell him that they are ghosts, sent from the afterlife, and then produce an official document in which the souls of 460 cats and dogs have registered complaints against him for their abuse and death. Coffin Head Li is condemned and taken away. The abuse of living things, whether people or animals, was considered a grave sin against the community, and ghost stories about immoral acts by people such as Commandant Yang and Coffin Head Li served as cautionary tales of what happened to people who behaved badly.

Ghost stories were accompanied by myths about the Kunlun Mountains where the gods and great men of the past lived. These myths also expressed cultural values and impressed their lessons on audiences. One early myth concerns the demi-god Gun who tried to stop the great flood during the Xia Dynasty (c. 2070-1600 BCE). Gun fails and either kills himself or is exiled and the emperor appoints his son Yu to complete the job.

Yu understands that his father failed because he tried to do too much by himself without asking others for help, refused to respect the forces of nature, and had overestimated his own abilities. Yu learned from his father's mistakes and invited everyone to help him control the flood. By encouraging his neighbors' participation, and respecting their abilities and the power of nature, he succeeded and became known as Yu the Great who founded the Xia Dynasty and established the order of rule.

During the Han Dynasty, a very popular myth was the Queen Mother of the West. Ebrey writes,

Her paradise was portrayed as a land of marvels where trees of deathlessness grew and rivers of immortality flowed. Mythical birds and beasts were her constant companions, including the three-legged crow, the dancing toad, the nine-tailed fox, and the elixir-producing rabbit. (71)

The myth became so popular it grew into a cult, which forced the Han administration to commission shrines to the Queen Mother of the West and acknowledge

her worship as a legitimate faith. The popularity of the myth came from its promise of eternal life if one accepted the Queen Mother of the West into their hearts. Followers wore talismans representing her on strings around their necks and carried texts of the story. Ebrey writes, "This movement was the first recorded messianic, millenarian movement in Chinese history. It coincided with prophecies foretelling the end of the dynasty (73)." In this time of uncertainty, the people latched on to a myth which upheld important values of the past; in this case, that value was permanence. The Han Dynasty might fall but, through faith in the Queen Mother of the West, the individual could continue to live eternally. The texts concerning her, which appear to have been very popular and widely circulated, were mainly hand-written in the Han Dynasty and afterwards. During the Tang Dynasty, though, a process became popular which would make written texts even more accessible to people and help preserve the cultural heritage of the country.

Woodblock Printing and Books

The Chinese produced poetry, literature, drama, histories, personal essays, and every other kind of writing imaginable all of which was done by hand and then copied. The creation of woodblock printing, which became widespread during the Tang Dynasty under the second emperor Taizong (r. 626-649 CE), made books more available to people. Before the invention of woodblock printing, any text had to be copied by hand; this process took a long time, and the copies were very expensive. Woodblock printing was a kind of printing press whereby a text could be copied quickly and easily by carving the characters in relief on wooden blocks which were then inked and pressed to paper.

This method allowed writers to reach a wider audience than they had previously. Even though the technology of woodblock printing had been known since the Qin Dynasty, it had not been used to any great extent. During the Tang Dynasty, poets like the great Wang Wei (l. c. 701-761 CE) were read and appreciated by people who would have never heard of his work before. Scholar Harold M. Tanner writes, "Wang Wei was not only a poet but also an accomplished painter. Some said that his paintings entered his poetry and his poems were suffused with the images of his paintings (189)." Most poets were also painters and Wang Wei's contemporaries created their own masterpieces equal to or greater than his.

In the past, poets like Wang Wei were only read by the elite who could afford the books but, after woodblock printing became more commonplace, anyone with a little disposable income could buy a book. Those who did not have the money could find books at the library. This practice led to a dramatic increase in literacy in China and authors, essayists, historians, scientists, medical professionals, poets, philosophers, and every other kind of writer found they could reach wider and wider audiences with their work.

Literary Works

Chinese literary works are too numerous to list here, spanning some 2,000 years, but among the most influential are those of the Tang Dynasty. The greatest poet of the Tang Dynasty is Li Po (also known as Li Bai, l. 701-762 CE) whose work was so popular in his time that it was considered one of the Three Wonders of the World (along with Pei Min's ability with a sword and Zhang Xu's beautiful calligraphy). Thanks to the woodblock printing process, his work was widely distributed throughout China and over 1,000 of his poems have survived to the present day. His close friend, Du Fu (also known as Tu Fu, l. 712-770 CE) was equally popular, and the two are regarded as the most important poets of the Tang Dynasty followed by Bai Juyi (also known as Bo Juyi, l. 772-846 CE). Bai Juyi's poem "Song of Everlasting Sorrow", is a romanticized version of the tragic love affair of emperor Xuanzong (r. 712-756 CE) and Lady Yang. It became so popular that it entered the public school curriculum and students had to memorize in part or in full to pass exams. This poem is still required reading in Chinese schools in the present day.

Older works of philosophers such as Confucius, Mo Ti, Mencius, Lao-Tzu, Teng Shih and others from the Hundred Schools of Thought were also widely available from the

Tang Dynasty onward. The most important of these philosophical writings, as far as Chinese culture are concerned, are the texts known as The Five Classics and The Four Books (The I-Ching, The Classics of Poetry, The Classics of Rites, The Classics of History, The Spring and Autumn Annals, The Analects of Confucius, The Works of Mencius, The Doctrine of the Mean, and The Great Book of Learning). Although these works are not 'literature' in an artistic sense, they were central to Chinese education and remain just as important in China today as they were in the past.

These nine works provided a cultural standard which people were expected to meet if they wanted to work for the government, ensured a candidate was literate and qualified as one of the elite. On an aesthetic level, though, they were considered personally enriching and were read for self-improvement and simple enjoyment. The philosophers and poets of China created many important artistic works which are still admired today and which contributed to and complemented the works of literary prose which were also produced.

The greatest prose master of the Tang was Han Yu (l. 768-824 CE), considered 'the Shakespeare of China', whose style influenced every writer who came after him. Han Yu is known as an essayist who advocated Confucian values and so is also regarded highly as a philosophical writer. Shen Kuo (l. 1031-1095 CE) was a polymath of the Sung Dynasty (960-1234 CE), whose writings on scientific subjects were extremely influential. Between the 14th-18th centuries CE literary fiction reached its heights through the Four Great Classic Novels of China: Romance of the Three Kingdoms by Luo Guanzhong (l. 1280-1360 CE), Water Margin by Shi Nai'an (l. 1296-1372 CE), Journey to the West by Wu Cheng'en (l. 1500-1582 CE), and Dream of Red Mansions by Cao Xueqin (1715-1764 CE). Of these four, Dream of Red Mansions is considered the greatest literary masterpiece in Chinese writing because of its style, theme, and scope. It was published in 1791 CE and has remained a best-seller in China ever since.

Legacy

These works were read throughout China and those who could not read themselves would hear them read. Chinese script was adopted by Japan, Korea, Vietnam, became the basis for Khitan Script (Mongolia), Jurchen Script (of the Manchus), and the Yi Script of the indigenous people of Yunnan Province which differs from traditional Chinese script. Chinese literary works, along with The Five Classics and The Five Books, became the basis for the development of all these scripts and so Chinese thought significantly impacted these cultures. Books like Dream of Red Mansions or Romance of the Three Kingdoms became as popular in other cultures as they were in China and influenced themes of those cultures' literary works.

Scholar Harold M. Tanner writes how, through Chinese literature, especially poetry, we are invited into the world of the writer and experience life directly as "we read their descriptions of home and family, landscapes, palaces, and war, and as they speak out on behalf of the poor and the oppressed (187)". Ancient Chinese literary works are just as moving and impressive today as when they were written because, like any great literature, they tell us what we need to know about ourselves and the world we live in. Through their work, the great Chinese masters wrote about their personal experiences in life and, in doing so, gave expression to the whole human experience.

Questions:

1. Where was the hearth of the first culture?
2. Which language was the Sumerian language replaced by?
3. How many monuments of Sumerian literature has survived till this time?
4. Name those four broad groups of Sumerian monuments.
5. Can you see the genre of hymns in Sumerian literature?

6. What forms do the first examples of Egyptian writing come in?
7. Give a definition to the Offering list in Egyptian literature.
8. Which languages was the Iranian literature written in?
9. How many parts does the Avesta consist of?
10. What is the Earliest known work of Indian literature?
11. What are the forms of earliest Chinese literature?

LECTURE 4.

Ancient Roman literature. Historical and philosophical prose.

LESSON PLAN

Topic: Preface. Subject matter and tasks. The antique literature.

Level: advanced

Objectives: to give information on The main stages and directions of development of Roman literature. Early Roman poets. Historiography in Roman Literature. The "golden age" of Roman literature. Virgil's epic "Eneida." "Bucolics" and "Georgians." Peculiarities of Roman Poetry. The work of Horace. Horace's Epics, Satires, and Letters. Roman Elegy and the Works of Ovid, Ovid's Metamorphoses, Imperial Roman Literature, Roman Literature, and Post-European Literature.

About Herodotus' "History". Aristotle's Metaphysics and Poetics.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

Aria

noun

MUSIC

1. a long accompanied song for a solo voice, typically one in an opera or oratorio.

Prose

written or spoken language in its ordinary form, without metrical structure.

Novel

a fictitious prose narrative of book length, typically representing character and action with some degree of realism.

rhetorician

an expert in formal rhetoric.

- a speaker whose words are primarily intended to impress or persuade.

epideictic

characterized by or designed to display rhetorical or oratorical skill.

Lecture-4

Roman Literature

The Roman Empire and its predecessor the Roman Republic produced an abundance of celebrated literature; poetry, comedies, dramas, histories, and philosophical tracts; the Romans avoided tragedies. Much of it survives to this day. However, Roman literature cannot stand alone. They owe a debt to their neighbor, the Greeks (more specifically Athens). Most educated Romans were well aware of their own literary inferiority, and because of this Roman writers could easily copy Greek classical themes, even going so far as to translate many of the notable Greek works into Latin. However, to many Romans, this exercise would have been needless, for a number of highly educated citizens could speak and read both Greek and Latin. Many young, upper-class Romans even continued their education in Athens. Although the link to Greek Hellenism would remain for years to come, the Romans would soon develop a rich literature of their own.

Greek influence

ROMAN LITERATURE OWES A DEBT TO THE GREEKS, MORE SPECIFICALLY ATHENS.

This indebtedness to Greece was even recognized by the writers themselves. Horace, one of the poets of the Golden Age of Roman literature wrote that Greece introduced the arts "into a backward Latium." Historian Nigel Rodgers in his Roman Empire wrote that Greek authors originated many philosophical and political concepts that influenced such Romans as Cicero, Seneca, Boethius, Catullus, and Virgil - "a Greek and Roman synthesis" (258). He added that Rome could not and did not deny that Greece was more refined and superior in both intellectual and cultural pursuits from technology and philosophy to poetry and sculpture. In reality, Rome could hardly deny a closeness to Greece since Greek cities had existed on both the lower peninsula and Sicily for decades.

Comic playwrights

According to Rodgers, there was little in the way of Roman literature before the Punic Wars against Carthage (264 – 146 BCE). It was during this time that Rome became involved in the Macedonian Wars, eventually absorbing the Greek city-states. Roman literature began near the end of the 3rd century BCE with the emergence of such comic playwrights as Plautus, Terence, and Ennius. Quite often their plays would be performed during one of the city's many festivals where the audience was mostly male.

The first of the three was Plautus (254 – 184 BCE). Of his more than 130 plays, only 20 complete works survived. According to ancient sources, he was born in Umbria and began his career as a stage carpenter. He did not begin to write anything until middle age, adapting Greek comedies into Latin. He used the usual jokes, puns, and songs (duets and arias) which quenched the Roman desire for slapstick. Although he did not write in Greek, all of his characters had Greek names and resided in Greek cities. Two of his more notable works are *Aulularia* (The Pot of Gold) and *Captivi* (The Prisoners).

Plautus

Publius Terentius Afer, better known as Terence (195 – 159 BCE), and Ennius (239 – 169 BCE) were Plautus' contemporaries. Terence arrived in Rome as a slave from North Africa, eventually gaining both his freedom and an education. Many of his plays, such as the comedy *Eunuchus* (The Eunuch), did not appeal to many of the unsophisticated Romans; he was criticized by his contemporaries for "cannibalizing" Greek plays.

Ennius, however, was more highly touted than either Plautius or Terence and is considered to be the "father of Latin poetry." Born in Calabria in southern Italy (Magna Graecia), he served in the Roman army in Sardinia, arriving in Rome with fellow writer Cato the Elder around 204 BCE, eventually obtaining the much-desired Roman citizenship. Even though he claimed to be the reincarnation of Homer, only fragments of his works have survived. Rodgers notes that he demonstrated how Latin poetry had achieved greatness while still emulating Greek forms. His *Annals* was a history of Rome from the mythical Trojan hero Aeneas through his own day. Unfortunately, he died in poverty.

Golden Age of Roman Poetry

As foretold by Ennius, Latin literature would soon truly come into its own. The Golden Age of Roman poetry (c. 70 BCE – 14 CE) produced such memorable writers as Virgil, Horace, Catullus, Propertius, Tibullus, and Ovid. According to Rodgers, Virgil, Horace, and the exiled Ovid created a classical style of writing comparable to many of the great Greek authors.

One of these distinguished poets was Publius Vergilius Maro or Virgil (70 – 19 BCE). Unlike many of the poets who followed him, Virgil provided his audience with a more romanticized picture of Rome. Hailing from Cisalpine Gaul and a family of modest farmers, many of Virgil's themes demonstrate his love of the rural life. His *Eclogues*, written around 37 BCE, spoke of the loves and lives of shepherds, while his *Georgics*, written around 29 BCE, praised Roman country life: plowing, growing trees, tending cattle, and even keeping bees. However, his most memorable work is the *Aeneid*, an epic telling of the journeys of Aeneas after the fall of Troy through the founding of Rome by Romulus and Remus to the age of Augustus. As Aeneas was the ideal model for the Roman way of life, Augustus believed the poem demonstrated a fulfillment of Rome's destiny.

Quintus Horatius Flaccus, more commonly known as Horace (65 BCE – 8 BCE), was the son of a freedman. Although he fought on the wrong side at the Battle of Philippi (against Augustus), he endeared himself to the emperor partially because of his poetry but also due to his friendship with Virgil. In keeping with his Epicurean philosophy, Horace's poems demonstrated a joy for life and a love of nature. Among his many works are *Satires*, which was a criticism of the vice that was rampant in Rome, *Epodes*, inspired by the Greek author Archilochus, and *Odes*, a celebration of life in Rome during the age of Augustus. In all of his works, Horace always demonstrated a deep respect and admiration of the Greeks and believed Rome had to acknowledge the Greek superiority in all intellectual and cultural fields.

This new age under the reign of Augustus also produced many young poets who reacted differently to the changes in Roman politics and society. The leader of these emerging poets, Gaius Valerius Catullus (84 BCE – 54 BCE) is considered one of the greatest of all Roman lyric poets. Avoiding any personal involvement in politics, he looked to his neighbors to the east, such Greek authors as Sappho and Callimachus, for inspiration. According to historian Rodgers, his poetry mingled both passion and urbanity with an awareness of life's impermanence and he "raised colloquial Latin to new heights" (386). Similarly, historian Norman Cantor in his *Antiquity* said that Catullus recognized the mortality of man and exposed a different side of Roman life. His poems revealed the existence of pessimism, individualism, and deep feelings of self-indulgence within Roman society:

Furius, you who have neither a slave, nor a money-box, nor a bug, nor a spider, nor a fire, but who have a father and a stepmother too, whose teeth can chew even a flintstone, you lead a merry life with your father and that dry stick, your father's wife. (Catullus, Poem 23)

Other poets were inspired by long lost loves. The first of these lovelorn poets was Sextus Propertius (54 – 16 BCE), the son of an equestrian who unlike his fellow poets

received legal training but rejected any career in politics. His most famous book of poems was *Elegies*. A friend of both Ovid and Virgil, he even received a home from the patron of arts Maecenas on the Esquiline Hill; however, unlike some of his contemporaries, he refused to write an epic about emperor Augustus. Like Propertius, Albius Tibullus (50 – 19 BCE), another son of an equestrian family, wrote about a lost love, Delia, and, like Virgil, he idealized the country life.

Probably the most famous or infamous poet of the era is Publius Ovidius Naro or Ovid (42 BCE – 18 CE). After Ovid, Roman poetry would take a brief hiatus. Rodgers wrote that with Ovid Latin poetry had finally attained an "elegance and lyricism" to rival that of any Greek. To Ovid love was the only "game worth playing." His *Amores*, published in 22 BCE, told in a very lighthearted style about the misadventures of a young man and his love for an unobtainable young girl. His *Heroides* was a series of 15 letters supposedly written by Greek and Roman mythological female figures such as Penelope and Dido to their lovers who had either mistreated or abandoned them. His *Ars Amatoria* mirrored Horace's *Ars Poetica*. However, his most famous work is the 15 books of mythology *Metamorphoses*, an epic poem that spoke not only of humanity's interaction with the gods but also of heroes and heroines. Unfortunately, Augustus did not look upon his poetry with admiration and exiled him. Although not appreciated during his lifetime, his works of poetry have influenced many of the great authors throughout history including Chaucer, Milton, Dante, Shakespeare, and Goethe.

Silver Age of Roman Poetry

Two famous Roman poets linked to what has been called the Silver Age of Roman poetry are Marcus Annaeus Lucanus, better known as Lucan (39 – 65 CE), and Publius Papinius Statius (45 – 96 CE). Lucan, born in Spain, was the nephew of Seneca, the advisor of Emperor Nero. He even studied Stoic philosophy in Athens; however, his suspected involvement in the Piso conspiracy would cost him his life. *Pharsalia*, his most famous work, dealt with the Roman civil war of the 1st century BCE. His lesser known contemporary Statius wrote the twelve books of *Thebaid* concerning Oedipus's curse on Thebes.

Roman Prose

While there was an abundance of poets in Rome, there were also many outstanding writers of prose. The city was alive with orators who took to the stage in the Roman Forum to voice their views to the masses. It was a platform as well for lawyers who wished to plead for their clients. One of the more memorable was Marcus Tullius Cicero (106 – 43 BCE), not only a brilliant statesman and author but also an orator who, besides his 911 letters, wrote on subjects ranging from art to education. In a series of caustic letters, he spoke out against the corrupt ex-governor of Sicily Verres forcing him into retirement, though the ex-governor would later be set free by Caesar. He wrote political essays such as *De re publica* (On the State) and *De legibus* (On the Laws) as well as five books in Latin on ancient philosophy – *De finibus bonorum et malorum*. His *Epistulae ad familiares* (Letters to family and friends) act as vivid historical and cultural documents of the period and give an insight into the inner workings of late Republic. Unfortunately, he had spoken out against Julius Caesar, something that angered the dictator's heir Octavian (Augustus). Having been exiled once, Cicero could not save himself and was executed before he could escape Rome.

Lucius Annaeus Seneca (4 BCE – 65 CE) was a student of Stoic philosophy and tutor to Emperor Nero. Not only an essayist, he wrote nine plays based on such Greek legends as Oedipus, Heracles, and Medea. He also authored 124 essays on subjects ranging from vegetarianism to the humane treatment of slaves. After being implicated in the Piso conspiracy, he was forced to commit suicide by Nero.

Pliny the Elder (23 – 79 CE) or Gaius Plinius Secundus was a Roman administrator who wrote on the Germanic wars and whose *Natural History* (*Naturalis Historia*) contained

information on the known universe as well as tracts on animals, trees, and plants, all in 37 volumes. Volume III, for example, describes the geography of Italy and the topography of Rome:

If one were further to take into account the height of the buildings, a very fair estimate would be formed, that would bring us to admit that there has been no city in the whole world that could be compared to Rome in magnitude. (Pliny the Elder, *Natural History*, Book III, 67)

Observing the eruption of Mt. Vesuvius in 79 CE, Pliny the Elder died after inhaling fumes. His nephew Pliny the Younger (61 – c. 112 CE) had a successful career as both a senator and consul under Emperor Trajan. He is most noted for his long series of letters on a variety of topics to the emperor.

There were also a number of Roman novelists: Petronius, Apuleius, Martial, and Juvenal. Petronius or Gaius Petronius Arbiter (c. 27 – 66 CE) served as both a consul and governor of Bithynia. His most famous work and the only one to survive is the *Satyricon*, a work considered witty but amoral and hedonistic. Unfortunately, like several of his contemporaries, he was implicated in the Piso conspiracy during Nero's reign and was forced to commit suicide in 66 CE.

Lucius Apuleius (c. 124 – c. 170) from North Africa wrote a number of excellent works including the amoral *The Golden Ass* which is the only complete Roman novel to survive. One of the eleven separate books included in the novel spoke of the adventures of a young man named Lucius who is transformed into an ass. His other works include *Apologia*, *Florida*, and *De Deo Socratis*.

Decius Junius Juvenalis or Juvenal (c. 60 – c. 130 CE) is considered the greatest of the Roman satirists. Unfortunately, he ran afoul of Emperor Domitian who believed he had been portrayed negatively in the writer's *Satires* and may have been exiled to Egypt; his place of death is unknown.

Later Roman Literature

The spread of Christianity gave rise to a new type of literature from the 4th century CE, with clerics writing on Christian morality in sharp contrast to the amoral and often sexually explicit works of the previous centuries. One of the premier clerics of the 4th century was St. Ambrose (c. 340 – 397 CE). Ambrosius was the son of the praetorian prefect of Gaul and schooled in the classical Greek tradition. He served as bishop of both Rome and Milan as well as governor of Aemilia-Liguria despite often challenging the Emperor Theodosius. Among his writings are *De officiis ministrorum*, a discussion of morality and ecclesial discipline as well as *De obitu Valentiniani* and *De obitu Theodocii* which established the concept that a Christian emperor was a son of the church.

Decimus Magnus Ausonius (310 – 395 CE) came from Bordeaux and served as the tutor for the future emperor Gratian; he was a noted grammarian and rhetorician. He was less concerned with Christian values and wrote on a variety of subjects. His more noted works are *Praefatiunculae* (Prefaces) and *Eclogarum Liber* (Eclogues), verses on astronomy and astrology. Lastly, one cannot forget the writings of St. Augustine (354-430 CE). He is most famous for his *De civitate Dei* (*The City of God*) which he wrote near the end of Western Roman Empire at the time of the invasion of 410 CE and his *Confessions*.

While Ambrosius, Augustine, and Ausonius represented the emergence of Christian writers, one pagan author also appeared on the scene, Claudius Claudianus (370 – 404 CE). Claudianus, a native of Alexandria, was the court poet under Emperor Honorius. He wrote panegyrics for Honorius and Stilicho, the Roman general. Influenced by earlier poets, both Roman and Greek, he is considered the last important poet of the classical tradition.

Historians

Besides the writers of poetry and prose, there were the historians: Sallust, Tacitus,

Livy, and Suetonius. Unfortunately, much of early Roman history is based on myth, and some historians sadly accepted it as fact. However, real or not, it gave the Romans a sense of identity. The first historian of note was Gaius Sallustius Crispus or Sallust (c. 86 – 35 BCE), a former senator expelled for immorality. So inspired by the Greek historian Thucydides, he turned to writing history. An enemy of Cicero, he sided with dictator-for-life Julius Caesar who helped him fight charges of malpractice while governor of Africa. His most famous works include *Bellum Catilinae*, which dealt with the Catiline conspiracy, *Bellum Jugurthinum*, a book concerned with the Roman war against the Numidian king Jugurtha, and *Histories*, which remains only in fragments.

Herodotus, (born 484 BCE?, Halicarnassus, Asia Minor [now Bodrum, Turkey]?—died c. 430–420), Greek author of the first great narrative history produced in the ancient world, the *History of the Greco-Persian Wars*.

Scholars believe that Herodotus was born at Halicarnassus, a Greek city in southwest Asia Minor that was then under Persian rule. The precise dates of his birth and death are alike uncertain. He is thought to have resided in Athens and to have met Sophocles and then to have left for Thurii, a new colony in southern Italy sponsored by Athens. The latest event alluded to in his *History* belongs to 430, but how soon after or where he died is not known. There is good reason to believe that he was in Athens, or at least in central Greece, during the early years of the Peloponnesian War, from 431, and that his work was published and known there before 425.

Herodotus was a wide traveler. His longer wandering covered a large part of the Persian Empire: he went to Egypt, at least as far south as Elephantine (Aswān), and he also visited Libya, Syria, Babylonia, Susa in Elam, Lydia, and Phrygia. He journeyed up the Hellespont (now Dardanelles) to Byzantium, went to Thrace and Macedonia, and traveled northward to beyond the Danube and to Scythia eastward along the northern shores of the Black Sea as far as the Don River and some way inland. These travels would have taken many years.

Structure And Scope Of The History

Herodotus's subject in his *History* is the wars between Greece and Persia (499–479 BCE) and their preliminaries. As it has survived, the *History* is divided into nine books (the division is not the author's): Books I–V describe the background to the Greco-Persian Wars; Books VI–IX contain the history of the wars, culminating in an account of the Persian king Xerxes' invasion of Greece (Book VII) and the great Greek victories at Salamis, Plataea, and Mycale in 480–479 BCE. There are two parts in the *History*, one being the systematic narrative of the war of 480–479 with its preliminaries from 499 onward (including the Ionian revolt and the Battle of Marathon in Book VI), the other being the story of the growth and organization of the Persian Empire and a description of its geography, social structure, and history.

Modern scholars disagree about whether Herodotus from the first had this arrangement in mind or had begun with a scheme for only one part, either a description of Persia or a history of the war, and if so, with which. One likely opinion is that Herodotus began with a plan for the history of the war and that later he decided on a description of the Persian Empire itself. For a man like Herodotus was bound to ask himself what the Persian-led invasion force meant. Herodotus was deeply impressed not only by the great size of the Persian Empire but also by the varied and polyglot nature of its army, which was yet united in a single command, in complete contrast to the Greek forces with their political divisions and disputatious commanders, although the Greeks shared a common language, religion, and way of thought and the same feeling about what they were fighting for. This difference had to be explained to his readers, and to this end he describes the empire.

A logical link between the two main sections is to be found in the account in Book VII of the westward march of Xerxes' immense army from Sardis to the Hellespont on the

way to the crossing by the bridge of boats into Greece proper. First comes a story of Xerxes' arrogance and petulance, followed by another of his savage and autocratic cruelty, and then comes a long detailed description of the separate military contingents of the army marching as if on parade, followed by a detailed enumeration of all the national and racial elements in the huge invasion force.

Herodotus describes the history and constituent parts of the Persian Empire in Books I–IV. His method in the account of the empire is to describe each division of it not in a geographical order but rather as each was conquered by Persia—by the successive Persian kings Cyrus, Cambyses, and Darius. (The one exception to this arrangement is Lydia, which is treated at the very beginning of the history not because it was first conquered but because it was the first foreign country to attack and overcome the Greek cities of Asia Minor.)

The first section of Book I, the history and description of Lydia and its conquest by the Persians, is followed by the story of Cyrus himself, his defeat of the Medes and a description of Persia proper, his attack on the Massagetae (in the northeast, toward the Caspian), and his death. Book II contains the succession of Cambyses, Cyrus's son, his plan to attack Egypt, and an immensely long account of that unique land and its history. Book III describes the Persians' conquest of Egypt, the failure of their invasions to the south (Ethiopia) and west; the madness and death of Cambyses; the struggles over the succession in Persia, ending with the choice of Darius as the new king; the organization of the vast new empire by him, with some account of the most-distant provinces as far east as Bactria and northwest India; and the internal revolts suppressed by Darius. Book IV begins with the description and history of the Scythian peoples, from the Danube to the Don, whom Darius proposed to attack by crossing the Bosphorus, and of their land and of the Black Sea.

Then follows the story of the Persian invasion of Scythia, which carried with it the submission of more Greek cities, such as Byzantium; of the Persians' simultaneous attack from Egypt on Libya, which had been colonized by Greeks; and the description of that country and its colonization. Book V describes further Persian advances into Greece proper from the Hellespont and the submission of Thrace and Macedonia and many more Greek cities to Persian might, then the beginning of the revolt of the Greek cities of Ionia against Persia in 499, and so to the main subject of the whole work.

Herodotus, detail of a Roman herm probably copied from a Greek original of the first half of the 4th century bce; in the National Archaeological Museum, Naples.

Method Of Narration

This brief account of the first half of Herodotus's History not only conceals its infinite variety but is positively misleading insofar as it suggests a straightforward geographical, sociological, and historical description of a varied empire. The History's structure is more complex than that, and so is the author's method of narration. For example, Herodotus had no need to explain Greek geography, customs, or political systems to his Greek readers, but he did wish to describe the political situation at the relevant times of the many Greek cities later involved in the war. This he achieved by means of digressions skillfully worked into his main narrative. He thus describes the actions of Croesus, the king of Lydia, who conquered the Greeks of mainland Ionia but who was in turn subjugated by the Persians, and this account leads Herodotus into a digression on the past history of the Ionians and Dorians and the division between the two most powerful Greek cities, the Ionian Athens and the Doric Sparta. Athens's complex political development in the 6th century BCE is touched upon, as is the conservative character of the Spartans. All of this, and much besides, some of it only included because of Herodotus's personal interest, helps to explain the positions of these Greek states in 490, the year of the Battle of Marathon, and in 480, the year in which Xerxes invaded Greece.

One important and, indeed, remarkable feature of Herodotus's History is his love of

and gift for narrating history in the storyteller's manner (which is not unlike Homer's). In this regard he inserts not only amusing short stories but also dialogue and even speeches by the leading historical figures into his narrative, thus beginning a practice that would persist throughout the course of historiography in the classical world.

Outlook On Life

The story of Croesus in Book I gives Herodotus the occasion to foreshadow, as it were, in Croesus's talk with Solon the general meaning of the story of the Greco-Persian Wars, and so of his whole History—that great prosperity is “a slippery thing” and may lead to a fall, more particularly if it is accompanied by arrogance and folly as it was in Xerxes. The story of Xerxes' invasion of Greece is a clear illustration of the moral viewpoint here; a war that by all human reasoning should have been won was irretrievably lost. To Herodotus, the old moral “pride comes before a fall” was a matter of common observation and had been proved true by the greatest historical event of his time. Herodotus believes in divine retribution as a punishment of human impiety, arrogance, and cruelty, but his emphasis is always on human actions and character rather than on the interventions of the gods, in his descriptions of historical events. This fundamentally rationalistic approach was an epochal innovation in Western historiography.

Qualities As A Historian

Herodotus was a great traveler with an eye for detail, a good geographer, a man with an indefatigable interest in the customs and past history of his fellow citizens, and a man of the widest tolerance, with no bias for the Greeks and against the barbarians. He was neither naive nor easily credulous. It is that quality that makes the first half of his work not only so readable but of such historical importance. In the second half he is largely, but by no means only, writing military history, and it is evident that he knew little of military matters. Yet he understood at least one essential of the strategy of Xerxes' invasion, the Persians' dependence on their fleet though they came by land, and therefore Herodotus understood the decisive importance of the naval battle at Salamis. Similarly, in his political summaries he is commonly content with explaining events on the basis of trivial personal motives, yet there again he understood certain essentials: that the political meaning of the struggle between the great territorial empire of Persia and the small Greek states was not one of Greek independence only but the rule of law as the Greeks understood it; and that the political importance of the Battle of Marathon for the Greek world was that it foreshadowed the rise of Athens (confirmed by Salamis) to a position of equality and rivalry with Sparta and the end of the long-accepted primacy of the latter. He knew that war was not only a question of victory or defeat, glorious as the Greek victory was, but brought its own consequences in its train, including the internal quarrels and rivalry between the leading Greek city-states, quarreling that was to later culminate in the devastating internecine strife of the Peloponnesian War (431–404 BCE).

Livy (59 BCE – 17 CE) wrote a detailed history of Rome in 142 books, however, unfortunately only 35 survive. Although he accepted many myths as fact, his history demonstrated his belief in Rome's destiny.

Cornelius Tacitus' (58 – 120 CE) works include *De vita Iulii Agricolae*, which spoke of his father-in-law's time as governor of Britain; *Germania*, dealing with the wars against the tribes of Germany; and the fragmented *Annals and Histories*.

Lastly, Gaius Suetonius Tranquillus (c. 69 – c. 130 CE) must be mentioned. His *De viris illustribus* included short biographies of Roman men of letters; poets, grammarians, orators, and philosophers. His *De vita Caesarum* (*The Twelve Caesars*) spoke of the Roman 'caesars' from Julius Caesar to Domitian. Using earlier histories as sources, his works are considered interesting but not totally reliable. They are concerned more with an emperor's personal habits than with his political accomplishments.

Unfortunately, Rome did not produce many philosophers like Greece; however, there are two who should, at least, be mentioned. Marcus Aurelius was not only an

excellent emperor but also a Stoic philosopher; his *Meditations* was written in Greek. Finally, T. Lucretius Carus (99 – 55 BCE) wrote *On the Nature of the Universe*, an Epicurean doctrine that said the world was mechanistic, operating without divine intervention and true happiness existed from complete withdrawal from public life.

Legacy

From its infancy, Roman literature borrowed heavily from the Greeks. However, they were able to shake the shackles and create a vibrant literature of their own; poetry, prose, and history. The Roman authors influenced countless others in the decades and centuries that followed – Dante, Shakespeare, Milton, and many more. One cannot enter either a library or bookstore without seeing Roman poetry and prose on the bookshelves; Cicero, Tacitus, Suetonius, as well as Virgil and Horace. Western literature owes a debt of gratitude to the Romans for what they have given the world.

The Greek philosopher Aristotle (384-322 B.C.) made significant and lasting contributions to nearly every aspect of human knowledge, from logic to biology to ethics and aesthetics. Though overshadowed in classical times by the work of his teacher Plato, from late antiquity through the Enlightenment, Aristotle's surviving writings were incredibly influential. In Arabic philosophy, he was known simply as "The First Teacher"; in the West, he was "The Philosopher."

Aristotle's Early Life

Aristotle was born in 384 B.C. in Stagira in northern Greece. Both of his parents were members of traditional medical families, and his father, Nicomachus, served as court physician to King Amyntus III of Macedonia. His parents died while he was young, and he was likely raised at his family's home in Stagira. At age 17 he was sent to Athens to enroll in Plato's Academy. He spent 20 years as a student and teacher at the school, emerging with both a great respect and a good deal of criticism for his teacher's theories. Plato's own later writings, in which he softened some earlier positions, likely bear the mark of repeated discussions with his most gifted student.

Did you know? Aristotle's surviving works were likely meant as lecture notes rather than literature, and his now-lost writings were apparently of much better quality. The Roman philosopher Cicero said that "If Plato's prose was silver, Aristotle's was a flowing river of gold."

When Plato died in 347, control of the Academy passed to his nephew Speusippus. Aristotle left Athens soon after, though it is not clear whether frustrations at the Academy or political difficulties due to his family's Macedonian connections hastened his exit. He spent five years on the coast of Asia Minor as a guest of former students at Assos and Lesbos. It was here that he undertook his pioneering research into marine biology and married his wife Pythias, with whom he had his only daughter, also named Pythias.

In 342 Aristotle was summoned to Macedonia by King Philip II to tutor his son, the future Alexander the Great—a meeting of great historical figures that, in the words of one modern commentator, "made remarkably little impact on either of them."

Aristotle and the Lyceum

Aristotle returned to Athens in 335 B.C. As an alien, he couldn't own property, so he rented space in the Lyceum, a former wrestling school outside the city. Like Plato's Academy, the Lyceum attracted students from throughout the Greek world and developed a curriculum centered on its founder's teachings. In accordance with Aristotle's principle of surveying the writings of others as part of the philosophical process, the Lyceum assembled a collection of manuscripts that comprised one of the world's first great libraries.

Aristotle's Works

It was at the Lyceum that Aristotle probably composed most of his approximately 200 works, of which only 31 survive. In style, his known works are dense and almost jumbled, suggesting that they were lecture notes for internal use at his school. The

surviving works of Aristotle are grouped into four categories. The “Organon” is a set of writings that provide a logical toolkit for use in any philosophical or scientific investigation. Next come Aristotle’s theoretical works, most famously his treatises on animals (“Parts of Animals,” “Movement of Animals,” etc.), cosmology, the “Physics” (a basic inquiry about the nature of matter and change) and the “Metaphysics” (a quasi-theological investigation of existence itself).

Third are Aristotle’s so-called practical works, notably the “Nicomachean Ethics” and “Politics,” both deep investigations into the nature of human flourishing on the individual, familial and societal levels. Finally, his “Rhetoric” and “Poetics” examine the finished products of human productivity, including what makes for a convincing argument and how a well-wrought tragedy can instill cathartic fear and pity.

The Organon

“The Organon” (Latin for “instrument”) is a series of Aristotle’s works on logic (what he himself would call analytics) put together around 40 B.C. by Andronicus of Rhodes and his followers. The set of six books includes “Categories,” “On Interpretation,” “Prior Analytics,” “Posterior Analytics,” “Topics,” and “On Sophistical Refutations.” The Organon contains Aristotle’s work on syllogisms (from the Greek *syllogismos*, or “conclusions”), a form of reasoning in which a conclusion is drawn from two assumed premises. For example, all men are mortal, all Greeks are men, therefore all Greeks are mortal.

Metaphysics

Aristotle’s “Metaphysics,” written quite literally after his “Physics,” studies the nature of existence. He called metaphysics the “first philosophy,” or “wisdom.” His primary area of focus was “being qua being,” which examined what can be said about being based on what it is, not because of any particular qualities it may have. In “Metaphysics,” Aristotle also muses on causation, form, matter and even a logic-based argument for the existence of God.

Rhetoric

To Aristotle, rhetoric is “the faculty of observing in any given case the available means of persuasion.” He identified three main methods of rhetoric: *ethos* (ethics), *pathos* (emotional), and *logos* (logic). He also broke rhetoric into types of speeches: epideictic (ceremonial), forensic (judicial) and deliberative (where the audience is required to reach a verdict). His groundbreaking work in this field earned him the nickname “the father of rhetoric.”

Poetics

Aristotle’s “Poetics” was composed around 330 B.C. and is the earliest extant work of dramatic theory. It is often interpreted as a rebuttal to his teacher Plato’s argument that poetry is morally suspect and should therefore be expunged from a perfect society. Aristotle takes a different approach, analyzing the purpose of poetry. He argues that creative endeavors like poetry and theater provides catharsis, or the beneficial purging of emotions through art.

Aristotle’s Death and Legacy

After the death of Alexander the Great in 323 B.C., anti-Macedonian sentiment again forced Aristotle to flee Athens. He died a little north of the city in 322, of a digestive complaint. He asked to be buried next to his wife, who had died some years before. In his last years he had a relationship with his slave Herpyllis, who bore him Nicomachus, the son for whom his great ethical treatise is named.

Aristotle’s favored students took over the Lyceum, but within a few decades the school’s influence had faded in comparison to the rival Academy. For several generations Aristotle’s works were all but forgotten. The historian Strabo says they were stored for

centuries in a moldy cellar in Asia Minor before their rediscovery in the first century B.C., though it is unlikely that these were the only copies.

In 30 B.C. Andronicus of Rhodes grouped and edited Aristotle's remaining works in what became the basis for all later editions. After the fall of Rome, Aristotle was still read in Byzantium and became well-known in the Islamic world, where thinkers like Avicenna (970-1037), Averroes (1126-1204) and the Jewish scholar Maimonides (1134-1204) revitalized Aristotle's logical and scientific precepts.

Aristotle in the Middle Ages and Beyond

In the 13th century, Aristotle was reintroduced to the West through the work of Albertus Magnus and especially Thomas Aquinas, whose brilliant synthesis of Aristotelian and Christian thought provided a bedrock for late medieval Catholic philosophy, theology and science.

Aristotle's universal influence waned somewhat during the Renaissance and Reformation, as religious and scientific reformers questioned the way the Catholic Church had subsumed his precepts. Scientists like Galileo and Copernicus disproved his geocentric model of the solar system, while anatomists such as William Harvey dismantled many of his biological theories. However, even today, Aristotle's work remains a significant starting point for any argument in the fields of logic, aesthetics, political theory and ethics.

Questions:

1. Which literature does the ancient Roman literature owe debt to?
2. Who were the first comic playwrights of Roman literature?
3. List the names of the most remarkable representatives of The Golden Age of Roman poetry.
4. What are the peculiarities of Roman prose?
5. Who was the first historian of note in Roman literature?
6. How reliable is Herodotus?
7. Why is Herodotus important?
8. What did Aristotle say about metaphysics?
9. What are the six elements of Aristotle's Poetics?
10. How would you describe the early Roman works?

LECTURE 5.

Medieval Literature. Renaissance literature.

LESSON PLAN

Topic: Medieval Literature. Renaissance literature.

Level: advanced

Objectives: to give information on Common features of Eastern and Western heroic epics. French, Spanish, German heroic epics. Knight-court literature in the XII-XIII centuries. Features and forms of chivalric literature. Issues of oriental bravery and agility in chivalric literature. Medieval urban literature and its genres.

Signs and peculiarities of Renaissance literature. The Eastern Renaissance and its Signs. The Renaissance of World Culture. The Eastern Renaissance and its significance. Cultural ties between Eastern and Western literature during the Renaissance. Periods, factors and peculiarities of the Renaissance. The Italian Awakening. Stages of development of Italian Renaissance literature. Dante's creation. Dante was the first poet of the late Middle Ages and the Renaissance. Dante and Oriental Culture. Petrarch lyrics. J. Boccaccio and the Prose in the Italian Awakening. A Thousand and One Nights and Decameron.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

Renaissance

the revival of European art and literature under the influence of classical models in the 14th–16th centuries.

Folk tale

a story originating in popular culture, typically passed on by word of mouth.

Fable

a short story, typically with animals as characters, conveying a moral.

Masterpiece

a work of outstanding artistry, skill, or workmanship.

Romance

a narrative **genre** in **literature** that involves a mysterious, adventurous, or spiritual story line where the focus is on a quest that involves bravery and strong values, not always a love interest.

Allegorism

- Allegorical interpretation; specifically the method of interpreting scripture allegorically rather than literally. Compare "allegorist".
- 2The use of allegory in a story, picture, etc.

Lecture-5

Medieval Literature

Medieval literature is defined broadly as any work written in Latin or the vernacular between c. 476-1500 CE, including philosophy, religious treatises, legal texts, as well as works of the imagination. More narrowly, however, the term applies to literary works of poetry, drama, romance, epic prose, and histories written in the vernacular (though some histories were in Latin). While it may seem odd to find histories included with forms of fiction, it should be remembered that many 'histories' of the Middle Ages contain elements of myth, fable, and legend and, in some cases, were largely the product of imaginative writers.

Language & Audience

Literary works were originally composed in Latin, but poets began writing in vernacular (the common language of the people) as early as the 7th century CE. Vernacular literature was further popularized in Britain in the Kingdom of Wessex by Alfred the Great (r. 871-899 CE) in an attempt to encourage widespread literacy, and other nations then followed suit.

The Norman Conquest of 1066 CE established French as the language of literature and transformed the English language from Old English (in use c. 500-1100 CE) to Middle English (c. 1100-1500 CE). The stories written during both these eras were originally medieval folklore, tales transmitted orally, and since most of the population was illiterate, books continued to be read out loud to an audience. The aural aspect of literature, therefore, affected the way it was composed. Writers wrote for a performance of their work, not a private reading in solitude.

Literacy rates rose during the 15th century, and with the development of the printing press, more books became available. The act of reading by one's self for personal pleasure became more common and this changed the way writers wrote. Thomas Malory's *Le Morte D'Arthur* (written 1469, published 1485 CE) is the earliest novel in the west – a work written for an individual audience with layers of personal meaning and symbolism – and lay the foundation for the development of the novel as recognized in the present day.

Early Development

Medieval vernacular literature evolved naturally from the folktale which was a story recited, probably with the storyteller acting out different parts, before an audience. Medieval English literature begins with *Beowulf* (7th-10th century CE) which was no doubt a story known much earlier and transmitted orally until written down. This same pattern of development holds for the literature of other countries as well. The storyteller would gather an audience and perform his or her tale, usually with variations based on the audience, and members of that audience would then retell the story to others.

Early written medieval literature is mostly legend or folktale set down on a page rather than recited but the storyteller still needed to gather and hold an audience and so wrote in the vernacular to be understood and in poetic meter to be remembered. Poetry,

with its regular cadence, sticks in the mind far better than prose. Poetry would remain the preferred medium for artistic expression throughout most of the Middle Ages. Latin prose, except in some outstanding cases, was reserved for religious and scholarly audiences. For entertainment and escape from one's daily life, people listened to a storyteller read from a good book of verse. Lyric poetry, ballads, and hymns were poetry, of course, but the great chivalric romances of courtly love and the high medieval dream vision genres were also written in verse as were epics, and the French and Breton *lais* (short-story poems).

Initially, medieval writers were anonymous scribes setting down stories they had heard. Originality in writing in the Middle Ages (as in the ancient world) was not high on the list of cultural values and early writers did not bother to sign their works. The actual names of many of the most famous writers of the Middle Ages are still unknown. Marie de France is not the actual name of the woman who wrote the famous *lais* – it is a pen name – and Chretien de Troyes' name translates from the French as "a Christian of Troyes" which could refer to almost anyone. It was not until the 13th and 14th centuries CE that authors began writing under their own names. Whether known or anonymous, however, these writers created some of the greatest works of literature in history.

Drama in the Middle Ages was essentially a teaching tool of the Church. Morality plays, mystery plays, and liturgical plays all instructed an illiterate audience in acceptable thought and behavior. Passion plays, reenacting the suffering, crucifixion, and resurrection of Jesus Christ, were popular Easter entertainments but morality plays were presented year-round. The best-known of these is *Everyman* (c. 1495 CE), which tells the story of a man facing death who cannot find anyone to accompany him to heaven except his good deeds. This allegory grew out of an earlier Latin type of literature known as the *ars moriendi* (art of dying) which instructed people on how to live a good life and be assured of heaven.

Histories in the Early Middle Ages (476-1000 CE) frequently rely on fable and myth to round out and develop their stories. The works of historians such as Gildas (500-570 CE), Bede (673-735 CE), and Nennius (9th century CE) in Britain all contain mythic elements and repeat fables as fact. The most famous example of this is Geoffrey of Monmouth's *History of the Kings of Britain* (1136 CE) written in Latin. Geoffrey claimed to be translating an ancient historical work he recently discovered when in fact he was making most of his 'history' up out of his own imagination and pieces in older actual histories which lent themselves to the tale he wanted to tell. His grand vision of the early kings of Britain focuses largely on the story of the heroic Arthur and it is for this reason that Geoffrey of Monmouth is recognized as the Father of the Arthurian Legend.

Fables almost always featured anthropomorphized animals as characters in relaying some moral lesson, satirizing some aspect of humanity, or encouraging a standard of behavior. The most popular and influential cycle of fables were those featuring Reynard the Fox (12th century CE onwards) whose adventures frequently brought him into conflict with Isengrim the Wolf. Reynard is a trickster who relies on his wits to get him out of trouble or to gain some advantage.

In one tale, *How Reynard Fought Isengrim the Wolf*, Isengrim challenges Reynard to a fight to the death to win the favor of the king. Reynard knows he cannot win but also cannot refuse so he asks his aunt for help. She shaves off all his fur and coats him in slick fat and he winds up winning because the wolf cannot get hold of him. The fable ends with Reynard being commended by the king. As with most fables, the underdog comes out a winner against overwhelming odds, and this theme made the tales of Reynard the Fox, and other similar characters, immensely popular.

Poetic Forms & Famous Works

Even so, the most popular and influential works were the stories told in verse. The earliest poem in English whose author is known is Caedmon's *Hymn* (7th century CE) which is a simple hymn praising God composed by an illiterate shepherd who heard it sung

to him in a vision. His song was written down in Old English by an unnamed scribe at Whitby Abbey, Northumbria and first recorded in the writings of Bede. The simple beauty of this early verse became the standard of Old English poetry and evident in works like *The Dream of the Rood* (a 7th-century CE dream vision) and later *The Battle of Maldon* (late 10th century CE).

Between these two works, the epic masterpiece *Beowulf* was written, which relies on the same cadence of the alliterative long line rhythm to move the story forward and impress the tale upon an audience. This verse form resonates in the present day as well as it must have in the past since recitations and performances of *Beowulf* remain popular. The story is the epic tale of the lone hero facing down and defeating the dark monster that threatens the people of the land; a theme perennially popular from ancient times to the present day.

A later French work, *The Song of Roland* (11th century CE), is another epic which explores the same theme. In the French work, however, the 'monster' is given the human form of the Saracens threatening Christian lives and culture. Roland, the great knight of Charlemagne, is finally called upon to hold the pass of Roncevaux against the advancing enemy and gives his life to protect his king, country, and comrades from the invaders. The poem was so popular it is said to have been sung by the Norman troops at the Battle of Hastings in 1066 CE to boost morale.

Romances, which became quite popular with the European aristocracy, began to flourish in the 12th century CE in southern France. Chretien de Troyes (l. c. 1130-c.1190 CE), poet of the court of Marie de Champagne (l. 1145-1198 CE) is the best known of the romantic poets and certainly among the most influential. Chretien's poems about the damsel in distress and the brave knight who must rescue her became quite popular and contributed to the development of the legend of King Arthur and his Knights of the Round Table, which would finally be fully realized by Malory.

The romance genre, whether given in poetry or prose, relies on the audience's acceptance of the concept that true love can never last or is unattainable. At the end of the story, one or both of the lovers die or must part. The concept of a happily-ever-after ending, popular in medieval folklore, rarely concludes a written medieval romance. According to some scholars, this is because the romantic literature of courtly love was a cleverly coded 'scripture' of the Cathars, a heretic religious sect persecuted by the medieval Church. The Cathars ("pure ones" from the Greek Cathari) claimed they were the true faith and worshipped a goddess named Sophia (wisdom) who bore a number of similarities to the Virgin Mary.

According to the scholarly theory regarding the Cathars and the medieval romance, the damsel in distress is Sophia and the brave knight is the Cathar adherent who must protect her from danger (the Church). Two of the most powerful women of the Middle Ages, Marie de Champagne and her mother Eleanor of Aquitaine (l. c. 1122-1204 CE) were both associated with the Cathar heresy and both patronesses of writers of the romances such as Chretien de Troyes, Andreas Cappellanus, and most likely Marie de France, so there is some historical support for the theory.

Whether the romances were allegorical works, their elevation of women in the fictive worlds of the chivalric hero influenced the way women were perceived – at least in the upper classes – in everyday life. The genre was developed further in the 12th and 13th centuries CE by poets such as Robert de Boron, Beroul, and Thomas of Britain, and the great German artists Wolfram von Eschenbach (l. 1170-1220 CE) and Gotfried von Strassburg (c. 1210 CE), who all contributed significant aspects to the Arthurian legend.

By the time of the 14th century CE, however, the medieval view of woman-as-property had been largely replaced by the novel concept of woman-as-individual famously exemplified by Geoffrey Chaucer in the character of the Wife of Bath in *The Canterbury Tales*. Women appear in Chretien's works as strong individuals in the 12th century CE –

most famously the character of Guinevere in the poem *Lancelot or the Knight of the Cart* – but the *Wife of Bath* is much more rounded and complete individual who owes her composition as much to the French *fabliaux* (a short story told in verse) as to the romances or figures from folklore.

The elevation of womanhood reached its apex in the poetry of Petrarch (l. 1304-1374 CE) whose sonnets to the persona of Laura continue to resonate in the modern day. Petrarch's work was so popular in his time that it influenced social perceptions not only of women but of humanity in general which is why he is often cited as the first humanist author.

While the romances entertained and edified, another genre sought to elevate and console: the high medieval dream vision. Dream visions are poems featuring a first-person narrator who relates a dream which corresponds to some difficulty they are experiencing. The most famous of these is *The Pearl* by an unknown author, *Piers Plowman* by William Langland, and Chaucer's *Book of the Duchess*, all from the 14th century CE. The genre usually relies on a framing device by which a reader is presented with the narrator's problem, is then taken into the dream, and is then brought back again to the narrator's waking life.

In *The Pearl*, the narrator is grieving the loss of his daughter, has a dream of her new life in heaven where she is safe and happy, and wakes reconciled to the loss of his "precious pearl without a price". The father's grief is relieved by God allowing him to see where his daughter has gone and how she has not ceased to exist but has simply found a new and brighter home. *Piers Plowman* also reveals the goodness and love of God to the dreamer, a man named Will, who is taken on a journey in his dreams in which he meets the good plowman, Piers, who represents Christ and who teaches him how to better live his life.

Chaucer's *Book of the Duchess* (his first major long poem, c. 1370 CE) departs from the religious theme to focus on grief and loss and how one lives with it. In this work, the narrator's true love has left him and he has been unable to sleep for years. While reading a book about two lovers who have been parted by death, he falls asleep and dreams he meets a black knight in the woods who tells him of his own true love, their happy life together, and finally of his grief: his wife has died. The poem explores a central question of the courtly love romances: was it better to lose a lover to death or infidelity? The narrator never answers the question. When he wakes from the dream, he tells the reader he was so amazed by it that he will write it down as a poem; he leaves it up to the reader to answer the question.

Dante

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The medieval dream vision reaches its greatest height in Dante Alighieri's *Divine Comedy* (14th century CE) in which the poet is taken on a journey through hell, purgatory, and paradise in order to correct the path he was on and assure him of the truth of the Christian vision. The *Divine Comedy* is not an actual dream vision – the narrator never claims he has fallen asleep or that the events are a dream – but Dante draws on the trappings of the genre to tell his story. So closely does *The Divine Comedy* mirror the progression, tone, and effect of the high medieval dream vision that contemporaries – and even Dante's own son – interpreted the piece as a dream.

Conclusion

Although poetry continued as a popular medium in the Late Middle Ages, more writers began working in prose and among these were a number of notable women. Female Christian mystics such as Julian of Norwich (l. 1342-1416 CE) and Catherine of Sienna (l. 1347-1380 CE) both related their visions in prose and Margery Kempe (l. 1373-1438 CE) dictated her revelations to a scribe who recorded them in prose. One of the most famous writers of the Middle Ages, Christine de Pizan (l. 1364-c.1430 CE) wrote her highly

influential works in prose as did the great Italian artist Giovanni Boccaccio (l. 1313-1375 CE) best known for his masterpiece, the Decameron.

The Arthurian Legend, developed from the 12th century CE onwards, was rendered in prose in the Vulgate Cycle between 1215-1235 CE and the edited version known as the Post-Vulgate Cycle (c. 1240-1250 CE) which provided the basis for Malory's work. Malory's *Le Morte D'Arthur* codified the Arthurian Legend which was then enhanced and reworked by later writers and continues to exert influence in the present day.

Although scholars continue to debate precisely which work should be considered the first novel in English, Malory's work is always a strong contender. William Caxton, Malory's publisher, was one of the first to benefit from the new printing press invented by Johannes Gutenberg c. 1440 CE. Gutenberg's press ensured that medieval literature, largely anonymous and free to whomever wanted to publish it, would survive to influence later generations of readers.

The literature of the Renaissance (mid-15th - early 17th centuries, for Italy - from the 14th century) wrote one of the most brilliant pages in the history of the artistic and spiritual development of mankind. Its extraordinary successes are explained by the peculiarities of the historical period of the XIV-XVII centuries, when in the depths of the old feudal system a new capitalist order was ripening. The classical characteristic of the Renaissance was given by F. Engels in the introduction to *Dialectics of Nature*: "It was the greatest progressive revolution of all humanity experienced until that time, an era that needed titans and which gave birth to titans in terms of the power of thought, passion and character, versatility and The people who founded the modern rule of the bourgeoisie were anything but bourgeois-limited people. On the contrary, they were more or less fanned by the spirit of daring adventurers characteristic of that time. "

The literature of the Renaissance is distinguished by a new humanistic worldview, the main thing in which is the advancement of man (homo) with his liberated mind, freed from medieval dogmas, and a sphere of feelings recognized as worthy of the closest attention. The struggle to make a person more human, i.e. wiser and kinder, became the main theme in the works of the titans of the literature of the Renaissance. They were greatly helped in this noble struggle by turning to the poetic creativity of their peoples, where the ideal of man had long been developed, and to the ancient culture of the time of its heyday, which also gave examples of high humanity.

The Renaissance literature

The literature of the Renaissance is characterized by realism, overcoming medieval allegorism, which was not completely eliminated in urban literature. At the same time, Renaissance (Renaissance) realism is characterized by such epoch-relevant features as the titanism of the characters of the heroes, the breadth of showing reality with the reproduction of its contradictions, the introduction of elements of fantasy and adventure into the picture of reality, having a folklore basis, optimism generated by faith in man. All these features of Renaissance realism manifested themselves with great force in the works of the titans of artistic thought Shakespeare, Cervantes, Rabelais and others.

The literature of the Renaissance was not homogeneous. If at the early stage of the Renaissance one or another literature clearly felt the "cheerful free-thinking" (F. Engels) inherent in humanists, belief in the triumph of good principles, then in the works of the later period a feeling of crisis of humanistic views is noticeable, one feels inferiority, tragedy. Since the era of the European Renaissance was the time of the formation of nations and national languages, the literature of the era is considered in connection with the history of the country, the national character of the people, etc.

The Eastern Renaissance literature.

Renaissance <fr. revival> - socio-political, cultural movement. It was marked by great discoveries and inventions, awakening of interest in science, literature and art of

Ancient Greece and Rome. The Renaissance is characterized by humanism and worldview based on the principles of equality, justice, humanity of relations between people, imbued with love for people, respect for human dignity, concern for the welfare of people.

Alexander the Great, who undertook a campaign against Maverannahr, found a high, highly developed ancient culture here. He said that among many peoples of Asia he saw something that would not be ashamed to imitate. The commander noticed here not slavish obedience and lack of will, not barbarity and ignorance, but high human dignity, courage, the ability to create beauty and admire it [48].

The greatest scientists Muso al-Khorezmi (783-850), Ahmad al-Fargoni (797-865), Imam al-Bukhori (810-870), Muhammad at-Termizi (824) were born, lived, created their wonderful works on such a fertile land. -892), Abu Nasr Forobi (873-950), Abu Raikhan Beruni (974-1048), Abu Ali ibn Sina (980-1037), Mahmud al-Zamakhshari (1075-1144) and many others. They contributed to the flourishing of world culture and laid the foundation for the Eastern Renaissance.

Academician M.M. Khairullaev, examining the history of the development of Central Asian culture in the 9th-20th centuries, quite rightly wrote that the 15th-17th centuries, marked by a sharp rise in cultural development in Europe, in Western literature, is called the Renaissance - the Renaissance. However, many researchers turn a blind eye to the fact that the cultural upsurge in Central Asia took place much earlier than in Europe, i.e. in the IX-XII centuries. Although this is not related to the new political and economic process, i.e. the emergence of new bourgeois relations in Europe, but in the history of the development of culture left a noticeable mark and influenced the emergence of the European Renaissance. Therefore, we have every reason to call the cultural rise in Central Asia in the IX-XII centuries. - the era of the Eastern Renaissance.

Characteristic features of the culture of the Renaissance period:

- growing interest in such scientific and philosophical issues as the secrets of the universe, its evolution, stages, structure, features of substances and souls; transformation of the desire for knowledge of various sciences, spirituality, enlightenment into an important criterion for social development;

- view of man as the highest product of the Creator of the universe. Understanding the most important task of man is the exaltation of knowledge and thinking of man, faith in him, enlightenment of people, noble deeds for the sake of society and people;

- reverence for the principles of morality, ethics, culture of communication was considered the main goal of human education; creation of conditions for fair deeds, human elevation, striving for spirituality; the leading sign of the culture of this period is considered: to be completely mature in knowledge, morality, spirituality; the formation of a harmoniously developed personality (!); humanism, patriotism, friendship, mutual assistance and solidarity between people;

- a harmoniously mature personality is formed in a developed state system. Such statehood is achieved through intelligence and knowledge, mutual understanding (consensus), unanimity. A strong and stable statehood will ensure the development of many branches of science;

- stable statehood leads to the formation of a noble society. It depends on the ability of the ruler to govern the state and society democratically, it also depends on his intellect, knowledge, morality.

Renaissance factors in Central Asia:

- liberation in the IX-XII centuries. the region from the yoke of the Arab Caliphate and the emergence of independent states on the ground;

- development of relations between the peoples and states of the Near and Middle East thanks to monotheistic Islam;

- the growing importance of the "Great Silk Road", the development of trade

between states and the growth of crafts, the development of cities;

- recognition of the achievements of world culture, in particular, the culture of ancient Greece, India, Iran, on the contrary, continuity, widespread use of the achievements of these cultures.

Let us name some fragments of the contribution of Russian scientists to world culture.

Al-Khwarizmi under Caliph Mamun (son of Harun ar-Rashid) was the head of a kind of Academy of Sciences of Baghdad - Bayt ul-Hikma. Ahmad al-Fargoni also worked there. In 840 with 70 scientists he compiled the "Map of the Mamun World" In the book "Indian Abacus" he substantiated the possibility of writing any numbers using numbers from 1 to 9 and zero; wrote a book about the basics of the arithmetic algorithm - 4 arithmetic operations, about the rules for deriving the root of a square. He is the creator of the science of algebra (by the name "Al-zhabr wa al-mukobala"). The word Algorithm represents the Latinized pronunciation of the name al-Khwarizmi. His works have been translated into Greek, Latin, German, English, Dutch, Russian. The originals are kept in the libraries of the Cambridge, Oxford, Strasbourg universities, Kabul and Medina.

Forobi studied in Bukhara, Samarkand, Baghdad. He studied languages, medicine, logic, philosophy, literature, music. He was known as "expert in 70 languages". He left more than 160 scientific papers (see Appendix). He was nicknamed the Aristotle of the East. His work can be classified into the following groups:

- 1) universal philosophy, i.e. features, patterns and categories of cognition;
- 2) forms, stages, methods of cognition;
- 3) content and topics of philosophy and natural sciences;
- 4) works on arithmetic, geometry, astronomy and music;
- 5) works on the properties and types of substances, physics, chemistry, optics, natural science, biology;
- 6) linguistics, poetics, oratory, lexicography;
- 7) social and political life (sociology and political science), government, jurisprudence, ethics, pedagogy.

Forobi writes that people should live in mutual peace; a people striving to help another is a worthy people; if the peoples help each other to make each other happy, the whole earth will be worthy and noble. " The scientist believes in the establishment of equality, justice and freedom between people, encourages people to master various crafts, gain knowledge, and calls for spiritual perfection. Dreams of a worthy ruler to rule the state. Forobi is called the First Turkic-speaking scientist in Turkey.

Beruni wrote more than 150 of his own works on natural science, philosophy, history, philology, medicine, pharmacognosy, geodesy, mineralogy, astrology, astronomy, mathematics, geography. He left behind many translations from Arabic to Sanskrit and vice versa. He wrote poetry. He commented on the works of Aristotle, Plato, Ptolemy, Euclid. The difference in rituals and customs of peoples, the diversity of languages is explained by the geographical conditions of the peoples and their way of life. The world scientific community is known for his studies of classical Arabic poetry, on the structure of Indian poems, and translated samples of Persian folklore into Arabic. He believed that the prosperity of the state is organically linked with the development of science. Beruni's words sound in a modern way that the theory of each scientist should be based on practice, his research should be specific, he should work constantly, correct his mistakes, in science he should constantly fight against fables and formalism. The main task of the ruler, according to Beruni, is to establish equality and justice between different segments of the population, rich and poor, strong and weak. The life and work of Beruni have been deeply studied by academicians H.M. Abdullaev, I.M. Muminov, V.Yu. Zakhidov, Ya.G. Gulyamov and others. The multivolume collected works of Beruni are being republished in translations into Uzbek and Russian. Outstanding scientists are awarded the State Prize named after Beruni.

According to Beruni, the highest happiness of a person is in the acquisition of knowledge, since he is endowed with reason. Only this understanding of happiness will bring peace and prosperity to society. In "Mineralogy" he wrote: "True pleasure is given to a person only by that, the desire for which increases the more, the more he owns it. This is the state of the human soul when he cognizes what he did not know before. "

http://yureks.uz/uploads/posts/1288228722_2074.jpg "> Beruni opposed national and religious narrow-mindedness, which prevents the establishment of correct relations between peoples. He condemned those who are convinced that "the earth is their land, people are these are representatives of only their people, kings - only their rulers, religion - only their faith, science - only that which they have "[“ India ”, 67-68].

IA Karimov, speaking at the UNESCO Headquarters (04.24.1996), said: “Unique historical monuments of Samarkand, Tashkent, Bukhara, Khiva, Shakhrisabz, Termez, works of great thinkers of the East al-Bukhari, at-Termizi, Ahmad Yassavi , Bahouddin Naqshbandi, Aburaikhan Beruni, Avicenna, Muhammad Khorezmi, Ahmad Fargoni, Alisher Navoi, Mirzo Ulugbek, Babur have become an invaluable asset of all mankind ”[22]. They were the founders of the Eastern Renaissance, which gave impetus to the development of the first Italian (XIV century), then the entire European (XV-XVI centuries) Renaissance.

Italian Renaissance literature

Italian Renaissance literature is the earliest of all European Renaissance literatures. This fact is explained by the relatively early entry of Italy on the path of bourgeois development. Already by the end of the XIII century. In Italy, the intensive development of cities and trade is noticeable, ahead of which are Florence, Bologna, Padua, which have become the cradle of a new, humanistic Italian culture and literature. An important role was played by the fact that on the territory of Italy, better than in other countries, the ancient cultural heritage has been preserved, which has become one of the pillars of the humanistic worldview.

There are four stages in the development of Italian Renaissance literature. The first of them (late XIII - early XIV century) - Pre-Renaissance, only preparation for the Renaissance. The second (XIV century) marks the early Renaissance and is characterized by its particularly rapid development. In the third (XV century) - in the mature Renaissance - the beginning of the crisis of humanism is already felt, a certain loss of literature of its former characteristic of the XIV century. democratic tendencies associated with changes in the internal political life of Italian cities (replacement of free communes by signorias, which are the embryo of an absolutist state). The fourth stage (late 15th - 16th centuries), the late Renaissance, is characterized by its gradual decline, the depletion of its literature, caused by the general decline of Italy with the strengthening of feudal-Catholic reaction and in connection with the deterioration of its international position after the discovery of America and the movement of world trade routes.

The greatest artistic values of world importance were created in the Italian literature of the Pre-Renaissance, when Dante worked, and in the early Renaissance, marked by the work of Petrarch and Boccaccio.

Dante Alighieri (1265-1321) - "a colossal figure", "the last poet of the Middle Ages and at the same time the first poet of the modern era" (F. Engels). Not devoid of a number of medieval ideas, Dante simultaneously brought the world a fresh humanistic vision of the environment, expressing his thoughts with all the passion inherent in the pioneer of new paths, and this is his greatness.

Dante is striking for his political passion, his deep understanding of the prospects for social development. It was this understanding that made him, a native of an old noble family of Florence, associate himself with the Florentine city commune, become a member of one of its workshops (pharmacists and doctors), and then become such a prominent political figure that in 1300 he was elected a member of the college seven priori who govern Florence. Active nature, he fought hard against those who threatened the freedom

of his hometown (local usurers and traitors, Pope Boniface VIII). Expelled soon (at the end of 1301) from Florence in connection with the victory there of a hostile party of black Guelphs, supporters of the pope, sentenced in the event of an unauthorized return to Florence to be burned at the stake, Dante and in this difficult situation did not lay down his arms, was not spiritually broken. On the contrary, it was during the years of exile that he formed into a figure of the new era, who began to speak on behalf of not only the disunited Italy of that period, but also on behalf of all mankind, which he wanted to see living in a society where injustice would be done away with when "some rule and others suffer."

New in Dante's literary activity made itself felt in his early work - "New Life" (1291), a kind of combination of prose with poetry dedicated to his sincerely beloved Beatrice. The book glorifies and glorifies love, which in medieval clerical literature was treated as a sinful feeling, and in chivalric lyrics was not always sincere.

A lot of new, anticipating the thoughts of the humanists of the next generation, is contained in the scientific treatises of Dante, created already in exile (1303-1312), not without sometimes serious contradictions, these treatises were generally progressive for their time. This also applies to the "Feast", written contrary to tradition, not in Latin, but in the vernacular, where the author invites commoners to taste of scientific knowledge (hence the name "Feast"). This applies even more to the treatise "On Folk Eloquence", which asserts the right of the national Italian language to become the language of science and literature instead of dilapidated Latin. The third of the treatises - "On Monarchy", which until 1896 was on the list of books prohibited by the Vatican, expresses its protest against the claims of the Roman Catholic Church for political power and, at the same time, the dream of ending wars in a single world state.

In exile, Dante also created the crown of his poetry - "The Divine Comedy" (1313-1321), consisting of three parts - "Hell", "Purgatory" and "Paradise", the names of which correspond to the ideas of the medieval man of Catholic Western Europe about the afterlife. However, fantastic pictures of the afterlife only vaguely resemble those encountered in medieval "visions". Dante turned them into a means of responding to purely earthly affairs, causing criticism and condemnation ("Purgatory", "Hell") or exaltation ("Paradise"). The poet of modern times is felt in Dante when depicting the two opposite poles of the afterlife - hell and paradise - in who and for what he places there. It can be seen that the principle of determining criminality for those in hell is humanistic: according to Dante, only those who have done people great harm are worthy of the strictest punishment.

The terrible execution - plunging alive into bloody boiling water - was invented by the poet for those "who thirsted for gold and blood," plunging peoples into bloody wars. It is to this execution that Attila and other conquerors of foreign territories, who are in the seventh circle of hell, are subjected to. Dante was guided not by the dogmas of Catholicism, but by considerations of humanism, placing Pope Nicholas III in hell and planning to place his successor Boniface VIII next to him. It took a colossal break with the Catholic medieval concept of the holiness of the popes in order to place two of them in one of the most terrible (eighth) circles of hell. Those whom Dante, as "the last poet of the Middle Ages," decides to place in not so painful circles of hell due to certain medieval ideas that he has not completely overcome, the poet treats with sympathy rather than condemnation. This is confirmed by the attitude of Dante to his fellow talent - the ancient poets, who, although they do not go to heaven (since they are pagans), do not suffer, being in Limbo (the first painless circle of hell), and meeting with whom he, who chose for himself in guides through hell Virgil, proud. The poet's deep compassion for Francesca da Rimini and Paolo, victims of love passion, was dictated to the poet not by following church and feudal dogmas in his view of earthly love, but by deep doubt of their correctness.

In "Purgatory" and "Paradise" there are also many proofs of the poet's humanism,

you can notice his quite earthly intention to express his dream of such a world order that would in all resist the world of greed and violence that reigned in the life of Italy. In the guise of one of the inhabitants of "Paradise", "an old man in a snow-white robe", one sees the humanistic ideal of human kindness. The poet of modern times makes himself felt in Dante when depicting "Paradise" and when, to an even greater extent overcoming medieval dogmas, he places there two virtuous pagans (Trajan and Ripheus) and hints at a revision of the fate of some who are in hell, in violation fatal "Give up hope ...", completely condemns the papacy through the mouth of the Apostle Peter.

Deeply progressive thoughts for their time are clothed by Dante in the "Divine Comedy" in a highly artistic form. The poet proved himself to be a great master of harmonious composition, landscape outlining, and wise brevity of speech.

Francesco Petrarca (1304-1374) is a younger contemporary of Dante, a prominent representative of the Italian literature of the early Renaissance. At the same time, he is sometimes not alien to the contradictions generated by the influence of the Middle Ages, which is noticeable in his treatises. In the Renaissance, a versatile and active nature, a great connoisseur of antiquity, the founder of classical philology, a thinker, a politician, a disseminator of the ideas of humanism far beyond Italy - up to the distant Bohemia, where he visited in 1356, Petrarch entered the history of world literature primarily as great poet.

Although during his lifetime he received the greatest fame from the Latin poem "Africa", for which he was crowned with laurels in 1341, subsequent generations rightly assessed him as the author of the collection of poems in Italian "Canzonere" ("Book of Songs"). The main place in them belongs to poems about love for Laura. The enduring value of these poems lies in the poet's close, humanistic attention to the inner world of man, in the glorification of the feeling of love, full of beauty, drama, and ennobling power, in a refined sonnet form.

The canzones dedicated to the fate of Italy, placed in this collection, are remarkable: "Italy is mine ...", "High spirit ..." and others. They are imbued with a deep patriotic feeling, a thirst for peace. A feeling of indignation is characteristic of Petrarch's poems, as well as of his publicistic work "Letters without an Address", which denounces the papal curia for the vices prevailing in it. Petrarch's patriotic and angry lyrics played a significant role in the liberation movement in Italy in the 19th century. Immortal and his love lyrics, which gave rise to many imitations and preserves in itself unfading freshness and glory.

Giovanni Boccaccio (1313-1375), unlike his predecessors and teachers Dante and Petrarch, mainly poets, showed himself most of all in fiction. He became, in essence, its ancestor in Italy and one of its founders in Europe. Being an active and all-round personality, he did a lot in other areas of social and scientific activity. He was an expert not only in Roman, but also in Greek ancient culture, carried out diplomatic assignments of the Florentine Republic, was a supporter of the republican way of government and hated tyrants: "There is no sacrifice more pleasing to God than the blood of a tyrant." He became Dante's first biographer and commentator on his Divine Comedy, about which he lectured to the Florentines.

As an artist, Boccaccio, in his best works, is a vivid exponent of the "cheerful free-thinking" and realism in literature characteristic of the Renaissance. This fact was already noticeable in his psychological story "Fiametta" (1343), in the poem "Fiesolan nymphs" (1345) and especially manifested itself in the famous collection of short stories "The Decameron" (1353). In it, the assertion of the new humanistic morality, and the glorification of an active, cheerful person, and the denial of ostentatious asceticism and at the same time hypocrisy, characteristic of church ministers, are extremely vividly expressed. The statement of optimism is already felt in the frame of the collection - in the author's story preceding the novels themselves about ten cheerful young people - seven women and three young men who retired during the plague of 1348 for the city, so that

within ten days (hence the name of the collection, meaning Greek "ten days") to strengthen their spirit with stories about the victory of the reasonable and light over the stupid and dark, obsolete, which sometimes leads to tragedies. The defense of the new and the criticism of the old, medieval, is carried out in the short stories themselves, allegedly "told" by ten interlocutors, in reality created by the author on the basis of folk art and put into the mouths of ten young people. Diverse in thematic terms, the novels most of all develop the theme of exposing the vices of the clergy, monks, the theme of love and the theme of adventure, in which the mind of a person, his resourcefulness, endurance, and wit are revealed. The author-humanist sees the reason for the debauchery and hypocrisy of the clergy in such an unreasonable, unnatural institution of the Catholic Church as the celibacy of the clergy, which has long been attacked by medieval "heretics."

The theme of love and family life is also interpreted in *The Decameron* in terms of humanistic denial of class inequality, protection of a woman's right to free choice in love, etc. The author condemns the harsh norms of feudal life, leading to tragedies. He reveals the beauty of a love feeling that awakens all the best in a person. It is noteworthy that the bearers of the greatest beauty of feelings - loyalty in love, the ability to endure all kinds of trials in the struggle for the triumph of love - are most often people from the common people, and not from the nobility, in Boccaccio. This is Boccaccio's democracy. Democracy of the author is also noticeable in the style of this work with its liveliness of narration, sometimes frivolous humor - in everything that the writer learned from the people. Sometimes in the style of Boccaccio one can feel the influence of ancient authors.

In the work of Boccaccio, a significant step forward has been made in strengthening the position of humanism in Italian literature. As a master of the short story, he paved the way for later novelists, whose works, like himself, became the source of plots for the great playwrights of the Renaissance, including Lope de Vega and Shakespeare.

In the XV-XVI centuries, in the Italian literature of the Renaissance, crisis phenomena are growing more and more. Although the number of writers performing in various genres is increasing compared to the early Renaissance, their work no longer reaches the ideological and realistic force that was inherent in Dante, Petrarch, Boccaccio. Even the most brilliant and talented poets L. Ariosto (1474-1533), the author of the poem "Furious Roland", and T. Tasso (1544-1595), the poem "Jerusalem Liberated", did not escape controversy.

Questions:

1. What was the literature in medieval times?
2. What are the characteristics of medieval literature?
3. What were some themes of medieval literature?
4. What comes after medieval?
5. List the representatives of Medieval literature?
6. What are the characteristics of Renaissance literature?
7. When was the Renaissance period in literature?
8. What are the Renaissance factors of Central Asia?
9. How many stages are considered to be in the development of Italian Renaissance literature? Name them.
10. Name three great representatives who laid foundation for developing the Renaissance literature.

LECTURE 6.

Classicist literature. Enlightenment literature.

LESSON PLAN

Topic: Classicist literature. Enlightenment literature.

Level: advanced

Objectives: to give information on Stages of development of classicist literature. The uniqueness of classicist literature. Theoretical basis and genres of classicist literature. French classicism and its representatives. Classicism in England and Spain. The importance of classicist literature.

Differences and peculiarities of Enlightenment literature from classical Enlightenment. The English Enlightenment. Trends, representatives and genres of English enlightenment literature. The uniqueness of the French Enlightenment movement. Enlightenment ideas in the works of F. Voltaire, D. Diderot and J. J. Russo. German Enlightenment Literature. The problem of enlightenment in the works of G.E. Lessing, F. S. Schiller and I. V. Goethe. Common and Different Aspects of Western and Eastern Enlightenment. The issue of colonialism, national fragmentation and enlightenment limitations in the Muslim enlightenment of the East. The Importance of Enlightenment Literature.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

Prototype

a first or preliminary version of a device or vehicle from which other forms are developed.

Enlightenment

a European intellectual movement of the late 17th and 18th centuries emphasizing reason

and individualism rather than tradition. It was heavily influenced by 17th-century philosophers such as Descartes, Locke, and Newton, and its prominent figures included Kant, Goethe, Voltaire, Rousseau, and Adam Smith.

Classicism

the principles or style embodied in the literature, art, or architecture of ancient Greece and Rome.

Baroque

relating to or denoting a style of European architecture, music, and art of the 17th and 18th centuries that followed Mannerism and is characterized by ornate detail. In architecture the period is exemplified by the palace of Versailles and by the work of Wren in England.

Major composers include Vivaldi, Bach, and Handel; Caravaggio and Rubens are important baroque artists.

Satire

a genre of literature characterized by the use of satire.

Ode

a lyric poem, typically one in the form of an address to a particular subject, written in varied or irregular metre.

Lecture-6

Classicist literature.

XVII century - the beginning of the New Age; in history, this concept designates the period of victory and establishment of the bourgeois system in the developed countries of Europe and America. Within the New Age, it is customary to distinguish two periods: the 17th – 18th centuries - classical, and from the 19th century - modern times.

The 17th century is a key phase in the collapse of feudalism and the maturation of a capitalist structure within Western European society. This is the time of post-reform civil wars, when the minds are seized by the ideas of religious tolerance and strong statehood, which alone can provide room for civil development of the individual; the main political process of the century is the formation of nation states. At this time, Western Europe is geographically divided into two camps: the countries of the North, where the Reformation triumphed and Protestantism triumphed, and the countries of the South, where Catholicism was preserved. In the northern countries, a new economic structure was developing rapidly, and the first bourgeois revolutions took place in Holland and England. True, they were still taking place in the usual shell of religious wars. The revolution in Holland took the form of a struggle for independence from Spain; fanatical Spaniards, taking care of the establishment of Catholicism, exterminated the "wicked", and the executioner of Holland, the Duke of Alba, died with a clear conscience, declaring that "not a single Catholic is guilty of blood." In the English Revolution of 1645-1649, supporters of the king and parliament opposed each other; pro-Catholic sentiments were strong at court, and parliament was a stronghold of Protestantism. In 1618-1648, Germany was engulfed in the Thirty Years' War. All this shows that the religious sphere still retained its importance and, in order to penetrate the masses, any idea still had to be enclosed in a religious shell, but at the same time new powerful factors of ideological life appeared.

First, this is the period of the formation of science in the modern sense of the word. Throughout the 17th century, the development of the teachings of Nicolaus Copernicus by Galileo Galilei and Johannes Kepler, the discovery of blood circulation by William Harvey, the founding of the method of natural sciences by the mathematician René Descartes marked a revolution in scientific thinking, made changes in the medieval picture of the world. The invention of the microscope and telescope demonstrated the absence of God and its visible end in the Universe, as well as the existence of a universal relationship in the principles of the structure of the Universe. The Earth has ceased to be perceived as a solid, immovable center of the universe; the world was understood as an eternal movement, and atomistic ideas determined the state of mind of the era. The idea of a cozy

vault of heaven has disappeared, and a cold starry abyss has come to replace it. God no longer follows every movement of people - there is an idea of nature not as a divine harmony, a blissful cosmos, but as an aggregate of matter, in principle, an indifferent human need for truth, goodness and beauty. Nature from "mother", from the bosom of humanity turns into an object of human influence, which must be "conquered". In this new, indifferent, God-forsaken world, man felt lonely, abandoned, lost the feeling of his exclusiveness in the universe and turned into a grain of sand lost in the Universe.

Unlike the Renaissance with its clarity and harmony, man ceases to be perceived as a measure of all things. The man of the 17th century renounced the Renaissance spontaneity and freedom; fatigue from religious wars led to the desire for peace at any cost, and peace needed self-restraint, a rejection of violence. A life without violence can only be ensured by a strong government, a strong state in which a separate life is subject to the transpersonal laws common to all. Therefore, both in natural and social terms, a person of the 17th century begins to realize himself as a small particle of a huge whole, as a being subject to transpersonal, natural laws that must be reckoned with. Therefore, the 17th century more accurately discerned the imperfection of the world, more accurately perceived man. If the outside world is a moving, changeable chaos on which a person is completely dependent, then the relationship of the individual with this world, with society was perceived as more dramatic, devoid of self-sufficiency. Man's support in the contingencies of life can only be reason, hence the famous definition of man, belonging to the philosopher and writer Blaise Pascal: "Man is a thinking reed." In these words, Pascal conveys at the same time the weakness of man - he is just a fragile reed bending in the wind, and his greatness is a "thinking" reed, which means he is able to comprehend his adversities, to rise above them to tragic greatness.

In philosophy, this new, discrete vision of the world was reflected by Rene Descartes (1590–1650), who, in addition to mathematical works, created a book that substantiated rationalism as a methodology of the natural sciences - the 17th century, science had not yet emerged as an independent form of social consciousness; the crisis of religiosity has a complex interaction with the emerging science. Neither science nor morality in the 17th century was yet able to achieve autonomy in relation to religion. Therefore, religious issues continue to play an essential role in the art of the 17th century. Its features are exposed by comparison with the art of the Renaissance. The Renaissance was distinguished by an idyllic, cheerful idea of man and the fusion of the personal and the public in him, since the personal and the public had not yet been dismembered. The art of the 17th century is permeated with tragic humanism, proceeds from the idea of the struggle of antagonisms in the inner world of a person, from the idea of the social conditioning of the individual. Therefore, the literature of the 17th century reproduces more the social reality of the era; this is the century of the growth of journalistic genres, the formation of a professional literary environment, and periodicals. The literary process of the 17th century is characterized by great ramification; for the first time, literary trends stand out so clearly, each with its own program and organizational centers. Two artistic trends define the literature of the 17th century: classicism and baroque. There was a constant, sometimes very sharp controversy between them, but it is important to emphasize their deep similarity. Both directions arise as a reaction to the humanism of the Renaissance, as an understanding of its results; both aspire to the intelligible ideal harmony of being, but at the same time paradoxically perceive the world as disharmony, for the first time dismember reason and passion; both directions are characterized by monumentality, high moral pathos, intense beating of thought. The baroque is permeated with an inspiring belief in the absolute reality of the spiritual - that is why the abundance and dynamics of the baroque, its sociocentrism and increased attention to the artistic side itself lead to amazing objectivity, visibility of baroque art works, to the depiction of a living fullness of being in it. Previously, these features of the baroque were interpreted as

"baroque realism", but in fact, baroque is aimed at comprehending the immaterial, spiritual, miraculous. The baroque combines tragedy and an extremely joyful attitude towards life, and this integrity of the attitude towards life allows us to talk about the baroque as a totally religious art, resorting to symbolism to express the divine meaning of existence. This new artistic vision gave rise to new stylistic features: increased expressiveness, a combination of the irrational and the sensual, allegorism, entertainment, theatricality. If for the masters of the Renaissance art was a faithful mirror placed before a good nature, then for baroque artists nature is unknowable, which means that all the mirrors of art give only shaky, changeable images of reality. The most characteristic baroque metaphor is the pavilion of the sorceress Armida, the walls of which are constantly overturning mirrors, in which a new image of the surrounding world appears every time. In the baroque, which affirmed the idea of an irrational world, a rationalistic stream is strong: the power of reason must resist fatal evil, and here is another point of contact between baroque and classicism.

Classicism is the leading trend in 17th century literature. It originated at the beginning of the 16th century in Italy, among university scholars who created their own works according to the laws of the newly read "Poetics" by Aristotle. Gradually, classicism spread from Italy to other European countries and reached its peak in the 17th century in France, where in 1674 Nicola Boileau published the poetic treatise *The Art of Poetry*, which became an indisputable set of requirements for literature for a century and a half. Often the main feature of classicism is called normativity, the requirement for artists to follow all the norms and rules of the classicist doctrine. But Boileau only generalized and elegantly, aphoristically formulated the rules that had developed long before him; moreover, as can be seen from his poem itself, in practice these laws were not followed exactly even by the most praised by him classicist writers. Normativeness should be understood as a consequence of the absence of historical thinking and absolute reliance on reason in classicism. The classicists believed that the eternal and unchanging laws of reason, uniform for all mankind, give rise to "good taste" in the sphere of beauty; it has already been embodied in an exemplary and unsurpassed manner in the practice of ancient art, and its laws are theoretically formulated in Aristotle's *Poetics*.

Since there are eternal and unchanging laws of creativity, the artist can only strictly follow them, study them, again with the help of reason, and suppress the whims of his imagination. Art depicts reality as it should be from the standpoint of reason - in other words, classicism depicts life not as it is, but depicts an ideal. Life should appear in a work of art ennobled, beautiful, but aesthetic pleasure is not an end in itself - the classicists understand it as a powerful means of influencing a person, a way to improve human nature, educate morals, and, therefore, the most important function of art is to contribute to the improvement of society. Therefore, the classicists paid special attention to the theatrical art, which in the 17th century had no rivals in terms of audience coverage. Work for the theater had a special social significance - hence the flourishing of drama in the era of classicism.

A simplified approach reduced all these principles of classicism to one thing - to the requirement of imitation of ancient authors, to the reproduction of the system of ancient literature. But loyalty to the spirit of antiquity did not mean, of course, a simple repetition of antique models: the classicists learned from the ancient authors, but they also absorbed the lessons of the Renaissance, and the ideal of nature was still their main role model. The rationalism underlying classicism led to the development of a strict hierarchy of genres, dividing them, depending on the material of the image and the language used, into "high" and "low", and the mixing of genres was not allowed. Both among the "high" genres (epic, tragedy, ode) and among the "low" ones (satire, fable, comedy), the dramatic genres, that is, tragedy and comedy, took precedence in French classicism.

Classicist literature in France

The 17th century was filled with many literary contributions and the high point, taking place in the later part of the century between 1660 and 1680, is referred to as the "Classical Moment" and was the time when some of the most important pieces of French literature were produced.

In the early 17th century, French literature coincided with the Baroque movement that was developing in the artistic scene. Typical characteristics of this movement include the personal, dynamic, colourful elements as well as the use of images to produce an impact on the readers or spectators. The idea was to surprise, astonish and catch spectators and readers off guard, to play on their senses. Prominent poets of the time included Saint-Amant, Théophile de Viau, Jean-Baptiste Chassignet, La Ceppède and François de Malherbe, while some of the better known playwrights were Alexandre Hardy, Jean de Rotrou and later Pierre Corneille.

In the mid-17th century, literary movement was centred in Paris and both readers and writers formed part of a tightly knit society very much involved with the royal courts, with the focal point being aristocracy and the upper social classes.

Drama continued to bloom with playwrights such as Thomas Corneille, Philippe Quinault and Jean-Baptiste Racine. Comedy also evolved at the hand Pierre Scarron, from using mainly farce to progressing towards romantic comedy. Influence from Spanish and Italian playwrights was evident. Scarron's comedies were performed on a regular basis by Molière who was author, manager, director and actor all in one, and his profound liking for these plays often got him into trouble with authorities, for whom the satire was sometimes too sharp for their liking, causing them to ban the plays.

During this time the Académie Française and other theorists worked to codify the Classical styles and forms used, which turned them into rigid doctrinarian principles and set the standards of what should and should not be adhered to. This, in a way, curbed French literature for quite some time and lasted well into the 18th century.

English literature of the 17th century is the literature of the era of revolutionary breakdown. It develops in an atmosphere of fierce ideological and social struggle, in close connection with the events of its time.

The first decades of the century end the Renaissance; only in the mid-1690s a new historical and literary era began, which ended by the 1690s, when Jonathan Swift and other figures of the early Enlightenment entered the literary arena. In the literary life of England of this period, three stages are distinguished in turn, the first of which falls on the pre-revolutionary decades (20-30s), the second covers the years of the revolution and the republic (40-50s), the third coincides with the period of the Restoration (60-80s).

The transitional nature of the era, the complexity and acuteness of the socio-political collisions in the country determined the complexity and contradictions of its literary process. If for France the XVII century is, with some reservations, the century of classicism, for Spain and Germany it is the century of the baroque, then in England the same era does not lend itself to any unambiguous characterization: the baroque coexists here with classicism, and sometimes heterogeneous literary principles are intricately intertwined in the work of the same author. It is symptomatic that the best creation of the century - John Milton's poem "Paradise Lost" - was born, as it were, at the intersection of two artistic trends that dominated Western European art of that time.

In the first quarter of the 17th century. English literature developed mainly under the sign of the Renaissance. However, tendencies that testified to the crisis of the Renaissance world outlook became increasingly insistent in it. The hopes of humanists for a near and inevitable triumph of social harmony were crumbling, the feeling of the complexity and tragic contradictions of life intensified.

In the 20-30s of the XVII century. the crisis of the Renaissance ideology and aesthetics deepens, reflecting the exacerbation of social contradictions in the life of English society: some writers demonstratively break with both artistic and ideological traditions of

the Renaissance, others, without renouncing humanistic values, seek to adapt them to new, changed conditions. The leading trend in English literature of this time was the baroque. The sprouts of classicism are ripening in the works of a number of writers.

Ben Johnson's dramaturgy played an important role in the development of classicist aesthetics on English soil. While remaining a writer of the Renaissance era, Johnson, however, in some respects anticipated the quest of the 17th century playwrights and poets.

In this regard, the rationalistic "theory of humor" developed by the writer, which presupposes the depiction of one dominant passion in the character's character, was of particular importance in this regard. Adherence to classical canons and rules, interest in general, civic issues, and a tendency to didacticism are also inherent in Johnson's younger contemporary, the playwright F. Messinger, whose last plays were written in the 1630s. The tendencies of classicism are also becoming predominant among individual poets of the new generation, entering literature just at this period - in the descriptive and didactic lyrics of J. Denem and in the poetry of E. Waller, whose style was significantly influenced by French classicist writers.

The dominant position in English poetry in the first half of the 17th century. occupies the so-called "metaphysical school", representing one of the areas of European baroque literature. The founder of the school is John Donne (John Donne, 1573-1631), whose creative path - from the pagan-cheerful idyllic lyrics of the Renaissance to the lyrics tragically colored, filled with sincere concern for the fate of man in the "dislocated world", and further to religious spiritual poetry - reproduces in general outline one of the main lines in the evolution of English literature of this critical period.

Donne's followers - J. Herbert, R. Crashaw, G. Vaughan, who were guided mainly by the later work of their predecessor, assimilated his penchant for mysticism, abstract "metaphysical" reasoning and sophisticated verbal ornament. The phenomena of reality are comprehended in the lyrics of "metaphysicians" in the form of the most complex paradoxical images, or "concepts" [24]; in the technique of verse disharmony and dissonance are deliberately used: rhythmic deviations and roughness of the style emphasize the feeling of confusion and confusion characteristic of these authors. The poetry of the "metaphysicians" gave the impression of exceptional intellectual complexity, was intended only for a select circle of readers and was alien to social and civic issues.

To understand the peculiarities of the literary process in 17th century Spain, one must clearly imagine the specific historical and socio-cultural conditions of this country. New sources on history will allow you to more accurately penetrate the features of Spanish absolutism. It is necessary to trace how the slowed down and difficult centralization of the country, the processes of refeudalization and Counter-Reformation deepen the political, socio-economic degradation of Spanish society, which is especially difficult to enter the New Time. Having lost its political prestige, Spain focuses on isolating the country from outside influence, the role of the church in Spanish society is increasing, and the Jesuits are establishing control over the ideological and cultural life of the Spaniards.

Tracking these and other processes of social life in Spain (the inhibition of the scientific revolution, financial difficulties, etc.), one can see how difficult, sometimes paradoxical, the processes of the country's socio-political decline and the flourishing of national art and literature are combined. It is necessary to reveal the meaning of the concept of "The Golden Age of Spanish Literature", to clarify its chronological framework, and also to pay attention to the fact that the transition of Spanish culture from the Renaissance to the 17th century is distinguished by an obvious gradualness (it is further enhanced by the fact that the work of many major writers at the turn of the 16th -XVII centuries belongs simultaneously to both eras - suffice it to recall Cervantes) and at the same time a particularly expressive contrast between the Renaissance worldview and the artistic worldview of the next era. Although researchers rightly speak of the underdevelopment of classicism as an integral trend in Spain, it is important that classicism

is present as an organic artistic tendency in the works of, for example, J. de Alarcon, sometimes also appears in the poetics of some of Calderon's dramas. However, it is obvious that the baroque, if not the only ideological and artistic tendency of Spanish literature of this time, is certainly the leading literary trend in Spain. It is necessary to pay attention to the specificity of the Spanish Baroque: the predominance in it of the motives of tragic disappointment, confusion, intonations of a gloomy-pessimistic feeling of the world and of man, gravitation towards a sophisticated metaphorical "encryption" of reality, etc. At the same time, one should be warned against interpreting these features of the poetics of baroque literature in Spain as evidence of its "reactionary nature" (which is found in old literary sources): comprehending the dependence of man on circumstances, the weakness and contradictoriness of human nature, Spanish writers defended the tragic dignity of the human mind, gravitated to philosophical understanding of reality or to a sober-satirical, sometimes merciless criticism of it.

It should be noted that the differentiation of ideological and stylistic currents of baroque literature in Spain leads to intense aesthetic struggle within the baroque, to sharp ideological clashes (follow, for example, how the relationship between Gongora and Quevedo is developing).

It is necessary to get acquainted with the poetry of Luis de Gongora - "Spanish Homer", as his contemporaries called him. It is important to understand that the comparison with Homer means in this case not the similarity of the poetic language of the Spanish Baroque lyricist with the ancient epic poetry, but a kind of superb skill. There is no simplicity and clarity in Gongora's poems (modern scholars have recognized the division of Gongora's poetry into "clear" and "dark" styles as artificial), they are distinguished by condensed metaphorism and verbal-figurative polysemy, they combine picturesqueness and intellectualism. It is useful to get acquainted for a better understanding of Gongora's lyrics with F. Garcia Lorca's lecture "The Poetic Image at Gongora". Having become the founder of the poetic school of "cultism" (or cultarianism), Gongora gave reason to specialists to use his name as a synonym for this trend (gongorism). Gongorism in Spanish poetry was opposed by the so-called "conceptism" (students will find the etymological meaning of all these terms in the educational literature), which the famous Spanish literary critic R. Menendez Pidal calls "a difficult style": the Conceptists were eager to decipher the complex meanings of reality by means of the word, but this did not lead to simplify their language, but to a special density of meanings, word play, saturation with puns, etc. Conceptism was also a style of baroque prose in Spain. Analyzing the work of F. Quevedo, we will get acquainted with the poetic and prosaic versions of conceptism. It should be noted the gravitation of Quevedo to satire, burlesque, which naturally leads the writer to create not only satirical poems, pamphlets, but also a rogue novel.

It is necessary to feel the significant role played by the rogue novel of the 17th century not only in Spain, but also in other European countries. However, the genre of the rogue novel should not be interpreted broadly, as literary historians sometimes do: influencing the formation of the "grassroots" comic baroque novel in France, the English "thieves" novel, etc., the rogue novel remains an original Spanish phenomenon. The originality of this genre can best be learned if one reads the article by L.E. Pinsky's "Guzman de Alfarache and the poetics of the rogue novel".

It is advisable to get acquainted with the work of Gracian - the famous theorist of the baroque, philosopher, novelist, author of the philosophical and allegorical novel "Criticon". In contrast to Quevedo's democratic, satirical version of conceptism, you will find "high" conceptism in Gracian's work. But, like Quevedo, Gracian pessimistically perceives reality as a "world of evil", and a person's life path as a "sea of troubles" and tries to oppose this with the principle of prudence.

However, the main attention in the study of this topic should be paid, undoubtedly, to the Spanish drama of the 17th century and, above all, to the work of Calderon as its

central and summit phenomenon. It is necessary to get acquainted with the periodization of the playwright's work, the typological genre classification of his works. Differentiating comedies of intrigue (or otherwise comedies of "cloak and sword"), dramas of honor, religious-philosophical (or moral-philosophical) dramas and autos, it is necessary to feel not only their difference, but also closeness: for example, researchers believe that for many comedies Calderon is characterized by a hidden connection with the tragic problems of "dramas of honor", in turn, some dramas of honor are so close in their problem-genre characteristics to religious and philosophical dramas that they can equally be attributed to them (for example, "The Steadfast Prince") , and the theme of individual religious-philosophical plays exactly coincides with the theme of the auto (note that Calderon writes on the theme "life is a dream" and drama and auto).

At the same time, in order to understand the uniqueness of each of these genre groups, it is necessary to turn to a specific analysis.

the most illustrative works. In this regard, we recommend that you read the play "The Lady-Ghost" from the Calderonian comedies (it is sometimes translated as "The Invisible Lady", but this translation is less accurate - see the comments to the two-volume academic edition of Calderon's plays). On the example of the development of intrigue in this work, one can clearly imagine what the "moves of Calderon" are, what role "mechanical adaptations" play in the plot - a kind of materialization of an uncontrollable case, what is Calderon's concept of love, etc. From the "dramas of honor" one can stop at the analysis of "The Steadfast Prince". On the example of this play, Calderon's concept of honor as a transpersonal feeling appears especially expressively. It is necessary to try to find in the development of the conflict of this play evidence of the justice of R. Menendens Pidal's words: "Fidelity to honor, coupled, like a prince, resilient in his captivity, with dramatic upheavals, is the axis on which not only Christendom rotates, but all worlds that make up the universe. "

The heyday of the era of classicism began immediately after the Renaissance or Renaissance - that is, in the sixteenth-seventeenth centuries of our era. It can be argued that the foreign literature of classicism is the first fiction. What are the main features of classicism? How is it characterized in foreign literature? So, let's take a closer look at this issue. Thus, classicism in foreign literature has the following features: Classicism is characterized by strict linguistic norms, as mentioned above. These norms define classicism as a rather strict phenomenon, subject to certain rules. The very definition of classicism includes the words: "stretching to the model", "exemplary". This means that classicism, as a literary movement, was full of exemplarity. A characteristic feature of classicism is also a clear division of heroes, as well as their actions into "good and bad". This division means that in classicism all phenomena have a clear border - between good and evil, love and hatred, friendship and enmity, and so on. This feature is characteristic only for the works of classicism. Only for works of foreign literature in the direction of classicism is typical such literature as: panegyric praises, church literature, odes, and so on. Thus, the literature of classicism is very diverse. For classicism in foreign literature, a high moralization of works is also characteristic: they contain only highly spiritual themes and reasons for reflection, refute everything carnal, base, material and mundane. The works of foreign literature of the direction of classicism are characterized by a strong role of the state in them. They are most often panegyric texts of praise, odes to the state, glorification of heroism for the sake of the state. Also in the works of classicism in foreign literature there is a strongly directed patriotism. This indicates that this literature is part of the history of their country and proclaims state value.

Thus, from all of the above, we can conclude that the works of classicism were the first fiction that arose at the turn of the sixteenth-seventeenth centuries, that is, immediately after the Renaissance. It can also be argued that classicism gave impetus to the entire development of foreign literature, marked its partial exit from the power of the

state and the church. The era of classicism existed for quite a long time in foreign literature. Only at the end of the seventeenth and the beginning of the eighteenth century, classicism began to replace romanticism or romantic literature, which, unlike classicism, was based not on the cult of exemplarity, but on the cult of freedom. Classicism in foreign literature glorified heroism, honor, strength and bravery. All this is reflected in the heroic deeds of the characters performed in the name of the state. This is the main idea of classicism - rigor, morality and courage. The main genres of classicism are: tale, epic, ballad, ode, novel, epic, spiritual novel and many others. Panegyric praises were also very common.

The value of classicism in foreign literature

What is the meaning of classicism in foreign literature with all this? Obviously, he played a far from small role. So, let's look at this issue in more detail. The value of classicism is directly determined by its characteristics listed above. So, the meaning of classicism in foreign literature is as follows: Thanks to classicism in foreign literature, a view of fiction in general was formed. It was classicism that determined its development, gave all literature an impetus that pushed it to new heights. Foreign literature began with classicism and it would be foolish to deny that its significance is not just enormous - it is the reason for the birth of such literature. Thanks to classicism, further directions of foreign literature were formed and determined: romanticism, sentimentalism, realism, symbolism and many others. All of them appeared thanks to classicism. Classical works also carry a historical and social function due to the lofty spiritual themes raised in classic works. Thanks to classicism, many genres of modern fiction were born. For example, ode, lyrics, panegyric texts, sacred texts, and more. Classicistic works are relevant because they carry a philosophical and religious function, making the reader think about a lot. Thus, all works of foreign literature in the direction of classicism are carriers of relevant and ageless themes that present the main idea of the work. Thanks to classicism, many works appeared in foreign literature, which later became world masterpieces. This statement applies to both prose and lyrics. Thus, based on all of the above, we can conclude that classicism in foreign literature is very important, as a literary trend in general.

The Enlightenment literature.

The eighteenth century went down in the history of world culture as the era of the Enlightenment. Outstanding thinkers and artists believed that humanistic ideas are capable of changing the world, and in the future, humanity expects the triumph of Reason. The enlighteners were inclined to explain social injustices, moral vices and superstitions by the lack of understanding of man and humanity. And if this is so, the outstanding minds of the century have directed their efforts to enlighten and educate their contemporaries. Is it any wonder in this connection that satire and didactics played a special role in the literary process of the 18th century? Defoe D. Defoe and Swift J. Swift, Voltaire Voltaire, Diderot D. Diderot and Lessing J. Lessing constantly turned to genres such as moralizing novel, pamphlet, accusatory comedy and even fable. In works of this kind, state laws, established customs and beliefs were subjected to the merciless judgment of reason. The heirs of Molière's master Jourdain no longer sought to usurp an aristocratic title. Their goal was much more radical: to achieve equality in rights with the nobility. The main political postulate of enlightenment sounded in the treatise of Jean-Jacques Rousseau (1712-1778) "On the social contract" (Rousseau) "On the social contract": "Man is born free, and yet everywhere he is in chains." This idea was close to all enlighteners and their followers. The hero of the comedy Beaumarchais (1732-1799) The Barber of Seville (Beaumarchais) The Barber of Seville Figaro throws words to his master, Count Almaviva, full of self-esteem, which he is ready to defend: from all this it is not surprising to be proud! How many efforts have you made to achieve such well-being? You gave yourself the trouble to be born, that's all. "

The third estate entered the public arena - the bourgeoisie, which at that time was a

revolutionary force. Philosophers, who played the role of ideologues of the third estate, sought to instill in everyone the ability to use their minds, questioning the current notions. In this regard, one cannot fail to notice that the prose, which dominated literature, was demonstratively rationalistic in nature. The English and French enlighteners in their creative ideas proceeded from ideas that were illustrated by the narrative.

The plots of many prose works of the Enlightenment are epic of the great roads. The hero, going on a journey, due to unforeseen circumstances, strays from the intended path, goes through many adventures, which allows the character, and at the same time the author, to compare speculative ideas with harsh reality.

The first educational novels were written in England by Defoe D. Daniel Defoe (1660-1744) and Swift J. Jonathan Swift (1667-1745). As a rule, read in childhood, their books seem to be similar, for both seafarers, Robinson and Gulliver, have exciting adventures. However, the plots of the novels and the life philosophy of the authors are fundamentally different.

Daniel Defoe changed many professions before becoming a successful writer. As he confessed, he "was a wholesaler of knitted goods, tobacco, alcohol; chartered merchant ships, speculated in land plots; was the owner of a tile factory; I was interested in diving. " Defoe does not mention that he published magazines in which he printed his own pamphlets, was in prison, traveled a lot around the country, dreamed of going to overseas countries, but another bankruptcy prevented. Defoe was endowed with an enviable determination and unbending will. He endowed these qualities with his hero - Robinson Crusoe. The full title of the novel looks like this: "The life and amazing adventures of Robinson Crusoe, a sailor from York, who lived for 28 years all alone on an uninhabited island off the coast of America, near the mouth of the Orinoco River, where he was thrown by a shipwreck, during which the entire crew of the ship, except him, died, with a description of his unexpected release by pirates, written by himself"(1719). The long title is a kind of digest in which all the main events of the novel fit.

Robinson Crusoe had a real prototype - the sailor Alexander Selkirk, who, having quarreled with the crew, demanded that he be dropped off on a desert island where he lived for about four years. During this time he became pretty wild, almost forgot his native language.

Robinson Crusoe lived alone for much longer, but at the same time he retained human dignity, remaining an exemplary English bourgeois - believer, hardworking, thrifty, inventive, caring for the aboriginal Friday. The hero Defoe on the island alone goes through all the stages of human civilization. He is engaged in hunting, farming, taming wild animals, inventing tools and weapons. A person cannot repeat the path of humanity, but Defoe believes in the unlimited abilities of his hero and quite convincingly demonstrates his extraordinary abilities.

The sensational success of the adventures of Robinson Crusoe forced Defoe to continue them, although the second part is artistically inferior to the first. A sailor from York, having become a successful businessman, travels to India and China, from where he returns home, visiting Siberia. He stayed especially long in Tobolsk. The result of the trip is as follows: "In total, Robinson spent one year, five months and three days in Russia. His profits from commerce were £ 3,475, 17 shillings and 3 pence. " The book is written by a writer who has never shunned accounting details.

The title of the book by Swift J. Swift seems to be similar to the title of Defoe: "Travels to different distant countries of the world by Lemuel Gulliver, first a surgeon, and then a captain of several ships" (1725). However, you should pay attention to one detail. Defoe accurately indicates the location of the character, while Gulliver's routes are said rather vaguely, which is not surprising. Robinson's adventures are exceptional, but likely, while Gulliver's wanderings are fantastic.

depicting the countries of midgets and giants, Swift has England in mind,

allegorically depicts the struggle of parties and religious confessions, wars with neighboring states. The satirist is ironic about science as the engine of progress. In the fantastic land of Laputa, Gulliver observes how the wisest scientists are looking for a way to extract the sun's rays from cucumbers.

Gulliver seems to the reader a giant in the land of the Lilliputians. On the contrary, it looks tiny in the palm of a giant. Defoe has a great man in any, even the most dramatic situation. Swift's personality is relative, it all depends on the circumstances. Swift brings some skepticism to the bright hopes of the enlighteners, whose ideals he cannot bring himself to believe.

For many years, Swift served as abbot of St. Patrick's Day in Dublin. He is also buried there. He himself composed an epitaph for himself, on the tombstone is inscribed: "Cruel indignation can no longer torment his heart. Go, traveler, and, if you can, imitate a zealous champion of more courageous freedom. "

French enlighteners are often called the Encyclopedia-Encyclopedists.

Edited by Diderot D.D. Diderot and D'Alembert J.J. d'Alembert, a unique attempt was made to create an Explanatory Dictionary of Sciences, Arts and Crafts, called for short the Encyclopedia (1751-1780). It was a systematic body of knowledge in a variety of industries. For the educators, the Encyclopedia was a practical embodiment of theoretical ideas, for the publication made available all the achievements of human thought. Of course, availability was very relative. Each of the thirty volumes released was very expensive. The best minds of France have united around the editions. Articles for the Encyclopedia were written by Voltaire, Charles Montesquieu, Helvetius, Jean-Jacques Rousseau and others. In total, about two hundred authors participated in the publication.

Diderot himself D. Denis Diderot (1718-1784) was a versatile writer. He started out as a playwright, but his play *The Bastard Son* (1757) was not a stage success. Diderot later widely used the dialogical form in prose, thereby emphasizing that the truth does not belong to the disputants, but is born in the discussion.

So in the story "Jacques the Fatalist and His Master" (1773, publ. 1796), creating his version of the quixotic wanderings of the master and servant, who are obsessed with the thirst for adventure, he confronts the philosophy of fatalism and optimism. The servant and the Master argue, the illusions collapse, but the reader draws the conclusion which of the arguing rights is.

In the story "The Nephew of Rameau" (1782), the author enters into an argument with the character. This is a very real person - the nephew of the famous French composer Jacques-Francois Rameau. A gifted young man endowed with a sober mind, he is very critical of secular society: "In nature, all species devour each other, in society each other is devoured by estates." But the hero is cynical and lazy, his abilities do not rise above the level of an amateur. He chooses for himself the role of a hanger-on, a jester: "I will be funny if they want it." Diderot revealed in Rameau's Nephew the tragedy of self-destruction of the individual. The story was translated into German by Goethe I.V.I.V. Goethe, which testifies to her exceptional innovation in the field of literary ideas.

The anti-clerical satirical story "The Nun" (1760) is based on the fate of a real woman, forcibly sent to a monastery, where she had to endure the mockery of the abbess and sisters. Suzanne Simonen - as Diderot called his heroine - suffers for the sins of her mother, who gave birth to her from an extramarital affair. The mother decides to dedicate her daughter to God without asking her consent. Suzanne is trying to escape from the walls of the monastery, the whole story is a plea for intercession before the church and secular authorities, addressed to her father. However, there is no hope for release. Diderot's prose was not published during the author's lifetime, but it later became one of the origins of the French philosophical novel.

Voltaire Voltaire (1694 - 1778) - the most witty man of the eighteenth century. The son of a wealthy notary, he received an excellent education. In his younger years, he

composed a satire on the royal court, for which he was thrown into the Bastille. But the regent under the minor king, Philip of Orleans, ordered the release of the poet from prison, blessed him with generosity in the hope of making a court poet out of the prisoner. Voltaire thanked him and asked that he no longer be accommodated in the state-owned apartment.

Later he visited England, where he became acquainted with the teachings of Newton. Then he found refuge in the castle of Sirey with the most educated Marquise du Chatelet. After the death of the mistress of the castle in 1749, he accepted the invitation of the Prussian king Frederick II to stay with him in Berlin, but soon the monarch and the philosopher quarreled. In 1768 Voltaire bought the Ferney estate, which was located on the border of Switzerland and France, where he lived until the end of his life. He was impressed by the fact that he was not anyone's subject, but felt like a real citizen of the world.

Many of Voltaire's statements are aphoristic and widely known. He is often quoted as saying: "All genres are good, except boring ones," Voltaire proved this in practice. He wrote several dozen dramatic works on mythological and historical subjects in accordance with the canons of classicism. They were staged in the 18th century on all stages of the world. His tragedies "Oedipus", "Mohammed", "Brutus", "Death of Caesar" were especially popular. Referring to the epic, he created the poem "The Virgin of Orleans", in which he very boldly dealt with the national heroine, depriving her of the saint's halo. Voltaire made fun of the maiden from Orleans, but mocked the churchmen, who first betrayed her to the inquisitors and then canonized her.

Politically, Germany was inferior to its neighbors. The country was still fragmented, which hindered its economic development. The third estate did not play a significant role in society; it did not encroach on the foundations of feudalism. However, in philosophy and artistic creation, Germany was ahead of other countries thanks to its geniuses Goethe and Schiller. F. Schiller, Kant I. Kant, Winkelmann and Lessing G.E. Lessing, who attempted to spiritually and aesthetically rise above modernity.

Winkelmann I.I.V. Johann Joachim Winkelmann (1717 - 1768) devoted his scientific studies to the ancient fine art and poetry of the Greeks and Romans, seeing in their heritage the unity of aesthetic values and civic virtues.

Lessing G.E. Gotthold Ephraim Lessing (1729 - 1781) - one of the founders of the movement of the enlighteners in Germany. In the treatise Laocoon, or on the boundaries of painting and poetry, Lessing showed the fundamental difference between the fine arts and the verbal. From the point of view of the German enlightener, plastic embodies ideal external forms, while poetry - internal life. Lessing was the first in Germany to declare that antiquity is the unique past of mankind, it is pointless to imitate the Greeks and Romans. He loved theater, wrote articles and reviews about performances staged on the stages of Hamburg and Berlin. Lessing himself acted as a playwright, in the tragedy "Emilia Galotti" (1772), he fought against the tyranny of the crowned dwarf rulers. In the poetic drama Nathan the Wise (1779), which takes place in Jerusalem during the time of the Crusades, he called for an end to enmity on religious grounds, convincingly proving that the nobility of a person does not depend on which god he prays to.

Over the years, Lessing wrote fables, and in prose. Perhaps they are not so funny, but they are permeated with antifeudal pathos. Lessing in the fables "Water Serpent", "Gift of the Fairies", "Warlike Wolf" denounced the despotism of the monarchical system.

Lessing was one of the first in Germany to turn to the folk legend of the warlock Doctor Faust, but the idea was; realized in only a few brief fragments of the drama.

Goethe J.V. Johann Wolfgang Goethe Portrait of I.V. Goethe. Hood. J.K. Stehler (1749 - 1832) - a genius German poet, prose writer, playwright, philosopher, naturalist and statesman. The poet's father, Imperial Councilor Johann Caspar Goethe, was an ardent connoisseur of fine arts. Goethe received an excellent education at home. He had to choose

a hereditary legal field. Goethe began listening to lectures at the University of Leipzig (1765 - 1768), but a sudden illness forced him to interrupt his studies. He continued his studies in Strasbourg (1770 - 1771).

The beginning of Goethe's career is associated with the literary movement, whose representatives performed under the motto "Storm and Onslaught!" This was the title of "The Storm and the Onslaught!" These poets and playwrights called themselves "Sturmers" - from the German name "Sturm und Drang". They showed genius not in some exceptional discoveries and achievements, but in the frenzy of emotional life. The "stormy geniuses" tried from the heights of spiritual aspirations to ignore the despotism of the German medieval order. The hero of their works entered into a struggle with the princely autocracy. From disasters and troubles, he sought peace in the natural world, the poet-Sturmer longed to become the mouthpiece of nature.

Sturmer's pathos was most vividly expressed in the hymn "Prometheus" (1774), created by the young Goethe. Referring to the ancient Greek myth about the titan, who stole fire from Zeus and gave it to people, Goethe gave this event an allegorical meaning. Prometheus not only gave people fire, he endowed them with reason, taught them to cultivate the earth, to master its bowels, not to be afraid of troubles and trials that evil gods send down to people. The whole poem is a temperamental monologue of the protector of the people of Prometheus, who challenges the tyrant Zeus, claiming that the supreme celestial is just a product of human superstition and fear.

The anticlerical and tyrannical meaning of the poem was clear to contemporaries. Liberation from everything old, inert, obsolete that oppresses a free-thinking person - this is the main meaning of the poem.

The Suffering of Young Werther (Goethe) The novel The Suffering of Young Werther (1774), written in Wetzlar, where Goethe trained at the imperial court, made the author famous not only in Germany but throughout reading Europe.

Goethe chose the epistolary form for Werther. The letters represent the hero's confession. The events of the novel take place from May 1771 to December 1772. Thus, the time of action and the time of creation of the novel are extremely close. The epistolary novel is a favorite genre of sentimentalism. Goethe, in the spirit of sentimental ideas, glorifies the deep, sincere feelings that a person is capable of, regardless of his class.

Werther, in his first letters, shares his impressions of a small, cozy provincial town, unnamed in the novel. He came here recently and is looking for peace in nature, taking walks alone in the picturesque surroundings. Werther's detachment does not last long, he meets a young official Albert, who introduced him to his bride. Charlotte inspires Werther, as she did with Goethe, an all-consuming feeling. Charlotte's image is full of naturalness and charm. The appearance of Werther leaves Charlotte with confusion. She is attracted by Werther for her giftedness and ardor of feelings. But Charlotte remembers that she gave her word to her dying mother to marry Albert.

In order to be healed of hopeless passion, Werther leaves his friends, goes to the neighboring principality out of state necessity. In the service field, Werther is also destined to survive the drama. The count, who favors his capable assistant, asks him to leave the house when an aristocratic society gathers there. Werther is an uneven nobility. Aristocratic arrogance offends the self-esteem of the vulnerable hero.

Goethe was one of the first to proclaim to the world with this novel that a person's dignity is not in his ancestors, not in his class belonging, but in himself - in his personality, in his talent, intellect and actions.

Upon his return, Werther meets Charlotte with a married woman, but the feeling for her after the separation only intensified. The hero sees the only way out of the tragic impasse. Werther asks Charlotte to send pistols that he may need on the road. He shoots himself in the heart with a pistol that his beloved has just held in her hands.

In his declining years, Goethe told in his memoirs that he wrote "The Sorrows of

Young Werther" in order to free himself from the thoughts of suicide that haunted him. However, Werther's act turned out to be so contagious that after the publication of translations of the novel, a wave of suicides of young people swept across Europe, who were ready to prove the truth of their passion at the cost of their lives.

The Suffering of Young Werther (Goethe) The novel The Suffering of Young Werther has remained in literature as an unsurpassed work about tragic unrequited love.

The philosophy of education in the 70-80s of the 16th century was close to Goethe. The idea of knowing the world inspired him, united all the various interests and occupations of the writer. Carried away by natural science, mineralogy, trying to discover the mysterious connections between sound and color, Goethe acted as an inquisitive researcher. Like the French writers Diderot D. Diderot, Montesquieu Montesquieu, Voltaire Voltaire, Goethe and J. V. Goethe it seemed that a wise ruler - a "philosopher on the throne" - would be able to establish just laws. That is why in 1775 Goethe accepted the invitation of the Duke of Saxe-Weimar Karl-August and moved to Weimar. He took on a number of state duties, became the first minister of the duke, and received the title of privy counselor.

On the tragedy "Faust" (Goethe) "Faust" Goethe worked throughout his career. In the years 1773-1775, he created the first sketch of "Faust", containing the main plot points. In 1790, Faust. Fragment". He was highly appreciated by Schiller F. Friedrich Schiller, with whom Goethe established close friendly relations. The younger great contemporary encouraged the author to continue "Faust". The work was especially intensive from 1797 to 1801. "Dedication", both "Prologues", scenes "Study of Faust" and "Walpurgis Night" were written. The first part was completed in 1806 and was published in 1808.

The idea of the second part matured in 1797 - 1801, and Goethe turned to writing it only a quarter of a century later at the urgent requests of his secretary Eckermann I.P. Johann Peter Eckermann. Goethe completed work on Faust in 1831. The tragedy was published in full in 1832 in the first volume of his "Posthumous edition of works".

In the tragedy, Goethe used the plot of the German folk book about Doctor Faust, but supplemented it with new characters and events. Creating the image of Faust, Goethe, using his example in the first part, showed the realization of all possible human desires, and in the second part - the limitless possibilities of all mankind. However, from Goethe's point of view, the maximalist exercise of free will entails tragedy. In the first part, the hero's pursuit of pleasure turns into the death of the heroine. In the second part, the hero's desire to improve nature, to make his own pragmatic amendments to the universe will turn into a tragedy.

Friedrich Schiller (1759 - 1805) - German poet, playwright, philosopher and historian. As a subject of the Duke of Württemberg Karl Eugene, the father was forced to send his son to the Charles Academy, where he, without much zeal, first studied law, and then - medicine. Eight agonizing years (1773-1780) spent Schiller in this slave nursery, where espionage and surveillance of students reigned, communication with the outside world was strictly forbidden, and all students were subject to the strictest stick discipline. Only at night did Schiller manage to read in fits and starts. He repeatedly reread Plutarch's works, Klopstock's odes and poem, lyric poems and The Suffering of Young Werther (Goethe), the novel The Suffering of Young Werther, by his older contemporary Goethe.

Schiller began working on the first drama "The Robbers" while still at the academy. In 1781 the drama was completed, and on January 13, 1782, The Robbers were shown for the first time on the stage of the Mannheim Theater. The performance was a huge success with the public. This was followed by triumphant performances in many other cities in Germany. A scene from the play "The Robbers" at the Bavarian State Theater. 1989

The play "Treachery and Love" (1783) entered the history of world drama as the first "philistine tragedy." In the drama "Treachery and Love" Schiller proved that tragic collisions are possible, and at times inevitable in the life of a simple, modest person - a

"bourgeois", according to the concepts of that time.

Louise Miller, daughter of a court musician, and Ferdinand von Walter, son of the first minister, love each other. Ferdinand in his outlook is close to the temperamental characters of "Storm and Onslaught". Inspired by love, he dreams of equality and justice. Their feeling causes the indignation of Ferdinand's father, who decided to marry his son to Lady Milford, the former mistress of the duke.

The love of Louise and Ferdinand is tragically doomed, because it undermines the foundations of the established order, young heroes become victims of court intrigues. Scene from F. Schiller's tragedy "Treachery and Love". Drama Theater Dusseldorf. 1978

Simultaneously with drama, Schiller devotes himself to poetry. In his poems, thought always prevails over feeling, reflecting on various phenomena of life, he draws arguments from ancient mythology or Renaissance art.

According to Schiller's thought, inherited by him from the ancient sages, all the particles of the vast, scattered world are reunited by the power of love. Love gives life, without it the world and nature are dead. The most obvious impact of this philosophical concept in one of the most famous works of Schiller - "Ode to Joy" (Schiller) "Ode to Joy" (1785).

This poem gained worldwide fame due to the fact that Beethoven L. (van) Beethoven completed the 9th symphony with a grandiose chorus to his text. The poem is based on Schiller's characteristic optimism in principle, faith in man, the conviction that people can and should become related to each other.

The capture of the Bastille shook the foundations of the feudal world. Historical progress from a philosophical abstraction has turned into a tangible reality, the movement of history has accelerated.

Schiller, like Goethe, realized that at the turn of the XVIII-XIX centuries. human progress is not always consistent with the desire of every person to achieve their own happiness. The same idea develops in Schiller's ballads.

From long oblivion, the Ballad genre was revived by Goethe and Schiller, who entered into a friendly competition in the creation of ballads. It happened in 1797, which they later called the year of ballads. This was a very important moment in Schiller's life. He lived in Weimar since 1795, the patronage of the Saxe-Weimar Duke Karl August made it possible to study poetry and drama, philosophy and history without worrying about their daily bread. During this period, a rapprochement with Goethe took place, which Schiller dreamed of for a long time. Monument to Goethe and Schiller in Weimar (Germany)

Schiller's ballads are perceived as echoes of those ancient times when all sorts of beliefs and legends, adjacent to reality, merged into whimsical folklore images. Ballads most often speak not of any specific historical time, but of antiquity as such. Ballads attract and frighten with their outlandish cruel plots, stagger with inexplicable mysteries of nature.

Questions:

1. Which two artistic trends define the 17th century?
2. How can the classicism and baroque be characterized?
3. Which three features is baroque aimed to comprehend?
4. Where and when was classicism originated?
5. Define the Classicist literature in France.
6. Who was called as "Spanish Homer"?
7. Is the classicism characterized by strict linguistic norms?
8. Define The value of classicism in foreign literature.
9. How can you define the Enlightenment period?

10. Who wrote the first educational novels in England?
11. Does the “Robinson Crusoe” have a real prototype?
12. Who are the representatives of Enlightenment literature in Europe?

LECTURE 7.

Romanticism literature

LESSON PLAN

Topic: Romanticism literature

Level: advanced

Objectives: to give information on Theoretical foundations and peculiarities of romanticism, sources and forms of romanticism in German literature. The works of the Brothers Grimm and Goffman. The role of Byron and Shelley in English Romanticism. The issue of individual freedom and the freedom of the people in Byron's work. The work of V. Hugo and J. Sand in French literature. The theme of national liberation in the works of V. Hugo. American Romanticism Literature. F. Cooper is the founder of the historical novel. The reflection of romanticism on a historical basis. The importance of romanticism in world literature.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

Romanticism

a movement in the arts and literature that originated in the late 18th century, emphasizing inspiration, subjectivity, and the primacy of the individual.

Vernacular

(of language) spoken as one's mother tongue; not learned or imposed as a second language.

rationalism.

In philosophy, **rationalism** is the epistemological view that "regards reason as the chief

source and test of knowledge" or "any view appealing to reason as a source of knowledge or justification".

Pseudonym

a fictitious name, especially one used by an author.

Decorum

behaviour in keeping with good taste and propriety.

Manuscript

a book, document, or piece of music written by hand rather than typed or printed.

theology

the study of religious faith, practice, and experience especially : the study of God and of God's relation to the world.

Lecture-7

Romanticism (also the Romantic era or the Romantic period) is an artistic, literary, and intellectual movement that originated in Europe toward the end of the 18th century and was at its peak in the approximate period from 1800 to 1850.

Romanticism is characterized by its emphasis on emotion and individualism as well as glorification of all the past and nature, preferring the medieval rather than the classical. It is a reaction to the ideas of the Industrial Revolution, the aristocratic social and political norms of the Age of Enlightenment, and the scientific rationalization of nature.

The meaning of romanticism has changed with time. In the 17th century, "romantic" meant imaginative or fictitious due to the birth of a new literary genre : the novel. Novels, that is to say texts of fiction, were written in vernacular (romance languages), as opposed to religious texts written in Latin.

In the 18th century, romanticism is eclipsed by the Age of Enlightenment, where everything is perceived through the prism of science and reason.

In the 19th century, "romantic" means sentimental : lyricism and the expression of personal emotions are emphasized. Feelings and sentiments are very much present in romantic works.

Thus, so many things are called romantic that it is difficult to see the common points between the novels by Victor Hugo, the paintings by Eugène Delacroix or the music by Ludwig Von Beethoven.

The early years of German Romanticism have been aptly termed the theoretical phase of a movement whose origin can be traced back to the Sturm und Drang era and, beyond Germany itself, to the French philosopher and writer Jean-Jacques Rousseau. An interest in individual liberty and in nature as a source of poetic inspiration is a common thread in the sequence of the movements Sturm und Drang, Weimar Classicism, and Romanticism, which from one perspective can be regarded as separate phases in a single literary development. Within this framework, the German Romantics forged a distinctive new synthesis of poetry, philosophy, and science. Two generations of Romantic writers are usually distinguished: the older group, composed in part of Ludwig Tieck, Wilhelm Heinrich Wackenroder, Novalis, Friedrich Schleiermacher, and Friedrich and August Wilhelm von Schlegel; and the younger group, comprising Achim von Arnim, Clemens Brentano, Joseph Eichendorff, Wilhelm and Jakob Grimm, and the painter Philipp Otto Runge.

Arguably, German literature holds less than its deserved status in world literature in part because the lyrical qualities...

The French Revolution (1787–99) had had a decisive impact on German Romantic writers and thinkers. The Napoleonic Wars, beginning in 1792 and ending with the Congress of Vienna in 1814–15, brought much suffering and ultimately led to a major restructuring of Germany. The upheavals of this period gave rise to a new desire for a uniquely German cultural movement that would explicitly oppose French rationalism.

German Idealist philosophy played an important role in the genesis of Romanticism, which saw itself as grappling with a crisis in human subjectivity and laying the foundation for a new synthesis of mental and physical reality. The first step was taken by Johann Gottlieb Fichte's *Wissenschaftslehre* (1794; "Science of Knowledge"), which defined the subject ("Ich," or "I") in terms of its relation to the object-world ("Nicht-Ich," or "Not-I"). Friedrich Wilhelm Joseph von Schelling's *Ideen zu einer Philosophie der Natur* (1797; *Ideas for a Philosophy of Nature*) posited a reciprocal relationship between nature and mind: his famous formulation "Nature is unconscious mind, mind is unconscious nature" forms the groundwork for a great deal of German Romantic literature. Friedrich von Schlegel's philosophical writings continued this line of thinking by reevaluating the role of creative imagination in human life. Poetry—the Romantics' term for all forms of creative writing—was an anticipation of a future harmony in which all forms of conflict would be resolved in a vast productive unity. Adapting Georg Wilhelm Friedrich Hegel's dialectic (a posited interaction of opposite ideas leading to a synthesis), Schlegel developed his key concept of "irony," by which he meant a form of thinking or writing that included its own self-reflection and self-critique. Ironic poetry, in Schlegel's view, was a two-track form of literature in which a naive or immediate perception of reality is accompanied by a more sophisticated critical reflection upon it.

The Romantic writer Novalis (the pseudonym of Friedrich Leopold, Baron von Hardenberg) put Schlegel's theory of irony into practice in his unfinished novel *Heinrich von Ofterdingen* (1802; *Henry of Ofterdingen*), which depicts the development of a naive young man who is destined to become a poet. Heinrich's untutored responses to experience are juxtaposed with a sequence of inset narratives that culminate in an allegorical "fairy tale" that was to be followed, according to the author's notes, by the depiction of an "astral" counterreality. Each successive stage of the novel was to move toward a higher and more complex understanding of the world.

Many of the German Romantics drew heavily on contemporary science, notably on Gotthilf Heinrich Schubert's *Ansichten von der Nachtseite der Naturwissenschaften* (1808; "Views about the Night Side of Science"). In contrast to the Enlightenment, the Romantic Movement reevaluated the power of rational thinking, preferring instead more intuitive modes of thought such as dreams (in Schubert's terms, the "night side" as opposed to the "day side" of reality). In many ways, the German Romantics can be seen as anticipating Sigmund Freud in their emphasis on the pervasive influence of the unconscious in human motivation. Characteristic Romantic motifs such as night, moonlight, dreams, hallucinations, inchoate longings, and a melancholic sense of lack or loss are direct reflections of this interest in the unconscious.

According to the Romantics, some minds are particularly adapted to discern the hidden workings of nature. Poets, they believed, possess the faculty of hearing the "voice of nature" and transposing it into human language. Lyric poetry was a dominant genre throughout the period, with Ludwig Tieck, Joseph Eichendorff, and Clemens Brentano as its major practitioners. Folk traditions such as the fairy tale, ballad, and folk song were also seen as ways of gaining access to preconscious modes of thought. Fairy tales and folk poetry were the object of quasi-scholarly collections such as the *Kinder- und Hausmärchen* (1812–15; "Children's and Household Stories," commonly known as Grimm's Fairy Tales), assembled by Jacob and Wilhelm Grimm, and the poetry anthology *Des Knaben Wunderhorn* (1805–08; "The Boy's Magic Horn"), edited by Achim von Arnim and Clemens Brentano. At the same time, these genres were also much imitated, as in Ludwig Tieck's sophisticated "art fairy tale" *Der blonde Eckbert* (1797; "Blond Eckbert"). The Romantics were also intensely interested in the Middle Ages, which they saw as a simpler and more integrated time that could become a model for the new political, social, and religious unity they were seeking. Novalis's essay "Die Christenheit oder Europa" (1799; "Christendom or Europe") expressed this view.

As the Romantic Movement unfolded, its writers became increasingly aware of the tenuous nature of the synthesis they were attempting to establish, and they felt wracked by a sense of irreconcilable dualism. Later Romanticism is perhaps best exemplified by E.T.A. Hoffmann, whose best-known tales, such as *Der goldne Topf* (1814; *The Golden Pot*) and *Der Sandmann* (1816; *The Sandman*), turn upon a tension between an everyday or philistine world and the seemingly crazed mental projections of creative genius. The poetry of Heinrich Heine, with its simultaneous expression and critique of Romantic sentiment, is also characteristic of this later phase of the movement; indeed, Heine is best seen as a transitional figure who emerged from late Romanticism but had his most decisive influence during the 1830s. His essay “*Die Romantische Schule*” (1833–35; “*The Romantic School*”) presented a critique of Romanticism’s tendency to look to the medieval past.

As a term to cover the most distinctive writers who flourished in the last years of the 18th century and the first decades of the 19th, “Romantic” is indispensable but also a little misleading: there was no self-styled “Romantic movement” at the time, and the great writers of the period did not call themselves Romantics. Not until August Wilhelm von Schlegel’s Vienna lectures of 1808–09 was a clear distinction established between the “organic,” “plastic” qualities of Romantic art and the “mechanical” character of Classicism.

Many of the age’s foremost writers thought that something new was happening in the world’s affairs, nevertheless. William Blake’s affirmation in 1793 that “a new heaven is begun” was matched a generation later by Percy Bysshe Shelley’s “The world’s great age begins anew.” “These, these will give the world another heart, / And other pulses,” wrote John Keats, referring to Leigh Hunt and William Wordsworth. Fresh ideals came to the fore; in particular, the ideal of freedom, long cherished in England, was being extended to every range of human endeavour. As that ideal swept through Europe, it became natural to believe that the age of tyrants might soon end.

The most notable feature of the poetry of the time is the new role of individual thought and personal feeling. Where the main trend of 18th-century poetics had been to praise the general, to see the poet as a spokesman of society addressing a cultivated and homogeneous audience and having as his end the conveyance of “truth,” the Romantics found the source of poetry in the particular, unique experience. Blake’s marginal comment on Sir Joshua Reynolds’s *Discourses* expresses the position with characteristic vehemence: “To Generalize is to be an Idiot. To Particularize is the alone Distinction of Merit.” The poet was seen as an individual distinguished from his fellows by the intensity of his perceptions, taking as his basic subject matter the workings of his own mind. Poetry was regarded as conveying its own truth; sincerity was the criterion by which it was to be judged.

The emphasis on feeling—seen perhaps at its finest in the poems of Robert Burns—was in some ways a continuation of the earlier “cult of sensibility”; and it is worth remembering that Alexander Pope praised his father as having known no language but the language of the heart. But feeling had begun to receive particular emphasis and is found in most of the Romantic definitions of poetry. Wordsworth called poetry “the spontaneous overflow of powerful feeling,” and in 1833 John Stuart Mill defined poetry as “feeling itself, employing thought only as the medium of its utterance.” It followed that the best poetry was that in which the greatest intensity of feeling was expressed, and hence a new importance was attached to the lyric. Another key quality of Romantic writing was its shift from the mimetic, or imitative, assumptions of the Neoclassical era to a new stress on imagination. Samuel Taylor Coleridge saw the imagination as the supreme poetic quality, a quasi-divine creative force that made the poet a godlike being. Samuel Johnson had seen the components of poetry as “invention, imagination and judgement,” but Blake wrote: “One Power alone makes a Poet: Imagination, the Divine Vision.” The poets of this period accordingly placed great emphasis on the workings of the unconscious mind, on dreams

and reveries, on the supernatural, and on the childlike or primitive view of the world, this last being regarded as valuable because its clarity and intensity had not been overlaid by the restrictions of civilized “reason.” Rousseau’s sentimental conception of the “noble savage” was often invoked, and often by those who were ignorant that the phrase is Dryden’s or that the type was adumbrated in the “poor Indian” of Pope’s *An Essay on Man*. A further sign of the diminished stress placed on judgment is the Romantic attitude to form: if poetry must be spontaneous, sincere, intense, it should be fashioned primarily according to the dictates of the creative imagination. Wordsworth advised a young poet, “You feel strongly; trust to those feelings, and your poem will take its shape and proportions as a tree does from the vital principle that actuates it.” This organic view of poetry is opposed to the classical theory of “genres,” each with its own linguistic decorum; and it led to the feeling that poetic sublimity was unattainable except in short passages.

Hand in hand with the new conception of poetry and the insistence on a new subject matter went a demand for new ways of writing. Wordsworth and his followers, particularly Keats, found the prevailing poetic diction of the late 18th century stale and stilted, or “gaudy and inane,” and totally unsuited to the expression of their perceptions. It could not be, for them, the language of feeling, and Wordsworth accordingly sought to bring the language of poetry back to that of common speech. Wordsworth’s own diction, however, often differs from his theory. Nevertheless, when he published his preface to *Lyrical Ballads* in 1800, the time was ripe for a change: the flexible diction of earlier 18th-century poetry had hardened into a merely conventional language.

Poetry

Blake, Wordsworth, and Coleridge

Useful as it is to trace the common elements in Romantic poetry, there was little conformity among the poets themselves. It is misleading to read the poetry of the first Romantics as if it had been written primarily to express their feelings. Their concern was rather to change the intellectual climate of the age. William Blake had been dissatisfied since boyhood with the current state of poetry and what he considered the irreligious drabness of contemporary thought. His early development of a protective shield of mocking humour with which to face a world in which science had become trifling and art inconsequential is visible in the satirical *An Island in the Moon* (written c. 1784–85); he then took the bolder step of setting aside sophistication in the visionary *Songs of Innocence* (1789). His desire for renewal encouraged him to view the outbreak of the French Revolution as a momentous event. In works such as *The Marriage of Heaven and Hell* (1790–93) and *Songs of Experience* (1794), he attacked the hypocrisies of the age and the impersonal cruelties resulting from the dominance of analytic reason in contemporary thought. As it became clear that the ideals of the Revolution were not likely to be realized in his time, he renewed his efforts to revise his contemporaries’ view of the universe and to construct a new mythology centred not in the God of the Bible but in Urizen, a repressive figure of reason and law whom he believed to be the deity actually worshipped by his contemporaries. The story of Urizen’s rise was set out in *The First Book of Urizen* (1794) and then, more ambitiously, in the unfinished manuscript *Vala* (later redrafted as *The Four Zoas*), written from about 1796 to about 1807.

Pity by William Blake

Pity by William Blake

Pity, colour print finished in pen and watercolour by William Blake, 1795; in the Tate Gallery, London.

Tate Gallery, London/Art Resource, New York

Blake developed these ideas in the visionary narratives of *Milton* (1804–08) and *Jerusalem* (1804–20). Here, still using his own mythological characters, he portrayed the imaginative artist as the hero of society and suggested the possibility of redemption from the fallen (or Urizenic) condition.

William Wordsworth and Samuel Taylor Coleridge, meanwhile, were also exploring the implications of the French Revolution. Wordsworth, who lived in France in 1791–92 and fathered an illegitimate child there, was distressed when, soon after his return, Britain declared war on the republic, dividing his allegiance. For the rest of his career, he was to brood on those events, trying to develop a view of humanity that would be faithful to his twin sense of the pathos of individual human fates and the unrealized potentialities in humanity as a whole. The first factor emerges in his early manuscript poems “The Ruined Cottage” and “The Pedlar” (both to form part of the later *Excursion*); the second was developed from 1797, when he and his sister, Dorothy, with whom he was living in the west of England, were in close contact with Coleridge. Stirred simultaneously by Dorothy’s immediacy of feeling, manifested everywhere in her *Journals* (written 1798–1803, published 1897), and by Coleridge’s imaginative and speculative genius, he produced the poems collected in *Lyrical Ballads* (1798). The volume began with Coleridge’s “The Rime of the Ancient Mariner,” continued with poems displaying delight in the powers of nature and the humane instincts of ordinary people, and concluded with the meditative “Lines Written a Few Miles Above Tintern Abbey,” Wordsworth’s attempt to set out his mature faith in nature and humanity.

His investigation of the relationship between nature and the human mind continued in the long autobiographical poem addressed to Coleridge and later titled *The Prelude* (1798–99 in two books; 1804 in five books; 1805 in 13 books; revised continuously and published posthumously, 1850). Here he traced the value for a poet of having been a child “fostered alike by beauty and by fear” by an upbringing in sublime surroundings. The *Prelude* constitutes the most significant English expression of the Romantic discovery of the self as a topic for art and literature. The poem also makes much of the work of memory, a theme explored as well in the “Ode: Intimations of Immortality from Recollections of Early Childhood.” In poems such as “Michael” and “The Brothers,” by contrast, written for the second volume of *Lyrical Ballads* (1800), Wordsworth dwelt on the pathos and potentialities of ordinary lives.

Coleridge’s poetic development during these years paralleled Wordsworth’s. Having briefly brought together images of nature and the mind in “The Eolian Harp” (1796), he devoted himself to more-public concerns in poems of political and social prophecy, such as “Religious Musings” and “The Destiny of Nations.” Becoming disillusioned in 1798 with his earlier politics, however, and encouraged by Wordsworth, he turned back to the relationship between nature and the human mind. Poems such as “This Lime-Tree Bower My Prison,” “The Nightingale,” and “Frost at Midnight” (now sometimes called the “conversation poems” but collected by Coleridge himself as “Meditative Poems in Blank Verse”) combine sensitive descriptions of nature with subtlety of psychological comment. “Kubla Khan” (1797 or 1798, published 1816), a poem that Coleridge said came to him in “a kind of Reverie,” represented a new kind of exotic writing, which he also exploited in the supernaturalism of “The Ancient Mariner” and the unfinished “Christabel.” After his visit to Germany in 1798–99, he renewed attention to the links between the subtler forces in nature and the human psyche; this attention bore fruit in letters, notebooks, literary criticism, theology, and philosophy. Simultaneously, his poetic output became sporadic. “Dejection: An Ode” (1802), another meditative poem, which first took shape as a verse letter to Sara Hutchinson, Wordsworth’s sister-in-law, memorably describes the suspension of his “shaping spirit of Imagination.”

The work of both poets was directed back to national affairs during these years by the rise of Napoleon. In 1802 Wordsworth dedicated a number of sonnets to the patriotic cause. The death in 1805 of his brother John, who was a captain in the merchant navy, was a grim reminder that, while he had been living in retirement as a poet, others had been willing to sacrifice themselves. From this time the theme of duty was to be prominent in his poetry. His political essay *Concerning the Relations of Great Britain, Spain and Portugal...* as

Affected by the Convention of Cintra (1809) agreed with Coleridge's periodical *The Friend* (1809–10) in deploring the decline of principle among statesmen. When *The Excursion* appeared in 1814 (the time of Napoleon's first exile), Wordsworth announced the poem as the central section of a longer projected work, *The Recluse*, "a philosophical Poem, containing views of Man, Nature, and Society." The plan was not fulfilled, however, and *The Excursion* was left to stand in its own right as a poem of moral and religious consolation for those who had been disappointed by the failure of French revolutionary ideals.

Both Wordsworth and Coleridge benefited from the advent in 1811 of the Regency, which brought a renewed interest in the arts. Coleridge's lectures on Shakespeare became fashionable, his play *Remorse* was briefly produced, and his volume of poems *Christabel; Kubla Khan: A Vision; The Pains of Sleep* was published in 1816. *Biographia Literaria* (1817), an account of his own development, combined philosophy and literary criticism in a new way and made an enduring and important contribution to literary theory. Coleridge settled at Highgate in 1816, and he was sought there as "the most impressive talker of his age" (in the words of the essayist William Hazlitt). His later religious writings made a considerable impact on Victorian readers.

Other poets of the early Romantic period

In his own lifetime, Blake's poetry was scarcely known. Sir Walter Scott, by contrast, was thought of as a major poet for his vigorous and evocative verse narratives *The Lay of the Last Minstrel* (1805) and *Marmion* (1808). Other verse writers were also highly esteemed. *The Elegiac Sonnets* (1784) of Charlotte Smith and the *Fourteen Sonnets* (1789) of William Lisle Bowles were received with enthusiasm by Coleridge. Thomas Campbell is now chiefly remembered for his patriotic lyrics such as "Ye Mariners of England" and "The Battle of Hohenlinden" (1807) and for the critical preface to his *Specimens of the British Poets* (1819); Samuel Rogers was known for his brilliant table talk (published 1856, after his death, as *Recollections of the Table-Talk of Samuel Rogers*), as well as for his exquisite but exiguous poetry. Another admired poet of the day was Thomas Moore, whose *Irish Melodies* began to appear in 1808. His highly coloured narrative *Lalla Rookh: An Oriental Romance* (1817) and his satirical poetry were also immensely popular. Charlotte Smith was not the only significant woman poet in this period. Helen Maria Williams's *Poems* (1786), Ann Batten Cristall's *Poetical Sketches* (1795), Mary Robinson's *Sappho and Phaon* (1796), and Mary Tighe's *Psyche* (1805) all contain notable work.

Robert Southey was closely associated with Wordsworth and Coleridge and was looked upon as a prominent member, with them, of the "Lake school" of poetry. His originality is best seen in his ballads and his nine "English Eclogues," three of which were first published in the 1799 volume of his *Poems* with a prologue explaining that these verse sketches of contemporary life bore "no resemblance to any poems in our language." His "Oriental" narrative poems *Thalaba the Destroyer* (1801) and *The Curse of Kehama* (1810) were successful in their own time, but his fame is based on his prose work—the *Life of Nelson* (1813), the *History of the Peninsular War* (1823–32), and his classic formulation of the children's tale "The Three Bears."

George Crabbe wrote poetry of another kind: his sensibility, his values, much of his diction, and his heroic couplet verse form belong to the 18th century. He differs from the earlier Augustans, however, in his subject matter, concentrating on realistic, unsentimental accounts of the life of the poor and the middle classes. He shows considerable narrative gifts in his collections of verse tales (in which he anticipates many short-story techniques) and great powers of description. His antipastoral *The Village* appeared in 1783. After a long silence, he returned to poetry with *The Parish Register* (1807), *The Borough* (1810), *Tales in Verse* (1812), and *Tales of the Hall* (1819), which gained him great popularity in the early 19th century.

The later Romantics: Shelley, Keats, and Byron

The poets of the next generation shared their predecessors' passion for liberty (now set in a new perspective by the Napoleonic Wars) and were in a position to learn from their experiments. Percy Bysshe Shelley in particular was deeply interested in politics, coming early under the spell of the anarchist views of William Godwin, whose *Enquiry Concerning Political Justice* had appeared in 1793. Shelley's revolutionary ardour caused him to claim in his critical essay "A Defence of Poetry" (1821, published 1840) that "the most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry," and that poets are "the unacknowledged legislators of the world." This fervour burns throughout the early *Queen Mab* (1813), the long *Laon and Cythna* (retitled *The Revolt of Islam*, 1818), and the lyrical drama *Prometheus Unbound* (1820). Shelley saw himself at once as poet and prophet, as the fine "Ode to the West Wind" (1819) makes clear. Despite his grasp of practical politics, however, it is a mistake to look for concreteness in his poetry, where his concern is with subtleties of perception and with the underlying forces of nature: his most characteristic images are of sky and weather, of lights and fires. His poetic stance invites the reader to respond with similar outgoing aspiration. It adheres to the Rousseauistic belief in an underlying spirit in individuals, one truer to human nature itself than the behaviour evinced and approved by society. In that sense his material is transcendental and cosmic and his expression thoroughly appropriate. Possessed of great technical brilliance, he is, at his best, a poet of excitement and power.

John Keats, by contrast, was a poet so sensuous and physically specific that his early work, such as *Endymion* (1818), could produce an over-luxuriant, cloying effect. As the program set out in his early poem "Sleep and Poetry" shows, however, Keats was determined to discipline himself: even before February 1820, when he first began to cough blood, he may have known that he had not long to live, and he devoted himself to the expression of his vision with feverish intensity. He experimented with many kinds of poems: "Isabella" (published 1820), an adaptation of a tale by Giovanni Boccaccio, is a tour de force of craftsmanship in its attempt to reproduce a medieval atmosphere and at the same time a poem involved in contemporary politics. His epic fragment *Hyperion* (begun in 1818 and abandoned, published 1820; later begun again and published posthumously as *The Fall of Hyperion* in 1856) has a new spareness of imagery, but Keats soon found the style too Miltonic and decided to give himself up to what he called "other sensations." Some of these "other sensations" are found in the poems of 1819, Keats's *annus mirabilis*: "The Eve of St. Agnes" and the great odes "To a Nightingale," "On a Grecian Urn," and "To Autumn." These, with the *Hyperion* poems, represent the summit of Keats's achievement, showing what has been called "the disciplining of sensation into symbolic meaning," the complex themes being handled with a concrete richness of detail. His superb letters show the full range of the intelligence at work in his poetry.

George Gordon, Lord Byron, who differed from Shelley and Keats in themes and manner, was at one with them in reflecting their shift toward "Mediterranean" topics. Having thrown down the gauntlet in his early poem *English Bards and Scotch Reviewers* (1809), in which he directed particular scorn at poets of sensibility and declared his own allegiance to Milton, Dryden, and Pope, he developed a poetry of dash and flair, in many cases with a striking hero. His two longest poems, *Childe Harold's Pilgrimage* (1812–18) and *Don Juan* (1819–24), his masterpiece, provided alternative personae for himself, the one a bitter and melancholy exile among the historic sites of Europe, the other a picaresque adventurer enjoying a series of amorous adventures. The gloomy and misanthropic vein was further mined in dramatic poems such as *Manfred* (1817) and *Cain* (1821), which helped to secure his reputation in Europe, but he is now remembered best for witty, ironic, and less portentous writings, such as *Beppo* (1818), in which he first used the ottava rima form. The easy, nonchalant, biting style developed there became a formidable device in *Don Juan* and in his satire on Southey, *The Vision of Judgment* (1822).

Other poets of the later period

John Clare, a Northamptonshire man of humble background, achieved early success with *Poems Descriptive of Rural Life and Scenery* (1820), *The Village Minstrel* (1821), and *The Shepherd's Calendar* (1827). Both his reputation and his mental health collapsed in the late 1830s. He spent the later years of his life in an asylum in Northampton; the poetry he wrote there was rediscovered in the 20th century. His natural simplicity and lucidity of diction, his intent observation, his almost Classical poise, and the unassuming dignity of his attitude to life make him one of the most quietly moving of English poets. Thomas Lovell Beddoes, whose violent imagery and obsession with death and the macabre recall the Jacobean dramatists, represents an imagination at the opposite pole; metrical virtuosity is displayed in the songs and lyrical passages from his over-sensational tragedy *Death's Jest-Book* (begun 1825; published posthumously, 1850). Another minor writer who found inspiration in the 17th century was George Darley, some of whose songs from *Nepenthe* (1835) keep their place in anthologies. The comic writer Thomas Hood also wrote poems of social protest, such as "The Song of the Shirt" (1843) and "The Bridge of Sighs," as well as the graceful *Plea of the Midsummer Fairies* (1827). Felicia Hemans's best-remembered poem, "Casabianca," appeared in her volume *The Forest Sanctuary* (1825). This was followed in 1828 by the more substantial *Records of Woman*.

The novel: from the Gothic novel to Austen and Scott

Flourishing as a form of entertainment during the Romantic period, the novel underwent several important developments in this period. One was the invention of the Gothic novel. Another was the appearance of a politically engaged fiction in the years immediately before the French Revolution. A third was the rise of women writers to prominence in prose fiction.

The sentimental tradition of Richardson and Sterne persisted until the 1790s with Henry Brooke's *The Fool of Quality* (1765–70), Henry Mackenzie's *The Man of Feeling* (1771), and Charles Lamb's *A Tale of Rosamund Gray and Old Blind Margaret* (1798). Novels of this kind were, however, increasingly mocked by critics in the later years of the 18th century.

The comic realism of Fielding and Smollett continued in a more sporadic way. John Moore gave a cosmopolitan flavour to the worldly wisdom of his predecessors in *Zeluco* (1786) and *Mordaunt* (1800). Fanny Burney carried the comic realist manner into the field of female experience with the novels *Evelina* (1778), *Cecilia* (1782), and *Camilla* (1796). Her discovery of the comic and didactic potential of a plot charting a woman's progress from the nursery to the altar would be important for several generations of female novelists.

More striking than these continuations of previous modes, however, was Horace Walpole's invention, in *The Castle of Otranto* (1764), of what became known as the Gothic novel. Walpole's intention was to "blend" the fantastic plot of "ancient romance" with the realistic characterization of "modern" (or novel) romance. Characters would respond with terror to extraordinary events, and readers would vicariously participate. Walpole's innovation was not significantly imitated until the 1790s, when—perhaps because the violence of the French Revolution created a taste for a correspondingly extreme mode of fiction—a torrent of such works appeared.

The most important writer of these stories was Ann Radcliffe, who distinguished between "terror" and "horror." Terror "expands the soul" by its use of "uncertainty and obscurity." Horror, on the other hand, is actual and specific. Radcliffe's own novels, especially *The Mysteries of Udolpho* (1794) and *The Italian* (1797), were examples of the fiction of terror. Vulnerable heroines, trapped in ruined castles, are terrified by supernatural perils that prove to be illusions.

Matthew Lewis, by contrast, wrote the fiction of horror. In *The Monk* (1796) the hero commits both murder and incest, and the repugnant details include a woman's

imprisonment in a vault full of rotting human corpses. Some later examples of Gothic fiction have more-sophisticated agendas. Mary Shelley's *Frankenstein; or, The Modern Prometheus* (1818) is a novel of ideas that anticipates science fiction. James Hogg's *The Private Memoirs and Confessions of a Justified Sinner* (1824) is a subtle study of religious mania and split personality. Even in its more-vulgar examples, however, Gothic fiction can symbolically address serious political and psychological issues.

By the 1790s, realistic fiction had acquired a polemical role, reflecting the ideas of the French Revolution, though sacrificing much of its comic power in the process. One practitioner of this type of fiction, Robert Bage, is best remembered for *Hermesprong; or, Man as He Is Not* (1796), in which a "natural" hero rejects the conventions of contemporary society. The radical Thomas Holcroft published two novels, *Anna St. Ives* (1792) and *The Adventures of Hugh Trevor* (1794), influenced by the ideas of William Godwin. Godwin himself produced the best example of this political fiction in *Things as They Are; or, The Adventures of Caleb Williams* (1794), borrowing techniques from the Gothic novel to enliven a narrative of social oppression.

Women novelists contributed extensively to this ideological debate. Radicals such as Mary Wollstonecraft (*Mary*, 1788; *Maria; or, The Wrongs of Woman*, 1798), Elizabeth Inchbald (*Nature and Art*, 1796), and Mary Hays (*Memoirs of Emma Courtney*, 1796) celebrated the rights of the individual. Anti-Jacobin novelists such as Jane West (*A Gossip's Story*, 1796; *A Tale of the Times*, 1799), Amelia Opie (*Adeline Mowbray*, 1804), and Mary Brunton (*Self-Control*, 1811) stressed the dangers of social change. Some writers were more bipartisan, notably Elizabeth Hamilton (*Memoirs of Modern Philosophers*, 1800) and Maria Edgeworth, whose long, varied, and distinguished career extended from *Letters for Literary Ladies* (1795) to *Helen* (1834). Her pioneering regional novel *Castle Rackrent* (1800), an affectionately comic portrait of life in 18th-century Ireland, influenced the subsequent work of Scott.

Jane Austen stands on the conservative side of this battle of ideas, though in novels that incorporate their anti-Jacobin and anti-Romantic views so subtly into love stories that many readers are unaware of them. Three of her novels—*Sense and Sensibility* (first published in 1811; originally titled "Elinor and Marianne"), *Pride and Prejudice* (1813; originally "First Impressions"), and *Northanger Abbey* (published posthumously in 1817)—were drafted in the late 1790s. Three more novels—*Mansfield Park* (1814), *Emma* (1815), and *Persuasion* (1817, together with *Northanger Abbey*)—were written between 1811 and 1817. Austen uses, essentially, two standard plots. In one of these a right-minded but neglected heroine is gradually acknowledged to be correct by characters who have previously looked down on her (such as Fanny Price in *Mansfield Park* and Anne Elliot in *Persuasion*). In the other an attractive but self-deceived heroine (such as Emma Woodhouse in *Emma* or Elizabeth Bennet in *Pride and Prejudice*) belatedly recovers from her condition of error and is rewarded with the partner she had previously despised or overlooked. On this slight framework, Austen constructs a powerful case for the superiority of the Augustan virtues of common sense, empiricism, and rationality to the new "Romantic" values of imagination, egotism, and subjectivity. With Austen the comic brilliance and exquisite narrative construction of Fielding return to the English novel, in conjunction with a distinctive and deadly irony.

Thomas Love Peacock is another witty novelist who combined an intimate knowledge of Romantic ideas with a satirical attitude toward them, though in comic debates rather than conventional narratives. *Headlong Hall* (1816), *Melincourt* (1817), and *Nightmare Abbey* (1818) are sharp accounts of contemporary intellectual and cultural fashions, as are the two much later fictions in which Peacock reused this successful formula, *Crotchet Castle* (1831) and *Gryll Grange* (1860–61).

Sir Walter Scott is the English writer who can in the fullest sense be called a Romantic novelist. After a successful career as a poet, Scott switched to prose fiction in 1814 with

the first of the “Waverley novels.” In the first phase of his work as a novelist, Scott wrote about the Scotland of the 17th and 18th centuries, charting its gradual transition from the feudal era into the modern world in a series of vivid human dramas. *Waverley* (1814), *Guy Mannering* (1815), *The Antiquary* (1816), *Old Mortality* (1816), *Rob Roy* (1817), and *The Heart of Midlothian* (1818) are the masterpieces of this period. In a second phase, beginning with *Ivanhoe* in 1819, Scott turned to stories set in medieval England. Finally, with *Quentin Durward* in 1823, he added European settings to his historical repertoire. Scott combines a capacity for comic social observation with a Romantic sense of landscape and an epic grandeur, enlarging the scope of the novel in ways that equip it to become the dominant literary form of the later 19th century.

Learn More!

Discursive prose

The French Revolution prompted a fierce debate about social and political principles, a debate conducted in impassioned and often eloquent polemical prose. Richard Price’s *Discourse on the Love of Our Country* (1789) was answered by Edmund Burke’s conservative *Reflections on the Revolution in France* (1790) and by Wollstonecraft’s *A Vindication of the Rights of Men* (1790) and *A Vindication of the Rights of Woman* (1792), the latter of which is an important early statement of feminist issues that gained greater recognition in the next century.

Mary Wollstonecraft's *A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects*

Mary Wollstonecraft's *A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects*

Title page of the 1792 American edition of Mary Wollstonecraft's *A Vindication of the Rights of Woman: With Strictures on Political and Moral Subjects*. The facing page contains an inscription by woman suffragist Susan B. Anthony.

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The Romantic emphasis on individualism is reflected in much of the prose of the period, particularly in criticism and the familiar essay. Among the most vigorous writing is that of William Hazlitt, a forthright and subjective critic whose most characteristic work is seen in his collections of lectures *On the English Poets* (1818) and *On the English Comic Writers* (1819) and in *The Spirit of the Age* (1825), a series of valuable portraits of his contemporaries. In *The Essays of Elia* (1823) and *The Last Essays of Elia* (1833), Charles Lamb, an even more personal essayist, projects with apparent artlessness a carefully managed portrait of himself—charming, whimsical, witty, sentimental, and nostalgic. As his fine *Letters* show, however, he could on occasion produce mordant satire. Mary Russell Mitford’s *Our Village* (1832) is another example of the charm and humour of the familiar essay in this period. Thomas De Quincey appealed to the new interest in writing about the self, producing a colourful account of his early experiences in *Confessions of an English Opium Eater* (1821, revised and enlarged in 1856). His unusual gift of evoking states of dream and nightmare is best seen in essays such as “The English Mail Coach” and “On the Knocking at the Gate in *Macbeth*”; his essay “On Murder Considered as One of the Fine Arts” (1827; extended in 1839 and 1854) is an important anticipation of the Victorian Aesthetic movement. Walter Savage Landor’s detached, lapidary style is seen at its best in some brief lyrics and in a series of erudite *Imaginary Conversations*, which began to appear in 1824.

The critical discourse of the era was dominated by the Whig quarterly *The Edinburgh Review* (begun 1802), edited by Francis Jeffrey, and its Tory rivals *The Quarterly Review* (begun 1809) and the monthly *Blackwood’s Magazine* (begun 1817). Though their attacks on contemporary writers could be savagely partisan, they set a notable standard of fearless and independent journalism. Similar independence was shown by Leigh Hunt, whose

outspoken journalism, particularly in his *Examiner* (begun 1808), was of wide influence, and by William Cobbett, whose *Rural Rides* (collected in 1830 from his *Political Register*) gives a telling picture, in forceful and clear prose, of the English countryside of his day.

Drama

This was a great era of English theatre, notable for the acting of John Philip Kemble, Sarah Siddons, and, from 1814, the brilliant Edmund Kean. But it was not a great period of playwriting. The exclusive right to perform plays enjoyed by the “Royal” (or “legitimate”) theatres created a damaging split between high and low art forms. The classic repertoire continued to be played but in buildings that had grown too large for subtle staging, and, when commissioning new texts, legitimate theatres were torn between a wish to preserve the blank-verse manner of the great tradition of English tragedy and a need to reflect the more-popular modes of performance developed by their illegitimate rivals.

This problem was less acute in comedy, where prose was the norm and Oliver Goldsmith and Richard Brinsley Sheridan had, in the 1770s, revived the tradition of “laughing comedy.” But despite their attack on it, sentimental comedy remained the dominant mode, persisting in the work of Richard Cumberland (*The West Indian*, 1771), Hannah Cowley (*The Belle’s Stratagem*, 1780), Elizabeth Inchbald (*I’ll Tell You What*, 1785), John O’Keeffe (*Wild Oats*, 1791), Frederic Reynolds (*The Dramatist*, 1789), George Colman the Younger (*John Bull*, 1803), and Thomas Morton (*Speed the Plough*, 1800). Sentimental drama received a fresh impetus in the 1790s from the work of the German dramatist August von Kotzebue; Inchbald translated his controversial *Das Kind Der Liebe* (1790) as *Lovers’ Vows* in 1798.

By the 1780s, sentimental plays were beginning to anticipate what would become the most important dramatic form of the early 19th century: melodrama. Thomas Holcroft’s *Seduction* (1787) and *The Road to Ruin* (1792) have something of the moral simplicity, tragicomic plot, and sensationalism of the “mélodrames” of Guilbert de Pixérécourt; Holcroft translated the latter’s *Coelina* (1800) as *A Tale of Mystery* in 1802. Using background music to intensify the emotional effect, the form appealed chiefly, but not exclusively, to the working-class audiences of the “illegitimate” theatres. Many early examples, such as Matthew Lewis’s *The Castle Spectre* (first performance 1797) and J.R. Planché’s *The Vampire* (1820), were theatrical equivalents of the Gothic novel. But there were also criminal melodramas (Isaac Pocock, *The Miller and His Men*, 1813), patriotic melodramas (Douglas Jerrold, *Black-Eyed Susan*, 1829), domestic melodramas (John Howard Payne, *Clari*, 1823), and even industrial melodramas (John Walker, *The Factory Lad*, 1832). The energy and narrative force of the form would gradually help to revivify the “legitimate” serious drama, and its basic concerns would persist in the films and television of a later period.

Legitimate drama, performed at patent theatres, is best represented by the work of James Sheridan Knowles, who wrote stiffly neo-Elizabethan verse plays, both tragic and comic (*Virginius*, 1820; *The Hunchback*, 1832). The great lyric poets of the era all attempted to write tragedies of this kind, with little success. Coleridge’s *Osorio* (1797) was produced (as *Remorse*) at Drury Lane in 1813, and Byron’s *Marino Faliero* in 1821. Wordsworth’s *The Borderers* (1797), Keats’s *Otho the Great* (1819), and Percy Bysshe Shelley’s *The Cenci* (1819) remained unperformed, though *The Cenci* has a sustained narrative tension that distinguishes it from the general Romantic tendency to subordinate action to character and produce “closet dramas” (for reading) rather than theatrical texts. The Victorian poet Robert Browning would spend much of his early career writing verse plays for the legitimate theatre (*Strafford*, 1837; *A Blot in the ’Scutcheon*, produced in 1843). But after the Theatre Regulation Act of 1843, which abolished the distinction between legitimate and illegitimate drama, demand for this kind of play rapidly disappeared.

Self-consciousness was the quality that John Stuart Mill identified, in 1838, as “the daemon of the men of genius of our time.” Introspection was inevitable in the literature of

an immediately Post-Romantic period, and the age itself was as prone to self-analysis as were its individual authors. Hazlitt's essays in *The Spirit of the Age* (1825) were echoed by Mill's articles of the same title in 1831, by Thomas Carlyle's essays "Signs of the Times" (1829) and "Characteristics" (1831), and by Richard Henry Home's *New Spirit of the Age* in 1844.

This persistent scrutiny was the product of an acute sense of change. Britain had emerged from the long war with France (1793–1815) as a great power and as the world's predominant economy. Visiting England in 1847, the American writer Ralph Waldo Emerson observed of the English that "the modern world is theirs. They have made and make it day by day."

This new status as the world's first urban and industrialized society was responsible for the extraordinary wealth, vitality, and self-confidence of the period. Abroad these energies expressed themselves in the growth of the British Empire. At home they were accompanied by rapid social change and fierce intellectual controversy.

The juxtaposition of this new industrial wealth with a new kind of urban poverty is only one of the paradoxes that characterize this long and diverse period. In religion the climax of the Evangelical revival coincided with an unprecedentedly severe set of challenges to faith. The idealism and transcendentalism of Romantic thought were challenged by the growing prestige of empirical science and utilitarian moral philosophy, a process that encouraged more-objective modes in literature. Realism would be one of the great artistic movements of the era. In politics a widespread commitment to economic and personal freedom was, nonetheless, accompanied by a steady growth in the power of the state. The prudery for which the Victorian Age is notorious in fact went hand in hand with an equally violent immoralism, seen, for example, in Algernon Charles Swinburne's poetry or the writings of the Decadents. Most fundamentally of all, the rapid change that many writers interpreted as progress inspired in others a fierce nostalgia. Enthusiastic rediscoveries of ancient Greece, Elizabethan England, and, especially, the Middle Ages by writers, artists, architects, and designers made this age of change simultaneously an age of active and determined historicism.

John Stuart Mill caught this contradictory quality, with characteristic acuteness, in his essays on Jeremy Bentham (1838) and Samuel Taylor Coleridge (1840). Every contemporary thinker, he argued, was indebted to these two "seminal minds." Yet Bentham, as the enduring voice of the Enlightenment, and Coleridge, as the chief English example of the Romantic reaction against it, held diametrically opposed views.

A similar sense of sharp controversy is given by Carlyle in *Sartor Resartus* (1833–34). An eccentric philosophical fiction in the tradition of Swift and Sterne, the book argues for a new mode of spirituality in an age that Carlyle himself suggests to be one of mechanism. Carlyle's choice of the novel form and the book's humour, generic flexibility, and political engagement point forward to distinctive characteristics of Victorian literature.

In general, full-blown Romanticism in France developed later than in Germany or Britain, with a particular flavour that comes from the impact on French writers' sensibilities of revolutionary turmoil and the Napoleonic odyssey. Acutely conscious of being products of a very particular time and place, French writers wrote into their work their obsession with the burden of history and their subjection to time and change. The terms *mal du siècle* and *enfant du siècle* (literally "child of the century") capture their distress. Alfred de Musset took the latter phrase for his autobiography, *La Confession d'un enfant du siècle* (1836; *The Confession of a Child of the Century*). Most French Romantics, whether they adopted a liberal or conservative attitude or whether they tried to ignore the weight of history and politics, asserted that their century was sick. Romantics often retained the encyclopaedic ambitions of their predecessors, but faith in any simple notion of progress was shaken. Some distinction can be made between the generation of 1820, whose members wrote, often from an aristocratic viewpoint, about exhaustion, emptiness, loss, and ennui, and the

generation of 1830, whose members spoke of dynamism—though often in the form of frustrated dynamism.

Foreign influences

When the émigrés who had fled from the effects of the Revolution trickled back to France, they brought with them some of the cultural colouring acquired abroad (mainly in Britain and Germany), and this partially explains the paradox of aristocratic and politically conservative writers fostering new approaches to literature. Mme de Staël, as a liberal exile under Napoleon, was an exception. Travel had broadened intellectual horizons and had opened up the European cultural hegemony of France to other worlds and other sensibilities. From England the influence of Lord Byron's poetry and of the Byronic legend was particularly strong. Byron provided a model of poetic sensibility, cynicism, and despair, and his death in the Greek War of Independence reinforced the image of the noble and generous but doomed Romantic hero. Italy and Spain, too, exercised an influence, though, with the exception of Dante, it was not their literature that attracted so much as the models for violent emotion and exotic fantasy that these countries offered: French writing suffered a proliferation of gypsies, bandits, poisonings, and revenge tales.

The poetry of the Romantics

The new climate was especially evident in poetry. The salon of Charles Nodier became one of the first of the literary groups known as the *cénacles* ("clubs"); later groups were to centre on Charles Augustin Sainte-Beuve, who is remembered chiefly as a literary critic. The outstanding poets of the period were surrounded by a host of minor talents, and the way was opened for a variety of new voices, from the melancholic lyricism of Marceline Desbordes-Valmore, giving frustrated desire a distinctive feminine expression (and bringing politics into poetry, writing ardent socialist polemic), to the frenetic extravagance of Petrus Borel. For a time, about 1830, there was a marked possibility that French Romantic poetry might veer toward radical politics and the socialism of utopian writers such as Henri de Saint-Simon rather than in the direction of *l'art pour l'art*, or art for art's sake. The popularity of the songs of Pierre-Jean de Béranger is a reminder of the existence of another strand, political and satiric, that is entwined with the intimate lyricism and aesthetic preoccupations of Romantic verse.

Lamartine

Alphonse de Lamartine made an enormous impact as a poet with his *Méditations poétiques* (1820; *Poetical Meditations*). Using a restricted Neoclassical vocabulary and remaining unadventurous in versification, he nevertheless succeeded in creating through the musicality of his verse and his vaporous landscapes a sense of great longings unfulfilled. This soft-centred elegiac tone is tempered by occasional deep despair and Byronic revolt. The *Harmonies poétiques et religieuses* (1830; "Poetic and Religious Harmonies"; Eng. trans. in *A Biographical Sketch*), with their religious emotion, reinforce the quest for serenity, which remains threatened by unease and disquiet. *Jocelyn* (1836; Eng. trans. *Jocelyn*) and *La Chute d'un ange* (1838; "The Fall of an Angel") are intermittently successful attempts at epic. An undercurrent in Lamartine's poetry is the preoccupation with politics; during the 1848 revolution he took a leading role in the provisional government.

The early poetry of Hugo

It was also in the 1820s that the powerful and versatile genius of Victor Hugo emerged. In his first poems he was a supporter of the monarchy and the church. Conservative Roman Catholic legitimism is a common strand in the poetic generation of 1820, and the debt to Chateaubriand's *The Genius of Christianity* is evident. These early poems lack the mellifluous quality of Lamartine's *Poetical Meditations*, but by the time of the *Odes et ballades* (1826) there are already hints of the Hugoesque mixture: intimate poetry, speaking of family relationships and problems of the ego, a prophetic and visionary tone, and an eagerness to explore a wide range of poetic techniques. Hugo called his *Les*

Orientales (1829; “Eastern Poems”) a useless book of pure poetry. It can be linked with Théophile Gautier’s *l’art pour l’art* movement, concentrating on the exotic and the visual, combined with verbal and formal inventiveness. Hugo published four further important collections in the 1830s, in which poetry of nature, love, and family life is interwoven with a solitary, hesitant, but never quite despairing exploration of poetic consciousness. The poetry moves from the personal to the visionary and the prophetic, prefiguring in the lyric mode the epic sweep of much of his later work.

In contrast to Hugo’s scope, the poetry of Alfred-Victor, comte de Vigny, was more limited and controlled. In common with Hugo and many other Romantic poets, however, he proposed the poet as prophet and seer. For Vigny the poet is essentially a dignified, moralizing philosopher, using the symbol less as a vehicle for emotion than as an intense expression of his thought. Broadly pessimistic in tone, emphasizing suffering and noble stoicism, his work focuses on figures of victimhood and sacrifice, with the poet-philosopher as quintessential victim. His *Les Destinées* (1864; “The Fates”), composed between 1838 and his death in 1863, exemplifies the high spiritual aspiration that represents one aspect of the Romantic ideal. The control and concentration of expression is in contrast to the verbal flood of much Romantic writing.

Musset

The young, brilliantly gifted Alfred de Musset quickly established his reputation with his *Contes d’Espagne et d’Italie* (1830; “Tales of Spain and Italy”). His exuberant sense of humour led him to use extravagant Romantic effects and at the same time treat them ironically. Later, a trajectory from dandyism through debauchery to a sense of emptiness and futility, sustained only intermittently by the linking of suffering with love, resulted in a radical dislocation of the sense of self. The *Nuits* (“Nights”) poems (“*La Nuit de mai*,” “*La Nuit de décembre*,” “*La Nuit d’août*,” “*La Nuit d’octobre*,” 1835–37) express the purifying power of suffering in verse of sustained sincerity, purged of all the early showiness.

Nerval

For a long while Gérard de Nerval was seen as the translator of German literature (notably Goethe’s *Faust*) and as a charming minor Romantic. Later critics have seen as his real contribution to poetry the 12 sonnets of *Les Chimères* (The Chimeras), composed between about 1844 and 1854, and the prose poems added to the spiritual odyssey *Aurélia* (1853–54; Eng. trans. *Aurelia*). The dense symbolic allusiveness of these latter works is the poetic transcription of an anguished, mystical quest that draws on the most diverse religious myths and all manner of literary, historical, occult, and esoteric knowledge. They represent one of the peaks of achievement of that side of the Romantic Movement that sought in the mystical a key to the spiritual reintegration of the divided postrevolutionary self. His formal experiments with the prose poem and his use of symbol link up with the poetry of Charles Baudelaire and Stéphane Mallarmé.

Romantic theatre

Some critics have been tempted to call Romantic theatre in France a failure. Few plays from that time remain in the active repertory, though the theatre was perceived throughout the period to be the dominant literary form. Quarrels about the theatre, often physically engaging audiences, provided some of the most celebrated battles of Romanticism against Classicism.

Hugo

The first performance of Victor Hugo’s *Hernani* (1830; Eng. trans. *Hernani*) was one such battle, and Romanticism won an important symbolic victory. *Hernani* followed Stendhal’s call in the pamphlets *Racine et Shakespeare* (1823, 1825) for theatre that would appeal to a contemporary public and Hugo’s own major theoretical statement, in the preface to his play *Cromwell* (1827; Eng. trans. *Cromwell*). In the preface, Hugo called for a drama of action—which he saw as appropriate to modern man, the battleground of matter and spirit—that could transcend Classical categories and mix the sublime and the grotesque.

Hernani also benefited from the production in Paris of several Shakespearean and historical dramas—in particular, a sustained and triumphal season in 1827 by an English troupe playing Shakespeare.

Hernani drew on popular melodrama for its effects, exploited the historical and geographic local colour of an imagined 16th-century Spain, and had a tragic hero with whom young Romantics eagerly identified. These elements are fused in Hugo's lyric poetry to produce a dramatic spectacle close to that of Romantic opera. *Ruy Blas* (1838; Eng. trans. Ruy Blas), in a similar vein, mixes poetry, comedy, and tragedy with strong antithetical effects to provide the mingling of dramatic genres that the preface to *Cromwell* had declared the essence of Romantic drama. The failure of Hugo's *Les Burgraves* (1843; "The Commanders"), an overinflated epic melodrama, is commonly seen as the beginning of the end of Romantic theatre.

Vigny

Whereas Hugo's verse dramas tended to the lyrical and the spectacular, Vigny's most famous play, *Chatterton* (1835; Eng. trans. Chatterton), in its concentrated simplicity, has many analogies with Classical theatre. It is, however, a bourgeois drama of the sort called for by Diderot, focusing on the suicide of the young poet Thomas Chatterton as a symbolic figure of poetic idealism misunderstood and rejected by a materialistic society—a typical Romantic estrangement.

Musset

Alfred de Musset did not have public performance primarily in mind when writing most of his plays, and yet, ironically, he is the one playwright of this period whose works have continued to be regularly performed. In the 1830s he wrote a series of short comedies and proverbs—almost charades—in which lighthearted fantasy and the delicate hesitations of young love, rather in the manner of Marivaux, are contrasted with ironic pieces expressing underlying disillusionment. The larger-scale *Lorenzaccio* (1834; Eng. trans. Lorenzaccio) is the one indisputable masterpiece of Romantic theatre. A drama set in Renaissance Florence but with clear links to the disillusionment of post-1830 France is combined with a brilliant psychological study of a once pure but now debauched hero almost paralyzed by doubt. The world of wasted youth and lost illusions and the powerlessness of men to overthrow corruption are evoked in a prose that at times resembles lyric poetry. The showy historical colour and the bluster typical of Romantic melodrama are replaced here by a real feeling for the movement of individuals and crowds of which real history is made and a deep sense of tragic poetry that stand comparison with Shakespeare.

Learn More!

The novel from Constant to Balzac

The novel was the most rapidly developing literary form in postrevolutionary France, its enormous range allowing authors great flexibility in examining the changing relationships of the individual to society. The Romantic undergrowth encouraged the flourishing of such subspecies as the Gothic novel and the terrifying or the fantastic tale—the latter influenced in many cases by the translation from German of the works of E.T.A. Hoffmann—works that, when they are not simply ridiculous, seem to be straining to provide a fictional equivalent for the subconscious or an intuition of the mystical.

Benjamin Constant's *Adolphe* (1816; Eng. trans. Adolphe), presented as a fictional autobiography, belongs to an important strand in the tradition of the French novel—namely, the novel of concentrated psychological analysis of an individual—which runs from the 17th century to the present day. In that tradition, *Adolphe* has about it a Classical intensity and simplicity of line. However, in its moral ambiguity, the hesitations of the hero and his confessions of weakness, lies its modernity, responding to the contemporary sense of moral sickness. In spite of the difference of style, there is a clear link with the themes of Chateaubriand's *René* and Étienne Pivert de Senancour's *Oberman* (1804; Eng. trans. Obermann).

The historical novel

The acute consciousness of a changed world after the Revolution and hence of difference between historical periods led novelists to a new interest in re-creating the specificity of the past or, more accurately, reconstituting it in the light of their own present preoccupations, with a distinct preference for the Middle Ages and the Renaissance. Until about 1820 the Middle Ages had generally been regarded as a period of barbarism between Classical antiquity and the neoclassical 17th and 18th centuries. Chateaubriand's lyrical evocation of Gothic ruins—the relics of the age of religious faith—and young royalist writers' attraction to a certain vision of feudalism provided a different evaluation of the period. The vogue for historical novels was at its strongest in the 1820s and was given impetus by the immense influence of the French translations of Sir Walter Scott (though Madame de Genlis claimed strenuously that her own historical novels had established the vogue long before). The best example of the picturesque historical novel is Hugo's *Notre-Dame de Paris* (1831; *The Hunchback of Notre Dame*). In it Hugo re-created an atmosphere of vivid, colourful, and intense 15th-century life, associating with it a plea for the preservation of Gothic architecture as the bearer, before the coming of the book, of the cultural heritage and sensibilities of the nation.

A deeper reading of Scott's novels is implicit in some of Honoré de Balzac's works. Balzac's writing not only evoked the surface or the atmosphere of a precise period but also examined the processes of historical, social, and political transformation. Scott's studies of the aftereffects of the Jacobite rising can be paralleled by Balzac's analysis of the Breton counterrevolution in *Les Chouans* (1829; "The Screech Owls," a name given to any of a number of bands of peasants [see *Chouan*]). The historical novel ultimately became the staple of the popular novel, as in *Les Trois Mousquetaires* (1844; *The Three Musketeers*) by Alexandre Dumas père.

Stendhal

The works of Stendhal (Henri Beyle), deeply concerned with the nature of individuality, the claims of the self, and the search for happiness, represent an effort to define an aesthetic for prose fiction and to establish a distinctive, personal voice. His autobiographical sketches, such as his *Vie de Henri Brulard* (*The Life of Henry Brulard*) and *Souvenirs d'égotisme* (published posthumously in 1890 and 1892, respectively; *Memoirs of Egotism*), give a fascinating insight into a highly critical intelligence trying to organize his experience into a rational philosophy while remaining aware that the claims of emotion will often undermine whatever system he creates. In many ways Stendhal is an 18th-century rationalist with a 19th-century sensibility.

He came to the novel form relatively late in life. *Le Rouge et le noir* (1830; *The Red and the Black*) and *La Chartreuse de Parme* (1839; *The Charterhouse of Parma*) are his finest works. Both present a young would-be Napoleonic hero grappling with the decidedly nonheroic social and political environment inherited by the post-Napoleonic generation. *The Red and the Black*, a masterpiece of ironic realism both in its characterization and its language, focuses on France in the late 1820s. *The Charterhouse of Parma*, both love story and political satire, situated in Stendhal's beloved Italy (where he lived for much of his adult life), often reflects a vision of the Italy of the Renaissance as much as that of the 19th century. His work had a quicksilver style, capable of embracing in rapid succession different emotions, ideas, and points of view and creating a sense of immediacy and spontaneity. He had a genius for precise and witty understatement, combined with an ironic vision that was simultaneously cynical and tender. All these qualities, along with his capacity for placing his floundering, aspiring heroes, with a few brushstrokes, in a multilayered evocation of the world in which they must struggle to survive, make of him one of the most individual, humane, and perpetually contemporary of novelists.

Sand

George Sand (Amandine-Aurore-Lucile Dudevant) was a dominant figure in the literary

life of the 19th century, and her work, much-published and much-serialized throughout Europe, was of major importance in the spread of feminist consciousness. For a long while after her death, her literary reputation rested on works such as *La Mare au diable* (1846; *The Enchanted Lake*) and *La Petite Fadette* (1849; *Little Fadette*), sentimental stories of country life tinged with realistic elements, of little artistic value. More interesting are the works modeling the subordinate position of women in the 19th-century family, such as *Indiana* (1832; Eng. trans. *Indiana*), in which a wife struggles for independence, or novels creating new images of heroic femininity, such as *Lélia* (1833 and 1839; Eng. trans. *Lelia*), whose heroine, beautiful, powerful, and tormented, founds a community to educate a new generation of independent women. Sand's novel *Mauprat* (1837; Eng. trans. *Mauprat*) is immensely readable, with its lyrical alliance of woman, peasant, and reformed aristocracy effecting a bloodless transformation of the world by love. From the later 1830s, influenced by the socialists Félicité de Lamennais, the former abbé, and Pierre Leroux, she developed an interest in humanitarian socialism, an idealism tinged with mysticism, reflected in works such as *Spiridion* (1839), *Le Compagnon du tour de France* (1840; *The Journeyman Joiner; or, The Companion of the Tour of France*), and *Consuelo* (1842; Eng. trans. *Consuelo*). She is an excellent example of the sentimental socialists involved in the Revolution of 1848—her record rather marred by her reluctance to associate herself closely with the rising groups of women engaged in their own struggle for civil and political rights. A different perspective on contemporary feminism emerges in the vigorous and outspoken travel writings and journal of the socialist and feminist activist Flora Tristan, notable for *Promenades dans Londres* (1840; *The London Journal of Flora Tristan*) and *Le Tour de France: journal inédit* (written 1844, published 1973; “The Tour of France: Unpublished Journal”).

Nodier, Mérimée, and the conte

Charles Nodier and Prosper Mérimée both exploited the short story and the novella. Nodier specialized in the *conte fantastique* (“fantastic tale”) to explore dream worlds or various forms of madness, as in *La Fée aux miettes* (1832; “The Crumb Fairy”), suggesting the importance of the role of the unconscious in human beliefs and conduct. Mérimée also used inexplicable phenomena, as in *La Vénus d’Ille* (1837; “The Venus of Ille”), to hint at repressed aspects of the psyche or the irrational power of passion. More commonly, combining a Classical analytic style with Romantic themes, he directed a cool, ironic look at violent emotions. Short stories such as *Mateo Falcone* (1829) and *Carmen* (1845; Eng. trans. *Carmen*) are peaks of this art.

Balzac

Honoré de Balzac is best known for his *Comédie humaine* (“The Human Comedy”), the general title of a vast series of more than 90 novels and short stories published between 1829 and 1847. In these works he concentrated mainly on an examination of French society from the Revolution of 1789 to the eve of the Revolution of 1848, organically linking realistic observation and visionary intuition while at the same time seeking to analyze the underlying principles of this new world. He ranged back and forth, often within the same novel, from the philosophical to the social, the economic, and the legal; from Paris to the provinces; and from the summit of society to the *petite bourgeoisie*, studying the destructive power of what he called thought or passion or vital energy. By using techniques such as the recurrence of characters in several novels, Balzac gave a temporal density and dynamism to his works. The frustrated ambitions of his young heroes (Rastignac in *Le Père Goriot* [1835; *Old Goriot*]; Lucien de Rubempré, failed writer turned journalist, in *Illusions perdues* [1837–43; *Lost Illusions*]) and the subjection of women, particularly in marriage, are used as eloquent markers of the moral impasse into which bourgeois liberalism led the French Revolution. Most presciently, he emphasized the paradox of money—its dissolving power and its dynamic force—and of the every-man-for-himself individualism unleashed by the Revolution, at once condemning and celebrating

the raw energies of a nascent capitalism. Vautrin, the master criminal whose disguises carry him across the frontiers of Europe, and Madame de Beauséant, the doyenne of old aristocracy, are the two faces of the powers that dominate this world, gatekeepers of the two futures offered to its young inheritors.

American Romanticism: A Webliography
(1820-1865)

Description:

Like other terms describing literary movements, the term Romanticism defies simple definition for a number of reasons. It was a movement that arose gradually, evolved in many ways from where it began, went through so many phases and was practiced by so many disparate writers that any simple definition is "slippery" at best. In addition, the terms we use to describe literary movements are really terms that are much broader and vaster, reflecting large scale thinking in the arts, in general, philosophy, religion, politics, etc.

American Romanticism, like other literary movements, developed on the heels of romantic movements in Europe. Its beginnings can be traced back to the eighteenth century there. In America, it dominated the literary scene from around 1820 to the end of the Civil War and the rise of Realism. It arose as a reaction to the formal orthodoxy and Neoclassicism of the preceding period. It is marked by a freedom from the authority, forms, and conventions typical in Neoclassical literature. It replaced the neoclassic emphasis on reason with its own emphasis on the imagination and emotions, and the neoclassic emphasis on authority with an emphasis on individuality, which places the individual at the center of all life. See the list of themes and elements below for a clearer description of the elements of Romanticism.

Major Writers

Representative Works

Name & Genres

Charles Brockden Brown, novels

Wieland, Edgar Huntley

Washington Irving, essays, sketches, satire
Tales, "Legend of Sleepy

The Sketchbook, The Knickerbocker

Hollow," "Rip Van Winkle"

James Fenimore Cooper, novels
Mohicans, The Deerslayer

The Pioneers, The Prairie, Last of the

William Cullen Bryant, poetry

"Thanatopsis," "To A Waterfowl,"

Nathaniel Hawthorne, fiction
Gables, "Rappacini's Daughter,"

The Scarlet Letter, House of Seven

"Young Goodman Brown

Edgar Allen Poe, poetry, fiction, criticism
Raven," "Ligeia," "The Fall of

"The Philosophy of Composition," "The

the House of Usher"

Herman Melville, fiction

Moby Dick, "Benito Cereno"

Ralph Waldo Emerson, essays
"Nature" "The Divinity School

"Self-Reliance," "The American Scholar,"

Address"

"Uriel," "The Rhodora"	"The Poet," "The Over-Soul," "Hamatreya,"
Henry David Thoreau, journals and essays Concord & Merrimac	Walden, Maine Woods, A Week on the
Margaret Fuller, essays, "American Literature; Its Position in the Present	"Woman in the Nineteenth Century," Time, and Prospects for the Future"
Henry Wadsworth Longfellow, poetry	"My Lost Youth," "Mezzo Cammin,"
John Greenleaf Whittier, poetry	"Snowbound"
Oliver Wendell Holmes, poetry Chambered Nautilus," "The	"Old Ironsides," "The Last Leaf," "The Deacon's Masterpiece"
James Russell Lowell, poetry Harriet Beecher Stowe, fiction Abraham Lincoln, speeches Frederick Douglas, autobiography an American Slave Harriet Ann Jacobs, autobiograh Lydia Maria Child, poetry, fiction, essays Appeal in Favor of That Class	"To the Dandelion," "A Fable for Critics" Uncle Tom's Cabin Narrative of the Life of Frederick Douglas, Incidents in the Life of a Slave Girl "Slavery's Pleasant Homes" (1843) , of Americans Called Africans Poems of Sidney Lanier "The Symphony,"
Sidney Lanier, poetry "Song of the Chattahoochee,"	"The Marshes of Glynn"
Emily Dickinson, poetry	
Walt Whitman, poetry Common Themes and Elements in Romanticism Expansive Idealism Humanitarianism and democracy Equality Abolition Utopian ideals The noble savage Dignity of common man Primitivism The nature of good or evil Conflict between spirit and body Mysticism, Pantheism, Transcendentalism Gothicism abnormal psychology Exotic settings--time and place	Leaves of Grass

Nature as symbol of Divine
Faith vs, Doubt
Organic unity
Individual soul as part of the greater soul of God
Great Chain of Being
Ways of Knowing--Reason/Imagination, spirit/senses, mind/external reality
Individualism
Conformity vs. nonconformity
Sentimentalism, sensibility, and melancholy
Manifest Destiny
native history
Call for American literary geniuses, themes, style, subject matter
Freedom in terms of form and convention

Questions:

1. What is the Romanticism characterized by?
2. Which literary period does the Romanticism come after?
3. Who are the representatives of early German romanticism?
4. What genre do Blake, Wordsworth, and Coleridge represent?
5. Who represent the early romanticism period in England?
6. Which stage of Romanticism do Shelley, Keats, and Byron represent?
7. List the names of the writers of French Romanticism.
8. What are Common Themes and Elements in American Romanticism?
9. Who are the major writers of American Romanticism?
10. Whose work is "Moby Dick"?

LECTURE 8.

Realism and critical realism literature

LESSON PLAN

Topic: Realism and critical realism literature

Level: advanced

Objectives: to give information on Aesthetics of realism. Different aspects of realism and critical realism. Factors in the emergence of critical realism in literature. Critical realism in French literature. F. Stendhal's novels "Red and Black" and "The Church of Parma." The works of Balzac. Works "Father Gorio", "Gobsek", "Eugenia Grande". Expressing a critical attitude to reality in P. Merime's short stories. Attitude to Romantism Literature in G. Flaubert's "Mrs. Bovary". Works by Ch. Dickens and W. Teckerei. The peculiarity of German critical realism. The combination of realism and critical realism in G. Heine's work.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

Realism

sometimes called **naturalism**, in the arts is generally the attempt to represent subject matter truthfully, without artificiality and avoiding speculative fiction and supernatural elements. Realism has been prevalent in the arts at many periods, and can be in large part a matter of technique and training, and the avoidance of stylization.

Surrealism

a 20th-century avant-garde movement in art and literature which sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images.

Motive

a motif in art, literature, or music.

Portrayal

a depiction of someone or something in a work of art or literature; a picture.

Grandeur

splendour and impressiveness, especially of appearance or style.

Lecture-8

INTRODUCTION In literature, realism is a way of expressing life through images in accordance with real events and events. Realism strives to embrace reality with all its contradictions, given the literature itself and its role as a means of knowing the outside world, giving the writer the opportunity to reflect on all aspects of life. In the literature based on the method of realism, the principle of describing reality is a priority. Consequently, the literature of Realism is the highest stage in the development of world literature. Realism (Latin *realis* - material, real) is a philosophical direction. According to him, the reality outside the consciousness consists of the existence of ideal objects (Plato, medieval scholasticism) or objects of cognition, which are not related to the subject matter, process or experience. Realism is also characteristic of Homer and Dante, Shakespeare and Rasin, Firdavsi and Navoi, because their vitality and sincerity are expressed in the works of these classical artists. But realism, as a literary method or literary direction, requires that the writer consistently adhere to the principle of living and true reflection of reality, and consciously study the human and the outside world. In this sense, world literature has only reached a new phase of its development in the 19th century, based on the method of realism.

III. METHODS AND ANALYSIS There are different views on the timing of realism as a method. Some researchers have argued that realistic methods of describing life have been around since ancient times, and that these methods have gone through various stages, including the concepts of antico-realism, realism of the Renaissance, enlightenment realism and social realism. According to other researchers, realism emerged as a creative method at the same time as the creation of family and domestic novels in the 18th century. The idea that realism began to develop in European literature in the 1930s has been widely accepted by many literary critics, as evidenced by the fact that the principle of a true depiction of reality in European literature is widely and deeply expressed in the high social and analytical forms. Belinsky says that beauty in art is present in life, and that the expression of beauty is a prerequisite for artistic integrity. This definition covers several features of realism. First, the portrayal of life in realism is not a copy of life, but a "creative" way of understanding the meaning of life events and selecting the facts that best convey this meaning. Secondly, this choice creates a necessary "texture" of creativity. The creator must be able to think clearly about the meaning of facts, and at the same time, to match the facts, which are very similar to them. According to Belinsky, the development of higher realism in literature could be achieved only by turning away from reality and, first and foremost, portraying the lives of the masses and ordinary people. Thus, honesty and artistic sensitivity are two important requirements of realism. In order to make a true and effective portrayal of life, it needs to be comprehensive and comprehensive. To do this, you must show life with all its contradictions. Therefore, a straightforward description of life's conflicts is one of the main requirements of realism literature. Each creative method is based on a particular social context and summarizes the aesthetic ideals of a particular social class in society.

The method is a set of general principles of artistic reflection of reality. Take, for example, the principles of the method of realism. Realism is the first to take the subject and the material directly from life, secondly to summarize the character of a particular social class

in each image; Requires. These principles are common principles for all artists who use realism. Professor Izzat Sultan, a well-known literary scholar, comments on realism: "The true understanding of reality and its true perception of artistic images in all its contradictions is called realism." The personality of the artist and his socio-aesthetic ideology play a very important role in realism. Surrealism has become a symbol of the struggle for the best of humanity, the struggle to achieve a genuine life for all people around the world. That is why the works of great realist writers were inspired by a consistent national spirit. In the first half of the nineteenth century, there was no clear boundary between romance and Realism, with O. Balzac ("Slippery Leather"), G. Stendal ("Palm Temple"), V. Hugo, and Ch. Dickens' work is brilliant. At the same time, romantic motives have long been in the artistic fabric of realistic works. In the middle of the 19th century, with the departure of European literature from the traditions of romance, a new era in the formation of realism as a method began. In the late 19th and early 20th centuries, English literature coincides with the period of critical realism. To the artists of this period Ch. Dickens, U.M. Thackeray, E. Gaskell, R. Browning. In these writings, themes such as romance, real life, and hope for the future are intertwined and attract any reader. It is not an exaggeration to say that late 19th and early 20th centuries English literature experienced the most prosperous period in its development. This period has been included in the pages of world literature with works that are rich in life, cultural and spiritual, historical and philosophical views. This progress, which had just begun in the development of science, grew very rapidly and included the aspirations and aspirations of the human race. In the literature, the era of realism is very close to life, connected with the wide development of literary and novel types such as new stories, novels and drama. Realism requires copying life rather than passing it through the "sieve" of thought. The work of realism reveals the inner meaning of life events. To do this, the realist writer uses the methods of characterization and individualization, that is, the inner meaning of the events underlying life, and the meaning is expressed in a lively form, "life-like". In the work of realism, life is manifested in the eyes of the reader in the form of a reliable picture of certain individuals, images and characters. According to scholars describing realism, realism "... in addition to the truthfulness of the details, it also requires a true depiction of the characteristic features in the typical environment." "Literature is the expression of society," Balzac said. This fact is now the most accurate, the result of a mind-boggling study of the history and poetry of the people. Realism means different situations, different characters in clear details. "Genre of Realism also requires writers to portray images as they are, as well as the whole situation. He asks for backwardness and justification for the socio-historical lines, based on this fact. The romanticism of simple characters and characters in their own way, Ch. Harold, Cote Moore, Clot Florro, Lantenok, Simurden and others have expressed romance in their novels. Whereas, the method of simplicity of romance differs from that of the realists. The creators of romance, while drawing their own image, deliberately distort their imagination from history and living conditions, thus trying to maintain a realistic, dialectical relationship with real, real relationships. In doing so, they turn their heroes into fairy tales and fantasy environments, using allegorical and symbolic characters. (Manfred, Caine, Prometheus). Realists are fundamentally different, in order to portray ordinary heroes, they try to preserve their original home environment and maintain their vital connection to the development of reality.

IV. ANALYSIS The winning of the realistic method is a vivid portrayal of the characters' character, historical portrayal, and the observation of its "rise and fall." In this way we can see that the plots and structure of realistic works are related to particular characters. Realists have no concept of covering up romantic situations and criminal events. The development of action in the Balzac novels, deeply depicting the objective reality of the fate of one or another hero, amazes the reader with his vigilant logic. The great writers of France, England and other countries - Stendal, Balzac, Dickens, Tewkker, Brentel began to

write bright novels. The great realists of the 19th century A. Gorky penciled against the bourgeoisie. The period of Victorian literature, considered to be a positive period in the history of England, is a complex phenomenon of Christian culture, primarily concerned with politics and philosophy. Even the concept of 'manifesto' is changing in European culture. The more the arts go beyond the norm that ensures the freedom and liberty of the artist, the more he presses his views on society, humanity, and the arts. The word starter genre also maintains the boundaries of the manifesto, but they are still not multi-disciplinary and relies on concrete artifacts. For example: Dickens' *Oliver Twist* and *Vanity Fair* by U. Teckere are a prime example of this. The multinational specificity of any literature is determined by the nature of theoretic documentation. From this, English literature, with its satirical traditions, uses the genre of essay and the parody genre. In the nineteenth century, political discourse became more common in English novels, and political and economic terms began to appear in the works of Byron and other romantic genre writers, and true philosophy and utilitarianism took a special place in Dickens' writings. In the English literature, the main focus of the 30s and 40s is critical realism. Its beginning is marked by the rise of chartists in their 40s. At this time, Ch. Dickens's "*Dombie and Son*", Tecker's "*Fairness of Honor*", Sh. The works of Bronte's "*Jane Eyre*" and M. Gaskel's "*Mary Barton*" have come to the world.

During these years, the Teckerei became famous realist writers, poets and critics like the Brontës. Poetry and prose are reflected in the mood of the masses and their opposition to social injustice. Critical realism includes cultural achievements of the past century, illumination of realism, and achievement of art. At the same time, its development is related to the emergence of new aesthetics, new principles in the description of reality and reality. Thus, in the nineteenth century, and especially in the second part of it, realism in the meaning of the creative method of literature of European nations was formed. In the literature of earlier times, the characteristics developed in the literature of realism have reached a high level and have become the main principles of literature. Humanism has become the flag of humanism and realism. Literature has now moved on to study real life and the realities of life. Discovering the conflict between man and the existing bourgeois order is one of the greatest achievements of realism and a contribution to the development of social consciousness. Understanding this contradiction has led to the literature on the need to create a society that meets the characteristics and needs of the existing bourgeois society. Real scientists give different explanations. The description of the literary scholar B. Suchkov is the most complete. He goes on to state that realism is merely a product of certain historical conditions: "Realism as a creative method is a historical phenomenon that occurred at a certain stage in the development of human cognition; when there is an inevitable need for them to comprehend the essence and direction of the movement of the people, first and foremost, then consciously, their actions and feelings are not the result of passion or divine will, but rather for real reasons, namely, for material reasons. appeared when he began to understand his appointments. In the arts, the method of realism emerged when civil society members were tasked with understanding the forces that undermine social relations, but which are not hidden from direct observation. " Critical realists address huge social issues. These problems reflect the students' perceptions of bourgeois order and inhumanity. Dickens, Teckere, Bronte, and Gaskel, who are not advocates of revolutionary methods of struggle, advocate humanism and democracy. The works of *Jane Eyre* (1847), "*Sherley*" (1849), "*The Town*" (1853), and "*The Teacher*" (1847) were among the works of Charlotte Bronte and brought popularity to the Bronte. His work is known as "*Jane Eyre*." This work put the name of the Bronte in line with the great 19th-century realist writers. The Bronte's works draw public attention by highlighting social equality and explaining women's equality in a literary way. The Bronte heroes have strong moral principles, powered by strong emotions, courage, and courage. V. DISCUSSION Literature is a precious treasure that helps people learn, innovate and discover themselves.

So let's not take any century, there are artists who reflect their time and entertain the reader. The end of the 19th and the beginning of the twentieth centuries is a very historically peculiar period, reflecting the time when capitalism became imperialism. English literature at that time was divided into many streams, groups, and had its own peculiarities, and was reflected in the works and regulations that were created at that time. The influx of groups and groups, the attempts of some poets and writers to intervene in the politics of the country, the emergence of talented young artists, the highlighting of new, previously banned themes in their works, in response to a vibrant and controversial response by readers - all these were the main features of English literature of that time. Realists have also changed their interpretation of human character. In romance, human nature is taken as a separate subjective basis, and in realistic works, it is always the combination of the grandeur and clarity of historical development. That is why it is reflected in the characteristics of nature, the way it is. In the 1840s and 1940s, the genre of realism was born not only in relayism, but also in the English literature. At the same time, the writers began to look at us critically, rather than to represent the world around us. The disadvantages and disadvantages of nineteenth-century England were reflected in the works, one by one, and began to be highly appreciated by book lovers. Critical realism is an artistic method, a manifestation of realism, developed in world literature and art in the 1930s and 1930s. It was created by the representatives of classical literature in order to continue and renew the best traditions of the most advanced literature of the past, against the outdated and outdated methods of its time. Discovering the social historical roots of these phenomena in the artistic inclusion of life events is the ultimate goal of critical realism. Critical realism requires the writer to critically reflect on the social foundations of life that limit, oppress, disrupt, and bring about moral crises. In the literature and art of critical realism, the principle of historicity is reflected in the depiction of life events, human characters, and the conditions surrounding them as important events, character, and conditions for a given period. Whether the characters in critical realism are "superfluous", "fathers" and "children" or supporters of news and old-fashionedness are the product of their time. However, the historical movement, the process of social development, is interpreted in many works of critical realism as a result of the subjective activities of people. Therefore, only the spiritual world, the beliefs and the beliefs of the people in these works serve as the source of good (good) inspiration in them. Critical realism does not show the road to a happy and enlightened life, but rather reflects the challenges, disadvantages, and conditions that people face in their pursuit of life. This is why this method of fiction is called Critical Realism. Russian literary criticism has been associated with the emergence of a revolutionary movement for the formation of critical realism, and has interpreted this artistic method as writers who consciously fought against capitalism. Representatives of critical realism have intended to show the public through the artistic portrayal of social injustice and moral degradation in the lives of certain individuals and to treat society in this way. Representatives of critical realism in Western Europe, such as Balzac, Dickens, Tecker, Flober, are far from the idea of revolutionary change of reality. Therefore, the portrayal of some of the defects and defects of their work has not been brought forth to expose an unfair society, as Russian literary criticism suggests. Two principles are reflected in works of the genre of critical realism in the 20th century. The first is to describe people's daily lives, their aspirations for a happy life. From the writings of such writers as Remark, Steinbeck, and the films of famous Italian filmmakers such as Fellini and Antonioni, it is impossible to improve human life and change destiny. The second is the artistic perception of the people's liberation movements, including the revolutionary movements of the 20th century, and, therefore, the prospect of social progress. This second principle prevails in some writings by writers such as Rollan, London, Draiser, and the same principle brings their creativity closer to social realism.

VI. CONCLUSION In the 19th century, the birth of great works not only in England but

also in the development of world literature was the real genre. In addition to the information about realism and critical realism, as well as the works of writers who contributed to the development of realism in the nineteenth century, the role of Charles Dickens and William Tecker in world literature was also discussed. In the 19th century, readers' departure from romance led to the emergence of a real, so-called genre. At this time, people wanted to see the truth, without any paints. This is the reason why writers who started to work in the real-life genre gradually began to take over the world. Particularly in the English literature the nineteenth century is regarded as a critical period. In spite of the hardships and sufferings of the people, the people sought for the good. Topical issues of the nineteenth century, such as respect for human rights, child labor, and the fight against injustice, were often written on paper, and the emergence of new heroes. It also cites examples of works by Charlotte Bronte, Jack London, Charles Dickens, William Tecker, and lists the similarities and similarities of novel characters.

The connotations of the word "realism" in French literature are so varied that the magnitude of the subject is even greater than appears at first sight. In its later developments realistic literature presented a considerable problem, and a constant source of irritation, to the guardians of the academic portals to Fame. Wherefore, these gentlemen exercised a remarkable ingenuity in the art of evasion and denial, which is responsible very largely for the diversity of opinion as to what realism is, and when it made its appearance in France. When challenged by modern realism they evaded the issue by asserting that it was not modern, and by denying that it was realistic. Thus, as every textbook will show, it was serious" argued that "the real French realists" were Racine, Moliere, Boileau, La Bruyere and Lesage. The rise of the Classical School in 1660 was described as a reaction against the Romantic period of the preceding half century. Then followed a didactic era, when theses and theories were the essential, and finally, after an interval of sterility, there came, with Chateaubriand, a renaissance of the imagination. The Romantic movement was born, and it dominated the literary scene until about the middle of the nineteenth century.

Marie-Henri Beyle (January 23, 1783 – March 23, 1842), better known by his penname Stendhal, was a nineteenth century French writer and novelist. He is known for his acute analysis of his characters' psychology and for the dryness of his writing style. Stendhal is considered one of the foremost and earliest practitioners of the realistic form. Prior to Stendhal, the vast majority of novelists used a highly exaggerate rated and melodramatic Romantic style, which lent itself well to romances and Gothic horror, but was inadequate for depicting the contemporary and increasingly urban world. Stendhal's writing style is realistic in the sense that offers a penetrating and almost scientific view of the thought processes of his characters, and his model would prove to be an exemplar for generations of novelists attempting to create verisimilitude in their writing. The great movement of Russian realism in the second half of the nineteenth century owes an immense debt to Stendhal, as do the French realist novelists Honore de Balzac, Gustave Flaubert, and Emile Zola, who would emerge in Stendhal's wake. Moreover, the English and American modern novelists of the early twentieth century, such as Ernest Hemingway, F. Scott Fitzgerald, and Virginia Woolf would all acknowledge their debt to Stendhal for bringing about the style of the incisively objective and modern psychological novel.

Works

The Red and The Black

Le Rouge et le Noir (The Red and the Black) is Stendhal's first masterpiece and a major work of realist literature. The title has been translated into English variously as *Scarlet and Black*, *Red and Black*, and *The Red and the Black*. It is set in 1830s France, relating the attempts of a young man to rise above his plebeian birth through deception and hypocrisy, only to find himself betrayed by his own passions.

As in Stendhal's later work *La Chartreuse de Parme*, the protagonist, Julien Sorel, believes himself to be a driven and intelligent man, but is in reality a simpleton, a romantic, and a

piece in a chess game played by others. Stendhal uses his addled hero to satirize French society of the time, particularly the hypocrisy and materialism of its aristocracy and of the Catholic Church, and to foretell a radical change in French society that will remove both of those forces from their positions of power.

The most common and most likely explanation of the title is that red and black are the contrasting colors of the army uniform of the times and of the robes of priests, respectively. However, the symbolic resonances of the colors in the title could include red for love, and black for death and mourning; or red and black as the colors of the roulette wheel may indicate the unexpected changes in the hero's career.

Plot summary

The Red and the Black is the story of Julien Sorel, the aesthete son of a carpenter in the fictional French village of Verrières, and his attempts to overcome his poor birth through posturing and telling people what they want to hear. The novel comprises two “books,” but each book has two major stories within it.

The first book introduces Julien, a romantic youth who spends his time with his nose in books or daydreaming about being in Napoleon's (by then defunct) army rather than working with his carpenter father and brothers, who beat him for his pseudo-intellectual tendencies. Julien ends up becoming an acolyte for the local Catholic Abbé, who later secures him a post as tutor for the children of the Mayor of Verrières, M. de Rênal. Julien acts as a pious cleric, but in reality has little interest in the Bible beyond its literary value and the way he can use memorized passages to impress important people. Over time, Julien begins an affair with the wife of M. de Rênal, one that ends badly when the affair is exposed throughout the town by a servant, Eliza, who had designs of her own on Julien. M. de Rênal then banishes Julien, who moves on to a seminary that he finds cliquish and stifling. The director of the seminary, M. Pirard, takes a liking to Julien, and when M. Pirard leaves the seminary in disgust at the political machinations of the Church's hierarchy, he recommends Julien as a candidate for secretary to the diplomat and reactionary M. de la Mole.

Book II chronicles Julien's time in Paris with the family of M. de la Mole. Julien tries to participate in the high society of Paris, but the nobles look down on him as something of a novelty — a poor-born intellectual. Julien, meanwhile, finds himself torn between his ambitions to rise in society and his disgust at the base materialism and hypocrisy of the Parisian nobility.

Mathilde de la Mole, the daughter of Julien's boss, seduces Julien, and the two begin a comical on-again, off-again affair, one that Julien feeds by feigning disinterest in Mathilde at one point and using the letters written by a lothario he knows to woo a widow in the de la Mole's social circle. Eventually, Julien and Mathilde reunite when she reveals she is pregnant with his child. M. de la Mole is livid at the news, but relents and grants Julien a stipend, a place in the army, and his grudging blessing to marry his daughter. But M. de la Mole relents when he receives a letter from Mme. de Rênal warning him that Julien is nothing but a cad and a social climber who preys on vulnerable women. (In a perfect example of irony, Julien had suggested to M. de la Mole that he write to Mme. de Rênal for a character reference.) On learning of this treachery and M. de la Mole's decision to rescind all he had granted the couple, Julien races back to Verrières, buys bullets for his pistols, heads to the church, and shoots Mme. de Rênal twice—missing once and hitting her shoulder blade the second time—during Mass. Although Mme. de Rênal lives, Julien is sentenced to death, in part due to his own rambling, anti-patrician speech at his trial. Mathilde attempts to bribe a high official to sway the judgment against Julien, but the trial is presided over by a former romantic rival for Mme. de Rênal's affections.

The last few chapters show Julien in prison, reconsidering all of his actions over the three years during which the story takes place and considering his place in the world and the

nature of society. Mme. de Rênal forgives Julien, and she and Mathilde both attempt to bribe and cajole local officials to overturn Julien's death sentence. Julien's affections, meanwhile, have returned to Mme. de Rênal. The novel closes with Julien's execution; Mme. de Rênal, who pledged to Julien that she would not take her own life and that she would care for Mathilde's baby, dies three days later, most likely of grief.

The Charterhouse of Parma

The Charterhouse of Parma is one of Stendhal's two acknowledged masterworks. The novel is another early example of realism, in stark contrast to the Romantic style popular while Stendhal was writing. It is considered by many authors to be a truly seminal work; Honoré de Balzac considered it the most significant novel of his time; André Gide thought it the greatest French novel ever. Leo Tolstoy was heavily influenced by Stendhal's famous treatment of the Battle of Waterloo, where his protagonist wanders about in confusion over whether or not he has been in "a real battle."

Literary significance

A "writer's writer," Stendhal is known more in literary circles than to the public at large. Many writers have acknowledged his influence on their work and used his technique of detailed psychological description in their own stories. Leo Tolstoy considered Stendhal an enormous influence. Gide felt that *The Red and the Black* was a novel far ahead of its time, and called it a novel for readers in the twentieth century. Emile Zola and his fellow French realists considered Stendhal the founder of their movement.

At the time Stendhal wrote *The Red and the Black*, the prose in novels included dialogue or omniscient descriptions, but Stendhal's great contribution was to move the narration inside the characters' heads, describing their feelings and emotions, through the use of techniques like interior monologue. As a result of this book, Stendhal is considered the inventor of the psychological novel.

Stendhal's style was highly allusive, with copious references to the works of Voltaire, Friedrich Schiller, and William Shakespeare; quotes from Jean Racine's play *Phèdre* and *Don Juan*; and to philosophers and thinkers who influenced Stendhal, such as John Locke and Jean-Jacques Rousseau.

Honoré de Balzac, original name Honoré Balssa, (born May 20, 1799, Tours, France—died August 18, 1850, Paris), French literary artist who produced a vast number of novels and short stories collectively called *La Comédie humaine* (The Human Comedy). He helped to establish the traditional form of the novel and is generally considered to be one of the greatest novelists of all time. Two works of 1829 brought Balzac to the brink of success. *Les Chouans*, the first novel he felt enough confidence about to have published under his own name, is a historical novel about the Breton peasants called Chouans who took part in a royalist insurrection against Revolutionary France in 1799. The other, *La Physiologie du mariage* (The Physiology of Marriage), is a humorous and satirical essay on the subject of marital infidelity, encompassing both its causes and its cure. The six stories in his *Scènes de la vie privée* (1830; "Scenes from Private Life") further increased his reputation. These long short stories are for the most part psychological studies of girls in conflict with parental authority. The minute attention he gave to describing domestic background in his works anticipated the spectacularly detailed societal observations of his later Parisian studies.

To clear his debts and put himself in a position to marry Madame Hanska now became Balzac's great incentive. He was at the peak of his creative power. In the period 1832–35 he produced more than 20 works, including the novels *Le Médecin de campagne* (1833; *The Country Doctor*), *Eugénie Grandet* (1833), *L'Illustre Gaudissart* (1833; *The Illustrious Gaudissart*), and *Le Père Goriot* (1835), one of his masterpieces. Among the shorter works were *Le Colonel Chabert* (1832), *Le Curé de Tours* (1832; *The Vicar of Tours*), the trilogy of stories entitled *Histoire des treize* (1833–35; *History of the Thirteen*), and *Gobseck* (1835). Between 1836 and 1839 he wrote *Le Cabinet des antiques* (1839), the first two

parts of another masterpiece, *Illusions perdues* (1837–43; *Lost Illusions*), César Birotteau (1837), and *La Maison Nucingen* (1838; *The Firm of Nucingen*). Between 1832 and 1837 he also published three sets of *Contes drolatiques* (*Droll Stories*). These stories, Rabelaisian in theme, are written with great verve and gusto in an ingenious pastiche of 16th-century language. During the 1830s he also wrote a number of philosophical novels dealing with mystical, pseudoscientific, and other exotic themes. Among these are *La Peau de chagrin* (1831; *The Wild Ass's Skin*), *Le Chef-d'oeuvre inconnu* (1831; *The Unknown Masterpiece*), *Louis Lambert* (1834), *La Recherche de l'absolu* (1834; *The Quest of the Absolute*), and *Séraphîta* (1834–35).

In all these varied works Balzac emerged as the supreme observer and chronicler of contemporary French society. These novels are unsurpassed for their narrative drive, their large casts of vital, diverse, and interesting characters, and their obsessive interest in and examination of virtually all spheres of life: the contrast between provincial and metropolitan manners and customs; the commercial spheres of banking, publishing, and industrial enterprise; the worlds of art, literature, and high culture; politics and partisan intrigue; romantic love in all its aspects; and the intricate social relations and scandals among the aristocracy and the haute bourgeoisie.

No theme is more typically Balzacian than that of the ambitious young provincial fighting for advancement in the competitive world of Paris. Balzac admired those individuals who were ruthless, astute, and, above all, successful in thrusting their way up the social and economic scale at all costs. He was especially attracted by the theme of the individual in conflict with society: the adventurer, the scoundrel, the unscrupulous financier, and the criminal. Frequently his villains are more vigorous and interesting than his virtuous characters. He was both fascinated and appalled by the French social system of his time, in which the bourgeois values of material acquisitiveness and gain were steadily replacing what he viewed as the more stable moral values of the old-time aristocracy.

These topics provided material largely unknown, or unexplored, by earlier writers of French fiction. The individual in Balzac's stories is continually affected by the pressure of material difficulties and social ambitions, and he may expend his tremendous vitality in ways Balzac views as socially destructive and self-destructive. Linked with this idea of the potentially destructive power of passionate will, emotion, and thought is Balzac's peculiar notion of a vital fluid concentrated inside the person, a store of energy that he may husband or squander as he desires, thereby lengthening or shortening his vital span. Indeed, a supremely important feature in Balzac's characters is that most are spendthrifts of this vital force, a fact that explains his monomaniacs who are both victim and embodiment of some ruling passion; avarice, as in the main character of *Gobseck*, a usurer gloating over his sense of power, or the miserly father obsessed with riches in *Eugénie Grandet*; excessive paternal affection, as in the idolatrous Learlike father in *Le Père Goriot*; feminine vindictiveness, as evidenced in *La Cousine Bette* and a half-dozen other novels; the mania of the art collector, as in *Le Cousin Pons*; the artist's desire for perfection, as in *Le Chef-d'oeuvre inconnu*; the curiosity of the scientist, as in the fanatical chemist of *La Recherche de l'absolu*; or the vaulting and frustrated ambition of the astonishingly resourceful criminal mastermind *Vautrin* in *Illusions perdues* and *Splendeurs et misères des courtisanes*. Once such an obsession has gained a hold, Balzac shows it growing irresistibly in power and blinding the person concerned to all other considerations. The typical structure of his novels from the early 1830s onward is determined by this approach: there is a long period of preparation and exposition, and then tension mounts swiftly to an inevitable climax, as in classical tragedy.

Madame Bovary by Gustave Flaubert

Mrs Bovary is a novel written by Gustav Flaubert in 1856. It led us through a very complex person, the doctor's wife Emma Bovary's journey and life. Emma has a relationship of adultery, transcending her life to remove the life of the sky with the

mediocrity in her life. Mrs Bovary later became a romantic and dramatic movie in 1949. It was written by Robert Adri supervised by Vincent Minelli. In this movie Emma Baufarri as a person in the novel caused a roar of cheers and anger and Gustav Flouvert tried to prove that he did not write obscene novels.

The wife of Gustav Flaubert. Flaubert 's woman' s story engaged in adultery to escape from a loving marriage was strictly censored at the time of publication, Flaubert tried to pass the novel. After he became acquitted, Madame Bovary became a masterpiece of the realist movement. Gabriel García Márquez has 100 years of loneliness. Accepted as one of the most important novels of the classics of Spanish literature, the "centennial of loneliness" has spoken for generations the story of the Buenians. The style and theme of the novel is thought to represent the literary movement unique to Latin America in the 1960s.

In Gustave Flaubert 's Mrs. Bovary, Emma Bovary is depicted as a stupid woman. Flabert allows Windows theme to become popular among novels by contrasting her feelings about life and showing her consistent behavioral pattern. Through the use of such windows, readers can fully understand women who are not satisfied with life and look for women who never come to her. The key to life is to balance between reality and dreams, and Flabert believes this is stupid as Emma never gets this.

Mrs Bovary is a masterpiece of Gustav Flaubert and is considered to be the most influential French novel of the 19th century. As often described as a romantic belief and a satire of a rural bourgeoisie, Mrs. Bophari talks about her dream of boring housewife Emma Bophali, romantic love (mainly from popular romantic novels) in a simple country I can not achieve marriage with a doctor. She tried to realize her illusions through love with local landlord and legal representative, and later purchasing luxury goods. She can not pay her debts, does not want to be ashamed, can not tolerate the value of bourgeoisie, can not follow it, she commits suicide

Along with Johann von Goethe and Friedrich Schiller, Heinrich Heine is one of the three greatest names in German literature. He is best known as a poet. He also wrote prose, much of it satiric criticism of German politics and sciety.

Many of Heine's poems were set to music by composers such as Felix Mendelssohn, Franz Schubert, and Robert Schumann. Die Lorelei (The Lorelei) and Du bist wie eine Blume (Thou art like a flower) are two of the best known.

Harry Heine was born in Düsseldorf, Germany, on Dec. 13, 1797. A wealthy uncle financed his education in law at the universities of Bonn and Göttingen. In 1825 he changed his name to Christian Johann Heinrich Heine. When his first two books were published, shortly after his graduation in 1826, he abandoned any idea of practicing law. For the next several years Heine traveled widely. In 1831 he settled in Paris, where he married a Frenchwoman, Eugénie Mirat.

Many of Heine's writings were banned in Germany because they were considered radical. In 1845 he contracted a spinal disease. From 1848 until he died on Feb. 17, 1856, in Paris, he was bedridden. During this period Heine wrote some of his most beautiful poetry. Among Heine's volumes of poetry are Buch der Lieder (Book of Songs), published in 1827, and Gedichte (Poems), published in 1853 and 1854.

Questions:

1. What does realism mean in literature?
2. How is realism used in literature?
3. Who started realism in literature?
4. What are the main features of realism?
5. What is the importance of realism?
6. What led to realism?

7. Who are the representatives of English realism?
8. Who are the outstanding writers of French realism?
9. What can you say about Balzac's works?
10. How is realism seen in German literature?

LECTURE 9.

The world literature at the end of the XIX century and the XX century

LESSON PLAN

Topic: The world literature at the end of the XIX century and the XX century

Level: advanced

Objectives: to give information on Geography, problems and peculiarities. The main task of art and literature. Emergence of new social problems in the literature. Traditional realism and innovation. The philosophy of positivism of O. Kont and I. Ten. E. The naturalism of Zolya and the Gonkur brothers. Decadence literature. Impressionism. Symbolism and its representatives.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar

Key words and word combinations:

Publicism

The occupation or profession of a **publicist**; political or topical journalism.\

Utopian

modelled on or aiming for a state in which everything is perfect; idealistic.

Grotesque

a very ugly or comically distorted figure or image.

Determinism

the doctrine that all events, including human action, are ultimately determined by causes regarded as external to the will. Some philosophers have taken determinism to imply that individual human beings have no free will and cannot be held morally responsible for their actions.

Lecture-9

The literature of the turn of the century is complex and varied. New historical reality, new trends in social and political life, philosophical quests, the need to take stock of the ending 19th century and penetrate the secrets of the emerging 20th century. - all this was reflected in literature, painting, music, theater, in the cinema that had just announced itself (1895).

The turn of the century is the time of the emergence of original art and aesthetic schools and trends, their clashes and polemics, and at the same time fruitful interaction.

In general, the literary process of this period is of a transitional nature. It is legitimate to talk about a special type of culture that took shape in this era.

The writer's concept of the world and man was changing. The emergence of new trends in art was enshrined in literary manifestos, theoretical treatises, in which writers formulated their aesthetic positions.

The turn of the century period is characterized by the involvement of writers and events in social and political life. For example, the participation in the Dreyfus case of E. Zola and A. France is indicative; M. Twain's protests against the Spanish-American war; the opposition to the militaristic frenzy during the First World War, which was made by R. Rolland, B. Shaw and others. The "engagement" of literature, involvement in political life, the authors' performance on the side of democracy and justice is an important side of the literary process at the turn of the century. In this regard, a significant and important layer in the heritage of E. Zola, A. France, R. Rolland, B. Shaw, H. Wells, M. Twain, J. London, T. Dreiser and others is publicism.

Realism: Postclassic Stage

At the end of the XIX century, realism retains its significant role. The classical stage of realism, most clearly represented in the works of Stendhal, O. de Balzac, C. Dickens, W. Thackeray, C. Bronte, and others, belongs to the 1830s - 1860s. Further, its postclassical phase is denoted, which is characterized by the enrichment of genre and style features of realistic art.

In this respect, new trends in the novel genre are indicative. The genre of the epic novel contributed to the comprehension of the truth of life, deep tendencies in the life of society. In the works of many authors (E. Zola, R. Rolland, T. Dreiser, J. Galsworthy, T. Mann, G. Mann and others), the novels were combined into diologies, trilogies, tetralogies, and multivolume cycles.

The wealth of epic forms is impressive. Such genre varieties of the novel as "musical" (R. Rolland), philosophical (A. France, T. Mann), satirical (G. Mann), utopian (H. Wells, J. London), socio-psychological (J. Galsworthy, T. Dreiser, T. G. Hardy, G. de Maupassant), psychological (G. James), sociological (E. Sinclair), adventure (L. Stevenson), detective (A. Koshsh-Doyle), lyric (K. Hamsun), historical (G. Senkevich), parable novel (O. Wilde), etc.

The embodiment of life's truth by no means presupposes solely "lifelike" in art, but gives rise to various forms of convention. Writing of everyday life, psychological analysis, documentaryism are enriched with symbolism, allegory, grotesque, fantasy. The realistic novel traces the stylistic elements of other aesthetic schools (naturalism, symbolism, impressionism, etc.), with which he fruitfully interacts. It is very difficult to single out realism in its pure form; this would lead to a simplified classification of literary movements at the turn of the century. The concept of "realism at the turn of the century" is quite broad, flexible, it does not fit into a rigid scheme.

Let us note some features inherent in realist writers. This is their lively involvement in literary and aesthetic discussions, which becomes a factor of public importance. It is no accident that the theme of art becomes a cross-cutting theme in the artistic work of writers of the realistic direction. Often in the center of the narrative is the fate of the artist ("Creativity" by E. Zola, "Jean Christophe" by R. Rolland, "Martin Ideas" by J. London, etc.).

The enrichment of realism and the emergence of new literary and aesthetic currents were due to the deepening understanding of man, his psychophysiological nature. And this, in turn, was the result of major discoveries in various fields of science: physiology and experimental medicine, natural science, psychology, philosophy, sociology and political thought. The theory of evolution, the problems of heredity, the philosophical teachings of A. Schopenhauer, F. Nietzsche, E. Renan, A. Bergson and others - all this is reflected in the art of words.

Naturalism: "Race, Wednesday, Moment"

Naturalism (fr. *Naturalisme*, from Lat. *Natura* - nature) is a literary and aesthetic trend that developed in the last third of the 19th century. His philosophy and poetics have played and still plays a significant role in the art of words. Naturalism arose, took shape and received a theoretical foundation in the Fraction with Chanfleury, the brothers E. and J. Goncourt and Zola, who showed the most vivid realization of its principles. Naturalism was a response to the historical realities of the end of the century: social contrasts resulting from industrialization and urbanization, class conflicts, confrontation between labor and capital, problems of the "bottom" of society (poverty, prostitution, alcoholism, lumpenization).

Philosophical basis: positivism. The philosophical basis of naturalism is the work of Auguste Comte (1798 - 1857), one of the founders of positivism and a prominent sociologist. His main work, *A Course in Positive Philosophy* (1830–1842) in six volumes, gained wide popularity. Comte proclaimed a break with philosophical metaphysics, the creation of "social physics" designed to reorganize society on a scientific basis.

Science, according to Comte, is concerned exclusively with facts, phenomena, it only describes phenomena, answers the question "how?", But not "why?" At the same time, science based on experiment is capable of endless development. Comte understood society as a developing organism.

This point of view was developed by Hippolyte Tennyson (1825— 1893). In the introduction to *The History of English Literature* (1863-1864), he formulated the concept of "race, environment, and moment," which became the cornerstone of naturalistic aesthetics. By "race" he meant "the hereditary predisposition that man brings with him into the world." "Environment" is the environment of a person - "nature and other people". Tennyson refuses moral judgment, proclaiming: "Vices and virtues are the same inevitable results of social life as vitriol and sugar are products of chemical processes." Naturalists exaggerated the role of biology and physiology. Finally, the concept of "moment" was interpreted by Tennyson as a specific historical stage with all its cultural, historical factors and traditions.

Naturalism and Science. Decisive for the design of the aesthetics of naturalism were the successes in the field of natural and medical sciences, which deepened the understanding of human nature itself. Naturalists sought to extend scientific methodology to the field of artistic creation, to use experiment in writing practice, to objectively investigate the depicted sphere of reality. Standing for the scientific approach, they equalized the roles of scientist and writer. A writer should artistically state this or that phenomenon, but not express his assessment, not pretend to generalize. Political "engagement" is also contraindicated for it, because it can become an expression of personal views and preferences, undermining the principle of absolute objectivity.

Especially significant for naturalists was the classic work of the French physiologist Claude Bernard (1813-1878) - "Introduction to Experimental Medicine" (1865), and in which he analyzed the role of the physiological factor in human behavior. The author argued that in medicine the observer and the experimenter are combined. Naturalists proceeded from the fact that the writer is called to possess the same virtues.

The discoveries of Cesare Lombroso (1835 - 1909) in the field of heredity became important for supporters of naturalism. His book *Genius and Insanity* (1864) was popular. Lombroso argued that the highest manifestations of talent are associated with mental disorders. The theme of hereditary diseases, alcoholism, various kinds of anomalies will be

embodied in many of Zola's novels.

Naturalists took the position of straightforward determinism, complete dependence of the individual on society. The recognition of the predetermination of human destiny is also an essential feature of naturalism. Meanwhile, A. I. Herzen was right when he wrote: "Personality is created by the environment and events, but events are carried out by individuals and bear their stamp - here is interaction."

Important for the doctrine of naturalism was the famous work of Charles Darwin (1809-1882) - "The Origin of Species by Natural Selection" (1859). It described the process of evolution as the selection of the most powerful species and their adaptation to the environment. Darwin's ideas, which became widespread, were developed and transformed by the philosopher, sociologist, and publicist Herbert Spencer (1820-1903). He transferred the principle of natural selection, the struggle for existence, from the realm of nature to the realm of human relations.

The methodology of naturalists manifested itself primarily in prose genres, partly in drama (in G. Ibsen, G. Hauptmann). They believed that naturalism is "more realistic" than classical realism, since it excludes exaggeration, fantasy, reveals the naked, sometimes "dirty" truth of life, those dark sides of it that the previous art was silent about.

Naturalists were reproached for anti-aestheticism, for forgetting beauty, for apologizing for "dirt". But in general, naturalism played a positive role in art.

Naturalists based their writing on reliability, reliance on the personal experience of the artist of the word, who studied special works, studied the life of miners, peasants, actresses, artists, etc., included documents in the text.

The ideas of naturalism penetrated into the theater, the heroes of which were not refined characters of the "light", but people of the "bottom", beggars, vagabonds, lumpen, prostitutes.

Naturalism clearly manifested itself in the literature of the United States in the works of S. Crane, H. Garland, F. Norris, J. London and T. Dreiser. Naturalistic tendencies are also clearly expressed in G. Ibsen and K. Hamsun (Norway), G. Hauptmann (Germany), J. Gissing and J. Moors (England), and in the late G. de Maupassant. At the same time, many authors, in particular E. Zola, a recognized theorist of naturalism, in their artistic practice often went beyond the aesthetic doctrine of this direction,

In Russia, the term "naturalism" is not widely used. But the principles close to his doctrine were refracted in the works of D.N.Mamin-Sibiryak and P.D.Boborykin, who actively promoted E. Zola and brothers E. and J. de Goncourt

Symbolism: "the soul of the world"

Symbolism largely determines the artistic climate in the West at the end of the 19th century, and somewhat later in Russia. Symbolism developed in the 1860s-1870s in France in the poetry of P. Verlaine, A. Rimbaud, S. Mallarmé and others. The general principles of this trend were expressed by P. Verlaine in his famous poem The Art of Poetry (1874), in a collection A. Rimbaud "Illumination" and J. Moreas (1856 -1910) in the "Manifesto of Symbolism" (1886), published in the newspaper "Figaro".

Moreas first used the term "symbolism". He considered it a new phase of art, a reaction to the "decrepitude" of previous ideas. The new word in art was "long-awaited, necessary, inevitable." Symbolist poetry "tries to dress the Idea in a tangible form", for which it is called upon to develop a style, "primordial and complex," "untouched words, an updated metric, skillfully organized disorder", "brilliant and chased" rhyme, etc. Symbolism relied on experience V. Hugo, Parnassians (T. de Banville, Lecomte de Lisle), C. Baudelaire. Among the forerunners of symbolism is the great American romantic Edgar Poe, the creator of "scary novellas" and the famous "Crow", a wonderful magician of the word, discovering the "spiritual principle of the Universe." Glory came to him posthumously, thanks to Baudelaire and the French symbolists, especially Mallarmé. Another idol of the Symbolists was Richard Wagner (1813 - 1883), who realized in his work the union of

music and the elephant, advocating for a "synthetic" theater, the interaction of different types of arts. This side of his aesthetics was actively promoted by B. Shaw in his book "The True Wagnerian".

The philosophy and poetics of symbolism were embodied by many masters of the word of the period under consideration. In addition to the named French poets (S. Mallarmé, A. Rimbaud, etc.), the features of symbolism are also present in the works of O. Wilde, G. Hauptmann, A. France, R. Rolland, K. Hamsun, E. Verharn, M. Maeterlinck, etc. ...

Like romanticism, symbolism developed in related art forms: in music (M. Ravel, G. Mahler, B. Bartok, A. Scriabin), painting (G. Moreau, A. Böcklin, G. Dore, M. Vrubel, J. Whistler, D. G. Rosseti), sculpture (O. Rodin), theater (G. Kreg. M. Reinhardt, Vs. Meyerhold, K. Stanislavsky).

Symbolism is based on the concept of a symbol as a universal philosophical and aesthetic category. It is appropriate to reveal the meaning of this concept by comparing it with the concept of an image, on the one hand, and a sign and allegory, on the other.

A symbol is a sign with inexhaustible ambiguity and sensual clarity. The symbol embodies the artist's inner aspirations, the intuitive subconscious beginning, the meaning and spirit of the phenomenon that does not lie on the surface. The symbol is inseparable from the image, but unequal to it. The symbol has a special semantic structure; growing into a symbol, the image is saturated with additional meanings.

Unlike allegory, amenable to logical decoding, the symbol usually does not imply unambiguous interpretations. He appeals to imagination, fantasy.

Symbolic images are characteristic of the poetics of romanticism at the time of its heyday, which is characterized by subjectivism, lyricism, various types of conventions, fiction (let us remember Zaches-Zinnober E. T. A. Hoffmann, Cain D. N. G. Byron, Quasimodo and Esmeralda V. Hugo , poetry of U, Blake, P, B. Shelley, J. Keats, G. Heine, etc.).

Philosophical foundations of symbolism. The Symbolists proceeded from the idea of the superiority of creativity over life, the primacy of the "other" world, opposed to everyday reality, the world generated by the genius of the artist, often in a state of enlightenment. Hence the symbolist concept of the clairvoyant poet. Symbolism is based on the ideas of Plato, Kant and Hegel. Schopenhauer's concepts, set forth in his work "The World as Will and Representation", were also widely disseminated {1819; 2nd ed. - 1844). One of the Symbolists, Remy de Gourmont, commented on Schopenhauer's teachings: "In relation to a person, a thinking subject, the world, everything that is external to the " I ", exists only as a continuation of the idea that has developed about him."

The symbolists strive to discern the transcendent essence behind the outer cover of everyday life, to break through to some transcendental Beauty, to "things in themselves."

The fundamental principle of the Symbolists' creativity is the musical element, belief in the magical power of poetic speech. The innovation of the Symbolists lies in the fact that the poetic word acquired an unprecedented musicality and semantic richness.

The merits of symbolism are in enriching the poetic language, poetic style, in rooting innovative techniques, in deepening the understanding of art and artistic creation.

Symbolism influenced the works of T. S. Eliot, T. Mann, J. Joyce, F. Kafka, J. O'Neill, W. Faulkner, M. Proust, and others.

Impressionism: the poetics of impressions

Impressionism (from the French impression - impression) is a direction in art based on the desire to capture the mobility and changeability of the world, the fleeting impressions of the artist.

Impressionism originated in the 1860s and 1870s in the work of a group of painters: K. Mons, E. Manet, E. Degas, C. Pizarro, O. Renoir, A. Sisley and others. They proceeded from the fact that the image is not clearly outlined, not static, but changeable, fluid. Unclear in shape, it is seen differently depending on lighting, weather and time of day. The artist conveys his impression, his inner state in the picture. The canvases of the

Impressionists reflect not so much a certain plot as the mood and atmosphere.

The aesthetics of the Impressionists received a refraction in the field of verbal art - in prose and especially in poetry. It is also legitimate to talk about impressionism in criticism, when a logically constructed objective analysis of the work is not offered, but the general impression of its reading is sketched out. The inclusion of impressionistic aesthetics in the writer's methodology meant further enrichment of the artistic means of literature. This manifested itself in the departure from normativity, in the strengthening of the subjective principle, in the assertion of the self-sufficient role of the artist, his self-expression.

Impressionism in literature is musicality, the poetics of hints, halftones, unsteady moods, vague outlines. V. Bryusov wrote that in impressionism there is a kind of "creation of life", that in this new school every word - by itself and in combination - makes a definite impression. And this impression can overpower the meaning of the depicted.

Sometimes it is difficult to distinguish between the stylistics of symbolism and impressionism. They are internally connected, sometimes inseparable. V. Hugo called Stephan Mallarmé an impressionist poet. We find the features of impressionism in the symbolists A. Rimbaud and P. Verlaine, in E. Zola, and especially in G. de Maupassant, who strove to give not a "vulgar photograph", but an "illusion of the world," understanding sex by this wealth of psychological content. The impressionistic manner is characteristic of the critical works of A. Frans. Further development of this tendency is observed in the small prose of L. Chekhov, I. Bunin, S. Kerin, S. Anderson, E. Hemingway.

Other trends at the end of the century: neo-romanticism, neoclassicism, aestheticism

At the turn of the century, an influential position is occupied by neo-romanticism, which is distinguished by some amorphousness and blurred aesthetic program. Its very name indicates that the traditions of "classical" romanticism are acquiring a new quality at the next historical stage. Neo-romanticism is a kind of reaction to the extremes of naturalism, the accentuation of the dark sides of life, moods of pessimism and fatalism, the representation of a person as a passive victim of the environment and circumstances. In mature samples of neo-romanticism (E. Rostan in France; J. London in the USA; K. Gamsun, G. Ibsen in Norway, etc.) - heroic motives, the cult of a strong personality, opposing an inert environment. Put in extreme circumstances, the hero shows courage and zero. Adventure motives play a noticeable role in neo-romanticism (in J., London, R.L.Stevenson). Neo-romantic tendencies are also discernible in the literature of the 20th century. (in the works of E. Hemingway, A. de Saint-Exupery).

In the 1880s and 1890s in the West, primarily in France, the neoclassicist movement arose. It was based on the classical norms of ethics and aesthetics, dating back to antiquity, and was determined by the need to bring order and harmony into the chaotic world. Neoclassicists did not approve of extreme subjectivity in contemporary art. Their ideal was clarity, completeness, logic and severity inherent in high classics. In France, neoclassicism is represented in the works of the critic, publicist and poet Charles Morras (1868-1952) and the poet Jean Moreas, leader of the Romanesque School group. In England, the ideas of neoclassicism were close to TS Eliot (1888-1965) - the famous poet, playwright, critic.

Aestheticism is clearly represented in England in the activities of artists and writers included in the "Brotherhood of the Pre-Raphaelites" (1848 - 1853), in the work of O. Wilde. The Pre-Raphaelites were guided by the painters of the early Renaissance, who worked before Raphael, as well as by the Nazarene artists (F. Overbeck and others). The religious spirit of these painters was contrasted with the individualism of the titans of the Renaissance. The theorists of aestheticism were John Ruskin and Walter Peyer. Aestheticism affirmed the concept of "pure art" opposed to the flat pragmatism of bourgeois and Victorianism. Oscar Wilde was one of the most prominent representatives of aestheticism. In essays and treatises ("The Decline of Lies", "Brush, Pen and Poison", etc.), he argued: art is higher than life, the writer's fantasy, fiction, "lies" triumph over the sad and wingless reality.

"New Drama": theatrical renaissance

The turn of the century was marked by the renewal of drama and theatrical art. In different countries of Europe and America, a rich and vivid phenomenon, called the "new drama", is being born. "New Drama" showed a break with the stereotype of the salon, melodramatic and at the core of its entertaining play, which prevailed in the West.

Naturalism played a positive role in the formation of the "new drama". Especially significant was the work of E. Zola "Naturalism in the Theater" (1881) in which he criticized the drama of the classicist and romantic type for schematizing life conflicts and human characters. Zola called this phenomenon "the amputation of truth"

The New Drama ranks with the highest achievements of prose and poetry. It was filled with a serious, deep life and psychological content, was distinguished by the freshness of methods and forms. The creators of the "new drama" were G. Ibsen (Norway), G. Hauptmann (Germany), B. Shaw (Great Britain), M. Maeterlink (Belgium), A. Strindberg (Sweden), R. Rollai (France), J. O'Neill (USA). In Russia, the concept of a "new drama" was embodied by A. Chekhov, M. Gorky, L. Andreev. Elements of naturalistic and symbolist poetics were widely used in the works of the named playwrights.

The stage implementation of the "new drama" was facilitated by theaters and collectives: the Free Theater in Paris, the Independent Theater in England, the Free Stage in Germany, the small theaters in the United States, etc. Such directors played an outstanding role in this process, as K. Stanislavsky, V. Meyerhold, M. Reinhardt, O. Brahm. B. Shaw substantiated the theory of "intellectual theater", M. Maeterlink - the concept of "theater of silence", R. Rolland wrote about the "folk theater", and A. Strindberg created an experimental "intimate theater".

The best images of the "new drama" are still the golden fund of the world theatrical repertoire.

Expressionism: the world in black and white

Expressionism (from Latin *expressio* - expression) was one of the most significant trends at the beginning of the century. It gave generous fruits in literature (especially poetry and drama) and in painting, especially in graphics. The brightest names are here: V. Kandinsky (Russia), P. Klee (Switzerland), O. Kokoschka (Austria), F. Maserel (Belgium). Expressionism, which flourished during the First World War and in the first post-war decade, was permeated with a sense of the catastrophic and chaotic nature of the world, the cruelty of social cataclysms, the tragedy of human life. It was distinguished by the fracture of forms and outlines, a sharp thickening of colors, a preference for black and white tonality! grotesque, tense, "inflated" tone, style of contrasts. The aesthetics of expressionism, with its pronounced radicalism, was based on the denial of the lifelikeness of realism, the down-to-earthness of naturalism, the refinement of symbolism and impressionism. Expressionists tried not to describe, but to express the deep essence of the phenomenon. The heroes were likened to masks, puppets, they acted as carriers of certain ideas and points of view.

Expressionism developed primarily in Germany (with F. Werfel, G. Kaiser, E. Toller, and in the early works of B. Brecht, I. Becher). In 1933, the Nazis, who came to power, generally not tolerant of any kind of "ism", banned expressionism as a "degenerate" art, harmful to the health of the nation. The influence of the poetics of expressionism is also noticeable in other national literatures: in the Austrian (R.M. Rilke, G. Trakl, F. Kafka), American (J. O'Neill, E. Rae), Russian (young V. Mayakovsky, L. Andreev). Threads stretch from expressionism to a "new novel" and "theater of the absurd".

Decadence: philosophy and style of the end of the century

Decadence (from the French *decadence* - decline) is a controversial concept to a certain extent. Decadence is a synthesis of various artistic and philosophical trends. This is both an artistic style and a special attitude of the "end of the century" - disbelief, pessimism, fear of life, loss of values, elitism, the cult of sensual pleasures, and psychological breakdown. It is becoming commonplace to liken this era to the period of decline. F. Nietzsche played a

significant role in rooting this concept. He associated decadence with illness, ill health. In opposition to the decline, Nietzsche proposed to develop a religion of life, a religion of man, to cultivate a "superhumanity" rising upward; get rid of sleep, overcome illness, great fatigue, find joy and assert yourself in creativity.

Decadent sentiments manifested themselves in the work of the French Symbolists (S. Mallarmé, A. Rimbaud, P. Verlaine and others) with their cult of form and impeccable art of speech. Rimbaud and Verlaine are damned poets "who combined enormous talent with a shocking lifestyle, shocking behavior. An example of sophisticated eroticism in the spirit of decadence is given in the drama *Salome* by O. Wilde.

The controversy around decadence did not subside. Orthodox Marxists perceived him sharply negatively, LN Tolstoy in his famous treatise "What is art?" (1898) criticized the decadents (C. Baudelaire, P. Verlaine, S. Mallarmé, etc.), who turned out to be from the recognition of ethical values in art, did not accept the unity of truth, goodness and beauty. Romain Rolland, who shared important aspects of Tolstoy's aesthetics, painted in his novel *Jean Christophe* a depressing picture of spiritless decadent art.

In his famous article "Paul Verlaine and the Decadents" (1896), M. Gorky wrote about the "inflated, painfully developed imaginations" of decadent poets, talented people who were suffocating in an atmosphere of petty bourgeois complacency and lack of spirituality. Various aspects of decadence appear in the apt, insightful assessments of prominent figures of Russian culture of the "Silver Age" - D. Merezhkovsky, A. Blok, A. Bely, Vyach. Ivanov, V. Khodasevich and others.

Decadence incorporated elements of various literary and aesthetic schools, including neo-romanticism, impressionism, aestheticism and symbolism. Many researchers agree that decadence is one of the manifestations of the poetics and philosophy of symbolism at its early stage. Therefore, it is necessary to correct the idea of decadence as a deviation from the main line of art. The same applies to the theses about overcoming decadence by progressive artists, about opposing decadence with its "inferiority" to realism as "correct" and "healthy" art.

Avant-garde: futurism, imagism

The first two decades of the new century are the time of the formation of avant-garde literary schools and trends. These include futurism, imagism, surrealism, dadaism, etc. 1.

What they have in common is a challenge to tradition, an attitude towards radical renewal and experiment. If naturalism and symbolism, with their innovations, were associated with the enrichment of the previous literary tradition, then the avant-gardists proclaimed a complete break with classical art. The avant-gardists argued that the classics had exhausted their artistic possibilities, and therefore was in disharmony with the realities of the new historical era, with its social conflicts, technical breakthroughs and revolutionary scientific discoveries.

Futurism (from lat. futurum - the future) is one of the leading avant-garde movements that developed in Italy and Russia. Its principles were substantiated by the Italian writer F. Marinetti (1876-1944) in the *Manifesto of Futurism* (1909), imbued with the spirit of individualistic rebellion. Among his theses were: "There is no beauty without struggle. There are no masterpieces without aggressiveness "; "We want to destroy museums, libraries, fight moralism, feminism and other base, opportunistic and utilitarian."

Marinetti proclaimed the arrival of a "dynamic literature of the future", praising technical innovations, cars, motors and other attributes of urban civilization. In a series of his manifestos (1909 - 1915), he outlined the basic requirements for futuristic stylistics: this is a breakdown of the traditional syntax and the use of a special "telegraphic language", consisting almost entirely of nouns, with a minimum number of verbs and adjectives. Futurism in its Italian version is extremism, shocking, an apology for aggression and war as "the hygiene of the world." It is no coincidence that the rebel Marinetti joined Mussolini's fascist movement in the 1920s.

In Russia, futurism has developed largely independently, outside the direct Italian influence, and is represented by the works of V. Khlebnikov, D. Burluk, V. Kamensky, A. Kruchenykh, early V. Mayakovsky. The latter, in the early 1910s, proceeded from the "inevitability of the collapse of the old", the coming "world revolution" and the formation of a "new humanity".

Imagism. In the 1910s, a trend of imagism (from the English image - an image) arose in Anglo-American poetry, which existed for a very short time, until 1917. Imagism experienced a short-term heyday during the "poetic Renaissance" (1912 - 1925) in the United States. The aesthetics of the Imagists was largely based on the critical works of T.E. Hume (1883-1917) and on the poetic experience of E. Pound (1885-1972). The Imagists insisted on the accuracy of the image and the "purity of the raw image", freed from lyrical subjectivity and emotion. Their stylistics with a bias and experiment were a kind of reaction to the olivism and meditateness of the English poets of the Georgian school. The Imagists, who published several anthologies of poems, were supporters of new rhythms and forms, free themes, laconicism, and colloquial vocabulary. At an early stage, the leader and one of the theorists of Imagism was Ezra Pound, the greatest English-speaking poet, experimenter, spokesman for the elite's rebellion against pragmatism and philistinism, an artist of great talent and tragic fate.

Imagism was close to the current of Imagism in Russia, which was influential in the 1910s and 1920s (S. Yesenin, V. Shershenevich, A. Mariengof, etc.). The imagists did not approve of the politicization of art, they defended the principle of the intrinsic value of the word-image.

The literary phenomena listed above can be considered within the framework of the philosophical and aesthetic system of modernism. Its philosophical origins are the works of F. Nietzsche, A. Bergson, S. Freud, K. Jung. Modernism was embodied in the works of the outstanding writers of the 20th century - J. Joyce, M. Proust, F. Kafka, W. Wolfe, T. S. Eliot, J. P. Sartre, A. Camus, S. Beckett, A. Gide and others. A modernist attitude can be found in W. Faulkner, E. Hemingway, T. Mann, T. Williams, and others.

Analyzing the work of a writer in the context of various trends and trends at the turn of the century, it is necessary to take into account his aesthetic positions, the originality of his style, which is often distinguished by artistic complexity. In the verbal texture of a work, it is not easy to reveal the dominance of a particular trend or direction. So, in Zola, features of naturalism and symbolism are found, in Verlaine - symbolism and impressionism, in London - realism, neo-romanticism and naturalism, in Dreiser - realism and naturalism, in Ibsen and Hauptmann - realism, symbolism and naturalism, etc.

Real writing practice is broader, richer than literary categories, therefore, it is often more useful not to hang labels (realist, symbolist, neo-romanticist, expressionist, decadent, etc.), but a specific analysis of the literary text.

At the end of the 19th century - at the beginning of the 20th century, especially in the 1910s, the formation of modernism - an aesthetic concept that flourished especially vivid artistic methods in the period between the world wars (1920-1930s) - took place.

Questions:

1. What literary period was the 19th century?
2. What literary trends does the 20th century include?
3. What were the common themes of writers of the 19th century?
4. Who are the greatest writers of the 20th century?
5. What is positivism in literature?
6. What is impressionism in literature?
7. What is symbolism in literature?
8. What is naturalism in literature?
9. How would you describe the literature of late 19th century?

10. How would you describe the literature of the 20th century?

LECTURE 10.

The literature of modernism.

LESSON PLAN

Topic: The literature of modernism.

Level: advanced

Objectives: to give information on Modernism. History of modernism and stages of development. The theoretical and philosophical foundations of modernism . Trends in modernism: expressionism, dadaism, cubism, futurism, abstractionism, surrealism ... Aesthetics of surrealism. Modernism and Kafka's work. J.P. Sartre and Existentialism. Camus and the philosophy of the absurd. Modernism and mythology. Modernism and the 20th Century Eastern Literature.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar

Key words and word combinations:

Fatigue

extreme tiredness resulting from mental or physical exertion or illness.

Consensus

a general agreement.

avant-garde

new and experimental ideas and methods in art, music, or literature.

existentialism

a philosophical theory or approach which emphasizes the existence of the individual person as a free and responsible agent determining their own development through acts of the will.

Concept

an abstract idea.

Bureaucrat

an official in a government department, in particular one perceived as being concerned with procedural correctness at the expense of people's needs.

Lecture-10

Modernism in literature was born on the eve of the First World War and flourished in the twenties simultaneously in all countries of Western Europe and America. Modernism is an international phenomenon, consisting of different schools (Imagism, Dadaism, Expressionism, Constructivism, Surrealism, etc.). This is a revolution in literature, the participants of which announced a break not only with the tradition of realistic plausibility, but also with the Western cultural and literary tradition in general. Any previous trend in literature defined itself through its attitude to the classical tradition: one could directly proclaim antiquity as a model of artistic creation, like the classicists, or prefer antiquity to the Middle Ages, as romantics, but all cultural epochs before modernism are therefore increasingly called "classical" today, because developed in line with the classical heritage of European thought. Modernism is the first cultural and literary era to end this legacy and provide new answers to "eternal" questions. As the English poet S. Spender wrote in 1930: "It seems to me that modernists deliberately strive to create a completely new literature. This is a consequence of their feeling that our era is in many respects unprecedented and stands outside any conventions of past art and literature." ...

The generation of the first modernists was acutely aware of the exhaustion of the forms of realistic narrative, their aesthetic fatigue. For modernists, the concept of "realism" meant no effort to independently comprehend the world, the mechanistic nature of creativity, superficiality, boredom of vague descriptions - interest in a button on a character's coat, and not in his state of mind. The modernists prioritize the value of an individual artistic vision of the world; the artistic worlds they create are uniquely dissimilar from each other, each has a stamp of bright creative individuality.

They had to live in a period when the values of traditional humanistic culture collapsed - "freedom" meant very different things in Western democracies and in totalitarian states; the bloody massacre of the First World War, in which weapons of mass destruction were first used, showed the true value of human life for the modern world; the humanistic ban on pain, physical and spiritual violence was replaced by the practice of mass executions and concentration camps. Modernism is the art of a dehumanized era (the term of the Spanish philosopher Jose Ortega y Gasset); the attitude towards humanistic values in modernism is ambiguous, but the world of modernists appears in a harsh, cold light. Using the metaphor of J. Konrad, we can say that the hero of a modernist work seemed to be staying overnight in an uncomfortable hotel at the end of the world, with very suspicious owners, in a shabby room lit by the merciless light of a lamp without a lampshade.

Modernists conceive of human existence as a brief fragile moment; the subject may or may not be aware of the tragedy, the frailty of our absurd world, and the artist's job is to show the horror, greatness and beauty that are in spite of everything in the moments of earthly existence. Social problems, which played such an important role in the realism of the nineteenth century, are given in modernism indirectly, as an inseparable part of the integral portrait of the individual. The main sphere of interest of modernists is the image of the relationship between the conscious and the unconscious in a person, the mechanisms of his perception, the whimsical work of memory. The modernist hero is taken, as a rule, in all the integrity of his experiences, his subjective being, although the very scale of his life can be small, insignificant. In modernism, the main line of development of the literature of the New Time continues, towards a constant decline in the social status of the hero; the modernist hero is euryemen, any and every person. The modernists learned to describe such mental states of a person that literature had not noticed before, and they did it with such

convincingness that it seemed to bourgeois critics an insult to morality and a profanation of the art of speech. Not only the content - the great role of intimate and sexual issues, the relativity of moral assessments, the emphasized apoliticality - but, above all, the unusual forms of modernist narrative evoked especially sharp rejection. Today, when most of the masterpieces of modernist literature have entered school and university curricula, it is difficult for us to feel the rebellious, anti-bourgeois character of early modernism, the harshness of accusations and challenges thrown at it.

The three major modernist writers are the Irishman James Joyce (1882–1943), the Frenchman Marcel Proust (1871–1922), and Franz Kafka (1883–1924). Each of them in his own direction reformed the art of the word of the twentieth century, each is considered a great pioneer of modernism. Let's take a look at James Joyce's novel *Ulysses* as an example.

Modernist literature is characterized, first of all, by the rejection of the traditions of the nineteenth century, their consensus between the author and the reader. The conventions of realism, for example, were rejected by Franz Kafka in the novel "The Trial" by L. Kopelev. The heart is always on the left. Articles and notes about modern foreign literature. Moscow, "Soviet Writer", 1960, p. 168, J. Joysem in the work "Ulysses" and other novelists, including in expressionistic drama, and poets abandoned the traditional metric system in favor of *vers libre*. Modernist writers saw themselves as an *avant-garde* that threw aside bourgeois values and forced the reader to think by applying complex new literary forms and styles. In fiction, the accepted chronological course of events was turned upside down by Joseph Conrad, Marcel Proust, and William Faulkner.

Each country had its own modernism, no matter whether it entered the annals of world literature or remained a local phenomenon. The very essence of modernism, a cultural movement that emerged between the world wars in a society depleted by the ideas of the past, is cosmopolitan. The writers who worked at this time experimented with forms, methods, techniques, techniques to give the world a new sound, but their themes remained eternal. Most often it was the problem of a person's loneliness in this colorful world, the discrepancy between his own pace and the pace of the surrounding reality. It is modernism, in contrast to all previous trends, that will focus its attention on a person, on his inner essence, discarding the external environment or modifying it so that it only emphasizes the main idea. Critics speak of the literature of modernism as a rather gloomy phenomenon, but this feeling is created mainly due to the fact that the reader views the world presented by the author through the prism of the latter's perception, colored by disappointment and the eternal search for the meaning of being.

The stages in literary history that preceded modernism — *decadence* and *avant-garde* — are sometimes viewed as the early stages of modernism. Modernism unites various currents and ideas, but the common belief for all of its representatives is the belief that modern man is cut off from the society in which he lives, from the world around him, he is closed, alone, constantly feeling his helplessness and the absurdity of his existence. For example, in the novel by J.-P. Sartre's "Nausea", the protagonist Roquentin suddenly feels the unpleasantness, disgust of all the things around him, they seem to cease to be themselves, turning in the perception of the hero into a softened, disgusting mass.

Another group of motives characteristic of modernism is not the search for harmony in the world (perhaps it is, in principle, unattainable), but its depiction as absurd as it is, and even more absurd. Within the framework of modernism, the literature of the absurd, and especially the drama of the absurd, develops. Its main representatives are E. Ionesco and S. Beckett. In the plays of E. Ionesco, the heroes conduct completely meaningless dialogues, perform inexplicable acts; for example, the heroes of the play "The Bald Singer" are extremely surprised that a person ties a lace on his shoe, opens the door unnecessarily, but does not open it in response to the doorbell, etc. S. Beckett's characters find themselves in absurd situations; for example, the entire play *Waiting for Godot* is based on a group of

people waiting for a man named Godot who never comes. In Russian literature, the summit manifestations of literature and the theater of the absurd were the work of the "Oberiuits", primarily DI Kharms. An allegorical depiction of the meaninglessness of the life of a modern person is presented in the stories and novels of F. Kafka "The Castle" and "The Trial", which are close in genre to parables: for example, the plot of the story "Metamorphosis" is the transformation of an official, an ordinary employee, into a disgusting insect. Elements of modernism are evident in the work of A.P. Platonov in the 1930s. ("Chevengur", "Pit"), in the later works of A. A. Akhmatova ("Enuma elish. Prologue, or Dream in a dream").

The philosophical premises of modernism are associated with existentialism and Freudianism. Writers J.-P. Sartre and A. Camus are, along with M. Heidegger, major existentialist philosophers. The main idea of existentialism, reflected in modernism, is the abandonment of man in the world, his loneliness and the heavy burden of responsibility for his existence. Freudianism influenced modernism by opening the sphere of the subconscious and the unconscious in a person: people's actions do not always have a rational explanation, on the contrary, they are mostly irrational. The origins of modernism should be seen in the philosophical systems of F. Nietzsche, A. Bergson, E. Husserl. T. Mann ("Doctor Faustus"), G. Hesse ("The Glass Bead Game") argued with modernist concepts of man.

Modernism brought a lot of new things not only to the content of literature, but also to the set of techniques that it possesses. His discovery is the "stream of consciousness" (for the first time in J. Joyce's novel "Ulysses", in the chapter "Penelope"), the combination of momentary perception and recollection (the technique on which W. Wolfe's novel "To the Lighthouse" is based - the hero looks at his house and recalls what it was like before the death of his wife, when the whole family was still together). Modernism has significantly expanded the spatio-temporal boundaries of a work of art: if earlier the narrative, as a rule, was limited to one, at most two plans, now there is a montage of several plans, their complex combination, overlapping, intersection. An unprecedented development was received by the hero's inner monologue, the presentation of his thoughts, experiences, which became so significant in the work that the author and the author's point of view in modernism receded into the background.

In late modernism, anti-genres became popular: anti-novel, anti-drama - works whose task is to reject all the stereotypes of a novel or drama, reject techniques, methods of depiction, etc.

Features of the literature of modernism

Modernism in literature has become a natural result of the development of artistic consciousness and the transition from the author's classical perception of the world to a modernist one. Instead of creating your own world, offering the reader ready-made concepts, the literature of modernism becomes a pure reflection of reality or its complete opposite. The author ceases to be the bearer of absolute truth and begins to demonstrate its relativity. As a result, the integrity of the world of the work collapses: the linear narrative is replaced by a fragmentary one, fragmented into small episodes and presented through several heroes who even have opposite views on the events and facts presented.

Modernism in literature manifested itself in new directions: symbolism, acmeism, futurism. At the same time, realistic literature was rethought. A style called "stream of consciousness" appeared, characterized by deep penetration into the inner world of the heroes. An important place in the literature of modernism is occupied by the theme of understanding the war, the lost generation.

Franz Kafka as Modernist

In order to understand the complex meanings of Franz Kafka's writing, one must examine many different factors that influenced the thought and action of his life. This essay will explore diverse elements that are part of Kafka's intellectual growth. His family and

personal situation will be discussed first; followed by an evaluation of the modernist movement active in Kafka's time; also, a further discussion of modes of escape. The statement that Kafkaesque modernity is a nightmare from which awakening is impossible will be employed as a working hypothesis, and will be further developed. We will now start from the beginning.

Kafka's Life

Franz Kafka was born July 3rd 1883 in Prague, at that time part of Austria-Hungary. He was named in honor of then Emperor Franz Joseph who we will see played a strange role in young Kafka's development by way of the Emperor's son, Crown Prince Rudolf. Kafka died 44 years later in the same town, having spent almost his entire life within the walls of the same city.

His father, Hermann was to Kafka an incredibly overpowering authoritarian figure. He was definitely the major influence on Kafka's early life, and also the shadowy reason behind many of Kafka's paranoid fears and depressions. His father was either perpetually absent or else aggressive and aloof. Kafka wrote a fifty page "letter" to his father when he was thirty-six. A segment of this letter, quoted by Pawel1 speaks of his relationship with his father, and how it affected him emotionally. He tells of a time when he was a child, and one night asking repeatedly for water, his father locked him out on the balcony for a time, Kafka says "...I subsequently became a rather obedient child, but I suffered inner damage as a result."; furthermore "For years thereafter, I kept being haunted by fantasies of this giant of a man, my father, the ultimate judge, coming to get me in the middle of the night, and for almost no reason at all dragging me out of bed onto the [balcony] - in other words, that as far as he was concerned, I was an absolute Nothing." (page 18). This and other similar situations can be seen reverberating throughout Kafka's work, an impersonal persecution, as in *The Trial*; a general inability to live up to the standards set for him; a feeling of low self-worth, characterized by Gregor's transformation into a bug in *The Metamorphosis*.

The rest of Kafka's family had an effect on his life, but none to the extent that his father did. Kafka's mother was born Julie Löwy, described by Kafka as having modest expectations, and rarely complaining. She essentially accepted her husband's edicts and did not stand up for Franz when he needed her most. He also had siblings, two brothers Georg and Heinrich both of whom died as infants; four other sisters lived near him but were never particularly close to him. For company he mostly relied on his good friend Max Brod, and on lengthy written relationships with various acquaintances.

Kafka was employed for his entire professional life as an insurance official in The Workers Accident Insurance Institute for the Kingdom of Bohemia in Prague. He found this job mind-numbingly boring, but it did provide him with a framework for the impersonal beauraucracy that is present within his writings like *The Trial* and *The Castle*.

Modernist Movement

The modernist movement in Prague influenced Kafka in many ways. The movement got started in 1897, prompted by the "Vienna Secession"; literally the "going apart". Art, architecture and literature made a radical break from convention, and the movement spread quickly. Kafka himself was influenced in this mode of thought from a young age by his science teacher at high school, Herr Gottwald. Gottwald was a Darwinist, a Positivist, and an Atheist, and no doubt planted subversive thoughts in fertile minds.

In order to understand the influence of modernist thought on Kafka's work, one must be acquainted with some of the conventions of this movement. Modernism was an attempt to break with the realist movement, which portrayed art as reality, lacking a subconscious or spiritual side. The avant-garde leaders of the modernist movement were the intellectuals, artists, philosophers and scientists. A goal of modernism was to allow for a personalization of the arts, to constantly reform and reshape everything according to each person's vantage point or mindset. Modernism is also associated with an egocentric sense of one's self- a preoccupation that all of Kafka's characters share. Most important, however, are the

conventions of using the theme of death or suicide in one's work and having a strong Oedipal conflict as a motivating factor to the piece.

In the matter of oedipal conflict we see the connection Kafka had with Crown Prince Rudolf. Rudolf strives to be ruler but he is unable to kill his father, the Emperor Franz Josef. He therefore kills himself in what Karl² calls "... a displacement of son-father murder;" he goes on to say that "... Kafka, for his part, repeatedly destroyed a surrogate self in his work, where the father figure is almost always a crushing, authoritarian, physically imposing older man." (page 12). This idea is illustrated clearly in Kafka's story *The Metamorphosis*; after the transformation to bug is complete and he has been seen by his family, we are told that "Pitilessly Gregor's father drove him back, hissing and crying "Shoo!" like a savage." (page 742)³. Obviously, this father in the story is a representation of Kafka's own father whom he feared so much; there is a similarity between the father's approach in *The Metamorphosis* to that which was discussed in the previous quote from Kafka's letter to his father. To further this insight into the oedipal conflict in Kafka's life we have a dream recorded in a letter to his lady friend Milena and quoted in Karl's book. In the dream, Kafka has killed someone nameless, he comes running home with his mother chasing him, then "... at last hot with rage I cried out: "If anyone says anything bad about Milena, for instance the father (my father), I'll kill him too or myself."" (page 647-8)⁴. This confusion in death, the victim dying instead of the agitator is a recurring theme in Kafka's work.

Escape?

When pondering whether escape is possible from the nightmarish world that is Kafka's creation, one must wonder where one may escape to. Kafka himself was trapped by circumstances beyond his control, he was living as a Jew in Austria, an unstable prospect at best. He was terrorized by his father, in reality and in his dreams. He was single, never marrying, and having only sporadic love and affection. How can one in this situation escape? The reader is aware of these pre-conditions by Kafka's use of a direct assault: "As Gregor Samsa awoke one morning from uneasy dreams he found himself transformed in his bed into a gigantic insect.""(p733)⁵. The reader knows of no reality when Gregor was not a gigantic insect, therefore precluding any concept of a possible escape from this reality other than within the subconscious mind of Gregor himself. This dramatic use of a modernist convention shows Kafka attempting to adjust to his new shifting realities- he uses "halves" or opposites in order to distance both the reader and his character from the actual story. Gregor is one of these halves, he has the body of an insect, but the intellect of Gregor Samsa.

The escape that Kafka wanted most, perhaps, was from the torment of his father. However, the powerful impressions from his youth would never be effaced; becoming completely entrenched in Kafka's personality. In this way the nightmare of his world became all the more inescapable, for he had assimilated it and made it his history. His terrors became a way of life and he lived with a feeling of futility and rejection all his life.

In conclusion, the modernist conventions in Kafka's work allow one to use the word "kafkaesque" as an adjective. The Encarta encyclopedia defines "kafkaesque" as "grotesque, anxiety-producing social conditions or their treatment in literature."⁶. This adjective can apply to social conditions in reality; a totalitarian state, conditions could be "kafkaesque": impersonal, beauraucratic and probably inhumane. This shows Kafka's importance to the modern world, and what we may gain from his writing, for he writes of the human condition in all its perverseness and pitifulness. It is perhaps ironic that Kafka never did escape from his nightmare, he was buried in Prague, the city that he knew so well that he called it the "little mother with claws", comforting but able to grasp one and hold them there. He was buried alongside his parents, being unable to escape them even in death. Even more ironic, in his native city his grave is honored but his work was until recently banned. Pawel notes that this was for good reason: "The world for Kafka was

"condemned to see with such blinding clarity the he found it unbearable" is our own post-Auschwitz universe, on the brink of extinction... .. he gave shape to the anguish of being human." (page 448)7. Kafka was a visionary, a prophet of sorts; yet he died thinking that he would have no effect, and that his worked would be burned; this is the epitome of a "kafkaesque" death.

Albert Camus and the problem of absurdity

Albert Camus (1913-1960) was a French philosopher and novelist whose works examine the alienation inherent in modern life and who is best known for his philosophical concept of the absurd. He explored these ideas in his famous novels, *The Stranger* (1942), *The Plague* (1947), and *The Fall* (1956), as well as his philosophical essays, *The Myth of Sisyphus* (1942) and *The Rebel* (1951). He was awarded the Nobel Prize for Literature in 1957.

Camus was born to a poor family in war torn French Algeria. His father, a farmer, was killed in the First World War, leaving his deaf and illiterate wife to raise Camus and his elder brother. Despite the deprivation of his childhood, he won a scholarship to a prestigious lycée in Algiers and went on to study philosophy at the University of Algiers. He began his writing career as a journalist for Alger *Républicain* newspaper. After moving to Paris, he became involved in the Resistance movement, editing its clandestine paper, *Combat*, and was sought by the Gestapo. His memories of wars and experiences under the Nazi occupation permeated his philosophy and novels. His debut novel, *The Stranger*, and the essay, *The Myth of Sisyphus*, catapulted him to fame and brought him to the attention of Jean-Paul Sartre. After the liberation of France, he was a major figure in post-war French intellectual life.

His philosophy of absurdism can be exemplified in his essay *Le Mythe de Sisyphe* (*The Myth of Sisyphus*: 1942). Camus defined the absurd as the futility of a search for meaning in an incomprehensible universe, devoid of God, or meaning. Absurdism arises out of the tension between our desire for order, meaning and happiness and, on the other hand, the indifferent natural universe's refusal to provide that. In the essay, Camus posed the fundamental philosophical question: is life worth living? Is suicide a legitimate response if life has no meaning? He compared humankind's longing for order and meaning to the Greek mythological hero Sisyphus, who was condemned for eternity by the gods to roll a boulder up a mountain, only to have it fall to the bottom. Like Sisyphus, we continue to ask about the meaning of life, only to find our answers tumbling back down. The philosopher asserts that we should embrace the absurdity of human existence and take on the purpose of creating value and meaning. Efforts and resilience – not suicide and despair – are the appropriate responses. Camus argued that Sisyphus is happy and that we must emulate his resilience. The Greek hero is admirable for he accepts the pointlessness of his task, and instead of giving up or committing suicide, he has risen above his fate by deliberate choice and toils on.

In *The Stranger*, with its famous line "Mother died today. Or perhaps it was yesterday, I don't know," the anti-hero protagonist had to accept the absurdity of life, "opening up his heart to the benign indifference of the universe." The novel conveys this conception of the absurdity of human existence and explores the alienation of a young man, known as Mersault, who has killed an Arab and is condemned to death for his refusal to conform to the bourgeois society's expectation of him, and not for the murder itself. When he does not weep at his mother's funeral or show any emotions, this compounds his guilt in the eyes of society and the juror who convicts him. This notion of the absurd can also be found in his other masterpiece, *The Plague*, in which human aspirations and happiness are undermined by the plague. Set in the town of Oran which is overcome by the deadly epidemic, the novel is an allegory of German occupation of France; the plague is a metaphor for fascism and a totalitarian regime, Nazism. Camus examines human responses to random evil and human solidarity in the face of an indifferent universe.

His political philosophy finds its expression in *The Rebel*, which examines the notion of rebellion in opposition to the concept of revolution. Responding to the political climate of the time in Europe, Camus made a critique of communism and denounced the idea of revolution because of its tendency to transform into totalitarianism and collapse into terror, such as Nazism and Stalinism. As a pacifist, he advocated a humanistic, ethical, and social upheaval to achieve justice. He was sympathetic toward the Arabs in Algeria and wrote numerous articles to castigate the inherent injustice in Algeria under French colonialism throughout his career (collected in a volume of journalism, *Actuelles III: Chroniques Algériennes 1939-1958*), although he kept a neutral stance during the Algerian Revolution for fear of inflaming partisan passions. He was also against the death penalty and was one of the few who spoke out against the United States dropping the atomic bomb on Hiroshima in 1945.

Camus died prematurely in a car accident on his way to Paris with an unfinished autobiographical novel *The First Man*. It was an untimely end to a highly accomplished and remarkable career. He remains one of France's greatest cultural icons.

Modernist Use of Myth

In an age that was wrought with scientism, technology and loss of spirituality, many of the major modernist writers realised and asserted the employment of integrative mythology in order to give "shape and significance" to the contemporary fragmented reality.

The use of myths in Modernist literature highlighted the classical tone of the age. Myth has a symbolic value; it condenses emotions and experiences. TS Eliot's *The Waste Land* is perhaps the most representative of Modernist works with a profusion of mythical usage. TS Eliot employed the mythic method to accentuate the experiences of loss of fertility and death in *The Waste Land*, which are tied together by the multiperspectival and mythical character Tiresias.

Largely influenced by Jessie Weston's *From Ritual to Romance* and JG Frazer's *The Golden Bough* myth of the Fisher King -based on which, both these works focus on the persistence of the ancient fertility rituals in modern thought and religion. The Fisher King, who has been wounded in his genitals and whose lack of potency is the cause of his country becoming a desiccated 'Waste Land'. The legend suggests that the healing of the Fisher King would lead to the country's fertility; this healing of the Fisher King has been the subject of mythic tales in various cultures. Eliot adopts the Fisher King legend as appropriate to describe the condition of the modern society, with the difference that there is little scope for healing.

"The Fire Sermon" by Tiresias (which is reminiscent of Buddha's speech), Biblical imagery and symbolism associated with the legend of the holy grail, "What the thunder says", from the Upanishad etc. are other mythical allusions.

James Joyce in *Ulysses* recreates the mythical Homeric Odysseus into the modern Leopold Bloom and narrates his mundane, sordid existence in an ironic epic manner. Eugene O'Neill in *Mourning Becomes Electra* adapts the Greek mythical Electra from Aeschylus' *Oresteia* into Lavinia Mannon.

WB Yeats, like his admired predecessor Blake, undertook to construct his own systematic mythology based on historical, astrological and occult material and consisting of the Phases of the Moon, the Great Wheel and the Gyres, as expounded in *A Vision* and embodied in a number of remarkable lyric poems such as *The Second Coming* and *Byzantium*

Modernism in East Asia

The term 'modernism' is commonly used to describe some of the literary and cultural production of the early twentieth century in China, Japan, and Korea, but the range of its application and its relevance to East Asia remain subjects of debate. 1 There was widespread interaction with Western authors, artists, and avant-garde movements, ranging from direct emulation ('Japanese futurism') to movements found only in the region (new

sensationism). East Asian modernisms were shaped by profound geopolitical asymmetries with the West. Nonetheless, many of the interpretive models offered by postcolonial criticism do not apply to East Asia, which was never colonized by a Western power and indeed produced its own imperialist power in Japan.

Japan

The major authors, movements, and motifs of European modernism are readily found in Japan: Karl Marx, Sigmund Freud, and Friedrich Nietzsche; jazz, cinema and the city novels; automobiles, airplanes, and avant-gardes, from futurism to surrealism. Modernism straddles what are several distinct periods in Japan, extending from the late Meiji (1868–1912) through the Taishō era (1912–26) and into the Shōwa (1926–89). The Meiji era is conventionally described as a radical break from the isolationism of the Tokugawa shogunate (1603–1868), leading to a sometimes uncritical absorption of ‘Western learning’ and breakneck modernization.

On the cultural front, the first decades of the Meiji era were characterized by the active pursuit of ‘civilization and enlightenment’, with figures such as Charles Darwin, John Stuart Mill, and Herbert Spencer being widely read and cited. Liberal reformer Fukuzawa Yukichi, educated in both Western and Chinese traditions, is widely held to be the exemplary figure of the period. 2

Mori Ōgai’s short story ‘The Dancing Girl’ (1890) is perhaps the most famous work of fiction from this period. A polymath from a samurai family who received a traditional Confucian education and had a successful career as a physician, Ōgai was also a major translator of German literature, as well as a lauded author in numerous literary genres, especially historical fiction. 3 Futabatei Shimei’s *Drifting Clouds* (1887–9) was the first modern Japanese novel, ‘modern’ partly for its emulation of Turgenev, but also because of its innovative approximation of the contemporary spoken language, while Futabatei’s teacher Tsubouchi Shōyō’s *The Essence of the Novel* (1885–6) represents the first work of modern criticism. There was an influx of translated novels, especially French and Russian, starting in the 1890s, and by the start of the twentieth century Japanese fiction was dominated by the reception and development of a kind of confessional naturalism, of which Shimizaki Tōson’s *The Broken Commandment* (1906) and Tayama Katai’s *Quilt* (1907) are the foundational works. 4

Many of the authors from the teens and twenties who remain widely read today do not fit easily into literary-historical categories: Natsume Soseki, probably best known for *Kokoro* (1914); Shiga Naoya, ‘the most canonical of all modern Japanese writers’ (Orbaugh, qtd. in Mostow 2003: 120), was associated with the group around the journal *White Birch* (*Shirakaba*, 1910–23); Akutagawa Ryūnosuke, known internationally for the stories on which Kurosawa Akira’s *Rashomon* was based; and Tanizaki Jun’ichiro, a cinephilic modernist who championed artifice over ‘pure literature’ in a famous debate with Akutagawa (see Mostow, ed. pp.132–135). The novel *Naomi* (*Chijin no ai*, 1925) and the essay *In Praise of Shadows* (1933) are his most widely discussed works in English. The title character of Tanizaki’s *Naomi* stages one man’s ambivalent obsession with ‘the new woman’, explicitly promoted by the journal *Seitō* (*Bluestocking*, 1911–16) through content ranging from the erotic *tanka* of Yosano Akiko to translations of Emma Goldman.

The 1920s were in many respects dominated by the proletarian literature movement and responses to it, but this work is little read abroad today. The first issue of the journal *The Sower* (1921) marks the conventional starting date for the movement; the 1933 death of Kobayashi Takiji, following his imprisonment and torture, its end. Kobayashi’s most widely read work is *The Crab Cannery Ship* (1929). During the 1930s, many former leftists performed *tenkō* (conversion or apostasy), some seemingly as a matter of survival, others genuinely converting to ultranationalism.

Many of the major European avant-garde movements were echoed in Japan, with surrealism being the most long-lasting and pervasive. Perhaps the most consequential

Japanese modernist movement in literature was the *shinkankakuha*, usually translated as ‘new sensationism’ or ‘neo-perceptionism’. Initially inspired by the style of the French writer Paul Morand but incorporating elements of numerous European avant-gardes, its journal was *Bungei jidai* (1924–7). Its representative figure is Yokomitsu Riichi, whose early stories pioneered the style and whose city novel *Shanghai* (1928–9; 1931) is arguably the movement’s major work. However, the most famous writer to emerge from this group was Kawabata Yasunari, who not only wrote some of the movement’s major critical statements, but also the screenplay for the most important Japanese avant-garde film – Kinugasa Teinosuke’s 1926 *A Page of Madness* (*Kurutta ichipeiji*) – and the other great Japanese city novel, *The Scarlet Gang of Asakusa* (1930), set in Tokyo’s entertainment district. Ironically, by the time he received the Nobel Prize for Literature in 1968, Kawabata was considered a champion of traditional Japanese aesthetics. 5

A defining element of Japanese modernism was its proximity to popular culture. Rather than signalling a sphere of high, elite art distinguishing itself from the popular, *modanizumu* always had strong ties to popular culture, including cinema, cabaret, and detective fiction. 6

The single most important modern philosophical school was the Kyoto School, later infamous for its complicity with the authoritarian state during the 1930s and 1940s. By no means constituting a unified school of thought, all of the thinkers nonetheless agreed on the importance of Nishida Kitaro, whose 1911 *An Inquiry into the Good* is often discussed as the first work of Japanese philosophy (depending, of course, on how one defines ‘philosophy’; see Dilworth et al. 1998: 574). Maraldo identifies as common factors: a background in both Western and Asian philosophy; a critical attitude toward Western conceptions of modernity; and a philosophical engagement with Buddhist concepts, especially ‘absolute nothingness’ (Dilworth et al. 1998: 639–45). Tanabe Hajime, one younger member of the group, seems to have had an influence on Nishida himself. Miki Kiyoshi, Nishitani Keiji, and Abe Masao are among the more famous from the group, which also has connections with Kuki Shūzo, Watsuji Tetsuro, Tosaka Jun, and D. T. Suzuki. Korea

Korea’s colonial era is conventionally divided into three periods: military rule from 1910 to 1919; ‘cultural rule’, from 1920 to 1931; and the period of mobilization/imperialization [*hwangminhwa*], from 1931 to 1945. Korea’s was thus a ‘colonial modernity’; urbanization, industrialization, modernism – indeed, mass literacy and modern vernacular literature in general – emerged in the context of colonial occupation, including often intense censorship.

Korea’s ‘civilization and enlightenment’ moment came around the turn of the century. Beginning in 1906 the ‘new fiction’ (*shin sosŏl*) emerged, including Yi Injik’s *Tears of Blood*, whose direct treatment of social problems in contemporary life garnered mass appeal. In 1908 Ch’oe Namsŏn founded Korea’s first literary journal, *Youth* (*Sonyŏn*), with a nationalist, reformist agenda. Based on that journal’s publication of Ch’oe’s ‘From the Sea to Youth’, 1908 is one of the two conventional dates given for the beginning of modern (*kundae*) Korean literature. The other, more common date is 1917, the year of Yi Kwangsu’s novel *The Heartless*: modern in its content, vernacular language, and linguistically innovative impersonal address. Both authors shared a reformist agenda and both would later be among the 33 signatories of the 8 February 1919 Declaration of Independence. Yi was an anti-traditional activist who critiqued Confucian hierarchy, promoted women’s rights, helped establish a vernacular literary language, and is generally thought of as the founder of Korean literary criticism (Mostow 648–9). He also became a collaborator during the Japanese occupation. 8

During the period of ‘cultural rule’, Japan sought to promote the study of Korean culture (within certain limits): 1927 saw the start of the first scholarly journal on the Korean

language, *Hangul*, which fed into efforts to create the first comprehensive dictionary of the language in the 1930s. Founded in 1919 by Kim Tongin, the journal *Creation* (*Ch'angjo*) argued against the previous generation's utilitarian, didactic use of literature, promoting in its place the idea of literature as art. 9

Following the political failures of 1919, Korean Communist groups began to form in earnest, mostly abroad. By the mid 1920s, the proletarian arts movement was a dominant voice in Korean arts and letters, embodied by the Korean Artist Proletariat Federation (KAPF) (1925–35), an organization that often worked in collaboration with the Japan Proletarian Literary Front, founded the same year.

However, starting in 1931 Japanese military dominance intensified even in civilian life and, after the proletarian literature movement was shut down in 1935, direct political commentary became all but impossible. In 1937 Japan began an active campaign to destroy Korean culture: national treasures were pillaged on a massive scale and taken to Japan, where many remain; Shinto worship became compulsory; the Korean language was banned in schools, then in publications, and eventually even in public. A campaign to pressure Koreans to adopt Japanese names began in 1940, the same year the last two Korean-language newspapers were closed (Ch'oe et al. 2000: 315). In this difficult environment, Korean modernism somehow flourished, including a Korean New Sensationist (*sin gamguk*) movement directly influenced by recent Japanese literature. The modernist tendency was associated with a collective of writers known as the Group of Nine (*kuinhoe*), which defined itself in opposition to the KAPF by focusing on form and pure literature (*sunsu munhak*). In practice, however, artists moved between the tendencies and their aesthetic practices were not always distinct. 10 The best-known writers from the group include Pak T'aewŏn, Kim Yujŏng, Yi T'aejun, and Yi Sang, but others joined and left the group over the years. Pak's major literary works are *A Day in the Life of Kubo the Novelist* (1934), and *Scenes by a Stream* (1936/1938), but he is also known for critical essays (Hanscom 2013). The major critic of the group was Kim Kirim, an important interpreter of the major European avant-garde movements and of psychoanalysis. His work also shows the influence of the era's major Anglophone critics, including Pound, Eliot, and Richards.

The contemporary study of 'modernism' in Korea has been shaped by historical debates even more so than in China and Japan because many of the major modernist writers were censored in South Korea until the late 1980s, in part because many 'went north'.

China

Modernism in China largely coincides with the history of the Republic of China, established following the fall of the Qing dynasty (1644–1911) and officially coming to an end (on the mainland) with the founding of the People's Republic of China in 1949. Modern cultural history is conventionally divided into the late Qing (roughly 1895–1911, characterized by various ultimately unsuccessful reform movements); the period of the May Fourth Movement, which, starting in 1919, initiated a promodernization break with tradition; and a radicalization of intellectuals in the late 1920s, leading to the deep Nationalist/Communist divide that would largely define the 1930s and 1940s. 'Modernism' has until recently been a relatively understudied category in Chinese literary history, viewed as an essentially derivative, imported phenomenon limited mostly to Shanghai and out of step with the main current of modern Chinese literature, namely the development of realist fiction in an accessible vernacular. 11

The humiliating defeat of the first Sino-Japanese War intensified the Chinese literati's desire for reform. In part because of savage critiques by May Fourth writers, this generation of reformers has often been dismissed as atavistic, but recent scholarship has emphasized the modernity of the late Qing as well as the innovativeness of 'traditional' literature well into the twentieth century. Yan Fu translated authors such as Adam Smith, Herbert Spencer, John Stuart Mill, and Thomas Henry Huxley, while Lin Shu and his

assistants produced 'free translations of over 200 Western novels' into Classical Chinese in an effort to revitalize the latter (Denton 1996: 8). Zhang Zhidong's formulation, 'Chinese learning as the goal, Western learning as the means', remains widely cited, but an array of reformers formulated other neotraditionalisms, mixing liberal political science, Confucian cosmology, and Darwinian biology. The anti-Manchu 'national essence' school sought to reform the educational system while still preserving Chinese traditions against excessive Western influence, while Kang Youwei's Reform Party promoted the idea of Confucianism as a state religion. Perhaps the most important figure of this period was Liang Qichao. A political activist who spent time in exile in Japan, Liang worked in a wide range of genres, from poetry to journalism to philosophy. Drawing heavily on Fukuzawa Yukichi's writings, he called for China to develop independently, thinking intellectuals rather than educated bureaucrats, declaring 'I love Confucius, but I love the truth more'.¹² The May Fourth Movement is named after the 1919 student protests triggered by outrage over the Treaty of Versailles having given Chinese territory to Japan, but the term more broadly refers to a generation and a set of values: iconoclasm, anti-Confucianism, and language modernization. This 'Chinese Enlightenment' was not narrowly about political reform but the broader propagation of a New Culture movement. The journal *New Youth*, founded in Shanghai by Chen Duxiu (1915), represents the breadth of the movement's ambitions, including the cultivation of individualism and the valorization of personal relationships (one issue included Henrik Ibsen's *A Doll's House*). Lu Xun's short stories, gathered in 1922's *Call to Arms*, are the movement's signature literary works, especially 'Diary of a Madman' (1918) and 'The True Story of Ah Q' (1921).¹³

Throughout the 1920s, two major literary groups were at odds with each other. The Literary Research Society (1920–32) characterized itself as social, realist, even scientific. Major figures included Zhou Zuoren, Ye Shengtao, and Mao Dun, this last the figure most strongly identified with the emergence of literary criticism (*wenxue piping*) as a distinct profession in China. The other group, the Creation Society (1921–5), included Guo Moruo, Yu Dafu, and Cheng Fangwu. Guo Moruo's 1921 translation of *The Sorrows of Young Werther* was seminal for the May Fourth generation and the whole group was broadly identified as a 'romantic' school emphasizing subjectivity and personal freedom. In reality, it was internally quite diverse and starting in 1925 the majority 'converted' to Marxism, the title of one of Cheng's essays becoming a slogan for radicalization of the goals of May Fourth: 'From Literary Revolution to Revolutionary Literature'.

Another important group, one with strong connections to Anglophone modernism, was the Crescent Moon Society (1923–31). Its affiliates included Hu Shi (who studied with John Dewey at Columbia), Xu Zhimo (Columbia and Cambridge), Liang Shiqiu (who studied with Irving Babbitt at Harvard), Lin Huiyin (China's first woman architect), Wen Yiduo, Shen Congwen, and Ling Shuhua ('the Chinese Katherine Mansfield'). The group was widely associated with poetry (particularly that of Xu and Wen) and was very well connected internationally: John Dewey visited Hu Shi in China shortly before the May Fourth protests and in 1924 the group was visited by Rabindranath Tagore (one of whose poems was the source of the group's name).

A general radicalization of literary critics and writers began in 1926, in part following from the anti-imperialist May Thirtieth Movement, named after the 1925 incident in which Shanghai police under British control opened fire on a crowd of students supporting striking workers. These years also saw the birth of two major anarchist journals by Chinese exiles: *New Century* in Paris and *Natural Morality* in Tokyo; the latter published the first Chinese translation of *The Communist Manifesto*. A telling example of both the rapidity of China's political change during this period, and also the permeability of the boundaries between these various trends sketched here, is the life of Chen Duxiu. Born more than three decades before the fall of the Qing dynasty, Chen was given a Confucian education and went through the imperial examination system, but became a patriotic reformer, then a

leading figure in the May Fourth Movement (famously espousing the twin goods of science and democracy), then co-founded the Chinese Communist Party (in 1921, with Li Dazhao) before being expelled from the party because of a disagreement with Mao.

Over the past 20 years or so, there has been renewed interest in modernist Shanghai, the fifth largest city in the world by 1930 and an international crossroads with more than 300 bookstores, a thriving film culture, and, in the foreign concessions in particular, the latest technological innovations. Shanghai modernism had both parallels to and direct connections with those of Europe and Japan: the prominence of cinema and a new mass culture, the new woman, the disorienting tempo of metropolitan life and its reordering of experience. The editor of the journal *Les Contemporains*, Shi Zhecun, pioneered stories about the inner lives of Shanghai urbanites, as in the stories collected in *One Evening in the Rainy Season*. Shanghai also had a New Sensationist movement, the major figures of which were Liu Na'ou and Mu Shiyong. Liu's only book was *City Scenery* (1930), but he contributed greatly to the literary scene as the owner of a bookstore and as the editor of the journals *La Nouvelle Littérature* and *Trackless Track*, the latter of which introduced Morand to Chinese readers in 1928. Mu, generally considered the major talent of Chinese New Sensationism, wrote formally experimental short stories such as 'Shanghai Foxtrot' that emulated the thrills and confusion of urban popular culture.

Questions:

1. What are the elements of modernism in literature?
2. What does modernism mean in literature?
3. What are characteristics of modernism?
4. What did modernist writers focus on?
5. Is Kafka an existentialist?
6. What is Camus theory of absurdism?
7. How did the writers use mythology in modernism?
8. Who are the well-known representatives of modernism?
9. Name the main trends in modernism?
10. Which literary period comes after modernism?

LECTURE 11.

Contemporary Eastern Literature.

LESSON PLAN

Topic: Contemporary Eastern Literature.

Level: advanced

Objectives: to give information on Lu Xin is the founder of Chinese realistic literature. Mo Yan's work is a mixture of fairy tale and reality. Twentieth century Japanese short stories. Twentieth Century Japanese Novel. Arabic literature. Peculiarities of Korean Literature. Images of modern Iranian prose and poetry.

Time: 80 minute

Materials: Text book handouts, board and a computer, video-projector

Pre-stage.

Warm up:

Objectives: to prepare students for the lesson, to build interest in the topic of the lesson and activate Students' background knowledge

Time: 10 minutes

Materials: text –book ,board and the chalk

Mode of interaction: whole class

While-stage.

Objective: To present the material of the lecture by power point presentation.

Time: 50 minutes.

Materials: Video-projector, board.

Mode of interaction: Whole class.

Post-stage.

Objectives: To check the students' understanding of the lecture material.

Time: 15 minutes

Material: Video-projector, board

Mode of interaction: whole class.

Summary.

Time: 5 minutes

The teacher gives the tasks to prepare for the upcoming seminar.

Key words and word combinations:

Criticism

he analysis and judgement of the merits and faults of a literary or artistic work.

Metaphor

a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable.

Feminism

Feminism is a range of social movements, political movements, and ideologies that aim to **define**, establish, and achieve the political, economic, personal, and social equality of the sexes. ... Changes in dress and acceptable physical activity have often been part of **feminist** movements.

Proletarianism

he political character and practice of the proletariat; advocacy or advancement of the proletariat's interests. (uncountable) The state, quality, or condition of being a proletarian. (countable) A proletarian word or turn of phrase; a vulgarism.

Short story

a story with a fully developed theme but significantly shorter and less elaborate than a novel.

Lecture-11

In this lecture we will overview the works of eastern representatives of modernism literature.

Lu Xun: China's Greatest Modern Writer

Lu Xun (or Lu Hsun, pronounced "Lu Shun"; 1881-1936) has been considered China's greatest modern writer for most of the 20th century. Many of the other authors of fictional works of social criticism popular during the 1920s and 1930s have been at least partially discredited or criticized during the various political movements in China since 1949, but Lu Xun's reputation has remained consistently distinguished. Mao Zedong (1893-1976) called him "commander of China's cultural revolution."

Perhaps it was because Lu Xun died relatively early in the Communist movement that he has not been criticized for making the kinds of political "errors" for which his colleagues have suffered. But the sophisticated complexity of his writing style, which lends itself to various interpretations, is also an important factor in his achievement of a position of preeminence. Though he was an influential essayist, Lu Xun is best known for his short stories. Chinese writers of the 1920s and 1930s were deeply distressed by the social and political disasters they saw all around them. Some put all their faith in an ideological movement and wrote propaganda pieces advocating revolution. The most doctrinaire of these works of "revolutionary literature" are hardly literary: They are more concerned with presenting political solutions than with lifelike characters, realistic situations, or deeper insight into human nature. Other writers felt less certain of what solution to propose and used their fiction instead to vividly and sensitively describe the current plight of the Chinese, with the implied intention of stimulating readers to realize the necessity of acting to eliminate such human degradation and corruption.

But Lu Xun chose neither of these options. In the early 1920s, he did not feel absolute optimism that radical social change would occur in China, and he did not project idealized revolutionary heroes or situations in his fiction. Yet on the other hand, he also did not simply offer sensitive descriptions of the sufferings of the Chinese people. Instead, through vivid analogies and exaggerated characters, Lu Xun presented his personal vision of Chinese society. The intensity and darkness of this vision makes reading a Lu Xun story a moving and disturbing experience.

About the Author

Lu Xun is the pen name of the writer born as Zhou Shuren (Chou Shu-jen) in 1881 to a family with a strong Confucian background. His grandfather served as a high official in Peking (Beijing), and his father was also a scholar. But Lu Xun's childhood was filled with hardship. Not only did he endure the Sino-Japanese War and the Boxer Rebellion [1], but his father suffered from chronic illness, and the family was so poor they had to pawn their belongings to buy his medicine. Moreover, when Lu Xun was thirteen, his grandfather in Peking was accused of complicity in a bribery case and was detained in custody for seven years; every fall during this period the family had to send money to the Ministry of Punishment to insure that the grandfather would not be sentenced to death. This overt corruption certainly influenced Lu Xun's contempt for the traditional system of government.

In 1904, he went to Sendai, in Japan, to study medicine, but he soon realized that China needed "spiritual medicine" even more than treatment for physical ills. Lu Xun returned to Tokyo in 1906, and decided to devote himself to education and literature rather than medicine, thus expressing his lifelong dedication to teaching and encouraging young people as the major hope for China's future.

Lu Xun's last story, "Divorce," was published in 1925. The following year Lu Xun protested the killing of students in a demonstration, and he had to flee. He went to Amoy (Xiamen), then Canton (Guangzhou), then Shanghai, and continued to aid leftist students [2]. From this time until his death in 1936, Lu Xun supported political change through overt action and "pen warfare": He was a prolific writer of short, biting essays attacking social injustice and political corruption. He avidly encouraged young writers, translators, and artists, and was a particularly enthusiastic supporter of woodblock prints which depicted the intense sufferings of the Chinese people to show the desperate need for a revolution.

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The Writer Mo Yan: His Life and Most Important Works

Mo Yan (莫言), which literally means "nothing to say", is the pseudonym for Guan Moye (管谟业), an affirmed writer and essayist known worldwide, especially for having won a Nobel prize for literature in 2012 thanks to his ability to merge popular stories, history and modernism with a strong hallucinatory realism. During his infancy, Mo Yan would usually listen to stories of popular tradition and folklore narrated by his grandmother.

Ever since, Mo Yan has over the years gifted to the world a copious amount of works. His pseudonym when extrapolated from the context might seem a bit contradictory, since he has lots of things to say; and Mo Yan himself recounts that during that period it was a real necessity to have one, since otherwise you could incur problems.

The choice of "nothing to say" was from a reminder from his parents who told him not to speak during the Cultural Revolution or risk running into trouble thanks to his loose talkativeness: not everyone knows that during that decade, an out of place word could cost one their freedom or even their life.

Mo Yan tells us that when he was little he was small and poor, a rascal whose cleverness always turned against him; in fact, when he wrote a story entitled Big Mouth, the child protagonist was modeled after himself.

Mo Yan was born into a family of peasants on February 2, 1955 in Gaomi (高密), a small little Chinese city located in the eastern part of Shandong where the writer set several of his novels and stories.

Gaomi appears as a microcosm of rural China, extremely poor and full of trying circumstances; despite this, the bond between Mo Yan and his land is very strong: in his stories there are long and vivid descriptions of farming life and nature, not to mention a series of metaphors that came from his country life.

Mo Yan described Gaomi as: "found in the extreme southeast of the region, inhabited by just a dozen families, a few houses with mud walls and straw roofs spread among the arms of the Jiao River. Although small, the village is crossed by a wide road of yellow earth along whose sides grew willows, cypresses, and lots of other trees that nobody knows the name of and whose foliage in the Autumn are filled with golden leaves."

While young, only ten/eleven years old, due to the Cultural Revolution (1966-1976), he had to prematurely abandon his studies to dedicate himself to pasture farming, and then at about eighteen years old he worked in the manufacturing of cotton. Even though he was a simple worker at the local cotton mill, Mo Yan always had great ambitions and big dreams, so much so that he spent his entire salary on white gloves like those of divas in the cinema.

Between 1975 and 1976, Mo Yan enlisted in the People's Liberation Army, ending up in a remote unit to cultivate the fields and to dream about dying in the War in Vietnam; in 1979, still in the People's Liberation Army, he was admitted into the cultural and literary department from which he graduated in 1986 and where he would work until the time of his release in 1999. It was actually during this period that he produced some of his masterpieces.

Unlike many of his contemporary writers who were raised in cultured environments, Mo Yan is a writer of true peasant background, formed in the heart of the army where he personally lived through the difficult and not at all pleasant experiences that life brought him.

His first literary success came in 1981 with the publication of the story 透明的红萝卜 (touming de hongluobo), “The Clear Radish”: a story about an innocent young man who is completely indifferent to everything that surrounds him.

Mo Yan manages to gift the reader the image of a China that no longer exists, the China that smells of the “Orient” and of mystery; one not yet contaminated by globalization that sadly eliminates diversity. Among the writers that most influenced him are Gabriel García Márquez and Faulkner.

Mo Yan’s most distinctive works

Hong Gaoliang jiazu 红高粱家族 “Red Sorghum”

Red Sorghum, literally “The Red Sorghum Clan”, is one of the novels that’s most distinctive of Mo Yan, originally published in five parts between 1985 and 1986, to then be published in a single text in 1988. With realistic writing that also recalls the magical and bizarre, the book tells the story of a family from the Gaomi district over the course of time: from the banditry of the Twenties to the Japanese invasions of the Thirties and Forties, up to the time of the Cultural Revolution. The narration is through the eyes of a young child.

Mo Yan is able to evoke the fear of simple people, the rage of the peasants, the blood of the martyrs with the same redness as the fields of sorghum in bloom, with an unequaled vivid description. The fields of red sorghum form the backdrop of the entire story: in Autumn, as Mo Yan writes, these fields of sorghum sparkle like a sea of blood.

From among the stems of sorghum unfolds the story of Yu Zhan’Ao, the narrator’s grandfather and his beloved, Dai Fengliang, and their participation in the resistance to the Japanese occupation. Yu Zhan’Ao was an outlaw while the woman came from a wealthy family.

The story narrates the heroic resistance of the peasants against the Japanese enemy; even though the actions of the commoners were essentially heroic, the heroism isn’t the only thing that’s highlighted. It also brings to light the misery, desperation and violence that characterized their living conditions.

For this reason, this novel was also viewed as being critical and complaining. There are lots of characters in this novel: peasants, soldiers, Buddhist monks, suspected Daoist wizards.

As he did with the novel To live as Yu Hua, the great filmmaker Zhang Yimou made a film of this novel, which went on to win the “Golden Bear” award at the Berlin Festival of 1988.

Tanxiang Xing 檀香刑 “Sandalwood Death”

Sandalwood Death is my favorite of Mo Yan’s writings. A novel published in 2001, many consider it to be a typical story: it’s set in China of the 1900’s at the time of the Boxer Rebellion. The Boxers were a rebellion raised in China by a large number of popular Chinese organizations and a good number of schools for martial arts against the foreign invaders, which started in the Shandong region.

The novel’s protagonists are Sun Bing, a rebel who by chance finds himself leading a peasants’ revolt alongside the Boxers, and Zhao Jia, an expert on torture. These two masters will face off in the book, each with their own art, seeking to finish their own “work”.

Mo Yan is able to mix together the historical rebellion, a love story and terrible torture (the torture of the wooden sandal); the setting is once again historical: China has entered the Nineteen Hundreds at war with foreign powers and thrown into the political chaos that preceded the downfall of the Chinese Millennial Empire.

Mo Yan also includes a series of supernatural phenomenon in the book, legends from oral traditions passed on by the commoners. In particular, the job of executioner is described as if it were one of the most honorable jobs in the world: initially the executioner had to carry out his torture in front of the public as a warning to others not to commit any crimes; later, this work becomes an art, to the point that executioners are acclaimed as actual artists. The book was written with all of Mo Yan's mastery, so much so that some parts are vividly described in great detail (see the torture of five hundred cuts!) which will not allow you to read through quickly.

Shengsi pilao 生死疲劳 “Life and Death Are Wearing Me Out”

Shengsi pilao, literally “The Trouble of Living and Dying”, translated into various languages as “The Six Reincarnations of Ximen Nao”, is a novel that was published in 2006. Just like *The Torture of the Wooden Sandal*, this too is a historical novel that recounts China's affairs in the second half of the Twentieth Century through the eyes of a landowner, one Ximen Nao 西门闹, who is executed (unfairly, according to him) by peasants during the Revolution.

Once executed, he ends up in the Kingdom of the Hereafter, where the great King Yama is waiting for him – (you might remember him from *Dragon Ball!*) – Lord of the Dead, who allows him to be reincarnated six times just because he's sick of him.

Convinced that he's been granted a pardon, Ximen Nao is instead deceived by King Yama: in fact he is reincarnated first as a donkey, then in order, a bull, a pig, a dog, a monkey and lastly a baby.

Ximen Nao, before returning to the land of the living, refuses to drink a concoction that would allow him not to remember what happened. Because of this, when Ximen Nao returns to the land of the living as something else, he remembers what he was in the previous life and sees everything as a series of things that absolutely can't keep him down: all the animals that he is reincarnated as have ties to people that were part of Ximen Nao's life. I'll leave you to imagine what poor Ximen Nao discovers!

In the end Ximen Nao is reincarnated as a child, Lan Qiansui (Lan Thousand Years): it is actually this child with a small skinny body, unusually large head, excellent memory and silver tongue who starts telling this story...

The story covers a period of fifty years, during which Ximen Nao manages to free himself from all resentment and every desire for revenge on those who “disrespected him”.

The backdrop of Ximen Nao's story are the big and little changes that shook China in the arc of this half century: the agricultural reforms of the Great Leap Forward, to the Popular Communes of the Cultural Revolution, to the death of Mao Zedong and everything that took place up until 2000.

This novel was nominated for the Newman Prize for Chinese literature in 2009 by its English translator, Howard Goldblatt.

Wa 蛙 “Frog”

Frog is a novel published in 2009; the title is a phonetic play on words between two Chinese words that are distinguished only by a different tone: wa 蛙 “frog” and wa 娃 “children”.

This novel intends to denounce the one child policy, especially in the countryside: many people, in order to avoid the negative consequences for not respecting the one child policy had to carry out barbaric acts to cause abortions in women, even after 6/7 months of pregnancy.

The novel centers around the figure of Wan Xin 万心 (literally “Ten Thousand Hearts”), the midwife of Gaomi (birthplace of Mo Yan) who, before the one child policy had helped bring into the world all the children of the town thanks to her experience. The whole novel

is narrated from Wan Zu's 万足 (literally "Ten Thousand Feet") point of view, who is Wan Xin's grandson. Wan Zu was also born thanks to the abilities of Grandmother Wan Xin, who was practically venerated as the goddess of fertility, Songzi Niangniang 送子娘娘.

Halfway through the Sixties, Wan Xin is tasked with enforcing the one child policy and thereby has to severely control the number of births. So she starts practicing abortions and vasectomies with the same care and seriousness as when she helped give birth to babies.

Wan Xin couldn't refuse this task because she was a presumed "suspect" in the eyes of the Party, so this was her chance to redeem herself in some way: you can say that she went from one extreme to the other. Over the years, in view of the policy, the campaign to control the number of births takes on a barbarous and violent nature to which the old midwife Wan Xin adapts to all too easily.

After years of barbarism, one night while on her way home Wan Xin hears the croaking of frogs which reminds her of the crying of newborn babies (in Chinese, the onomatopoeic sound to indicate a baby's cry is actually "wa" just like the croaking!) and causes her to rethink her life. Sadly, even Wan Xin's dear one must pay the consequences of her life choices.

Tiantang suantai zhi ge 天堂蒜薹之歌 "The Garlic Ballads"

This novel, published in 1988 and set the year before, centers around Tiantang 天堂 (literally "Paradise"), an imaginary place in China where a group of peasants are obligated by the Chinese Communist Party to cultivate garlic due to a completely failing agricultural plan that collapses the sale of garlic, leaving the peasants high and dry.

Reduced to hunger and exasperated, the peasants in this imaginary place (which should be located to the northeast of Gaomi) rebel and set off to storm the Party's headquarters: they break into various offices and destroy all that they can get their hands on; among them are the protagonists, Gao Ma and Jinju who have to fight against very ancient practices such as arranged marriage in order to stay together.

Jinju was promised in marriage to an old sick man. When these two poor ones fall in love, Gao Ma and Jinju wind up being locked up and forced to undergo violence; unfortunately this is not only the destiny for Gao Ma and Jinju: many other families are unjustly imprisoned and forced into madness in filthy cells where hope does not exist.

Sadly, this novel doesn't have a happy ending: many of the characters end up being brutally killed and others continue living worse off than they were before.

This too is a novel of criticism and complaint: in fact all the disorder stems from the indifference and abuses of the proponents of the Party. Mo Yan describes the rotting of the Party by comparing it to the garlic that rots under the sun, giving off the stench of putrefaction.

comes from the songs of the blind Zhang Kou, a local storyteller, which start each chapter as in classic popular literature (but you'll also think of the novel of The Three Kingdoms).

Jiuguo 酒国 "The Republic of Wine"

The Republic of Wine is a satirical novel published in 1993 about the relationship the Chinese have with food and alcohol, as well as the corruption of government officials and excesses. The novel follows two narrative threads: one part is sort of like detective fiction; in the other we have a correspondence of letters between Mo Yan in person and an aspiring writer who says that they're a big fan of his work, a certain Lidou, who has written a story about cannibalism.

The detective fiction thread follows the affairs of a 48 year old investigation inspector, Ding Gou'Er, who was sent into an area of rural China (The Land of Alcohol, in fact) to look into alleged acts of cannibalism: in the story it would seem that some select restaurants offer their clients the meat of newborns.

Inspector Ding Gou'Er is regularly invited by local authorities to huge banquets, and mesmerized by the fumes of alcohol, he can't figure out if the meat being served is actually human flesh or a presentation to that effect. In short, reality and fiction knowingly mix in this work, and as was the case in *Red Sorghum* with the constant presence of sorghum, in *Songs of Garlic* with its continuous presence of garlic, in this piece wine is omnipresent.

Mo Yan has said that he wrote this novel as a result of a burst of anger after the events of Tian'An Men Square, almost to denounce the corruption that bogged China down in that time period.

Yang mao zhuanyehu 养猫专业户 “The Man Who Raised Cats and Other Stories”

The stories in this collection have a close relationship, both linguistically and thematically to *Red Sorghum*. This is why the setting of many of these stories are sorghum fields that give birth to wonders and a mysterious world of swarms of divine ducks, white colors, grass fish that came out of who knows where that dart among the green stems of sorghum, foxes that light up like trails of fire to indicate the way to those who are lost, and so on.

This is a landscape that, as we've already mentioned, is so beloved by Mo Yan: a rural and farming civilization far from globalization where misery and the difficulties of human affairs dominate, and a life of hardship, trouble and unrecognized effort are imposed.

Well, it's an image of a China that sadly no longer exists, being supplanted by skyscrapers that get lost in the heavens and metros that shoot out at 300 kilometers an hour. For this love Mo Yan has toward the rural micro-world many scholars have defined him as a “writer of the roots”.

In this collection of stories, the protagonists are kids that see reality in different ways: all you have to do is close your eyes and even the most miserable stories become legends. Here are the titles contained in this work: *The Old Rifle*; *The Dry River*; *The Dog and the Swing*; *Explosions*; *The Abandoned Newborn*; *The Tornado*; *The Blow*; *Popular Music*; *The Man Who Raised Cats*.

Characteristics of Modern Japanese Literature

The Modernist literary movement should not be confused with the standard dictionary definition

of modern. Modernism in literature is not about time. Rather, it defines a body of literature with

certain characteristics.

Modernism in American literature spans roughly the years from 1915-1945. Notable modern

American writers include Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, and Katherine Anne Porter. Societal changes occurring during the early 20th century prompted these

writers to break away from the previous styles of writing such as Realism and Romanticism.

“Modanizumu, as the term ‘modernism’ was rendered into Japanese in the late 1920s, became a powerful intellectual idea, mode of artistic expression, and source of popular fashion in

Japan from approximately 1910-1940” explains William J. Tyler in his 2008 book *Modanizumu*:

Modernist Fiction from Japan, 1913-1938. Like American Modernists, Japanese Modern writers

also broke from traditions of the past by attempting new styles, subjects, and themes. Japanese

Modern writers commented upon the lifestyle, political, and socioeconomic changes of the early

20th century. Their works were often banned as a result.

What Are the Characteristics of Modern Japanese Literature?

- Marked by a strong and intentional break with tradition and the nation-centered and group orientation values. This break included a strong reaction against established religious, political, and social views. Feminism, individualism, internationalism, liberalism, and proletarianism emerged during this period.
- Belief that the world is created in the act of perceiving it; that is, the world is what we say it is.
- There is no such thing as absolute truth. All things are relative.
- No connection with history or institutions. Their experience is that of alienation, loss, and despair.
- Championship of the individual and celebration of inner strength.
- Life is unordered and incomplete.
- Concerned with the sub-conscious. New literary forms and styles; for example, the I-Novel (first-person point of view), an autobiographical confessional type of narration, emerges in 1906.

Introducing five great modernist Japanese writers

Ryunosuke Akutagawa was an immense talent who in his short life wrote over 100 short stories – including *Rashomon*, which inspired Akira Kurosawa’s classic film of the same name. Interestingly, the plot of Kurosawa’s film is actually a retelling of another Akutagawa story, *In a Grove*.

Peter Owen published Akutagawa’s 1927 novel *Kappa*, a satirical fable about a scaly, child-sized creature from Japanese folklore that has a face like a tiger and a sharp, pointed beak. Acclaimed as “a novel of exquisite precision” and “a classic of our times”, it pokes brilliant fun at twentieth-century Japanese life in the tradition of Swift and Kafka.

Kappa was one of Akutagawa’s final works as, plagued by physical and mental illness in his later years, he tragically committed suicide at just 35. Japan’s prestigious literary award, the Akutagawa Prize, is named after him.

Shusaku Endo is one of Japan’s most important modern writers; he was nominated for the Nobel Prize for Literature several times and won many major literary awards. Graham Greene called him “one of the finest living novelists”, and Peter Owen championed Shusaku Endo’s writing for decades, publishing eight of his critically acclaimed novels.

Excitingly, Endo’s work is set for Hollywood stardom early 2017! The long-awaited film adaptation of *Silence*, directed by no less than Martin Scorsese, will star Liam Neeson, Andrew Garfield and Adam Driver as priests facing persecution in 17th-century Japan. We are releasing a special hardback edition of the book to mark the occasion, so watch out for it coming soon ...

Mishima

Yukio Mishima is another of Japan’s most brilliant 20th-century authors, and in 1960 Peter Owen published the semi-autobiographical novel that is widely regarded as Mishima’s greatest work: *Confessions of a Mask*.

The novel, which follows a Japanese boy struggling to reconcile the world he inhabits with his homosexual fantasies and deathly fascinations, has been reprinted four times – a testament to its lasting relevance, challenging beauty and surprising humour.

Christopher Isherwood praised *Confessions of a Mask* highly, saying “Mishima is lucid in the midst of emotional confusion, funny in the midst of despair.”

Sadly, Mishima is as infamous for the circumstances of his death as he is famous for his great literary work. He committed ritual suicide by *seppuku* (disembowelment) following a failed coup in 1970.

Wahei Tatematsu was a well-loved novelist and environmental campaigner in Japan. His novel *Frozen Dreams*, which we published to great excitement from English-speaking readers, is a Japanese modern classic and one of the greatest books about mountaineering ever written.

Based on a true story of six men caught in a terrible avalanche, this unique novel mixes the adventure and peril you might expect with a surprisingly intimate stream-of-consciousness exploration of a man's most important reflections at the end of his life.

Natsume Soseki is often considered to be the greatest modern writer in Japanese history. After a difficult childhood and a miserable time studying in London in 1900 as 'Japan's first Japanese English literary scholar' on a government scholarship, he eventually found great success with his novels and short stories.

Soseki has been cited as a strong influence by many of Japan's most renowned novelists ever since, and even today the bestselling Japanese novelist Haruki Murakami has said that Soseki is his favourite writer.

SEMINAR MASHG'ULOTLARI

Topshiriqlar variantlari

1-variant

11. What are the main periods studied in the history of the world literature?
12. Where and when did the first examples of written creative works begin to appear?
13. Who is the author of the "King Oedipus"?
14. Which literature was influenced by Greek literature?
15. Who was the "Saddi Iskandariy" written by?
16. Which scientists began to study the history of ancient Greek literature first in Uzbekistan?
17. List some of the examples of ancient literature.
18. Which story tells the famous ten-year war between the Greeks and the Trojans?
19. How were most early works written?
20. What forms does the literature encompass?

2-variant

10. What is a myth?
11. What is the connection between literature and myth?
12. What are some common features typically shared by myths?
13. What are main differences between literature and mythology?
14. Who are the representatives of mythological school?
15. Does the mythology interconnect the religion? In what way?
16. List the three main types of myth.
17. Give the definition to historical myth.
18. What is the most famous historical myth?
10. What type of myth is the oldest epic Gilgamesh?

3-variant

12. Where was the hearth of the first culture?
13. Which language was the Sumerian language replaced by?
14. How many monuments of Sumerian literature has survived till this time?
15. Name those four broad groups of Sumerian monuments.
16. Can you see the genre of hymns in Sumerian literature?
17. What forms do the first examples of Egyptian writing come in?
18. Give a definition to the Offering list in Egyptian literature.
19. Which languages was the Iranian literature written in?
20. How many parts does the Avesta consist of?
21. What is the Earliest known work of Indian literature?
22. What are the forms of earliest Chinese literature?

4-variant

11. Which literature does the ancient Roman literature owe debt to?
12. Who were the first comic playwrights of Roman literature?

13. List the names of the most remarkable representatives of The Golden Age of Roman poetry.
14. What are the peculiarities of Roman prose?
15. Who was the first historian of note in Roman literature?
16. How reliable is Herodotus?
17. Why is Herodotus important?
18. What did Aristotle say about metaphysics?
19. What are the six elements of Aristotle's Poetics?
20. How would you describe the early Roman works?

5-variant

1. What was the literature in medieval times?
2. What are the characteristics of medieval literature?
3. What were some themes of medieval literature?
4. What comes after medieval?
5. List the representatives of Medieval literature?
6. What are the characteristics of Renaissance literature?
7. When was the Renaissance period in literature?
8. What are the Renaissance factors of Central Asia?
9. How many stages are considered to be in the development of Italian Renaissance literature? Name them.
10. Name three great representatives who laid foundation for developing the Renaissance literature.

6-variant

13. Which two artistic trends define the 17th century?
14. How can the classicism and baroque be characterized?
15. Which three features is baroque aimed to comprehend?
16. Where and when was classicism originated?
17. Define the Classicist literature in France.
18. Who was called as "Spanish Homer"?
19. Is the classicism characterized by strict linguistic norms?
20. Define The value of classicism in foreign literature.
21. How can you define the Enlightenment period?
22. Who wrote the first educational novels in England?
23. Does the "Robinson Crusoe" have a real prototype?
24. Who are the representatives of Enlightenment literature in Europe?

7-variant

11. What is the Romanticism characterized by?
12. Which literary period does the Romanticism come after?
13. Who are the representatives of early German romanticism?
14. What genre do Blake, Wordsworth, and Coleridge represent?
15. Who represent the early romanticism period in England?
16. Which stage of Romanticism do Shelley, Keats, and Byron represent?
17. List the names of the writers of French Romanticism.
18. What are Common Themes and Elements in American Romanticism?
19. Who are the major writers of American Romanticism?
20. Whose work is "Moby Dick"?

8-variant

11. What does realism mean in literature?
12. How is realism used in literature?
13. Who started realism in literature?
14. What are the main features of realism?
15. What is the importance of realism?
16. What led to realism?
17. Who are the representatives of English realism?
18. Who are the outstanding writers of French realism?
19. What can you say about Balzac's works?
20. How is realism seen in German literature?

9-variant

1. What literary period was the 19th century?
2. What literary trends does the 20th century include?
3. What were the common themes of writers of the 19th century?
4. Who are the greatest writers of the 20th century?
5. What is positivism in literature?
6. What is impressionism in literature?
7. What is symbolism in literature?
8. What is naturalism in literature?
9. How would you describe the literature of late 19th century?
10. How would you describe the literature of the 20th century?

10-variant

1. What are the elements of modernism in literature?
2. What does modernism mean in literature?
3. What are characteristics of modernism?
4. What did modernist writers focus on?
5. Is Kafka an existentialist?
6. What is Camus theory of absurdism?
7. How did the writers use mythology in modernism?
8. Who are the well-known representatives of modernism?
9. Name the main trends in modernism?
10. Which literary period comes after modernism?

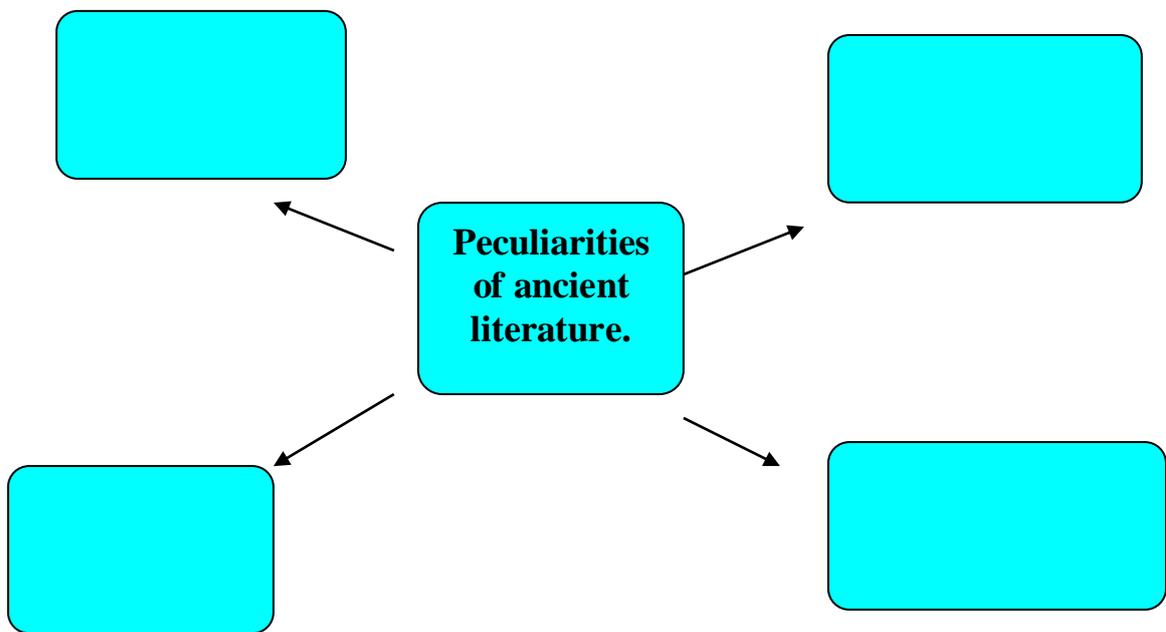
KEYSLAR BANKI

Seminar 1.

Peculiarities of ancient literature. Ancient Greek literature.

► Classroom activities

Exercise #1. Complete a cluster “Peculiarities of ancient literature.”



Exercise #2. Write an essay answering the following questions:

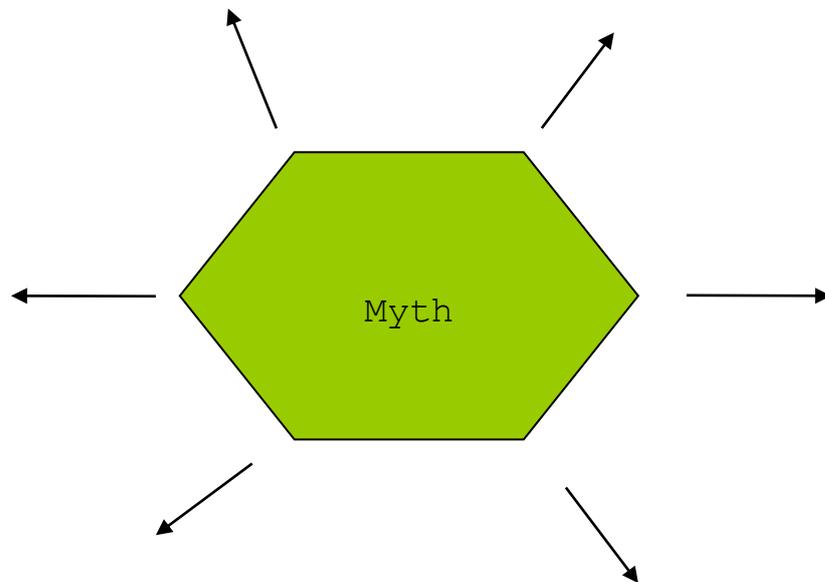
1. What type of literature was invented by the ancient Greek writers?
2. Why is ancient Greek literature so important?
3. Who is the father of Greek literature?
4. What are the qualities of Greek literature?

Seminar 2

The most popular examples of mythology. Mythology and religious views.

► Classroom activities

Exercise#1. Brainstorming. Give your own understanding and opinions concerning to following terms. Discuss it in 10 or 12 minutes.



Exercise#2. Read the statements below and choose whether they are True or False.

1. Neither literature, nor myth can exist on its own.

True / False

2. Myth usually features the true historical events.

True / False

3. The arrival of the modern era would inevitably mean the death of mythology.

True / False

4. Myths frequently teach their audience morals.

True / False

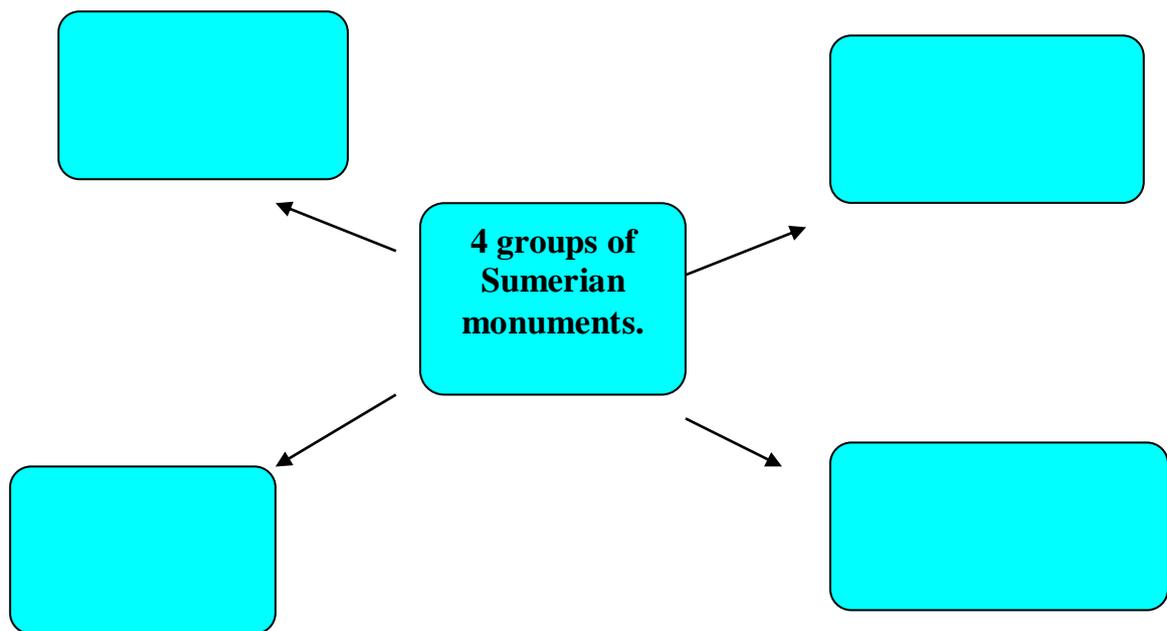
Exercise#3. Write an essay on the topic: “The traces of mythology in modern literature”.

Seminar 3.

Peculiarities of ancient eastern literature.

► Classroom activities

Exercise #1. Complete a cluster “**4 groups of Sumerian monuments.**”



Exercise #2. Write an essay answering the following questions:

1. What is the most significant Sumerian literary work?
2. Which was the famous epic of Sumerian literature?
3. What did the Sumerians write about?
4. What are the significant works of ancient literature of the East?

Seminar 4

Main stages and representatives of Roman literature

► Classroom activities

Exercise#1. Compare the stages of development of Roman and Greek literatures.

Literature	Similarities	Distinctive features	Representatives
Greek			
Roman			

Exercise#2. Make a presentation on one of the following topics:

TOPICS FOR PRESENTATIONS:

1. The main stages and directions of development of Roman literature.
2. The "golden age" of Roman literature.
3. The works of Horace.
4. The history of the "History" by Herodotus.
5. Aristotle's philosophy.

Seminar 4

Main stages and representatives of Roman literature

► **Classroom activities**

Exercise#1. Compare the stages of development of Roman and Greek literatures.

Literature	Similarities	Distinctive features	Representatives
Greek			
Roman			

Exercise#2. Make a presentation on one of the following topics:

TOPICS FOR PRESENTATIONS:

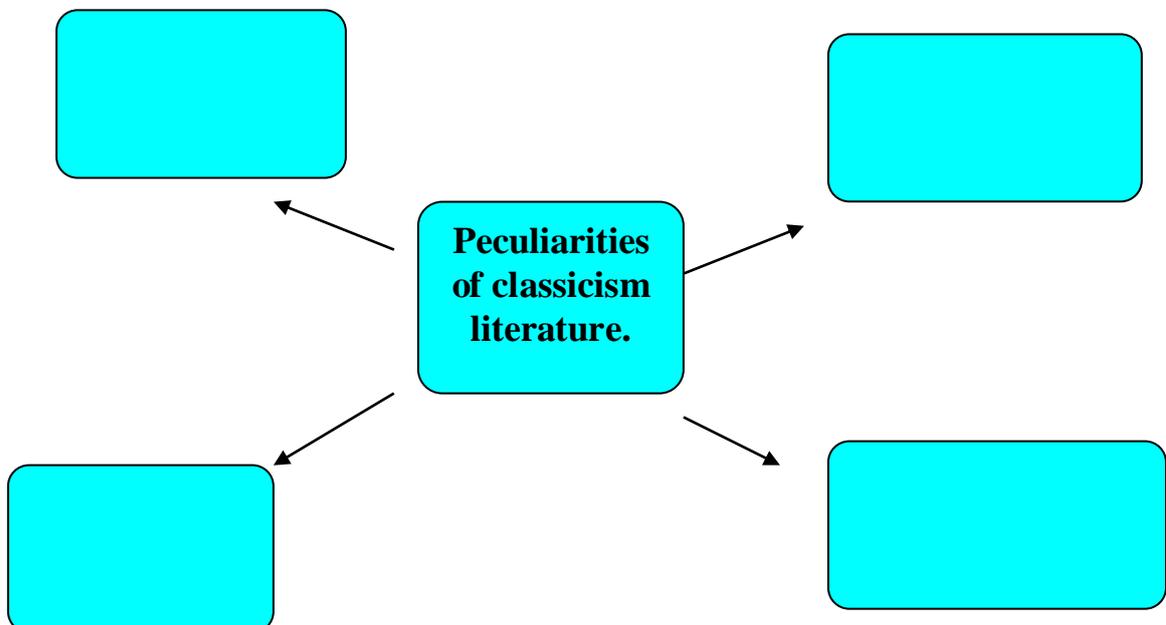
6. The main stages and directions of development of Roman literature.
7. The "golden age" of Roman literature.
8. The works of Horace.
9. The history of the "History" by Herodotus.
10. Aristotle's philosophy.

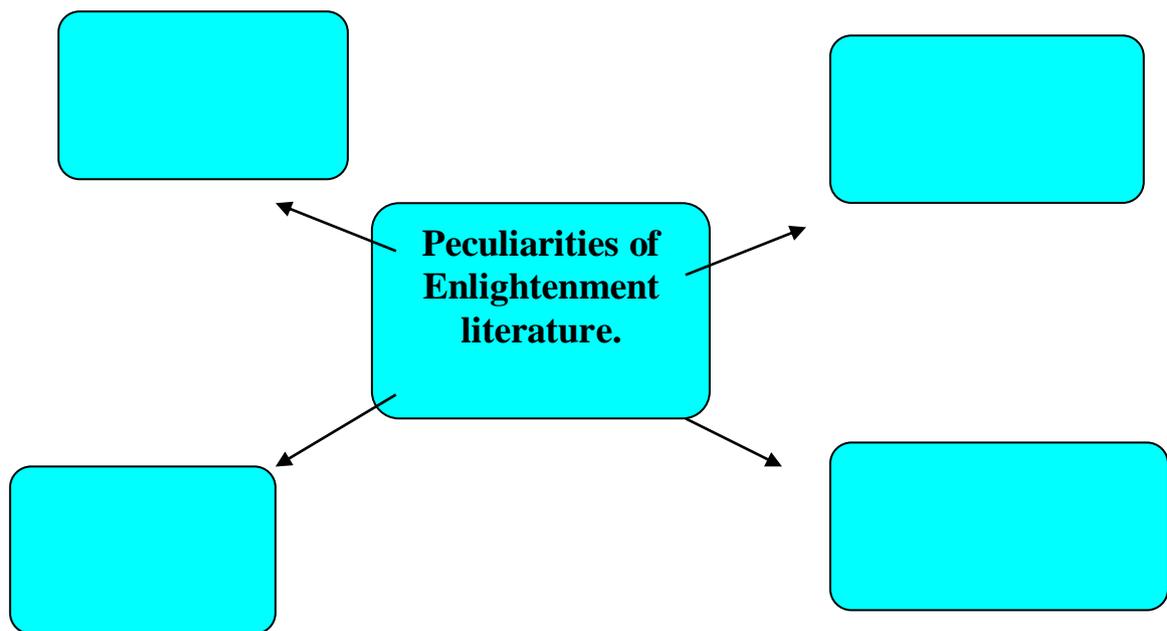
Seminar 8

European Enlightenment Literature of the Eighteenth Century. Aesthetics of European sentimentalism.

► **Classroom activities**

Exercise#1. Complete the clusters.





Exercise#2. Discuss the questions with your partner.

What impact did the Enlightenment have on Europe in the eighteenth century?

What were three major ideas of the Enlightenment?

What was the Enlightenment in the eighteenth century?

What are the 5 main ideas of enlightenment?

What are the two most important Enlightenment ideas?

Who were the 5 Enlightenment thinkers?

Which was the most significant effect of the European Enlightenment period?

What is enlightenment in simple terms?

Why was the Enlightenment so important?

What does sentimentalism in literature mean?

What is a sentimental narrative?

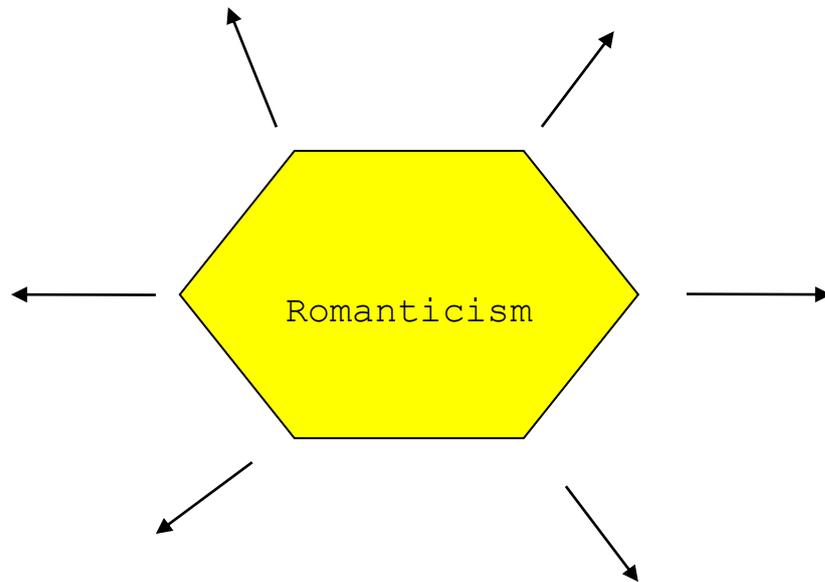
What is the purpose of sentimentality in fiction?

Seminar 7

German and English Romanticism of the 19th Century.

► **Classroom activities**

Exercise#1. Brainstorming. Give your own understanding and opinions concerning to following term. Discuss it in 10 or 12 minutes.



Exercise#2. Answer the questions.

What are the 5 elements of romanticism?

Which is the most radical opposite of romanticism?

How do you identify romanticism in literature?

What are the main features of romanticism?

Exercise#3. Write an essay on the topic: “The outstanding representatives German and English Romanticism”.

Seminar 8

European critical realism and realism literature.

► **Classroom activities**

Exercise#1. Compare the stages of development of English, French and German realistic literatures.

Literature	Similarities	Distinctive features	Representatives
English			
French			
German			

Exercise#2. Make a presentation on one of the following topics:

TOPICS FOR PRESENTATIONS:

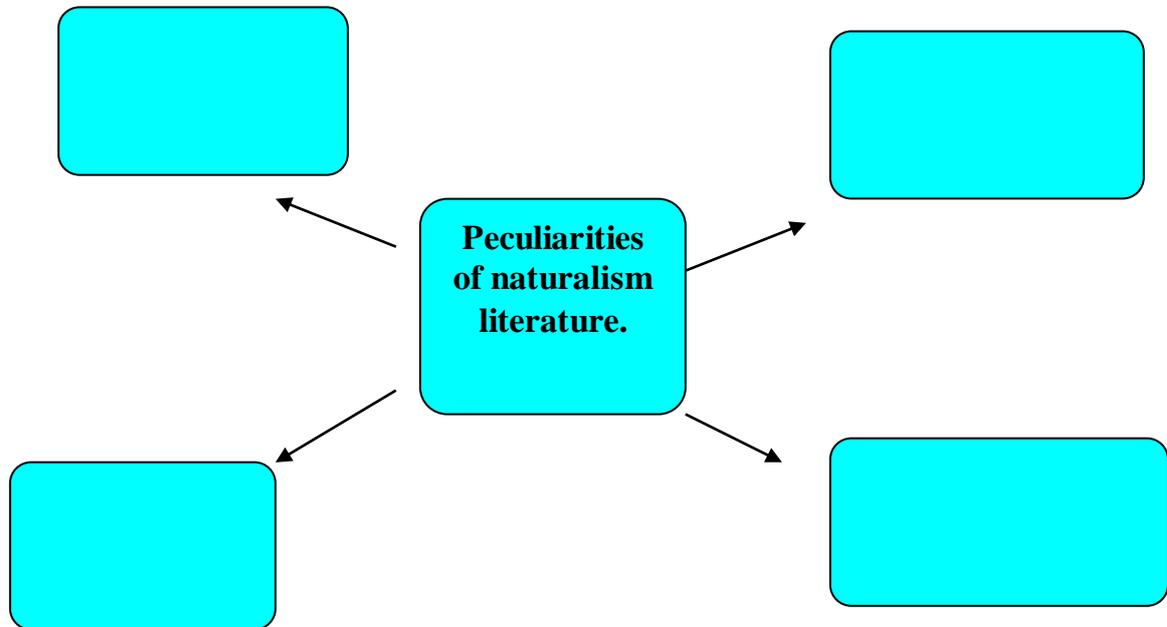
11. The main stages and directions of development of English realistic literature.
12. The main stages and directions of development of French realistic literature.
13. The main stages and directions of development of German realistic literature.

Seminar 9

Aesthetics of naturalism in world literature.

► Classroom activities

Exercise#1. Complete the cluster.



Exercise#2. Discuss the questions.

What does naturalism mean in literature?

What is an example of naturalism in literature?

What are the characteristics of naturalism in literature?

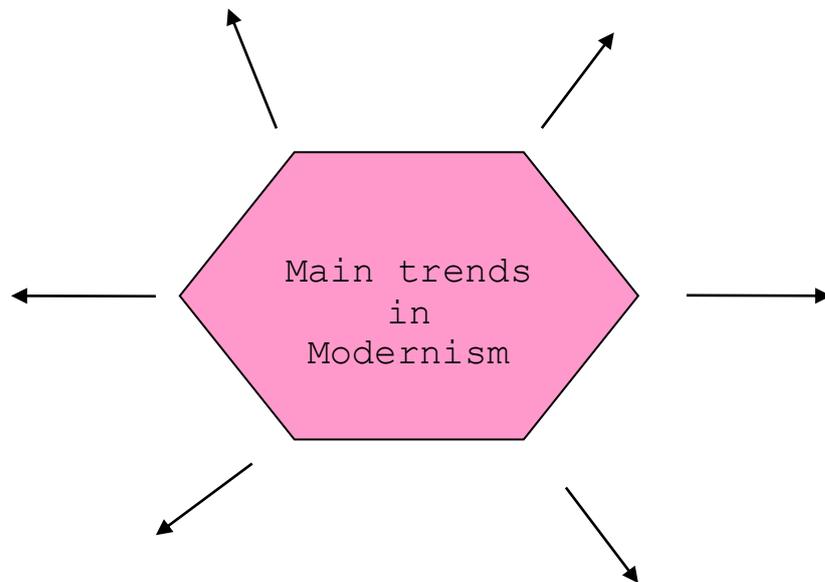
What is meant by naturalism?

Seminar 10

World modernism literature. Style and image in the novels of G.G. Marquez Jean Paul Sartre and Existentialism

► Classroom activities

Exercise#1. Brainstorming. Give your own understanding and opinions concerning to following terms. Discuss it in 10 or 12 minutes.



Exercise#2. Read the statements below and choose whether they are True or False.

1. Modernism in literature was born on the eve of the First World War and flourished in the twenties simultaneously in all countries of Western Europe and America. True / False

2. Social problems, which played such an important role in the realism of the nineteenth century, are given in modernism indirectly, as an inseparable part of the integral portrait of the individual.

True / False

3. James Joyce is the great writer of realism.

True / False

4. Elements of Myths are frequently used in modernism.

True / False

Exercise#3. Write an essay on the topic: “Style and image in the novels of G.G. Marquez Jean Paul Sartre and Existentialism” discussing the following points:

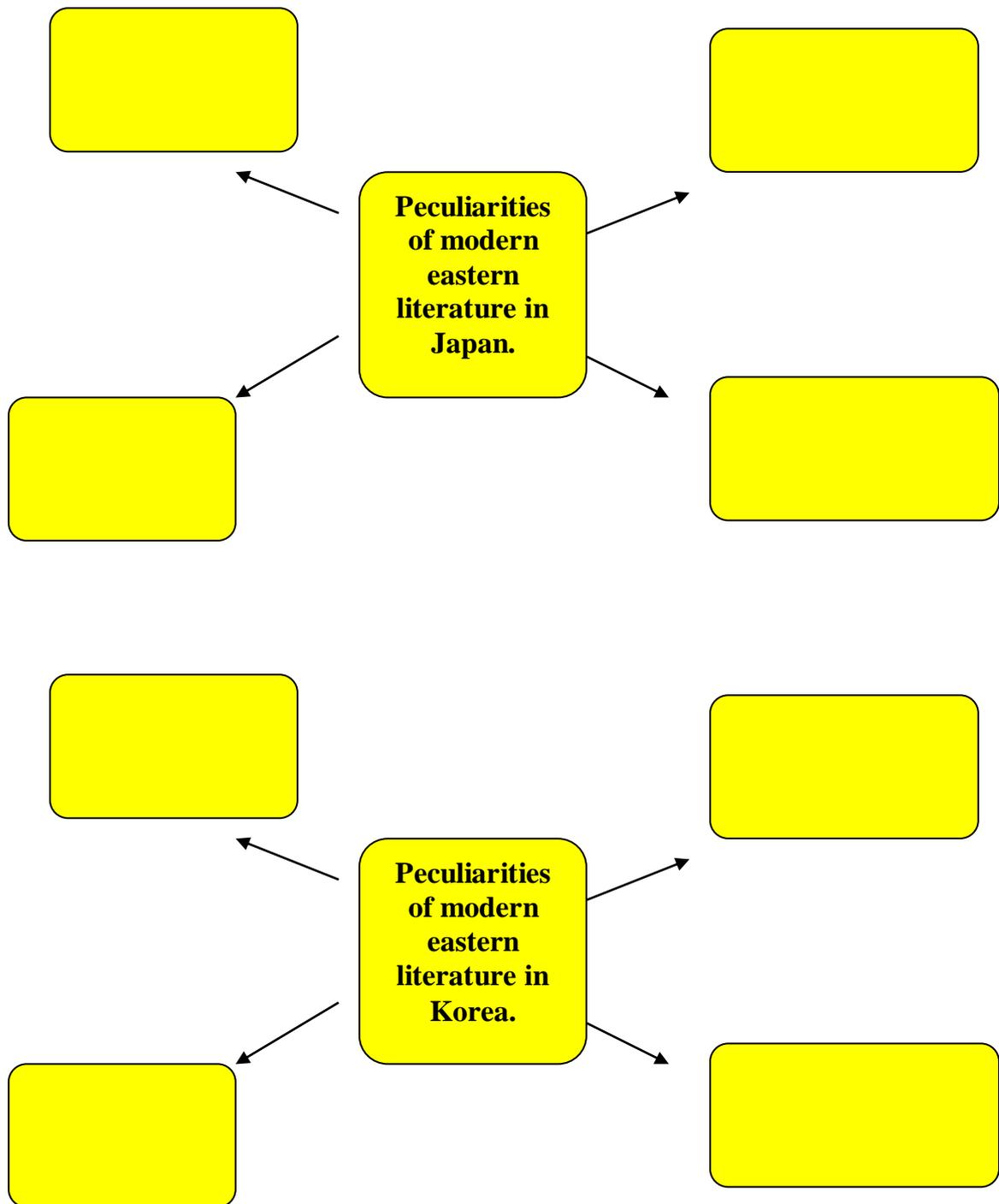
1. Sartre and modernism
2. Existentialism in Sartre’s style.
3. Novels of Sartre as modernistic views on the literature.

Seminar 8

The popular examples of modern eastern literature

► Classroom activities

Exercise#1. Complete the clusters.



Exercise#2. Write an essay on of the following topics.

1. Chinese realistic literature and popular works.
2. Mo Yan's work as a mixture of fairy tale and reality.
3. Twentieth century Japanese short stories.
4. Twentieth Century Japanese Novel.
5. Arabic literature.
6. Peculiarities of Korean Literature.
7. Images of modern Iranian prose and poetry.

Horijiy va mahalliy adabiyotlar ro'yhati.

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5. World Book Encyclopedia. – Chicago, London, Sydney, Toronto: A Scott Fertzler company, 1995, 26 volumes.

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2. Quronov D., Rahmonov B. G'arb adabiy-tanqidiy tafakkuri tarixi
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5. Mahmudov M. Hayrat va tafakkur. T., G'afur G'ulom nomidagi Adabiyot va san'at nashriyoti, 1990.
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MUSTAQIL TA'LIM MASHG'ULOTLARI

Mustaqil ta'limni tashkil etishning shakli va mazmuni

Talabalar mustaqil ta'limining mazmuni va hajmi

Talabalarning amaliy mashg'ulotlariga tayyorlanib kelishi va o'tilgan materiallarni mustaqil o'zlashtirishlari uchun kafedra o'qituvchilari tomonidan o'quv uslubiy majmualar ishlab chiqilgan, har bir talabaga ushbu materiallardan foydalanish tavsiya etiladi.

Talabaning fanni mustaqil tarzda qanday o'zlashtirganligi joriy, oraliq va yakuniy nazoratda o'z aksini topadi. Shu sababli reyting tizimida mustaqil ishlarga alohida ball ajratilmaydi, ular JN, ON va YaN lar tarkibiga kiritilgan.

Mustaqil uchun fan bo'yicha jami 24 soat ajratilgan. Ushbu soatlar taxminan quyidagi tartibda taqsimlanadi:

amaliy mashg'ulotlar bo'yicha uy vazifalarni tayyorlash - 6 soat.

- har bir mavzu bo'yicha mustaqil tarixiy ahamiyatga ega matnlarni tarjima qilish - 12 soat
- Fan bo'yicha asosiy va qo'shimcha adabiyotlarni sharhlagan holda qo'lyozma referat tayyorlash - 6 soat.

Seminar mashg'ulotlarda nazariy bilimlar mavzuga oid savol javoblar o'tkazish orqali mustahkamlanadi. Jaxon adabiyoti fanini chuqur o'zlashtirish uchun talaba fanning har bir mavzusini mustaqil o'rganishi va yozma topshiriqlarni bajarish orqali mustahkamlashi zarur.

Qoldirilgan darslarni topshirish uchun talaba dars materialini tayyorlab kelishi va o'qituvchining og'zaki suhbatidan o'tishi zarur. Qoldirilgan ON va YaN lar belgilangan tartib bo'yicha topshiriladi.

Talaba mustaqil ishni tayyorlashda fanning xususiyatlarini hisobga olgan holda, quyidagi shakllardan foydalanish tavsiya etiladi:

- amaliy mashg'ulotlarga tayyorgarlik;
- seminar mashg'ulotlariga tayyorgarlik;
- darslik va o'quv qo'llanmalar bo'yicha fan boblari va mavzularini o'rganish;
- tarqatma materiallar bo'yicha ma'ruza qismini o'zlashtirish;
- maxsus adabiyotlar bo'yicha fan bo'limlari yoki mavzulari ustida ishlash;
- talabaning o'quv, ilmiy-tadqiqot ishlarini bajarish bilan bog'liq bo'lgan fan bo'limlari va mavzularni chuqur o'rganish;
- faol va muammoli o'qitish uslubidan foydalaniladigan o'quv mashg'ulotlari;
- masofaviy ta'lim.

Mustaqil ish o'qituvchining talabalarga avvalda berib qo'yiladigan fanning mavzulari asosida tashkil etiladi. Mustaqil ish uchun quyidagi topshiriqlarni bajarish tavsiya etiladi:

1. Homer's skill in creating heroic characters (Based on the epic "The Iliad" and "Odyssey").
2. "Ramayana" and world heroic epics.
3. Historical and mythological elements in the epic "Iliad".
4. Didactics in Aesop's issues.
5. The tragedy of Medea and the story of the Argonauts.
6. Dante's socio-ethical views in The Divine Comedy representation.
7. Scholasticism in F. Rable's Gargantua and Pantagruel as an expression of a satirical attitude toward contemplation.
8. "Hamlet" is the pinnacle of Shakespeare's work.
9. The promotion of humanistic ideas in Don Quixote.
10. The realistic basis of J. Swift's fiction in the novel "Gulliver's Travels".

11. G.E. Lessing's "Nathan the Wise" is a contrast between religious views and humanistic ideas (World Literature Magazine, 2004, issues 4-5).

12. The promotion of liberal ideas in F. Schiller's tragedy "Pirates". The main idea of Goethe's "Faust".

13. The role of symbolism in Byron's work.

14. The problem of the positive protagonist in Stendhal's novel Red and Black.

15. Universal values in Balzac's works.

17. The revelation of socio-political and aesthetic fantasies in the novel "Mrs. Bovary".

Mavzularni o'tishda ta'limning zamonaviy metodlaridan keng foydalanish, o'quv jarayonini yangi pedagogik texnologiyalar asosida tashkil etish samarali natija beradi. Bu borada zamonaviy pedagogik texnologiyalarning "Klaster", "Matbuot konferentsiyasi", "Bumerang", "Elpig'ich" hamda «Muammoli ta'lim» texnologiyasining «Munozarali dars» metodi, shuningdek, adabiyot va san'atga doir slaydlardan foydalanish, didaktik va rolli o'yin usullarini qo'llash nazarda tutiladi.

GLOSSARIY

A literary monument

a literary or artistic work regarded as commemorative of its creator or a particular period.

Tragedy

a play dealing with tragic events and having an unhappy ending, especially one concerning the downfall of the main character.

Folklore

the traditional beliefs, customs, and stories of a community, passed through the generations by word of mouth.

Artistic

aesthetically pleasing.

Scripture

the sacred writings of Christianity contained in the Bible.

phenomenon

noun

1.

a fact or situation that is observed to exist or happen, especially one whose cause or explanation is in question.

2.

a remarkable person or thing.

"the band was a pop phenomenon just for their sales figures alone"

proto-world

similar to the current world but also different

Paleolinguistics

is a term used by some linguists for the study of the distant human past
by linguistic means

aetiological

/ˌiːtiəˈlɒdʒɪk(ə)l/

adjective: etiological

serving to explain something by giving a cause or reason for it, often in historical or mythical terms.

"the book recounts aetiological stories of the creation"

Chronicle

noun

a factual written account of important or historical events in the order of their occurrence.

Canonization

noun

1. (in the Roman Catholic Church) the official admission of a dead person into sainthood.

2. admission into a canon of literary or artistic works.

"Joyce saw all that was wrong with literary canonization long before it happened to him"

Hymn

noun

a religious song or poem of praise to God or a god.

Didactic

adjective

intended to teach, particularly in having moral instruction as an ulterior motive.

Narrative

noun

1. a spoken or written account of connected events; a story.

Aria

1. a long accompanied song for a solo voice, typically one in an opera or oratorio.

Prose

written or spoken language in its ordinary form, without metrical structure.

Novel

a fictitious prose narrative of book length, typically representing character and action with some degree of realism.

rhetorician

an expert in formal rhetoric.

a speaker whose words are primarily intended to impress or persuade.

epideictic

characterized by or designed to display rhetorical or oratorical skill.

Renaissance

the revival of European art and literature under the influence of classical models in the 14th–16th centuries.

Folk tale

a story originating in popular culture, typically passed on by word of mouth.

Fable

a short story, typically with animals as characters, conveying a moral.

Masterpiece

a work of outstanding artistry, skill, or workmanship.

Romance

a narrative **genre in literature** that involves a mysterious, adventurous, or spiritual story line where the focus is on a quest that involves bravery and strong values, not always a love interest.

Allegorism

- Allegorical interpretation; specifically the method of interpreting scripture allegorically rather than literally. Compare "allegorist".
- The use of allegory in a story, picture, etc.

Prototype

a first or preliminary version of a device or vehicle from which other forms are developed.

Enlightenment

a European intellectual movement of the late 17th and 18th centuries emphasizing reason and individualism rather than tradition. It was heavily influenced by 17th-century philosophers such as Descartes, Locke, and Newton, and its prominent figures included Kant, Goethe, Voltaire, Rousseau, and Adam Smith.

Classicism

the principles or style embodied in the literature, art, or architecture of ancient Greece and Rome.

Baroque

relating to or denoting a style of European architecture, music, and art of the 17th and 18th centuries that followed Mannerism and is characterized by ornate detail. In architecture the period is exemplified by the palace of Versailles and by the work of Wren in England. Major composers include Vivaldi, Bach, and Handel; Caravaggio and Rubens are important baroque artists.

Satire

a genre of literature characterized by the use of satire.

Ode

a lyric poem, typically one in the form of an address to a particular subject, written in varied or irregular metre.

Romanticism

a movement in the arts and literature that originated in the late 18th century, emphasizing inspiration, subjectivity, and the primacy of the individual.

Vernacular

(of language) spoken as one's mother tongue; not learned or imposed as a second language.

rationalism.

In philosophy, **rationalism** is the epistemological view that "regards reason as the chief source and test of knowledge" or "any view appealing to reason as a source of knowledge or justification".

Pseudonym

a fictitious name, especially one used by an author.

Decorum

behaviour in keeping with good taste and propriety.

Manuscript

a book, document, or piece of music written by hand rather than typed or printed.

theology

the study of religious faith, practice, and experience especially : the study of God and of God's relation to the world.

ILOVALAR:

Ishchi fan dasturi

1. KIRISH

Kadrlar tayyorlash milliy dasturi»ning ta'limning ijtimoiylashuvi bo'limida ko'rsatib o'tilgan talabalar-yoshlarning adabiy-estetik dunyoqarashini boyitish, ularda go'zallik tuyg'ularini qaror toptirish adabiyotning tarixiy va nazariy xususiyatlarini jamiyatimizda olib borilayotgan ishlar orqali amalga oshirishga qaratilganligi bilan belgilanadi.

Adabiy-estetik qadriyatlarning milliy va umumbashariy jihatlarini, badiiy adabiyotning hamda adabiyot nazariyasining millat hamda jamiyat ravnaqidagi o'rnini talabalarga tushuntirish, ularda badiiy asarni chuqur tushunish, tahlil tadqiqi etish malakasini hosil qilishi, jamoatningchilikni jahon adabiyotidagi mazmun va shakl, mavzu va g'oyaning mohiyati bilan tanishtirishga ko'maklashish, jamiyatning ma'anaviy manzarasini adabiy-nazariy tafakkur orqali aks ettirishga, bozor iqtisdiyoti jarayonida badiiy adabiyotning mablag' va qiymat keltiruvchi hodisaga aylanib ketishiga yo'l qo'ymaslik uchun amaliy ko'rsatmalar beradi.

1.1 O'quv fanining maqsadi va vazifalari

Mazkur fanni o'qitishning maqsadi shuki, badiiy adabiyot tarixi va adabiy-nazariy tafakkur tadrijining shaxs va jamiyat hayotidagi o'rni va ahamiyatini ko'rsatib berish, talabalarining adabiy-estetik tafakkurini, yuksaltirish, ilmiy mushohadadning vujudga kelishi hamda nazariy tahlili va talqin ko'nikmalarining hosil qilish, faol ijodkorlik ruhi va mas'uliyatini shakllantirishdan iborat. Shu ma'noda quyidagi vazifalar muhimdir:

- Badiiyat namunalarini individual, milliy va umuminsoniy jihatlarini ilmiy tahlil qilish;
- badiiy adabiyot va adabiyot nazariyasining millat va jamiyat ravnaqidagi o'rnini va ahamiyatini talabalarga tushuntirish;
- talabalarda badiiy adabiyotni tushunish ko'nikmalarini shakllantirish;
- badiiy asarni idrok qilish hamda uni filologik nuqtai nazaridan tahlil va tadqiq etish malakasini hosil qilish;
- adabiyot va inson o'rtasidagi munosabatni badiiylik qonuniyatlari asosida rivojlantirishni;
- badiiy adabiyotda hamda adabiyot nazariyasida yangi shakllanayotgan va ommalashayotgan adabiy hamda ilmiy metod va yo'nalilarini jamoatchilik fikriga tayangan holda taraqqiy ettirish;
- milliy va umuminsoniy adabiy-nazariy an'analarni xalqning adabiy-estetik didini yuksaltirishdan iborat.

1.2 Fan bo'yicha talabalarining bilimi, ko'nikma va malakasiga qo'yiladigan talablar

Badiiy adabiyotga jamiyat tarixi, milliy va umuminsoniy qadriyatlar, insonni ezgulik va manaviy barkamollikka boshlovchi g'oyalar hamda inson ruhiyatiga aloqador eng pok tuyg'ular va kechinmalarni in'ikosi sifatida munosabatda bo'lishga o'rganish shuningdek, ushbu ijod namunalarini adabiy-estetik hamda ilmiy-nazariy nuqtai nazar tahlil va talqin qilish malakasini hosil qilishdan iborat.

1.3 Fanning o'quv rejadagi boshqa fanlar bilan o'zaro bog'liqligi va uslubiy jihatdan uzviy ketma-ketligi

Fanning boshqa fanlar bilan o‘zaro bog‘liqligi-tilshunoslik, folklor, estetika, falsafa, psixologiya, san‘atshunoslik sotsiologiya kabi fanlardagi umumiy qonuniyatlar bilan bog‘liqligi kuzatiladi.

Dasturda ko‘rsatilgan mavzular ma’ruza, seminar shaklida olib boriladi, shuningdek, fanning dolzarb masalalari talabalarga mustaqil ish sifatida o‘zlashtirish uchun beriladi. Fan zamonaviy pedagogik texnologiyaning turli metodlari orqali o‘tkaziladi

1.4 Fanning ishlab chiqarishdagi o‘rni

Talabalarda jahon adabiyoti tarixi bo‘yicha bilimlarni shakllantirish, jahon adabiyotining davrlashtirish bosqichlari, jumladan, antik davr, Uyg‘onsh davri, umuman XXI asargacha bo‘lgan jahon adabiyotining muhim davrlari va yo‘nalishlari to‘g‘risida muayyan bilimga ega bo‘lish va ularni amaliyotda tatbiq etish muhim ahamiyat kasb etadi.

1.5 Fanni o‘qitishda zamonaviy axborot va pedagogik texnologiyalar

«Jahon adabiyoti tarixi» fanini o‘zlashtirishda o‘qitishning ilg‘or va zamonaviy usullaridan foydalanish, yangi informatsion-pedagogik texnologiyalarni tatbiq qilish muhim ahamiyatga egadir. Dasturda ko‘rsatilgan mavzular ma’ruza, amaliy mashg‘ulot, seminar mashg‘ulotlari shaklida olib boriladi, shuningdek, fanning dolzarb masalalari talabalarga mustaqil ta‘lim sifatida o‘zlashtirish uchun beriladi. Fanni o‘zlashtirishda darslik, o‘quv va uslubiy qo‘llanmalar, ma’ruza matnlari, tarqatma materiallar, texnik vositalardan foydalaniladi. Ma’ruza, amaliy va seminar mashg‘ulotlari zamonaviy pedagogik texnologiyaning "Bumerang", "Matbuot konferentsiyasi" singari metodlari orqali hamda slaydlar, multimedia namoyishlari bilan o‘tkaziladi.

Asosiy qism

Fandan o‘tiladigan mavzular va ular bo‘yicha mashg‘ulot turlariga ajratilgan soatlarning taqsimoti

(Semestrlar bo'yicha mashg'ulot turlariga ajratilgan soatlarning taqsimoti).

Semestrlar	Yuklama	Auditoriya mashg'ulotlari turi bo'yicha o'quv yuklamasi taqsimoti(soat)			Mustaqil ish
		Jami	Ma'ruza	Seminar	
6	80	44	22	22	36
Jami	80	44	22	22	36

Fanning bo‘limi va mavzusi,

T.r.	Ma'ruza va seminar	Jami	Ma'ruza	Seminar	
1	Preface. Subject matter and tasks. The antique literature.	2	2		
	Peculiarities of ancient literature. Ancient Greek literature.	2		2	

2	Mythology and fiction.	2	2		
	The most popular examples of mythology. Mythology and religious views.	2		2	
3	Ancient Eastern Literature	2	2		
	Peculiarities of ancient eastern literature.	2		2	
4	Ancient Roman literature. Historical and philosophical prose.	2	2		
	Main stages and representatives of Roman literature	2		2	
5	Medieval Literature. Renaissance literature.	2	2		
	The plots of drama and biblical narrations in medieval century. Philosophical, historical and artistic factors of the Renaissance.	2		2	
6	Classicist literature. Enlightenment literature.	2	2		
	European Enlightenment Literature of the Eighteenth Century. Aesthetics of European sentimentalism.	2		2	
7	Romanticism literature	2	2		
	German and English Romanticism of the 19th Century.	2		2	
8	Realism and critical realism literature	2	2		
	European critical realism and realism literature.	2		2	
9	The world literature at the end of the XX century and the XXI century	2	2		
	Aesthetics of naturalism in world literature.	2		2	
10	The literature of modernism.	2	2		
	World modernism literature. Style and image in the novels of G.G. Marquez Jean Paul Sartre and Existentialism	2		2	
11	Contemporary Eastern Literature.	2	2		
	The popular examples of modern eastern literature	2		2	
	ОН				
	ЯН				

Жами	44	22	22	
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2. O'quv materiallari mazmuni

2.1 Ma'ruza mashg'ulotlari mazmuni

Preface. Subject matter and tasks. The antique literature.

Content of the lecture:

The World literature: subject matter, tasks. The antique period of world literature. Typological, genetic, historical and cultural approach to the sources of world literature.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Mythology and fiction.

Content of the lecture:

Myth and literature. The role of myth in the development of world literature. History of the mythological school, representatives. The "German Mythology" by the Brothers Grimm. Mythological interpretation in Müller's works. Myth and philosophy. Myth and aesthetics. Myth and religion. Myth and myth poetics. The concepts of chaos and space in myth, their role in the structure of fiction. Forms of myth. Myths about nature, man, society, past and future creation, crisis. Myth in Fraser's interpretation.

Qo'llaniladigan ta'lim texnologiyalari: *Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Ancient Eastern Literature

Content of the lecture:

Territorial and national composition: Sumerian-Babylonian literature. Sumerian literature as the beginning of world literature. Scope and genres of Sumerian literary monuments. The epic "The Epic of Bilgamish." Bilgamish is an epic hero seeking eternal life.

Egyptian literature, Iranian literature, Indian literature, Chinese literature. Mythology, literary samples, the influence of the literature of the ancient people of the East on world literature. Avesto is a common monument of the peoples of Central Asia.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Ancient Roman literature. Historical and philosophical prose.

Content of the lecture:

The main stages and directions of development of Roman literature. Early Roman poets. Historiography in Roman Literature. The "golden age" of Roman literature. Virgil's epic "Eneida." "Bucolics" and "Georgians." Peculiarities of Roman Poetry. The work of Horace. Horace's Epics, Satires, and Letters. Roman Elegy and the Works of Ovid, Ovid's Metamorphoses, Imperial Roman Literature, Roman Literature, and Post-European Literature. About Herodotus' "History". Aristotle's Metaphysics and Poetics.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Medieval Literature. Renaissance literature.

Content of the lecture:

Common features of Eastern and Western heroic epics. French, Spanish, German heroic epics. Knight-court literature in the XII-XIII centuries. Features and forms of chivalric literature. Issues of oriental bravery and agility in chivalric literature. Medieval urban literature and its genres.

Signs and peculiarities of Renaissance literature. The Eastern Renaissance and its Signs. The Renaissance of World Culture. The Eastern Renaissance and its significance. Cultural ties between Eastern and Western literature during the Renaissance. Periods, factors and peculiarities of the Renaissance. The Italian Awakening. Stages of development of Italian Renaissance literature. Dante's creation. Dante was the first poet of the late Middle Ages and the Renaissance. Dante and Oriental Culture. Petrarch lyrics. J. Boccaccio and the Prose in the Italian Awakening. A Thousand and One Nights and Decameron.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Classicist literature. Enlightenment literature.

Content of the lecture.

Stages of development of classicist literature. The uniqueness of classicist literature. Theoretical basis and genres of classicist literature. French classicism and its representatives. Classicism in England and Spain. The importance of classicist literature.

Differences and peculiarities of Enlightenment literature from classical Enlightenment. The English Enlightenment. Trends, representatives and genres of English enlightenment literature. The uniqueness of the French Enlightenment movement. Enlightenment ideas in the works of F. Voltaire, D. Diderot and J. J. Russo. German Enlightenment Literature. The problem of enlightenment in the works of G.E. Lessing, F. S. Schiller and I. V. Goethe. Common and Different Aspects of Western and Eastern Enlightenment. The issue of colonialism, national fragmentation and enlightenment limitations in the Muslim enlightenment of the East. The Importance of Enlightenment Literature.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Romanticism literature

Content of the lecture.

Theoretical foundations and peculiarities of romanticism, sources and forms of romanticism in German literature. The works of the Brothers Grimm and Goffman. The role of Byron and Shelley in English Romanticism. The issue of individual freedom and the freedom of the people in Byron's work. The work of V. Hugo and J. Sand in French literature. The theme of national liberation in the works of V. Hugo. American Romanticism Literature. F. Cooper is the founder of the historical novel. The reflection of romanticism on a historical basis. The importance of romanticism in world literature.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Realism and critical realism literature

Content of the lecture:

Aesthetics of realism. Different aspects of realism and critical realism. Factors in the emergence of critical realism in literature. Critical realism in French literature. F. Stendhal's novels "Red and Black" and "The Church of Parma." The works of Balzac.

Works "Father Gorio", "Gobsek", "Eugenia Grande". Expressing a critical attitude to reality in P. Merime's short stories. Attitude to Romanticism Literature in G. Flaubert's "Mrs. Bovary". Works by Ch. Dickens and W. Teckerei. The peculiarity of German critical realism. The combination of realism and critical realism in G. Heine's work.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

The world literature at the end of the XX century and the XXI century

Content of the lecture:

Geography, problems and peculiarities. The main task of art and literature.

Emergence of new social problems in the literature. Traditional realism and innovation.

The philosophy of positivism of O. Kont and I. Ten. E. The naturalism of Zolya and the Gonkur brothers. Decadence literature. Impressionism. Symbolism and its representatives.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

The literature of modernism.

Content of the lecture:

Modernism. History of modernism and stages of development. The theoretical and philosophical foundations of modernism. Trends in modernism: expressionism, dadaism, cubism, futurism, abstractionism, surrealism ... Aesthetics of surrealism. Modernism and Kafka's work. J.P. Sartre and Existentialism. Camus and the philosophy of the absurd.

Modernism and mythology. Modernism and the 20th Century Eastern Literature.

ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Contemporary Eastern Literature.

Content of the lecture:

Lu Xin is the founder of Chinese realistic literature. Mo Yan's work is a mixture of fairy tale and reality. Twentieth century Japanese short stories. Twentieth Century Japanese Novel. Arabic literature. Peculiarities of Korean Literature. Images of modern Iranian prose and poetry.

Qo'llaniladigan ta'lim texnologiyalari: *dialogik yondoshuv, muammoli ta'lim. Blits sovvollar, Nilufar uili, binarli, 9x9, klaster, munozara, Jogso, Bumerang, Keyslar, mayda guruhlarda ishlash, juft bo'lib ishlash.*

Adabiyotlar: A1;A2; A3; A4; Q6; Q7 Q8; Q9; Q10; Q14.

Seminar mashg'ulotlarini tashkil etish bo'yicha ko'rsatma va tavsiyalar

Seminar mashg'uloti uchun taqdim etilgan quyidagi mavzular "Jahon adabiyoti tarixi" fanining asosiy masalalariga daxldor bo'lib ular talabalarning muayyan mavzular doirasidagi badiiy va nazariy adabiyotlar bilan mustaqil ishlash, mulohaza va mushohada yuritish, tahlil qilish, muhim xulosalar chiqarish yo'lida malaka va ko'nikmalar hosil qilishga mo'ljallangan. Seminar mashg'ulotlarining taxminiy tavsiya etiladigan mavzulari:

1. Peculiarities of ancient literature. Ancient Greek literature.
2. The most popular examples of mythology. Mythology and religious views.
3. The epics of the people of Europe in medieval century.
4. The plots of drama and biblical narrations in medieval century.
5. Philosophical, historical and artistic factors of the Renaissance.
6. European Enlightenment Literature of the Eighteenth Century.

7. Aesthetics of European sentimentalism.
8. German and English Romanticism of the 19th Century.
9. European critical realism and realism literature.
10. Aesthetics of naturalism in world literature.
11. World modernism literature.
12. Style and image in the novels of G.G. Marquez
13. Jean Paul Sartre and Existentialism
14. Camus and the philosophy of the absurd

Izoh: Mazkur ro'yxatdagi mavzulardan seminar mashg'ulotlari uchun ajratilgan soatlar hajmiga mos holda foydalanish tavsiya etiladi.

3. Mustaqil ta'limni tashkil etishning shakli va mazmuni

Talabalar mustaqil ta'limining mazmuni va hajmi

Talabalarining amaliy mashg'ulotlariga tayyorlanib kelishi va o'tilgan materiallarni mustaqil o'zlashtirishlari uchun kafedra o'qituvchilari tomonidan o'quv uslubiy majmualar ishlab chiqilgan, har bir talabaga ushbu materiallardan foydalanish tavsiya etiladi.

Talabaning fanni mustaqil tarzda qanday o'zlashtirganligi joriy, oraliq va yakuniy nazoratda o'z aksini topadi. Shu sababli reyting tizimida mustaqil ishlarga alohida ball ajratilmaydi, ular JN, ON va YaN lar tarkibiga kiritilgan.

Mustaqil uchun fan bo'yicha jami 24 soat ajratilgan. Ushbu soatlar taxminan quyidagi tartibda taqsimlanadi:

amaliy mashg'ulotlar bo'yicha uy vazifalarni tayyorlash - 6 soat.

- har bir mavzu bo'yicha mustaqil tarixiy ahamiyatga ega matnlarni tarjima qilish - 12 soat
- Fan bo'yicha asosiy va qo'shimcha adabiyotlarni sharhlagan holda qo'lyozma referat tayyorlash - 6 soat.

Seminar mashg'ulotlarda nazariy bilimlar mavzuga oid savol javoblar o'tkazish orqali mustahkamlanadi. Jaxon adabiyoti fanini chuqur o'zlashtirish uchun talaba fanning har bir mavzusini mustaqil o'rganishi va yozma topshiriqlarni bajarish orqali mustahkamlashi zarur.

Qoldirilgan darslarni topshirish uchun talaba dars materialini tayyorlab kelishi va o'qituvchining og'zaki suhbatidan o'tishi zarur. Qoldirilgan ON va YaN lar belgilangan tartib bo'yicha topshiriladi.

Talaba mustaqil ishni tayyorlashda fanning xususiyatlarini hisobga olgan holda, quyidagi shakllardan foydalanish tavsiya etiladi:

- amaliy mashg'ulotlarga tayyorgarlik;
- seminar mashg'ulotlariga tayyorgarlik;
- darslik va o'quv qo'llanmalar bo'yicha fan boblari va mavzularini o'rganish;
- tarqatma materiallar bo'yicha ma'ruza qismini o'zlashtirish;
- maxsus adabiyotlar bo'yicha fan bo'limlari yoki mavzulari ustida ishlash;
- talabaning o'quv, ilmiy-tadqiqot ishlarini bajarish bilan bog'liq bo'lgan fan bo'limlari va mavzularni chuqur o'rganish;
- faol va muammoli o'qitish uslubidan foydalaniladigan o'quv mashg'ulotlari;
- masofaviy ta'lim.

Mustaqil ish o'qituvchining talabalarga avvalda berib qo'yiladigan fanning mavzulari asosida tashkil etiladi. Mustaqil ish uchun quyidagi topshiriqlarni bajarish tavsiya etiladi:

1. Homer's skill in creating heroic characters (Based on the epic "The Iliad" and "Odyssey").

2. "Ramayana" and world heroic epics.

3. Historical and mythological elements in the epic "Iliad".
4. Didactics in Aesop's issues.
5. The tragedy of Medea and the story of the Argonauts.
6. Dante's socio-ethical views in The Divine Comedy representation.
7. Scholasticism in F. Rable's Gargantua and Pantagruelan expression of a satirical attitude toward contemplation.
8. "Hamlet" is the pinnacle of Shakespeare's work.
9. The promotion of humanistic ideas in Don Quixote.
10. The realistic basis of J. Swift's fiction in the novel "Gulliver's Travels".
11. G.E. Lessing's "Nathan the Wise" is a contrast between religious views and humanistic ideas (World Literature Magazine, 2004, issues 4-5).
12. The promotion of liberal ideas in F. Schiller's tragedy "Pirates". The main idea of Goethe's "Faust".
13. The role of symbolism in Byron's work.
14. The problem of the positive protagonist in Stendhal's novel Red and Black.
15. Universal values in Balzac's works.
17. The revelation of socio-political and aesthetic fantasies in the novel "Mrs. Bovari".

Mavzularni o'tishda ta'limning zamonaviy metodlaridan keng foydalanish, o'quv jarayonini yangi pedagogik texnologiyalar asosida tashkil etish samarali natija beradi. Bu borada zamonaviy pedagogik texnologiyalarning "Klaster", "Matbuot konferentsiyasi", "Bumerang", "Elpig'ich" hamda «Muammoli ta'lim» texnologiyasining «Munozarali dars» metodi, shuningdek, adabiyot va san'atga doir slaydlardan foydalanish, didaktik va rolli o'yin usullarini qo'llash nazarda tutiladi.

5. INFORMATSION-USLUBIY TA'MINOT

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9. The Norton anthology of world literature. Shorter edition. Ronald Goltesman, Laurence B Holland, David Kalstone, Francis Murphy, Hershel Parker, William A. Pritchard. WWW. Norton and company. New York. London. 2009-2012.
10. World Book Encyclopedia. – Chicago, London, Sydney, Toronto: A Scott Fertzter company, 1995, 26 volumes.

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TESTLAR

1-variant

1. Who wrote the *Iliad* and the *Odyssey*?

- a. Aristotle
- b. Plato
- c. Sophocles
- d. Homer

2. Which Greek poet wrote *Works and Days*?

- a. Hesiod
- b. Homer
- c. Socrates
- d. Solon

3. Who is considered the first Athenian poet?

- a. Callinus
- b. Theognis
- c. Solon

d. Mimnermus

4. Who is believed to have invented iambic verse?

- a. Archilochus
- b. Aesop
- c. Plato
- d. Ovid

5. Who is considered the first Greek lyric poet?

- a. Apollo
- b. Spartacus
- c. Lesbos
- d. Terpander

6. Who is the greatest woman poet of ancient Greece?

- a. Sappho
- b. Helen
- c. Diana
- d. Leah

7. Who wrote *Prometheus Bound*?

- a. Oedipus
- b. Orestes
- c. Aeschylus
- d. Homer

8. Who wrote *Oedipus Rex*?

- a. Sophocles
- b. Aristotle
- c. Aeschylus
- d. Antigone

9. Who is Medea's husband?

- a. Hercules
- b. Apollo
- c. Zeus
- d. Jason

10. Who does Aristophanes ridicule in *The Clouds*?

- a. Socrates
- b. Euripides
- c. Satan
- d. God

11. Herodotus is considered what kind of writer?

- a. poet
- b. historian
- c. novelist
- d. essayist

12. Who wrote the *History of the Peloponnesian War*?

- a. Herodotus
- b. Agamemnon
- c. Xenophon
- d. Thucydides

13. What was Demosthenes?

- a. an orator
- b. a priest
- c. a king
- d. a banker

14. Who was a pupil of Plato?

- a. Aristotle
- b. Alexander
- c. Homer
- d. Socrates

15. Who is Oedipus' daughter?

- a. Electra
- b. Ruth
- c. Antigone
- d. Clytemnestra

2-variant

1) Who was the leader of the Greek gods?

- a 1Zeus
- b Hera
- c Apollo
- d Athena
- e Hades

2) What two gods were twin brother and sister?

- a Zeus and Hera
- b Athena and Ares
- c Aphrodite and Hades
- d 1Apollo and Artemis

e Demeter and Poseidon

3) Who were the Titans?

- a The first Greek gods
- b The parents of the Zeus
- c Twelve gods that were overthrown by the Olympians
- d All of the above
- e None of the above

4) Which of the descriptions below best describes the goddess Aphrodite?

- a Goddess of wisdom and war who was the patron god of Athens
 - b Goddess of love and beauty who was married to Hephaestus
 - c Goddess of agriculture whose symbol was the pig
 - d Goddess of family and marriage who was queen of the gods
 - e Goddess of the hunt whose symbol was the bow and arrow
-

5) What powerful god lived in the Underworld rather than on Mount Olympus?

- a Athena
 - b Demeter
 - c Hades
 - d Hephaestus
 - e Poseidon
-

6) What Greek hero from Homer's epic poem the Iliad, was invulnerable except for his heel?

- a Odysseus
 - b Achilles
 - c Jason
 - d Perseus
 - e Hercules
-

7) Which description below best describes the god Poseidon?

- a God of wine and celebrating, he was the youngest of the Olympians
 - b God of archery and music, his symbol was the bow and arrow
 - c God of commerce and thieves, he was the messenger to the rest of the gods
 - d God of war, his symbols were the spear and shield
 - e God of the ocean and horses, his symbol was a trident
-

8) What Greek hero was a son of Zeus and was required to perform many labors for the gods?

- a Odysseus
- b Achilles
- c Hercules
- d Jason

e Perseus

9) What married brother and sister were king and queen of the Olympian gods?

- a Ares and Artemis
 - b Aphrodite and Hephaestus
 - c Artemis and Apollo
 - d 1 Zeus and Hera
 - e Dionysus and Demeter
-

10) Who was the patron god of theatre and art?

- a 1 Dionysus
- b Demeter
- c Artemis
- d Hera
- e Athena

3-variant

1) What type of material did the Sumerians write on?

- a Paper
 - b Papyrus
 - c Animal hides
 - d Lenin cloth
 - e Clay tablets
-

2) What does the word cuneiform mean?

- a Picture words
 - b Writing in Sumerian
 - c Clay
 - d Wedge-shaped
 - e Sound pictures
-

3) About when did the Sumerians start to use writing to make records?

- a 5000 BC
 - b 4200 BC
 - c 3300 BC
 - d 2700 BC
 - e 2200 BC
-

4) What was the stylus used for?

- a To harden the clay and make the writing permanent
- b To make wedge-shaped marks in the clay
- c To write ink onto the clay

- d All of the above
 - e None of the above
-

5) What was the stylus made of?

- a A stick from a reed plant
 - b Iron
 - c Wound up goat hair
 - d Bronze
 - e A stick with a flint point attached
-

6) True or false: Translating the writing of the Mesopotamian people is fairly easy for archeologists today?

- a TRUE
 - b FALSE
-

7) What is the most famous piece of Mesopotamian literature?

- a The Gardens of Babylon
 - b The Tombs of Ur
 - c The Library of Nineveh
 - d The Epic of Gilgamesh
 - e The Tale of Sargon the Great
-

8) Which civilization is generally credited with inventing writing for the first time?

- a Greeks
 - b Persians
 - c Babylonians
 - d Assyrians
 - e Sumerians
-

9) True or false: The writing method of the Sumerians was used by many future civilizations for thousands of years.

- a TRUE
 - b FALSE
 - c
 - d
 - e
-

10) What other civilization came up with their own writing called hieroglyphics a bit later than the Mesopotamians?

- a Greeks
- b Romans

- c Egyptians
- d Mayans
- e Mongols

4-variant

1) What was the main language used for writing during Ancient Rome?

- a English
- b Spanish
- c Latin
- d German
- e Italian

2) What material was used for writing important documents?

- a Stone tablets
- b Papyrus or Parchment
- c Wool cloth
- d Wooden slabs
- e

3) Which writer was a poet who wrote love poems and the epic Metamorphoses.

- a Virgil
- b Horace
- c Ovid
- d Livy
- e Cicero

4) What is rhetoric?

- a A type of epic poem
- b A philosophy that said the universe is ordered and rational
- c A type of writing used for government documents
- d An ability to speak in public and persuade others
- e A short lyric poem

5) What did the Ancient Romans keep written records of?

- a Wills
- b Marriages
- c Legal Trials
- d Military service
- e All of the above

6) What was the poet Virgil famous for?

- a A collection of lyric poems called the Odes

- b The epic poem the Aeneid about the Trojan hero Aeneas
 - c A book about stoicism called Meditations
 - d Writing many volumes of Roman history
 - e Giving speeches in public and writing love poems
-

7) Which of these writers was known for his speeches and rhetoric?

- a Virgil
 - b Horace
 - c Ovid
 - d Livy
 - e Cicero
-

8) What is stoicism?

- a A type of epic poem
 - b A philosophy that said the universe is ordered and rational
 - c A type of writing used for government documents
 - d An ability to speak in public and persuade others
 - e A short lyric poem
-

9) What Roman historian wrote 142 volumes of history covering the founding of Rome to Augustus?

- a Virgil
 - b Horace
 - c Ovid
 - d Livy
 - e Cicero
-

10) Which of the following was used for day-to-day writing in Ancient Rome?

- a Wax tablets
- b Papyrus
- c Stone tablets
- d Parchment
- e None of the above

5-variant

Q.

Medieval literature is best understood in 3 powerful influences are

a The king, the knights and the peasant

The Church, Feudalism and the Chivalry

The church, the Magna carta and barons

None of them

Q.

The most famous writer of Medieval times

Варианты ответов

John Gower

Marie de France
William Langland
Geoffrey Chaucer

Q.

Group of people telling stories or tales was called.

Варианты ответов

Pilgrims

The Canterbury Tales

Chaucer`s Family

All above

Q.

Which language was elegant and poetic as well

Варианты ответов

Romanian

English

Greek

French

Q.

Stories of adventure, gallant love, chivalry and heroism and ideals of Middle ages it was on the period

Варианты ответов

Anglo-Saxon

The Age of Chaucer

Medieval Romance

The spread of Christianity

Q. A Sonnet is

a fourteen line lyric poem with a single theme

a free verse poem

a poem divided in eight line octave

I thought the place to get burgers was called Sonic

Q. The Renaissance was the rebirth for

arts, literature, and science

Monarchy

theatre

Religion

Q. True or False The Reformation also happened during the Renaissance

False

True

Q. Which one of these is NOT a Renaissance writer of Literature

William Shakespeare

Edmond Spenser

Martin Luther

Phillip Sidney

Q. Martin Luther nailed ____ theses (problems)

99

100

95

88

Q. Humanism is about the

individuals progress in society

the collective community

life and death

religion

Q. What's the name of Shakespeare's theatre?

The King's Head

The Curtain

The Swan

The Globe

Q. Where was Shakespeare born?

Варианты ответов

Stanford-upon-Avon

Stratford-upon-Avon

Stafford-upon-Thames

London

Q. Shakespeare was ...

an actor and a playwright

an actor, a novelist and a playwright

a playwright and a poet

an actor, a playwright and a poet

Q. During the Renaissance, what types of literature were people rediscovering an interest in?

Greek and Roman stories

Biblical tales and Greek tragedies

Romance and epic poems

Biblical stories and fables

Q.

What is a quatrain?

A poem made up of 4 stanzas

A group of 4 authors working together

A stanza made up of 4 lines

A train made up of 4 cars

Q. What does the word "Renaissance" mean?

Renewed

Rebuilt

Remade

Rebirth

6-variant

Q.

We call this era the "Age of Reason" because people began to apply _____ to society and government.

Logic

Tyranny

Tradition

Religion

Q.

What era most inspired people in the Enlightenment to apply reason to society and government?

The Protestant Reformation

The Age of Exploration

The Scientific Revolution

The Renaissance

Q.

John Locke believed the government should protect the life, liberty, and property of its citizens. We call these things:

Natural Rights

Reason

Right to Rebel

Laws

Q.

When the government agrees to protect natural rights and citizens agree to abide by the laws and respect their leaders, they have a:

Separation of Church and State

Separation of Powers

Social Contract

Right to Rebel

Q.

Citizens have a right to rebel if the government:

Raises taxes

Makes you mad

Gets a new leader you don't like

Breaks the social contract

Q.

The idea that religion should not be involved with government is called:

ВАРИАНТЫ ОТВЕТОВ

Separation of Powers

Separation of Church and State

Religious Tolerance

Natural Rights

Q.

Which one of the following is not a natural right?

ВАРИАНТЫ ОТВЕТОВ

Life

Money

Liberty

Property

Q.

Which Enlightenment idea ensures no one leader has too much authority?

ВАРИАНТЫ ОТВЕТОВ

Separation of Powers

Separation of Church and State

Divine Right

Natural Rights

Q.

The idea that it is OK for others to believe differently than you, and all people should get the same treatment despite their beliefs is called:

Religious Tolerance

Separation of Church and State

Natural Rights

Divine Rights

Q.

Which Enlightenment thinker pushed for all men and women to have equal opportunities in education?

ВАРИАНТЫ ОТВЕТОВ

Locke

Voltaire

Rousseau

Wollstonecraft

Q.

Many Kings before and during the Enlightenment believed that they were given the right to rule from God. This idea is called:

Natural Right to rule

Divine Right

Unlimited Power

Absolute Monarchy

Q.

Kings and Queens who tried to apply the ideas of the Enlightenment are called:

Enlightened Despots

Absolute Monarchs

Constitutional Monarchs

Tyrannical Leaders

Q.

Which enlightenment thinker came up with the idea of laissez-faire?

ВАРИАНТЫ ОТВЕТОВ

John Locke

Adam Smith

Voltaire

Rousseau

Q.

The term "laissez-faire" literally means:

hands on

total control

hands off

zero control

Q.

The writers during the Enlightenment, who popularized the new ideas of the era, are called:

ВАРИАНТЫ ОТВЕТОВ

Economists

Tyrants

Enlightened Despots

Philosophes

Q.

What is a tyrant?

Cruel leader

Enlightened Despot

Strong ruler

A Monarch

Q.

Which Enlightenment thinker was known for this idea?

ВАРИАНТЫ ОТВЕТОВ

Rousseau

Voltaire

Locke

Montesquieu

7-variant

1. When did the romanticism appear?

- a) in the High Middle Ages.
- b) in the beginning of the 20th century.

- c) around the middle-late of the 18th century.
 - d) during the late 19th century.
- 2. Where was originated romanticism?**
- a) in the United States of America.
 - b) in Western Europe.
 - c) in Russia.
 - d) in the Scandinavian lands.
- 3. What were the main characteristics of romanticism?**
- a) artistic emphasis on intuition, imagination and feeling.
 - b) presence of warm colours in visual art.
 - c) absence of using any technological developments.
 - d) return to the classical ideology of art.
- 4. Why did romanticism appear?**
- a) as an opposition to the Russian Revolution.
 - b) because the technological contribution.
 - c) as a result of the publication of the Theory of Evolution.
 - d) as a revolt against the rationalism of the Enlightenment period.
- 5. Which is the most radical opposite of romanticism?**
- a) Bohemianism.
 - b) Nationalism.
 - c) Classicism.
 - d) Expressionism.
- 6. Who was William Blake?**
- a) an American philosopher.
 - b) a famous psycho-analyst
 - c) a British poet and artist.
 - d) a polemical Anglican priest.
- 7. Blake is famous by writing...**
- a) theatre works.
 - b) journals and essays about human behaviour.
 - c) novels and short stories.
 - d) poetry.
- 8. Blake's best known book/s are called...**
- a) Ecclesiastical Sketches.
 - b) The Importance of Being Earnest.
 - c) Songs of Innocence and Songs of Experience.
 - d) Neverending Story.
- 9. When Blake's brother died, his spirit appeared to Blake. What did the spirit revealed to him?**
- a) the technique of combining text and pictures.
 - b) a new cooking recipe.

- c) the date of his death.
 - d) the prophecies of Blake's works.
- 10. What was the city in which Blake believed was the only place where he could perform his visionary studies?**
- a) Jerusalem.
 - b) Rome.
 - c) New York
 - d) London.
- 11. William Wordsworth and another important poet of his period, who was also a great friend of him, wrote the famous *Lyrical Ballads*. Who was the other important poet?**
- a) William Shakespeare.
 - b) William Blake.
 - c) Samuel Taylor Coleridge.
 - d) Samuel Beckett.
- 12. Wordsworth's most important work was...**
- a) *The Prelude*.
 - b) *The Solitary Reaper*.
 - c) *The Excursion*.
 - d) *The world is too much with us*.
- 13. What title was given to Wordsworth in the late years of his life (1843-1850)?**
- c) The Nobel Prize of Literature.
 - d) Count of Cornwall.
- 14. His sister was very important for Wordsworth's works. How was she called?**
- a) Caroline.
 - b) Annete.
 - c) Dorothy.
 - d) Mary-Anne.
- 15. Which of these works correspond to the Wordsworth's first published works?**
- a) *The Prelude* and *The Excursion*.
 - b) *An Evening Walk* and *Descriptive Sketches*.
 - c) *Songs of Innocence* and *Songs of Experience*.
 - d) *Oedipus Rex* and *Antigone*.
- 16. How was Samuel Taylor Coleridge's infancy?**
- a) very amazing.
 - b) a normal infancy, which was irrelevant to his future works.
 - c) he travelled a lot around the world.
 - d) hard, because problems with his family.
- 17. One of Coleridge's most famous works was *Kubla Khan*. What type of writing is?**
- a) a political and philosophical work.

- b) a poem.
- c) a critical writing.
- d) a narration.

18. Coleridge and his friend, the poet Southey, founded a utopian commune-like society. How was that society called?

- a) Anarchic-communism.
- b) Neoromanticism.
- c) Pantisocracy.
- d) Autocracy.

19. What did happen when Coleridge met William Wordsworth and his sister Dorothy?

- a) Coleridge felt in love with Dorothy.
- b) they proposed to found a poet society.
- c) they became immediate friends.
- d) they travelled to France.

20. Around 1796, Coleridge started taking... What class of drugs?

- a) alcohol.
- b) cocaine.
- c) cannabis.
- d) opium.

21. Symbols are different images or sounds in general, which represent several ideas or concepts. The discipline that studies symbols is called...

- a) Sociolinguistics.
- b) Lexicology.
- c) Semiotics.
- d) Pragmatics.

22. A sword symbol often represents...

- a) Authority.
- b) Peace.
- c) Faith.
- d) Greed.

23. The colour black usually refers to...

- a) Love.
- b) Nature.
- c) Death.
- d) Freedom.

24. What is a metaphor?

- a) The repetition of the final sound of a sentence.
- b) A comparison between a group of things that have a hidden relation.
- c) The substitution of a word or a sentence for a name.
- d) A statement that is too general and that does not consider all the facts.

25. *The burglar disappeared like a ghost.* What is this sentence?

- a) A metaphor.
- b) An allegory.
- c) A synecdoche.
- d) A simile.

8-variant

Q.

What type of novel dominated 19th century literature in Europe and America?

Modern

Romantic

1 Realist

Postmodern

Q.

Realist novels focus on

Ideals

1 Ordinary people and places

Unreal world

Material world

- Вопрос 3

30 секунд

Q.

Main characters are usually

ВАРИАНТЫ ОТВЕТОВ

Lower class

Upper class

Working poor

1 Middle class

Q.

Realist themes focus on

Love

Family

self fulfillment

1 All of the above

Q.

Realist novels are interested in

1 social conflict

superheroes

ghosts

melodrama

Q.

In realist novels, men were expected to be

1 financially independent/ rational

down and out

emotional

Q.

Women are portrayed as

emotional

virtuous

domestic

1 All the above

Q.
Realist novels progress in a timeline that
is non-linear
1 is sequential
jumps back and forth
non-sequential

Q.
Narrator is
First and second person
Third person
1 First and Third person
Second person

Q.
Realist style uses
Detail description
Everyday Language
Disparity between appearance and reality
1 All the above

9-variant

• Q.

What is symbolism?

A pattern of sound that includes the repetition of consonant sounds

1 The use of an object, person, situation, or word to represent something else (an idea) in literature

An actor's speech, directed to the audience, that is not supposed to be heard by other actors

Any story that attempts to explain how the world was created

Q.

Which of the following is an example of symbolism in literature?

All of these are correct

Fall representing growing old

Water symbolizing rebirth

1 The color black to symbolize evil

Q.

Identify what stage symbolizes

“All the world’s a stage,

And all the men and women merely players;

they have their exits and their entrances;

And one man in his time plays many parts,”

1 world

participants

play

theatre

Q.

If the sun here symbolizes human beings and sun symbolizes life what does this stanza symbolizes

“Ah Sunflower, weary of time,

Who countest the steps of the sun;

Seeking after that sweet golden clime

Where the traveler’s journey is done;”

happy times of life

time running out

1 life cycle and their yearning for a never-ending life

death

Q.

Identify what symbol does rainbow convey

“My heart leaps up when I behold

A rainbow in the sky:

So was it when my life began;

So is it now I am a man;

So be it when I shall grow old, ...”

excitement

happy times

luck

1 hope

Q.

Sense of life as a losing battle against an uncaring universe.

Realism

None of the above

Romanticism

1 Naturalism

Q.

What is NOT a theme of Naturalism?

Варианты ответов

Determinism

1 Detailism

Social Environment

Poverty

Q.

Natural forces are the only cause for the universe.

Варианты ответов

1 True

False

Q.

Naturalists believed that person's reaction was predetermined by god.

True

1 False

Q.

Naturalism was heavily influenced by...

Structuralism

1 Darwin's theory of evolution

Traditional Literary

10-variant

Q.

Modernism is...

1 a literary movement

a social protest

a moral obstacle

a religious pilgrimage

Q.

What century did modernism occur?

19th century
1 20th century
17th century
16th century

Q.
What occurred during the modernist era?

Варианты ответов
limited options
profound religious dedication
extreme poverty
1 new possibilities

Q.
Modernism is known for...

Варианты ответов
conformity
1 experimentation
limited options
lack of creativity

Q.
Modernism is also seen in...

Варианты ответов
music
sculpture
philosophy
1 all of the options listed

Q.
Modernist themes include all except...

Варианты ответов
loss of sense of tradition
dominance of technology
revolution and conservatism
1 religious devotion

Q.
Modernist poetry has...

Варианты ответов
open form and some free verse
references to other cultures or languages
many allusions and unconventional metaphors
1 all of the options listed

Q.
Use of poetic line, massive alliteration, and non-traditional meter is characteristic of...

Варианты ответов
rhythmic poetry
gothic poetry
spoken word poetry
1 free verse poetry

Q.
Which is NOT a Modernist Poet

Варианты ответов
T.S. Elliot
W.B. Yeats

Robert Frost

1 Edgar Allen Poe

Q.

All are modernist novelist except...

Варианты ответов

E. Hemingway

W. Faulkner

1 Ralph Waldo Emerson

F. Scoot Fitzgerald

Q.

Writing was...

Варианты ответов

experimental

conventional

judgemental

fantastical

Q.

Modernist stories include...

Варианты ответов

different narrators

interior monologues

stream of consciousness

all of the options listed

Q.

Aims to provide a textual equivalent to the stream fo a fictional character's consciousness

Варианты ответов

free verse poetry

stream of consciousness

features of narratives

modernist themes

О‘қув-услубий majmualarini tayyorlash bo‘yicha tavsiyalar

I. ЎУМ қуйидаги бўлимлардан ташкил топади:

1. Титул варағи ва унинг иккинчи бети мос равишда 1-ва 2-иловаларга кўра тайёрланади.

2. Мундарижа. ЎУМнинг асосий бўлимлари ва унинг бетлари кўрсатилади (14 шрифтда).

3. Ўқув материаллар.

а) Биринчи ўринда фан дастурига мувофиқ **маърузалар** мавзулари ёритиб берилади.

Ҳар бир мавзу бўйича:

- режа (ўқув материали матнидан олдин қўйилади)
- таянч сўз ва иборалар
- асосий матн (мавзу мазмуни ва моҳиятига қараб у ҳам қисмларга бўлиниши мумкин).

Маърузалар бўйича ўқув материаллар матни кўргазмалар элементлар, расмлар, диаграмма, гистограмма, графиклар, қизиқарли ҳаволалар, мисоллар ҳамда талабалар эътиборини жалб қилиб фанни самарали ўзлаштиришга хизмат қиладиган бошқа элементлар билан бойитилиши мумкин. Хорижий адабиётлардан олинган цитаталарга ҳаволалар бериб борилиши шарт. Маъруза ўқув материаллари бўлими якунида умумий хорижий ва маҳаллий адабиётлар рўйхати келтирилади

б) Иккинчи ўринда фан дастурига мувофиқ **амалий ва (ёки) лаборатория машғулотлари** мавзулари бўйича ёритиб берилади.

Амалий машғулотларнинг ҳар бир мавзу бўйича:

- асосий матн;
- топшириқлар вариантлари;
- масала ва мисоллар;
- кейслар тўплами;
- хорижий ва маҳаллий адабиётлар рўйхати;

Лаборатория машғулотларининг ҳар бир мавзуси бўйича:

- лаборатория ишларининг мақсади, мазмуни ва кутилаётган натижаси;
- лаборатория ишининг батафсил режаси ва тушунтириш матни;
- лаборатория ишларини ўтказиш қоидалари ва хавфсизлик чоралари;
- назорат саволлари;
- хорижий ва маҳаллий адабиётлар рўйхати;

Амалий ва лаборатория машғулотларини ўтказиш учун зарур асбоб-ускуналар, лаборатория жихозлари курсатилади. Ўқув курси якунида хорижий ва маҳаллий адабиётлар рўйхати келтирилиши ҳамда хорижий адабиётлардан олинган цитаталарга ҳаволалар бериб борилиши шарт.

4. Мустақил таълим машғулотлари. Фан бўйича мустақил таълим

машғулотлар мавзулари ва уларни ўзлаштириш бўйича зарур услубий кўрсатмалар берилади. Мустақил вазифаларини бажаришга қаратилган бошқа маълумотлар келтирилади.

5. Курс ишлари ва курс лойихаси. Фан дастурига мувофиқ курс лойихаси, курс иши, ҳисоб-ҳизма иши, ижодий ва бошқа мустақил амалга ошириладиган ишлар мазмуни, мақсади, кутилаётган натижаси, вариантлари, зарур тушунтиришлар ҳамда курс ишини бажаришга қаратилган бошқа маълумотлар келтирилади.

6. Глоссарий. Фанга оид термин ва ибораларнинг қисқа талқини бўйича ўзбек, рус ва инглиз тилларида берилади.

7. Иловалар:

- фан дастури;
- ишчи фан дастури;
- тарқатма материаллар;
- тестлар;
- ишчи фан дастурига мувофиқ баҳолаш мезонларини қўллаш бўйича услубий кўрсатмалар;
- фанни ўзига хослигига қараб ўрганиш бўйича бошқа материаллар келтирилиши мумкин;
- ЎУМнинг электрон варианты.

II. Ўқув-услубий мажмуаларни чоп этиш бўйича талаблар ва тавсиялар

1. ЎУМлар учун қуйидаги параметрлар қабул қилинади:

- ЎУМларнинг ўлчами А 4 форматда (210x297 мм);
- Чап-3 см, ўнгдан-1.5см, юқори, қуйи -2см;

2.1. ЎУМ матни 12, 14 шрифт (Times NewRoman) қўшимча матн 11, 12 (Times NewRoman) интервал-1 ёки 1,5 абзац-1 ёки 1,5 см чекиниш.

2.2. Жадваллар номи ва қўшимча матнларни бошқа ранг билан ажратишга йўл қўйилмайди. ЎУМларда асосий матн бир устунда терилиши керак.

2.3. ЎУМларда (рангли чоп этирилса) асосий сарлавҳаларни ҳамда матнда расм остидаги ёзувларни тўқ кўк ранг билан ёзилиши мумкин.

2.4. Формулалар қора рангда терилади. Формуларни теришда фон ишлатишга ва бошқа рангдан фойдаланишга йўл қўйилмайди.

2.5. Саҳифаларда асосий ва қўшимча матнларни турли рангли фонларга жойлаштиришга йўл қўйилмайди.

2.6. Даражаси бир хил булган ёзув, сарлавҳа ва бошқа матнли элементлар бир хил параметрли шрифт билан терилиши ва расмийлаштирилиши керак.

2.7. Сноскаларни териш учун асосий кеглдан 2 п, 4 п кичик булган шрифт кегллари танланади.

2.8. Титул варағида колонцифра (бетларнинг тартиб раками) қўйилмайди.

2.9. Колонцифралар саҳифанинг таг қисмининг марказида қўйилиши мақсадга мувофиқ.

4. ЎУМларда расмлар билан ишлаш қуйидаги тартибда амалга

оширилади:

- 4.1. Расмлар бир ва кўп рангли бўлиши мумкин.
- 4.2. Эстетик талаблардан келиб чиққан ҳолда расмларни квадрат шаклда жойлаштиришга йўл қўйилмайди.
- 4.3. ЎУМ ларда сифациз сканерланган ва ёзувлари аниқ ўқилмайдиган расмларни жойлаштириш ман этилади.
- 4.4. Расмлар ва диаграммаларни безатишда 10-15 фоизли, яъни жуда оч фондан фойдаланиш лозим.
- 4.5. Расмлар кетма-кетлиги ҳар бир бобда алоҳида қўйилади, масалан, 1 бобда 1-расм «1.1-расм», 2 бобда 4-расм - «2.4-расм» деб белгиланади. Жадваллар билан расмлар бир хил усулда рақамланади.
- 4.6. Жадвал ва диаграммаларни безатишда матнни ўқишни қийинлаштирмайдиган оч тусли қаймоқ рангли фондан фойдаланиш лозим.
- 4.7. ЎУМларни бирдан ортиқ ранг қўллаб ишлаб чиқишда, бошқа ранглار сўз, сарлавха, қоидалар, шунингдек, белгилар, жадвал ва х-к. ни ажратишда қўлланилади. Ранглари танлашда уларнинг бир-бирига мослигига ва уйғунлигига эътибор қаратиш лозим.
- 4.8. ЎУМ да расмлар сони чегараланмаган, лекин расмлар ҳажми умумий ҳажмга нисбатан 35% дан оширмаслик тавсия қилинади.
- 4.9. Матн ва расмли элементларни безатишда тўқ кизил ранглардан фойдаланиш тавсия қилинмайди.

5. ЎУМни босмага чиқариш ва муқовалашда қуйидаги талабларга риоя қилиш лозим:

- 5.1. ЎУМларни босмага чиқаришда **1-4 рангли лазерли** ва пуркашли (струйнкй) принтерлардан фойдаланиш мумкин.
 - 5.2. ЎУМларни босмага чиқариш учун 1 м² вазни 70-80 г бўлган офсет ва идора қоғозларидан фойдаланилади. ЎУМни чоп этишда қоғозни олди ва орқа томонидан фойдаланиш мақсадга мувофиқ.
 - 5.3. ЎУМлар қуйидаги хил муқоваларда тайёрланиши мумкин:
 - ЎУМ тахламини қаттиқ муқова билан қоплаш. Бунда муқова офсет ёки идора қоғозида босилиб, шаффоф плёнка билан қопланади ёки муқова учун матбаа муқовабоп материали қўлланади;
 - ЎУМ тахламини тикмасдан елимлаб маҳкамлаш ва юмшоқ муқова билан бирлаштириш ва тасвир босилганидан кейин шаффоф плёнка билан қопланади.
 - 5.4. ЎУМ тахламини маҳкамлашда ип билан тикиш, сим билан тикиш, тикмасдан елимлаб маҳкамлаш усуллари қўллаш мумкин.
 - 5.5. Тахлам қалинлиги 20 мм дан ортиқ бўлган ЎУМ ларни №76 типидagi қаттиқ муқоваларда тайёрлаш тавсия қилинади.
- 6.** ЎУМларни ишлаб чиқишда санъат, чизма, дизайн йўналишлари учун ҳамда бошқа тиллардаги (масалан араб, япон, корейс, хитой ва бошқа тилларда) фаннинг ўзига хослигини ҳисобга олган ҳолда безатишлари мумкин.