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Introduction

It is very important to learn the Literature of English language; it helps to get acknowledge with culture, tradition, customs, history geography, more about native people. Despite this, every student can improve his vocabulary as well as reading and writing skills.

Literature consists of a collection of written productions, often restricting to those deemed to have artistic or intellectual value. Its Latin root *litteratura* (derived itself from *littera*, letter or handwriting) was used to refer to all written accounts, but intertwined with the roman concept of *cultura*: learning or cultivation. Literature often uses language differently than ordinary language (see *literariness*). Literature can be classified according to whether it is fiction or non-fiction and whether it is poetry or prose; it can be further distinguished according to major forms such as the novel, short story or drama; and works are often categorized according to historical periods or their adherence to certain aesthetic features or expectations.

This text lecture consists of British literature beginning with “Beowulf” up to Modern Literature. Despite, it includes American Literature. All materials are prepared for 3rd year students of IFL.

THEME 1: The Beginning of English Literature.

Plan:

1. The early history of Britons, their culture and traditions.
2. Epic poem “Beowulf”.
3. The story of Beowulf.

1. The early history of Britons, their culture and traditions.

For the first eleven hundred years of its recorded history, the island of Britain suffered a series of invasions. The southern part of the island, washed by the warm waters of the Gulf Stream, was attractive to outsiders with its mild climate and rich soil. Each invasion brought bloodshed and sorrow, but each also brought new people with new culture and those different peoples created a nation.

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

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

As soon as Romans left, Britain had to defend the country from Germanic tribes called Angles, Saxons and Jutes. The Anglo-Saxons were advanced people and by the time they conquered Britain, they already had their own letters called “runes”, but still no written literature existed yet, and the stories and poems they made up passed from one generation to another verbally. Songs and tales composed by people when at work or at war, or for amusement (folk-lore) became wide-spread. There were also professional singers called “bards”. They composed songs about events they wanted to be remembered. Their songs were about wonderful battles and exploits of brave warriors. These songs were handed down to their children and grandchildren and finally reached the times

when certain people who were called “scribes” wrote them down. (The word “scribe” comes from the Latin “scribere”-“to write”).

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

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

2. Epic poem “Beowulf”.

The beautiful Anglo-Saxon poem “Beowulf” may be called the foundation-stone of all British poetry. It tells of times long before the Angles and Saxons came to Britain. There is no mention of England in it. The poem was composed around 700 by an unknown author. This was about seventy years after the death of Mohammed and in the same age as the beginning of the great Tang Dynasty in China. Three hundred years later, about the year 1000, the manuscript, which still survives, was written down by an unknown scribe. The poem presents the legendary history of the Anglo-Saxons, and its author might have been descended from the original tribes of Angles, Saxons, and Jutes who invaded Britain from the European continent in the fifth century. Those people spoke Germanic language in which the poem is written. “Beowulf” is 3182 lines long, approximately 80 or 90 pages in book length. The narrative itself falls into two halves: the first part takes place in Denmark where, coming to the aid of King Hrothgar, Beowulf fights the monster Grendel and Grendel’s mother. The second part is set in Southern Sweden where, after the death of King Hygelac and his son, Heardred, Beowulf has ruled in peace and prosperity for 50 years before being called upon to combat a dragon that is terrorizing the country after having its treasure hoard looted. “Beowulf” blends a fairy-tale narrative with considerable historical material. (Swedish and Danish kings really ruled in the VI century).

The manuscript of “Beowulf” is in the British Museum, in London. It is impossible for a non-specialist to read it in the original, so it was translated into modern English language in the 20th century.

3. The story of Beowulf:

Once upon a time, many-many centuries ago, there lived a king of Danes named Hrothgar. He had won many battles and gained great wealth. He built a large and beautiful palace (Heorot) and he presented costly gifts to his warriors and gave splendid banquets. But the joy of the king didn’t last long. In the dark fens nearby there lived a fierce sea-monster Grendel. He wanted to

destroy the palace Heorot as he disliked noise. Grendel looked like a man but was much bigger, and his whole body was covered with long hair, so thick and tough that no weapon could harm him.

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

Hrothgar gladly welcomed Beowulf and gave a banquet in his honour. Late at night, when the feast was over, all went to sleep except Beowulf. Beowulf knew that no weapon could kill Grendel and decided to fight bare-handed.

Suddenly the man-eater rushed into the hall. He seized and devoured one of the sleeping warriors, and then approached Beowulf. A desperate hand-to-hand fight began. At first Beowulf's courage fled:

The demon delayed not, but quickly clutched
A sleeping thane in his swift assault,
Gulped the blood, and gobbled the flesh,
Greedily gorged on the lifeless corpse,
The hands and the feet. Then the fiend stepped nearer,
Sprang on the Sea-Geat lying outstretched,
Glaspingshim close with his monstrous clow.
But Beowulf grappled and gripped him hard,
Struggled up on his elbow; the shepherd of sins
Soon found that never before had he felt
In any man other in all the earth
A mightier hand-grip; his mood was humbled,
His courage fled; but he found no escape!

But soon, remembering the boast he had made at the banquet and his glorious duty, Beowulf regained his courage, sprang to his feet and went on fighting. It was so terrible that the walls of the palace shook. Beowulf managed to tear off Grendel's arm, and the monster retreated to his den howling and roaring with pain and fury. He was fatally wounded and soon died:

Each loathed the other while life should last!
There Grendel suffered a grievous hurt,
A wound in the shoulder, gaping and wide;
Sinews snapped and bone-joints broke,
And Beowulf gained the glory of battle.
Grendel, fated, fled to the fens,
To his joyless dwelling, sick unto death.
He knew in his heart that his hours were numbered
His days at an end. For all the Danes
There wish was fulfilled in the fall of Grendel.
The stranger from far, the stalwart and strong,
Had purged of evil the hall of Hrothgar,
And cleansed of crime; the heart of the hero
Joyed in the deed his daring had done.

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

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

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

Key Words and Expressions:

A huge sword, a magic weapon, arrogance, compassion, crucial, feast, folklore, glorious youth, plunder, sea monster, sinful, to become master of their own destiny, to compose songs, to devour, to sacrifice one's life, to symbolize, violence, water witch.

Answer the following questions.

1. What can you tell about Britons and their language?
2. When was Britain conquered by Rome and what was its result?
3. Why did Angles, Saxons and Jutes fight with one another?
4. What can you tell about "scribes"?
5. Why is the Anglo-Saxon poem "Beowulf" called the foundation-stone of all British poetry?
6. Name the main heroes of the poem "Beowulf".
7. Characterize Beowulf.
8. Why did Wiglaf put the blame for Beowulf's death on cowardly earls?
9. What had Herot symbolized before the coming of Grendel? After?
10. Does the poem "Beowulf" remind you of any Russian or Uzbek epic poems?

Theme 2: The Norman Period of English Literature (11th -13th centuries).

Plan:

1. The Norman Period of English Literature.
2. The Medieval Romance.
3. Fable and Fabliau.

1. The Norman Period of English Literature.

When King Alfred died, the account of the wars with the Danes showed how many suffered in that age, how bitter, insecure, and cruel life was. Parties of the Northmen sailed round Scotland and over to Ireland. Others sailed south across the channel to France. They conquered the north of France and settled there. In the next hundred years they came to be called Normans, and their country Normandy.

In the middle of the 11th century the internal feuds among the Anglo-Saxon earls weakened the country. The Normans did not miss their chance and in 1066, William, Duke of Normandy,

defeated the English troops at Hastings in a great battle. Within five years William the Conqueror became complete master of the whole England.

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

William the Conqueror could not speak a word of English. He and his barons spoke the Norman dialect of the French language; but the Anglo-Saxon dialect was not suppressed. During the following 200 years communication went on in three languages: 1) Latin at the monasteries; 2) Norman-French at court and in official institutions; 3) The common people held firmly to their mother tongue.

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

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

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

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

In the 15th century **Sir Thomas Malory (1395? -1471)** collected the romances of King Arthur and arranged them in a series of stories in prose, intelligible to any modern reader. The words in Malory’s sentences have a beauty of movement, which cannot escape unnoticed. The stories began with the birth of Arthur and how he became king, then related all the adventures of King Arthur and his noble knights and ended in the death of these knights and of Arthur himself.

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

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

2. The Medieval Romance

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

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

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

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

Treatment of the romance themes of chivalry and courtly love are still the topics of literature. Historical fiction often attempts to recreate the world of the Middle Ages.

3. Fable and Fabliau

In urban literature fables and fabliaux were also popular. Fable is a short tale or prolonged personification with animal characters intended to convey a moral truth; it’s a myth, a fiction, a falsehood. It’s a short story about supernatural or extraordinary persons or incidents. Fabliaux are funny metrical short stories about cunning humbugs and the unfaithful wives of rich merchants. These tales were popular in medieval France. These stories were told in the dialects of Middle English. They were usually comic, frankly coarse and often cynical. The urban literature did not idealize characters as the romances did. The fabliaux show a practical attitude to life.

Key Words and Expressions:

Britons, Conqueror, Danes, Duke of Normandy, Fable, Fabliau, Inhabit, Invasion, King Arthur, Knights, Latin, Medieval, Norman, Renaissance, Romances, Tale, Villains.

Answer the following questions.

1. In what languages did communication go in England in Norman period?
2. What were the tales and verse in Norman period about?
3. What did the term “romance” mean in the medieval period?
4. What can you tell about Romances which were composed in the 12-13th centuries?
4. Who collected the romances of King Arthur and what were they about?
6. What is the difference between fables and fabliaux?

Theme 3: The Literature of the 14th and 15th Centuries. Geoffrey Chaucer.

Plan:

1. Pre-Renaissance Period in English Literature.
2. Geoffrey Chaucer.
3. “The Canterbury Tales”.
4. Literature of the 15th century.

1. Pre-Renaissance Period in English Literature.

In the 14th century the Norman kings made London their residence. It became the most inhabited and busy town in England. (The London dialect was the central dialect, and could be understood throughout the country). Even peasants who wished to get free of their masters went to London. But the life in the country was miserable especially with the so-called Hundred Years’ War flamed by king Edward against France. There was another burden on people’s shoulders – rich foreign bishops of the Catholic Church, who did not care of people’s sufferings. The protest against the Catholic Church and the growth of national feeling during the first years of the War found the reflection in literature. There appeared poor priests who wandered from one village to another and talked to the people. They protested not only against rich bishops but also against churchmen who

were ignorant and could not teach people anything. Among poor priests were then acknowledged poets William Langland and John Wycliffe.

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

“Piers Plowman” is an allegorical poem. In it Vice and Virtue are spoken of as if they were human beings. Truth is a young maiden, Greed is an old witch. The poem was very popular in the Middle Ages. It begins with a vision which the poet William had on the Malvern Hills. In a long and complicated succession of scenes Langland portrays almost every side of fourteenth-century life. In his dream the poet sees Piers the Ploughman, a peasant. Piers tells him about the hard life of the people. He sees the corruption of wealth, and the inadequacies of government. To him, the only salvation lies in honest labour and in the service of Christ. If Langland were not a mystic, he would have been a revolutionary. He is the nearest approach to Dante in English poetry, for despite his roughness, and the bleak atmosphere of much of his work, he has written the greatest poem in English devoted to the Christian way of life.

But modern poetry begins with one of the most prominent people of the Middle English period – Geoffrey Chaucer, diplomat, soldier and scholar.

2. Geoffrey Chaucer **(1340 - 1400)**



Geoffrey Chaucer is listed by most scholars as one of the three greatest poets in English literature (along with William Shakespeare and John Milton). He was born in London. His father, John Chaucer, was a wine merchant. In 1357 Geoffrey was listed as a page in the household of the wife of Prince Lionel, a son of Edward III. His service in that household indicates that his family

had sufficient social status for him to receive a courtly education. Throughout the rest of his lifetime, Chaucer was in some way connected with members of the royal family. In 1366 Chaucer married Philippa Roet, a lady-in-waiting to the Queen. Chaucer rose socially through his marriage. In 1368 he became one of the King's esquires, which in those days meant that he worked in the administrative department of the King's government. One of his duties was to act as a government envoy on foreign Diplomatic missions. Chaucer's diplomatic missions took him first to France and later to Italy.

Chaucer's poetry is generally divided into three periods.

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

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

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

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

3. "The Canterbury Tales"

"The Canterbury Tales", for which Chaucer's name is best remembered, is a long poem with a general introduction ("The Prologue"), the clearest picture of late medieval life existent anywhere. The framework, which serves to connect twenty-four stories, told in verse, is a pilgrimage from London to Canterbury. In the prologue thirty men and women from all ranks of society pass before the readers' eyes. Chaucer draws a rapid portrait of each traveller, thus showing his character. Chaucer himself and a certain Harry Bailly, the host (owner) of a London inn are among them. Harry Bailly proposes the following plan: each pilgrim was to tell two stories on the way to the

shrine and two on the way back. The host would be their guide and would judge their stories. He who told the best story was to have a fine supper at the expense of the others.

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

As it was already mentioned, Chaucer introduces each of his pilgrims in the prologue, and then he lets us know about them through stories they tell. His quick, sure strokes portray the pilgrims at once as types and individuals' true of their own age and, still more, representative of humanity in general. He keeps the whole poem alive by interspersing the tales themselves with the talk, the quarrels, and the opinions of the pilgrims. The passage below is a part from the prologue, where the author introduces a plowman:

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

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

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

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

4. Literature of the 15th century

Chaucer as a poet is so good that he makes the fifteenth century appear dull. His death was a great blow to English poetry. Almost two centuries passed before a poet equal to him was born. But folk poetry flourished in England and Scotland in the 15th century. The most interesting examples of folk poetry were ballads. Ballads and songs expressed the sentiments and thoughts of people. They were handed down orally from generation to generation. The art of printing did not stop the creation of folk-songs and ballads. They were still composed at the dawn of the 18th century.

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

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

The Wife of Usher's Well

There lived a wife at Usher's Well,
1. And a wealthy wife was she;
She had three stout¹ and stalwart sons,
 And sent them o'er the sea.

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

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

I wish the "wind may never cease,
 15. Nor fashes in the flood,⁵
 Till my three sons come hame to me,
 In earthly flesh and blood."

Key Words and Expressions:

Allegorical poem, Catholic Church, Dialect, Diplomatic missions, Government, Masterpiece, Merchant, Middle English period, Pre-Renaissance, Priests, Psychological novel, Renaissance, Scholar, Socially, Visions.

Answer the following questions.

1. How was the protest against Catholic Church and the growth of national feeling reflected in English literature?
2. What do you know about William Langland's best poem?
3. How many periods can be distinguished in Geoffrey Chaucer's literary work?
4. Why is Chaucer's famous "The Canterbury Tales" still of great value to the world literature?
5. Why might we consider *The Canterbury Tales* as a microcosm of the medieval society?
6. Why do you think Chaucer chose a competition as the unifying thread to the stories?
7. Why do you think Chaucer chose pilgrims to tell the stories?
8. Why do you think Chaucer chose a pilgrimage as the stage to the *Tales*?
9. What is the role of Chaucer, the pilgrim within the group?
10. How does Chaucer use social structure when organizing the *Tales*?
11. Medieval society had a strict rule of conduct. Which of these rules does Chaucer praise in the *Tales*?
12. In what do you see Chaucer's contribution to literature?
13. What is the English literature of the 15th century characterized by?
14. What groups of English ballads do you know?
15. What group do Robin Hood ballads belong to?
16. What features of Robin Hood's character attracted the people most of all?

Theme 4: Renaissance. Renaissance in English literature

Plan:

1. Renaissance.
2. The Renaissance in England.
3. The Rise of the Renaissance.
4. The Height of the Renaissance.
5. The Decline of the Renaissance.
6. Sir Thomas More.
7. Sir Francis Bacon

1. Renaissance

Renaissance was a great cultural movement that began in Italy during the early 1330's. It spread to England, France, Germany, the Netherlands, Spain, and other countries in the late 1400's and ended about 1600.

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

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

2. The Renaissance In England

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

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

3. The Rise of the Renaissance

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

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

4. The Height of the Renaissance

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

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

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

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

A group of leading Elizabethan playwrights was known as the "University Wits" because they had attended the famous English universities at Oxford or Cambridge. These playwrights

included Robert Greene, Christopher Marlowe, and George Peele. Marlowe was the most important dramatist among the Wits.

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

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

5. The Decline of the Renaissance

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

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

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

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

Supplement

Three chief forms of poetry flourished during the Elizabethan Age. They were the lyric, the sonnet, and narrative poetry.

The lyric is a short poem that expresses a poet's personal emotions and thoughts in a songlike style.

The sonnet is a 14-line poem with a certain pattern of rhyme and rhythm. Elizabethan poets wrote two types of sonnets, the Italian sonnet and the English sonnet. The two types differed in the arrangement of the rhymes. Sir Thomas Wyatt introduced the sonnet from Italy into English literature in the early 1500's. William Shakespeare and Edmund Spenser wrote sonnet sequences.

A sonnet sequence is a group of sonnets based on a single theme or about one person.

Narrative poetry. A narrative poem tells a story. Shakespeare's "Venus and Adonis" and Spenser's "The Faerie Queen" are the examples of narrative poetry.

6. Sir Thomas More

(1478-1535)



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

More published his famous work "Utopia" at the age of thirty-eight. It was written in Latin. "Utopia" is an account of an ideal society, with justice and equality for all citizens. This masterpiece gave the word "utopia" to many languages of the world. "Utopia" is divided into two books.

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

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

In "Utopia" the author criticizes the social system of England. He advances the proposal that education should be provided for everybody, men and women. He advocates tolerance for

every form of religion. Wars and Warriors are abolished in Utopia. Kings are also attacked in this book. More writes “The people choose the king for their own sakes and not for his”. Many of More’s reforms have been built into the modern world.

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

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

7. Sir Francis Bacon

(1561-1626)



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

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

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

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

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

The passage given below is from Bacon's essay "Of Studies". The sentences of this essay are often quoted and they are an example of how much thought Bacon could include in a short piece of writing.

Of Studies (An extract)

Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshaling of affairs come best from those that are learned. To spend too much time in studies is sloth; to use them too much for ornament is affectation; to make judgment wholly by their rules is the humor of a scholar. They perfect nature, and perfected by experience; for natural abilities are like natural plants, that need pruning by study; and studies themselves do give forth directions too much at large, except they be bound in by experience. Crafty men condemn studies, simple men admire them, and wise men use them; for they teach not their own use; but that is wisdom without them and above them, won by observation.

Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. Some books are to be tasted, others to be swallowed, and some few to be chewed and digested; that is, some books are to be read only in parts; others to be

read but not curiously, and some few to be read wholly, and with diligence and attention. Some books also may be read by deputy, and extracts made of them by others; but that would be only in the less important arguments and the meaner sort of books; else distilled books are, like common distilled waters, flashy things.

Reading makes a full man; conference a ready man; and writing an exact man. And, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know what he doth not. Histories make men wise; poets, witty; the mathematics, subtle; natural philosophy, deep; moral, grave; logic and rhetoric, able to contend: *Abeunt studia in mores!* ...

Key Words and Expressions:

Classical, Decline, Drama, England, France, Germany, Height, Humanism, Invention, Lyric poetry, Monarchs, Movement, Renaissance, Sonnet, Spain, the Netherlands, Theatre, Theology, Verse forms.

Answer the following questions:

1. Characterize the period of Renaissance on the whole.
2. What English writers and poets lived and created their works during the Renaissance?
3. Who introduced the essay form into English literature?
4. What studies serve for to Bacon's Mind? Explain his concept.
5. What literary forms did the representatives of the Renaissance in England prefer, poetry or prose?
6. What kind of a poem is a sonnet?
7. Who were masters of sonnet writing in English literature?
8. Characterize narrative poetry.

Theme 5: Creative works of Christophe Marlowe

Plan:

1. Christophe Marlowe.
2. Carpe Diem Poetry:
 - a) The Passionate Shepherd to His Love.
 - b) The Nymph's Reply to the Shepherd.
 - c) The Bait.
 - d) To the Virgins, to Make Much of Time.

1. Christophe Marlowe (1564 - 1593)



Christopher Marlowe was one of the greatest dramatists of his time. He was the first Elizabethan writer of tragedy.

Marlowe was born in Canterbury and studied at Cambridge. Born in the same year as Shakespeare, he was killed in a brawl when he was only twenty-nine. If Shakespeare died at twenty-nine, his greatest plays would have remained unwritten, and we would scarcely know his name. Yet, Marlowe, by the time of his death had already established himself as a powerful dramatist, earning the title "father of English tragedy". He wrote the tragedies: "Dido, Queen of Carthage", "Tamburlaine the Great", "The Jew of Malta", "The Tragical History of Dr. Faustus", a chronicle history play "Edward II".

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

In "Tamburlaine the Great" the author tells how a Scythian shepherd rises from his lowly birth, and by the power of his personality becomes conqueror of the world. Elizabethan spectators found a keen pleasure in watching a brave but ruthless hero struggle against titanic forces on his

way to the success. The story of Tamburlaine seemed to them an idealization of the lives of adventurers.

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

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

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

2. Carpe Diem Poetry

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

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

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

a) The Passionate Shepherd to His Love

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

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

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

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

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

b)The Nymph’s Reply to the Shepherd

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

Thy gowns, thy shoes, thy bed of roses,
Thy cap, thy kirtle, and thy posies,
Soon break, soon wither, soon forgotten,
In folly ripe, in reason rotten.

Thy bed of straw and ivy buds,
Thy coral clasps and amber studs,

All these in me no means can move
To come to thee and be thy love.

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

Later John Donne (1572-1631) parodied Marlowe in "The Bait". The following lines may show how well he succeeded in doing it:

b) The Bait

Come live with me, and be my love,
And we will some new pleasures prove
Of golden sands, and crystal brooks
With silken lines, and silver hooks.

There will the river whispering run
Warmed by thy eyes, more than the sun.
And there th' enamoured fish will stay,
Begging themselves they may betray.

When thou wilt swim in that live bath,
Each fish, which every channel hath,
Will amorously to thee swim,
Gladder to catch thee, than thou him.

If thou, to be so seen, be'st loath,
By sun, or moon, thou darkenest both,
And if myself have leave to see,
I need not their light, having thee.

For thee, thou need'st no such deceit,
For thou thyself art thine own bait;
That fish, that is not caught thereby,
Alas, is wiser far than I.

Each new movement in poetry altered the basic **carpe diem** theme to suit its own style and philosophy. Among the cavalier poets Robert Herrick (1591-1634), also a member of the clergy, wrote a **carpe diem poem** "To the Virgins, to Make Much of Time". But he does not attempt seduction; instead he advises girls to marry while they are young, or else there may be no takers:

c) To the Virgins, to Make Much of Time

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

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

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

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

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

Key Words and Expressions:

Aspect, Conqueror, Dramatist, Faith, Pastoral, Personality, Philosophy, Stanzas, Tragedy, Transiency, Youth

Questions and Tasks

1. Who were the foremost poets of the later period of the English Re-naissance?
2. What works by Sir Philip Sidney do you know and what are they about?
3. Why is Edmund Spenser called "the prince of poets"?
4. Do you know why Christopher Marlowe died so young?

6. What kind of heroes Christopher Marlowe portrayed in his tragedies?
6. Speak about “Carpe diem poetry”.
7. Recite any Carpe diem poem you know by heart and define its idea.
8. Who is the author of the best English satirical comedies?
9. What contribution did Ben Jonson make to English literature?
10. What English writers can be listed as the followers of Ben Jonson?

Theme 6: Creative works of William Shakespeare

Plan:

1. William Shakespeare.
2. Shakespeare’s Plays.
3. Chronology of Shakespeare’s plays.
4. “Romeo and Juliet”.
5. “H a m l e t, Prince of Denmark”.
6. Shakespeare’s Comedies.
7. Shakespeare’s Sonnets.

1. William Shakespeare

(1564 - 1616)



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

William Shakespeare was born in 1564, on April 23 in Stratford-on-Avon, in England. His father, John Shakespeare, was a prosperous glove maker of Stratford who, after holding minor

municipal offices, was elected high bailiff (the equivalent of mayor) of Stratford. Shakespeare's mother, Mary Arden, came from a family of landowners.

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

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

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

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

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

2. Shakespeare's Plays

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

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

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

During **the third period (1601-1608)** Shakespeare wrote his great tragedies (“Hamlet”, “Troilus and Cressida”, “Othello”, “King Lear”, “Macbeth”, “Timon of Athens”, “Anthony and Cleopatra”, “Coriolanus”), which made him truly immortal. Every play of this period, except for “Pericles”, shows Shakespeare’s awareness of the tragic side of life. Even the two comedies of the period “All’s Well That Ends Well” and “Measure for Measure” are more disturbing than amusing. That is why they are often called “problem” comedies or “bitter” comedies. “Pericles” represents Shakespeare’s first romance - a drama, which is generally serious in tone but with a happy ending.

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

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

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

3. Chronology of Shakespeare’s plays

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

1590-1591.	Henry VI, Part II
	Henry VI, Part III
1591-1592.	Henry VI, Part I
1592-1593.	Richard III

The Comedy of Errors
 1593-1594. Titus Andronicus
 The Taming of the Shrew
 1594-1595. The Two Gentlemen of Verona.
 Love's Labour's Lost.
 Romeo and Juliet.
 1595-1596. Richard II.
 A Midsummer Night's Dream.
 1596-1597. King John.
 The Merchant of Venice.
 1597-1598. Henry IV, Part I.
 Henry IV, Part II.
 1598-1599. Much Ado About Nothing.
 Henry V.
 1599-1600. Julius Caesar.
 As You Like It.
 Twelfth Night.
 1600-1601. Hamlet.
 The Merry Wives of Windsor.
 1601-1602. Troilus and Cressida.
 1603-1604. All's Well That Ends Well.
 1604-1605. Measure for Measure.
 Othello.
 1605-1606. King Lear.
 Macbeth.
 1606-1607. Antony and Cleopatra.
 1607-1608. Coriolanus.
 Timon of Athens.
 1608-1609. Pericles.
 1609-1610. Cymbeline.
 1610-1611. The Winter's Tale.
 1611-1612. The Tempest.
 1612-1613. Henry VIII.

4. “Romeo and Juliet”

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

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

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

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

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

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

5. “H a m l e t, Prince of Denmark”

“Hamlet” is one of Shakespeare’s greatest creations, but it is also considered the hardest of his works to understand. Some critics count it even mysterious. The source of the plot can be found in a Danish chronicle written around 1200. The plot of the tragedy is following: a usurper Claudius murders his brother, the lawful king, and seizes the throne. The son of the murdered king and lawful heir to the throne Hamlet, discovering the crime, struggles against usurper. But the struggle ends tragically for him too.

As you see, there is nothing mysterious in the plot of the tragedy, but mysterious is the complex character of Hamlet himself. First we see Hamlet plunged into despair: he is grieved by

the death of his father, shocked and horrified by the inconstancy and immorality of his mother, filled with disgust and hatred for Claudius, and begins to be disgusted with life in general.

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

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

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

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

The role of Hamlet in this outstanding play is considered one of the greatest acting challenges of the theatre. Shakespeare focused the play on the deep conflict within thoughtful and idealistic Hamlet. Hamlet reveals this conflict in several famous monologues. The best known of them is his monologue on suicide, which begins with "To be, or not to be."

Hamlet

To be, or not to be - that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die - to sleep -
No more; and by a sleep to say we end

The heartache, and the thousand natural shocks
 That flesh is heir to. 'Tis a consummation
 Devoutly to be wish'd. To die - to sleep.
 To sleep - perchance to dream: ay, there's the rub!
 For in that sleep of death what dreams may come
 When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life.
 For who would bear the whips and scorns of time,
 Th' oppressor's wrong, the proud man's contumely,
 The pangs of despis'd love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th' unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? Who would these fardelsbear,
 To grunt and sweat under a weary life,
 But that the dread of something after death -
 The undiscover'd country, from whose bourn
 No traveler returns - puzzles the will,
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all,
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great pith and moment
 With this regard their currents turn away
 And lose the name of action. ...

(Act 3, Scene 1.)

6. Shakespeare's Comedies

Shakespeare's comedies did not establish a lasting tradition in the theatre, as did those written by Ben Jonson. Jonson's plays portray the everyday life of their time with the exaggerated satirical characters. Shakespeare's comedies are composed on opposite principles. The scenes of his comedies are usually set in some imaginary country, and the action is based on stories that are

almost fairy-tails. But the characters placed in these non-realistic settings and plots, are true-to-life and are depicted with the deep knowledge of human psychology for which Shakespeare is famous. Each comedy has a main plot and one or two sub-plots, and sometimes sub-plots attract even more attention than the main plots. The comic characters of these plays always have English colouring, even if the scene is laid in other countries.

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

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

“Twelfth Night”

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

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

7. Shakespeare's Sonnets

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

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

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

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

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

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

LV

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rime;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.
'Gainst death and all-oblivious enmity
Shall you pace forth; your praise shall still find room
Even in the eyes of all posterity
That wear this world out to the ending doom.

So, till the judgment that yourself arise,
You live in this, and dwell in lovers' eyes.

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

Key Words and Expressions:

A leading shareholder, chronicle, conference, crafty, cruel torture, curiously, dramatic, technique, flashy, high treason, immortal, manage to get free, present wit, Renaissance ideology, sonnet, sonnet cycle, the principal playwright, the source of the plot, to be accused, to be undermined, to bring to perfection, to depict characters, to invent, to make, an important contribution, to outshine.

Questions and Tasks

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

Theme 7: English Literature in the 17th century.

Plan:

1. General background.
2. John Milton.
3. "Paradise Lost".
4. John Dryden.

1. General background

The seventeenth century is in many ways the century of transition into our modern world. The Civil Wars separated men from the older ways of living and the religious controversies killed much that had remained lively in the national imagination since the Middle Ages. Elizabeth I died in 1603 leaving no heir. Her cousin James VI of Scotland became King James I of England. In England James governed the two countries as separate kingdoms. He was a member of the House of Stuart, which ruled England for most of the period from 1603 to 1714. James was an arrogant and superstitious man who quarrelled often with Parliament. After James died in 1625, his son Charles I ascended to the throne.

Conflicts between the monarchy and Parliament worsened. Civil war broke out in 1642 between the king's followers, who were called Cavaliers, and Parliament's chief supporters called Puritans. Oliver Cromwell, a puritan member of Parliament, headed the Parliamentary army. He brought victory to the Parliamentary forces and temporarily ended the monarchy in 1649. Charles I was tried and beheaded in January 1649. The House of Lords was abolished, and a commonwealth (or Republic) was proclaimed. Later, frightened by the rising revolutionary spirit of the masses, Cromwell intensified his oppression and in 1653 imposed a military dictatorship on the country. It lasted till his death in 1658.

As neither the common people nor the upper classes were satisfied with the results of the Puritan Revolution, the monarchy was restored after Oliver Cromwell's death. Charles II, the son of the executed king, ascended the throne in 1660. Charles II's reign was followed by the brief reign of his brother James II, who came to the throne in 1685. The years between 1660 and 1688 are called the "Restoration".

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

In 1688 the Parliament worked out the Bill of Rights, according to which the royal power, the armed forces, and taxation were brought under the control of Parliament. King James fled to France, and in 1689 the crown was offered to his daughter Mary and her husband William of

Holland. These events were called the “Glorious Revolution”, a revolution without violence or bloodshed. Thus constitutional monarchy was established, which marked the end of the whole revolutionary epoch of the 17th century.

The political struggle involving the broad masses of the English population led to the publication of pamphlets and laid the foundation of journalism and the periodical press. The English people took a tremendous interest in all the political events of the time. The greatest of all publicists during the Puritan Revolution was the poet John Milton. His pamphlets gave theoretical foundation to the struggle of the puritans against the monarchy.

In Elizabeth’s time verse was the dominant form of literature. Poetry dominated in the English literature of the early seventeenth century. The poet John Donne and his followers wrote what later was called metaphysical poetry, that is complex, highly intellectual verse filled with intricate and prolonged metaphors. Ben Jonson and his disciples, called “the sons of Ben” or “the tribe of Ben”, developed a second main style of poetry. They wrote in a more conservative, restrained fashion and on more limited subjects than the metaphysical poets. A great poet of the century, John Milton had a style of his own, and he remained outside both Donne’s and Jonson’s influence.

2. John Milton

(1608 - 1674)



The greatest poet of the XVII century John Milton was born in London on December 9, 1608. Milton’s father was a prosperous scrivener in London. He was also an amateur composer.

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

Many of Milton's poems were written at Horton. These comprise the first period in his creative work.

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

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

In his pamphlets, most of which were written in Latin, Milton supported the Parliamentary cause against the Royalists. During his years as Latin Secretary and journalist Milton wrote only a few sonnets.

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

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

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

3. "Paradise Lost"

"Paradise Lost" is an epic, divided into twelve books, or chapters. The characters are God, three guardian angels - Raphael, Gabriel and Michael, Sa-tan and his rebel angels, and the first man and woman - Adam and Eve. Satan, who revolts against God, draws his side many rebel-angels and is driven out of Heaven. They fall down into the fires of Hell. But Satan is not to be overcome. He hates God who rules the universe, autocratically. Though banished from Heaven, Satan is glad to have gained freedom. He pities the rebel-angels who have lost life in Heaven for his sake, and decides to go on with the war against God.

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

Speechless he stood and pale, till thus at length
First to himself he inward silence broke: _-
O, fairest of Creation, last and best
Of all God's works, creature in whom excelled
Whatever can to sight or thought be formed,
Holy, divine, amiable or sweet!

How art thou lost! Some cursed fraud
Of enemy hath beguiled thee, yet unknown,
And me with thee hath ruined; for with thee
Certain my resolution is to die.
How can I live without thee? How forgo.
Thy sweet converse and love so dearly joined,
To live again in these wild woods forlorn?"

So Adam decides to eat the fruit for love of Eve. As a punishment, God banishes Adam and Eve to the newly created world, where they have to face a life of toil and woe. The angel Michael shows Adam a vision of the tyranny and lawlessness which are to befall mankind.

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

“.....but now lead on;
In me is no delay; with thee to go
Is to stay here; without thee to stay
Is to go hence unwillingly; thou to me
Art all things under Heaven, all places thou
Who for my willful crime art banished hence”.

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

4. John Dryden **(1631-1700)**



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

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

In 1667 Dryden published “Annus Mirabilis”, a poem commemorating three events of the previous year: the end of the plague, the Great Fire of London, and the Dutch War. This is a most unusual feat in transferring almost immediately contemporary events into poetry.

Dryden wrote notable prose as well, including literary criticism of Shakespeare, Chaucer, and others. His venture into political satire began in 1681, with the publication of “Absalom and

Achitophel”, written after an unsuccessful attempt by Charles’ illegitimate son, the Duke of Monmouth, to seize the throne. In 1682 he wrote another literary satire “Mac Flecknoe”.

Dryden was a talented translator too. His translation of Virgil’s “Aeneid”, published in 1697, was extremely popular. As a translator, he also rendered Juvenal, Ovid and Chaucer, and the best of his prose in the preface of 1700 to the “Fables”, in which, in the year of his death, he introduced some of his translations to the public. His range cannot be estimated without a consideration of his criticism and his plays in verse.

Key Words and Expressions:

Transition, Religious controversy, Heir, Arrogant, Superstitious, Quarrel, Cavaliers, Puritan Revolution, Taxation, Struggle, Pamphlet, Intricate, Prolonged, Prosperous, Scrivener, Paradise Lost, Duality, Rebel-angels, Banish, Tyranny, Hardship, Plague.

Questions and Tasks

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

Theme 8: English Literature in the 18th century. (ENLIGHTENMENT IN ENGLAND)

Plan:

1. **General Background**
2. **Drama of the 18th century**
3. **Alexander Pope**
4. **Daniel Defoe**
5. **”Robinson Crusoe”**
6. **Jonathan Swift**
7. **“Gulliver’s Travels”**

1. General Background

The eighteenth-century philosophical impulse known as the Enlightenment rested on five general beliefs: the inevitability of progress; the perfectibility of man and his institutions; the efficacy of reason; the beneficence of God; and the plentitude and perfection of nature. It stressed the primacy of science over theology, skepticism over authority, reason over faith. The philosophers of the Enlightenment were convinced that it was within man's capacity, by applying reason to his problems, to discover those great laws by which all human and natural activity could be explained. Possessing such knowledge, men could then direct their efforts toward building a society in which progress was certain and continuous. The temper of the Enlightenment was orderly, progressive, hopeful. In the eighteenth century England achieved, politically and economically the position of a great power in Europe. Eighteenth century England was distinguished also in science and philosophy. (Isaac Newton, David Hume, Adam Smith). The most active sections of population at that time were the commercial classes that are the middle classes.

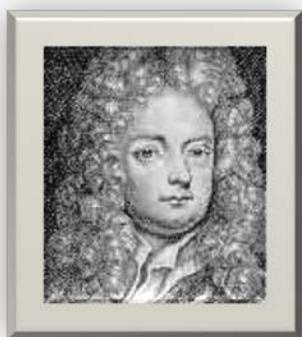
The writers and philosophers of this age reflected the ideology of the middle class. They protested against the survival of feudalism. They thought that vice was due to ignorance, so they started a public movement for enlightening the people. The enlighteners wanted to bring knowledge that is "light" to the people. To their understanding this would do away with all the evils of society, and social harmony would be achieved. The English Enlightenment was a relatively conservative compromise of new and old ideas with current conditions. Since the enlighteners believed in the power of reason, the period was also called the Age of Reason.

The century had many other titles. It has been called the Age of Classicism, because many writers and poets of that time were fascinated by ancient Greece and Rome. It has been called the Age of Elegance, for the display of elegant style of life among the upper classes.

Eighteenth-century literature reflects the ideas and interests of the Age of Reason, the Age of Classicism, the Age of Elegance. Works show a sense of order and moderation; writers display their "wit", or cleverness. Prose is calm and logical; poems are carefully structured.

In the eighteenth century the subjects of study to which man applied himself became more numerous and more systematic, and it was the good fortune of England that prose in that age had become a pliant and serviceable medium. It was a century full of speculation and fierce questioning, a century with powerful minds that applied themselves to the problems of the nature of life, and set out solutions, which have been the basis of much later thought. It was a century, above all others, when England led Europe in philosophical speculation. The centre of interest was human experience, and what could be learned from it of the nature of life. Richardson and Fielding explored human experience in fiction. Historians were attempting, more ambitiously than before, to interpret the past of life, and philosophers to expound the nature of reality itself. It was natural that

in such a century the orthodox teachings of the Church should be open to criticism. Writers widely accepted those literary forms, in particular, prose forms, which were understandable to the people as a whole. Manners, fashions, literature, stories, moral reflections, all took a turn as themes in brief papers, which were addressed consciously to a middle-class audience. The periodical essay was the eighteenth-century equivalent of the broadcast talk. Contact between writers and readers was established by famous English essayists Joseph Addison and Richard Steele. They started and directed several magazines for which they wrote pamphlets and essays. In 1709 Steele issued a magazine, “The Tatler”. It was followed by others: “The Spectator” (1711), “The Guardian” (1713), and “The Englishman”(1713). In the latter political problems were discussed. Periodical newspapers also helped to spread information among the general public.



Joseph Addison
(1672-1719)



Richard Steele
(1672-1729)

2. Drama of the 18th century

Drama of the 18th century continued traditions of Restoration play-wrights. Sentimental tragedies were popular with the growing audience. The interest in classical literature prompted many classical tragedies modeled on those of ancient Rome. The drama of the eighteenth century does not reach the same high level as the novel. One has to wait late in the century for Goldsmith and Sheridan, to find writers who make any permanent contribution to the English stage. Of a number of reasons which might be invented in explanation it is at least certain that the Licensing Act of 1737 restricted the freedom of expression by dramatists and drove a number of good men out of the theatre. Further, it was clear also that the middle-class commercial classes were gaining sufficient ascendancy to impose their obtuse views on the themes that would be acceptable in the theatre.

Outstanding in the early decades of the century is John Gay’s “Beggar’s Opera”, a play with ballads (1728); Oliver Goldsmith’s “She Stoops to Conquer”, and Richard Brinsley Sheridan’s “Rivals” and “School for Scandal”. The play, with its moral emphasis and its melodramatic theme,

made a wide and immediate appeal. It was recognized that a new element had entered into drama, even if the dramatist who introduced it was obviously not of the first rank. The innovation is far more important than the play, for this way leads, however indirectly, to the modern social and realistic drama.

The main literary trends of the age of the Enlightenment in England were classicism, realism, sentimentalism and early romanticism, out of which, sentimentalism is a very English phenomenon. Sentiment may be defined as feeling, and in the eighteenth century, against the background of its many crudities and barbarities, there developed both in life and in literature movements such as Methodism, in social life in an increasing realization of the hardships, which the majority of mankind had to suffer. Its dangers are obvious, for it leads to emotionalism instead of mysticism, and to charity instead of genuine reform. It clouds the reason, substitutes pathos for tragedy, and obscures the harder issues of life in a mist of tenderness. In literature its effects were numerous, and, in comedies disastrous. An early exponent of sentimentalism was Richard Steele. The depths of sentimentalism were reached by some dramatists who showed how every human issue could be obscured in the welter of emotion. From such depths the drama was rescued by Oliver Goldsmith and Richard Sheridan. The XVIII century gave the world such brilliant English writers as Alexander Pope, Daniel Defoe, Jonathan Swift, Henry Fielding, Samuel Richardson, Tobias Smollet and famous dramatist Richard Brinsley Sheridan.

Eighteenth-century England is also often called **the Augustan Age**.

The term comes from the name given to the reign of the Roman emperor Augustus. During his reign, which lasted from 27 B.C. to 14 A.D. Latin literature reached its height with such great writers as Virgil, Horace, and Ovid. English authors tried to imitate or recapture many of the philosophic and literary ideals of this period of Roman history. Like the ancient Romans, they believed that life and literature should be guided by reason and common sense. They strove for balance and harmony in their writings. Augustan literature is sometimes divided into two periods, each named for its most influential man of letters - **The Age of Pope**, and after 1750, **the Age of Johnson**. Satire was one of the most common types of literature during the Augustan Age. The leading satirists of the period were Jonathan Swift in prose and Alexander Pope in poetry.

Thus, on the whole, the English literature of the period of Enlightenment may be characterized by the following features:

a) The rise of the political pamphlet and essay, but the leading genre of the Enlightenment became the novel. Poetry of the previous ages gave way to the prose age of the essayists and novelists. Poems were also created at this period, but the poets did not deal with strong human passions, they were more interested in the problems of everyday life, and discussed things in verse.

b) The heroes of the literary works were no longer kings and princes, but the representatives of the middle class.

c) Literature became instructive. The writers dealt with problems of good and evil. They tried to teach their readers what was good and what was bad from their own point of view.

Some literary critics divide the literature of the age of the Enlightenment into three periods:

The first period lasted from “The Glorious Revolution (1688) till the end of the 1730s. It is characterized by classicism in poetry. The greatest follower of the classic style was Alexander Pope. Alongside with this high style there appeared new prose literature, the essays of Steele and Addison and the first realistic novels written by Daniel Defoe and Jonathan Swift. Most of the writers of the time wrote political pamphlets.

The second period of the Enlightenment was the most mature period. It embraces the forties and the fifties of the 18th century. The realistic social novel of the time was represented by Samuel Richardson, Henry Fielding and Tobias Smollett.

The third period refers to the last decade of the 18th century. It is marked by the appearance of a new trend, sentimentalism, represented by the works of Oliver Goldsmith and Laurence Sterne. The realistic drama of the time was represented by Richard Brinsley Sheridan.

3. Alexander Pope **(1688 - 1744)**



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

Pope had a delicate sense of style, which he polished to the highest degree. Pope's poems rapidly developed from the gentle lyrics of his earlier years into biting satires of English society and politics. Like his friend Jonathan Swift, he saw the age as one badly in need of the correction that satire could offer. He considered that one should follow the strict rules in poetry if wanted to become a real poet. In 1709 he published his "Pastorals", written as an imitation of ancient authors. In 1711 his "An Essay on Criticism" was published. In the work the author had presented his aesthetic principles. In his satirical works "The Rape of the Lock" (1712), "The Dunciad" the poet ridiculed the vices of the society. Thus it was as a satirist that Pope was most effective. At his best, in "The Rape of the Lock", he was able to mock at the whole of the fashionable society of the eighteenth century, while showing that he had some passionate attachment to its elegance. "The Dunciad", in which he abused dullness in general, and the contemporary dunces in particular, is more ephemeral until one approaches the magnificent conclusion on Chaos, undoubtedly the most profound passage in Pope's work.

Pope, dealing with his favourite subject of vice and virtue in his famous poem the "Essay on Man" (1733- 1734), expresses a philosophy in verse, but rather as moral precepts than as a vision. Superficially his teaching may seem optimistic, but beneath the surface can be seen the alert mind, perceiving the pride of man, his high-vaunting ambitions, and, in contrast, the inadequacy of his faculties. In this work Pope advised readers to take the middle way - avoiding extremes - in all things. He perfected the heroic couplet the "Essay on Man".

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

Much of Pope's genius lay in his use of the heroic couplet (two rhymed lines in iambic pentameter) that was basis of his poetry. The compact way in which he phrased old ideas into epigrams (brief philosophical sayings) makes him one of the most frequently quoted poets today. Some epigrams, taken from Pope's poetry are given below:

T'is education forms the common mind:

Just as the twig is bent the tree's inclined.

(- Moral Essays, Epistle IV, lines 247-248.)

To err is human, to forgive divine.

(- Ibid., line 325.)

A little learning is a dangerous thing;

Drink deep, or taste not the Persian spring.

(- Essay on Criticism, Part II, lines 15-16.)

Be not the first by whom the new are tried,

Nor yet the last to lay the old aside.

(Ibid., lines 135-136.)

For fools rush in where angels fear to tread.

(- Ibid., Part III, line 66.)

4. Daniel Defoe

(1660 - 1731)



Daniel Defoe is the founder of the early realistic novel (with all these earlier developments of the novel, it is left to the eighteenth century to consolidate fiction as a form of literature, and from that time onwards there has been no cessation in novel-writing). He was a journalist, and in many ways, the father of modern English periodicals. He founded and conducted the first English newspaper "The Review" (1704 - 1713).

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

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

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

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

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

5. "Robinson Crusoe"

The first quarter of the 18th century witnessed a rise of interest in books about voyages and new discoveries. A true story that was described in one of Steele's magazines, "The Englishman", attracted Defoe's attention. It was about Alexander Selkirk a Scottish sailor, who had quarreled with his captain and was put ashore on a desert island near South America where he lived quite alone for four years and four months. In 1709 a passing vessel picked him up. Selkirk's story interested Defoe so much that he decided to use it for a book. However, he made his hero, Robinson Crusoe, spend twenty-eight years on a desert island. Defoe regards the novel not as a work of the imagination, but as a "true relation", and even when the element of fact decreases, he maintains the close realism of pseudo-fact. He writes with knowledge of his audience, mainly the Puritan middle classes, and selects themes which will have an immediate appeal to them. Superficially, these two conditions would appear to detract from his originality, but there exists in him a talent for organizing his material into a well-conducted narrative, with an effective eye for detail, in a style ever simple and welcoming, but never obtrusive. The combination of these qualities has given "Robinson Crusoe" its specific attractiveness and continuous interest in the book.

At the beginning of the story the main character of the novel, Robinson Crusoe, is an inexperienced youth, a rather light-minded boy. Then he develops into a strong-willed man, able to fight against all the calamities of his unusual destiny. Being cast ashore on a desert island after the shipwreck, alone and defenseless, Crusoe tried to be reasonable in order to master his despondency. He knew that he should not give way to self-pity or fear, or spend time in mourning for his lost companions.

Robinson Crusoe's most outstanding feature is his optimism. Some-times, especially during earthquakes or when he was ill, panic and anxiety overtook him, but never for long. He had confidence in himself and in man, and believed it was within the power of man to overcome all difficulties and hardships. Speaking of Crusoe's other good qualities, which helped him overcome despair, was his ability to put his whole heart into everything he did. He was an enthusiastic toiler always hoping for the best. He began to keep a journal of his life on the island. It is another evidence of Crusoe's courageous optimism.

But some critics consider the novel "Robinson Crusoe" to be an exaggeration of the possibilities of an individual man. According to Defoe, man can live by himself comfortably and make all the things he needs with no other hands to assist him. This individualism is characteristic of Defoe. He fails to see that Crusoe succeeds in making most of the things he possessed only thanks to some tools he found on the ship. These tools are made by many other people. Besides, Robinson Crusoe was a representative of the 18th century and he had inherited the experience of the many generations who had lived on the earth before him.

There is another character in the book whose name is Friday. The author makes the reader like Friday, who is intelligent, brave, generous, and skillful. He performs all his tasks well. Crusoe teaches him to speak English and is astonished how quickly the man begins to understand the language. It is to Defoe's credit that he portrays the savage as an able, kind-hearted human being at a time when coloured people were treated very badly and were regarded only as a profitable article for trade.

Taking a common man as the key-character of his novel, Defoe uses the manner of speech of common people. The purpose of the author was to make his stories so life like that the reader's attention would be fixed only on the events. This is achieved by telling the story in the first person and by paying careful attention to details. Form, in its subtler sense, does not affect Defoe: his novels run on until, like an alarm clock, they run down; but while movement is there the attention is held.

There was no writer of the age who appealed to so wide a circle of readers as Defoe, - he appealed to all, who were able to read.

“The Education of Women”

(In this pamphlet Daniel Defoe aims at educational reform for the women of his day. The passage given below vividly shows the writers attitude to this problem.)

I have often thought of it as one of the most barbarous customs in the world, considering us as a civilized and a Christian country, that we deny the advantages of learning to women. We reproach the sex every day with folly and impertinence, while I am confident, had they the advantage of education equal to us, they would be guilty of less than ourselves.

One would wonder, indeed, how it should happen that women are conversable¹ at all, since they are only beholding to natural parts for all their knowledge. Their youth is spent to teach them to stitch and sew or make baubles. They are taught to read, indeed, and perhaps to write their names or so, and that is the height of women’s education. And I would but ask any who slight the sex for their understanding, what is a man (a gentleman, I mean) good for that is taught no more? ...

The house I would have built in a form by itself, as well as in place by itself...

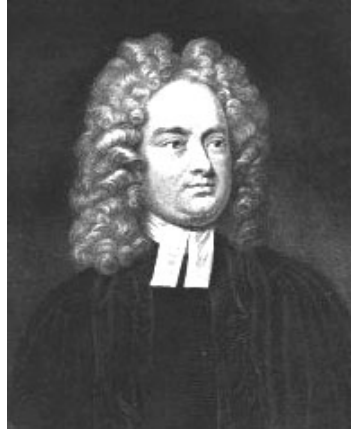
In this house, the persons who enter should be taught all sorts of breeding suitable both to their genius and quality, and in particular, music and dancing, which it would be cruelty to bar the sex of, because they are their darlings; but besides this, they should be taught languages, as particularly French and Italian; and I would venture the injury of giving a woman more tongues than one. They should, as particular study, be taught all the graces of speech and all the necessary air of conversation, which our common education is so defective in that I need not expose it. They should be brought to read books, and especially history; and so to read as to make them understand the world and be able to know and judge of things when they hear of them. ...

Women, in my observation, have little or no difference in them, but as they are or are not distinguished by education. Tempers, indeed, may in some degree influence them, but the main distinguishing part is their breeding. ...

A woman well-bred and well taught, furnished with the additional accomplishments of knowledge and behavior, is a creature without comparison; her society is the emblem of sublimer enjoyments; her person is angelic and her conversation heavenly; she is all softness and sweetness, peace, love, wit, and delight. She is every way suitable to the sublimest wish, and the man that has such a one to his portion has nothing to do but rejoice in her and be thankful.

6. Jonathan Swift

(1667 - 1745)



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

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

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

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

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

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

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

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

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

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

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

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

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

7. "Gulliver's Travels"

In "Gulliver's Travels" (originally the novel was called "Travels into Several Remote Nations of the World by Lemuel Gulliver, First a Surgeon and then a Captain of Several Ships") Swift criticized and satirized the evils of the existing society in the form of fictitious travels. Apart from being a good story, it is the indictment of the human race for refusing reason and benevolence as the ways of life. The scenes and nations described in the book are so extraordinary and amusing, that the novel still arouses interest with both children and adults. It covers the adventures of a ship's surgeon who is washed up on a number of imaginary shores. The novel is divided into four parts that are actually four voyages:

Part 1. A voyage to Lilliput.

Part 2. A voyage to Brobdingnag.

Part 3. A voyage to Laputa, Balnibarbi, Luggnagg, Glabdubdrib and Japan.

Part 4. A voyage to the country of the Houyhnhnms.

Thus, Gulliver first visits Lilliputians - tiny people whose bodies and surroundings are only 1/12 the size of normal people and things. At first the Lilliputians treat Gulliver well. Gulliver helps them, but after a time they turn against him and he escapes their land.

Gulliver's second voyage takes him to the country of Brobdingnag, where people are 12 times larger than Gulliver and amused by his tiny size.

Gulliver's third voyage takes him to several strange kingdoms. The conduct of the strange people of these countries shows the types of foolishness Swift saw in his world. For example, in the academy of Lagado, scholars waste all their time on useless projects such as extracting sunbeams from cucumbers. Here Swift satirizes impractical scientists and philosophers.

In his last voyage, Gulliver discovers a land ruled by wise and gentle horses called Houyhnhnms. Stupid, savage creatures called Yahoos also live there. The Yahoos look like human beings. The Houyhnhnms dislike and distrust Gulliver because he looks like Yahoos, and they believe he is also a Yahoo. Gulliver wishes to stay in the company of the Houyhnhnms, but they force him to leave.

Thus in each country Gulliver makes observations about society in general. He finally returns to England with a painful recognition of his own country's flaws.

The greatest merit of the novel is the satirical description of all the vices of the society of the time. Under the cloak of fantasy Swift satirized the politics of the time, religious prejudices, wars of ambition and the absurdity of many aspects of science.

Swift's style is uniquely simple. Every line and every detail is alive but it is full of biting satire. The author presents the most improbable situations with the utmost gravity and makes the reader believe them. Defoe's prose is clear, it is a clarity sustained by the most vigorous mind of the century. It defies imitation. Never is the meaning obscure, and each argument is developed with a deadly certainty, not through rhetoric, but by putting the proper words in the proper places.

Jonathan Swift had a great influence on the writers who came after him. His work has become popular in all languages. Like Defoe's "Robinson Crusoe", it has the merit both of amusing children and making men think.

Key words and expressions:

Inevitability, Efficacy, Plentitude, Skepticism, Survival, Ignorance, Enlighten, Compromise, Age of Elegance, Prose, Speculation, Fierce, Ambitiously, Orthodox, Commercial, Ascendancy, Obtuse, Rank, Mysticism, Obscure, Exponent, Welter, Depth, Augustan of Age, Reign, Recapture, Enlightenment, Embrace, Appeal, Mock, Outstanding, Courageous, Regard, Profitable, Impertinence, Wit, Rejoice, Extravagance, Generosity, Benevolence.

Answer the following questions.

1. What does the word “classicist” mean?
2. What is sentiment, sentimentalism?
3. What did Alexander Pope have in common with Martin Scriblerus?
4. In what way did Defoe begin his literary career?
5. What was Defoe’s satire in verse “The True -born Englishman “ about?
6. What novels by Daniel Defoe do you know?
7. What suggested the idea for the novel “Robinson Crusoe” to Defoe?
8. What is the main theme of the novel?
9. Speak about the characteristic features of Robinson Crusoe.
10. What helped Robinson to withstand all the calamities of his unusual destiny?
11. Do you think it is possible for a man to spend so many years on a desert island?
12. Why do we say that the way Defoe portrays Friday’s character does him credit?
13. What is your opinion of “The Education of Women”?
14. What role did Sir William Temple play in Swift’s literary career?
15. Speak about Swift’s first satire.
16. What did Swift criticize in his pamphlets?
17. When was Swift’s masterpiece “Gulliver’s Travels” written and why did it make a great sensation?
18. Whom did Swift mean to ridicule when describing the country of Lilliput and the Lilliputians?
19. At whom is Swift’s satire directed when he describes the flying island and the way taxes are collected from the people?
20. What was Swift’s attitude towards England’s war policy?
21. Why did Swift’s “Gulliver’s Travels” become popular in all languages?

Theme 9: The Development of the English Realistic Novel

Plan:

- 1. General background.**
- 2. Henry Fielding**
- 3. “The History of Tom Jones, a Foundling”**
- 4. Sentimentalists**
- 5. Samuel Johnson**
- 6. Richard Brinsley Sheridan**

1. General background.

The development of the novel is one of the great achievements of the English literature. The foundations of early realism in English literature were laid by Daniel Defoe and Jonathan Swift. Their novels were of a new type and with a new hero, but they were based on imaginary voyages and adventures supposed to take place far from England. Gradually the readers' tastes changed. They wanted to find more and more of their own life reflected in literature. These demands were satisfied when the great novels of Samuel Richardson, Henry Fielding and Tobias Smollet appeared one after another. They marked a new stage in the development of literature. The greatest merit of these novelists is in their deep sympathy for the common man. The common man is shown in his actual surroundings, which makes him convincing, believable, and true to life. With Fielding the novel had come of age. He had established it in one of its most notable forms, middle-class realism. He had endowed it with a conception of forms, and made it an art not unworthy of comparison with the pictorial art.

Many scholars consider Samuel Richardson's "Pamela" (1740) to be the first true novel in English. This book is highly moralistic. In contrast, the novels of Henry Fielding and Tobias Smollet are humorous and satiric. Laurence Stern was another leading novelist of the period. With the above-mentioned writers, yet background alone was lacking, and was to remain absent until Walter Scott gave it lavishly in his fictions. Above all, he had less reticence than Richardson, and less than any of the novelists that succeeded him in the nineteenth century.

2. Henry Fielding

(1707 - 1754)



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

From 1728 till 1738 25 plays were written by Fielding. In his best comedies "A Judge Caught in his Own Trap"(1730), "Don Quixote in England" (1734), and "Pasquin" (1736) he mercilessly exposed the English court of law, the parliamentary system, the corruption of state officials and religion. But the censorship of the stage put an end to Fielding's career as a dramatist. The writer had to earn his living by some means and he tried his pen as a novelist. Besides, at the age of thirty he became a student of a University law faculty. On graduating, he became a barrister and in 1748 accepted the post of magistrate. This work enlarged his experience. Being unable to do away with social evils, he exposed them in his books.

In the period from 1742 to 1752 Fielding wrote his best novels: 1) "Joseph Andrews" (1742), to ridicule Richardson's "Pamela". He contrived this satire by reversing the situation in the latter's novel. Instead of the virtuous serving-maid, Fielding presents Joseph as the chaste servant. Fielding's purpose in this first novel is nowhere a simple or direct one. Apart from the motive of satire, he is attracted, in a learned way, by the contrasts between the novel, with its picture of humble, contemporary life, and the classical epic. With this in mind he calls his novel "a comic epic in prose", and it leads him, with encouragement from Cervantes, to introduce a burlesque element into the style and frequently into the incident; 2) "The Life of Mr. Jonathan Wild the Great" (1743), the motive of satire completely dominated his second narrative, in which he took the life of a thief and receiver, who had been hanged, as a theme for demonstrating the small division between a great rogue and a great soldier, or a great politician; 3) "The History of Tom Jones, a Foundling"

(1749) – Nothing in his work compares with this great novel, so carefully planned and executed that though the main theme follows Tom Jones's life from childhood onwards, the reader is kept in suspense until the close as to the final resolution of the action; and "Amelia" (1752), his last novel and is less even in its success. He idealizes the main woman character, and this leads to an excess of pathos, which deprives the novel of the balance possessed by "Tom Jones". All these novels were excellent but they did not make him rich; only his publishers prospered. Fielding continued to act as a judge till 1754. Then he had to leave England for Portugal to restore his health, which had begun to fail. But the warm climate of the country did not help him; he died in Lisbon in October 1754 and was buried there.

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

3. "The History of Tom Jones, a Foundling"

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

In his "The History of Tom Jones, a Foundling" Fielding has taken an ordinary young man. Tom's parentage is unknown and he had been left as a foundling on the doorstep of squire Allworthy. As a matter of fact, he is illegitimate child of Allworthy's sister but this is not

revealed till the end of the story. All worthy is a guardian of another nephew too and the uncle rears the two together. Tom is an open hearted type who always falls into trouble. Blifil has hypo critic nature. He constantly tells on Tom and poisons his uncle's mind against him. Tom falls out of Squire All worthy's favour as a result of one of his lapses (slight errors), a love affair with Molly Seagrim, a gamekeeper's daughter. Squire sends Tom away. Tom sets out on his travels, accompanied by the schoolmaster Partridge, a simple lovable creature, and meets with many adventures on the road after he leaves home.

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

4. Sentimentalists

As it was outlined above, towards the middle of the 18th century a new literary trend appeared. It was sentimentalism. The first representative of the sentimental school in the English literature was Samuel Richardson (1689-1761), the son of a joiner, who came to London and was apprenticed as a printer. He remained a printer throughout his life and followed the path of the virtuous and successful apprentice, even to marrying his master's daughter. He was asked to prepare a series of model letters for those who could not write for themselves. Richardson told maid-servants how to negotiate a proposal of marriage, apprentices how to apply for situations, and even his sons how to plead their father's forgiveness. This humble task taught Richardson that he had at his fingers' ends the art of expressing himself in letters, and in the years that followed he published three long works, on which his reputation rests; "Pamela; or, Virtue Reward-ed" (1740), "Clarissa; or, the History of a Young Lady" (1748) and "The History of Sir Charles Grandison" (1754), in which the inner world of the character is shown. In them Richardson glorifies middle-class virtues as opposed to the immorality of the aristocracy. He makes his readers sympathize with his heroes. In each instance, the central story is a simple one. Pamela was a virtuous servant, who resisted the attempts at seduction of the son of her late mistress, and, as a result, gained from him a proposal of marriage, which she gleefully accepted. Clarissa was virtuous but a lady. Tormented by the pressure of her family, who urged on her a detestable suitor, she fled from home to the protection of the attractive Mr. Lovelace, who, once he had her in his power, declared his attention in a manner which even his virtuous upbringing could not mistake. Nor was he content with declarations. For when these failed, he forced himself upon her, and as indirect consequence of his actions, she died. Sir Charles Grandison was a model gentleman, who rescued one lady, and was betrothed to another, a situation which he controlled with incredible delicacy, to the apparent satisfaction of all parties.

Richardson was the first novelist of the period to make so detailed a study of feelings and states of mind. His epistolary novels “Pamela; or, Virtue Rewarded “ and “Clarissa; or, the History of a Young Lady” had a lasting and deep influence upon the history of European literature. These novels were very much admired in the 18th and 19th centuries. These works are too long to be much read today, but their influence has been enormous.

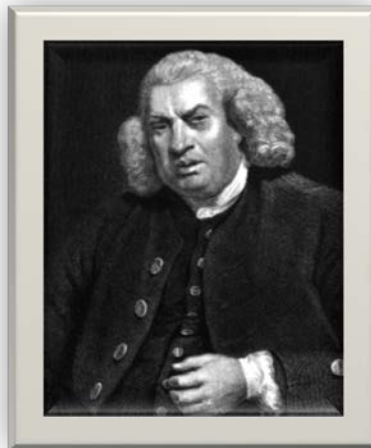
Richardson’s books brought various important, and in some ways new, elements to the novel. Each of his novels has a unified plot rather than disconnected episodes. The works established the theme of courtship leading to marriage as a basic plot of the novel.

All three novels by Samuel Richardson are written in the form of letters. The main direction of his novels was a detailed description of real people in common situations of domestic life. Particularly, Richardson’s novels treat woman’s concern for security, marriage, and a social role. The novelty of form, by which he revealed his narrative through letters, came by accident, but, though never self-conscious in his art, he must have realized that this was his ideal method. For his strength lay in the knowledge of the human heart, in the delineation of the shades of sentiment, as they shift and change, and the cross-purposes which trouble the mind moved by emotion.

Influenced by the French writer Rousseau the sentimentalists thought that civilization was harmful to humanity. They believed that man should live close to nature and be free from the corrupting influence of town life. For example, in Oliver Goldsmith’s novel “The Vicar of Wakefield” (1766) and Laurence Sterne’s (1713 - 1768) “Sentimental Journey” and in some other novels of the time, the corruption of town life is contrasted to the happy patriarchal life in the country. Oliver Goldsmith was also a poet. Most of his poems are devoted to the village life. (e.g. “The Deserted Village”). Samuel Johnson said of him in an epitaph, he attempted every type of literature and each type he attempted he adorned. His dramas and his novel have already been recorded, and his hack-work history is best left without record. His essays, however, showed his individuality, and in “The Citizen of the World” (1762) he comments on life through the imaginary letters of a Chinese visitor. The other sentimentalist poets of the 18th century were: James Thomson (1700 1748), who was too diffuse to be a great artist. His poem “The Seasons” (1726) is like a schoolboy’s essay padded into the requisite size. Yet for over a century he was one of the most widely-read poets in England. His sympathy with ordinary life, and for poverty, combined with his generous sentiment made him acceptable to many who could not tolerate the hard brilliance of A. Pope. Also his treatment of nature was original, even if ponderous, and it was a theme growing in popularity; Thomas Gray (1716 -1771), the author of the “Elegy”. He was among the most learned men in Europe in his day, yet his poems are a thin sheaf, a few odes and the “Elegy”. He brought into his poems new interests, but with the whole of the classical and medieval world within his grasp it is sad that some melancholy or inertia held him from composition.

5. Samuel Johnson

(1709 - 1784)



The second half of the eighteenth century is often called the **Age of Johnson**. It was named so after Samuel Johnson, whose powerful personality and long literary career, made him the dominating literary figure of the century, from about 1750 until his death in 1784. He was a critic, poet, playwright, lexicographer, essayist, and biographer. Johnson may not have been the greatest writer of his time, but his conservative values and his deep sensibility reflected the age and a profound impact on it.

Samuel Johnson was born in the northern cathedral town of Litchfield, where his father ran a small bookstore. The family was poor, and his father's lack of money forced Johnson to leave Oxford University without taking a degree. After he left Oxford, he earned his living with a number of teaching and journalism jobs, none of which were a financial success and none of which could satisfy his literary ambitions. However, by the 1740s he began to produce works of considerable importance.

Johnson's literary achievements are remarkable. His "Dictionary of the English Language" (1755) is noted for its scholarly definitions of words and the use of excellent quotations to illustrate the definitions. No one has equaled him in describing clearly to the English people what the words in their language really mean. In his "The Lives of the English Poets" (1779-1781) Johnson critically examined the work of 52 poets from Cowley to Gray and did much to establish literary criticism as a form of literature. Johnson also wrote articles, reviews, essays, and two satires, "London" (1738) and "The Vanity of Human Wishes" (1749) both based on Juvenal, these show what his powerful mind, his grave moral outlook and his incisive phrasing could achieve. His prose work "Rasselas" (1759), though nominally an Abyssinian narrative, employs the story only for the philosophical argument, which is a trenchant attack on people who seek an easy path to happiness. Johnson's friends (The Johnson circle) were the most important writers of the late 1700s. They

included Oliver Goldsmith; Edmund Burke, who stood high in the councils of the nation. Burke's main work is to be found in a series of political pamphlets, mainly delivered in the form of speeches. Burke in his prose always has the spoken word in mind, and, though he argues closely, he has the audience in view. This contrast with the audience gave him the eloquence and the passion which entered into some of his best-known passages ("On American Taxation", 1774, "On Conciliation with the Colonies", 1775), Burke's oratory became a part of English history. Special tribute should be given to Johnson's biographer, James Boswell (1740-1795), whose "Life of Johnson" was published in 1791. The publication in the middle of the twentieth century of Boswell's own journals and diaries has established him as a major writer, independently of the "Life". It was the Johnson of the later years that he recorded, working from minute records of his sayings, and his mannerism, and with a realistic art that has no parallel. The capacity, the wit, and the downrightness of Johnson, along with his often kindly and always devout approach to life, are the elements of the portrait which Boswell has created, and without his biographer Johnson would be a lesser man. The list should also include an outstanding playwright of the time, Richard Brinsley Sheridan.

6. Richard Brinsley Sheridan (1751-1816)



Sheridan was a dramatist and politician. He produced several memorable comedies and was an excellent speaker in the British Parliament. At one time he was Under-Secretary for Foreign Affairs and Secretary to the Treasury.

Sheridan was born in Dublin. In his early 20's he wrote his comedy "The Rivals" (1775), showing an ease and mastery which in a first play was almost incredible. Sheridan's finest play, one of the great comedies of English drama "The School for Scandal" was written in 1777. This play exposes society people who love malicious gossip and does it with glittering wit.

Here the author creates contrasting characters of a careless but kind young man, Charles Surface, and his cunning and selfish brother Joseph.

Sheridan's next work is "The Critic", a short satiric play, written in 1779. In this work Sheridan wittily criticizes theatrical fashions. His other plays: the farce "St. Patrick's Day" and a comic opera "The Duenna" were written in 1775. The main memory from his plays is of the verbal dexterity and the laughter which his well-planned scenes can create. Distinctive his comedy undoubtedly is, though its quality cannot easily be described. Often its elements seem reminiscent, and yet the whole is strikingly individual. He was sufficiently realistic to portray the late eighteenth century as no other dramatist had done, yet with the quality of romance. He is unembarrassed by any message, unless it be that the generous and open-hearted spirit is in life the most commendable. It may be that the recognition of this quality has added to the enjoyment which successive generations of audiences have found in his plays. Later George Byron remarked of Sheridan in these words: "He has made the best speech and written the best comedy, the best opera and the best farce in the English literature".

In 1780 he was elected to the British Parliament, and until 1812, he devoted himself to politics. Some of Sheridan's political speeches delivered within this period are regarded as a classical example of English oratory art. His political life influenced his creative work and in 1799 Sheridan wrote his last play "Pizarro". It was a political tragedy.

Key words and expressions

Chapter, Comedy, Critic, Development, Fiction, Foundling, Full-blooded, Light-minded, Moralistic, Novel, Opera, Parliamentary system, Realism, Representative, Satire, Sentimentalists, Simple-hearted, Travel, Voyage.

Questions and Tasks

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

Theme 10: The Romantic Age in English Literature (1780-1830)

Plan:

1. Pre-Romantic Literature
2. Robert Burns
3. My Heart's in the Highlands
4. William Blake

1. Pre-Romantic Literature

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

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

For example, Thomas Gray described the unfulfilled lives of common people in his famous "Elegy Written in a Country Churchyard" (1751). It abounds with images which find a mirror in every mind and with sentiments to which every bosom must return an echo. William Cowper wrote of the beauties of nature and his dislike of cities in "The Task" (1785) where he moved freely amid rural scenes and described them in a manner not very heavy and pretentious. But the most outstanding pre-romanticists in English literature were Robert Burns and William Blake.

2. Robert Burns



(1759 - 1796)

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

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

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

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

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

Robert was a capable boy. He became fond of reading, learned the French and Latin languages. His reputation as “untutored”, which he himself helped to create, was false, for he had read widely both in earlier Scottish poetry and English. His favourite writers were Shakespeare, Sterne, Smollett, and Robert Fergusson, another talented Scottish poet (1750-1774). Burns started writing poems at the age of seventeen. When he wrote in English, he wrote as a cultivated English poet would write, and his Scottish poems were not naive dialect pieces, but clever manipulations of language varying from Ayrshire to standard English. He composed verses to the melodies of old folk-songs, which he had admired from his early childhood. He sang of the woods, fields and wonderful valleys of his native land. Burns had a deep love for Scotland, its history and folklore. The poet was deeply interested in the glorious past of his country. He sang the beauty of his native land where he had spent all his life. One of such poems is “My Heart’s in the Highlands”.

3. My Heart’s in the Highlands

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

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

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

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

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

Robert was very young, when he understood that poverty could ruin his whole life: he had fallen in love with Jean Armour and was going to marry her, but the girl's father did not want to have a poor peasant for his son-in-law. The fact that the young people loved each other did not alter his intention to marry Jean to a rich man. Seeing that there was no way for a poor peasant in Scotland, Burns decided to sail for Jamaica. To earn money, Robert decided to publish some of his poems. The little volume "Poems Chiefly in the Scottish Dialect" was published in 1786. The book contained lyrical, humorous and satirical poems written in his earlier years, though some of his greatest satires such as "Address to the Unco' Guid", "Holy Willie's Prayer" and "The Jolly Beggars" were not included into it. This volume opened for him the doors of fashionable society in Edinburgh, for a season, as the untutored ploughman poet, he was a lionized curiosity. The same year Robert Burns received an invitation from Edinburgh scholars, who praised his verses. The poet accepted the invitation, and went to Edinburgh. A new and enlarged edition of his poems was the result. Burns returned to his native village with money enough to buy a farm and marry Jean

Armour. In 1791 he went bankrupt and was obliged to sell the farm and take a position as customs officer in the town of Dumfries. Sometimes Robert Burns is represented by critics as a child of the French Revolution. It is true but only partially. His best poems were written before that Revolution. He is rightly judged not against the wide expanse of European politics but against the sanctimonious hypocrisy of the religious, and against the social barriers that divided man from man. This equalitarian philosophy he discovered not in the text-books of political theory, but from his own observation, and he expressed it admirably, even recklessly, in one of the greatest of all his poems “The Jolly Beggars”.

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

4. William Blake **(1757-1827)**



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

In 1778, when he had completed his apprenticeship, Blake became a professional engraver and earned a living over the next twenty years by supplying booksellers and publishers with copperplate engravings. In 1789 he published a volume of lyrical poems called “Songs of Innocence”. It was followed by a companion volume “Songs of Experience”. It was to be read in conjunction with “Songs of Innocence”. The two works contrast with each other: one deals with good, passivity, and reason; the other, with evil, violence, and emotion. They were the first of

Blake's books to be illustrated, engraved, and printed on copperplates by himself. Blake's engravings and paintings are an important part of his artistic expression, for the verbal and visual work together evoke one unified impression. Blake himself manufactured all his poems that appeared during his lifetime.

As Blake grew older, he became more and more caught up in his mystical faith and his visions of a heavenly world. He actually saw the angels and strange figures which his pictures portrayed. They sat beside him in the garden, or in the trees, gathering around him as naturally as a group of friends. Those visions loosened him from the material world, in which so much of the eighteenth century was stuck fast as in a slew of mental despond. Repression he regarded as evil, though freedom from repression he interpreted not psychologically, as in the contemporary manner, but mystically. As a child he was fascinated by the Bible and by the ideas of the German mystic Jacob Boeme. Blake's later symbolic works, including "The Marriage of Heaven and Hell" (1790), "The Gates of Paradise"(1793), and "Jerusalem" (1804), reflect his ever-deepening reflections about God and man. His interest in the supernatural and his imaginative experimentation with his art and verse classify him, like Robert Burns, as a pre-Romantic. Even today scholars continue to puzzle over the complex philosophical symbolism of his later works, but all readers can appreciate the delicate lyricism of his "Songs of Innocence" and "Songs of Experience".

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

The Sick Rose

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

Key words and expressions

Capable, Classical, Compose, Contemporary, Deer, Farewell, Folklore, High-hanging, Highland, Indignation, Innocence, Loud-pouring, Mysteriousness, Mystical, Philosophy, Poet, Poetry, Pre-Romantic, Revolution, Romantic, Romantic Age, Symbolic, Untutored, Verse.

Questions and Tasks

1. What poets presented a bridge between Classicism and Romanticism?
2. What poems written by William Blake do you know?
3. What features of Burns' and Blake's poetry bring them close to the romantic trend of the 19th century?
4. What is the difference between the passive and revolutionary trends of Romanticism?
5. What is the main idea of "My Heart's in the Highlands"?
6. What poems written by Robert Burns do you know?
7. What are the main themes of Romanticism?
8. What does the word of Romanticism mean?
9. What William Blake wrote about in his works?

11. Theme: Representatives of "Lake School".

Plan:

- 1. Romanticism in England General Background**
- 2. The poets of the "Lake School"**
- 3. Prose in the romantic age**

1. Romanticism in England General Background

Romanticism, which was the leading literary movement in England for half a century, was caused by great social and economic changes. The Industrial Revolution, which had begun in the middle of the 18th century didn't bring happiness to the people of Great Britain. During this period England changed from an agricultural to an industrial society and from home manufacturing to factory production. The peasants, deprived of their lands, had to go to work in factories. Mines and factories had changed the appearance of the country. In the cities a large new working class developed. But mechanization did not improve the life of the common people. The sufferings of the working people led to the first strikes, and workers took to destroying machines. This was a movement directed against industrial slavery. Workers, who called themselves Luddites after a certain Ned Ludd who in fit of fury broke two textile frames, naively believed that machines were the chief cause of their sufferings. These actions led to severe repression by the authorities.

During the early 1800s the French situation dominated England's foreign policy. The French Revolution had begun in 1789 as a protest against royal despotism. In its early phases the French Revolution had seemed to offer great hope for common people. At the beginning of the French

Revolution, most enlightened people in Great Britain had felt sympathy for the democratic ideals of the revolutionaries in France. But after achieving power, the revolutionary government in France resorted to brutality. Furthermore, in 1793 revolutionary France declared war on England.

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

The Romantic Age brought a more daring, individual and imaginative approach to both literature and life. In the late eighteenth and early nineteenth centuries, many of the most important English writers turned away from the values and ideas characteristic of the Age of Reason. The individual, rather than society, was at the center of the Romantic vision. The Romantic writers believed in the possibility of progress and social and human reform. As champions of democratic ideals, they sharply attacked all forms of tyranny and the spreading evils of individualism, such as urban blight, a polluted environment, and the alienation of people from nature and one another. They all had a deep interest in nature, not as a centre of beautiful scenes but as an informing and spiritual influence on life. It was as if frightened by the coming of industrialism and the nightmare towns of industry, they were turning to nature for protection. Or as if, with the declining strength of traditional religious belief, men were making a religion from the spirituality of their own experiences.

They all valued their own experiences to a degree which is difficult to parallel in earlier poets. Spencer, Milton and Pope made verse out of legend or knowledge, which was common to humanity. The romantic poets looked into themselves, seeking in their own lives for strange sensations.

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

2. The poets of the “Lake School”

Reactionary tendencies in English literature found reflection in the activities of the “Lakists” – W. Wordsworth (1770-1850), S. Coleridge (1772-1834), and R. Southey (1774-1843). All of them belonged to the “Lake School”, called so after the Lakeland in the Northern part of England, where the poets spent much time and beauties of the land they described in the poems. Early in their literary career the three poets were interested in the burning social problems of contemporary life. In some of their poems they depicted the life of the peasants brought to ruin by the development of

capitalism in the country, exposed unjust laws and protested against cruel wars.

They hailed the French Revolution but their sympathy for it was not lasting and eventually the poets came to side with the reactionary policy of the British Government which suppressed all traces of protest at home and declared its hostility to the revolution in France. Nevertheless, most of the poems written by them are great from the stand point of poetic art. W. Wordsworth and S. Coleridge jointly wrote and published the collection of “Lyrical Ballads” in 1798. Many of the poems in the collection were devoted to the position of landless and homeless peasants. Sincerely sympathizing with the poor, they at the same time severely criticized capitalism. But in their criticism they idealized backward patriarchal form of society.

The poets were passionate lovers of nature and the description of lakes and rivers of meadows and woods, of skies and clouds are exquisite. In their poems they, especially Wordsworth, aimed at simplicity and purity of the language, fighting against the conventional forms of the 18th century poetry.

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

3. Prose in the romantic age

Prose in the romantic age included essays, literary criticism, journals, and novels. The two greatest novelists of the romantic period were Jane Austen (1775-1817) and Sir Walter Scott (1771-1832). Their novels drastically differed from each other. Though Jane Austen wrote during the height of the period, she remained remarkably unaffected by Romantic literary influences. Her plots concerned domestic situations. Austen wrote about middle-class life in small towns and in the famous resort city Bath. More than anyone since Fielding, she regarded the novel as a form of art which required a close and exacting discipline. The resulting narratives were so inevitable in their movement, so precise in their realism, that they gave the impression of ease, but the facility was a gift to the reader, exacted from the fundamental brainwork of the author. Her integrity as an artist was shown by the fact that she had continued to write and to revise novels even when her work seemed unlikely to find acceptance from the publishers. The women in Austen’s novels as “Pride and Prejudice”(1813) and “Emma” (1816) are known for their independence and wit. Her novels, including “Mansfield Park” (1814), “Persuasion” (1818) are realistic in tone. These later novels lack the continuous comedy and the semblance of spontaneity. In compensation, they have a more complex portrayal of characters, a more subtle irony, a deeper, warmer-hearted attitude to the players of her scene. Jane Austen respected the novel as a great art. In “Northanger Abbey” (1818)

she had satirized the “terror” novel, and in her own work she substituted her cleverly worked realism and comedy. Her letters show how conscious she was of what she was doing, and of her own limitations: “I must keep to my own style and go on in my own way; and though I may never succeed again in that, I am convinced that I should totally fail in any other”. The complete control of her world gives her work a Shakespearian quality, though the world she controlled was smaller. She is considered to be more representative of the neoclassical tradition of eighteenth century literature than of the Romanticism. Although she received little public recognition during her lifetime, Austen is now one of the best-loved English novelists who helped to develop a modern novel.

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

Key words and expressions

Adventure, Agricultural, Closet drama, Drama, Economic, Lake School, Lakists, Mechanization, Portrayal of characters, Prose, Publisher, Revolution, Romantic age, Romanticism, Sympathy.

Questions and Tasks

1. Why some romanticists are called the Lake poets?
2. What works by Lake Poets do you know?
3. What does “Lake School” mean?
4. When and why did the Industrial Revolution begin?
5. What famous works of W. Wordsworth do you know?
6. Who were the main representatives of “Lake School”?
7. Describe drama of the 18th century.
8. Tell about prose in romantic period.
9. What did Lake Poets write about?

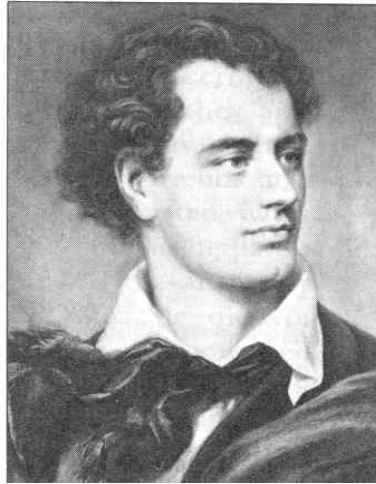
Theme 12: George Gordon, Lord Byron and his literary works

Plan:

1. **George Gordon, Lord Byron**
2. **My Soul is Dark**

1. George Gordon, Lord Byron

(1788 -1824)



Byron was a real fighter; he struggled for the liberty of the nations with both pen and sword. Freedom was the cause that he served all his life. Byron hated wars, sympathized with the oppressed people. Nevertheless, definite limitations of the poet's world outlook caused deep contradictions in his works. Many of his verses are touched with disappointment and skepticism. The philosophy of "world sorrow" becomes the leading theme of his works. Romantic individualism and a pessimistic attitude to life combine in Byron's art with his firm belief in reason: realistic tendencies prevail in his works of the later period. In spite of his pessimism, Byron's verse embodies the aspirations of the English workers, Irish peasants, Spanish partisans, Italian Carbonari, Albanian and Greek patriots.

George Gordon Byron was born in London, on January 22, 1788, in an impoverished aristocratic family. His mother, Catherine Gordon, was a Scottish Lady of honorable birth and respectable fortune. After having run through his own and most of his wife's fortune, his father an army officer, died when the boy was only 3 years old. His mother was a woman of quick feelings and strong passions. Now she kissed him, now she scolded him. These contradictory emotions affected his life, character and poetry. Byron was lame from birth and sensitive about it all his life. But, thanks to his strong will and regular training, he became an excellent rider, a champion swimmer, a boxer and took part in athletic exercises.

Byron spent the first ten years of his life in Scotland. His admiration of natural scenery of the country was reflected in many of his poems. He attended grammar school in Aberdeen. In 1798, when George was at the age of ten, his grand-uncle died and the boy inherited the title of Lord and the family estate of the Byrons, Newstead Abbey, in Nottinghamshire. Now he was sent to Harrow School. At the age of seventeen he entered the Cambridge University and in 1808 graduated from it.

George was sixteen when he fell in love with his distant relative Mary Chaworth, and his youthful imagination seemed to have found the ideal of womanly perfection. But she did not return his affection. Byron had never forgotten his love to Mary and it coloured much of his writing. In the first canto of "Childe Harold's Pilgrimage" the poet says that Harold "sighed to many, though he loved but one" and it is a hint to the poet's own life.

While a student, Byron published his first collection of poems "Hours of Idleness" (1807). It was mercilessly attacked by a well-known critic in the magazine "Edinburgh Review". In a reply to it Byron wrote his satirical poem "English Bards and Scotch Reviewers". In that poem Byron criticized the contemporary literary life. In 1809, next year after graduating from the University, the poet took his hereditary seat in the House of Lords. The same year he left England on a long journey and visited Portugal, Spain, Albania, Greece and Turkey, and during his travels wrote the first two cantos of "Childe Harold's Pilgrimage".

After an absence of two years the poet returned to England. On February 27, 1812, Byron made his first speech in the House of Lords. He spoke in defense of the English workers and blamed the government for the unbearable conditions of the life of the working people. Later the poet again raised his voice in defense of the oppressed workers, encouraging them to fight for freedom in his "Song for the Luddites". (1816)

In 1812 the first two cantos of "Childe Harold's Pilgrimage" were published. Walter Scott declared that for more than a century no work had produced a greater effect. The author himself remarked: "I awoke one morning and found myself famous". Between 1813 and 1816 Byron composed his "Oriental Tales": "The Giaour", "The Corsair", "Lara", "Pari-sina" and others. These tales embody the poet's romantic individualism. The hero of each poem is a rebel against society. He is a man of strong will and passion. Proud and independent, he rises against tyranny and injustice to gain his personal freedom and happiness. But his revolt is too individualistic, and therefore it is doomed to failure.

A collection of lyrical verses, which appeared in 1815, "Hebrew Melodies", confirmed Byron's popularity. One of the most beautiful poems of the cycle is "My Soul is Dark"

2. My Soul is Dark

My soul is dark - oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:

If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.

But bid the strain be wild and deep,
Nor let notes of joy be first:
I tell thee, minstrel, I must weep,
Or else this heavy heart will burst,
For it hath been by sorrow nursed,
And ached in sleepless silence long;
And now 'tis doom'd to know the worst,
And break at once - or yield to song.

In 1815 Byron married Miss Isabella Milbanke, but it was an unlucky match. Though Byron was fond of their only child Augusta Ada, and did not want to break up the family, separation was inevitable. The scandal around the divorce was enormous. Byron's enemies found their opportunity, and used it to the utmost against him.

On April 25, 1816, the poet left England for Switzerland. Here he made the acquaintance of Shelley, the two poets became close friends. While in Switzerland, Byron wrote the third canto of "Childe Harold's Pilgrimage", "The Prisoner of Chillon", the dramatic poem "Manfred" and many lyrics. "The Prisoner of Chillon" describes the tragic fate of the Swiss revolutionary Bonivard, who spent many years of his life in prison together with his brothers.

In 1817 Byron left Switzerland for Italy. The Italian period (1817- 1823) is considered to be the summit of Byron's poetical career. In Italy he wrote "Beppo"(1818), a humorous poem in a Venetian setting, and his greatest work "Don Juan", the fourth canto of "Childe Harold's Pilgrimage", "The Prophecy of Dante", the dramas "Marino Faliero", "Cain". At the same period he wrote his satirical masterpieces "The Vision of Judgement" and "The Age of Bronze". Unfortunately, the prudery of Victorian critics obscured these poems from the public, and they have never received their due esteem. Special words should be said about "Don Juan", one of his great poems, a performance of rare artistic skill. Humor, sentiment, adventure, and pathos were thrown together with that same disconcerting incongruity as they were to be found in life. The style is a clever imitation of idiom and phrasing of ordinary conversation, used with great cunning for satiric and comic effects.

The war of Greece against the Turks had been going on that time. Byron longed for action and went to Greece to take part in the struggle for national independence. There he was seized with fever and died at Missolonghi on April 18, 1824, at the age of 36. The Greeks desired that his

remains should be buried in the country for which he had spent his life, but his friends wanted him to be buried in Westminster Abbey. The English authorities refused it, and the poet's body, already transported from Greece to England, was buried in the family vault near Newstead. His spirit might have flourished better in some world other than the heavy Georgian society in which he grew up. The last episode in Greece showed that he had leadership and courage.

Key words and expressions:

Liberty, Freedom, Sympathized, Limitations, World outlook, Contradiction, Skepticism, Philosophy, Individualism, Pessimistic attitude, Aspirations, Aristocratic, Idleness, Satirical, Contemporary, Defense, Tyranny, Injustice, Humorous, Independence, Leadership

Questions and tasks:

1. Retell the biography of the author?
2. When was the first collection of poems by Byron published?
3. Is "Childe Harold" an autobiographical character?
4. Why do we consider Byron being a real fighter for freedom?
5. What can you say about the character of the poet?
6. What popular works of him do you know?
7. What were the main themes in his works?
8. Where and when did he meet with Shelley?
9. What is described in "My Soul is Dark"?
10. Retell the plot of "Childe Harold".

Theme 13: Creative works of Percy Bysshe Shelley and John Keats

Plan:

1. **Percy Bysshe Shelley**
2. **Biography of John Keats**
3. **Creative works of John Keats**

**1. Percy Bysshe Shelley
(1792-1822)**

P.B. Shelley was born in 1792 in Sussex. His father, a baronet, was a conservative and narrow-minded man. At Eton College where he was sent in 1804, Shelley was disliked by the teachers for his independent thinking and opposition to fagging.

He studied at Eton College, then Oxford. In 1810 Shelley entered Oxford, where he soon came to sharp conflict with the conservatism and dogmatism of contemporary university life. In 1811 Shelley wrote an anti-religious pamphlet "The Necessity of Atheism" for which he was expelled from the University and disowned. Shelley went on a tour over England. The year 1812 found him in Ireland, whose people exploited both by the Irish nobility and English bourgeoisie, openly revolted against their oppression. Shelley's proclamations "An Address to the Irish People" and "Declarations of Rights" were intended to encourage the Irish people to stand up for their rights. On his return to England Shelley published his first poem of note "Queen Mab" (1813). "Queen Mab" makes it clear that Shelley is a utopian socialist in his views. He believes that a happy society of the future can be brought about by peaceful means. The strong point of "Queen Mab" is materialistic philosophy which underlies the poem. The idea of God is rejected by the author. Shelley contrasts knowledge and science to religion.

In 1814-1816 Shelley traveled abroad. During his visit to Switzerland he met Byron and a warm friendship sprang up between them. During 1812-1818 Shelley produced a number of works which testify to a development of his progressive views. One of the most significant of Shelley's early work is "The Revolt of Islam" (1818). Though being romantic and abstract the poem, however, is revolutionary in its essence, for the French revolution of the 18th century is implied in its plot. The poem is permeated with the idea of future liberation of mankind and directed against all systems of oppression and exploitation.

However, in their struggle for freedom the heroes of the poem pin their hopes only on the power of conviction. That testifies to the fact that in the first period of his work Shelley had not yet come to realize the necessity of armed struggle for a better future.

The tragedy is full of dramatic action and the characters are drawn with great realistic force. "The Cenci" marks a definite progress in Shelley's revolutionary outlook. Here the poet for the first time recognizes the necessity of violence as a means of struggle against despotism and evil.

Though far from England, Shelley never ceased to be interested in the affairs of his native country. In August 1819 news reached him that the English government had sent a detachment of soldiers against a demonstration of Manchester workers. This stirred Shelley to devote his poetic genius to political writing. Shelley became a singer of the proletariat at the period of its first mass actions against capitalist exploitation. In the same year Shelley wrote a great lyric "Song of the Men of England". During the Chartist demonstrations the workers marched singing Shelley's songs.

In 1820 Shelley wrote his masterpiece "Prometheus Unbound", a lyrical drama. Shelley is also known as the author of many lyrical poems devoted to nature and love. Shelley worships nature believing it to be the source of an undying strength, ever capable of re-creation. His philosophical optimism proceeds from his conviction that the world and nature are ever on change ever

developing to higher forms. He sings of a love that enables man's soul and demands all his spiritual strength, his whole life.

Unexpected death cut short Shelley's life. On July 8, 1822, while he was sailing across the bay of Spezzia, a sudden tempest struck his boat and he was drowned. His body was cremated and buried in Rome. The inscription on his tomb-stone reads

Percy Bysche Shelley,
CorCordium
(The Heart of Hearts)

Shelley as well as Byron has always been loved and esteemed by the English common people, whose aspirations for freedom and happiness inspired their poetic talent.

2. Biography of John Keats

John Keats was born in Moorgate, London, on 31 October 1795, to Thomas and Frances Jennings Keats. There is no clear evidence of his exact birthplace. Although Keats and his family seem to have marked his birthday on 29 October, baptism records give the date as the 31st. He was the eldest of four surviving children; his younger siblings were George (1797–1841), Thomas (1799–1818), and Frances Mary "Fanny" (1803–1889) who eventually married Spanish author Valentín Llanos Gutiérrez. Another son was lost in infancy. His father first worked as a hostler at the stables attached to the Swan and Hoop inn, an establishment he later managed and where the growing family lived for some years. Keats believed that he was born at the inn, a birthplace of humble origins, but there is no evidence to support his belief. The Globe pub now occupies the site (2012), a few yards from the modern-day Moorgate station. He was baptised at St Botolph-without-Bishopsgate and sent to a local dame school as a child.

His parents were unable to afford Eton or Harrow, so in the summer of 1803 he was sent to board at John Clarke's school in Enfield, close to his grandparents' house. The small school had a liberal outlook and a progressive curriculum more modern than the larger, more prestigious schools. In the family atmosphere at Clarke's, Keats developed an interest in classics and history, which would stay with him throughout his short life. The headmaster's son, Charles Cowden Clarke, also became an important mentor and friend, introducing Keats to Renaissance literature, including Tasso, Spenser, and Chapman's translations. The young Keats has been described as a volatile character, "always in extremes", given to indolence and fighting. However, at 13 he began focusing his energy on reading and study, winning his first academic prize in midsummer 1809.

In April 1804, when Keats was eight, his father died. The cause of death was a skull fracture suffered when he fell from his horse while returning from a visit to Keats and his brother George at school. Thomas Keats died intestate. Frances remarried two months later, but left her new husband soon afterwards and the four children went to live with their grandmother, Alice Jennings, in the village of Edmonton. In March 1810, when Keats was 14, his mother died of tuberculosis, leaving the children in the custody of their grandmother. She appointed two guardians, Richard Abbey and John Sandell, to take care of them. That autumn, Keats left Clarke's school to apprentice with Thomas Hammond, a surgeon and apothecary who was a neighbour and the doctor of the Jennings family. Keats lodged in the attic above the surgery at 7 Church Street until 1813. Cowden Clarke, who remained a close friend of Keats, described this period as "the most placid time in Keats's life."

3. Creative works of John Keats

From 1814 Keats had two bequests held in trust for him until his 21st birthday: £800 willed by his grandfather John Jennings (about £34,000 in today's money) and a portion of his mother's legacy, £8000 (about £340,000 today), to be equally divided between her living children. It seems he was not told of either, since he never applied for any of the money. Historically, blame has often been laid on Abbey as legal guardian, but he may also have been unaware. William Walton, solicitor for Keats's mother and grandmother, definitely did know and had a duty of care to relay the information to Keats. It seems he did not. The money would have made a critical difference to the poet's expectations. Money was always a great concern and difficulty for him, as he struggled to stay out of debt and make his way in the world independently.

On First Looking into Chapman's Homer Much have I travell'd in the realms of gold, And many goodly states and kingdoms seen; Round many western islands have I been Which bards in fealty to Apollo hold. Oft of one wide expanse had I been told That deep-browed Homer ruled as his demesne; Yet did I never breathe its pure serene Till I heard Chapman speak out loud and bold: Then felt I like some watcher of the skies When a new planet swims into his ken; Or like stout Cortez when with eagle eyes He stared at the Pacific — and all his men Looked at each other with a wild surmise — Silent, upon a peak in Darien. The sonnet "On First Looking into Chapman's Homer" October 1816 Having finished his apprenticeship with Hammond, Keats registered as a medical student at Guy's Hospital (now part of King's College London) and began studying there in October 1815. Within a month of starting, he was accepted as a dresser at the hospital, assisting surgeons during operations, the equivalent of a junior house surgeon today. It was a significant promotion that marked a distinct aptitude for medicine; it brought greater responsibility and a heavier workload. Keats's long and expensive medical training with Hammond and at Guy's Hospital led his family to assume he would pursue a lifelong career in medicine, assuring financial security, and it seems that at this point Keats had a genuine desire to become a doctor. He lodged

near the hospital at 28 St Thomas's Street in Southwark, with other medical students, including Henry Stephens who became a famous inventor and ink magnate.

However, Keats increasingly encroached on his writing time, and he grew ambivalent about his medical career. He felt that he faced a stark choice. He had written his first extant poem, "An Imitation of Spenser," in 1814, when he was 19. Now, strongly drawn by ambition, inspired by fellow poets such as Leigh Hunt and Lord Byron, and beleaguered by family financial crises, he suffered periods of depression. His brother George wrote that John "feared that he should never be a poet, & if he was not he would destroy himself". In 1816, Keats received his apothecary's licence, which made him eligible to practise as an apothecary, physician, and surgeon, but before the end of the year he announced to his guardian that he was resolved to be a poet, not a surgeon.

Key Words and Expressions

Anti-religious satire, despondency, disappointment, famine, fiction, inexperienced youth, literary career, miserable conditions, satire in verse, sensation, shipwreck, the spirit of the time, to be picked by, to be supported, to depopulate, to go bankrupt, to have confidence inunburied corpses.

Questions and tasks:

1. Retell the biography of Percy Bysshe Shelley?
2. Retell the biography of John Keats?
3. What can you say about the character of John Keats?
4. What popular works of John Keats do you know?
5. What popular works of P.B. Shelley do you know?
6. Retell the plot of "Queen Mab".
7. What were the main themes in Shelley's works?
8. Where and when did he meet with Byron?
9. What were the main themes in John Keats works?
10. Name lyrical poems of Shelley?
11. When did John Keats write his first poem?
12. What is described in John Keats literary works?

Theme 14: Sir Walter Scott as the main representative of the Romanticism.

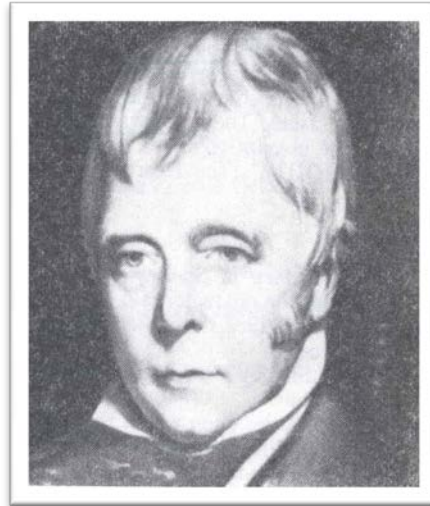
Plan:

1. Sir Walter Scott.

2. “Ivanhoe”

1. Sir Walter Scott.

(1771 - 1832)



Sir Walter Scott was a Scottish romantic writer, the first great writer of historical novels. He was born in Edinburgh on August 15, 1771. His father was an Edinburgh lawyer and had a large family. Walter, the future writer, was the ninth of his twelve children. When not yet two years old, the boy fell ill with a disease that left him lame. His parents thought country air would be good for him and sent him to his grandparents' farm. It was a place with hills, crags and ruined tower. Walter soon became a strong boy. In spite of his lameness he climbed the hills and rode his pony at a gallop. Walter's grandparents told him thrilling Scottish tales. He learned to love the solemn history of Scotland and liked to recite Scottish ballads and poems.

Scott enjoyed taking trips into the Scottish countryside. These trips gave him profound knowledge of the life of rural people, and provided material for his first major publication, “Minstrelsy of the Scottish Border” (1802-1803). This book was a collection of popular songs and ballads and consisted of three volumes.

At the suggestion of his father, Scott became a lawyer and practiced for fourteen years. During his business trips he visited the places of famous battles and collected old ballads. Like many writers belonging to the Romantic trend, Scott, too, felt that all the good days were gone. He wished to record all the historical facts he knew before they were forgotten.

At the age of 26 Scott married, and bought a large estate not far from Edinburgh. There Scott built a fine house in the style of a castle. His house became a sort of museum of Scottish history and culture.

In 1805 he began to publish his own romantic poems, which attracted the attention of the reading public. The best were "The Lay of the Last Minstrel" (1805), "Marmion" (1808) and "The Lady of the Lake" (1810). These poems reproduce old legends and combine them with historical material. They were written with great poetic skill and poet became very famous. But when Byron's wonderful poems appeared, Scott, to quote his own words, "left the field of poetry to his rival " who by that time was already a friend of his. He took to writing novels. It marked a new period in Scott's creative work. He declined the honor of poet-laureate in 1813 because he understood that writing official verses and odes on the birthdays of members of the royal family would interfere with his creative work.

In 1814 Scott published his "Waverley, or 'Tis Sixty Years Since". This novel describes a Scottish rebel against England in 1745. As he had an established reputation as a poet, Scott decided to print his first novel anonymously. The book was a great success, and everybody wanted to know who the author was. Scott published many of his novels under the name of "The Author of Waverley". During the next seventeen years (1815 - 1832) Scott wrote more than 27 other novels, four plays and many stories and tales besides. All of his novels were referred to as part of the Waverley series, because the author was identified on the title page as "The Author of Waverley". Scott's authorship was officially revealed in 1827, but it had been known for years.

Despite his success and fame, Scott's last years were sad. They were marked by illness and financial difficulties brought on by the failure of a publishing company in which he had an interest. At that time his health was broken down. His doctors sent him to Italy; but it was too late. Before reaching Italy he had to turn back, and on his arrival at his estate he died.

Literary critics divide Scott's works into three groups:

The first group of novels are those devoted to Scottish history: "Waverley, or "'Tis Sixty Years Since" (1814), "Guy Mannering, or the Astrologer" (1815), "The Antiquary" (1816), "Black Dwarf" (1816), "Old Mortality" (1816), "Rob Roy" (1817), "The Heart of Midlothian" (1818), "The Bride of Lammermoor" (1819), "A Legend of Montrose" (1819), "Redgauntlet" (1824), "The Fair Maid of Perth" (1828)

The second group of novels refer to English history: "Ivanhoe" (1819), the best of this series; "The Monastery" (1820), "The Abbot" (1820), "Kenilworth" (1821), "The Pirate" (1822), "The Fortunes of Nigel" (1822), "Peveril of the Peak" (1822), "Woodstock" (1826).

The third group comprises novels based on the history of Europe: "Quentin Durward" (1823), "The Talisman" (1825), "Count Robert of Paris" (1832), "Anne of Geierstein" (1829), "Castle Dangerous" (1832).

The novel "St. Ronan's Well" (1824) stands in a class by itself. The story is laid at a fashionable health-resort somewhere near the border between England and Scotland. It is the only

novel written by Scott about his own time and shows his attitude to contemporary society. It is a precursor of the critical realism of the 19th century.

Scott wrote frequently about the conflicts between different cultures. For example, “Ivanhoe” deals with the struggle between Normans and Saxons, and the “Talisman” describes the conflict between Christians and Muslims. The novels dealing with Scottish history are probably considered to be his best works. They deal with clashes between the new commercial English culture and older Scottish culture. Many critics regard “Old Mortality”, “The Heart of Midlothian”, and “St. Ronan’s Well” as Scott’s best novels.

2. “Ivanhoe”

The action of the novel takes place in medieval England during the Crusades. The central conflict of the novel lies in the struggle of the Anglo-Saxon landowners against the Norman barons, who cannot come to an understanding.

There is no peace among the Norman conquerors either. They struggle for power. Prince John tries to usurp the throne of his brother Richard, who was engaged in a Crusade at that time. These two brothers back different tendencies concerning their relations with Anglo-Saxons. John wishes to seize all the land and subdue the Anglo-Saxons completely, while Richard supports those, who tend to cooperate with the remaining Anglo-Saxon land-owners. The latter tendency was progressive, because it led to peace and the birth of a new nation.

At the head of the remaining Anglo-Saxon knights is athane, Cedric the Saxon. He hopes to restore their independence by putting a Saxon king and queen on the throne. He wants to see lady Rowena, who has been descended from Alfred the Great, as the queen and Athelstane of Coningsburgh as a king. But Cedric has a son, Wilfred of Ivenhoe, who destroys his father’s plan by falling in love with Rowena. Cedric becomes angry and disinherits his son. Ivanhoe goes on a Crusade where he meets King Richard, and they become friends. On their return to England, Richard with the help of the Saxons and archers of Robin Hood, fights against Prince John for his crown and wins. At last Cedric understands the impossibility of the restoration of the Saxon power and becomes reconciled to the Normans.

The book is written with the great descriptive skill for which Scott is famous. He was a master of painting wonderfully individualized expressive and vivid characters.

The main idea of the book is to call for peace and compromise. Scott wanted to reconcile the hostile classes. He believed that social harmony possible if the best representatives of all classes would unite in a struggle against evil. This idea is expressed in the novel “Ivanhoe” in the episode when the Norman king Richard, together with Robin Hood and his merry men, attack the castle of the Norman baron to set the Saxon thanes free. This incident shows how the allied forces of honest

men, though from hostile classes, conquer evil.

Key words and expressions

Class, Compromise, Historical novels, Ivanhoe, Lawyer, Norman conqueror, Odes, Peace, Poetic skill, Profound, Recite, Romantic, Romantic poems, Romantic trend, Scottish ballads, Scottish culture, Scottish history, Scottish poems, Solemn, Verses, Volume.

Questions and Tasks

1. Retell the biography of the writer?
2. What groups have Scott's works been divided into?
3. What novels by Scott do you know?
4. What is the main conflict of the novel "Ivanhoe"?
5. What social problems did Scott try to solve in his novels?
6. What does "Ivanhoe" deal with?
7. Which of Scott's novels is not on historical themes?
8. When was his first major publication?
9. What poems by S.W. Scott can you name?
10. Why do we divide his creative works into groups?

Theme15: The Victorian age (1837-1901)

Plan:

1. **General Background**
2. **Alfred, Lord Tennyson**
3. **Robert Browning and Elizabeth Barrett-Browning**
4. **How Do I Love Thee**

1. General Background

Victoria became queen of Great Britain in 1837. Her reign, the longest in English history, lasted until 1901. This period is called Victorian Age.

The Victorian Age was characterized by sharp contradictions. In many ways it was an age of progress. The Victorian era marks the climax of England's rise to economic and military supremacy. Nineteenth-century England became the first modern, industrialized nation. It ruled the most widespread empire in world history, embracing all of Canada, Australia, New Zealand, India, Pakistan, and many smaller countries in Asia, and the Caribbean. But internally England was not

stable. There was too much poverty, too much injustice and fierce exploitation of man by man.

The workers fought for their rights. Their political demands were expressed in the People's Charter in 1833. The Chartist movement was a revolutionary movement of the English workers, which lasted till 1848. The Chartists introduced their own literature. The Chartist writers tried their hand at different genres. They wrote articles, short stories, songs, epigrams, poems. Chartists (for example Ernest Jones "The Song of the Lower Classes"; Thomas Hood "The Song of the Shirt") described the struggle of the workers for their rights, they showed the ruthless exploitation and the miserable fate of the poor.

The ideas of Chartism attracted the attention of many progressive-minded people of the time. Many prominent writers became aware of the social injustice around them and tried to picture them in their works. The greatest novelists of the age were Charles Dickens, William Makepeace Thackeray, Charlotte Bronte, Elizabeth Gaskell, George Eliot. These writers used the novel as a tool to protest against the evils in contemporary social and economic life and to picture the world in a realistic way. They expressed deep sympathy for the working people; described the unbearable conditions of their life and work. Criticism in their works was very strong, so some scholars called them Critical Realists, and the trend to which they belonged - Critical Realism. "Hard Times" by Charles Dickens and "Mary Barton" by Elizabeth Gaskell are the bright examples of that literature, in which the Chartist movement is described. The contribution of the writers belonging to the trend of realism in world literature is enormous. They created a broad picture of social life, exposed and attacked the vices of the contemporary society, sided with the common people in their passionate protest against unbearable exploitation, and expressed their hopes for a better future.

As for the poetry of that time, English and American critics consider Alfred Tennyson, and Robert Browning to be the two great pillars on which Victorian poetry rested. Unlike the poetry of the Romantic Age, their poetry demonstrated the conservatism, optimism, and self-assurance that marked the poetry of the Victorian age.

2. Alfred, Lord Tennyson

(1809-1892)



Alfred, Lord Tennyson, was the most revered of the Victorian poets. He was a poet-laureate and his poems found their way into almost every home of that time. In his art and outlook Tennyson was deeply influenced by the English Romantic poets, particularly by William Wordsworth and John Keats.

He was one of twelve children of a country minister and grew up in the quiet village of Somersby in Lincolnshire, eastern England. His father had an excellent library and the young Tennyson began his study of the English classics there. He began writing poetry at a very early age. While preparing for the university Tennyson learned classical and modern languages from his gifted father. Tennyson entered Cambridge University and made a promising debut as a young poet there with the publication of "Poems, Chiefly Lyrical" (1830).

Then calamity struck their family. His father's fatal illness forced Tennyson to leave Cambridge without finishing his degree. His next work, "Poems", was published in 1833. In the same year the poet lost his dearest and nearest friend Henry Hallam. Hallam's death threw Tennyson into a long depression. He was silent for nearly a decade.

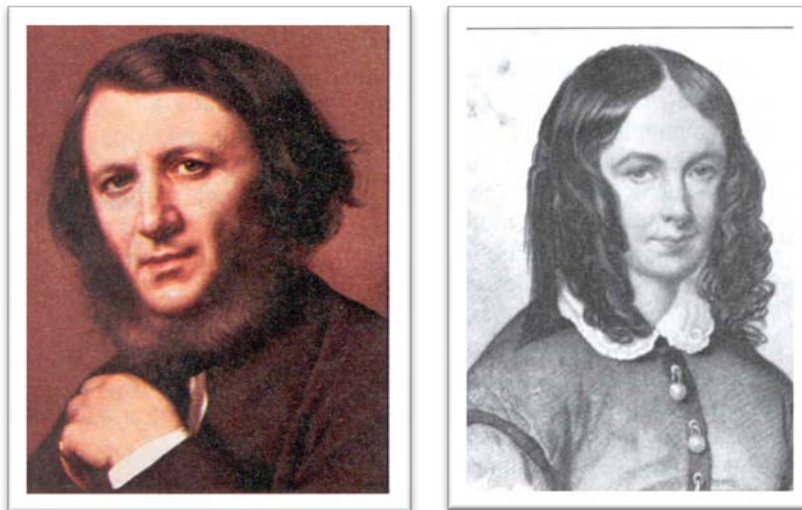
He broke "ten years of silence", as he called them later, in 1842 by publishing new work that soon made him a leading poet of his time. In 1850 he published his great elegy to Hallam. "In Memoriam A.H.H." "In Memoriam" is the poem of the poet himself, and, since it is so genuinely his, it becomes at the same time the great poem of his age. He records the death of his friend Arthur Hallam and his thoughts on the problem of life and death, his religious anxieties, and hard-won faith in an eternal life. The same year he married and was named a poet laureate.

Tennyson's life was long and productive. He experimented with a great variety of poetic forms. One of his most popular works is "The Idylls of the King", a series of poems on the legend of King Arthur, which are picturesque, romantic, but allegorical and didactic as well. Tennyson has reduced the plan of the Arthurian stories to the necessities of Victorian morality.

Toward the end of his career, Tennyson was knighted by Queen Victoria. This honor, that

never before was given to a writer, indicates the great esteem in which Tennyson was held by the people of his time and country.

3. Robert Browning and Elizabeth Barrett-Browning



Robert Browning, one of the leading Victorian poets, was born in London. His father was a bank official and pursued scholarship as a hobby, collecting a rich library. Robert Browning developed broad knowledge in the classics, painting, poetry, and the theatre.

First he wrote lyrical verse imitating Byron and Shelley, but later found his own poetic voice. In 1835 he published his dramatic psychological “Paracelsus”, in 1837 the drama “Strafford”. Then he spent two years in Italy and wrote his long, difficult “Sordello” in 1840. All these works did not bring him fame, though he had developed an independence of style, with an assumption of unusual rhythms, grotesque rhymes, and abrupt, broken phrasing. At its best this gave to his verses a virility which contrasts pleasantly with the over-melodious movement of much nineteenth-century poetry. That he was a master of verse can be seen from the easy movements of his lyrics, but his special effects, though they gave realism to his poems, were in danger of becoming a mannerism.

When he was still largely unknown, the poet came across a volume of poetry. Its author was the popular Elizabeth Barrett (1806-1861), a semi-invalid who was six years older than Robert Browning. He fell in love with her poems and then with the poet herself. Despite her father’s disapproval, Robert and Elizabeth eloped in 1846. They lived a happy life together in Italy and it revived Mrs. Browning. There, for several years, Elizabeth Barrett-Browning wrote a series of sonnets expressing her love for her husband. Her sonnet “How Do I Love Thee “, addressed to Robert Browning is the most-quoted love poem in the English language.

During their life together Elizabeth remained much more famous than her husband.

After his wife's death in 1861, Robert Browning returned to England with their son. It was only then, in his fifties, that Browning established his own reputation as a poet with the collections of dramatic monologues such as "Dramatis Personae" (1866), and "The Ring and the Book" (1869). Now Browning became famous and Tennyson's equal among Victorian readers. But these two great poets were absolutely different in their manner of writing and behaviour. The biographers and critics write that Tennyson was introverted, withdrawn, and often melancholy. Browning was open, social, and optimistic. Tennyson's poetry is melodic and beautifully polished; Browning's is intentionally harsh and "unpoetic", and reflects the language of lively conversation.

Browning has generally been called a difficult writer, so much that societies were formed to interpret his poetry. But sometimes he wrote simply, when he thought it consistent with his subject. One of his such not-too-difficult-to understand lyrical poems is "The Lost Mistress".

4. How Do I Love Thee

How do I love thee? Let me count the ways.
I love thee to the depth and breadth and height
My soul can reach, when feeling out of sight
For the ends of Being and ideal Grace.
I love thee to the level of everyday's,
Most quiet need, by sun and candle light.
I love thee freely, as men strive for Right;
I love thee purely, as they turn from Praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints – I love thee with the breath,
Smiles, tears, of all my life! – and, if God choose,
I shall but love thee better after death.

The Lost Mistress

1

All's over, then – does truth sound bitter
As one at first believes?
Hark, 'tis the sparrows' good-night twitter
About your cottage eaves!

2

And the leaf-buds on the vine are woolly,
I noticed that, to-day;
One day more bursts them open fully
- You know the red turns gray.

3

Tomorrow we meet the same then, dearest?

May I take your hand in mine?
Mere friends are we, - well, friends the merest
Keep much that I'll resign:

4

For each glance of that eye so bright and black,
Though I keep with heart's endeavour, -
Your voice, when you wish the snowdrops back,
Though it stays in my soul for ever! –

5

- Yet I will but say what mere friends say
Or only a thought stronger;
I will hold your hand but as long as all may,
Or so very little longer.

This poem belongs to the collection of short poems called “Dramatic Romances and Lyrics” (1845).

Browning's best-known work is “The Ring and the Book” (1868-1869). He based the poem on an Italian murder case of 1698. Twelve characters discuss the case, and each does it from his or her own point of view.

Browning strikes our contemporary readers as the more modern poet, because of his colloquial and quirky diction, and because of his interest in human psychology.

Key words and expressions

Articles, Chartist movement, Conservatism, Contemporary, Contradiction, Critical, Realism, Epigrams, Mannerism, Melodic, Novelists, Optimism, Poems, Progressive-minded, Publication, Realistic way, Revolutionary movement, Self-assurance, Short stories, Songs, Sonnet, Thee, Unpoetic, Victorian age

Questions and Tasks

1. Speak about the 19th century England.
2. What writers are considered to be the two great pillars of the literature of the Victorian Age?
3. What forced Tennyson to leave Cambridge without completing his education?
4. When did Robert Browning become famous and Tennyson's equal among Victorian readers?
5. Name the greatest English critical realists you know.

Theme16: Creative works of Charles Dickens. "The Adventures of Twist".

Plan:

1. **Biography of Charles Dickens**
2. **Dickens's Creative Works**
3. **"Dombey and Son"**

1. Biography of Charles Dickens (1812 - 1870)



Charles Dickens, the first novelist of the trend of Critical Realism, was born in 1812 near Portsmouth on the southern coast of England. His father was a clerk and the family lived on his small salary. They belonged to the lower middle class. The father was often transferred from place to place. First they moved to the ancient town of Rochester, then, in 1822 to London. In Rochester Charles began to attend school. He continued his studies in London as well. But soon his father lost his job and was imprisoned for debt. Charles had to begin to work in a factory. In about a year the Dickens received a small sum of money after the death of a relative, so all the debts were paid. Charles got a chance to go to school again. Dickens left school when he was twelve. He had to

continue his education by himself. His father sent him to a lawyer's office to study law. He did not stay there long, but he learned the ways and manners of lawyers, as many of his books show.

In 1832 Dickens became a parliamentary reporter. Dickens's first efforts at writing were little stories about the ordinary Londoners he saw. He signed them Boz (the nickname given to him by his youngest brother. At the age of 24 Dickens married Catherine Hogarth. Later he discovered his ability as a novelist and devoted himself to literary work. Twice he visited the USA. Besides Dickens was a master of reading. He had invented the theatre for one actor. From 1858 to 1868 he had given dramatic readings of his novels in England and America. An audience to Dickens was like a potent wine, he delighted in the applause. Dickens knew more than he revealed. His own nature was involved in a high emotionalism, which prevented him from reaching the sense of tragedy of Dostoyevsky, or that full vision of life, which makes Tolstoy supreme among novelists of the world. Short of this he had everything. In 1867-1868 Dickens made a triumphant reading tour in the United States during his second visit, which was a great strain on him and undermined his health. He died suddenly on June 9, 1870. Dickens was buried in Westminster Abbey. When Dickens died something had gone out of English life that was irreplaceable, a bright light that had shone upon the drab commercialism of the century, calling men back to laughter and kindness, and the disruption of the cruelties in which they were entangling themselves. Like all great artists he saw the world as if it was an entirely fresh experience seen for the first time, and he had an extraordinary range of language, from comic invention to great eloquence. He invented character and situation with a range that had been unequalled since Shakespeare. So deeply had he affected his audiences that the view of life behind his novels has entered into the English tradition. Reason and theory he distrusted, but compassion and cheerfulness of heart he elevated into the supreme virtues. He knew in his more reflective moments that cheerfulness alone will not destroy the Coke towns of the world. This reflection he kept mainly to himself, and his intense emotionalism helped him to obscure it.

2. Dickens's Creative Work

Dickens was the greatest novelist of his age. He wrote a tremendous number of works. He created a new type of novel - a social novel. The great contrast between rich and poor Dickens considered abnormal in a civilized society. Dickens put all his hopes in the good qualities of human nature. To the end of his life he hoped to find means to better the world he lived in. But while painting hard reality, Dickens changed his attitude as years went by, as to the causes of poverty and exploitation. His creative works have been divided into four periods.

I. The works written between the years 1833 - 1841 belong to the first period. They are: "Sketches by Boz" (1833 - 1836), "The Posthumous Papers of the Pickwick Club", "Oliver Twist",

“Nicholas Nickleby”, “Barnaby Rudge”, “The Old Curiosity Shop”. Dickens’s heroes and heroines of the first period are remarkable for their fortitude. They never hesitate to take the wisest way and remain true to the principles of honour. They prefer to live in poverty and work hard. Finally virtue conquers evil. Humour and optimism are characteristic of the first period in Dickens’s writings.

II. The following books, written between the years 1842 -1848, belong to the second period in the writers creative work: “American Notes”, “Martin Chuzzlewit”, “The Christmas Books”, “Dombey and Son”. In the works of the second period Dickens begins to describe the crimes that arise from the existing system itself.

III. During the third period (1850-1859) he wrote “David Copperfield”, “Bleak House”, “Hard Times”, “Little Dorrit”, “A Tale of Two Cities”. These novels are the strongest for the social criticism expressed in them. Dickens describes in detail the social institutions of the day and draws a vivid picture of the English people life.

IV. The fourth period in Dickens’s creative work was the sixties. During these years he wrote only 2 novels: “Great Expectations”, and “Our Mutual Friend”. These works are written in a spirit of disillusionment. Now he feels that a better future is too far off and he only allows himself, as a writer, to dream of that future. His heroes show the moral strength and patience of the common people.

3. “Dombey and Son”

In this novel, the writer turns away for the first time from the world of little people to that of the high bourgeoisie.

The full title of the novel is: “Dealings with the Firm of Dombey and Son, Wholesale, Retail and for Exportation.” It tells the story of a rich family, the Dombeyes. Mr Dombey is a merchant and his only interest in life is the prosperity of his family firm.

Mrs. Dombey dies at the close of Chapter 1, after giving birth to her only son, and thereafter the house, which is depicted as glacial and cavernous, revolves round the hopes founded by Mr. Dombey on his heir. Little Paul Dombey is a sickly, sensitive child, whose father adopts toward him the attitude of the prince consort to an eldest son; he must be made “the most perfect man”, and to that end he is starved of the affection he needs, and sent, at the age of five, to Mrs. Pipchin’s establishment in Brighton. If he has received little, his sister Florence, older than he by six years, gets even less. As a daughter, she is of no consequence to her father, or to anyone else except her faithful and outspoken attendant, Susan Nipper.

The machinery of the plot is comparatively simple in contrast to the richness of its orchestration. Dombey, distressed by the death of his son and the foundering of his hopes,

increasingly rejects his daughter Florence, in spite of her attempts to win his affection. Dombey marries again, this time choosing a beauty of superior social standing to his own. Edith Dombey is instantly drawn to Florence, who in her teens, not only takes warmly to her stepmother but counts on her help to overcome her father's hostility. However, Edith has her own kind of pride. She sets up in flat opposition to her husband, whom her one aim is to humiliate. For Florence's sake, she begins to keep the little girl at arm's length until, after a final scene, she leaves for France with Dombey's trusted manager.

Dickens considers all blows that have fallen upon Mr. Dombey as punishment deserved. Mr. Dombey is the symbol of all that was cruel and unhuman in the upper middle class in Dickens's time.

But the character of Mr. Dombey changes unexpectedly at the end of the novel. Misfortunes soften his character and he becomes a good man. Old Mr. Dombey lives in the happy home of Florence, who is now married to Walter Gay. Now Mr. Dombey loves his daughter and grandchildren.

The author of the book, Charles Dickens, always wanted to reconcile people with one another, and the end of the book is a vivid example of it.

Key words and expressions:

A social novel, Applause, Audience, Bourgeoisie, Civilized society, Critical Realism, Emotionalism, Machinery, Manner, Middle class, Obscure, Parliamentary, Theory, Tremendous, Triumphant, Vision of life.

Questions and Tasks:

1. What books belong to Dickens's first period of literary work?
2. What books were written by Dickens between the years 1842-1848?
3. When was Dickens's "Hard Times" written and what was described in it?
4. Why is Dickens called the creator of the theatre for one actor?
5. What impression did the novel "Dombey and Son" make on you?

Theme17: Creative works of William Makepeace Thackeray. "Vanity Fair".

Plan:

1. **William Makepeace Thackeray**
2. **Creative Works of William Makepeace Thackeray**
3. **"Vanity Fair (a novel without a hero)"**

1. William Makepeace Thackeray

(1811- 1863)



M. Thackeray was one of the greatest representatives of the English Victorian age. Thackeray's novels focus on a vivid description of his contemporary society, the mode of life, manners and tastes of aristocracy. Revealing their pride and tyranny, snobbishness, and selfishness, he demonstrates his broad and analytical knowledge of human nature.

W.M. Thackeray was born in Calcutta, India, where his father was a well-to-do English official. At the age of six he was sent to England to be educated. He studied at the Charterhouse school, and then he passed on to Cambridge University.

While a student, William displayed his skill of drawing cartoons and writing verses, most of them were parodies. But being an ambitious person he wanted to achieve more and become an artist, so without graduating the University and went to Germany, Italy and France to study art. In Germany he was introduced to Goethe, who deeply impressed him.

Thackeray returned to London in 1833, with the aim to complete his education, and began a law course. Unfortunately, at that time the Indian bank went bankrupt, and Thackeray lost the money invested by his father to him. Not being able to continue his regular education he had to earn a living. He was equally talented in art and literature. Journalism became the most attractive occupation for him, and throughout his whole life Thackeray was a journalist. Up to 1854 he was a regular contributor to "Punch", and later he was the editor of "The Cornhill". In 1836 Thackeray married Isabella Shaw, they had three daughters. Thackeray's married life was unhappy as his wife became ill after giving birth to the third child. To the end of his life Thackeray did all he could to make her life comfortable working hard and bringing himself down. Isabella outlived her husband by many years. Like Dickens he drove himself to give readings of his novels in London and in

America. Moreover, his lectures on “The English Humorists” and “The Four Georges” show him a master.

2.Creative Works of William Makepeace Thackeray

W. M. Thackeray was an author of many articles, essays, reviews and stories. But his first notable work was “The Book of Snobs”, published in 1848. It was a collection of his magazine writings, where the author criticized social pretentiousness. The book may be regarded as a prelude to the author’s masterpiece “Vanity Fair”, which showed him at his best in a clear-sighted realism, a deep detestation of insincerity, and a broad and powerful development of narrative. For one brilliant decade the bright yellow shilling numbers in which his novels were published became a feature of English life. In those years he published “The History of Pendennis” (1850), “Henry Esmond” (1852), “The Newcomes” (1854), “The Virginians” (1859) and “Denis Duval”. Thackeray wrote in a colorful, lively style. His vocabulary is simple and sentences clearly structured.

The novels “The History of Pendennis” and “The Newcomes” are realistic, they show gradual reconciliation of the author with reality. In the other novels “Henry Esmond” and “The Virginians” Thackeray turned to historical themes, which he treated with a realistic approach. Thackeray’s last novel “Denis Duval” remained unfinished, for Thackeray died in 1863.

Thackeray’s literary work shows that he did not like people who were impressed by their birth or rank. He hated cruelty and greed, and admired kindness.

3.“Vanity Fair (a novel without a hero)”

The subtitle of the book shows the author’s intention not to describe separate individuals, but the society as a whole. The author believed that most people are a mixture of the good and evil, of the heroic and ridiculous. He knew that a human being is complex and avoided oversimplifying it. The interest of the novel centers on the characters than on the plot. The author shows various people, and their thoughts and actions in different situations. There is no definite hero in the book. In Thackeray’s opinion there can be no hero in a society where the cult of money rules the world. He is less concerned to present a moral solution than to evoke an image of life as he has seen it.

Thackeray’s satire reaches its climax when he describes Sir Pitt Crawley, a typical snob of Vanity Fair. “...Here was a man, who could not spell, and did not care to read - who had the habits and the cunning of a booby; whose aim in life was pettifoggery; who never had a taste, or emotion or enjoyment, but what was sordid and foul; and yet he had rank, and honours, and power, somehow; and was a dignitary of the land, and pillar of the state. He was High Sheriff, and rode in a golden

coach. Great ministers and statesmen courted him; and in Vanity Fair he had a higher place than the most brilliant genius of spotless virtue”.

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

In contrast to Rebecca, Amelia is honest, generous and kind to all the people she comes in touch with and is loved by all. But she, too, cannot be regarded as the heroine of the novel. She is not clever enough to understand the real qualities of the people who surround her. She is too intelligent, naive and simple-hearted to understand all the dirty machinations of the clever and sly Rebecca. Thackeray writes about Amelia Sedley as a kind and gentle being, but at the same time calls her “a silly little thing”.

The most virtuous person in the novel is Captain William Dobbin. He worships Amelia, and his only aim in life is to see her happy. He does not think of his own happiness. Knowing that Amelia loves George Osborne, Dobbin persuades him to marry the girl. He knows that his own life will be a complete disappointment, but he does not care. His personal feelings are of no importance for him in comparison with those of Amelia. Though Dobbin, like Amelia, is an exception in Vanity Fair, he is too simple-minded and one-sided to be admired by the author.

Though nothing in the early nineteenth century approaches Dickens and Thackeray, the novel in that period showed great variety. Fiction had become the dominant form in literature, and the problem of recording even its main types becomes difficult.

Key words and expressions:

Aristocracy, Articles, Bankrupt, Complex, Contemporary society, Cynical, Dominant, Essays, Heroic, Humorists, Journalism, Machinations, Master, Reconciliation, Representative, Reviews, Selfishness, Snobbishness, Social pretentiousness, Talented, Tyranny, Vanity Fair, Victorian age.

Questions and Tasks

1. What are the greatest merits of Thackeray's works?
2. What classes of society does he show in his novels?
3. Which work of the writer is considered to be a prelude to his masterpiece “Vanity Fair”?
4. Comment on the meaning of the subtitle of Vanity Fair.
5. What vices of the society are exposed in “Vanity Fair”?

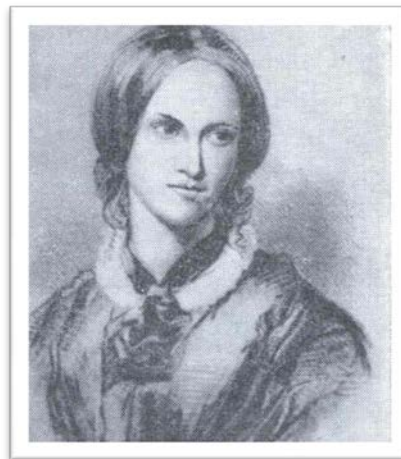
6. Who are the main characters of the novel?
7. Which character embodies the spirit of Vanity Fair?

Theme18:She writers in English Literature. (Sister Brontë's).

Plan:

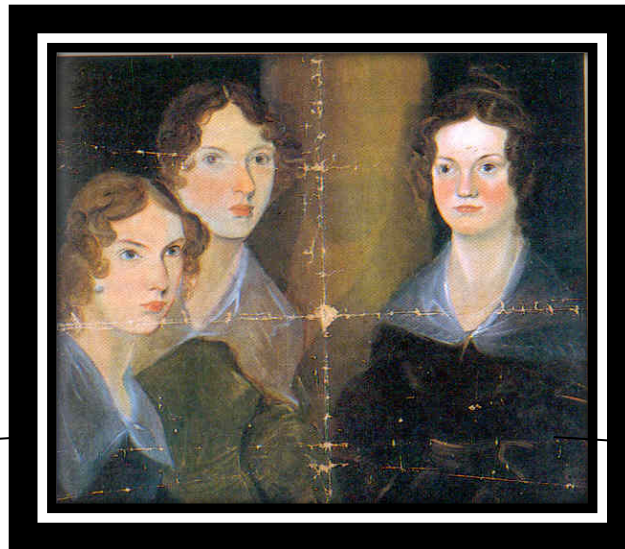
- 1. Creative works of Charlotte Brontë.**
- 2. Jane Eyre**
- 3. George Eliot**

1. Creative works of Charlotte Brontë (1816-1855)



Charlotte Brontë's father, Patrick Brontë was a poor Irishman who became a clergyman in the small, isolated town of Haworth, Yorkshire. Charlotte's mother died in 1821, when the girl was only five and her aunt, mother's sister, brought up the family conscientiously, but with little affection or understanding. Together with her two younger sisters, Emily and Anne, Charlotte went to several boarding schools where they received a better education than was usual for girls at that time, but in harsh atmosphere.

At that time few jobs were available for women, and the Brontë sisters, except for occasional jobs as governesses or schoolteachers, lived their entire lives at home. The sisters were poor, shy, lonely, and occupied themselves with drawing, music, reading and writing. Their isolation led to the early development of their imaginations. In 1846, under the masculine pen-names of Currer, Ellis, and Acton Bell, the sisters published a joint volume of poems. Soon after all three sisters published their first novels.



This portrait of the Brontë sisters was painted by their brother Patrick Branwell Brontë. The picture shows Anne (left), Emily (center) and Charlotte (right).

Emily Brontë (1818-1848) is the author of the novel “Wuthering Heights” (1847). Anne Brontë (1820-1849) wrote two novels: “Agnes Grey” (1847) and “The Tenant of Wildfell Hall”(1848).

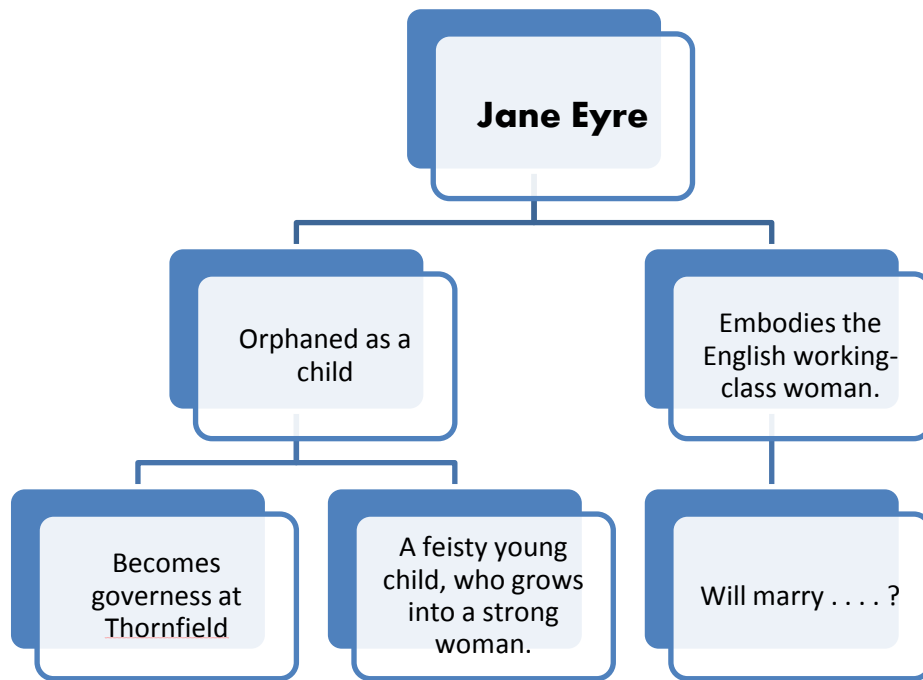
Charlotte Brontë’s famous novel “Jane Eyre” was published in 1847 under her pen-name Currer Bell. It is a novel of social criticism. In this novel particular attention is given to the system of education of which Charlotte Brontë had a thorough knowledge, being a schoolteacher herself. Like Dickens, she believed that education was the key to all social problems, and that by the improvement of the school system and teaching, most of the evils could be removed. This novel is autobiographical. Through the heroine, the author relived the hated boarding school life and her experiences as a governess in a large house. Rochester, the hero of the book and the master of the house described in it, is fictional. “Jane Eyre” was enormously successful.

Charlotte Brontë wrote three other novels. The first of them, “The Professor”, was published after her death, in 1857. The second one, “Shirley” was published in 1849. The most popular of these three novels, “Villette” was published in 1853. It is based on Charlotte’s unhappy experiences as a governess in Brussels, with the far richer and more romantic experiences which she had imagined. Thus her work is grounded in realism, but goes beyond into a wish-fulfillment. She had the courage to explore human life with greater fidelity than was common in her age, though the reticence of her period prevents her from following her themes to their logical conclusion.

2. Jane Eyre.

Jane Eyre was published in London in 1847. All events are told in the past from Jane’s point of view. The setting is early 19th Century England. Jane Eyre is classified as both a Gothic and a Romantic novel.

Jane Eyre is an orphan in 1800s England. Jane's parents died of typhus when she was a baby. Mrs. Reed, her aunt, has agreed to raise her, but she and her three children treat Jane cruelly. Yet, Mrs. Reed expects Jane to be thankful. When Jane tries to stand up for herself, her aunt is furious. She calls Jane an ungrateful child and sends her away to a boarding school called Lowood. At Lowood the girls sleep two to a bed, get up before dawn, bathe in ice-cold water, get burnt porridge for breakfast, and are taught to suffer in silence. The superintendent of Lowood School is Mr. Brocklehurst. Jane immediately makes friend with a girl called Helen Burns. She also admires her head teacher Miss. Temple. As a consequence of bad conditions, typhus breaks out. Many girls die, including Helen, Jane's best friend. Jane stays at Lowood eight years as a pupil and then two years as a teacher. After posting an advertisement in a local paper, Jane becomes the private governess at Thornfield Hall. Her pupil is a young French girl named Adele. Thornfield Hall belongs to a Mr. Rochester. Jane does not meet him for months. Finally, Mr. Rochester returns home and stays longer than usual at Thornfield Hall. With the new stress on female education, governesses were in demand. Pay was poor, but it was one of the only jobs available to educated, yet impoverished young women. Employers & other servants often shunned the governess because they felt they were "putting on airs." Their employers would often ignore them, too, because they had a superior education, which intimidated many people – especially men. One night at Thornfield, Jane wakes up and hears evil laughter... Who could this be? What is going on in Mr. Rochester's bedroom? One day Mr. Rochester gives a party for some fine guests. In attendance is a Miss. Ingram, a beautiful woman, who adores Mr. Rochester. During the party a Mr. Mason arrives. Who is this mysterious man? What is he doing at Thornfield? What will happen to him? One day Jane receives a letter regarding Mrs. Reed, her wicked aunt. Mrs. Reed is dying and wants to see Jane again. Why would she want to see Jane again? What secret does she possess? When Jane comes back to Thornfield Hall, Mr. Rochester is very happy to see her again. He gives Jane the news that he has decided to marry. Who will he marry? Will the wedding actually take place?



3. George Eliot

(1819-1880)



George Eliot is the pen-name of Mary Ann Evans, one of the most distinguished English novelists of the Victorian period. Mary Ann Evans was born in Warwickshire in 1819. She received an excellent education in private schools and from tutors. After her father's death in 1849, she traveled in Europe and settled in London. There she wrote for important journals. British intellectuals regarded her as one of the leading thinkers of her day. Before she wrote fiction she had translated several philosophical works from German into English.

When Mary Ann Evans began to publish fiction in 1858, she took the pen name George Eliot; this change was an emblem of the seriousness with which she addressed her new career. There were many successful women novelists in Victorian England who wrote under their own names, but there existed a general assumption that they wrote “women’s novels”. When Evans began to publish her novels under an assumed name she was implicitly asserting her intention to rival the greatest

novelists of her day. Of all the women novelists of the nineteenth century, she was the most learned and, in her creative achievement, the most adult.

Much of her fiction reflects the middle-class rural background of her childhood and youth. George Eliot wrote with sympathy, wisdom and realism about English country people and small towns. She wrote seriously about moral and social problems.

Her first novel “Adam Bede”, published in 1859, is a tragic love story. Her works “The Mill on the Floss” (1860) and “Silas Marner” are set against country background. Her “Romola” is a historical novel set in Renaissance Florence. George Eliot’s only political novel is “Felix Holt, Radical” written in 1866 is considered one of her poorer works.

George Eliot’s masterpiece “Middlemarch: A Study of Provincial Life” (1871-1872) is a long story of many complex characters, and their influence on and reaction to each other. Her last novel “Daniel Deronda” (1876) displays the author’s knowledge of and sensitivity to Jewish culture.

Her intellect was sufficiently employed in the difficult problem of structure not to impede her imagination. She had achieved the nearest approach in English to Balzac. In George Eliot’s work, one is aware of her desire to enlarge the possibilities of the novel as a form of expression: she wishes to include new themes, to penetrate more deeply into character.

Key words and expressions

Achievement, Affection, Atmosphere, Attendance, Available, Clergyman, Consequence, Emblem, Evil, Fictional, Gothic, Governess, Heroine, Impede, Improvement, Jewish culture, Love story, Orphan, Penetrate, Pen-name, Philosophical work, Realism, Sensitivity, Suffer, Tutor, Volume of poems.

Questions and tasks

1. Charlotte Bronte, her life and work.
2. Elisabeth Gaskell, her life and work.
3. What works by George Eliot do you know?
4. Why did a woman writer, Mary Ann Evans, take a man’s name for her pseudonym?
5. What social problems did Sh. Bronte try to solve in her creative works?
6. Retell the plot of “Jane Eyre”.
7. What differences can you see between the author and Jane Eyre?
8. Describe social period at that period.

Theme19: English Literature at the end of the 19th and the beginning of the 20th century.

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Plan:

- 1. General Background.**
- 2. The novel in the turn of the century**
- 3. The short story**

1. General Background

By 1880 England had become the first modern industrial empire. Its large, urban manufacturing centers produced goods that went by rail and then by steamship to consumers all over the world. British investments and energy were expanding and served for the defense of the Empire.

Queen Victoria lived until January 1901. Her son, Edward VII, was nearly sixty years old when he was crowned, and reined only nine years. These nine years in the history of England are called **the Edwardian period**. Despite the brevity of the Edwardian period, it saw the development of a national conscience that expressed itself in important social legislation (including the first old-age pensions). It laid the groundwork for the English welfare state.

On the other hand, the second half of the 19th century in England gave rise to a rapid growth of social contradictions. These contradictions found their reflection in literature, too. It was reflected in literature by the appearance of different trends. A great number of writers continued the realistic traditions of their predecessors. It was represented by such writers as George Meredith, Samuel Butler, and Thomas Hardy. These novelists gave a truthful picture of the contemporary society.

The writers of another trend, by way of protest against severe reality, tried to lead the reader away from life into the world of dreams and fantasy, into the realm of beauty. They idealized the patriarchal way of life and criticized the existing society chiefly for its antiaesthetism. Russian literary critics called them **decadents**. (English and American literary critics call them **the writers belonging to the Aesthetic trend**). The decadent art or the art belonging to the aesthetic trend appreciated the outer form of art more than the content.

Though the decadent writers saw the vices of the surrounding world, and in some of their works we find a truthful and critical description of contemporary life, on the whole their inner world lacks depth. They were firm in their opinion that it was impossible to better the world and conveyed the idea that everyone must strive for his own private happiness, avoid suffering and enjoy life at all costs. The decadent writers created their own cult of beauty and proclaimed the theory of “pure art”; their motto was “art for art’s sake”. (Oscar Wilde, John Ruskin).

Besides, the end of the 19th century also created writers who were interested in human society as a whole (Shaw, Galsworthy), and a new type of writer who was preoccupied with the future of mankind (Herbert Wells).

2. The novel in the turn of the century

It was in the Victorian era (1837–1901) that the novel became the leading literary genre in English. Women played an important part in this rising popularity both as authors and as readers. Monthly serialising of fiction encouraged this surge in popularity, due to a combination of the rise of literacy, technological advances in printing, and improved economics of distribution. Charles Dickens' *Pickwick Papers* was published in twenty parts between April 1836 and November 1837. Both Dickens and Thackeray frequently published this way. However, the standard practice of publishing three volume editions continued until the end of the 19th century. Circulating libraries, that allowed books to be borrowed for an annual subscription, were a further factor in the rising popularity of the novel.

Although London, as imperial capital, was the pre-eminent centre for literature and publishing, the pluricentric nature of British culture and the growing sophistication of provincial towns and cities as rapid industrialization progressed meant that literature developed in the provinces. The Lake Poets (William Wordsworth and S. T. Coleridge), the Brontës, George Eliot and Elizabeth Gaskell are all figures who strengthened the provincial trend in the literature of England, examining questions of Englishness at the same time as other writers throughout Britain and Ireland were exploring the conflicts of their own non-English identities.^[193] This was in many ways a reaction to rapid industrialisation, and the social, political and economic issues associated with it, and was a means of commenting on abuses of government and industry and the suffering of the poor, who were not profiting from England's economic prosperity. Stories of the working class poor were directed toward middle class to help create sympathy and promote change. An early example is Charles Dickens' *Oliver Twist* (1837–38). Other significant early examples of this genre are *Sybil, or The Two Nations*, a novel by Benjamin Disraeli (1804–81) and Charles Kingsley's (1819–75) *Alton Locke* (1849). Charles Dickens (1812–70) emerged on the literary scene in the late 1830s and soon became probably the most famous novelist in the history of British literature. One of his most popular works to this day is *A Christmas Carol* (1843). Dickens fiercely satirised various aspects of society, including the workhouse in *Oliver Twist*, the failures of the legal system in *Bleak House*, the dehumanizing effect of money in *Dombey and Son* and the influence of the philosophy of utilitarianism in factories, education etc., in *Hard Times*. However some critics have suggested that Dickens' sentimentality blunts the impact of his satire. In more recent years Dickens has been most admired for his later novels, such as *Dombey and Son* (1846–48), *Bleak House* (1852–53) and *Little Dorrit* (1855–57), *Great Expectations* (1860–1), and *Our Mutual Friend* (1864–65). An early rival to Dickens was William Makepeace Thackeray (1811–63), who during the Victorian period ranked second only to him, but he is now much less read and is known almost exclusively for *Vanity Fair* (1847). In that novel he satirises whole swathes of humanity while retaining a light

touch. It features his most memorable character, the engagingly roguish Becky Sharp. The Brontë sisters, Emily, Charlotte and Anne, were other significant novelists in the 1840s and 1850s. Their novels caused a sensation when they were first published but were subsequently accepted as classics. They had written compulsively from early childhood and were first published, at their own expense, in 1846 as poets under the pseudonyms Currer, Ellis and Acton Bell. The following year the three sisters each published a novel. Charlotte Brontë's (1816–55) work was *Jane Eyre*, which is written in an innovative style that combines naturalism with gothic melodrama, and broke new ground in being written from an intensely first-person female perspective. Emily Brontë's (1818–48) novel was *Wuthering Heights* and, according to Juliet Gardiner, "the vivid sexual passion and power of its language and imagery impressed, bewildered and appalled reviewers," and led the Victorian public and many early reviewers to think that it had been written by a man. Even though it received mixed reviews when it first came out, and was often condemned for its portrayal of amoral passion, the book subsequently became an English literary classic. The third Brontë novel of 1847 was Anne Brontë's (1820–49) *Agnes Grey*, which deals with the lonely life of a governess. Anne Brontë's second novel, *The Tenant of Wildfell Hall* (1848), is perhaps the most shocking of the Brontës' novels. In seeking to present the truth in literature, Anne's depiction of alcoholism and debauchery was profoundly disturbing to 19th-century sensibilities. Charlotte Brontë's *Shirley* was published in 1849, *Villette* in 1853, and *The Professor* in 1857. Elizabeth Gaskell (1810–65) was also a successful writer and her first novel, *Mary Barton*, was published anonymously in 1848. Gaskell's *North and South* contrasts the lifestyle in the industrial north of England with the wealthier south. Even though her writing conforms to Victorian conventions, Gaskell usually frames her stories as critiques of contemporary attitudes, and her early works focused on factory work in southeast Lancashire. She always emphasised the role of women, with complex narratives and dynamic female characters.

3. The short story

There are early European examples of short stories published separately between 1790 and 1810, but the first true collections of short stories appeared between 1810 and 1830 in several countries around the same period. The first short stories in the United Kingdom were gothic tales like Richard Cumberland's "remarkable narrative" "The Poisoner of Montremos" (1791). Major novelists like Sir Walter Scott and Charles Dickens also wrote some short stories. Literary magazines first began to appear in the early part of the 19th century, mirroring an overall rise in the number of books, magazines and scholarly journals being published at that time. Critics Francis Jeffrey, Henry Brougham and Sydney Smith founded the *Edinburgh Review* in 1802. Other British reviews of this period included the *Westminster Review* (1824), *The Spectator* (1828) and *Athenaeum* (1828). Welsh writers in English have favored the short story form over the novel

for two main reasons: in a society lacking sufficient wealth to support professional writers, the amateur writer was able to spare time only for short bursts of creativity; and, like poetry, it concentrated linguistic delight and exuberance. However, the genre did not develop in these writers much beyond its origin in rural sketches. Satire was avoided, and, since the main market was London publishers, the short stories tended to focus on the eccentricities (as seen from a metropolitan viewpoint) of Welsh life.

Somerville and Ross's *Some Experiences of an Irish RM* (1899) and its successors also played on popular provincial stereotypes.

The short story in Welsh only developed as a serious literary form in the early years of the 20th century, as writers absorbed European and American models and moved on from the moralistic parables that were typical of the Nonconformist press that had grown up in the 19th century. Daniel Owen's last book *StraeonyPentan* ("Tales of the hearth", 1895) served as the pattern for the short story form that became a codified part of the competitions at the National Eisteddfod at the start of the 20th century. Ulster Scots regularly appeared in Ulster newspaper columns such as those of "Bab M'Keen" from the 1880s. Philippe Le Sueur Mourant's Jèrriais tales of Bram Bilo, an innocent abroad in Paris, were an immediate success in Jersey in 1889 and went through a number of reprintings.

Key words and expressions

Empire, Industrial, Urban, Edwardian period, Novelist, Fantasy, 19th century, 20th century, Aesthetic trend, Victorian era, Novel, The Lake Poets, Englishwoman, Short story

Questions and tasks

1. Describe the Edwardian period in English literature.
2. What does the theory "art for art's sake" mean in literature and art?
What is your own opinion on this subject?

Theme 20: Literary works of Thomas Hardy. Philosophy, and literary works of Oscar Wilde.

Plan:

1. **Literary works of Thomas Hardy**
2. **Tess of the D'Urbervilles**
3. **Philosophy and literary works of Oscar Wilde**
4. **"The Picture of Dorian Gray"**

1. Literary works of Thomas Hardy

(1840-1928)



Thomas Hardy was born in southwestern England, western Dorsetshire. His father, a skilled stone-mason, taught his son to play violin and sent him to a country day school. At the age of fifteen Hardy began to study architecture, and in 1861 he went to London to begin a career. There he tried poetry, then a career as an actor, and finally decided to write fiction.

Hardy's home and the surrounding districts played an important role in his literary career. The region was agricultural, and there were monuments of the past, that is Saxon and Roman ruins and the great boulders of Stonehenge, which reminded of the prehistoric times.

First, Hardy aimed his fiction at serial publication in magazines, where it would most quickly pay the bills. Not forgetting an earlier dream, he resolved to keep his tales "as near to poetry in their subject as the conditions would allow." The emotional power of Hardy's fiction disturbed readers from the start. His first success, "Far from the Madding Crowd" (1874), was followed by "The Return of the Native" (1878), "The Mayor of Caster bridge"(1885), and "Tess of the D'Urbervilles" (1891). Hardy wrote about the Dorset country-side he knew well and called it Wessex (the name of the Anglo-Saxon Kingdome once located there). He wrote about agrarian working people, milkmaids, stonecutters, and shepherds. Hardy's rejection of middle-class moral values disturbed and shocked some readers, but as time passed, his novels gained in popularity and prestige. An architect by profession, he gave to his novels a design that was architectural, employing each circumstance in the narrative to one accumulated effect. The final impression was one of a malign. Fate functioning in men's lives, corrupting their possibilities of happiness, and beckoning them towards tragedy. While he saw life thus as cruel and purposeless, he does not remain a detached spectator. He has pity for the puppets of Destiny, and it is a compassion that extends from man to the earth-worm, and the diseased leaves of the tree. Such a conception gave his novels a high seriousness which few of his contemporaries possessed. No theory can in itself make

a novelist, and Hardy's novels, whether they are great or not have appealed to successive generations of readers.

In 1874 he married and in 1885 built a remote country home in Dorset. From 1877 on he spent three to four months a year in fashionable society, while the rest of the time he lived in the country. In 1895 his "Jude the Obscure" was so bitterly criticized, that Hardy decided to stop writing novels altogether and returned to an earlier dream. In 1898 he published his first volume of poetry. Over the next twenty-nine years Hardy completed over 900 lyrics. His verse was utterly independent of the taste of his day. He used to say: "My poetry was revolutionary in the sense that I meant to avoid the jeweled line. ..." Instead, he strove for a rough, natural voice, with rustic diction and irregular meters expressing concrete, particularized impressions of life.

Thomas Hardy has been called the last of the great Victorians. He died in 1928. His ashes are buried in Westminster Abbey, but, because of his lasting relationship with his home district, his heart is buried in Wessex. His position as a novelist is difficult to assess with any certainty. At first he was condemned as a "second-rate romantic", and in the year of his death he was elevated into one of the greatest figures of English literature. The first view is ill-informed and the second may well be excessive, but the sincerity and courage and the successful patience of his art leave him a great figure in English fiction. In the world war of 1914-18 he was read with pleasure as one who had the courage to portray life with the grimness that is possessed and in portraying if not to lose pity. Often in times of stress Hardy's art will function in a similar way and so enter into the permanent tradition of English literature.

4. Tess of the D'Urbervilles

Tess Durbeyfield lives in the rural village of Marlott in southwest England. She first appears performing the May-Day dance, where she exchanges a meaningful glance with a young man named Angel Clare. Tess's family is very poor, but her father learns that he is descended from the d'Urbervilles, one of the oldest, noblest families in England. Although the d'Urbervilles have no wealth or power anymore, the Durbeyfields feel that this will improve their fortunes. When Tess mistakenly causes the death of Prince, the family's horse, she feels guilty enough to try and "claim kin" from some wealthy d'Urbervilles nearby, unaware that they aren't actually related.

Alec, the libertine son of old, blind, Mrs. d'Urberville, becomes infatuated with Tess and repeatedly tries to seduce her, but she rebuffs his advances. He gives her a job tending the fowls, and Tess feels that she can't refuse for her family's sake. One night after a dance in the local town Alec tricks Tess into accepting a ride home with him. He gets lost in the woods and leaves to find the path. When he returns he finds Tess asleep, and he rapes her. Tess then returns to Marlott, and later gives birth to Alec's child. She avoids the other townspeople out of shame. Her baby soon gets sick, and

Tess worries about his soul. She baptizes him herself, and names him Sorrow before he dies. After a while Tess gets worn down by her community's judgment and decides to look for work elsewhere. She becomes a milkmaid at Talbothays dairy farm, and enjoys a time of contentment. She befriends three other girls, **Izz**, **Retty**, and **Marian**, and discovers that the man from the May-Day dance, Angel Clare, is also working there. He is the son of a parson, but is at Talbothays to learn about farming methods. All four women soon fall in love with him, but he chooses Tess and they begin a period of courtship. Angel asks her to marry him, but Tess refuses, feeling that she is not worthy of marriage. She is afraid to tell him the details of her past. Angel returns home briefly and finds that his brothers, who are becoming parsons or deans, have grown more narrow-minded and disapproving. Strengthened in his convictions, he goes back and renews his proposal to Tess. She finally accepts, but is in constant turmoil. On their wedding night Angel admits that he had an affair with a woman in London, so Tess feels able to tell the truth about Alec. Angel is shocked and unforgiving, and he becomes distraught thinking of what his family and society would say if they found out. He gives Tess some money and leaves to clear his mind. He decides to seek his fortunes in Brazil, and asks Tess to not follow him. Tess's money soon runs out and she feels ever more guilty and depressed. She works at a bleak starve acre farm with Marian, who has started drinking since Angel rejected her. Tess randomly meets Alec d'Urberville again, but now he has become an evangelical preacher, converted by Angel's father. When he sees Tess he becomes enamored once more, and quickly gives up Christianity to try and seduce her. Tess goes home to care for her mother, but soon afterward her father dies. The family is then evicted, and Alec offers to help them if Tess will return to him. Meanwhile Angel, who has grown sick in Brazil, decides to come home and forgive Tess. When he finally finds her she is in a fancy boardinghouse, and she says it is too late for her, she has relented to Alec. Angel leaves, stricken, and Tess argues with Alec, ultimately stabbing him to death. Tess and Angel then escape together, with Angel unsure if Tess actually committed murder. They hide in an empty mansion and have a few happy days, but then move on. One night they stop at Stonehenge, and Tess falls asleep on a monolith. At dawn the police arrest her. Later Angel and Tess's sister, **Liza-Lu**, hold hands and watch the black flag, the sign that Tess has been executed.

5. Philosophy and literary works of Oscar Wilde. (1854 - 1900)



Oscar Wilde was regarded as the leader of the aesthetic movement, but many of his works do not follow his decadent theory “art for art’s sake”, they sometimes even contradict it. In fact, the best of them are closer to Romanticism and Realism.

Oscar Wilde was born in Dublin on October 16, 1854. His father was a famous Irish surgeon. His mother was well known in Dublin as a writer. At school, and later at the Oxford University Oscar displayed a considerable gift for art and creative work. The young man received a number of classical prizes, and graduated with first-class honors. After graduating from the University, Wilde turned his attention to writing, travelling and lecturing. The Aesthetic Movement became popular, and Oscar Wilde earned the reputation of being the leader of the movement.

Oscar Wilde gained popularity in the genre of comedy of manners. The aim of social comedy, according to Wilde, is to mirror the manners, not to re-form the morals of its day. Art in general, Wilde stated, is in no way connected with the reality of life; real life incarnates neither social nor moral values. It is the artist’s fantasy that produces the refined and the beautiful. So it is pointless to demand that there be any similarity between reality and its depiction in art. Thus, he was a supporter of the “art-for-art’s sake” doctrine.

In his plays the author mainly dealt with the life of educated people of refined tastes. Belonging to the privileged layer of society they spent their time in entertainments. In “The Importance of Being Earnest” the author shows what useless lives his characters are leading. Some of them are obviously caricatures, but their outlook and mode of behaviour truly characterize London’s upper crust. Wilde rebels against their limitedness, strongly opposes hypocrisy, but, being a representative of an upper class himself, was too closely connected with the society he made fun of; that is why his opposition bears no effective resistance.

The most popular works of the author are “The Happy Prince and Other Tales” (1888), “The Picture of Dorian Gray” (1891), and the comedies “Lady Windermere’s Fan” (1892). “A Woman of No Importance” (1893), “An Ideal Husband” (1895), “The Importance of Being Earnest” (1895). At the height of his popularity and success a tragedy struck. He was accused of

immorality and sentenced to two years' imprisonment. When released from prison in 1897 he lived mainly on the Continent and later in Paris. In 1898 he published his powerful poem, "Ballad of Reading Gaol". He died in Paris in 1900.

6. "The Picture of Dorian Gray"

"The Picture of Dorian Gray" is the only novel written by Oscar Wilde. It is centered round problems of relationship between art and reality. In the novel the author describes the spiritual life of a young man and touches upon many important problems of contemporary life: morality, art and beauty. At the beginning of the novel we see an inexperienced youth, a kind and innocent young man. Dorian is influenced by two men with sharply contrasting characters: Basil Hallward and Lord Henry Wotton. The attitude of these two towards the young man shows their different approach to life, art and beauty. The author shows the gradual degradation of Dorian Gray. The end of the book is a contradiction to Wilde's decadent theory. The fact that the portrait acquired its former beauty and Dorian Gray "withered, wrinkled and loathsome of visage" lay on the floor with a knife in his heart, shows the triumph of real beauty - a piece of art created by an artist, a unity of beautiful form and content. Besides that, it conveys the idea that real beauty cannot accompany an immoral life.

Key words and expressions

Aesthetic movement, between art and reality, Comedy, Contradiction, Fiction, Genre, Libertine, Literary, Middle-class, Noblest, Parson, Realism, Relationship, Romanticism, Southwest, Spiritual life, Stricken, Surgeon, Victorian

Questions and Tasks

1. Call the most popular works by Oscar Wilde.
2. Comment on Thomas Hardy's "My poetry was revolutionary in the sense that I meant to avoid the jewelled line...."
3. Describe the Edwardian period in English literature.
4. What does Oscar Wilde describe in his "The Picture of Dorian Gray"?
5. What does the theory "art for art's sake" mean in literature and art?
6. What is your own opinion on this subject?
7. What kind of literary works were created at the end of the 19th century and to what literary trends did they belong?
8. What vices in the society of his time does Oscar Wilde expose in his plays?
9. Who did Thomas Hardy write about in his novels?
10. Who was the leader of the Aesthetic movement in English literature?
11. Why do we appreciate Oscar Wilde's works?

Theme 21: Creative works of Herbert George Willies and Johns Galsworthy.

Plan:

- 1. Herbert George Wells**
- 2. “The War of the Worlds”**
- 3. Creative works of John Galsworthy**

1. Herbert George Wells.

(1866 - 1946)



The main current of fiction in the 20th century reflected the influence of science on popular thinking. People in general wanted to learn the truth. Scientific facts formed a wonderland, which was introduced into fiction as a fresh source of interest. This direct influence of science is illustrated in the writing of H.G.Wells.

Herbert George Wells is often called the great English writer who looked into the future. He devoted more than fifty years of his life to literary work. He was the author of more than forty novels and many short stories, articles and social tracts. His novels are of three types: science fiction, realistic novels on contemporary problems and social tracts.

Wells belonged to the world of science. Science played an important part in his best works, but the principal theme, even in these works is not science but the social problems of the day. His creative work is divided into two periods:

The first period begins in 1895 and lasts up to the outbreak of World War I. His famous works of this period are: "The Time Machine", "The Invisible Man", "The War of the Worlds", "The First Men on the Moon".

The second period comprises works written from 1914 up to the end of World War II. His most important works of the period are: "The War That Will End War", "Russia in the Shadows", "The World of William Glissold", "Mr. Blettsworthy on Rampole Island", "Experiment in Autobiography".

Wells's best works are his science fiction. They give the reader from the very beginning a forward-looking habit, and that is exactly what the writer aimed at. He believed in the great liberation science could bring to man, but he blamed the existing system because it used scientific achievements for evil aims. His criticism goes along two lines:

1. Scientific progress is more advanced than the cultural level of the people and their moral understanding of how to make use of it. Such being the case, science will sooner be used for destruction than for the good of mankind.

2. The enormous economic breach between the upper classes and the working classes is widened by scientific progress. If this process goes on, it will lead to the degeneration of the human race. In the novels of the second period Wells combines the criticism of society as a whole with the life of an individual. Thus Wells keeps up the traditions of the Critical Realism in the English novel.

2. "The War of the Worlds"

"The War of the World's" is H.G.Wells' fourth science fiction novel. It was published in 1897. The events in the novel supposedly take place at the beginning of the 20th century in London and its suburbs. The story of the war is told by a professor. He says that he was writing an article, when the first cylinder from Mars came down like a falling star onto the southern part of Britain. The inhabitants of the place were attracted by the unusual phenomena and watched the cylinder open. They saw a Martian came out, then another and another. Their bulky bodies, the size of a bear, moved very clumsily, because the gravity of the Earth had increased their weight three times. The public did not understand the danger until the Martians used their heat-ray, killing many people and burning down houses and woods.

The government decided to fight the Martians. When the second cylinder landed, government troops arrived. They hoped to destroy it by gun-fire before it opened. But the gun-fire was nothing for Martians. Eight more cylinders came down from Mars one after another. The Martians had monstrous fighting machines. These machines moved over the ground smashing everything on their way.

When the fifth cylinder landed, the people were already in a state of panic. The Martian fighting machines advanced on London, and in a few days Society, the State and Civilization disappeared. The people were frightened and became violent. They trampled one another in panic.

Those who could not escape from the city hid like rats under the ruins of houses so as not to be killed by the Martians.

Wells ends the novel with the defeat of the Martians. They are infected by bacteria against which their constitution is helpless. The writer makes the people of the Earth win, because he loves them and wants them to be strong and better civilized. He does not portray the Martians as a better race. He believes in man and his better future.

3. Creative works of John Galsworthy **(1867 - 1933)**



John Galsworthy is one of the most outstanding realistic writers of the 20th century English literature. His novels, plays and short stories give the most complete and critical picture of British society in the first part of the 20th century. Particularly, he is best known for his realistic depictions of contemporary British society upper-class.

Galsworthy was not young when he started writing. His first notable work was “The Island Pharisees” (1904) in which he criticized the stagnation of thought in the English privileged classes. The five works entitled “The Country House” (1907), “Fraternity” (1909), “The Patrician” (1911), “The Dark Flower” (1913), and “The Freelands” (1915) reveal a similar philosophy. In these works the author criticizes country squires, the aristocracy and artists, and shows his deep sympathy for strong passions, sincerity and true love.

The most popular and important novels written by Galsworthy are those of the Forsyte cycle (the trilogies “The Forsyte Saga” and “A Modern Comedy”). “The Forsyte Saga” consists of three novels and two interludes, as the author calls them: “The Man of Property” (1906),

“In Chancery” (1920), “To Let” (1921), “Awakening” (interlude), “Indian Summer of a Forsyte” (interlude).

“The Forsyte Saga” is followed by “A Modern Comedy”, also a trilogy, consisting of three novels and two interludes: “The White Monkey” (1924), “The Silver Spoon” (1926), “The Swan Song” (1928), “A Silent Wooing” (interlude), “Passers-by” (interlude).

The trilogy called “End of the Charter”, written at a later period, is less critical. The three novels are: “Maid in Waiting” (1931), “Flowering Wilderness” (1932), “Over the River” (1933).

In the first trilogy, which was written in the most mature period of his literary activity, Galsworthy describes the commercial world of the Forsytes, and in particular, the main character, Soames Forsyte, “the man of property”. The first part of “The Forsyte Saga” (“The Man of Property”) attains the highest point of social criticism. The central characters of the novel are the Forsytes of the first generation and the members of their families. They are shareholders and rich owners of apartment houses in the best parts of London. Their sole aim in life is accumulation of wealth. Their views on life are based fundamentally on a sense of property.

The most typical representative of the second generation of the Forsytes is James’ son, Soames, whom old Jolyon called the man of property. In his nature, views, habits and aspiration he perfectly incarnated all the features of Forsytism. He is firmly convinced that property alone is the stable basis of life. His human relations and feelings are also subordinated to the sense of property. Having married Irene, Soames experiences the greatest pleasure and satisfaction at the thought that she is his property.

The main idea that runs through the novel is the conflict of the Forsytes with Art and Beauty. Irene personifies Beauty and the young architect, Bosinney who falls in love with her, impersonates Art. The conflict between Bosinney and Soames arose in connection with the building of a house at Robin Hill.

In the second part of “The Forsyte Saga” (“In Chancery”) the action refers to the end of the 19th century and the beginning of the 20th century.

In the concluding part of “The Forsyte Saga” (“To Let”) the action takes place after the First World War.

The Forsyte novels are highly valued for the truthful portrayal of the social and personal life. The cycle is considered to be the peak of the author’s Critical Realism.

In his later works, “A Modern Comedy” and “The End of the Chapter”, written after the World War I, Galsworthy’s criticism becomes less sharp. The old generation of the Forsytes does not seem so bad to the author as compared to the new one. During his progress through six novels and four interludes Soames becomes almost a positive character, in spite of the author’s critical attitude towards him at the beginning of the Saga.

Galsworthy's humanitarian concerns also led him to write plays about the social problems of his time. From 1909 he produced in turn plays and novels. His plays deal with burning problems of life. The author describes the hard life of workers (''Strife''), attacks the cruel regime in English prisons (''Justice''), expresses his indignation towards wars (''The Mob''), rejects the colonial policy of Great Britain ("The Forest"), and presents some other aspects of evils and injustice. Galsworthy's plays were very popular. But it is not his dramatic works, but his novels and "The Forsyte Saga" in particular, that made him one of the greatest figures in world literature.

Key words and expressions

a crime against life and beauty, a new generation of realist writers, an extremely gloomy novel, artistic approach, complicated plot, keen observer of life and individuals, logically developed, mature period, mythological images, outstanding incidents, social and political order, to affect, to be doomed to poverty, to bring misfortune to, to come in touch with, to face an alternative, to prosper at somebody's expense, to regard as one's literary teacher

Questions and tasks

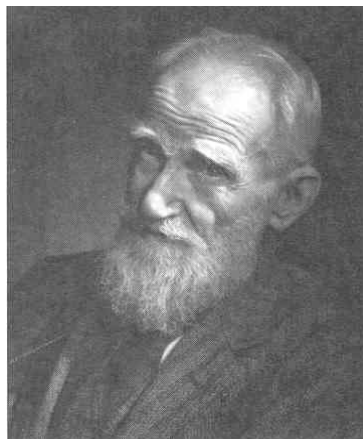
1. Why H. G. Wells is called the great English writer who looked into the future?
2. What is the contribution of Wells to world literature?
3. What was Wells' attitude towards scientific progress?
4. What are the chief characteristics of Galsworthy's works?
5. Why do we call "The Forsyte Saga" a social novel?
6. Comment on the title of the novel "The Man of Property".
7. What is the difference between the novels written by Herbert Wells and John Galsworthy?

Theme 22: Creative works of Bernard Shaw and R. Kipling.

Plan:

1. **George Bernard Shaw**
2. **"Pygmalion"**
3. **Rudyard Kipling**
4. **IF**

1. George Bernard Shaw (1856-1950)



George Bernard Shaw is an outstanding English playwright, one of the greatest satirists of the twentieth century. He was born in Dublin in an impoverished middle-class family. Until fourteen he attended a college, and from 1871 was employed in a land agent's office. In 1876 he went to London, where he became a journalist and wrote music and dramatic critics for various periodicals. He was always in the midst of political life in Britain and took an active part in solving human problems. As literary critics state, Shaw's manner of expression is based on real facts and ridicule. He exposes truth through satire and sarcasm.

The creative work of Bernard Shaw began with novels: "Immaturity" (1879), "The Irrational Knot" (1880), "Cashel Byron's Profession" (1882), "An Unsocial Socialist" (1883), "Love Among the Artists" (1888), but they had little success, and in 1892 the author turned to dramatic writing. His intellectual equipment was far greater than that of any of his contemporaries. He alone had understood the greatness of Norwegian dramatist Ibsen, and he was determined that his own plays should also be a vehicle for ideas. He had, from the first, accepted a burden in his dramas, beyond the presentation of plot and character. He had signed a contract with himself, and with the spirit of Ibsen, that each play should present a problem and discuss it thoroughly. His most important plays are: "Widowers' Houses" (1893), "Mrs. Warren's Profession" (1898), "Candida" (1898), "The Devil's Disciple" (1901), "Caesar and Cleopatra" (1901), "Man and Superman" (1903), "John Bull's Other Island" (1906), "Major Barbara" (1907), "Heartbreak House" (1917), "Pygmalion" (1919), "Saint Joan" (1923), "Back to Methuselah" (1921), "The Apple Cart" (1930), "Too Good to Be True" (1932), "On the Rocks" (1933). In these and other plays Shaw criticized the vices of the existing society. They also reveal human psychology as a product of this society.

Shaw was convinced that modern plays should contain, along with the traditional plot conflict and its resolution, what he called "the discussion", a consideration of important problems and suggestions for their resolution.

2. "Pygmalion"

One of Shaw's best comedies is "Pygmalion", written in 1912 and first produced in England in 1914. It was adapted into the musical "My Fair Lady" in 1956. The title "Pygmalion" comes from a Greek myth. Pygmalion, a sculptor, carved a statue out of ivory. It was the statue of a beautiful young woman whom he called Galatea. He fell in love with his own handiwork, so the goddess of love Aphrodite breathed life into the statue and transformed it into a really alive woman. The fable was chosen to allow him to discuss the theme he had set himself.

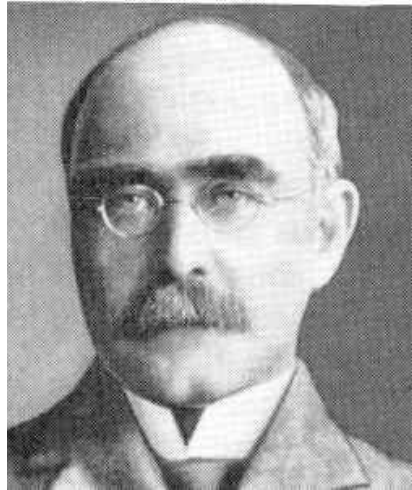
The principal characters of the play are Eliza Doolittle and Henry Higgins. Eliza, a girl of eighteen, comes from the lowest social level and speaks with a strong Cockney (East End of London) accent, which is considered to be the most uncultured English. Eliza's father is a dustman. Eliza does not want to stay with her father and stepmother. She makes her own living by selling flowers in the streets of London.

Henry Higgins, another main character of the play, is a professor of phonetics. He studies the physiological aspects of a person's speech, the sounds of the language. One day he sees Eliza in the street and bets with his friend Colonel Pickering that he will change this girl. He will not only teach her to speak her native language correctly, but will teach her manners too. Higgins works hard and before six months are over, she is well prepared to be introduced into society. Higgins wins his bet. When the game is over the girl doesn't know where to go. She doesn't want to return to her previous life, but at the same time she is not admitted to the high society as she is poor.

Higgins and Eliza remain friends, but the play is without ending. The dramatist thought it best not to go on with the story. Higgins loves Eliza only as his pupil. But he loves his profession as an artist. He has created a new Eliza. She is the work of a Pygmalion.

"Pygmalion" shows the author's concern for the perfection of the English Language. Shaw was passionately interested in the English language and the varieties of ways in which people spoke and misspoke it. Shaw wished to simplify and reform English. He has pointed out that the rules of spelling in English are inconsistent and confusing. The text of "Pygmalion" reflects some of his efforts at simplifying the usage of letters and sounds in the English Language. The play also allowed Shaw to present ideas on other topics. For example, he touched the problems of social equality, male and female roles, and the relationship between the people.

3. Rudyard Kipling (1865-1936)



Rudyard Kipling was born in Bombay, India, on December 30, 1865, in the family of John Lockwood Kipling, a professor of architectural sculpture. At the age of six he was taken to England and educated at an English College in North Devon. In 1883 he returned to India and became sub-editor of the Lahore Civil and Military Gazette. At the age of 21 he published his first volume, a small book of verse "Departmental Ditties". A year later his "Plain Tales from the Hills" introduced him to the public as a story-teller. Before he was twenty-four he had already published six small collections of stories, which showed his remarkable talent.

From 1887 to 1899 Kipling travelled around the world and visited China, Japan and America. During this period he wrote his most popular works: "The Jungle Book" (1894-1895), "Captain Courageous" (1897), "Kim" (1902), "Just so Stories"(1902), "Puck of Pook's Hill" (1906) and "Rewards and Fairies"(1910).

The best and most beloved of Kipling's prose works is "The Jungle Book". It was intended for children. In it Kipling depicted the life of wild animals, showed their character and behaviour. Each chapter of this book began with a poem and ended with a song.

The main character of this work Mowgli is the child of an Indian wood-cutter. He gets lost in the jungle and creeps into a lair of a wolf. The mother wolf lets him feed together with her cubs and calls him Mowgli which means frog. Mowgli has many adventures and finally returns to the society of men.

The Jungle Book shows that man is a curious animal. He is the weakest and at the same time the strongest animal in the world. Kipling wants to show that in an uncivilized society powerful animals triumph. The weak animals submit to the power of those who are stronger. This is the law of the Jungle, it is the law of the world. Kipling regrets that the same law of the Jungle exists in a civilized society too. He wants to see man as a good and noble being.

Rudyard Kipling was one of the rare writers who were equally strong in prose and in verse. His best-known volumes of verse are "Barrack-room Ballads" (1891), "The Seven Seas" (1896),

“The Five Nations’ (1903). One of his best poems “If” was dedicated to his son. The poem reads like a lesson in patience, self-possession and quiet fortitude:

4. IF

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don’t deal in lies,
Or being hated, don’t give way to hating,
And yet don’t look too good, nor talk too wise;

If you can dream - and not make dreams your master;
If you can think - and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two imposters just the same;
If you can bear to hear the truth you’ve spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build ‘em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: ‘Hold on!’

If you can talk with crowds and keep your virtue,
Or walk with kings - nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;

If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And - which is more- you'll be a Man, my son!

Kipling returned from America to England and lived in a little Sussex village. During the South African war (1899-1902) Kipling supported the policy of British expansion. His belief in empire and his admiration for force damaged his literary reputation. But still he was highly appreciated as a talented master of fiction and poetry. In 1907 he was awarded the Nobel Prize for literature; he was the first Englishman and the first writer who had received this prize.

The death of his son during World War I affected him strongly and made him almost silent. His works of later period "Mary Postage" (1915) and "The Gardener" (1926) evidently show his hatred of war.

A great artist and realist, Rudyard Kipling, died on January 17, 1936 when he was at work on a collection of autobiographical notes. These notes were published a year after his death under the title "Something of Myself".

Key Words and Expressions

Compilation, perception, posthumously, quite evident, spiritual crisis, the central conflict, the democratic layers of the society, to comprehend, to convey an idea, to convince a reader, to deserve respect, to expose, to penetrate into, to remain neutral, to reveal the truth of life, to take sides, to unravel a crime, to wage war, violence

Questions and Tasks

1. What was Bernard Shaw's attitude towards war?
2. What is characteristic of Bernard Shaw's dramatic works?
3. How does Bernard Shaw depict common people in his play "Pygmalion"?
4. Where does the title of the play "Pygmalion" come from?
5. Why did the author leave the play without ending?
6. What new form of drama did Bernard Shaw introduce?
7. What problems did Bernard Shaw deal with in his works?
8. During what period is Rudyard Kipling's "The Jungle Book" written?
9. Whom is Kipling's poem 'If' dedicated to? Do you like this poem?
10. Did Kipling support the policy of British expansion?

Theme 23: Critical realism and its historical roots in English literature.

Plan:

- 1. General background**
- 2. William Somerset Maugham**
- 3. Richard Aldington**

1. General background

The 19th century was characterized by sharp contradictions. In many ways it was an age of progress: railways and ships were built, great scientific discoveries were made, education became more widespread; but all the same time it was an age of profound social unrest, because there was too much poverty, too much injustice. The growth of scientific inventions mechanized industry and increased wealth, but this progress only enriched the few at the expense of the many. Dirty factories, long hours of work, child labor, exploitation, low wages, slums and frequent unemployment -these were the conditions of life for the workers in the growing industries of England, which became the richest country in the world towards the middle of the 19th century.

By the thirties of the 19th century English capitalism had entered a new stage of development. England had become a classical capitalist country, a country of industrial capitalism. The Industrial Revolution gathered force as the 19th century progressed, and profound changes in hand-loom gave way, within a hundred years, to factory towns, railroads, and steamships. The population of Manchester, Birmingham and other industrial centers was growing rapidly as the number of factory workers increased, while the number of poor farmers decreased and many rural districts were depopulated. The basic social classes in England were no longer the peasants and the landlords but the proletariat and the bourgeoisie.

Having won the victory over aristocracy, the bourgeoisie betrayed the interests of the working class. The workers fought for their rights. Their political demands were expressed in the People's Charter in 1833. The Chartist Movement was a revolutionary movement of the English workers, which lasted till 1848.

The Chartists introduced their own literature, which was the first attempt to create a literature of the working class. The Chartist writers tried their hand at different genres. They wrote articles, short stories, songs, epigrams, poems. Their leading genre was poetry.

The ideas of the Chartism attracted the attention of many progressive-minded people of that time. A lot of prominent writers became aware of the social injustices around them and tried to depict them in their works. Thus this period was mirrored in literature by the appearance of a new trend, the Critical Realism. The greatest novelists of the age are Charles Dickens, William Makepeace Thackeray, Charlotte Bronte, and Elizabeth Gaskell.

These writers used the novel as a means to protest against the evils in contemporary social and economic life and to picture the world in a realistic way. Their greatness also lies in their profound

humanism. Their sympathy lies with the ordinary people. They believed in the good qualities of the human heart.

1. William Somerset Maugham

(1874 - 1965)



William Somerset Maugham is one of the best known English writers of the present day. He was not only a novelist of considerable rank, but also one of the most successful dramatists and short story writers. His first novel “Liza of Lambeth” came out in 1897, and he went on producing books at the rate of at least one a year. But he used to say “I have always had more stories in my head than I ever had time to write”.

Somerset Maugham was a keen observer of life and individuals. He has written twenty four plays, nineteen novels and a large number of short stories, in addition to travel works and an autobiography. The most mature period of Maugham’s literary career began in 1915, when he published one of his most popular novels, “Of Human Bondage”. The author himself described this work as an “autobiographical novel”.

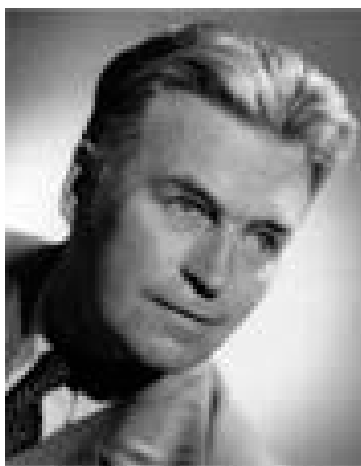
The next well known novel written by S. Maugham is “The Moon and Sixpence” (1919). In this novel the writer makes use of some out-standing incidents in the life of the artist Paul Gauguin, (though it cannot be regarded as his biography). The hero of the novel, Charles Strickland, is a prosperous stock-broker. All those who came in touch with the Stricklands were taken by surprise and puzzled when they learned that Charles Strickland, at the age of forty, had given up his wife and children and gone to Paris to study art. Strickland’s life in Paris was “a bitter struggle against every sort of difficulty”, but the hardships which would have seemed horrible to most people did not affect him. He was indifferent to comfort. Canvas and paint were the only things he needed. Strickland did not care for fame. Nor did he care for wealth. He never sold his pictures. He lived in a dream, and reality meant nothing to him. His only aim in life was to create beauty. The reader

dislikes Strickland as a human being: he is selfish, cruel, pitiless and cynical. He loves no one. He ruined the life of Dirk Strove and his wife who had nursed him when he was dangerously ill. He did not care for his wife and children, and brought misfortune to all the people who came in touch with him. But on the other hand, the reader appreciates him as a talented artist, creator of beauty. His passionate devotion to his art arouses admiration.

Other most prominent works by Somerset Maugham are the novels: “Cakes and Ale” (1930), “Theatre” (1937) and the “Razor’s Edge” (1944). His most popular stories are “Rain”, “The Unconquered”, “Gigolo and Gigolette”, “The Man with Scar”, “The Luncheon”. Maugham’s short stories are usually very sincere, interesting, well-constructed and logically developed.

2. Richard Aldington

(1892 - 1962)



Richard Aldington was born in Hampshire and educated at Dover College and the University of London, which he left without taking any degree. Richard Aldington began his literary work in the years preceding the First World War. His first poems appeared in the years 1909-1912 and a book of verse “Images Old and New” was published in 1915. By 1916 Aldington was in the army in France, from where he returned with a bad case of shell-shock. For several years, until he recovered his health, he earned a living by translations and literary journalism. In his early poetry Aldington often opposes mythological images of Ancient Greece to unlovely pictures of life in industrial cities. The harmony and beauty of Greek art he sees as an ideal lacking in contemporary reality. The war became a major experience for the young poet. In 1919 he published a new book of poetry “Images of War”. War is shown here as a crime against life and beauty.

In later years Aldington devoted himself more to press and produced several successful novels: “Death of a Hero” (1929), “The Colonel’s Daughter” (1931), “All Men are Enemies” (1933), “Very Heaven” (1937) and some other books.

“Death of a Hero” (1929) dedicated to the so-called “lost generation” is his first and most important novel. (“Lost generation” is an expression widely used about the generation that had

taken part in World War I or suffered from its effect.) Aldington's "Death of a Hero" is regarded as one of the most powerful antiwar novels of the period. The writer shows his deep concern for the post-war "lost generation" in his collections of stories "Roads to Glory"(1930), and "Soft Answers" (1932) as well. He is also the author of several biographies. Among his last works, the best novel is "Lawrence of Arabia" (1955). Basically his art is strongly linked with the traditions of the nineteenth century critical realism.

Key words and expressions:

Critical, Realism, Contradiction, Profound, Mechanized, Exploitation, Capitalism, Bourgeoisie, Aristocracy, Revolutionary, Attempt, Epigrams, Genre, Injustices, Economic life, Sympathy, Bondage Incident, Surprise, Hardship, Passionate, Sincere, Suffer

Questions and tasks:

1. Describe the term Critical Realism.
2. Who are the main representatives of Critical Realism?
3. What were the main themes of Critical Realism?
4. Retell the biography of William Somerset Maugham?
5. What was Maugham's his first novel?
6. What is Somerset Maugham's contribution to literature?
7. What popular works of Maugham do you know?
8. Retell the plot of "The Luncheon".
9. Retell the biography of Richard Aldington.
10. What famous poems of Richard Aldington can you name?
11. What did Richard Aldington write about in his works?
12. Can Maugham's novel "The Moon and Sixpence" be regarded as a biography?

Theme 24: Literature of 1945-1980 years.

Plan:

1. **Agatha Christie**
2. **Thomas Stearns Eliot**
3. **John Boynton Priestley**

1. Agatha Christie

(1891-1976)



Agatha Christie, a prominent detective writer, was born at Torquay, Devonshire. She was educated at home and took singing lessons in Paris. Her creative work began at the end of World War I. Her first novel, “The Mysterious Affair at Styles” appeared in 1920. Here she created Hercule Poirot, the little Belgian detective, the most popular sleuth in fiction since Sherlock Holmes. General recognition came with the publication of her sixth work “The Murder of Roger Ackroyd” (1926). With “Murder at the Vicarage” (1930) Agatha Christie began a series of novels featuring Miss Marple, a lady detective who won a universal appeal for her wise but unusual methods of unraveling a crime.

Beginning with 1952 Agatha Christie enjoyed another run of success with theatre adaptations of her fiction and plays. Many of her stories have been filmed including “The Secret Adversary”, “The Murder of Roger Ackroyd’ (cinema title “Alibi”), “Ten Little Niggers”, “Murder on the Orient Express” and “Witness for the Prosecution”.

Agatha Christie also wrote six romantic novels under the penname Mary Westmacott. Her last Poirot book “Curtain” appeared shortly before her death (though it was written in the 1940th) and her last Miss Marple story “Sleeping Murder” and her “Autobiography” were published posthumously.

She is the author of seventy-seven detective novels and books of stories that have been translated into every major language. Agatha Christie’s success with millions of readers cannot be accounted only for the good entertainment; the explanation lies in her ability to combine clever plots with excellent character drawing, and a keen sense of humour with great power of observation. Besides her books proclaim that justice will win and evil will be conquered. Her works defend rationality and never go beyond those aspects of human nature that are our common stock.

The fear of a German invasion and the aerial bombardments of heavily industrialized areas united the country and forged a spirit of comradeship among the British people. England's most notable postwar achievement was the peaceful liquidation of its once vast empire. This imperial loss and domestic economic problems caused British statesmen to develop a new approach in world affairs. Seeking closer ties with Europe, England accepted an invitation to join the common Market.

Some of the poetry of the period, particularly, the work of Dylan Thomas, was marked by an extravagant, romantic rhetoric. The works of Ted Hughes were simpler in style, but his poetry powerfully evokes the world of nature, using a richly textured pattern of metaphor and mythic suggestiveness for its effects.

English drama experienced a renaissance in the 1950s and 1960s. It was stimulated by the presence of large numbers of first-rate actors and directors and the works of playwrights like John Osborne, John Arden, Harold Pinter, Tom Stoppard, and Edward Bond.

In the 20th century in English Literature appeared such young writers like Graham Greene, Charles Percy Snow, Norman Lewis, and James Aldridge, who created their works in the spirit of optimism. They are mature writers with anti-imperialist and anti-colonial point of view. In the fifties there appears a very interesting trend in literature the followers of which were called "The Angry Young Men". The post-war changes had given a chance to a large number of young people from the more democratic layers of the society to receive higher education at universities. But on graduating, these students found they had no prospects in life. Unemployment had increased after the war. No one was interested to learn what their ideas on life and society were. They felt deceived and became angry. Works dealing with such characters, angry young men, who were angry with everything and everybody. Outstanding writers of this trend were John Wain, Kingsley Amis, John Brin, Colin Wilson and the dramatist John Osborne. It is important to note that they did not belong to a clearly defined movement. They criticized one another in press. But they had one thing in common - an attitude of unconformity to the established social order. Through their characters these writers were eager to express their anger with society.

Modern literature that began in the sixties saw a new type of criticism in the cultural life of Britain. This criticism was revealed in the "working-class novel", as it was called. These novels deal with characters coming from the working class. The best-known writers of this trend are Sid Chaplin (1916-1986), the author of "The Last Day of the Sardine" (1961), and Allan Sillitoe, the author of the well-known novel "Key to the Door" (1963).

A great deal of contemporary English fiction and drama is dedicated to the subject of man's search for identity, and the stress is not so much on political or social issues as on moral problems. The problem of identity is closely linked with one of the most influential philosophical trends of the 20th century - existentialism. According to it man must live and make his choice, must come to

terms with his own existence and the true meaning of everything around him. The influence of existentialist ideas left a profound impression on the work of Iris Murdoch.

Writers of earlier times shared with their readers a common value system and sense of what was significant in human life. This helped to determine their choice of subjects and themes as well as their methods of expression. In contrast, the modern age has witnessed the disintegration of a public background of belief, and it is their own personal visions of life and reality that modern writers express.

This personalized view of reality has resulted in significant changes in the subject matter and style of modern poetry and fiction. It has led to the creation of works concerned foremost with the exploration of the moods, thoughts, and feelings of individuals - their inner life. One important consequence of it has been a departure from formally plotted narratives to stories that are virtually plotless. For example, stories such as Joyce's "Araby" and "Eveline" and Woolf's "The New Dress" contain little action, but build up epiphanies, or moments of intense personal revelation.

2. Thomas Stearns Eliot

(1888-1965).

A great many of modern English writers and critics recognize in T.S. Eliot the most influential of the English poets of the 20th century. He was born in St. Louis, Missouri, USA, where his grandfather had founded Washington University. Eliot received his first university training at Harvard; later he studied philosophy at the Sorbonne in Paris, and Oxford. Settled in London in 1914. First drafts of some of his best early poems, like "The Love song of J. Alfred Prufrock", were written while Eliot was still at Harvard, but the style and tone were so new that he did not manage to get anything published till 1915. His first volume of poems, "Prufrock and Other Observations" was published in 1917, but it didn't attract wide attention. At that time Eliot was working in a bank and also reviewing for "the Times Literary Supplement" and for some little magazines. His first volume of criticism, "The Sacred Wood" (1920), became suddenly influential and his poem, "The Waste Land" (1922), made him famous, though it infuriated conservative critics.

Many of Eliot's views on literature appeared in "The Criterion", a literary magazine he edited from 1922 to 1939. The main subject of his earlier poetry is that of a civilization doomed to an inglorious end. From the French symbolists he had borrowed the idea that the only reality in life was the inner reality that the world of the poet was superior to the world of common experience that poetry should not work by direct statement of description, but by indirect image and suggestion.

Eliot served as a director of a London publishing house from 1925 until his death. His most important creations of that time were "The Hollow Men" (1925), "Ash Wednesday" and "Four Quartets" (1930). "The Hollow Men" is a devastating portrayal of human beings devoid of spiritual substance. This poem consists of five sections, the first of which is given below:

I

We are the hollow men
We are the stuffed men
Leaning together
Headpiece filled with straw. Alas!
Our dried voices, when
We whisper together
Are quiet and meaningless
As wind in dry grass
Or rats' feet over broken grass
In our dry cellar

Shape without form, shade without color,
Paralyzed force, gesture without motion;
Those who have crossed
With direct eyes, to death's other Kingdom
Remember us - if at all - not as lost
Violent souls, but only
As the hollow men

The stuffed men.

In this work Eliot portrays people of the post-World-War I as hollow men. He depicts hollow men as walking corpses: their mind is detached from reality; they are cut off from one another. Their voices are whispers, "quiet and meaning-less". They are detached from nature, and live in a place which is devoid of any spiritual presence, a "dead land", a "cactus land", "a valley of dying stars", hollow like the men themselves. Eliot's last major poem "Four Quartets" is deeply religious.

Eliot's poetry makes a great demand on the reader's erudition, on his capacity to understand the complex literary, philosophical and mythological allusions that characterize Eliot's verse. His great achievement was to create rhythms and images corresponding to the tensions and stresses of modern life. He is the person most directly responsible for changing the course of literary style and taste in English literature.

T.S.Eliot also wrote several verse dramas. His dramatic poem "Murder in the Cathedral"(1935) and four tragicomedies, "The Family Reunion" (1939), "The Cocktail Party"

(1950), “The Confidential Clerk” and “The Elder Statesman”, held a much wider audience than his non-dramatic works.

Eliot was awarded the Nobel Prize.

3. John Boynton Priestley **(1894-1984)**



John Boynton Priestley was born in Bradford, Yorkshire in the family of a schoolmaster. He was educated in his native town, and after army service in the First World War he returned to study at Trinity Hall, Cambridge. In 1922 he began to work in London as a reviewer, essayist and literary journalist. During the Second World War he won his countrymen’s affection as a patriotic broadcaster of the BBC.

Priestley’s career as a novelist began in 1927 with the publication of “Benighted”. In 1929 he published “The Good Companions” which was awarded the James Tait Black Prize and was a popular success as well. His novels written over a period of almost fifty years include “Angel Pavement” (1930), “The Wonder Hero” (1933), “They Walk in the City” (1936), “Let the People Sing “ (1939), “Black-Out in Greeley” (1942), “Daylight on Saturday” (1943), “Bright Day” (1946), “Festival of Fairbridge” (1951), “The Magicians” (1954), “Sir Michael and Sir George” (1964), “The Lost Empires” (1965), “Salt is Living” (1966), “It’s an Old Country” (1967), “The Image Men” (1968-69). These books are extremely varied in kind and quality but they are all united by their author’s concern for humanity, for the happiness of men and women. His books present a wide view of mid-20th century life in England.

In 1930s Priestley began a new career as a playwright with a dramatization of “The Good Companions” (1931) which was followed by a series of plays valuable as contributions to the social history of England. Among these plays “Dangerous Corner”(1932), “Time and Conways” (1937), “An Inspector Calls (1946)“ show Priestley’s detestation of the inhumanity in the existing social system and sympathy for common English people.

J.B.Priestley's list of published works also include literary history(e.g. "Figures in Modern Literature" "The English Comic Characters", George Meredith", "Literature and Western Man"), social criticism (e.g." Man and Time", "Victoria in Heyday", "The English") and philosophical essays (e.g. "Apes and Angels", "Delight", "The Moments - and Other Pieces").

Key words and expressions:

Audience, Dedicate, Detective, Detective, Disintegration, Doom, Entertainment, Epiphanies, Existentialism, Fiction, Impression, Industrialize, Infuriate, Liquidation, Mature, Philosophical, Proclaim, Publication, Recognition, Romantic novel, Sleuth, Social criticism, Unraveling, Working-class novel

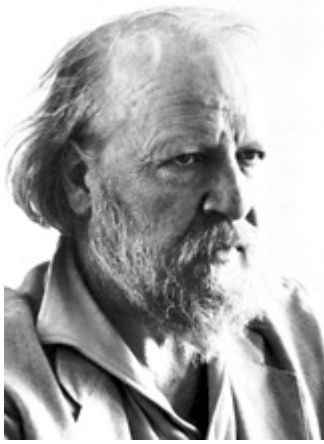
Questions and Tasks

1. Retell the biography of Agatha Christie?
2. What was Agatha Christie's his first novel?
3. What popular works of Agatha Christie do you know?
4. Retell the plot of "Sleeping Murder".
5. Retell the biography of John Boynton Priestley.
6. What famous poems of John Boynton Priestley can you name?
7. What did John Boynton Priestleywrite about in his works?
8. Retell the biography of Thomas Stearns Eliot?
9. What was Thomas Stearns Eliot's his first work?
- 10.What popular works of Thomas Stearns Eliot do you know?

Theme 25: Literary works of William Golding.

Plan:

1. **Biography of William Golding.**
2. **Creative works of William Golding.**
3. **Lord of the Flies**
4. **Plot of the "Lord the Flies"**



1. Biography of William Golding.

William Golding was born in Cornwall in 1911 and was educated at Marlborough Grammar School and at Brasenose College, Oxford. Apart from writing, his past and present occupations include being a schoolmaster, a lecturer, an actor, a sailor, and a musician. His father was a schoolmaster and his mother was a suffragette. He was brought up to be a scientist, but revolted. After two years at Oxford he read English literature instead, and became devoted to Anglo-Saxon. He spent five years at Oxford. Published a volume of poems in 1935. Taught at Bishop Wordsworth's School, Salisbury. Joined the Royal Navy in 1940 and spent six years afloat, except for seven months in New York and six months helping Lord Cherwell at the Naval Research Establishment. He saw action against battleships (at the sinking of the Bismarck), submarines and aircraft. Finished as Lieutenant in command of a rocket ship. He was present off the French coast for the D-Day invasion, and later at the island of Walcheren. After the war he returned to teaching, and began to write again. *Lord of the Flies*, his first novel, was published in 1954. It was filmed by Peter Brook in 1963. In 1980 he won the 'Booker Prize' for his novel *Rites of Passage*. He retired from teaching in 1962. After that, he lived in Wiltshire, listing his recreations as music, sailing, archaeology and classical Greek. William Golding died in 1993.

2. Creative works of William Golding.

In September 1953, after many rejections from other publishers, Golding sent a manuscript to Faber & Faber and was initially rejected by their reader. His book however was championed by Charles Monteith, a new editor at the firm. Monteith asked for some changes to the text and the novel was published in September 1954 as *Lord of the Flies*.

After moving in 1958 from Salisbury to nearby Bowerchalke, he met his fellow villager and walking companion James Lovelock. The two discussed Lovelock's hypothesis that the living matter of the planet Earth functions like a single organism, and Golding suggested naming this hypothesis after Gaia, the goddess of the earth in Greek mythology. His publishing success made it possible for Golding to resign his teaching post at Bishop Wordsworth's School in 1961, and he

spent that academic year in the United States as writer-in-residence at Hollins College, near Roanoke, Virginia.

Golding won the James Tait Black Memorial Prize in 1979, and the Booker Prize in 1980. In 1983 he was awarded the Nobel Prize for Literature, and was according to the Oxford Dictionary of National Biography "an unexpected and even contentious choice".

In 1988 Golding was appointed a Knight Bachelor. In September 1993, only a few months after his sudden death, the First International William Golding Conference was held in France, where Golding's presence had been promised and eagerly anticipated.

His first novel, *Lord of the Flies* (1954; film, 1963 and 1990; play, adapted by Nigel Williams, 1995), describes a group of boys stranded on a tropical island reverting to savagery. *The Inheritors* (1955) shows "new people" (generally identified with *Homo sapiens sapiens*), triumphing over a gentler race (generally identified with Neanderthals) by deceit and violence. His 1956 novel *Pincher Martin* records the thoughts of a drowning sailor. *Free Fall* (1959) explores the issue of free choice as a prisoner held in solitary confinement in a German POW camp during World War Two looks back over his life. *The Spire* (1964) follows the building (and near collapse) of a huge spire onto a medieval cathedral (generally assumed to be Salisbury Cathedral); the spire symbolizing both spiritual aspiration and worldly vanity. In his 1967 novel *The Pyramid* three separate stories in a shared setting (a small English town in the 1920s) are linked by a narrator, and *The Scorpion God* (1971) consists of three novellas, the first set in a prehistoric African hunter-gatherer band ('Clonk, Clonk'), the second in an ancient Egyptian court ('The Scorpion God') and the third in the court of a Roman emperor ('Envoy Extraordinary'). The last of these reworks his 1958 play *The Brass Butterfly*. His later novels include *Darkness Visible* (1979), which is about a terrorist group, a paedophile teacher, and a mysterious angel-like figure who survives a fire in *The Blitz*, *The Paper Men* (1984) which is about the conflict between a writer and his biographer, and a sea trilogy *To the Ends of the Earth*, which includes *Rites of Passage* (1980), *Close Quarters* (1987), and *Fire Down Below* (1989), the first book of which (originally intended as a stand-alone novel) won the Booker Prize.

3. Lord of the Flies

Lord of the Flies is a 1954 dystopian novel by Nobel Prize-winning English author William Golding about a group of British boys stuck on an uninhabited island who try to govern themselves with disastrous results. Its stances on the already controversial subjects of human nature and individual welfare versus the common good earned it position 68 on the American Library Association's list of the 100 most frequently challenged books of 1990–1999. The novel is a reaction to the youth novel *The Coral Island* by R. M. Ballantyne.

Published in 1954, *Lord of the Flies* was Golding's first novel. Although it was not a great success at the time—selling fewer than 3,000 copies in the United States during 1955 before going out of print—it soon went on to become a best-seller. It has been adapted to film twice in English, in 1963 by Peter Brook and 1990 by Harry Hook, and once in Filipino (1976).

In 2005 the novel was chosen by *TIME* magazine as one of the 100 best English-language novels from 1923 to 2005. It was awarded a place on both lists of Modern Library 100 Best Novels, reaching number 41 on the editor's list, and 25 on the reader's list. In 2003, the novel was listed at number 70 on the BBC's survey The Big Read.

4. Plot of the “Lord the Flies”

In the midst of a wartime evacuation, a British plane crashes on or near an isolated island in a remote region of the Pacific Ocean. The only survivors are boys in their middle childhood or preadolescence. Two boys—the fair-haired Ralph and an overweight, bespectacled boy nicknamed "Piggy"—find a conch, which Ralph uses as a horn to call all the survivors to one area. Due largely to the fact that Ralph appears responsible for bringing all the survivors together, he is quickly elected their "chief", though he does not receive the votes of the members of a boys' choir, led by the red-headed Jack Merridew. Ralph asserts three primary goals: to have fun, survive, and to maintain a smoke signal that could alert passing ships to their presence on the island. The boys declare that whoever holds the conch shall also be able to speak at their formal gatherings and receive the attentive silence of the larger group.

Jack organises his choir group into a hunting party responsible for discovering a food source. Ralph, Jack, and a quiet, dreamy boy named Simon soon form a loose triumvirate of leaders. Though he is Ralph's only confidant, Piggy is quickly made into an outcast by his fellow "biguns" (older boys) and becomes an unwilling source of laughs for the other children. Simon, in addition to supervising the project of constructing shelters, feels an instinctive need to protect the "littluns" (younger boys).

The semblance of order quickly deteriorates as the majority of the boys turn idle, giving little aid in building shelters, and begins to develop paranoid ideas about the island, referring to a supposed monster, the "beast", which they believe to exist on the island. Ralph insists that no such beast exists, but Jack, who has started a power struggle with Ralph, gains control of the discussion by boldly promising to kill the beast. At one point, Jack summons all of his hunters to hunt down a wild pig, drawing away those assigned to maintain the signal fire. A ship travels by the island, but without the boys' smoke signal to alert the ship's crew, the ship continues by without stopping. Angered by the failure of the boys to attract potential rescuers, Ralph considers relinquishing his position, but is convinced not to do so by Piggy.

One night, an aerial battle occurs over the island while the boys sleep, during which a dead fighter pilot is ejected from his plane. His body drifts down to the island in his parachute; both get tangled in a tree near the top of the mountain. Later on, while Jack schemes against Ralph, twins Sam and Eric, now assigned to the maintenance of the signal fire, see the corpse of the fighter pilot and his parachute in the dark. Mistaking the corpse for the beast, they run to the cluster of shelters that Ralph and Simon have erected and warn the others. This unexpected meeting again raises tensions between Jack and Ralph. Shortly thereafter, Jack decides to lead a party to the other side of the island, where a mountain of stones, later called Castle Rock, forms a place where he claims the beast resides. Only Ralph and Jack's sadistic supporter Roger agree to go; Ralph turns back shortly before the other two boys. When they arrive at the shelters, Jack calls an assembly and tries to turn the others against Ralph, asking for them to remove him from his position. Receiving little support, Jack, Roger, and another boy leave the shelters to form their own tribe. This tribe lures in recruits from the main group by providing a feast of cooked pig and its members begin to paint their faces and enact bizarre rituals including sacrifices to the beast.

Simon, likely an epileptic, wanders off on his own to think and finds a severed pig head, left by Jack as an offering to the beast. Simon envisions the pig head, now swarming with scavenging flies, as the "Lord of the Flies" and believes that it is talking to him. The pig's head tells Simon that the boys themselves "created" the beast and claims that the real beast is inside them all. Simon also locates the dead parachutist who had been mistaken for the beast, and is the sole member of the group to recognize that the "monster" is merely a human corpse. Simon, hoping to tell others of the discovery, finds Jack's tribe in the island's interior during a ritual dance and, mistaken for the beast, is killed by the frenzied boys. Ralph, Piggy, Sam, and Eric feel guilty that they, too, participated in this murderous "dance."

Jack and his band of "savages" decide that they should possess Piggy's glasses, the only means of starting a fire on the island, so they raid Ralph's camp, confiscate the glasses, and return to their abode on Castle Rock. Ralph, now deserted by most of his supporters, journeys to Castle Rock to confront Jack and secure the glasses. Taking the conch and accompanied only by Piggy,

Sam, and Eric, Ralph finds the tribe and demands that they return the valuable object. Turning against Ralph, the tribe takes Sam and Eric captive while Roger drops a boulder from his vantage point above, killing Piggy and shattering the conch. Ralph manages to escape, but Sam and Eric are tortured until they agree to join Jack's tribe.

The following morning, Jack orders his tribe to begin a manhunt for Ralph. Jack's savages set fire to the forest while Ralph desperately weighs his options for survival. Following a long chase, most of the island is consumed in flames. With the hunters closely behind him Ralph trips and falls. He

looks up at a uniformed adult - a naval officer whose party has landed from a passing warship to investigate the fire. Ralph bursts into tears over the death of Piggy and the "end of innocence". Infected by his emotion, Jack and the other children, filthy and unkempt but suddenly reverting to their true ages, also spontaneously erupt into sobs. After expressing disappointment that "British boys" had fallen into such feral behaviour, the officer awkwardly turns away to give them a moment to pull themselves together.

Key words and expressions:

Afloat, Anticipate, Archaeology, Award, Cathedral, Conflict, Disastrous, Goddess, Hypothesis, Instinctive, Manuscript, Monster, Mythology, Receive, Recreation, Reject, Rejection, Shelter, Suffragette, Trilogy, Triumvirate, Welfare, Writing

Questions and tasks:

1. Retell the biography of William Golding?
2. What was Thomas William Golding's first work?
3. What popular works of William Golding do you know?
4. Retell the plot of "Lord of the Flies".
5. What kind of problems did he try to solve in his works?
6. When was his first major publication?
7. Which his work was considered being masterpiece?

Theme 26: Literary works of Iris Murdoch

Plan:

1. **Biography of Iris Murdoch**
2. **Creative works of Iris Murdoch**
3. **The Sandcastle**

1. **Iris Murdoch**
(1919-1999)



Iris Murdoch was born in Phibsborough, Dublin, Ireland, the daughter of Irene Alice (née Richardson 1899–1985) and Wills John Hughes Murdoch. Her father, a civil servant, came from a mainly Presbyterian sheep farming family from Hillhall, County Down. In 1915 he enlisted as a soldier in King Edward's Horse and served in France during the First World War before being commissioned as a Second lieutenant. Her mother had trained as a singer before Iris was born, and was from a middle class Church of Ireland family in Dublin. Iris Murdoch's parents first met in Dublin when her father was on leave and were married in 1918. Iris was the couple's only child. When she was a few weeks old the family moved to London, where her father had joined the Ministry of Health as a second class clerk.

Murdoch was educated in progressive independent schools, entering the Froebel Demonstration School in 1925 and attending Badminton School in Bristol as a boarder from 1932 to 1938. In 1938 she went up to Somerville College, Oxford, with the intention of studying English, but switched to Classics. At Oxford she studied philosophy with Donald M. MacKinnon and attended Eduard Fraenkel's seminars on *Agamemnon*. She was awarded a First Class Honours degree in 1942. After leaving Oxford she went to work in London for HM Treasury. In June 1944 she left the Treasury and went to work for the UNRRA. At first she was stationed in London at the agency's European Regional Office. In 1945 she was transferred first to Brussels, then to Innsbruck, and finally to Graz, Austria, where she worked in a refugee camp. She left the UNRRA in 1946.

From 1947 to 1948 Iris Murdoch studied philosophy as a postgraduate at Newnham College, Cambridge. She met Wittgenstein at Cambridge but did not hear him lecture, as he had left his Trinity College professorship before she arrived. In 1948 she became a fellow of St Anne's College, Oxford, where she taught philosophy until 1963. From 1963 to 1967 she taught one day a week in the General Studies department at the Royal College of Art.

In 1956 Murdoch married John Bayley, a literary critic, novelist, and from 1974 to 1992 Warton Professor of English at Oxford University, whom she had met in Oxford in 1954. The unusual romantic partnership lasted more than forty years until Murdoch's death. Iris Murdoch was diagnosed with Alzheimer's disease in 1997 and died in 1999 in Oxford.

2. Creative works of Iris Murdoch

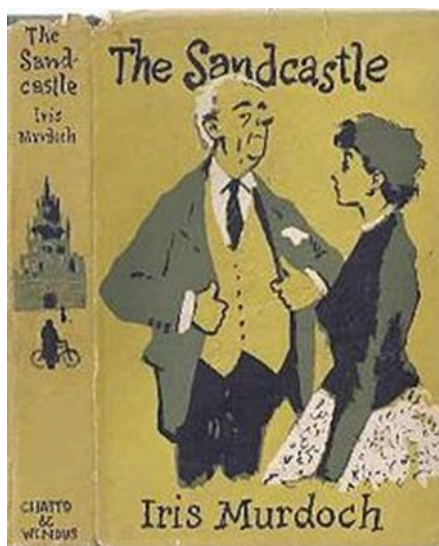
Iris Murdoch was one of the most complex writers in modern English fiction. The main theme of her novels is the fate of men and women in modern society, their belief and disbelief. Her heroes are lonely and suffering people. In all her novels we find love as great and mysterious force. It is the inner world of the character that interests Iris Murdoch. Her books arise out of the varied experiences of life.

Iris Murdoch lectured in philosophy at the Oxford University in England. It influenced her literary career and she became an author of many books on philosophy and philosophical novels. She began her literary career with a critical work "Sartre, Romantic Rationalist" (1953). Her first novel "Under the Net" appeared in 1954 and since then she published a book almost every year.

Her characters face difficult moral choices in their search for love and freedom and are often involved in complex networks of love affairs. Some of Murdoch's novels expose the dangers of abstract system of behavior that cut out people off from spontaneous, loving relationships. "Under the Net" (1954) and "Fairly Honourable Defeat" (1970) are examples of it. "The Bells" (1958) describes the relationships among the members of a religious commune. In "A Severed Head" (1961) Murdoch portrays three couples whose unfaithful sexual conduct illustrates their shallow, self-centered philosophies. Existentialistic characteristic features of loneliness, anxiety and fear prevail in "The Unicorn" (1963) and "The Italian Girl" (1964). The ninth novel, "The Red and the Green" (1965) is apparently a progressive point in Murdoch's evolution to realism, but in her next novel, "The Time of Angels" (1966), the writer's realistic vision is completely suppressed by the old pessimistic approach to the individual and society. The line of evolution of Iris Murdoch's creative method was, thus, tremendously unstable and contradictory. By the time she began writing, she was a convinced defender of the existentialist trend in philosophy. Iris Murdoch was always looking for the mysterious in ordinary life. "The Sandcastle" and "The Bell" demonstrate her ability to make usual and even banal situations exciting. A lot of other novels, except "The Red and the Green", brim with unaccountable horrors, senseless crimes and love affairs. The characters are hopelessly engulfed in the world of evil, their alienation is complete, and the author's dependence on traditional schemes of existentialism is obvious. The picture of the Irish uprising in 1916 in the "The Red and the Green" is written with a certain sense of realism. Her other novels include an "Accidental Man" (1971), "The Black Prince" (1973), "The Sea, The Sea" (1978), "The Good

Apprentice” (1986), and “The Book and the Brotherhood” (1988) . Iris Murdoch tried to write in the spirit of realistic traditions in English literature. But her books are characterized by Romantic foundation.

3. The Sandcastle



Bill Mor is a middle-aged History and Latin teacher at a public school. He is married to Nan and has two children, Donald and Felicity. Mor has political ambitions to stand as a candidate for the Labour party, although his wife is firmly opposed to any such ambitions. At a friends' dinner he makes the acquaintance of Rain Carter, a young artist who has arrived at the school to paint a portrait of Demoyte, the school's former headmaster. Mor shows Rain Carter around the town. They are spotted together by Mor's friend Tim Burke, who suspects Mor and Carter might be having an affair. On one outing, Mor wants to show Miss Carter a small river outside the town. Miss Carter lets Mor, who doesn't have a licence, drive her car through rough terrain, but the car gets stuck and damaged. Mor gets home late from this misadventure, but chooses not to tell his wife about the incident. Nan and Felicity go away for a holiday in Dorset, and the love affair between Mor and Rain Carter develops during this time. Nan comes home early from her holiday and surprises Mor kneeling in front of Rain with his head in her lap. In despair Nan goes to Tim Burke. After a moment of mutual attraction between the two, Burke advises Nan to go back to her husband and not to ruin their relationship. However, Bill finds himself incapable of letting go of Rain. He is taken by her to an exhibition of her works in London and is deeply impressed with the pictures. Meanwhile, Mor's son Don climbs the school tower with a friend and is saved from a dangerous fall by his father, upon which Don is expelled from the school. He runs away from home and is missing for days. During his absence there is a function at the school for the unveiling of the new portrait. Nan gives a public speech at this gathering, praising and encouraging her husband's political ambitions. Rain, who knew nothing of this side of Mor's life, decides to leave him in order not to be in the way

of his ambitions, and resolves to go back to France. That night, she paints until the early hours of the morning, changing Demoyte's face in the portrait and, by daybreak, has left. Donreturnshome.

Key words and expressions:

Church, Clerk, Complex, Demonstrate, Department, Dublin, Horrors, Love affairs, Partnership, Pessimistic, Philosophical novel, Philosophy, Postgraduate, Realism, Religious, Sandcastle, Senseless crimes, Servant, Soldier, Treasury

Questions and Tasks:

1. What do you think, why Iris Murdoch's novels are considered to be philosophical?
2. What do you know about Iris Murdoch's philosophy of existentialism?
3. What famous works of Iris Murdoch do you know?
4. Retell the plot of "The Sandcastle".
5. Describe main heroes of "The Sandcastle".
6. When was written "The Black Prince"
7. What are the author's main themes in in her works?

Theme 27: Modern English Literature.

Plan:

1. **Late modernism: 1946–2000**
2. **Drama after World War Two**
3. **Late 20th-century genre literature**

1. Late modernism: 1946–2000

Though some have seen modernism ending by around 1939, with regard to English literature, "When modernism petered out and postmodernism began has been contested almost as hotly as when the transition from Victorianism to modernism occurred". In fact a number of modernists were still living and publishing in the 1950s and 1960, including T. S. Eliot, Dorothy Richardson and John Cowper Powys. Furthermore, Northumberland poet Basil Bunting, born in 1901, published little until Briggflatts in 1965.

The attitude of the post-war generation of Welsh writers in English towards Wales differs from the previous generation, in that they were more sympathetic to Welsh nationalism and to the Welsh language. The change can be linked to the nationalist fervor generated by Saunders Lewis and the burning of the Boming School on the Lley Peninsula in 1936, along with a sense of crisis generated by World War II. In poetry R. S. Thomas (1913–2000) was the most important figure

throughout the second half of the twentieth century, beginning with *The Stones of the Field* in 1946 and concluding with *No Truce with the Furies* (1995). R. S. Thomas was an Anglican priest who was noted for his nationalism, spirituality and deep dislike of the anglicisation of Wales. In fiction the major figure in the second half of the twentieth century was Emyr Humphreys (1919). Humphreys' first novel *The Little Kingdom* was published in 1946; and during his long writing career he has published over twenty novels, including a sequence of seven novels, *The Land of the Living*, which surveys the political and cultural history of twentieth-century Wales. His most recent work is the collection of short stories, *The Woman in the Window* (2009). Another Welsh novelist of the post-Second-World-War era was Raymond Williams (1921–88). Born near Abergavenny, Williams continued the earlier tradition of writing from a left-wing perspective on the Welsh industrial scene in his trilogy: *Border Country* (1960), *Second Generation* (1964), and *The Fight for Manod* (1979). Contemporary novelists in Welsh include Mihangel Morgan (1955–) and Fflur Dafydd (1978–).

A new writer after the war was the popular novelist in Welsh Islwyn Ffowc Elis (1924–2004) (also a winner of the crown at the 1947 National Eisteddfod). He made his debut as a novelist in 1953 with *Cysgod y Cryman* (translated into English as *Shadow of the Sickle*). He produced novels in a range of genres, including the first science fiction novel in Welsh.

Among British writers in the 1940s and 1950s was Dylan Thomas; Evelyn Waugh and W.H. Auden continued publishing significant works. In 1947 Malcolm Lowry published *Under the Volcano*. George Orwell's satire of totalitarianism, *Nineteen Eighty-Four*, was published in 1949. An essayist and novelist, Orwell's works are important social and political commentaries of the 20th century. One of the most influential novels of the immediate post-war period was William Cooper's naturalistic *Scenes from Provincial Life*, a conscious rejection of the modernist tradition.

One of Penguin Books' most successful publications in the late 20th century was Richard Adams's heroic fantasy *Watership Down* (1972). Evoking epic themes, it recounts the odyssey of a group of rabbits seeking to establish a new home. John Fowles's *The French Lieutenant's Woman* (1969) played with the nature of fiction, with its narrator who freely admits the fictive nature of the story he relays, and its alternative endings.

Angela Carter (1940–1992) was a novelist and journalist, known for her feminist, magical realism, and picaresque works. Writing from the 1960s until the 1980s, her novels include, *The Infernal Desire Machines of Doctor Hoffman* 1972, and *Nights at the Circus* 1984. Margaret Drabble (1939–) is a novelist, biographer and critic, who published from the 1960s into the 21st century. Her older sister, A. S. Byatt (1936–) is best known for *Possession* 1990.

Helen Fielding's *Bridget Jones's Diary* 1996, and its sequel *Bridget Jones: The Edge of Reason* 1999, chronicle the life of Bridget Jones, a thirty-something single woman in London.

Since the 1970s a number of books of Jèrriais literature have been published, including two collections of writings by George F. Le Feuvre: *JèrriJadis* and *Histouaithe et Gens d'Jèrri*.^[272]

The Book of Ebenezer Le Page was published in 1981 after the death of its author G.B. Edwards (1899–1976). Edwards rejected the Guernsey mainstream literary traditions of the sea, heroic adventure, romance and exoticism. The author's use of Guernsey English and exploration of a personal journey against a background of rapid social change in Guernsey were among factors that led to the novel's high critical reception.

Salman Rushdie is among a number of post Second World War writers from former British colonies who permanently settled in Britain. Rushdie achieved fame with *Midnight's Children* (1981), that was awarded both the James Tait Black Memorial Prize and Booker Prize later that year, and was named Booker of Bookers in 1993. His most controversial novel *The Satanic Verses* (1989) was inspired in part by the life of Muhammad. Doris Lessing from Southern Rhodesia (now Zimbabwe), published her first novel *The Grass is Singing* in 1950, after immigrating to England. She initially wrote about her African experiences. Lessing soon became a dominant presence in the English literary scene, publishing frequently, and won the Nobel Prize for Literature in 2007. Other works by her include a sequence of five novels collectively called *Children of Violence* (1952–69), *The Golden Notebook* (1962), *The Good Terrorist* (1985), and a sequence of five science fiction novels *the Canopus in Argos: Archives* (1979–1983). V. S. Naipaul (1932–) was another immigrant, born in Trinidad, who wrote *A House for MrBiswas* (1961) and *A Bend in the River* (1979). Naipaul won the Nobel Prize in Literature. Also from the West Indies is George Lamming (1927–) who wrote *In the Castle of My Skin* (1953), while from Pakistan came HanifKureshi (1954–), a playwright, screenwriter, filmmaker, novelist and short story writer. His novel *The Buddha of Suburbia* (1990) won the Whitbread Award for the best first novel, and was also made into a BBC television series. Kazuo Ishiguro (1954–) was born in Japan, but his parents immigrated to Britain when he was six. Ishiguro wrote historical novels in the first-person narrative style. His works include, *The Remains of the Day* 1989, *Never Let Me Go* 2005. Scotland has in the late 20th century produced several important novelists, including James Kelman who like Samuel Beckett can create humour out of the most grim situations. *How Late it Was, How Late*, 1994, won the Booker Prize that year; A. L. Kennedy whose 2007 novel *Day* was named Book of the Year in the Costa Book Awards. In 2007 she won the Austrian State Prize for European Literature; Alasdair Gray whose *Lanark: A Life in Four Books* (1981) is a dystopian fantasy set in his home town Glasgow.

A few novels have been published in Cornish since the last decades of the 20th century, including Melville Bennetto's *An GurunWosek a Geltya* (*The Bloody Crown of the Celtic Countries*) in 1984; subsequently Michael Palmer published *Jory* (1989) and *Dyroans* (1998).

2. Drama after World War Two

An important cultural movement in the British theatre that developed in the late 1950s and early 1960s was Kitchen sink realism (or *kitchen sink drama*), art (the term itself derives from an expressionist painting by John Bratby), novels, film, and television plays. The term angry young men was often applied to members of this artistic movement. It used a style of social realism which depicts the domestic lives of the working class, to explore social issues and political issues. The drawing room plays of the post war period, typical of dramatists like Terence Rattigan and Noël Coward were challenged in the 1950s by these Angry Young Men, in plays like John Osborne's *Look Back in Anger* (1956). Arnold Wesker and Nell Dunn also brought social concerns to the stage. Again in the 1950s the Theatre of the Absurd profoundly affected British dramatists, especially Irishman Samuel Beckett's play *Waiting for Godot*, which premiered in London in 1955 (originally *En attendant Godot*, 1952). Among those influenced were Harold Pinter (1930–2008), (*The Birthday Party*, 1958), and Tom Stoppard (1937–) (*Rosencrantz and Guildenstern are Dead*, 1966). Pinter's works are often characterised by menace or claustrophobia, while those of Stoppard are notable for their high-spirited wit and the great range of intellectual issues which he tackles. Both Pinter and Stoppard continued to have new plays produced into the 1990s.

The Theatres Act 1968 abolished the system of censorship of the stage that had existed in Great Britain since 1737. In Jersey, public entertainment, including stage works, continues to be licensed by the Bailiff (advised by the Bailiff's Panel for the Control of Public Entertainment). The new freedoms of the London stage were tested by Howard Brenton's *The Romans in Britain*, first staged at the National Theatre during 1980, and subsequently the focus of an unsuccessful private prosecution in 1982.

Other playwrights whose careers began later in the century are: Caryl Churchill (*Top Girls*, 1982), Alan Ayckbourn (*Absurd Person Singular*, 1972), Michael Frayn (1933–) playwright and novelist, David Hare (1947–), David Edgar (1948–). Dennis Potter's most distinctive dramatic work was produced for television.

3. Late 20th-century genre literature

In thriller writing, Ian Fleming created the character James Bond 007 in January 1952, while on holiday at his Jamaican estate, Goldeneye. Fleming chronicled Bond's adventures in twelve novels, including *Casino Royale* 1953, *Live and Let Die* 1954, *Dr. No* 1958, *Goldfinger* 1959, *Thunderball* 1961, *The Spy Who Loved Me* 1962, and nine short story works. In contrast to the larger-than-life spy capers of Bond, John le Carré was an author of spy novels who depicted a shadowy world of espionage and counter-espionage, and his best known novel *The Spy Who Came in from the Cold* 1963, is often regarded as one of the greatest in the

genre. Frederick Forsyth writes thriller novels, including *The Day of the Jackal* 1971, *The Odessa File* 1972, *The Dogs of War* 1974 and *The Fourth Protocol* 1984. Ken Follett writes spy thrillers, his first success being *Eye of the Needle* 1978, followed by *The Key to Rebecca* 1980, as well as historical novels, notably *The Pillars of the Earth* 1989, and its sequel *World Without End* 2007. Elleston Trevor is remembered for his 1964 adventure story *The Flight of the Phoenix*, while the thriller novelist Philip Nicholson is best known for *Man on Fire*. Peter George's *Red Alert* 1958, is a Cold War thriller.

War novels include Alistair MacLean thriller's *The Guns of Navarone* 1957, *Where Eagles Dare* 1968, and Jack Higgins' *The Eagle Has Landed* 1975. Patrick O'Brian's nautical historical novels feature the *Aubrey–Maturin series* set in the Royal Navy, the first being *Master and Commander* 1969.

The "father of Wicca" Gerald Gardner began propagating his own version of witchcraft in the 1950s. Having claimed to have been initiated into the New Forest coven in 1939, Gardner published his books *Witchcraft Today* 1954 and *The Meaning of Witchcraft* 1959, the foundational texts for the religion of Wicca. Ronald Welch's Carnegie Medal winning novel *Knight Crusader* is set in the 12th century and gives a depiction of the Third Crusade, featuring the Christian leader and King of England Richard the Lionheart.

In crime fiction, the murder mysteries of Ruth Rendell and P. D. James are popular. Nigel Tranter wrote historical novels of celebrated Scottish warriors; Robert the Bruce in *The Bruce Trilogy*, and William Wallace in *The Wallace* 1975, works noted by academics for their accuracy.

Key words and expressions:

Biographer, Bombing, Commentary, Critic, Modernism, Modernist, Nationalism, Nationalist, Novelist, Postmodernism, Propagate, Prosecution, Totalitarianism, Toward, Transition, Victorianism

Questions and tasks:

1. Describe the term Modernism.
2. Describe the term Drama.
3. Who are the main representatives of Late Modernism?
4. What were the main issues of Modernism?
5. Retell the influence of World War on Literature.
6. What famous writers and poet at that period do you know?
7. What popular works connected with modernism do you know?

Theme 28: Enlightenment of American literature.

Plan:

- 1. General background**
- 2. American Revolution and the War for Independence.**
- 3. American Enlightenment**
- 4. Benjamin Franklin**

1. General background

Christopher Columbus found the coastline of the new world in 1492, but only in the beginning of the 17th century Europeans began to explore the new land. During the 17th century English colonies were planted in America. The first state was Virginia (1607), the last - a state of George (1753). The process of the formation of the American culture has some peculiarities. People who inhabited these colonies were puritans. They left England because they were in opposition to the English monarchy and after the restoration of Stewart dynasty they were persecuted. Their psychology has influenced the American literature. On one hand they reflected the spirit of revolution, of insurrection, but on the other hand they propagated the most reactionary religious theory. The fact is that the puritans were rather contradictory. In the 17th century Negroes were brought to America as slaves. Their specific folklore also influenced the American literature and art. That period in America was the epoch of theocracy (the domination of priesthood including all spheres of literature, art). Religious psalms, disputes, essays represented the American belle-letters in those far off days. It was the epoch of talents. But the end of the late years of the 17th century was the colorless, not a single notable book appeared, not a single writer emerged on those days.

2. American Revolution and the War for Independence.

In the 70-ties of the 18th century the British colonies rose in arms against Britain. Among them was America. It lasted from 1776 to 1783. The struggle ended in the formation of a federative bourgeois republic – the United States of America. The spiritual life in the colony developed in the frame of enlightenment. It was obvious, that the representatives of Enlightenment were progressive who were opposed to the colonial order and to religious obscurantism. The representatives of enlightenment set themselves a task to disseminate knowledge and advocate revolutionary ideas. Most of them personally took part in the war for independence. In general, American Enlightenment contributed very much to the cause of the victory in war for independence. They brought to life secular education and literature. In its initial period the American Enlightenment found its expression only in journalism. The American reading public showed great interest in the works of English scientists and writers such as Newton, Swift. The writings of the French enlighteners

Diderot, Voltaire became popular and people studied their works. One of the most popular first American enlightener was Benjamin Franklin.

3. American Enlightenment

The American Enlightenment is a period of intellectual ferment in the thirteen American colonies in the period 1714–1818, which led to the American Revolution, and the creation of the American Republic. Influenced by the 18th-century European Enlightenment, and its own Native American Philosophy, the American Enlightenment applied scientific reasoning to politics, science, and religion, promoted religious tolerance, and restored literature, the arts, and music as important disciplines and professions worthy of study in colleges. The "new-model" American style colleges of King's College New York (now Columbia University), and the College of Philadelphia (now Penn) were founded, Yale College and the College of William & Mary were reformed, and a non-denominational moral philosophy replaced theology in many college curricula; even Puritan colleges such as the College of New Jersey (now Princeton) and Harvard reformed their curricula to include natural philosophy (science), modern astronomy, and math. The foremost representatives of the American Enlightenment included men who were presidents of colleges: Puritan religious leaders Jonathan Edwards, Thomas Clap, and Ezra Stiles, and Anglican moral philosophers Samuel Johnson and William Smith. The leading Enlightenment political thinkers were John Adams, James Madison, George Mason, James Wilson, and Alexander Hamilton, and polymaths Benjamin Franklin and Thomas Jefferson. Leading scientists, included Benjamin Franklin for his work on electricity and William Smith for his organization and observations of the Transit of Venus, Jared Eliot for his work in metallurgy and agriculture, the astronomer David Rittenhouse in astronomy, math, and instruments, Benjamin Rush in medical science, Charles Willson Peale in natural history, and Cadwallader Colden for his work in botany and town sanitation; Colden's daughter Jane Colden was the first female botanist working in America.

4. Benjamin Franklin



(1706-1790)

He was a son of a small grocer, he was born in Boston, only one year he attended school, but all his life he kept educating himself. At the age of 12 he became an apprentice at a printing house owned by his elder brother who published the Boston Gazette. In 1723 he moved to Philadelphia where he found a society of artisans, traders and apprentices, the society called “Junta”. The aim of the society was self-education and dissemination of knowledge. It was in the basis of “Junta” that philosophical society was formed.

In the 40-ties Franklin opened his own printing house in which he published Pennsylvania Gazette. He edited this newspaper for 25 years. In this paper he published “Poor Richard’s Almanac”, which contained information concerning agriculture, meteorology and alongside with these, proverbs, stories. This almanac contributed great deal to the enlightenment. He read extensively. He carried on research work on physics. He discovered something concerning electricity. His activity was many-sided. He organized a library and hospital in Philadelphia. In general he became a famous public figure. Prior to the war he was given a high post in the colonial government. He went to London in 1757 as the representative of the American colonies. He returned to America only before the Revolution and took an active part in it. He was abroad almost 20 years. He was elected a member of the Committee which had to draw a new declaration of independence. Soon after, he was sent on a diplomatic mission to France. His objective was to seek a financial help on behalf of a new American Republic. In the last years of his life Franklin took an active part in the political life of his country.

As a writer he will be remembered for his essays and “Autobiographic” (1771-90). Most of his works were printed in his Almanac. He was a great humanist. In his works he raised his voice against slavery, extermination of Indians. Some of his articles bear satirical character and are directed to the British Government. Franklin was known in Russia. Radishchev, a great critic and writer thought much of him as a scientist and revolutionary.

Key Words and Expressions

Advocate, Almanac, Apprentice, Autobiographic, Disseminate, Dynasty, Enlightener, Enlightenment, Extermination, Ferment, Independence, Metallurgy, Obscurantism, Propagate, Psychology, Puritan, Reactionary, Revolution, Secular education, Tolerance, War

Questions and tasks:

1. When did Christopher Columbus find the coast line of America?
2. When did the first English colonizers come to America?
3. What characteristic feature the epoch of theocracy in America had?

4. How did the spiritual life develop in America?
5. What was the contribution of American enlighteners to the Revolution?
6. Who was the best representative of American Enlightenment?
7. What is Benjamin Franklin's most popular work?

Theme 29: American Romanticism.

Plan:

- 1. The beginning of American Romanticism**
- 2. Washington Irving**
- 3. James Fennimore Cooper**
- 4. Nathaniel Hawthorne**
- 5. Edgar Allan Poe**
- 6. Herman Melville**

1. The beginning of American Romanticism

The American bourgeois revolution worked great changes in the life of the country. Rapid progress of the industry and trade, a great abundance of free lands and the newly gained independence filled the hearts of the broad sections of people with the hope of the better future. But this bourgeois revolution failed in solving many problems. Contradictions were strong as ever; negro slavery was flourishing in the South and Indians were mercilessly exterminated. That is the beginning of romanticism in America. The romanticists created the first important works in American literature and laid a foundation of American Literature. Representatives are Bryant, Irving, Cooper and others. Critical tendencies blended with optimistic belief in social progress. One of the major themes is nature. It was the time of courageous pioneers in penetrating into the wilderness and boundless forests and prairies. The romance of the men's struggle against the nature and their victory inspired many American writers.

2. Washington Irving

(1783-1859)

Washington Irving is the first American classic to be acknowledged in Europe. He is the founder of the short story genre in America. He was born in New York in the family of prosperous merchant. He was fond of reading since childhood. His favorite books were those of Chaucer, Defoe, and Arabian Tales. In 1793, he entered a Law Office but the state of his health made him leave this office. In 1804, He left America and went to Europe to make a tour. He traveled extensively, lived

in England, Italy, France, and Spain. He returned to America in 1806 and became a lawyer. Some time later, he founded his own office. While he was working as a lawyer he began to write. In his early humorous short stories and sketches, he criticized the bourgeois money-grabbers and contradictions of the bourgeois progress, he protested against the destruction of Indian tribes. In 1804, he published his first book "The history of New York". He described in satirical manner the mode of life of inhabitants of old New York in the epoch of Holland settlers. He exposed the American bourgeoisie who made its success at the expense of common people. After publication of his book, Irving again went to England, where he lived for some years, devoting himself entirely to the literary work. In 1819-1820, he published his famous "The Sketch Book" ("Книгаскетчей"), which won him world fame. This book was a collection of articles, lyrical and fantastic stories. In many of his stories the action takes place in Europe. By means of his book he acquainted the American public with mode of life of Europe. In these sketches we find vivid pictures of American nature. In some of his stories Irving idealizes the past of America, here he appears as a representative of romanticism. Numerous tales of Irving are found in legends dealing with prairies, pirates, hunting. As a result of his diplomatic work in Spain, he wrote a number of fascinating works about Spanish history. They also brought him fame. Among them is "The Life and Voyages of Christopher Columbus", 1828. But the satire of his first books didn't become the leading thread in his books. Gradually the conservatism and antidemocratic mood was felt in his works. He glorified the bourgeois ownership and the colonial policy of the American ruling classes. The story "The Devil and Tom Worker" has romantic and realistic features. Tom Worker sold his soul to the devil and got the fortune, nevertheless the devil took him to the hell.

W. Irving rarely dealt with themes of social significance in his tales. But when he did he treated them in a romantic way. Instead of giving a reader a picture taken from actual life he preferred to fill his tales with romantic fantasy based on folklore. He was not a mystic and while being quite ironical about his devil he expected his reader to share in his irony. Therefore, to get to the heart of the story the reader must strip off its fantastic elements, and then it'll become clear that Irving was criticizing bourgeois greed and burst for good, the cult which has so widely spread in America since the early stages of its bourgeois development. Belinsky, a Russian critic and writer, once called Irving an extremely gifted story-teller than anybody else but not a brilliant novelist.

3. James Fennimore Cooper

(1789-1851)

James Cooper was born in a family of a wealthy judge and owner of a big estate in Cooperstown. It was only a village of a pioneer-settlement not far from state of New York. Here the boy saw a varied life. In 1803 he entered the Yale University but he was dismissed in 3 years and

served in the American Navy. In 1811 he got married and then he settled in Cooperstown. His first novel was “The Spy” (1821). It referred to the period of Independence War. It made him famous. But he is famous not by this novel but by a series of novels about an Indian Hunter “Leather Stocking”. In 1823 he published his first novel of this series, “The Pioneers”, then “The Last of the Mohicans” (1826), and “The Prairie” (1827). All these novels are devoted to the life and adventures of his favorite noble Indian Hunter Nathaniel Bumpo (nickname – Leather Stocking). During 1826-1833 he went for a journey to Europe. After his returning home he wrote a number of stories, sketches, three novels in which he reflected his views and impressions of Europe. “The Bravo” (1831) where the scene is laid in Venice of the Middle Ages. In 2 other novels the action is laid in Switzerland and Germany. In the 40-ties of the 19th century he returned to his works at his “Leather Stocking’s” series. This series include also “The Pathfinder” (1840), “The Deerslayer” (1841). The value of these novels lies in vivid graphic descriptions of American nature, in the protest against the colonizers and also in the song he sings to the honest, simple and courageous people. He also wrote a number of novels dealing with the sea. Belinsky noted, saying that Cooper has created two distinct types of a novel –

- 1) the description of American prairies
- 2) the sea novel, and among them “The Pilot” (Лощман) (1824), “The Red Rover” (1827), “The Two Admirals” (1842)

He was a master of seascape and landscape. He is a romanticist of his time but there are some critical tendencies in his works. He created a number of novels in which he satirically showed the bourgeois reality. “The Monikins”, (1835), is a satirical novel. Here he describes some distinct country inhabited by monikins. It is an allegorical exposal of the system of the USA, corruption of money worship. His satire remained its force till our days.

4. Nathaniel Hawthorne

(1804-1864)

Nathaniel Hawthorne, a fifth-generation American of English descent, was born in Salem, Massachusetts, a wealthy seaport north of Boston that specialized in East India trade. One of his ancestors had been a judge in an early century, during trials in Salem of women accused of being witches. Hawthorne used the idea of a curse on the family of an evil judge in his novel *The House of the Seven Gables*. Many of Hawthorne’s stories are set in Puritan New England, and his greatest novel, *The Scarlet Letter* (1850), has become the classic portrayal of Puritan America. It tells of the passionate, forbidden love affair linking a sensitive, religious young man, the Reverend Arthur Dimmesdale, and the sensuous, beautiful townsperson, Hester Prynne. Set in Boston around 1650 during early Puritan colonization, the novel highlights the Calvinistic obsession with morality,

sexual repression, guilt and confession, and spiritual salvation. The book is superbly organized and beautifully written. Appropriately, it uses allegory, a technique the early Puritan colonists themselves practiced.

For its time, *The Scarlet Letter* was a daring and even subversive book. Hawthorne's gentle style, remote historical setting, and ambiguity softened his grim themes and contented the general public, but sophisticated writers such as Ralph Emerson and Herman Melville recognized the book's "hellish" power. It treated issues that were usually suppressed in the 19th century America, such as the impact of the new, liberating democratic experience on individual behavior, especially on sexual and religious freedom. Hawthorne's reputation rests on his other novels and tales as well. In *The House of the Seven Gables* (1851), he again returns to New England's history. The crumbling of the "house" refers to a family in Salem as well as to the actual structure. The theme concerns an inherited curse and its resolution through love. As one critic has noted, the idealistic protagonist Holgrave voices Hawthorne's own democratic distrust of old aristocratic families. "The truth was, that once in every half-century, at least, a family should be merged into the great, obscure mass of humanity, and forget about its ancestors."

5. Edgar Allan Poe

(1809-1849)

Edgar Poe was an American romanticist. But, unlike many English romantic writers he had no special interest in the feudal times. As the history of America had not known a feudal period, it was natural that Poe and other American writers took slight interest in the Middle Ages. On the other hand, neither had Poe that revolutionary spirit of protest, which made the poetry of Shelley and Byron. But, as some romantic authors in England and other countries, Poe was fond of the mysterious, the horrible and the supernatural. His life was most unhappy, his health weak, and his mind often took an unhealthy pleasure in playing with the awful and the mystic.

The contemporary reader is interested in Poe not so much when he tells of horrible and impossible things, as when he mingles scientific facts with fantastical impossibilities or displays accurate reasoning and his knowledge of human psychology. Thus in "The Adventures of one Hans Pfall" he tells us about the adventures of a man, who made a wonderful balloon and flew to the moon. In other stories he solves the mystery of a crime by careful observation of psychology and analysis of the details of the case. This makes him one of the principle founders of the modern detective story. But Poe was also well-known as a poet. He had a peculiar manner of writing. He considered that the poem should be short, should have the force of "monotone" and should serve to one purpose which he himself called "totality effect".

6. Herman Melville

(1819-1891)

Herman Melville, like Nathaniel Hawthorne, was a descendant of an old wealthy family that fell abruptly into poverty upon the death of the father. Despite his patrician upbringing, proud family traditions, and hard work, Melville found himself in poverty with no college education. At 19 he went to sea. His interest in sailors' lives grew naturally out of his own experiences, and most of his early novels grew out of his voyages. In these we see the young Melville's wide, democratic experience and hatred of tyranny and injustice. His first book, *Typee*, was based on his time spent among the supposedly cannibalistic but hospitable tribe of the Taipis in the Marquesas Islands of the South Pacific. The book praises the islanders and their natural, harmonious life, and criticizes the Christian missionaries, who Melville found less genuinely civilized than the people they came to convert. *Moby-Dick; or The White Whale*, Melville's master-piece, is the epic story of the whaling ship *Pequod* and its "ungodly, god-like man." Captain Ahab, whose obsessive quest for the white whale *Moby-Dick* leads the ship and its men to destruction. This work, a realistic adventure novel, contains a series of meditations on the human condition. Whaling, throughout the book, is a grand metaphor for the pursuit of knowledge. Realistic catalogues and descriptions of whales and the whaling industry punctuate the book, but these carry symbolic connotations. Although Melville's novel is philosophical, it is also tragic. Despite the heroism, Ahab is doomed and perhaps damned in the end. Nature, however beautiful, remains alien and potentially deadly. In *Moby-Dick*, Melville challenges Emerson's optimistic idea that humans can understand nature. *Moby-Dick*, the great white whale, is an inscrutable, cosmic existence that dominates the novel, just as he obsesses Ahab. The novel is modern in its tendency to be self-referential, or reflexive. In other words, the novel often is about itself. *Moby-Dick* has been called a "natural epic" – a magnificent dramatization of the human spirit set in primitive nature – because of its hunter myth, its initiation theme, its Edenic island symbolism, its positive treatment of pre-technological peoples, and its quest for rebirth. In setting humanity alone in nature, it is eminently American.

Key Words and Expressions

Abundance, Ambiguity, Blend, Burst for good, Extensively, Inspire, Mode of life, Money-grabber, Obsession, Punctuate, Quest, Seascape, Sophisticated, Spiritual salvation, Strip off, Subversive, Wilderness

Questions

1. What are the specific features of American Romanticism?
2. Who are its best representatives?

3. What is W. Irving's contribution to American literature?
4. What are J.F. Cooper's novels about American Indians?
5. Which novel has become the best portrayal of Puritan America?
6. Why is E.A. Poe acknowledged as a founder of a genre of a detective story?
7. What do you know about "Moby-Dick"?
8. Who are the main heroes of "Moby-Dick"?

Theme 30: Abolitionism in XIX's century.

Plan:

- 1. Abolitionism as a social movement**
- 2. The Civil War in America**
- 3. Literature of Abolitionism**

1. Abolitionism as a social movement

Abolitionism was the movement, which was directed at the abolishment of slavery at the Southern States of America. From the beginning of the 19th century these Southern States began to play great role in the political life of the USA. The North of America was industrial. The plantation owners wanted to have more and more territories. In the West, there were free lands and the plantation owners claimed their hands to new territories.

There were sharp contradictions between industrial North and slavery South. The progressive elements of bourgeoisie in the North opposed the claims of slave-owners and they started the movement of abolitionism. In the 30-ties, there were a number of Negro uprisings. Most of them were led by a farmer-abolitionist, John Brown. He led an uprising in 1859. It was defeated. And John Brown was hanged but his name is popular even now among the broad masses of people. The contradictions became sharper and sharper and were resulted in Civil War 1861-1865. The immediate cause of this war was the election of Abraham Lincoln to the post of the American President. He was a sworn enemy of slavery. This aroused the dissatisfaction in Southern States. When he was elected there was a revolt in the South. Two Armies were formed, of the Southerners and the Yankee Army. That war lasted during 5 years. It was ended by the victory of the North and the abolition of slavery. Under the banner of abolition all progressive people of America were united and they began to publish an abolitionist paper "The Liberator". It was started by William Garrison. The paper exposed the slave-owners of the South.

2. The Civil War in America

Lincoln's Emancipation Proclamation was an executive order of the U.S. government issued on January 1, 1863, changing the legal status of 3 million slaves in designated areas of the Confederacy from "slave" to "free." Slaves were legally freed by the Proclamation and became actually free by escaping to federal lines, or by advances of federal troops. Many served the federal army as teamsters, cooks, laundresses and laborers. Plantation owners, realizing that emancipation would destroy their economic system, sometimes moved their slaves as far as possible out of reach of the Union army. By "Juneteenth" (June 19, 1865, in Texas), the Union Army controlled all of the Confederacy and liberated all its slaves. The owners were never compensated.

The border states were exempt from the Emancipation Proclamation, but they too (except Delaware) began their own emancipation programs. When the Union Army entered Confederate areas, thousands of slaves escaped to freedom behind Union Army lines, and in 1863 many men started serving as the United States Colored Troops. The 13th Amendment to the U.S. Constitution took effect in December 1865 and finally ended slavery throughout the United States. It also abolished slavery among the Indian tribes, including the Alaska tribes that became part of the U.S. in 1867.

3. Literature of Abolitionism

Slave narratives were dynamic, responsive, hybrid writings that evolved within a range of diverse dialogues, debates, and arguments. The interest which they continue to inspire is due, in a large part, to the challenges we face as modern-day readers attempting to bring ourselves closer to the historical moments and discursive practices within which these urgent stories were forged. The responsive nature of the slave narrative means that in order to understand its features and tropes we must explore the literature to which it reacted and by which it was often constituted.

While proslavery debates presented the most racist and virulent arguments to which the narratives had to reply, abolitionist discourse and literature offered representations of slaves and black people, combined with antislavery opinions and views, which became interwoven in the fabric of the slave narratives. This interconnectedness was not always, however, due to an agreement on antislavery strategy or even to a coincidence of perspective: for example, often abolitionist writing could be as racist as proslavery writing, offering negative images of black people as ignorant and morally undeveloped. In *Uncle Tom's Cabin* Harriet Beecher Stowe opposes Eva "the fair high-bred child" and Topsy "the Afric, born of ages of oppression, submission, ignorance, toil and vice," suggesting a racial difference between white and black not to be overcome by the abolition of slavery itself. In his second narrative, *My Bondage and My Freedom*, Frederick Douglass describes his frustration at being used by the abolitionists to repeat his story "month after month": "Give us the facts," said Collins, 'we will take care of the philosophy.

Key words and Expressions:

Abolitionism, Authentic documents, Bourgeoisie, Campaign of slander, Civil War, Claim, Clergyman, Decline, Dissatisfaction, Ecclesiastical, Emancipation, Ignorance, Movement, Oppression, Plantation, Proclamation, Reconciliation, Slavery, Submission, Sworn enemy, Toil, Vice

Questions and tasks:

1. Describe the term of Abolitionism.
2. Describe the influence of Civil War on Literature.
3. Who are the main representatives of Abolitionism?
4. What famous works connected to Abolitionism do you know?
5. What is abolitionism and where has it started?
6. What was the result of that movement?

Theme 31: Literary works of Harriet Beecher Stowe.

Plan:

1. Biography of Harriet Beecher Stowe
2. Creative works of Harriet Beecher Stowe
3. Uncle Tom's Cabin

1. Biography of Harriet Beecher Stowe



(1811-1896)

Harriet Elizabeth Beecher was born on June 14, 1811, in Litchfield, Connecticut. She was one of 13 children born to religious leader Lyman Beecher and his wife, Roxanna Foote Beecher, who died when Harriet was a child. Harriet's seven brothers grew up to be ministers, including the famous leader Henry Ward Beecher. Her sister Catharine Beecher was an author and a teacher who helped to shape Harriet's social views. Another sister, Isabella, became a leader of the cause of women's rights. Harriet enrolled in a school run by Catharine, following the traditional course of classical learning usually reserved for young men. At the age of 21, she moved to Cincinnati, Ohio, where her father had become the head of the Lane Theological Seminary. Lyman Beecher took a strong abolitionist stance following the pro-slavery Cincinnati Riots of 1836. His attitude reinforced the abolitionist beliefs of his children, including Stowe. Stowe found like-minded friends in a local literary association called the Semi-Colon Club. Here, she formed a friendship with fellow member and seminary teacher Calvin Ellis Stowe. They were married on January 6, 1836, and eventually moved to a cottage near Brunswick, Maine, close to Bowdoin College.

2. Creative works of Harriet Beecher Stowe

In January 1834 she published "Uncle Lot" which won in the magazine "Western Monthly". It was followed by a great number of other stories and later she made it a collection under the title "Mayflower, or Sketches of Scenes and characters among the Descendants of Pilgrims", 1843. These early writings were rather primitive; they did not contain any serious conflict in social life. Cincinnati was on the border of North and South. The inhabitants of the town heard much more horrible stories about cruel treatment of the Negroes. Her father was a President of an ecclesiastical Seminary and the students of this seminary established an anti-slavery society and opened local schools for Negro population. Very many abolitionists lived in this town. The slave-owners were enraged of Negroes and their defenders. They did everything to terrorize black people and their supporters. Under those conditions the writer had all opportunity to learn the life of black people in the South. She wrote many articles and short stories but she considered it insufficient and she set herself a task of creating an antislavery novel.

Beecher-Stowe carried out her task in "Uncle Tom's Cabin" which was published in the magazine "The National Era" (1851-1852), in the serial form. The novel is against the oppression of the

slaves, the cruel treatment of them by plantation owners. The book produced a tremendous impression on the readers. And immediately the voices of attack, a campaign of slander came. They said it was untrue to reality and falsification of life. In answer she published a “Key to Uncle Tom’s Cabin” (1853), a collection of real, authentic documents on which the story was based. The book aroused such an interest throughout the world that during some months it was translated into a dozen of world languages. It was for the first time in history the slave-owners were portrayed as they were with all their atrocities. When “Uncle Tom’s Cabin” saw light all the right thinking people came out demanding the immediate emancipation of slaves.

As for the views of the writer herself, she was far from being radical. She did not call people to raise arms against the slavery. She thought that was the task of the church that might preach to the people how to eradicate slavery. Her views were temperate. The popularity of the book made the author the great public figure. She received so many letters, so many facts after the publication of “Uncles Tom’s Cabin”, that then she could write another book “Dred, a Tale of the Great Dismal Swamp”, 1856. Her Negro in this novel is a leader of an uprising, he is a rebellious slave. In this book we see a new approach of the author to the problem.

When in 1861 the Civil War broke, it found in Beecher-Stowe a supporter. She spoke at meetings, she was proud that her son fought in the Yankee Army. She was personally invited by Lincoln to the White House. After the Civil War she wrote a number of books, unfortunately neither of social nor artistic interest. Harriet Beecher-Stowe’s writing is the transition from romanticism to realism. At the same time she is the creator of a social novel in American literature.

3. Uncle Tom's Cabin

The novel starts in the South, a couple of years before the Civil War (check out the Schoolbytes history section for more info). Arthur Shelby, a decent master, has a plantation in Kentucky but needs to get rid of some debt, so he has to sell some slaves. He meets with Haley, a bastard of a guy, who wants to buy Harry, Eliza and George’s son, and Uncle Tom, Shelby’s favorite. Shelby doesn’t want to sell, but he has to. Eliza learns that she’s going to be separated from Harry, so she grabs her son and runs to Uncle Tom’s cabin to see if Tom wants to escape with her (her husband, George, is already making his way to Canada). Uncle Tom wants to stay loyal to Shelby so he doesn’t go. Haley chases after Eliza but Eliza makes it to the Ohio river. It’s freezing and she and Harry almost get carried away by the force of the water, but they keep going. Mr. Symmes helps her from the water and brings her to the Birds. They are kind to Eliza and Harry even though Mr. Bird has recently signed the Fugitive Slave Act which makes helping runaway slaves illegal. The Birds hand Eliza and Harry off to the Quakers. They stay with the Hallidays. It turns out that George is there, too, so the Harris family is reunited.

Haley's a turd, but a persistent one. He hires slave hunters (Loker and Marks) to find Harry but Eliza, Harry, and George get on a ship and head to Canada. Haley goes back to the Shelby's and gets Tom. He wants to see how much he can get for Tom in New Orleans. Everyone's bummed that Tom is leaving. Tom's wife and kids don't want to be separated. Tom gets onto the boat to New Orleans and tries to read his Bible. Eva St. Clare is on the boat – she's a sweet little kid, the vision of white purity with golden curls. When Tom makes toys for her, she gives him some food. They become friends. When Eva falls overboard, Tom jumps in the water and saves her. Eva tells her dad to buy Tom. He does. At the St. Clare's plantation, Tom has an okay life. He and Eva stay friends. Topsy, a slave child, spends time with them. Eva helps Topsy learn that she is a valuable person. Ophelia St. Clare is put in charge of teaching Topsy. Eva is a good girl but she gets sick. She has a big death scene where she gives her golden hair to the slaves. She says she wants to see the slaves in heaven and makes her dad promise to let Tom go free. With Eva gone, Mr. St. Clare is a mess. He wants to let Tom go, but he gets killed before he makes those arrangements. Mrs. St. Clare has to sell a bunch of slaves since she's in debt. Tom is bought by Simon Legree, a total ass. At Legree's plantation, a big but crappy place, Tom is treated horribly. Legree is a big lush and beats his slaves. Tom doesn't take help from Cassy, another slave, but suffers quietly on his own. He believes that this is his fate. This pisses Legree off more so he is even worse. Cassy and another slave, Emmeline, make plans to escape. Meanwhile, George Shelby finds where Tom is and tries to buy him back from Legree, who laughs at him. Legree has beaten Tom so badly, Tom is about to die. George stays with Tom until he's dead and buries him and then helps Cassy and Emmeline. On the way north, Madame de Thoux is found out to be George Harris's sister. It turns out that Cassy is Eliza's mom! In Kentucky, George Shelby goes back to his plantation and frees all the slaves. Cassy, Emmeline, and Madame de Thoux all go to Canada and reunite with their families. They go to France and then come back after four years. George wants to find his people and be where he belongs so he takes his family to Africa to work. At the end of the book, Harriet Beecher Stowe writes about her visions of the wrongs of slavery, and how it's impossible to be a Christian and yet make other people slaves. She thinks Christianity is the answer, but that people need to be humane Christians. She wants the people of the North to help to end slavery in the South.

Key words and expressions:

Religious, Minister, Enroll, Abolitionist, Stance, Pro-slavery, Association, Friendship, Magazine, Collection, Mayflower, Inhabitant, Treatment, Ecclesiastical, Negro, Defender, Portray, Demand, Emancipation, Preach, Eradicate, Temperate, Rebellious, novel, persistent

Questions and tasks:

1. Retell the biography of Harriet Beecher Stowe.

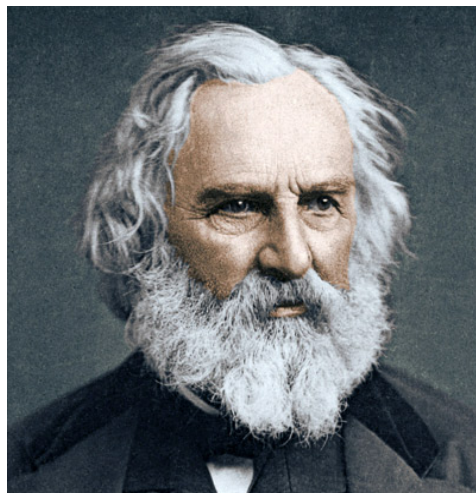
2. What famous works of Harriet Beecher Stowe do you know?
3. What is the main theme of “Uncle Tom's Cabin”?
4. What kind of problems did Stowe try to solve in her works?
5. What does “Key to Uncle Tom’s Cabin”, deal with?
6. When was his first major publication?
7. Which her work was considered being masterpiece?
8. Retell the plot of “Uncle Tom’s Cabin”.

Theme 32: Literary works of Henry Longfellow.

Plan:

1. **Biography of Henry Longfellow.**
2. **Creative works of Henry Longfellow**
3. **A PsalmOfLife**

1. Biography of Henry Longfellow.



(1807-1882)

Henry Wadsworth Longfellow was born in Portland, Maine—then still part of Massachusetts—on February 27, 1807, the second son in a family of eight children. His mother, Zilpah Wadsworth, was the daughter of a Revolutionary War hero. His father, Stephen Longfellow, was a prominent Portland lawyer and later a member of Congress. Henry was a dreamy boy who loved to read. He heard sailors speaking Spanish, French and German in the Portland streets and liked stories set in foreign places: *The Arabian Nights*, *Robinson Crusoe*, and the plays of Shakespeare.

After graduating from Bowdoin College, Longfellow studied modern languages in Europe for three years, then returned to Bowdoin to teach them. In 1831 he married Mary Storer Potter of Portland, a former classmate, and soon published his first book, a description of his travels called *OutreMer* ("Overseas"). But in November 1835, during a second trip to Europe, Longfellow's life was shaken when his wife died during a miscarriage. The young teacher spent a grief-stricken year in Germany and Switzerland. Longfellow took a position at Harvard in 1836. Three years later, at the age of thirty-two, he published his first collection of poems, *Voices of the Night*, followed in 1841 by *Ballads and Other Poems*. Many of these poems ("A Psalm of Life," for example) showed people triumphing over adversity, and in a struggling young nation that theme was inspiring. Both books were very popular, but Longfellow's growing duties as a professor left him little time to write more. In addition, Frances Appleton, a young woman from Boston, had refused his proposal of marriage.

Frances finally accepted his proposal the following spring, ushering in the happiest eighteen years of Longfellow's life. The couple had six children, five of whom lived to adulthood, and the marriage gave him new confidence. In 1847, he published *Evangeline*, a book-length poem about what would now be called "ethnic cleansing." The poem takes place as the British drive the French from Nova Scotia, and two lovers are parted, only to find each other years later when the man is about to die. In 1854, Longfellow decided to quit teaching to devote all his time to poetry. He published *Hiawatha*, a long poem about Native American life, and *The Courtship of Miles Standish and Other Poems*. Both books were immensely successful, but Longfellow was now preoccupied with national events. With the country moving toward civil war, he wrote "Paul Revere's Ride," a call for courage in the coming conflict.

2. Creative works of Henry Longfellow

Longfellow wrote a number of ballads on medieval themes and besides he set himself a task of creating the national epic song of America. So he created his masterpiece "The Song of Hiawatha" (1855). The poem has for its setting North America in the 15th century and the narration of the poem continues up to that time of the European step on American soil. That was done purposely. He wanted to show hereditary between the culture of old Indians and European settlers. He wanted to assure his readers that the Pagan Indians acquired Christianity and European civilization so peacefully and even seemed to be glad and joyful to it. So it was influenced by bourgeois morality. All the same it is a masterpiece. In the first place the American public could acquaint with Indian folklore. The Indians in the poem are portrayed to appear to be a proud, freedom-loving, hardworking people. He created a number of other poems. For example: "The Bridge", "The Old

Clock on the Stairs”, “Evangeline” (1847) – this poem is full of humanism, it condemns war and colonial order and shows a tragic fate of a poor man; he glorifies nobility and courage of “small people” and defends their right to be happy. “The Courtship of Miles Standish” (1859) is a humorous poem in which Longfellow shows his mastery in depicting an American scenery.

The last works of his last years are marked with mysticism and decline. Among his later works are some plays in verse, he also distinguished himself as a translator. He made a number of translations of best writers (Dante)

He began to be translated into Russian at the end of 60-ties of the 19th century.

3. A Psalm Of Life

Tell me not, in mournful numbers,
Life is but an empty dream!
For the soul is dead that slumbers,
And things are not what they seem.

Life is real! Life is earnest!
And the grave is not its goal;
Dust thou art, to dust returnest,
Was not spoken of the soul.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

In the world’s broad field of battle,
In the bivouac of Life,
Be not like dumb, driven cattle!
Be a hero in the strife!

Trust no Future, howe'er pleasant!
Let the dead Past bury its dead!
Act,— act in the living Present!
Heart within, and God o'erhead!

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time;

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother,
Seeing, shall take heart again.

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

Key Words and Expressions

Adversity, Authentic documents, Ballads, Campaign of slander, Christianity , Claim, Clergyman, Confidence, Decline, Description, Ecclesiastical, Medieval themes, Miscarriage, Modern, Pagan Indians , Prominent, Reconciliation, Revolutionary, Sworn enemy, Trip, Triumphant, Usher

Questions and tasks:

7. What was H. Longfellow's contribution to the movement of abolitionism?
8. Why "The Song of Hiawatha" is so important even for a contemporary reader?
9. Retell early life of Longfellow.
10. Did poet's life impact on his creative works
11. What was his first poem?
12. What is the main theme of the poem "A Psalm Of Life"?
13. What kind of problems did Longfellow try to solve in his poems?
14. What does "The Song of Hiawatha", deal with?

15. When was his first major publication?
16. Which poem was considered being masterpiece?

Theme 33: Realism – American literature in XIX's century.

- 1. The results of the Civil War.**
- 2. The development of American literature after the war.**

1. The results of the Civil War.

The Civil War brought the abolition of slavery. After the war various branches of industry began to develop by leaps and bounds. The incessant flow of emigrants is typical of that time, the extensive building of railroads and abolition of slavery. All these factors combined led to the rapid growth of the USA, American capitalism. At the end of the 18th century the USA became a highly developed industrial country. Negroes were granted the right to vote but all the same they were under certain oppression and deprived of many rights. The slave-owners continued to persecute Negroes in every possible way. In 1866, the organization of Ku-Klux-Klan was established to terrorize Negro population. But not only Negroes found themselves in a hard state. The rapid development of industry, the progress of technique led to a still more terrible exploitation of all the workers. At the end of the 19th century the American capitalism entered upon a stage of imperialism. Big monopolies and trusts were formed, which played a great role in the economy of the country. In the international arena America behaved as a militarist country. New territories were annexed and some smaller peoples were subjugated. Such policy led to the discontent of the toiling people class struggle. In 1866, on the 1st of May in Chicago there was a general strike.

The literature of that period reflects both the class struggle and the sharp ideological struggle within American society. That period and ideas of the American democracy found the reflection in the poetry of the greatest American poet Walt Whitman. His poetry is imbued with profound optimism and belief in better future. At the same time some new trends of literature appeared in the country. The purpose of one literary trend was to amuse readers. The writers did their best to paint in bright colors the social life. They tried to create an illusion in the minds of people that every man in America stood his fair chance. It was so-called "apologetic" literature. Its motto was "Every shoeblack may become the President of the USA".

There was another trend in American literature called "red-blood" literature. It justified the militarist expansion. They named the whites the superior race. Another group of writers called themselves "tender realists". They did not reflect the sharp political issues and gave a softened picture of reality. Finally, there existed in literature the group of "Muckrackers". They attacked

various institutions representing publicist literature, not fiction. Most of them were journalists, and they exposed the ulcers of capitalism.

All those trends were opposed by the American critical realists such as Mark Twain, Frank Norris, O. Henry, Jack London, and Theodore Dreiser.

2. The development of American literature after the war.

Like other national literatures, American literature was shaped by the history of the country that produced it. For almost a century and a half, America was merely a group of colonies scattered along the eastern seaboard of the North American continent—colonies from which a few hardy souls tentatively ventured westward. After a successful rebellion against the motherland, America became the United States, a nation. By the end of the 19th century this nation extended southward to the Gulf of Mexico, northward to the 49th parallel, and westward to the Pacific. By the end of the 19th century, too, it had taken its place among the powers of the world—its fortunes so interrelated with those of other nations that inevitably it became involved in two world wars and, following these conflicts, with the problems of Europe and East Asia. Meanwhile, the rise of science and industry, as well as changes in ways of thinking and feeling, wrought many modifications in people's lives. All these factors in the development of the United States molded the literature of the country.

Key words and expressions:

Abolition, Apologetic, Capitalism, Civil War, Critical realists, Eastern, Emigrants, Exploitation, Incessant, Industry, Ku-Klux-Klan, Leaps, Militarist, Modification, Mold, Oppression, Persecute, Railroads, Realism, Rebellion, Shoeblack, Terrorize, Ulcers

Questions and tasks:

1. Who were the main writers of abolitionism?
2. Describe the term Realism.
3. Can you name realistic writers of Realism?
4. What Realistic famous works do you know?
5. What differences between Realism and Romanticism do you know?

Theme 34: Literary works of Walt Whitman.

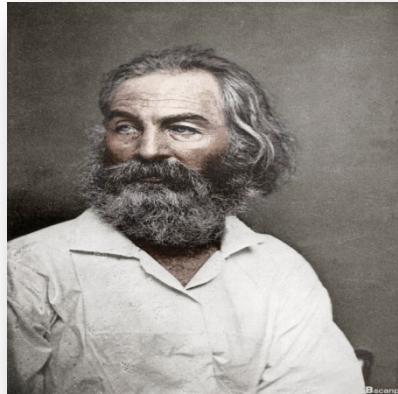
Plan:

1. Walt Whitman

2. Walt Whitman's poetry

3. Analysis of Walt Whitman's "A song of Joys"

1. Walt Whitman



(1819-1892)

Walt Whitman is a classic of American literature. He was born in a small village in Brooklyn in a family of a carpenter. His childhood he spent in the country, and this explains his love for nature. All his life he was proud that he was one of the common people. His parents had so scanty means that they could not give their son regular schooling. After grammar school he had to sustain himself. He started working. Whitman lived a restless life, moving from one place to another. First he worked as a messenger, then a compositor at a print shop, then a school-teacher. From 1841, he began to contribute to newspapers and took part in political life. For a certain period of time he was an editor of a Brooklyn newspaper. The same time he began to write verses (1846), which were later combined into a collection of poems (1855), "The Leaves of Grass", was published. The final collection completely combined was published in 1881-1882. Very soon he had to resign from his position of an editor because he openly expressed his disapproval of the government foreign policy and started working as a carpenter. In 1861, when the Civil War broke, he became a male nurse. At the same time he wrote a number of nurses. After the war, Whitman worked as a clerk as his literary work did not provide his living. The reactionary publishers refused to publish his poems. In 1873, he had to retire from his position and had to exist on charity.

2. Walt Whitman's poetry

"The Leaves of Grass", "The Song of Myself", "The Song of the Broad Axe", "Poems of Joys" are the best of his poems. In these poems he shows that joys come to men only through labor and struggle. He glorified farmers and, in some poems we see his sympathy with Negroes ("Drum Taps"). He wrote some poems devoted to Abraham Lincoln. All his poems show that he was against all forms of slavery, oppression, tyranny. The bourgeois critics did not approve his poems.

He was ridiculed for his bold subjects. Whitman refused to follow usual poetical methods. He discarded rhythm and stanzas. He wrote in free verse, which then became the recognized form in poetry. There was a certain limitation in his outlook. He believed in bourgeois democracy. The spirit of his poetry is optimistic. He strove to put into his poems the aspiration of democratic views. Only at the end of his life he wrote an essay entitled "Democratic Vistas", in which he criticized the bases of bourgeois democracy.

3. Analysis of Walt Whitman's "A song of Joys"

Walt Whitman's "A Song of Joys" is a very happy poem about all the wonderful things that life has to offer. As pointed out by Charles Oliver, Whitman represents life and leaves in the following lines (Oliver):

"O to make the most jubilant song!

Full of music—full of manhood, womanhood, infancy!

Full of common employments—full of grain and trees (Whitman)."

In the last line of this excerpt Whitman sums up what most of his literary work is about. Grain is used to represent life, because it is the way in which people are fed and given sustenance. Trees are the representation of leaves which are very important and prominent in Whitman's poems, especially because the name of his collection is called "Leaves of Grass."

Whitman also covers the Everyman in this poem by referencing all different types of people (Whitman). He references the drivers of locomotives, horsemen and horsewomen, firemen, fighters, mothers, fishermen, boaters, miners, soldiers, orators, whalemens, and farmers. He references the joys that are accompanied by each of these professions and how exciting it would be to participate in them. He speaks about each one with a certain kind of wistfulness that is beautiful and wonderful (Whitman). It seems as though he is romanticizing the work of even the most laborious jobs and things. In this way his optimism shines steadily through.

He also makes references to all sorts of wildlife and nature in his poem. He talks about different types of fish that one would find in the rivers and about the voices of all the animals in the world (Whitman).

In this poem Whitman discusses everything you can possibly think of and puts a beautiful spin to it. Even death is not left untouched in his optimistic whirlwind. He talks about the joys of thinking about death (Whitman). He references the feeling of dying as a gentle touch, and then he talks about how his body will figure out the "great spheres of time and space (Whitman)." To me this line suggests a hint of spirituality in the idea of the heavens and space.

Spirituality is hinted at mainly in Whitman's lines about Death in this poem. The following lines illustrate my point:

"Myself discharging my excrementitious body to be burn'd, or
render'd to powder, or buried,
My real body doubtless left to me for other spheres,
My voided body nothing more to me, returning to the purifications,
further offices, eternal uses of the earth (Whitman)."

In these lines Whitman is talking about how his physical body will break back down to become part of the earth yet again and be used for whatever the earth needs. Yet he says that his real body will leave him for other spheres. I believe this is a reference to his spirit or soul going on to his afterlife. As his body is left behind here on the earth, his soul goes on to live in heaven, because he believes in the Christian faith. This belief in an afterlife is a common thread found in a lot of Whitman's poems and is a clear indication of his belief in a higher power beyond our sight. By talking about the wonder that one will find in the afterlife, he is able to make even Death look like something to be excited about.

Key words and expressions:

Bourgeois, Carpenter, Clerk, Common people, Composer, Contribute, Free verse, Glorified, Joys, Labor, Messenger, Nature, Oppression, Regular, Resign, Rhythm, Scanty, Slavery, Stanzas, Sustain, Sympathy, Tyranny

Questions and tasks:

1. Retell the biography of the poet?
2. What famous poems of Walt Whitman do you know?
3. What is the main theme of the poem "The Leaves of Grass"?
4. What social problems did Whitman try to solve in his poems?
5. What does "The Song of Myself", deal with?
6. When was his first major publication?
7. Why didn't he obey poetic rules?
8. Retell early life of the poet.
9. What kind of jobs did he do for living?
10. Explain the effect of Civil war in poet's works?
11. Analyze "A song of Joys".

Theme 35: Characteristics of existing trends.

Plan:

1. Trends in American Fiction
2. American Verse
3. The Lost Generation and After

1. Trends in American Fiction

The connection of American literature with writing in England and Europe was again stressed by William Dean Howells, who was not only an able novelist but an instructor in literary realism to other American writers. Though he himself had leanings toward social reform, Howells did encourage what has come to be called "genteel" writing, long dominant in American fiction. The mold for this sort of writing was broken by the American turned Englishman, Henry James, who wrote of people of the upper classes but with such psychological penetration, subtlety of narrative, and complex technical skill that he is recognized as one of the great masters of fiction. His influence was quickly reflected in the novels of Edith Wharton and others and continued to grow in strength in the 20th cent. The realism preached by Howells was turned away from bourgeois milieus by a number of American writers, particularly Stephen Crane in his poetry and his fiction—*Maggie: A Girl of the Streets* (1893) and the Civil War story, *The Red Badge of Courage* (1895). These were forerunners of naturalism, which reached heights in the hands of Theodore Dreiser and Jack London, the latter a fiery advocate of social reform as well as a writer of Klondike stories. Ever since the Civil War, voices of protest and doubt have been heard in American fiction. Mark Twain (with Charles Dudley Warner) had in *The Gilded Age* (1873) held the postwar get-rich-quick era up to scorn. By the early 20th cent. Henry Adams was musing upon the effects of the dynamo's triumph over man, and Ambrose Bierce literally abandoned a civilization he could not abide.

2. American Verse

Since the mid-19th cent. American poetry had tended to empty saccharine verse—with the startling exception of the Amherst recluse, Emily Dickinson, whose terse, precise, and enigmatic poems, published in 1890, after her death, placed her immediately in the ranks of major American poets. A revolution in poetry was announced with the founding in 1912 of *Poetry: A Magazine of Verse*, edited by Harriet Monroe. It published the work of Ezra Pound and the proponents of imagism (see imagists)—Amy Lowell, H. D. (Hilda Doolittle), John Gould Fletcher, and their English associates, all declaring against romantic poetry and in favor of the exact word. Meanwhile, other poets moved along their own paths: Edwin Arlington Robinson, who wrote dark, brooding lines on humankind in the universe; Edgar Lee Masters, who used free verse for realistic biographies in *A Spoon River Anthology* (1915); his friend Vachel Lindsay, who wrote mesmerizingly rhythmical verse; Carl Sandburg, who tried to capture the speech, life, and dreams

of America; and Robert Frost, who won universal recognition with his evocative and seemingly simply written verse.

3. The Lost Generation and After

The years immediately after World War I brought a highly vocal rebellion against established social, sexual, and aesthetic conventions and a vigorous attempt to establish new values. Young artists flocked to Greenwich Village, Chicago, and San Francisco, determined to protest and intent on making a new art. Others went to Europe, living mostly in Paris as expatriates. They willingly accepted the name given them by Gertrude Stein: the lost generation. Out of their disillusion and rejection, the writers built a new literature, impressive in the glittering 1920s and the years that followed. Romantic clichés were abandoned for extreme realism or for complex symbolism and created myth. Language grew so frank that there were bitter quarrels over censorship, as in the troubles about James Branch Cabell's *Jurgen* (1919) and—much more notably—Henry Miller's *Tropic of Cancer* (1931). The influences of new psychology and of Marxian social theory were also very strong. Out of this highly active boiling of new ideas and new forms came writers of recognizable stature in the world, among them Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Thomas Wolfe, John Dos Passos, John Steinbeck, and E. E. Cummings. Eugene O'Neill came to be widely considered the greatest of the dramatists the United States has produced. Other writers also enriched the theater with comedies, social reform plays, and historical tragedies. Among them were Maxwell Anderson, Philip Barry, Elmer Rice, S. N. Behrman, Marc Connelly, Lillian Hellman, Clifford Odets, and Thornton Wilder. The social drama and the symbolic play were further developed by Arthur Miller, William Inge, and Tennessee Williams. By the 1960s the influence of foreign movements was much felt with the development of "off-Broadway" theater. One of the new playwrights who gained special notice at the time was Edward Albee, whose later works again attracted attention in the 1990s. Important playwrights of recent decades who have imbued the modern world with qualities ranging from menace to a kind of grace in their surreal or hyper-real works include Sam Shepard, David Mamet, and Tony Kushner. The naturalism that governed the novels of Dreiser and the stories of Sherwood Anderson was intensified by the stories of the Chicago slums by James T. Farrell and later Nelson Algren. Violence in language and in action was extreme in some of the novels of World War II, notably those of James Jones and Norman Mailer. Not unexpectedly, after World War I, black writers came forward, casting off the sweet melodies of Paul Lawrence Dunbar and speaking of social oppression and pervasive prejudice. Countee Cullen, James Weldon Johnson, Claude McKay, Zora Neale Hurston, and Langston Hughes in the 1920s and 30s were succeeded by Richard Wright, Ralph Ellison, James Baldwin, and LeRoi Jones (later Amiri Baraka) in the 1940s

and 50s. Poetry after World War I was largely dominated by T. S. Eliot and his followers, who imposed intellectuality and a new sort of classical form that had been urged by his fellow expatriate Ezra Pound. Eliot was also highly influential as a literary critic and contributed to making the period 1920–60 one that was to some extent dominated by literary analysts and promoters of various warring schools. Among those critics were H. L. Mencken, Edmund Wilson, Lewis Mumford, Malcolm Cowley, Van Wyck Brooks, John Crowe Ransom, Yvor Winters, Lionel Trilling, Allen Tate, R. P. Blackmur, Robert Penn Warren, and Cleanth Brooks.

Key words and expressions

Trend, Instructor, Encourage, Genteel, Psychological penetration, Subtlety, Narrative, Reflect, Bourgeois, Forerunners, Naturalism, Advocate, Protest, Civilization, Precise, Enigmatic, Associate, Romantic poetry, Humankind Prejudice, Historical tragedy

Questions and tasks:

1. What literal trends in American Literature do you know?
2. Retell about American Verse.
3. Describe Trends in American Fiction
4. What do you know about The Lost Generation and After?
5. Who are the main writers of Romanticism in American Literature?
6. Who are the main writers of Realism in American Literature?
7. Who are the main writers of Transcendentalism in American Literature?

Theme 36: Literary works of Mark Twain.

Plan:

1. **Mark Twain**
2. **Creative works of Mark Twain**
3. **Summary of “The Adventures of Tom Sawyer”**

1. Mark Twain

Mark Twain is a remarkable writer of the critical realism. He is a master of short stories. He is known as a master of exposal of the bourgeois society of his days. He called his own country “The United States of Lynchdom”. He condemned the colonial policy of his country and other ugly sides of American life. In his best books he describes the sufferings, hopes and aspirations of broad masses of people. His literary career was complicated and contradictory. He remained indifferent to

the ideas of socialism. Mark Twain is a pseudonym of Samuel Langhorne Clemens. He was born in a small village Florida, state Missouri (in the South). His father was a small town-lawyer. There were many children in the family. Soon the family moved to a small town Hannibal near the riverside to the farm of his uncle. On this farm he got acquainted with Negro Sam. When he was 12 his father died and he had to look for a job. And he became an apprentice in a printing house. Wandering from town to town he worked in many printing houses. Soon he became a pilot. It was at that time that he made a maiden attempt at writing. Here he adopted his pen name. He began to write short humorous stories which he sent to newspapers in California. The navigation of the river became slack and he had to find another job. In the war between the North and the South he struggled on the Southern side because he lived in the Southern states. Then he worked in the silver mines to enrich himself. He was taken by the spirit of the western frontier. He walked on foot to the city of Virginia. He established the newspaper there "The Enterprise". He was a regular contributor to the newspaper. His humorous stories, his humor were based on the Western folklore. His stories are written in the first person. It was a tradition. "The Gilded Age" – the first satirical story.

2. Creative works of Mark Twain

"The Adventures of Tom Sawyer" (1877) brought wide popularity to the writer. All the characters are portrayed with great mastery. He didn't intend to write it pure for children, though the book contains much of his childhood. The stagnant atmosphere of the provincial town in the South is depicted in the novel. In 1867 he received an offer from the newspaper to visit Europe. He was in the Crimea. It resulted in that he wrote "A Tramp Abroad", "Our Innocents Abroad", (1880). He was still optimistic. He glorified the American mode of life. He married when he came back from Europe a daughter of a rich coalminer. By the end of his life he was very lonely but his spirit was unbroken. In 1884 he published "The Adventures of Huckleberry Finn". E. Hemingway wrote "All modern American literature comes from one book by Mark Twain called "Huckleberry Finn". Elements of social criticism grew stronger in his writings. He wrote articles, pamphlets. "We are Americanizing Europe", "The United States of Lynchdom", "Municipal corruption".

In 1905 revolution broke in Russia and M. Twain hailed the revolution. He exposes the aggressive policy of the American Government. In many of his stories and pamphlets he is a just and severe critic of capitalist America. He shows the power of gold that rules the country, the hypocrisy and ignorance of the ruling classes and exposes the social injustice of American "democracy". He also wrote two historical stories "The Prince and the Pauper" (1881) and "A Connecticut Yankee in King Arthur's Court" (1889). These two satires are the critic of the feudal forms of life and his own country.

Many years have passed since M. Twain's death but even now the American imperialists fear his biting satire. The American critics try to represent merely as a humorist and no more, while he was also a realist – the author of bitterly critical pages, revealing a good deal of the truth about American "democracy".

3. Summary of "The Adventures of Tom Sawyer Summary"

The Adventures of Tom Sawyer revolves around the youthful adventures of the novel's schoolboy protagonist, Thomas Sawyer, whose reputation precedes him for causing mischief and strife. Tom lives with his Aunt Polly, half-brother Sid, and cousin Mary in the quaint town of St. Petersburg, just off the shore of the Mississippi River. St. Petersburg is described as a typical small-town atmosphere where the Christian faith is predominant, the social network is close-knit, and familiarity resides.

Unlike his brother Sid, Tom receives "lickings" from his Aunt Polly; ever the mischief-maker, would rather play hooky than attend school and often sneaks out his bedroom window at night to adventure with his friend, Huckleberry Finn the town's social outcast. Tom, despite his dread of schooling, is extremely clever and would normally get away with his pranks if Sid were not such a "tattle-tale."

As punishment for skipping school to go swimming, Aunt Polly assigns Tom the chore of whitewashing the fence surrounding the house. In a brilliant scheme, Tom is able to con the neighborhood boys into completing the chore for him, managing to convince them of the joys of whitewashing. At school, Tom is equally as flamboyant, and attracts attention by chasing other boys, yelling, and running around. With his usual antics, Tom attempts to catch the eye of one girl in particular: Becky Thatcher, the Judge's daughter. When he first sees her, Tom immediately falls in love with Becky. After winning her over, Tom suggests that they "get engaged." But when Tom accidentally blurts that he has been engaged before to Amy Lawrence, he ruins his relationship with Becky and becomes heartbroken.

One night, Huck and Tom sneak off at midnight to the town's graveyard, where they are planning to carry out a special ritual used to cure warts. Believers in superstition and folklore, the two expect the graveyard to be full of ghosts. After hearing voices approach them, the two boys hide in fear; the voices belong to Injun Joe the villainous savage, Muff Potter- the town drunk, and Dr. Robinson. The three men are grave robbing! Soon, a fight breaks out between Dr. Robinson and the two other men. As Dr. Robinson grabs a headboard and knocks the liquored Muff Potter into unconsciousness, Injun Joe grabs Muff's knife and stabs the doctor to death. The boys run away from the graveyard before they learn that Injun Joe is planning on framing Muff for the doctor's

murder. Fearful of Injun Joe and horrified at what they have witnessed, Huck and Tom vow to keep silent regarding the night's events.

The next day brings only grief for Tom. Aunt Polly learns from Sid that Tom snuck out the night before and cries over him. At school, Becky snubs Tom by paying no heed to his boyish antics. Hurt and angry, Tom assembles a "gang" of pirates: himself, Joe Harper, and Huck. The three boys decide that they have had enough of normal society and run away to Jackson Island, in the middle of the Mississippi River. When the boys are missing, the whole town assumes that they have drowned in the river and villagers drag the river for their bodies. In the darkness of the night, Tom sneaks off the island to return home and leave a note for Aunt Polly informing her that he is not dead. Instead, he overhears Polly and Mrs. Harper making plans for their funerals. The boys then wait until the morning of their own funeral, sneak back into town and attend their own funerals before revealing to the congregation that they are alive!

At school, the boys are the envy of each pupil; however, Tom has still not won back Becky's heart. When Tom inadvertently catches Becky reading the schoolmaster's book, she jumps out of surprise and breaks it. Later that day, when the schoolmaster questions Becky whether it was she who broke the book, Tom lies and says that it was he who committed the act. Although he takes the punishment for Becky, he wins back her love and attention.

After school is let out for the summer, Muff Potter's trial begins. The town of St. Petersburg has already convicted the innocent man in their minds. Tom and Huck are both racked by their guilty consciences, and are made to feel even worse when Muff Potter thanks them for being kind to him. When the trial begins, the defense council calls Tom Sawyer to the witness stand. To the surprise of Huck, Muff Potter, and all those who are in the audience, Tom divulges all he knows about the murder, naming Injun Joe as Dr. Robinson's killer. Before the trial ends, Injun Joe sprints out of the courtroom before anybody can catch him.

Injun Joe is declared missing and Muff Potter is set free with the apologies of the town. Meanwhile, Tom is afraid that Injun Joe will attempt to seek revenge on him for being a witness, and Huck holds similar fears. One day, Huck and Tom decide to dig for buried treasure at the old haunted house on Cardiff Hill. As they begin their search, the entrance of two strange men surprises the boys. In hiding, Tom and Huck realize that one of the men is Injun Joe in disguise as a deaf-and-dumb Spaniard. Tom and Huck watch as Injun Joe and his accomplice discuss plans for a "revenge job." The two villains are planning to hide a bag of six-hundred dollars in the haunted house and meet back there; but when they hide their bag of money, they discover a box of buried treasure that has already been hidden in the haunted house—treasure that once belonged to a gang of robbers. The villains decide to hide their loot in "Number Two" under "the cross" and exit the house. Obsessed

with obtaining the treasure, Tom and Huck make plans to follow Injun Joe and find out where the treasure is buried.

Becky, who has been out-of-town, returns to St. Petersburg and holds a picnic for all of her friends. As part of the picnic festivities, the children go exploring in MacDougal's cave: a large cave with secret underground passageways. Unbeknownst to the other picnickers and adults, Tom and Becky lose themselves within the depths of the cave.

In the meantime, Huck has resigned himself to waiting outside the Temperance Tavern, where they suspect Injun Joe is staying. On the brink of giving up, Huck's patience is rewarded when the two villain step out into the night and head off towards the haunted house. But instead of entering the haunted house, the villains go toward the old Widow Douglas's house, with the intention of torturing and maybe even killing her. Remembering times when the widow bestowed her kindness upon him, Huck races toward the Mr. Jones's house, informing him of Injun Joe's plans to hurt the widow. Mr. Jones and his two younger sons hurry over to the widow's estate and scare off Injun Joe and his accomplice before any harm is done.

The word of Widow Douglas's near attack is circulated around town. But news of the missing children breaks out, and for the moment, the entire town concentrates on praying and searching for Tom and Becky. Deep within the cave, Tom and Becky have lost all sense of direction. With the last of their candle burnt out and no food to eat, the two are aware that they may starve to death. Tom attempts to comfort Becky, and continues to explore the cave's passages in hoping of finding a way out. Winding down one passageway, Tom sees a man and shouts to him; to his surprise, the figure belongs to Injun Joe! Frightened by Tom's shouts (and not recognizing the boy's voice), Injun Joe runs away. Tom never tells Becky of this incident, for fear that he would cause her even more worries. Eventually, Tom's persistence pays off when he discovers a tiny hole that the children manage to crawl through and escape peril.

With the safe return of Becky and Tom, the town of St. Petersburg rejoices. Judge Thatcher orders that the door to MacDougal's cave be locked and sealed with metal. When Tom learns of this, he finally tells the Judge that Injun Joe is in the cave. Upon breaking the sealed door, Tom, the Judge, and the other citizens find Injun Joe at the mouth of the cave, starved to death.

When he meets up with Huck, Tom informs him that he knows where the treasure is buried. Mistaking the treasure for lost, Huck is eager to return to MacDougal's cave with Tom in search of the money. After recovering the treasure from the cave, the two boys return to town, only to be ushered into the Widow Douglas's parlor. To express her gratitude towards Huck for saving her life, the widow intends on giving Huck a permanent home and providing him with an education. Declaring that Huck is now independently wealthy, Tom spring forward with their newfound

treasure, totaling over twelve thousand dollars. To conclude, the novel ends with Huck and Tom discussing their future plans of becoming world-class robbers.

Key words and expressions:

Acquainted, Adventure, Aspiration, Childhood, Coalminer, Critic, Feudal, Flamboyant, Innocent, Master, Optimistic, Pamphlets, Pauper, Punishment, Remarkable, Satire, Satirical story, Spirit, Stagnant, Tramp

Questions and tasks:

1. Retell the biography of Mark Twain?
2. What was Thomas Mark Twain's first work?
3. What popular works of Mark Twain do you know?
4. Retell the plot of "The Adventures of Tom Sawyer".
5. Describe heroes of "The Adventures of Tom Sawyer".
6. What kind of problems did he try to solve in his works?
7. When was his first major publication?
8. Which his work was considered being masterpiece?

Theme 37: The role of Frank Norris and O. Henry in the development of American literature.

Plan:

1. **Creative works of O. Henry**
2. **Plot of "The Last Leaf"**
3. **Frank Norris**
4. **Summary of "Marten Eden"**

1. Creative works of O. Henry



(1862-1910)

It is a pseudonym of William Sydney Porter. He is a popular American short-story writer. He was born in a family of an impoverished physician in North Carolina. He went to school only for a brief period of time and then he had to work in a store as a clerk but he was tired of the routine of the town and went to Texas in 1882 and led a life full of adventures. He was a cowboy, a druggist, a copyist.

Finally, he became a small clerk in a small provincial bank. While he was working in the bank a misfortune happened to him, he was accused of theft but he was not guilty. He fled to Central America. There he got news that his wife was dying and he came back home. His wife died and he was imprisoned where he spent three years. In prison he made his attempts of writing. After he was released he settled himself in New York and began to contribute to various magazines.

All his short stories appeared first in magazines and then in collections. The period of his literary career was rather brief but he wrote 3 hundred stories and became famous as a brilliant short-story writer. His first novel "Cabbages and Kings" appeared in 1904, which was followed by his collections of stories:

"The Four Million" (1906)

"The Trimmed Lamp" (1907)

"Heart of the West" (1907)

"The Voice of the City" (1908)

"The Last Leaf" is considered one of his best stories.

All his stories are enticing, entertaining and have unexpected ends. It made them famous and popular. He had very strong bourgeois limitations. His stories very seldom deal with the social important problems of the time contemporary to him. The subject matter of his stories is constituted by accidents of everyday life in large cities, in the ranches (some kind of a farm) of America. Sometimes his stories contradict reality – vice is punished, virtue awarded. The event which seem develops tragically ends happily. Only in a few stories he touches the miserable side of life.

O. Henry sympathizes especially with the small, unimportant people of large cities. His stories about clerks, shop girls, small actresses, poor painters and such like are often very touching and at the same time humorous. He knows the hard struggle against poverty and unemployment, the small acts of heroism that fill their seemingly so very insignificant lives. O. Henry is certainly sorry for the victims of this lust of gain but he does not look very deeply into its reasons. He does not criticize the capitalist system as a whole. He does not point the way out of the situation but very awful occasional people turned out to be the guilty party. The whole spirit of his writings is bourgeois. Though he wrote with an eye, quick to catch the significant details that make a realistic picture, his realism was merged with romance. This made it possible for him to see interest in the

commonplace and to weave at times a web of fantasy about it. Some of his stories are the result of the pressure under which he worked – there was a period of two and a half years when he was under a contract to turn out a story every week. But his broad humanity, his ability to hold a reader's interest, made him a popular writer, read and beloved.

His life was fraught with unpleasant adventures and hardships. However, O. Henry's stories are in most cases devoid of strain and depression. Under the pen of O. Henry the stern reality is very often substituted by a false though witty "happy end".

O. Henry especially strikes the reader by the unexpectedness of the denouement. In this he is unsurpassed. O. Henry has an ironical eye for everything in life, but his vision is not embittered and his humor is pathetically humane.

The richness of his language, the entertaining plots, the unexpected endings, the writer's wit – all this has won him great popularity with the reader.

2. Plot of "The Last Leaf"

In the short story "The Last Leaf," by O. Henry, Sue and Johnsy met and decided to share a flat in May. In December, pneumonia started making the rounds in their neighborhood. Johnsy got sick, and the Doctor told Sue that Johnsy had a 1 in 10 chance in surviving depending upon her attitude. Sue moved her painting supplies into Johnsy room to keep her company, and became puzzled when Johnsy started saying ". . . twelve, eleven, ten . . ." She was counting leaves on the vine outside of their window, and she informed Sue that she expected to die when the last leaf fell.

Shortly thereafter, Sue was asking their old German neighbor Mr. Behrman to pose for her painting, and they got into a discussion about Johnsy, and she told Behrman that Johnsy expected to die when the last leaf fell from the vine. Behrman who was an artist who'd never painted a master piece agreed to sit for Sue, but when they look at the window at the vine they notice that the pounding rain and ice has knocked the last leaf off of the vine. After painting Behrman, Sue falls asleep. The next day when Johnsy demands the blinds be raised so that she can see the vine, she notices there is still a leaf. The leaf stays and stays, and Johnsy decides she'll survive. The next day they learn that Behrman has died of pneumonia, and Sue tells Johnsy the leaf Behrman painted outside the window was his life's masterpiece.

3. Frank Norris



(1870-1902)

Frank Norris is the last representative of the writers of the American literature of the 19th century. He was born in Chicago in the family of a rich jeweler. In 1884 his parents moved to California. His father became a rich dealer in San Francisco. In 1887 his family went to Europe and the future writer lived for a year in Paris dealing with art and literature. After returning to America Norris entered the California University in 1890. While studying he began to write his first novel “Mac Teague” (1899). In 1894 he moved to Harvard University and there he completed his first novel. In 1898 he finished his second novel “Vandover and the Brute”, which was published only in 1914. By this time his living conditions became worse because in 1894 his father left them and refused to support his son. He lived a poor life and had to become a newspaper reporter.

As a reporter he visited Africa. In 1898 he settled in New York and worked at “Double Day” publishing house. He was sent to Cuba as a reporter, after returning continued his work at a publishing house. On the 25th of October, 1902 Norris died after the operation.

During his life he wrote a lot of critical articles, which after his death in 1903 were collected into one book “The Responsibilities of the Novelist”.

Among his novels the most outstanding is “The Octopus” (1901), the novel about the American monopolies. It is a social novel. The second novel of this trilogy “The Pit” (1903) is rather weak. And the third book he could not manage to write.

But still his whole literary work makes him a real representative of critical realism.

4. Summary of “Marten Eden”

Trouble had been brewing in the San Joaquin Valley of Central California. The Pacific & Southwestern (P&SW) Railroad and the wheat ranchers who leased the railroad’s adjacent lands are heading for an economic collision. Presley, an Eastern poet visiting the ranch owned by the powerful and prosperous Magnus Derrick family, is caught amid the fierce bickering. As he cycles

toward the town of Bonneville, he meets Hooven, a ranch worker who is agitated by the possibility of being fired. Riding on, Presley meets Dyke, who tells of being dismissed and blacklisted by the P&SW. Feeling uninvolved—even superior to these troubles—Presley continues his journey and encounters Annixter, an abrasive rancher who had been angered by the high-handed railroad “octopus,” especially by the agent S. Behrman, who wants to gain control of the thriving wheat fields. The P&SW had, early on, leased its vacant, unproductive adjacent lands to the ranchers with options for them to buy. With rancher investment and toil, the once worthless lands had become golden. The P&SW is now looking for ways to keep the ranchers from winning the deal. Rebellion and warfare are in the air.

As Presley cycles about the properties, he meets Vanamee, a mystically inclined shepherd, and soon thereafter the poet witnesses the slaughter of a flock of sheep that had wandered innocently onto the railroad tracks. S. Behrman blames the accident on a broken Annixter fence. Presley is drawn into the intrigue and violence seething in the volatile community. Genslinger, a newspaper editor sympathetic to the P&SW, warns the ranchers against fighting the powerful railroad, because Shelgrim, its influential president, wields vast political clout. Annixter explodes against such a timid course and urges a unified rancher front, fighting fire with fire: The ranchers, too, need to enter the dark arena of bribery and corruption to survive.

Even though Presley is too deeply concerned with composing an epic poem of the West to immerse himself in these difficulties, Vanamee is too obsessed with the memory of his lost love, Angele, who had died eighteen years earlier. He seeks “The Answer,” a mystical, spiritual response from ineffable forces he senses pulsating around him and within the mysterious wheat, undulating, it seems, with a psychic power. In the meantime, Annixter has ridden the same local journey as had Presley. He, too, meets Hooven and hears of the man’s personal troubles. He saw freight cars routed from efficient delivery points to more profitable short-haul trips. He learns of Dyke’s misfortune. Nervous and desperate, he makes the P&SW an offer for the purchase of the property he now leases. The offer is rejected. He and the others are securely in the tentacles of the octopus....

Key words and expressions:

Pseudonym, Short-story writer, Physician, Clerk, Cowboy, Druggist, Copyist, Provincial, Misfortune, Appear, Enticing, Entertaining, Bourgeois limitations, Contemporary, Sympathizy, Shop girls, Small actresses, Humanity, Hardships, Witty, Support, Reporter, Critical articles, Ranchers

Questions and tasks:

1. Retell the biography of Frank Norris?
2. What was Frank Norris's first work?
3. What popular works of Frank Norris do you know?
4. Retell the plot of "Marten Eden".
5. Describe heroes of "Marten Eden".
6. What kind of problems did Frank Norris try to solve in his works?
7. When was Frank Norris' first major publication?
8. Which Frank Norris' work was considered being masterpiece?
9. Retell the biography of O. Henry?
10. What was O. Henry's first work?
11. What popular works of O. Henry do you know?
12. Retell the plot of "The Last Leaf".
13. Describe heroes of "The Last Leaf".

Theme 38: Dividing into periods the literal works of Jack London.

Plan:

- 1. Jack London.**
- 2. Summary of "Martin Eden"**

1. Jack London

(1876-1916)

The famous American novelist Jack London (pen-name of John Griffith) came of an extremely poor family. Even during his school years he had to support himself by selling newspapers and doing other small jobs. Then he tried to work at a factory but it was too hard for a fourteen-year old boy. So he ran away from home and dreamed of becoming a pirate. At the age of seventeen he became a sailor, left his ship for a factory once more, and the factory for an electric station. When he found himself out of work he joined a group of unemployed that was traveling east. For several years Jack London led the life of a tramp in the United States and Canada and saw all there was to see of the dark side of American life. Some of the difficulties he met during the first years of his literary work are described in "Martin Eden". He read a great many books on socialism and this helped him to understand that which he saw, although he never became a real Marxist. Jack London was a member of the American Socialist Party and came into close contact with the working class movement. In his novel "The Iron Heel" he gives a picture of the working class

struggle. During the sixteen years of his literary career, London published about fifty books, short stories, novels and other works. In some of his books J. London has given very vivid pictures of the rough, hard life in the North, away from the great centers of civilization: “The Son of the Wolf”, “The Children of the Frost”, etc. His tales of animal life in Canada are very much liked by boys and girls all over the world (“White Fang”, “Jerry of the Islands”, “Michael Brother Jerry” and others). His best works reflect the social contradictions of capitalist society. Among these is “Martin Eden”, which was published in 1909.

2. Summary of “Martin Eden”

In *Martin Eden*, London turned away from writing science fiction and adventure tales to write a realistic study of a working-class writer’s struggle to survive while educating himself. Many critics have called this book London’s masterpiece. For all their verve and philosophical pungency, London’s adventure novels lack the breadth and sympathetic observation found in serious realistic fiction. In *The Sea-Wolf*, to take one example, although there is a wealth of incident, the actions revolve around the three central characters. No broad social canvas is painted. The complexity of the plot of *Martin Eden*, on the other hand, makes it necessary for the author to portray all of San Francisco society. Martin Eden is an out-of-work sailor who is invited to the Morse home because he has helped one of the sons, who had been set upon by ruffians. In the home, he is enthralled by the college-age daughter, Ruth Morse, having never encountered such a vision of feminine purity before. Spurred by his growing affection, Martin determines to live by his brain rather than his back: He will be an author. While keeping contact with Ruth, he is forced to take handouts from his sister or work at casual labor when his money runs low and the rejection slips pile up. He moves through many sectors of society, from the upper-middle-class world of the Morses to the petit bourgeois world of his sister to the lower-class environs of his sailor friends to the sub-proletarian bowels where he seeks employment. A reader completes the book with an awareness of life as a whole in early twentieth century California. One drawback to London’s more popular adventure yarns is that they seem to lack subtlety of observation, or, to put it another way, the scenes of dogsled travel or seal hunting described in this fiction are so out of the ordinary that their novelty overrides any question of their freshness. In *Martin Eden*, by contrast, London depicts typical everyday events with a brilliant eye for detail along with a fine sense of structure. The long opening scene, for...

Key Words and Expressions

Annex, Aspiration, By leaps and bounds, Enticing, Hypocrisy, Incessant flow, Pseudonym, Subjugate, Sustain, Factory, Socialist Party, Vivid, Contradictions, The Sea-Wolf, Employment

Questions and Tasks:

1. Retell the biography of the writer?
2. What are the problems raised by Jack London in his stories about sever North?
3. What is Jack London's pen name?
4. What jobs did Jack London do when he was young?
5. What popular works of Jack London do you know?
6. Retell the plot of "Marten Eden".

Фойдаланиладиган асосий дарсликлар ва ўқув қўлланмалар рўйхати

Асосий дарсликлар ва ўқув қўлланмалар

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