

**Higher and Secondary Special Education Ministry of
the Republic of Uzbekistan**

Gulistan State University

**Educational and Methodological Collection based on
Modern Pedagogical Technique
“ History of English Literature”**

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Guliston-2005

PREFACE

The subject matter of literature is man himself. The writer's task is to preserve man's tragedies and triumphs, his fears and foibles, his insights and insufficiencies. The writer seeks to discover and portray the essentials of human existence. The creator is a man of exceptional insight. He is able to see more clearly than other men. To him has been given the power to make enduring statements about the human condition. Whenever he puts his statement into the form of a novel, an essay, a short story, or a poem is secondary to the significance and clarity of the statement itself. Each literature is unique, so is English.

This text of lectures on History of English literature is intended for the students of university higher educational philology faculty.

It introduces the students with the main phenomena of the history of English Literature beginnings from its origin and coming to end with today's literature. Formation and development of battles in different historical epoch are observed. Special attention is paid to the problem of national specificity of English Literature.

The applying reference is written according to the existing programme of the history of English literature.

The material is laid taking into consideration the information which are introduced to the students in the course of History English literature.

The structure of the collection of lectures are constructed according to the principles of historical and chronological presenting of the material and is found based on predication its position of the literary process in England. Main chapters contain the characteristics of the literary life of the epoch and we tried to enlighten the activity of some great writers as monographs. In the introduction periodization of the history of the English literature is presented. We speak about upon the place and role of English Literature in the literary process of world literature, and about characteristic traits of the development of this subject. In the first section we gave talks about the Middle Ages:

1. Anglo-Saxon literature (V-XI centuries).
2. Anglo-Norman period English literature XI-XIII centuries.
3. XIV-XV centuries.

In the section of Epoch of The Renaissance we paid attention to literary proves of the XVI century. The third section about XVII century literature we speak about the Revolution and Restorative period literature. In the section on XVIII century literary process we differ Early, middle and late Enlightenment. The section about XIX century consists of two parts: the first is about Romanticism and the second is devoted to Realism. Into the section of "Literature on the Borders of the XIX-XX centuries" we include chapters about new phenomena of developing critical realism, naturalism, neoromanticism and aestheticism Literary process of the XX century is discussed in the section which comprises of two parts :

1. Literature of 1917-1945.
2. From 1945 up today.

Our Collection of lectures contains such authors as Robert Burns, Katherine Mansfield, Allan Sillitoe, William Butler Yeats, Thomas Stearns Eliot, John Osborne, Doris Lessing, Nadine Gordimer and others. Besides, we widened our talks on William Shakespeare.

Here the students will be given the opportunity of studying some passages from the above cited works. We want our students to understand that poetry as well as prose reflects endless human concerns. We study the material of the Collection chronologically. Each literary period contains the most outstanding writers and their central themes. The student is led in a step-by-step manner to an understanding of the essentials of the writer's art. Such organization of the selections into thematic units helps to broaden the student's understanding of literature.

Theme: **The Anglo-Saxon Period (V-XI centuries)**

Main Problems of the Theme:

1. Angles, Saxons and Jutes invade Britain.
2. The Beginnings of English Literature.
3. "The Song of Beowulf".

Basic Words and Phrases:

The Fall of the Roman Empire.

To unearth a mystery (a secret, etc.) раскрыть тайну

Grim – adj. 1) жестокий, беспощадный, неумолимый, непреклонный; 2) страшный, мрачный, зловещий.

christianity –

heathen -

tribal form of life -

Latin alphabet -

to oust -

scribes -

scops and gleemen -

epic - a long narrative poem in grave and stately language, about the achievements of a hero, often a national heroic figure.

Caedmon -

Cynewulf -

lament - 1) горестное стенание; жалобы; 2) элегия жалобна похоронная песнь.

message - 1) сообщение письмо, послание; 2) поручение, миссия; 3) официальное правительственное послание, идея книги и т. д.

Identical teacher's aims on the first issue.

- 1.1. To introduce the students with:
- 1.2. The invasion of the British Isles by Angles, Saxons and Jutes in the 5th century.
- 1.3. To explain the essence of the Anglo-Saxon Civilization.
- 1.4. To explain the Beginnings of English Literature.

Key notions and phrases of the 1st question:

Latin –

heathen –

tribes –

social life –

laments –

ecclesiastic -

"The Song of Beowulf" –

"The Wife's Laments" –

"The Husband's Message" –

"The Wanderer" –

Main problems of the theme:

- 1.1.1. The Celts-led, by a Christian king named Arthur retreated slowly into the misty uplands of present-day Wales and Britain.
- 1.1.2. Angles and Saxons soon united and began to introduce their society, democratic and order-loving.
- 1.1.3. In 787 the Danes – tribes from northern Europe, often called Vikings or Norsemen – began raids on England.
- 1.1.4. By 878 The Anglo-Saxon had acquired a ruler strong enough to repel the invaders: Alfred the Great, a military leader ruler who, like Julius Caesar before him, was also a writer and author of history. Alfred's history, however, was written not in Latin, but in Anglo Saxon, his native tongue.

Identifying objectives:

- The students know and can imagine the general picture of the Angles, Saxons and Jutes Invaders. And they are able to explain this matter.
- Are able to explain the essence of the Anglo-Saxon Civilization.
- The students can interpret the beginning of English Literature.

Text of the first issue: The Anglo-Saxon Period of English Literature.

After the fall of the Roman Empire (the 5th century) and the withdrawal of Roman troops from Albion (as the Roman called Britain), the aboriginal Celtic population of the large part of the island (Britons, Cornishmen, etc.) was soon conquered and almost totally exterminated by the teutonic tribes of Angles, Saxons and Jutes who came from the continent and settled in the island, naming its central part Anglia, or England, i.e. the land of Angles. (Very few traces of the Celtic language of the ancient Britons are to be found in the English language of today, which, in all the essential features of its grammar and basic word-stock, remains a teutonic language).

In the course of its development the English language has lost most of the flexions of the old Anglo-Saxon, but those which have survived, as well as the bulk of all the short words that constitute the basic word-stock of Modern English, are of Anglo-Saxon origin.

The Anglo-Saxon brought their own lore from their mother-country and therefore early Anglo-Saxon poetry often tells of events which took place on the continent. For a rather long period of time the new inhabitants of the island preserved tribal forms of social life (and remained heathens). The tribes waged continuous wars against their neighbours and developed very warlike habits. The centralization of power among the Saxons began to take place simultaneously with the formation of feudalism. The development of feudalism in England accompanied by the consolidation of Christian faith. (which gradually ousted the heathenish religion of the old Anglo-Saxons (the 7th century).

But even after Christianity was officially adopted by the ruling classes of the Anglo-Saxon feudal society, and monastic schools, where Latin was taught were established, the common people, continued to keep in their memory the songs and epics (created by the art of ancient scop and gleemen). It is due only to this that the gems of ancient Anglo-Saxon poetry were preserved, for in the pre-Christian times the Anglo-Saxon had written language of their own.

Written Anglo-Saxon developed on the basis of the Latin Alphabet and was practised by scribes and scholars who, in many cases were of "low birth". They received their education in monasteries and were influenced the Latin language and Christian culture.

Among the early Anglo-Saxon poets we may mention Caedmon (died 680-?) who lived in the 7th century and who wrote in Anglo-Saxon a poetic "Paraphrase" of the Bible, and Cynewulf (p. 750-825), the author of poems on religious subjects, who lived a century later.

But the names of those who preserved and put down in written form the surviving pieces of old Anglo-Saxon poetry, have sunk into oblivion. And yet these unknown scribes probably deserve to occupy a higher place in the history of English literature than the two above mentioned ecclesiastic poets.

It is these unknown scribes that passed down to the generations the great epic - "The Song of Beowulf" - and such poems as "Widsith" or "Travellers' Song", and the "Seafarer". The latter is named after its hero, represented as a champion (later king) of the Gaetas, a Scandinavian tribe living north of the Danes (i.e. in what is now a part of Sweden).

Minstrels or scop who composed many poems praised Anglo-Saxon ideals. Probably the most important of these ideals were valor, honor and loyalty to one's own lord. This was primarily a somber time in which human destiny was believed to be ruled by fate, or wyrd as the Anglo-Saxons called it.

Control questions:

1. Why could Angles, Saxons and the Jutes invade the British Isles?
2. Who are Celts and Arthur and why did the Celts retreat into the misty uplands of the present day Wales and Britain?
3. Why do we speak about the Danes-Vikings-Norsemen, who wanted to seize Britain beginning from the middle of the VIII up to the end of the IX century (878)?
4. What can you say about king Alfred's merits?

Identical teacher's aims on the second issue.

- 2.1. To introduce and explain how did the process of the formation – the beginning of the English Literature took place.
- 2.2. To explain the meaning of the basic words and phrases.
- 2.3. To explain the meaning of the following points.
- 2.4. To explain the scop's merits.
- 2.5. The scop's poems often reflect the grim, war-ridden lives on the Anglo-Saxon people. By immortalizing their heroes, the scop also brought a semblance of permanence to a world ruled by a sense of transience and fatal doom.

Problems of the 2nd question:

- 2.1.1. To explain the most important Anglo-Saxon ideals.
- 2.1.2. The earliest English story-poem to come down to us is about a hero called "Beowulf", which was composed about 700 by an unknown minstrel, one of the many who traveled from mead to hall to mead hall to entertain the counts of kings and their warriors.
- 2.1.3. The poem was composed in old English, a dialect of Germanic origin that is the ancestor of the present-day English and was brought to Britain by the Anglo-Saxon.

Identifying objectives:

- 2.2.1. The student is able to imagine and to explain the problems of the beginning of English literature.
- 2.2.2. He, she comments the phenomena of minstrels, fate – wyrd and can explain:
- 2.2.3. What do the scop's poems reflect?
- 2.2.4. What is an epic?
- 2.2.5. What is "The Seafarer" about?

The text of the 2nd issue:

Written Anglo-Saxon developed on the basic of the Latin Alphabet and was practised by scribes and scholars who, in many cases were of "low birth". They received their education in monasteries and were influenced the Latin language and Christian culture. Among the early Anglo-Saxon poets we may mention Caedmon who lived in the 7th century and who wrote in Anglo-Saxon a poetic "Paraphrase" of the Bible, and Cynewulf, the author of poems on religious subjects, who lived a century later.

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It is these unknown scribes that passed down to the generations the great epic - "The Song of Beowulf" - and such poems as "Widsith" or "Travellers' Song", and the "The Seafarer".

Control questions:

1. The Anglo-Saxon poems passed on by?
2. What are the roles of the scop's?
3. "The Song of Beowulf" (700) is an example of epic, isn't it?

4. What other early poems of the Anglo-Saxon period do you know?
5. What did Venerable Bede create?
6. What can you say about Anglo-Saxon "Chronicles" initiated and written by king Alfred the Great?

Identical teacher's aims on the third issue.

- To explain the origin of "The Song of Beowulf"
- To explain that "Beowulf" has much in common with other world epics.
- To explain the key-words and phrases concerning "Beowulf".
- To explain the educational significance of the poem.
- To study the Anglo-Saxon Period in connection with history of British Isles.
- "The Song of Beowulf" to copy out, to read and to explain some 35-40 lines from "The Song of Beowulf".
- To answer the question: What is the place of "Beowulf" in world literature.

Identifying objectives:

- The students can imagine and explain the plot of "The Song of Beowulf"
- They can evaluate - appreciate the hero's deeds
- The students are able to express their own attitude towards the events described in "Beowulf"
- They are able to retell the significance of "Beowulf"

The text of the third issue: "The Song of Beowulf"

One of the old English words you will meet in English literature is "folk" which means "people". Folk-dances, folk-songs and folk-lore are the dances, songs and poems that people made up when at work or at war, or for entertainment. Yet there were also professional musicians called "bards" or "scops". The songs of these poets were about events they wanted to be remembered. They sang songs of wonderful battles and of the exploits of brave warriors. These songs were handed down to children and grandchildren and subsequently reached the times when certain people, who had learned to write, decided to put them down. Such people were called "scribes". "Scribe" comes from the Latin in word "scribere"="write". Professional singers who were invited on feast days to amuse the people, were called "gleemen". The word "glee" is the same as "joy".

The beautiful Saxon poem called "Beowulf" tells us of the times long before the Anglo-Saxons came to Britain. There is no mention of England. The poem was compiled in the 10th century by an unknown scribe. The manuscript is in the British Museum, in London. It is impossible for a non-specialist to read it in the original, so the parts from "Beowulf" printed in this book are in the English translation. Its social interest lies in the vivid description of the life of that period.

The poem shows also the beginning of feudalism. The safety of the people depended on the warriors. There were several ranks of warriors; the folk-king, or liege-lord, was at the head of the community; he was helped by warriors who were his liegemen. If they were given lands for their services, they were called "earls". These in turn were served by a lower rank of warriors called "knights". Their conquered enemies were "laid under tribute" which means they had to pay money to the conqueror.

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

Beowulf is a young knight of the Jutes, or Geats [gi:ts], as the Jutes who lived on the southern coast of the Scandinavian peninsula were called. His adventures with a sea-monster abroad, in the country of the Danes (here called the Spear-Danes), and later, with a fire-dragon at home, form two parts in this heroic epic. His unselfish way in protecting people makes him worthy to be folk-king. He would be slave to no man. Though fierce and cruel in war, he respected men and women. He is ready to sacrifice his life for them. Beowulf fights for the benefit of his people, not for his own glory, and in battle he strives to be fair to the end.

Epic-poetry describing the deeds and adventures of a great hero orally transmitted from poet to poet.

King Hrothgar of the Spear-Danes was as mighty a king as his great-grandfather Scylding [ilding].

Lo! The Spear-Danes' glory through splendid achievements
The folk-kings' former fame we have heard of
How princes displayed their prowess in battle

.....
Till all their neighbours over sea were compelled to
Bow to his bidding and bring him their tribute.

Control questions:

1. What is the volume of "Beowulf"?
2. Who translated the poem into modern English? (Burton Raffel)
3. Beowulf's character.
4. Grendel's character.
5. Answer the 5 question of "The Song of Beowulf".

Main problems of the theme:

1. The Anglo-Saxon period is the Beginning of history of English literature. Characteristic Features.
2. One of the written languages of the Anglo-Saxon period was Latin.
3. Christianity was introduced instead of heathen faith.
4. Differences between the books created during this period.
5. Traits of the Old English Poetry:
 1. Alliteration.
 2. Caesure and
 3. Kennings.
6. The Venerable Bede (673-?-735) (page 21-23)
7. "The Seafarer" page 25-26 . Old English (page 26-27)
- 8 . To explain the content of the materials of the pages 28-29

Control Tasks:

1. Make up sentences using the Basic Words and Phrases.
2. Interpret the following:
 - a). Ancient Greek civilization dates back to 800 (B.C.) For four hundred years or so this small Aegean civilization produced, along with beautiful architecture and ordered city life some of the most enduring works of literature that the world has ever known. The Greek influence then spread northward into what we know today as France, Germany, and Spain.
 - b). By 250 B.C. Rome had conquered the Mediterranean world. In the two hundred years between 100 B.C. and A.D. 100, Rome produced another ancient civilization, indebted to that of Greece, with a literature of its own. Under the Roman general Julius Caesar, the Roman empire was carried northward into what was then Gaul and is now France. Finding himself near the inviting isle of Britain in 55 B.C., Caesar himself led his army across the English Channel, bringing to England its first touch of Roman civilization.
 - c). Julius Caesar was not only a brilliant general but a noted author who composed a Latin history called "Caesar's Commentaries". When he invaded Britain, he encountered the Celts whose life style by Roman standards was primitive and crude. Caesar remained in Britain only for a short time, but in A.D. 43, during the rule of the emperor Claudius, the Romans returned to Britain in earnest and staid for more than three hundred years.

Literature:

1. English and Western Literature. Macmillan Literature Series, Glencoe. Macmillan. McGraw-Hill. 1987. Pages 1-29.
2. Г.В.Аникин, Н.П.Михальская. История английской литературы. Издательство «Высшая школа». М. 1985. Стр.3-16.
3. Англия адабиёти тарихи. (замонавий педагогик технологиялар асосида битилган маъруза матнлари). Гулистон-2004. Тузувчи доц. Тожиев Х. (Pages 1-11).

Theme: **Medieval Period (1066 – 1485).** **The Anglo-Norman Period.**

In England the Medieval Period also called the Middle Ages, began in a year that has become famous in 1066. In that year the Normans who had settled in what is now Western France, defeated the Anglo-Saxons at the Battle of Hastings and earned for their leader the title William the Conqueror. Now England had a Norman King.

Norman Rule in England

1. Folk ballads (page 41)
The Royal Houses of Plantagenet, Lancaster, and York.
Chivalric life in Medieval England.
Religious life in Medieval.
City life.
2. Story tellings in the Middle Ages.
3. Drama in the Middle Ages.

William bestrode the English Channel like a colossus, with one court – in England and one in Normandy.

Basic Terms and Phrases:

1. court – суд; v.t. (woman) – ухаживать за; (fig. favour) – добиваться; (death, disaster) – заигрывать с; to settle out of ~ приходиться (прийти) к соглашению без судебного разбирательства; to take smth. to ~ подавать на кого-л. в суд
2. courteous – вежливый
3. courtesy – вежливость; ~ of – благодаря вежливости
4. courtesan – куртизанка
5. romance – a blend of chivalry with touches of love, magic, and marvels
6. folk ballads – народные баллады средневековья, халк балладалари
7. disunity – таркоклик
8. romance – рыцарский роман
9. chronicler – хроникер, солномачи, летописец
10. extol – превозносить, расхваливать, мактамок
11. retain (keep) – сохранять, удерживать
12. retainer (fee) – предварительный гонорар)
13. colossus (*pl.* colossi) – колосс
14. bestride (bestrode, bestriden) – 1) садиться или ехать верхом; 2) ставить, расставлять ноги; 3) защищать; 4) перекинуться (о мосте, дороге).
15. mainstream – основное направление, главная линия (в искусстве, литературе)
16. pledge – 1) отдавать в залог, закладывать; 2) связывать обещанием; давать торжественное заверение; to ~ one's word (или one's honour) ручаться, давать слово; 3) пить за чье-либо здоровье.
17. pledgee – залогодержатель
18. overlord – 1) сюзерен, верховный владыка; повелитель, господин; 2) доминировать господствовать.
19. manor – (феодалное) поместье, manor house – помещичий дом
20. domain – 1) владение, имение, территория; eminent domain – суверенное право государства отчуждать собственность (за компенсацию); 2) область, сфера.

21. serf – 1) крепостной; 2) работник.
22. serfage, serfdom, serfhood – 1) крепостное право; 2) рабство

Basic problems concerning the theme:

1. The royal houses of Plantagenet, Lancaster, and York (page 32 – 33).
2. Chivalric life in Medieval England (page 33).
3. Religious life in Medieval England (page 34).
4. City life in Medieval England (page 34).
5. Story telling in the Middle Ages (page 34 – 35).
6. Drama in the Middle Ages (page 35).

Identical teacher's aims on the first issue:

- to explain what do Folk Ballads mean; their essence
- English Ballads. “Sir Patrick Spens” A Scottish Ballad (p. 38 – 39)
- Scottish Ballads “The wife of the Usher’s Well” (Женщина из Аширс Велл) – (page 21)
- To read and to translate the meaning of the ballads.

Love, adventure, courageous, feats (н. подвиг, *adj.* ловкий) of daring (н. смелость, отвага, *adj.* бесстрашный, дерзкий) and sudden disaster are frequent topics of folk ballads.

Folk Ballads relate out-of-the-ordinary incidents – once that might make headlines now, such as a shipwreck or an accidental death. Despite such tragic subjects, ballads rarely contain opinions on what has happened. The narrative usually dramatizes a single incident with little attention to the characterization, background, or description. Why do characters act as they do? How did they get into such a plight? (Plight – 1.н .обязательство; 2.в. Связывать обещанием).

The Anglo-Saxon character and culture, solid and civilized, did not give way before the more stylized, older culture of the Norman conquerors. Instead, the two cultures seemed to blend into a truly English culture that retained – and still does – some values from each source.

Norman kings ruled England for less than a hundred years, but during that time the Normans brought England close to the mainstream of European society. William introduced in England the European social, economic, and political system called feudalism. Under feudalism, land (the real wealth of the nation) was divided among the noble overlords, or barons, lesser lords, called knights, pledged their wealth and services to the overlords. The overlord, in return, provided use of the land. At the lowest end of the social scale were the serfs, peasants pledged to the lords of the manor and bound to the land. William and the Norman Kings who followed him (William I, Henry I, and Stephen of Blois) had feudal domains – land, lords, knights, and serfs – on the Continent, in what is now France. Similarly, same French rules had, or claimed to have, feudal rights in England.

Although most people in the British Isles were unable to read or write for centuries after the Norman Conquest in 1066, they, like human beings everywhere, told stories to one another. We have inherited their folk ballads, the stories they told in verse and usually sang. Transmitted orally from generation to generation, many of the English and Scottish ballads we know date from the 14th and 15th centuries but were not collected and printed until the 18th century.

We must read between lines and supply our own answer, as we hear the little dramatic scenes unfold. Indeed, the ballad presents action as sparsely as possible, often through dialogue – the speech of the characters involved. We should not, however, think that ballads are simple or shallow. They may be brief and sparse – economic – but they contain sharp psychological portraits and must folk wisdom.

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

It is important to remember that most ballads were originally sung. But even when read – preferably aloud – enough remains to place the best of the folk ballads among the most haunting narrative poems in British literature. After all folk ballads have lasted so long partly because they are dramatic stories particularly well told.

The Folk Ballads.

Folk ballads are anonymous narrative verses intended to be sung and passed on by oral tradition. The folk ballad is a popular literary form; that is, it comes from unlettered people rather than from professional minstrels or scholarly poets. Thus, the ballad tends to express its meaning in simple language (also the centuries-old dialect of many folk ballads may make that language seem complex at first). The narrative style of the typical ballad is straightforward as well, relying heavily on dialogues and moving quickly from scene to scene.

The so-called ballad stanza consists of four lines (a quatrain), rhyming a-b-c-b, with four accented syllables within the first and the third lines and three in the second and fourth lines,

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

Basic notions and phrases of the 1st problem:

1. In 1154 the Norman line was at an end.
2. The royal houses, or families, of Plantagenet, Lancaster, and York would carry England through the Middle Ages.

Beginning with Henry II's reign in 1154, we find upon the throne of England a series of kings whose lives were filled with drama enough to fill the stages of the world. In fact, in Shakespeare's series of great historical dramas, they do just that. Almost all of these kings were strong, interesting people living troubled, dangerous, complex lives in their search for power.

Among the eight Plantagenet kings, Henry II has gone down in history for increasing royal power at the expense of the nobles. His desire to control the Roman Catholic Church in England led to the murder of Thomas a Becket, the Archbishop of Canterbury.

The Main Problems of the theme:

1. Caxton was a fine editor as well as a printer. He played a very important role in bringing the two great literary works of this period- Chaucer's "Canterbury Tales" and Malory's "Morte d'Arthur"- to light.

Summary of the first question from pages (4, 4a, 5)

Control Tasks of the 1st problem:

1. What are folk ballads of England and Scotland?
2. What are frequent topics of folk ballads?
3. What is the role of dialogues in folk ballads?
4. Why may a given ballad exist in several versions?
4. What are the typical features of folk ballads?
5. What is a ballad stanza and why do folk ballads make use of refrains?

The Teacher's Main Aims:

1. To explain the fact that the role of printing in the storytelling in the Middle Ages was very great. The seeds of the novel and short stories find rich ground in Anglo-Norman period.
2. Geoffrey Chaucer told short stories in verse, using a bright, new kind of English poetry influenced by European models as well as hewed from his own genius.
3. Thanks to Thomas Malory, the great English literary legend of King Arthur was printed in a version heavily influenced by the romantic notions of French storytellers.
4. Folk ballads were stories sung by common people gathering among friends and family in their cottages in the evening. These ballads contain storytelling techniques that, centuries later, would be used by novelists; the use of dialogues to tell a story is the most important of these techniques.

Problems concerning the 2nd question:

1. To explain the essence of romances.
2. To explain the place of Geoffrey Chaucer and Thomas Malory in the history of the English literature of the Middle Ages.
3. To explain the role of the folk ballads in the development of novels and novelists.

Identifying objectives on the second issue:

1. The student imagines is able to and can explain the Essence of Storytelling in the Middle Ages.
2. The student explains Geoffrey Chaucer's merits and the significance of "The Canterbury Tales".
3. The student can interpret Thomas Malory's literary merits and his legend of King Arthur.

Control tasks:

1. What news of her three sons does the old wife receive in stanzas 2 and 3?
2. What kind of hats are the sons wearing when they return to visit?
3. When do the sons realize they must leave? What will happen to them if they don't go?

Words and phrases:

surmise v.t. to – that высказывать предположение, что

birk

stout - brave – жасуп; ane: one; carlin: old.

gane - gone

fashes ... flood - disturbances at sea

hame - home

Martinmas - November 11

long and mark - long and dark

O' the birk - of the birch tree

It was believed that people who returned from the dead wore plant life on the heads .

Sike - field

Sheugh - furrow – 1. борозда, колея; 2. Пахотная земля; 3. желоб; 4. глубокая морщина; поэт. v. 1. бороздить, пахать; 2. розга ; v. сечь розгой.

The Romance, the fable and the fabliau.

The Norman barons were followed to England by churchmen, scribes, minstrels (roaming singers), merchants and artisans. Each rank of society had its own literature. 1) during the 12th and 13th centuries monks wrote historical chronicles in Latin. The scholars at Oxford University (such as a monk Roger Bacon who introduced gunpowder) described their experiments in Latin; even antireligious satires were composed in Latin. 2) The aristocracy wrote their poetry in Norman-French. 3) But the country-folk made up their ballads and songs in Anglo-Saxon.

The Romance

The aristocracy idealized the feudal system, showing the bravery and gallantry of loyal knights. Their exploits were described in great epics. The court had love-stories and lyrical poems praising a chivalrous attitude towards women. These stories, poems and songs were very much admired. Many of them came to the Normans from old French which was a Romanic dialect, and the works so written were called "romances".

During the reign of Henry II and his wife Eleanor, English poetry was influenced by French chivalric romances. In Southern France (in Provence) the lyric poets of the Middle Ages were called "troubadors". The troubadors invented the dancing-songs called "ballades" (=ballet). Queen Eleanor was the granddaughter of a duke who had been called the first troubadour. During her reign Provençal poetry penetrated into England.

Wace

The Norman poet Wace lived at the Court of Henry II. He was born on the Island of Jersey (in the Channel) at the beginning of the 12th century. He spent his childhood at Caen. When he grew up, he went to the Paris University where he studied theology. A few years later, he was invited to the Court of Henry I (grandfather of Henry II) as a chaplain. A chaplain was a clergyman who conducted services in the private chapel of a great person; if he was a learned man he acted also as secretary or as teacher. Rich families always had a chaplain in their house.

eholds.

The Normans kings and queens were very particular about their possessions, and Henry II ordered Wace to write a history of England. Two rhyming chronicals were his chief works. These romances were called:

- 1) "Brut or the Acts of the Britts" (Deeds of the Britons) and
- 2) "Rollo (or Hrolf) or the acts of the Normans"

In the first romance the poet tells his readers how Brutus, the legendary forefather of the Romance, is said to have discovered the island and called Britannia (=Britain). Wace imitated the Latin books of history and added to his composition the songs of the Welsh bards who never ceased singing of the freedom they used to enjoy before the Anglo-Saxons had come to their island. Arthur, a Celtic chief, and his warriors are mentioned here for the first time. The Normance wishing to justify their claims to England, pretended to be the descendants of the ancient Britons and made Arthur their hero.

Poetry has given the Celtic chief so much lyrical glory that King Arthur is now only a connecting link between real history and legend. This work of 15,000 lines was written in 1155.

Layamon

In the early 13th century, the reign of the wicked King John, the interest Norman-French poetry declined; this was due to some historical events. King John had lost Normandy and other land in France, and many Norman and French barons came over to England as to their colony. John gave the lands and castles of the first Normans, who had now become quite English, to the new-comers. He put foreign bishops over the English. Thus he made himself hated by everybody in the country. At last the old barons and bishops and also the Saxons, who suffered from the French feudal laws, united and threatened to drive the king off the throne unless he would sign the Magna Charta (the Great Charter). It was a big parchment granting certain rights to the barons. These rights were called "liberties". The protest against the French revived Anglo-Saxon traditions and the works of Layamon, an English priest.

In the year 1205, Layamon created a version of Wace's "Brut". It was called "Brut or Chronicle of Britain". This immense epic (32,000 lines), written in Old English, may be divided into three books.

Book I deals with ancient history from Brut to the birth of King Arthur.

Book 2 retells various legends about King Arthur and the "Knights of the Round Table".

Arthur is endowed with all the virtues of a hero. He was magical power. Wherever he goes, he is fair to all his knights. They had their meetings at a round table so that there should not be any first or last, at the top or at the foot of the table. Book 3 continues the history of the Briton kings from the death of King Arthur to the victory of the Anglo-Saxon king Aethelstane over the Britons.

Layamon borrowed his material from Latin histories, songs of the troubadours, romances, the book of Bede and even "Beowulf", because he wished to show England as a powerful and glorious country. The work is written in rhyming couplets and in the rhythm of Norman-French poetry, though sometimes the author uses alliteration as in Anglo-Saxon poetry.

"King Horn"

The earliest of all chivalric romances is that of King Horn. It was a very popular poem written about 1225. Its original subject was taken from a Danish story (a saga). It tells us about Prince Horn's adventures and his love for Princess Rymenhilde.

Arthurian Legends.

In the 13th, 14th and 15th centuries there appeared a series of Arthurian legends in English: "Arthur and Merlin", "Iwain and Gawain", "Lancelot of the Lake", "Morte (Death) d'Arthur", "Perseval of Wales", "Sir Tristram" and "Sir Gawain and the Green Knight".

The heroes in these romances unlike the characters in the literature of the Church were simple human beings who loved and suffered. Their worship of a fair lady becomes the plot of the story. A certain idea of individualism appears in these romances: when a knight retires to a

lonely castle or wanders in the woods or mountains, the author depicts him as an individual opposing the general. His conduct is that of a particular person. He becomes a character.

The Fable and the Fabliau.

In the literature of the townsfolk we find the fable and the fabliau. Fables were short a moral. Fabliaux were funny stories about cunning humbugs tales (poems) brought from France. These stories were told in the dialects of Middle English. They were collected and written down much later. Contrary to the romance the literature of the towns did not idealize their characters. These stories show a practical attitude to life.

The Wife of Usher's Well

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

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

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

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

It fell about the Martinmas,
When nights are lang and mirk,
The carlin wife's three sons came hame,
And their hats were o' the birk.

It neither grew in sike nor ditch,
Nor yet in ony sheugh,
But at the gates o' Paradise
That birk grew fair enough.

"Blow up the fire, my maidens,
Bring water from the well:
For a' my house shall feast this night,
Since my three sons are well."

And she has made to them a bed,
She's made it large and wide,
And she's ta'en her mantle her about,
Sat down at the bedside.

Up then crew the red, red cock,

And up and crew the gray.
The eldest to the youngest said,
“’Tis time we were away.”

The cock he hadna’ crawled but once,
And clapped his wings at a’,
When the youngest to the eldest said,
“Brother, we must awa’.

The cock doth crawl, the day doth daw,
The channerin worm doth chide:
Gin we be missed out o’ our place,
A sair pain we maun bide.

“Fare ye weel, my mother dear,
Fareweel to barn and byre.
And fare ye weel, the bonny lass
That kindles my mother’s fire.

Женщина из Ашерс Велл

Жила старуха в Ашерс Велл,
Жила и не грустила,
Пока в далекие края
Детей не отпустила.

Она ждала от них вестей
И вот дождалась вскоре:
Ее три сына молодых
Погибли в бурном море.

-Пусть дуют ветры день и ночь
И рвут рыбачьи сети
Пока живыми в отчий дом
Не возвратитесь дети!

Они вернулись к ней зимой,
Когда пришли морозы.
Их шапки были из коры
Неведомой березы.

Такой березы не найти
В лесах родного края-
Береза белая росла
У врат святого рая.

-Раздуйте, девушки, огонь,
Бегите за водою!
Все сыновья мои со мной.
Я нынче пир устрою!

Постель широкою для них

Постлала мать с любовью,
Сама закуталась в платок
И села к изголовью.

Вот на дворе поет петух,
Светлеет понемногу,
И старший младшим говорит:
-Пора нам в путь-дорогу!

Петух поет, заря встает,
Рогов я слышу звуки.
Нельзя нам ждать – за наш уход
Терпеть мы будем муки.

-Лежи, лежи, наш старший брат,
Еще не встала зорька.
Проснется матушка без нас
И будет плакать горько!

Смотри, как спит она, склоняясь,
Не ведая тревоги.
Платочек с плеч она сняла
И нам укрыла ноги.

Они повесили на гвоздь
Платок, давно знакомый.
-Прощай, платок! Не скоро вновь
Ты нас увидишь дома.

Прощайте все: старуха-мать
И девушка-служанка,
Что рано по двору бежит
С тяжелою вязанкой.

Прощай, амбар, сарай и клеть
И ты, наш пес любимый.
Прости-прощай, наш старый дом
И весь наш край родимый!

Folk Ballads

The first four poems are traditional ballads. These song-stories were created in a 500-year period from 1200 to 1700 A.D. The original authors have been forgotten and the songs themselves have been changed in the process of being handed down through generations,

Ballads have several distinctive qualities:

1. They are generally only the outline of a story and often start at the climax of an event. Only the essentials of the plot remain because in the long process of being handed down, many details were omitted.
2. They were originally meant to be sung, and have a distinctive verse form.

3. Ballads generally have a tragic incident for their subject. Some can be traced to an actual incident. Others probably were based on folklore. The fact that so many ballads appear in varied forms throughout European nations lends support to the idea of a common source.

The language of the traditional ballads as collected and published by Professor Child in England in 1882 (*English and Scottish Popular Ballads*) is the dialect of Scotland and Northern England. The spelling may seem strange, but try reading them aloud. The sounds of the words will often give you the word sense.

The incident recounted in this poem is grounded in history. In 1281, the King of Scotland forced Sir Patric Spens to sail a ship bearing the King's daughter, Princess Margaret, to her husband, the King of Norway. On the return voyage, Sir Patric and the Scots lords who accompanied the Princess were drowned.

Sir Patric Spens

The king sits in Dumferling town, a)
Drinking the blude-reid wine: b)
“O whar will I get a skilly sailor, c)
To sail this new schip of mine?” b)

O up and spak an eldern knight,
Sat at the king's richt knee:
“Sir Patric Spens is the best sailor,
That ever sailed the sea.

The king has written a braid letter,
And signed it wi' his hand,
And sent it to Sir Patric Spens,
Was walking on the strand.

The first line that Sir Patric read,
A loud lauch laiched he;
The next line that Sir Patric read,
The tear blinded his ee.

O wha is this has done this deed,
And told the King o'me,
To send me out at this time o'the year,
To sail upon the sea!

Make haste, make haste, my mirry men all,
Our guid schip sails the morne.”
“Now, ever alake, my master dear,
I fear a deadly storme.

“I saw the new moone late yestreen,
Wi' the auld moone in her arme,
And it we gang to sea, master,
I laith we will come to harme.”

O laith, laith wer our lords
To weet their cork-heeled shoone;
But lang owre a' the play was played,

They wat their hats aboone.

O lang lang may their ladies sit,
Wi'their fans into their hand;
Before they see Sir Patric Spens
Come sailing to the starnd.

O lang, lang may their maidens sit,
Wi' their gold kembs in their hair,
All waiting for their in dear loves,
For thaqme they'll see no mair.

Half owre, half owre to Aberdour,
It's fifty fadom deep,
And there lies guid Sir Patric Spens,
Wi'the Scots lords at his feet.

Words and phrases:

Blude-reid – blood-red

Eldern knicht – old knight

Braid – broad

Plainspoken

Lauch – laugh

Na sae – not so

Yestre'en...auld moon in her arm,

Yeaterday evening. The illusion of an old moon within the new one was thought to be an omen of a great storm.

Richt laith – right (very) loath

Weet – wet

Shoon – shoes

Owre, before; a'the play, all the play before the business ended; aboon – above.

Kembs – combs

Ain – own

Thame na mair – them no more.

Half o'er – over (half way).

Fadom – fathom.

Questions:

1. How does the picture of the king, told in the first two lines, show his attitude toward the job he is assigning?
2. What is the significance of the fact that the king does to know the best sailor in his kingdom?
3. Who suggests the name of Sir Patric to the King?
4. Why is it significant that he "sat at the king's right knees"?
5. The fourth stanza has a vivid contrast between the first two lines and the last two. If Sir Patric were living in our day he might have said, "He can't be serious!" between these pairs of lines. How has his attitude changed in the last two lines?
6. Is Sir Patric really asking a question in the fifth stanza or is he simply raging against an unjust fate?
7. Describe the tone which Sir Patric uses to communicate the king's orders to his men?
8. Where do the narrator's sympathies lie?
9. Is the basic conflict between the king and Sir Patric or between Sir Patric and the elder knight?
10. Is it between a simple man of action and a group of politicians or between duty and common sense? Or is it between each of these pairs?

11. Ballads often represent the voice of the common men protesting against the social order in which he lives. If you look at this ballad from this point of view, what is it saying?

The Anglo-Norman Period of English Literature.

In the year 1066, at the battle of Hastings, the Normans headed by William, Duke of Normandy, defeated the Anglo-Saxons.

The Anglo-Saxon feudal monarchy fell as a result of the Norman conquest. The diversity of the different earldoms of England facilitated the victory of the invaders. The Normans, who lived in the northern part of France, were a people of Scandinavian origin (hence the word Norman, i.e. Man of the North) but they had acquired the French language, customs and culture which they brought with them to England. In England the Normans established a strong feudal monarchy based on Military power.

The greater part of the land was divided among the followers of the Norman Duke William who became king of England. The Norman barons and their vassals lived in a hostile country, protected by their soldiers and the battlements of their castles. They cruelly oppressed the English peasants and treated them worse than dogs. The Norman-French was the language introduced for official intercourse by the Normans who ignored the English language spoken by the common people. For a long period of time, more exactly, till the middle of the 14th century, the French language remained the official language of the state. Pleadings at courts of law and teaching at schools were conducted in French. The nobility at the court and in the countries also spoken French. But the Rhyming-Chronicle written in old English at the end of the 13th century asserts the following:

Vor bote a man conne Frenss, me telth of him lute; Ac law men holdeth to Engliss and to
hor owe speche yute.

Unless a man knows French, he is a little thought of, But law man keep to English and
their own speech still.

Indeed, it is impossible to impose a foreign language upon a whole nation without exterminating the greater part of the people. During the years of the Norman rule, the English language borrowed very many words from the French and thus greatly enriched itself. Under the new historic and economic conditions the language and literature of the English people underwent other changes in addition to the above mentioned lexical changes. It is at this time that the English language lost most of the flexions inherited by the old English from the Anglo-Saxon and developed new forms and constructions.

A rapid consolidation of the English language and culture begins at the middle of the 14th century with the commencement of the Hundred Years War against France. In 1349 English was officially introduced at schools and in 1362 at courts of law. From the middle of the 13th century the English language enters a new period of its "Middle English".

Similar to the facts we observe in the history of the language, are the facts of the history of the literature. The Anglo-Norman period was a period of the flourishing of feudal culture. But while the ruling classes of the feudal society followed their own literature trend and invented peculiar political devices, the common people preserved their national traditions and continued to develop them further in the form of popular songs and ballads.

Feudality introduced into the history of European literature a new genre - the so-called romances. The term itself implies that this genre originated among the peoples who spoke Romanic languages. As a matter of fact, romances were brought to England by the medieval poets called *trouvères* (singers) who came from France with Norman conquerors. Later in England such poets were called *minstrels* (poet, певцы) and their art of composing romances and ballads and singing them to the accompaniment of a lute - the art of *minstrelsy*.

The early English romances were, as a rule, composed in rhymed verse, and the language used for them was the Norman-French. At the beginning of the 13th century there appear chroniclers and minstrels who write romances in old English. The subject matter of the romances

are the adventures of knights, or of legendary heroes of the ancient times, whose characters and feats are described, nevertheless, in the true manner of the middle ages. The heroism and courage of knights as well as their virtuousness and uprightness of dealing are celebrated in these poems. But though, on the whole, Romances served the purpose of extolling and strengthening the feudal system, it should be remembered that many of the minstrels were themselves men of the people and, travelling from one castle to another, they spent a great part of their songs were composed. Therefore, it is not to be wondered that. In some of the romances the poor peasants and townsfolk are spoken of with sympathy and warmth. In the attempt to justify their claims to England, the Norman feudal lords maintained that they were the lawful heirs of the ancient Britons who had left Britain under the onset of the Anglo-Saxon invaders in the 5th century. The Anglo-Norman minstrels wrote many romances based on the Celtic legends, especially on those concerning King Arthur and Knights of the Round Table.

King Arthur who was a historical character and the national hero of the Celts, became in the romances an ideal feudal king, surrounded by his faithful vassals-knights without fear and reproach. (At the same time, striving to secure a place of honour among other European nations for their insular kingdom, they tried to prove that the founder of the British state was one of the heroes of antiquity.) Thus it happened that Brutus, a Great-grandson of the famous Trojan hero Aeneas, the legendary forefather of the Romans, became the most popular hero of the Anglo-Norman nobility.

First, a monk named Geoffrey of Monmouth (1154) wrote about him in his Latin "History of Britain", then a Norman poet Robert Vace (after 1174) composed in French a large romance entitled Brut D'Angleterre (Brutus of England), and a priest Layamon created an old English version of same romance under the title of "Brut, or Chronicle of Britain" (ca. 1205). This is an immense epic of more than 32,000 lines. It may be divided into three books.

- 1) the first and the largest part deals with ancient history from Brut to, the birth of King Arthur,
- 2) the second part retells different legends of King Arthur and the Knights of the Round Table,
- 3) the third part brings up the history of the British kings from the death of Arthur to the Anglo-Saxon king Athelstan.

In his poem Layamon has given the fullest compendium of old Celtic traditions concerning the early period of British history. This makes his work highly valuable for historians and adds to its value of a monument of the Old English language, and of poetic art. (In this (his) poem Layamon widely uses the poetic means of Anglo-Saxon poetry, much as alliteration, but on the whole, adheres to the prosody of French romances. Brut is a metrical romance written in rhyming couples. This combination of Anglo-Saxon literary traditions with those of Norman-French signify the beginning of a cultural unity in the country.)

Another popular metrical romance - "King Horn", whose author remains unknown, was written in the first half of the 13th century. (It is worth while to relate the story of King Horn, for the narrative is very typical of medieval romances.)

Sudenne, a western kingdom, is raided by pagans - the heathen Saracens. They kill the king of Sudenne and carry away his son, a boy of fifteen, whose name is Horn, together with his 12 young companions.

The emir of the Saracens forces the boys aboard a small boat and sets it adrift into the ocean. After many hardships Horn and his comrades come to a country called Westernesse. Aylmer, the king of the country receives them kindly and leaves them in his household where they are brought up and educated as knights. Rimenhild, the king's daughter, falls in love with Horn, who loves her too.

Horn is knighted by the king and sets out alone into the wide world as knight errant to seek adventures and distinguish himself in battle so that he could marry Rimenhild as a famous champion.

Parting with Horn, she gives him a charmed ring that makes him stronger whenever he looks at it. On the first day of his errantry, he comes to the seashore and sees a ship filled with Saracens and stays most of them. The next day, when the king goes hunting Horn remains in the

castle, and an anxious courtier, Fienhild by name, tells the king that Horn is plotting to kill and become king after having married his daughter. The king believes the calumny (клевета) and banishes (прогонят) Horn from Westerness.

For seven years Horn travels in distant lands and glorifies his name by many deeds of prowess. In single combat with a heathen giant, he frees the country of King Thurston when he has been serving, from the danger of falling under a foreign yoke. Then with the aid of some of Thurston's knights he regains his Father's kingdom and returns to Westerness to claim Rimenhild's hand. When he lands in Westerness he learns that his bride is to be married to Modi, the king of one of the neighbouring countries, and that the wedding feast has begun. He changes clothes with a poor palmer and comes to the feast in disguise. Having made sure that Rimenhild still loves him, he shows her the ring - her pledge of their betrothal. In the ensuing battle Modi and Fienhild escape, but Horn does not celebrate his wedding before he finds and punishes the traitors. (From the above story, one concludes that the Romance of King could have been created only after the beginning of the Crusades). The romance reveals such relations between people and such ideas as were characteristic of the early middle ages when feudalism was only establishing itself. The ideas of knighthood are reflected in this poem. We find here incessant strife and feuds between neighbouring lords. Different types of vassalage had bondservice, battles with Saracenes etc., but there is yet no indication of a centralized feudal system which came into being later on.

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Preparation of the Renaissance in England.

The second half of the 14th century witnessed great changes in England's social, economic and cultural life. The Hundred Years' War waged by the feudal monarchy of the England lords and barons in England proper brought about a great deterioration of the living conditions of the toiling people. The yeomanry were being deprived of their lands, trades and handicrafts were being ruined. All this resulted in an upsurge of insurrection movement among the common people of the Isles. Feudalism in England was on the verge of a cataclysmic crisis. Popular insurrections were growing in force. Among those defended the people's interests we see such outstanding personalities as William Langland (1332-1400), the translator of the Bible into English (and the "first protestant" in England, and) John Ball, (a "poor preacher" from the Canterbury Abbey) who came to play an important role in the peasants' war.

(John Ball's sermon based on the famous couplet:

When Adam delved and Eve span
Who was then the gentan? -

went down in history as a brilliant example of an invective against the "power that be").

The revolutionizing spirit of England's first declaration of equality of all people brought many people under the banner of the insurrection. (Neither did the people leadership when they stood up in arms to fight for their rights). Many of them had served in the army as archers (and, fighting in France, had brought down by a well-aimed shot from their long bows many a French

knight and baron clad in chainmail an armour.) No wonder that on their return home they were much less inclined to fear and respect their own knights and barons.

A simple taile-maker who had served in the continantal wars and whose name was Wat Tylor, took his stand at the head of the army of the insurgents, won many victiries and eventually brought the armed people to London (1381). The common people whose hatred was directed mainly against the barons and courtiers still preserved the illusion of a righteous king, who on learning the truth about their conditions, would take their side against the feudal lords. They expected to find such a king in Richard II who was then only 15 years old and in reality but a mere puppet in the hand og the feudal barons. Richard pledged himself to satisfy the demands of the people but betrayed them: their captain was (treacherously) killed and the insurgents dispersed.

For the time feudalism in England was served. But the internal controdictions innerent in feudal society finally resulted in the War of the White and Red Roses (1455-1485) during the course of which, at F.Engels has it "the greater part of Englands ancient aristocratic families were totally extinguished"). It was also a period of the growth of towns and rapid development of the bourgeoisie. All this cleared the path to the formation of absolute monarchy and to the consolidation of the national unity of the English people. At the same time victories over the French knights achieved by the English yeomen, armed with simple long bows, showed that feudal system in Europe was no longer as stable as before. The defeat of the French army in the battle of Angicourt (1415) was, accourding to K. Marx, "the death-knell" of feudalism. Simultaneously with the consummation of England's national unitu, the English language underwent a of unification. The foundatons of New English were beign laid. London had became the capital of the country not only in name but in fact, and the London or English dialect became the bases of New English.

The new social conditions, the gredual development of manufacture and trade the interest which English intellectuals began to show in the cultural revival in Italy, all his brought a new stream of words into the English vocabulary and changes the meaning of many old words, on the other hand, radical changes were taking place not only in the word-stock, but in the grammar and pronunciation as well.)

This (eventual) period of English history could not fail to produce a literature of its own, a literature which combined elements of the middle ages with those of the new period. Alongside with romances the feudal world created a variety of poetic and dramatic genres which had developed under the influence of the catholic church. Among the poetic genres of this kind we may name hymns, legends and visions, and among the dramatic ones - mysterries, miracles and morality plays. Fearing reality and striving to teach the laity such moral lessons as would help the feudal and ecclesiastix lords to keep the people in submission, the majority of the church writers resorted to moral abstractions and allegories, for realistic portrayal of life was incompatible with the very subject-matter they deals with in their works. All the abovementioned genres, as a rule deals with religious matters. And expounded episodes from scriptural history or from the lives of christian saints and marty. But one must not think that all the authors of hymns, legends and vision the one hand, and of mysterries, miracles and morality plays, on the other, were strictly confined to religious subjects. First of all, the dramatic genres were closely connected with town-life; they were performed (and sometimes even brought forth) by common artisans, the audience also being composed of common town-folk. In the course of tim these genres naturally drifted to secular matters, ever more alienating themselves from the church and thus preparing ground for the rise of Renaissance drama.

Among the authors of hymns and such like seemingly purely religious genres, these were independent, bold thinkers who knew how to troat religious matters so as to make then teach quite a different lesson to the one intendent by the church. They found that, in a way, allegory, this most useful poetical tool of the church, even helped them to convey their free thought to the people, concealing it, at the same time, from the censoring eye of the ecclesiastic authorities. Thus they undermined the political forms of religious propaganda and used sermons, hymns,

visions etc., to first down the power of the church which had always upheld and propagated these genres. Among such free-thinkers were J.Wycliff, and W.Langland.

In his allegorical poem "The Vicion of Piers", "The Ploroman" William Langland (ou. 1330-ou. 1400) protested against feudal tyranny and castigated the corruption of the church. The principal hero of the poem, a poor peasant Piers (Peter) is depicted by the author with sympathy and admiration. Langland glorifies labour and asserts that all people must work.

(But there were also other trends, along which poetry, a literature in general, developing during the 14th and 15th centuries). The people continued to create tales and songs in their own manner. New kinds of songs which combined elements of narrative and lyric poetry appear in the 14th century. These are ballads (see). By this time the art of minstrelsy also undergoes radical changes, and minstrels become the creators and propagators of different kinds of songs composed in the manner of folk-lore, quite free of any church influence. Some of these travelling songsters had been to the wars in Europe or had travelled over the European continent, and on returning home brought with them new ideas, new poetic forms, together with tales of the great culture revival that was already taking place in one of the great European countries in Italy. Thus a new national spirit was being born in England which found its expression both in the people's poetry and in the works of a great poet who came forth to voice this new national spirit - Geoffrey Chaucer.

Geoffrey Chaucer (1340-1400)

Main Problems of the theme:

1. Geoffrey Chaucer as one of the world's greatest writers.
2. "The Canterbury Tales": its place and significance.

Basic Terms and Phrases:

Literary potential – адабий –литературный потенциал

To have potential – обладать (достаточным потенциалом).

Crumble – емиримок, бузилмок, куламок, чиримок; рушиться рухнуть.

Tinged –окрашено; буялган.

Delineation – тасвир; описание.

Trenchant – шустрый, колкий - учли, уткир.

Devoid (of) – лишённый, лишён махрум булган, мосуво булган.

Permeated – проникнутый, сугорилган, бирор фикр билан тулиб-тошган

Refined – утонченный – нозик, назокатли, нафис, такомиллашган ашаддийб уччига чиккан, утакетган, олгир; изящный, изысканный.

Framework – (иморат, бино) тузилиш, строение.

Shrine – 1. святиня, эъзоз килинадиган (мукадас, азиз) нарса ёки жой кадамжо, зиёратгох.

2. перен. высок. эъзоз килинадиган, хамма фахрланадиган (куз корачигидай асраб – авайлайдиган нарса; фахр-ифтихор.

Chivalrous – рыцарский рицарларга хос, рицарлар тугрисидаги, уларнинг кахрамонликлари ва ишларини мадх этувчи асар. Рыцарственный – Гарбий Европада – феодализм давридаги харбий – заминдорлар табакасига оид.

Squire – помещик, заминдор.

To reave –(reft) уст. поэт. 1. похищать; угирламок, шилмок, олиб кочмок, угирлаб кетмок; отнимать.

2. опусташать, грабить таламок. Боскинчилик килмок.

Reaver n. – грабитель, боскинчи, угри, талон-тарож килувчи, таловчи.

Main tasks of the teacher on the first problem:

1. To introduce Geoffrey Chaucer comes to most scholars' minds when they list the three greatest poets of the English language to the students underlining the most significant points of his activity and work.
2. To explain that Chaucer also led as a public servant an extremely busy life.

3. To talk on Chaucer's poetry which is generally divided into three periods.

Key notions and phrases of the first question:

To have a good fortune-

To serve as a page-

Royal household-justice of the peace-

Clerk of the king's works -

Chaucer was influenced greatly by Dante, Petrarch, and especially, Boccaccio- Chaucer brought to his verse a new strength.

Identifying objectives:

- The students know the life and work of the poet, basic features of his work. They are able to explain Chaucer's creative activity.
- They are able to explain characteristic traits of "The Canterbury Tales".
- They can interpret the poet's poetry.

Text of the first problem: Geoffrey Chaucer (1343?-1400)

Geoffrey Chaucer (along with William Shakespeare and John Milton) comes to most scholar's minds when they list the three greatest poets of the English language. Chaucer's most important work, "The Canterbury Tales", vividly demonstrated the literary potential of the English language in the 1300s. It also preserved for all future ages a realistic, detailed, and comprehensive panorama of daily life at that time.

Like the other two – Shakespeare, the actor, and Milton, the public servant- Chaucer led an extremely busy life. In fact, he was so active in public affairs that we may reasonably wonder how he found time to write as prolifically and as well as he did. The son of a wealthy London wine merchant, Chaucer had the good fortune to serve as a page in the royal household while in his early teens. Later he married one of the queen's ladies-in-waiting, was sent as the king's emissary to France and Italy, and held various positions in the home government: controller of customs, justice of the peace, member of Parliament, clerk of the king's works, and deputy forester for a royal forest. Yet despite the demands that such responsibilities placed on him, Chaucer somehow found time to produce an astonishing body of prose and poetry. He died while at work on his poetry and was buried in Westminster Abbey in London. Around his burial spot has grown up the famous Poets' Corner.

Chaucer's poetry is generally divided into three periods. The earliest poetry is in the artificial manner of the great French poets of the day: dream visions and allegories, which were more to the taste of medieval than of modern people. This French period was followed by an Italian period, inspired by the poet's own journeys to Italy as a royal emissary. Influenced by the vigor of three Italian writers – Dante, Petrarch, and especially, Boccaccio (all of whom are represented in Part Two of this book) - Chaucer brought to his own verse a new strength. During this phase he produced one of his two masterpieces: "Troilus and Criseyde", a long narrative poem based on Boccaccio's retelling of a classical love story set during the legendary Trojan War. The greatest of Chaucer's achievements – and one of the glories of all literature – was a product of his final, English period: "The Canterbury Tales". At last Chaucer broke away from French and Italian models and fully realized his own style in his native tongue.

Chaucer's works are in Middle English, the English of London in the 1300s. Middle English did not have the prestige of the Latin language introduced to England by the Normans or of the Latin used by the Roman Catholic Church. Chaucer changed all that.

Control Questions:

1. Was Chaucer so active in public affairs that we may reasonably wonder how he found time to write as prolifically and as well as he did?
2. What do the following sentences mean:

“The son of a wealthy London wine merchant, Chaucer had the good fortune to serve as a page in the royal household while in his early teens. Later, he married one of the king’s emissary to France and Italy. He held various positions in the home government: controller of customs, justice of peace, member of Parliament, clerk of the king’s works, and such responsibilities placed on him, Chaucer somehow found time to produce an astonishing body of prose and poetry.”

3. What are Chaucer’s merits in the field of developing the English language?
4. What can you say about Chaucer’s long narrative poem “Troilus and Criseyde” based on Boccaccio’s retelling of a classical love story set during the legendary Trojan War?

The Second Problem:

“The Canterbury Tales”- a long poem made up of general introduction (“The Prologue”) and twenty-four stories, told in verse, by a cross section of English men and women: its characters, their characteristic features, and its artistic significance.

- To introduce Chaucer’s masterpiece.
- To introduce The Prologue to “The Canterbury Tales” translated by Nevill Coghill.

Basic Terms and Phrases:

Zephyrus [zef r s] – the west wind, which brings mild weather.

An Oxford Cleric – Оксфордское духовное лицо – рухоний, церковник – такводор, черковга катнаб турувчи, ибодатга берилган; черков рухонийси.

The knight’s son – a fine young squire –

Yeoman – nobleman’s attendant – сопровождающий дворянина – дворяниннинг – оксуякнинг енида кузатиб юрувчи хамрохию

Franklin – бой-бадавлат ер эгаси

Nun – монахиня – монах аёл - рохиба

Prioress – a nun ranking next below the abbess in an abbey – настоятельница – аёллар монастирининг бошлиги - игуменья.

Friar – ист. Монах.

Monk – монах.

Merchant – торговец, савдогар.

A worthy woman from beside Bath city. Bath – resort city in southwestern England.

Parson -

Reeve – overseer or manager of a landowner’s estate

Summoner – a layman charged with summoning sinners before a church court.

Layman –

Summon v. –

Recalling –

Solicitous –

Gap-teeth –

Eyeball’s like a hare’s –

A voice like a goat’s –

Contest – the plan of the narrator –

How will the manner of the contest be determined?

What will the prize be?

Zephyrus: the west wind, which brings mild weather.

Ram: the constellation Aries and first sign of the zodiac. Evidence suggests that the pilgrimage began on April 11, 1387.

Palms: pilgrims who wore palm leaves as a sign that they had visited the Holy Land.

Strands- shores

Martyr- St. Thomas a’ Becket, archbishop of Canterbury, who was murdered in Canterbury cathedral in 1170. The site of the martyrdom became the holiest place in Catholic England.

The teacher's main aims on the second question:

- to introduce Chaucer's masterpiece "The Canterbury Tales"- a long poem made up of general introduction ("The Prologue") and twenty-four stories, told in verse, by a cross section of English men and women.

- To introduce "The Prologue" to "The Canterbury Tales" translated by Nevill Coghill (pages 44-62).

Problems of the Second Issue:

- Characterize: the Knight and his son.
- What are the yeoman and the nun's traits?
- Talk on the prioress and the Friar – monk and other heroes of the Tales:

Identitive Teaching Aims:

- The students should be able to characterize the main personages of the Tales of "The Prologue"
- The students are able to comment on the meaning of "The Canterbury Tales".

Identitive Teaching Aims:

- The students imagine and explain characteristic features of "The Canterbury Tales".
- The students can evaluate the deeds of the characters of the book.
- The students are able to express their own point of view concerning the events described in The Tales.
- They translate and can talk on the Prologue of "The Canterbury Tales".

The Text of the Second Question:

The end of the 14th century the language (in its altered form called Middle English) was being used by nobles as well as commoners. In 1362 it became the language of law court pleadings, and by 1385 it was widely taught in place of French.

Most of the great literature of the time was written from 1360 to 1400, a good part of it by one man, Geoffrey Chaucer. He was one of the world's greatest storytellers. His "Canterbury Tales" is a masterpiece, with characters who remain eternally alive – the Wife of Bath, with her memories of five husbands; the noble Knight, returned from heroic deeds; his grey young son, the Squire ("He was as fresh as is the month of May"); the delightful Prioress ("At mete [meat] well ytaught was she with alle / She let no morsel from her lippes falle."); and entertaining scoundrels, such as the FRIAR, Summoner, and Pardoner.

At the same time as Chaucer, another man was writing in the northern part of England. He was known as the Pearl Poet (14th century), from the name of one of his four poems in old manuscript. Generally he is remembered for his narrative poem "Sir Gawain and the Green Knight".

"The Canterbury Tales"

"The Canterbury Tales" is a long poem made up of general introduction ("The Prologue") and twenty-four stories, told in verse, by a cross section of English men and women. They tell their stories as they travel one April from an inn to the cathedral city of Canterbury. They are on a pilgrimage, a journey to a sacred place; Canterbury Cathedral is the site where Thomas a Becket had been murdered by order of King Henry II in 1170 to the shock of the religious world. The pilgrims' stories are framed by the narrative of the journey. That is, the tales are connected by links that relate what happens among the pilgrims traveling together. In using a frame, Chaucer borrowed from European literature such as Boccaccio's "Decameron".

The individual stories are of many different kinds: religious stories, legends, fables, fairy tales, sermons, and courtly romances. Short story writers in the following centuries learned much about their craft from the poet Geoffrey Chaucer.

In "The Prologue," the poet introduces us to the pilgrims who gather at the Tabard Inn at the start of the journey. The pilgrims fall into the three dominant groups that made up medieval society in England: the feudal group, the church group, and the city group. Here are those representatives:

The Feudal Group

Knight
Squire
Yeoman
Franklin
Plowman
Miller
Reeve

The Church Group

Nun
Monk
Friar
Cleric
Parson
Summoner
Pardoner

The City Group

Merchant
Wife of Bath
Host (Innkeeper)

The famous opening lines of “The Prologue” are given first in the original Middle English. A modern translation of those lines are done by Ne4vill Coghill. The Middle English contains many words with two dots over the e . Thus bathed (line 3) has two syllables, not one as in the modern English bathed, and the original line of poetry consequently has the ten syllables of iambic pentameter verse.

Geoffrey Caucer The Prologue to “The Canterbury Tales” translated by Nevill Coghill.

When in April the sweet showers fall
And pierce the drought of March to the root, and all
The veins are bathed in liquor of such of the flower
As brings about the engendering of the flower,
When also Zephyrus with his sweet breath
Exhales an air in every grove and heath
Upon the tender shoots, and the young sun
His half-course in the sign of the Ram has run,
And the small fowl are making melody
That sleep away the night with open eye
(So nature pricks them and their heart engages)
Then people long to go on pilgrimages
And palmers long to seek the stranger strands
Of far-off saints, hallowed in sundry lands,
And specially, from every shire’s end
In England, down to Canterbury they wend
To seek the holy blissful martyr, quick
To give his help to them when they were sick.
It happened in that season that one day
In Southwark, at The Tabard, as I lay
Ready to go on pilgrimage and start
For Canterbury, most devout at heart,
At night there came into that hostelry
Some nine and twenty in a company
Of sundry folk happening then to fall
In fellowship, and they were pilgrims all
That towards Canterbury meant to ride.
The rooms and stables of the inn were wide;
They made us easy, all was of the best.
And shortly, when the sun had gone to rest,
By speaking to them all upon the trip
I soon was one of them in fellowship
And promised to rise early and take the way
To Canterbury, as you heard me say.
But nonetheless, while I have time and space,
Before my story takes a further pace,

It seems a reasonable thing to say
What their condition was, the full array
Of each of them, as it appeared to me
According to profession and degree,
And what apparel they were riding in;
And at a Knight I therefore will begin.

There was a Knight, a most distinguished man,
Who from the day on which he first began
To ride abroad had followed chivalry,
Truth, honor, generousness and courtesy.
He had done nobly in his sovereign's war
And ridden into battle, no man more,
As well in Christian as in heathen places,
And ever honored for his noble graces.
When we took Alexandria, he was there.
He often sat at table in the chair
Of honor, above all nations, when in Prussia.
In Lithuania he had ridden, and Russia,
No Christian man so often, of his rank.
When, in Granada, Algeciras sank
Under assault, he had been there, and in
North Africa, raiding Benamarin;
In Anatolia he had been as well
And fought when Ayas and Attalia fell,
For all along the Mediterranean coast
He had embarked with many a noble host.
He was of sovereign value in all eyes.
And though so much distinguished, he was wise
And in his bearing modest as a maid.
He never yet a boorish thing had said
In all his life to any, come what might;
He was as a true, a perfect gentle - knight.
Speaking of his equipment, he possessed
Fine horses, but he was not gaily dressed.
He wore a fustian tunic stained and dark
With smudges where his armor had left mark;
Just home from service, he had joined our ranks
To do his pilgrimage and render thanks.

He had his son with him, a fine young Squire,
A lover and cadet, a lad of fire
With locks as curly as if they had been pressed.
He was some twenty years of age, I guessed.
In stature he was of a moderate length,
With wonderful agility and strength.
He'd seen some service with the cavalry
In Flanders and Artois and Picardy
And had done valiantly in little space
Of time, in hope to win his lady's grace.
He was embroidered like a meadow bright
And full of freshest flowers, red and white.

Singing he was, or fluting all the day;
He was as fresh as is the month of May.
Short was his gown, the sleeves were long and wide;
He knew the way to sit a horse and ride.
He could make songs and poems and recite,
Knew how to joust and dance, to draw and write.
He loved so hotly that till fawn grew pale
He slept as little as a nightingale.
Courteous he was, lowly and serviceable,
And carved to serve his father at the table.

Geoffrey Chaucer, the “father of the English language and the founder of realism” (M. Corky) and one of the greatest poets of England, was born in London in or about the year 1340. The future poet is said to have studied at Oxford and Cambridge. In 1359 he accompanied the English army to France. In 1367 he entered the service of King Edward III, who sent him on several embassies to Flanders, France and Italy. In 1373 Chaucer received the post of a comptroller = controller of Customs in the port of London.

He had to work in the Customs House all day long, and only night time was left to him to write poems. In 1386 he was elected member of Parliament. But in December of the same year he was dismissed from his office as comptroller due to the intrigues of his enemies. He seems to have known poverty at that time. However, in 1389 he was appointed Clerk of the King’s Works at Westminster and Windsor, and the new king Henry IV granted him a pension. The poet died on the 25th of October 1400, and was buried in Westminster Abbey.

Chaucer’s creative work vividly reflected the changes which had taken root in English culture of the second half of the 15th century.

The foundations of the feudal system had already begun to crumble. The peoples uprising 1381 raised the Catholic Church was on the wane. England was on the brink of a great historical change. And it is at this historical moment that Chaucer’s poetry traces out a path to the traditions of the Middle Ages and not few of his poems are written in the manner of the French poets who enjoyed great popularity among the nobility. A part from original poems, he translated various works of French authors, among them the famous “Romance of the Rose”. He is still attracted by the form of “vision”, so favoured in the Middle Ages (“The Legend Of Good Women”, “The House of Fame”, “The Parliament of Fowls” a caustic allegorical satire on English Parliament.

It is characteristic, however, that his allegories and symbols are already tinged with realistic images. He is drawn to everything that is earthly, tangible = real and human. He shows particular interest in the Italian humane literature of the 14th century, which he came to know and admire during his two visits in Italy. All the best poems and histories in Latin, French and Italian were well known to Chaucer; and although he freely borrowed from them, he was never a servile imitator of foreign authors and had broad literary views of his own. Being especially fond of the great Italian writer Boccaccio, Chaucer composes a long, narrative poem “Troilus and Cressid”, based upon Boccaccio’s poem “Filostrato”. Chaucer’s poem marks a new step in the author’s progress to maturity and is distinguished for its profound delineation of characters and truthful description of human relations.

In contradistinction to the alliterative verse of the Anglo-Saxon poetry, Chaucer chose the metrical form which laid the foundation of the English tonic –syllabic verse.

Chaucer greatly contributed to the founding of the English literary language, the basis of which was famed by the London dialect, so profusely used by the poet.

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Most of the great literature of the time was written from 1360 to 1400, a good part of it by one man, Geoffrey Chaucer (1340-1400). Chaucer was one of the world's greatest storytellers. His "Canterbury Tales" is a masterpiece, vividly demonstrated the literary potential of the English language of the XIV century England with characters who remain eternally alive – the Wife of Bath, with her memories of five husbands; the noble Knight, returned from heroic deeds; his gay young son, the Squire (He was as fresh as the month of May"); the delightful Prioress ("At mete [meat] well ytaught was she with alle She let no morsel from her lippes falle."); and entertaining scoundrels, such as the Friar, Summoner, and Pardoner.

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"The Canterbury Tales"

In his greatest work, "The Canterbury Tales" (1386-1400) Chaucer created a strikingly brilliant and picturesque panorama of his time and his country. In his poem Chaucer's realism, trenchant irony and freedom of his views reached such a high level of power that it had no equal in all the English literature up to the 16th century. That is why M. Gorky called Geoffrey Chaucer "the founder of realism". As a representative of a transitional period, Chaucer is not entirely devoid of medieval prejudices. These prejudices, however, form but a very inconsiderable stratum in the tales.

His work is permeated with buoyant free-thinking, so characteristic of the age of Renaissance whose immediate forerunner Chaucer thus becomes. He believes in the right of man to earthly happiness, he is anxious to see man freed from superstitious and a blind belief in fate. He is always keen to praise man's energy, adroitness, intellect, quick wit and the love for life.

Chaucer mocks at the myrmidons of Papal Rome who suck dry the English people. His work abounds in folk elements. He pays tribute to a modest jest a rude joke and somewhat rough humor, though, whenever it is necessary, he becomes refined and even gallant. He is fond of diversity and finds a different tone for every novelistic framework of the book.

"The Canterbury Tales" open with a general Prologue (there are also prologues to every separate tale) where we are told of a company of pilgrims that gathered at Tabard Inn in Southward, a suburb of London. They are on their way to the shrine of St. Thomas a Bucket of Canterbury. They set out together "with the jolly innkeeper", Harry Bialy, who becomes their "governor" and proposes that each pilgrim should tell two tales on the way to Canterbury and two more on the way back. The pilgrims being 32 in all, the total number of tales, according to Chaucer's plan, was exceeded. That of Boccaccio's "Decameron", but the author failed to carry out his plan and only 14 tales were written. The Prologue is a splendid masterpiece of realistic portrayal, the first of its kind in the history of English literature. We see the whole cavalcade as it rides out on a fine spring morning. The pilgrims are people from various parts of England, representatives of various walks of life and social groups, with various interests, tastes and predilections. First there rides a "worthy knight", just back from the wars. His dress and bearing are very plain and modest. This is Chaucer's ideal of a national champion. The knight's son, a gay young squire thinks more of his dress, and of song-making than of other chivalrous duties. He prefers the court to the battlefields. After them rides the knights' attendant, a yeoman in Lincoln green, with a "mighty bow" in his hand. This forester, who has a hunting horn with him, recalls to the reader the image of Robin Hood. Then comes a Prioress who weeps when she sees a mouse caught in a trap, but turns her head when she sees a beggar in his "ugly rags". Her image, as well as those of the fat Monk, the Jolly Friar, the Summoned, the Pardoner and the "Doctor of Physic" are all treated in an ironical manner. With a feeling sympathy Chaucer describes the Clerk, a poor philosopher who spends all his money on books, the Parish Priest, also a "poor person of a town" who reminds us of John Wycliff and John Ball; the shipman, the Miller, the Ploughman and the Franklin. Among other pilgrims there is a Wife from the town of Bath, a gaily dressed middle aged widow, who hopes to find a husband in Canterbury, a Reeve, a

Merchant and some rich artisans with their own cook, and at last, the poet himself. Each of the narrators tells his tale in a peculiar manner, thus revealing his own views and character.

Words and phrases:

Crumble-емирилмок, бузилмок, чиримок - крошиться
Tinged –буялган - окрашено
Delineation - тасвирламок
Servile - рабский
Profusely - обильно
Trenchant – острый, колкий
Devoid - лишенный чего-либо; свободный от чего-либо
Permeated – проникнутый - сугорилган
Buoyant - жизнерадостный
Murmurings – прислужник, клевет
Diversity - разнообразие
Refined – утонченный, изящный, изысканный
Framework – остов, каркас, строение
Shrine – святыня, место поклонения
Chivalrous – рыцарский, рыцарственный
Forester – лесник, лесничий, обитатель лесов
Comptroller =controller

Translate into Russian (Uzbek):

1. Geoffrey Chaucer's work vividly reflected the changes which had taken root in English culture of the second half of the 14th century.
2. The foundations of the feudal system had already begun to crumble
3. England was on the brink of a great historical change. And it is at this historical moment that Chaucer's poetry traces out a path to the literature of English Renaissance.
4. It is characteristic, however, that his allegories and symbols are already tinged with realistic images. He is drawn to everything that is earthly, tangible =real and human. He believes in the right of man to earthly happiness, he is anxious to see man freed from superstitions and a blind belief in fate.
5. They set out together with the "jolly innkeeper", Harry Bialy, who becomes their "governor" and proposes that each pilgrim should tell two tales on the way to Canterbury and two more on their way back.
6. First there rides a "worthy knight", just back from the wars. His dress and bearing are very plain and modest. This is Chaucer's ideal of a national champion.
7. Then comes a Prioress who weeps when she sees a mouse caught in a trap, but turns her head when she sees a beggar in his 'ugly rags'. Her image, as well as those of the fat Monk, the jolly Friar, the Summoned, the Pardoner and the 'Doctor of Physic' are all treated in an ironical manner.

Questions:

1. When and where was Geoffrey Chaucer born?
2. Where did the great triter study?
3. What did Chaucer do in the port of London?
4. What can you say about Chaucer's activity in his early stage?
5. Did Chaucer translate any writers into English ?
6. When was Chaucer attracted by the form of «vision» ?
7. In what literature did Chaucer show particular interest ?
8. Talk on Chaucer's long narrative poem "Troilus and Cressid»
9. What is «The Canterbury Tales» famous for ?
10. Is this work permeated with buoyant free-thinking ?

11. What can you say about the general Prologue of the “Tales” ?
12. Whom do we see in “The Canterbury Tales” ?
13. Were there any women among the pilgrims ?
14. What are “The Canterbury Tales” famous for ?
15. What can you say about Chaucer’s realism ?
16. What did M. Gorky say about Geoffrey Chaucer?
17. Where did Chaucer study?
18. Why did Geoffrey Chaucer write many of his poems in the manner of French poets, who enjoyed great popularity among the nobility?
19. What did Chaucer translate from French into English?
20. Chaucer’s allegories and symbols are tinged with realistic images, aren’t they?
21. Is he drawn to everything that is earthly, tangible real and human/
22. Why did Chaucer admire Italian human literature?
23. What was Chaucer attitude to the Italian writer Boccaccio?
24. What did Chaucer write based upon Boccaccio’s poem “ Filostrato”?
25. Chaucer chose the metrical form which laid the foundation of the English tonicossyllabic verse?
26. What are Chaucer’s merits in the development of the English language?
27. What did Chaucer paint in his greatest work “The Canterbury Tales”?
28. What level did Chaucer’s realism, trenchant irony and freedom of his views reach?
29. Was Chaucer really “ the founder of realism”?
30. What can you say about the influence of the medieval prejudices on Chaucer’s work?
31. What is “The Canterbury Tales” permeated with?
32. What does Chaucer believes in?
33. What is his attitude to the Papal Rome?
34. What does Chaucer praise concerning man?
35. What elements can we find in Chaucer’s work?
36. What does he pay tribute to?
37. What is he fond of, does he find different tones for every novelistic framework of the book?
38. Talk on the General Prologue of “ The Canterbury Tales”
39. Why and where are the pilgrims going to?
40. Whom do we see among the pilgrims?
41. Talk on the Knight and his son?
42. Talk on the Yeoman.
43. Where there woman among the pilgrims?
44. What can you say about:
 - The work
 - Jolly Friar
 - Pardoner
 - Philosopher
 - Willer and others?
45. How does each of the narrators tell their tales?

Translate the sentences:

It preserved for all future ages a realistic, detailed, and comprehensive panorama of daily life of Chaucer’s time. He was so active in public affairs that we may reasonably wonder how he found time to write as proficolly and as well as he died.

The earliest poetry is in the artificial manner of the great French poets of his time: dream visions and allegories, which were more to the taste of medieval than of modern people. The Italian period inspired by the poet’s own journeys to Italy as a royal emissary. Influences by the vigor of Dante, Petrarch, and Boccaccio. Chaucer brought to his own verses a new strength. During this phase he produced one of his two masterpieces: “Troilus and Criseyde”, a long

narrative poem based on Boccaccio's retelling of a classical low story set during the legendary Trojan War.

The greatest of Chaucer's achievements one own of the glories of all literature was a product of his final, English period: "The Canterbury Tales". At last Chaucer broke away from French and Italian models and fully realized his own style in his native tongue.

The individual stories are of many different kinds: religious stories, legends, fables, fairy tales, sermons, and courtly romances. Short story writers in the following centuries learned much about their craft from the poet Geoffrey Chaucer.

Control questions on the second problem:

1. Fulfill the tasks of the Recalling (page 62)
2. Do Interpreting on "The Canterbury Tales" (page 62)
3. Talk on the Extending and Viewpoints (page 62)
4. Retell the plot of "The Canterbury Tales"
5. Compare the Nun, the Monk, the Prioress and others.
6. Talk on the Characterization (pages 62-63)
7. What can you say about the literature of the Middle Ages?
8. Talk on Word Origins (page 71).
9. Answer the questions of the lecture.

Literature:

1. English and Western Literature. Glencoe. Macmillan Mc Graw-Hill. Macmillan Literature Series. General Adviser and Writer. George Kearns. (the textbook is 974 pages).

People in Conflict

Change is always a part of man's existence, yet some things remain constant. Through his long history, man has been working to change his environment. Today, he has the means to live without fear and cold, heat, wild beasts, or starvation. But Man has not been as successful in changing his own nature. Today's greatest conflicts are not with the elements, but between men and nations and within individual hearts and minds.

The following poems all present conflicts and examine its causes. They begin with simple "story" poems of struggles between two or more people. The later poems tell of psychological conflicts, and of the inner struggles in which two parts of a man's being are opposed.

Renaissance in England.

The Elizabethan Age (1485-1625).

Basic Problems of the Theme:

1. Preparation of the Renaissance in England.
2. Renaissance and its Results.
3. Christopher Marlowe (1564-1616).

The Teacher's Aims:

1. To explain the students the essence of the Renaissance as a literary trend, peoples of the period, Humanism and Humanists.
2. The Second half of the XIV century, XV - XVI centuries.

The Text of the First Main Problem:

While England was becoming an economic, religious, and naval power, it was also being influenced by a cultural movement, the renaissance. Beginning in Italy with the writings of Petrarch and Boccaccio, the Renaissance was a flowering of learning that swept from Italy into France and Germany and then across the Channel into England. Basically the Renaissance was a period that saw reborn in Europe the interest in science, art, and all learning that had flourished in ancient Greece and Rome. People became excited rather than frightened by unknown lands across the sea and by the unknown in religion, in science, and art. Europeans "discovered" new lands in America and the Pacific. They painted, sculpted, and composed music as never before. They tested outmoded learning in science, studied and created new forms of literature, and as

explained in the discussion of the Protestant Reformation, questioned religious principles that had not been questioned for centuries.

All the flurry and creativity made its way to the court of Elizabeth I. When not involved with statecraft, the queen often occupied herself by giving new life and style to literature. She enjoyed it. Playwrights would dedicate their works to her, and often she was the direct subject of a piece of poetry, for writers sought her sponsorship and her favor. Responding to the new interest in learning of all kinds, the queen in 1571 reorganized and chartered the universities of Oxford and Cambridge. These centers of learning, along with the court, the presence of printing, and the new-formed wealth and consequently wider leisure for many helped to create an era of English literature that has never been surpassed. We judge its greatness not only in the works of Shakespeare but also in the new forms of literature that it explored successfully and in abundance of talented poets and playwrights.

Shakespeare and his work deserve and receive separate discussion in the pages of many books in all centuries. He brought to its fullest flowering two new forms of written English literature: the lyric poem in sonnet form and the poetic drama.

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, of lasting beauty or interest. Later the translation of the Bible at the direction of King James I would do much to raise the low estate of prose writing, but, generally speaking, the literature of the age is product of poets. Some Elizabethan writers dealt exclusively in lyric poetry, but many were also playwrights writing their plays in verse.

One new and crucial fact about poets and playwrights is that almost all of them saw the writing of literature as their primary work in life and expected some financial reward for their efforts. In the Elizabethan Age there flourished three institutions that actively helped to support writing as a legitimate profession: acting companies, the universities, and the court.

During the XV century an intellectual movement called the Renaissance swept Western Europe. The word means “rebirth” and refers especially to the revival of ancient Greek learning. For centuries scholars in Italy, Spain, and elsewhere had been translating the ancient works into Latin. Printing from movable type, invented about 1450, provided the means for circulating the books widely. This spread of ancient learning kindled a new spirit of inquiry and hastened the overthrow of feudal institutions.

Some modern scholars have questioned whether a total rebirth of learning actually took place. There had been, for example, Latin scholars in the earlier medieval period. It is certain, however, that something did happen in the course of the 15th century which changed the history of Western civilization and the set of men’s minds.

For England the year 1485 is a convenient date for marking this change from medievalism. In that year two significant events took place: the Wars of the Roses ended on Bosworth Field and William Caxton printed Malory’s “Le Morte d’Arthur”.

The printing of “Le Morte d’Arthur” was a radical first press in England, Jonathon Gutenbery and his partners had printed the Bible, in about 1455, in Germany; and printers were at work in several other European countries before the end of the 15th century Caxton, however, turned to his native language rather than to Latin for his text. His first printed book was “The Recuyele of the Historyres of Troye” (1475) which he translated.

Christopher Marlowe (1564- 1593)

Born in the same year as Shakespeare, Christopher Marlowe was killed in a brawl when he was just twenty –nine. Some maintain the brawl erupted from an argument over passing the bill. Others think that Marlowe was killed as a result of espionage work he had done for the government.

If Shakespeare had died at twenty-nine, his greatest plays would have remained unwritten, and we could scarcely recognize 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.” His tragedies, “Tamburlaine the Great”, “The Jew of Malta”, and “Doctor Faustus” place him second only to Shakespeare himself as the greatest playwright of the time.

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

“The Passionate Shepherd to His Love”

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

And we will sit upon the rocks,
Seeing the shepherds feed their flocks,
By shallow rivers to whose falls
Melodious birds sing madrigals.
And I will make thee beds of roses
And a thousand fragrant posies,
A cap of flowers, and a kirtle
Embroidered all with leaves of myrtle;

A gown made of the finest wool
Which from our pretty lasses we pull;
Fair lined slippers for the cold,
With buckles of the purest gold;

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

The shepherds' swains shall dance and sing
For thy delight each May morning:
If these delights thy mind move,
Then live with me and be my love.

Prove - experience

Madrigal - here, harmonious songs

Kirtle - dress

Swains - country youths.

Many-manned scud-thumper, tub of male whales, maker of worn wood, shrub-ruster, sky-mocker, rave!

Portly pusher of waves, wind-slave.

The greatest of the pioneers of English drama was Christopher Marlowe (1564- 1593) who reformed that genre in England and perfected its language and verse, dramatic works

One of the very talented representatives of the “University Wits” was Christopher Marlowe. Was born in the family of the foreman of shoemakers and tanners. He finished grammar school and then graduated from the Cambridge University that was too complicated for the common man of democratic origin. After receiving the magister degree he refused to adopt holy orders and became a playwright. He became the creator of a number of most outstanding realistic tragedies. His masterpiece “Tamburlaine the

Great (1587-88) consists of two parts. In these parts we are shown the history of the conqueror Amir Temur. This historical person is interpreted by the dramatist in the spirit of Renaissance. Main aim of C. Marlowe was to depict the character of a strong personality, to reveal his manly valour and individual self will. A. Temur is described in the tragedy as Scythian herdsman (молбокар) who reached unprecedented and fantastic might thanks to his intelligent will power and bravery жасурлик as a result of his activeness. He is introduced to the readers as a titanic figure but Amir Timur's character is complicated and contradictory. This really fearless and courageous man he is invincible man, always wins at battles. His true love for Zenocrate - daughter of the Soldan of Egypt is high and strong.

Tamburline worships beauty he is a devoted friend of his countrymen; he is not tired of chasing and punishing earthly rulers. There does not exist authorities for him he courageously challenges Gods. He is a man who owns great knowledges; so he skillfully relates his sons the rules of fortification and teaches them the secrets of state ruling. His individual nature of Tamburline ridden by fanatic striving for aspiration for power He does not come to a stop at anything in his striving for conquering Asia and becoming the ruler of the East. Christopher Marlowe shows Tamberline as a ruler according to whose orders whole inhabitants of the seized places are annihilated, cities and towns are rased to the ground, the captives are treated savagely. This great conqueror is wrongly described as a destroyer. This shepherd who ascended the power, turned out to be a haughty supercilious tyrant thinking only wars his fights are endless bloody battles, who sows everywhere death. He kills his own son Calyphas when the former refuses to follow his father's footsteps He announces himself to be the God, Sun, "the brightest of all earthly luminaries"

Tamburline -is a conqueror and despot who wants to subjugate the universe - is condemned by many heroes of this book who became the victims of his brutality. They call Tamburline is resisted withstood by real heroes courageous people who die in unequal battles defending their motherland.

Such is the commandant of the Bassori city and his wife the ruler of Babel. "Tamburline the Great" was created when England had a fight with Spain. These facts explain the interests of the author to the problems of wars, heroic emotions and Heroic spirit and patriotism. In Christopher Marlowe's activity too tragedy was filled with high social content and became the genre of great philosophical significance. The playwright pictures bright titanic characters; beautiful pathetic speech is characteristic for Marlowe's heroes.

Among other outstanding dramatists of that time was Robert Greene (1560-1592) Humanistic literature enters a period of crisis in the 1st quarter of the XVIIth century. The sharpening of social and political contradictions in bourgeois revolution of the XVIIth century.

Questions:

1. What period is the XVI century in England ?
2. What can you say about manufacturies and enclosure of commons ?
3. What did Thomas Moore say about XVI century ?
4. When did King Henry reign (1509-1547) ?
5. What can you say about the consolidation of secular and ecclesiastical power under one King in England ?
6. Whose bodyguard was disbanded ?
7. What can you say about the old English aristocrats ?
8. What can you say about the gentry ?
9. Who supported King Henry VII ?

10. What new class appeared from the representatives of the rich townfolk the merchants and handicraftsmen ?
11. What demanded political centralisation and consolidation of monarchy ?
12. What happened to English absolute monarchy during the reign of Queen Elisabeth (who reigned 1558-1603) ?
13. What happened to the Spanish Invincible Armada in 1588 ?
14. What did admirals Drake and Howkins and others do for England ?
15. How did the bourgeoisie become rich ?
16. Talk on people's uprisings of the XVI - century, science and art of the Period of Renaissance.
17. What is this period marked of national culture known as the Renaissance (French for revival - оживление)?
18. What did Englishmen do with a great number of the works of classical authors during the XVI- century ?
19. What does the term humanist mean ?
20. Who fought for the emancipation of man ?
21. What did Thomas Moore (1478-1535) write about in his "Utopia" ?
22. What can you say about Francis Bacon (1561-1626) ?
23. What is the title of Thomas Moore's most famous book ?
("A Fruteful and Pleasant Worke of the Beste State of Publyque Weale and of the New called Utopia "(1516)
("Золотая книга столь же полезная, как и приятная о наилучшем устройстве государства и о новом острове Утопии"- " Олтин китоб – энг яхши давлат тузилиши ва янги Утопия ороли яратишдек фойдали ва шунингдек ёкимли")
24. What did Thomas Wyatt do for E. Literature ?
25. What did Henry Howard Surrey do for literature ?
26. Talk on Edmund Spenser and his great Epic poem "The Fairy Queen"
27. John Lyly and his "Eupheus" ?
28. What are Thomas Delony's and Thomas Nashe's merits in the history of English literature ?
29. Talk on Renaissance drama ?
30. The E. Drama of Renaissance was the result of a blending of the medieval dramatic works with new progressive humanistic ideas wasn't it ?
31. Was the E. Drama truly a democratic art and its popularity among the various layers of E. Society immense ?
32. Talk on professional companies of travelling players, who existed long before the existence of regular theatres ?
33. James Burbage's theatre was built in 1576 and his "Theatre was famous, wasn't it ?
34. What is Christopher Marlowe (1564-1593) ?
35. Name the works created by Marlowe ?
36. Talk on Ch. Marlowe's Tragedy "Tamburlaine The Great"
37. Talk on Ch. Marlowe's tragedy named "The Tragical History of Dr. Faustus" (1589).
38. "The Famous Tragedy of the few of Malta" (1590). "The Troublesome Reigne and Lementable Death of Edward the Second" (1592), "Didona, Ezarina of Didon", "Paris Slaughter (Butchery) Charnes" (1590-1593) and unfinished poem Hero and Leander belong to Marlowe, don't they?

Translate into Russian (Uzbek):

1. King Henry VII reigned (1509-1547) broke with the Pope dissolved all the monasteries and abbeys in the country, confiscated their lands and proclaimed himself head of the Church of England.
2. The consolidation of secular and ecclesiastical power under one King greatly furthered the strengthening of English monarchy .

3. New social and economic conditions brought about great changes in the development of science and art?
4. Together with the development of bourgeois relationships and formation of the English national state this period is marked by a flourishing of national culture known in history as the Renaissance.
5. The term Renaissance originally indicated a revival of classical (Greek and Roman) arts and sciences after the dark ages of medieval obscurantism -жахолатпарастилик, нодонлик.
6. The study and propagation of classical learning and art was carried on by the progressive thinkers of the age the humanists.
7. The humanists held their chief interest not in ecclesiastical knowledge, but in man, his environment and doings.
8. At the same time the XVI century saw the aggravation of the contradiction between the wealth of the ruling classes and poverty of the people.
9. The achievements of the bourgeoisie had been accomplished at the expense of dire sufferings of the masses.
10. There were many uprisings of the peasantry who had been freed from serfdom (крепостное право) but at the same time deprived of their homes and means of substance.
11. The most significant of these uprisings was one which occurred in 1549 in Norfolk and was led by Robert Ket. The uprisings (восстание-кузголон) was ruthlessly (шафкатсизларча) suppressed.
12. Together with the development of bourgeois relationships (отношение) and formation of the English national state this period is marked by a flourishing of national culture known in history as the Renaissance (French for revival-оживление-уйгоши).
13. The term Renaissance originally indicated a revival of classical (Greek and Roman) arts and sciences after the dark ages of medieval obscurantism(нодонлик).
14. A great number of the works of classical authors were translated into English during the 16th century.
15. Thomas More gave a profound and truthful picture of the people's sufferings and outforward his ideal of a future happy society.
16. Francis Bacon (1561-1626) was a great scientist and philosopher who wrote famous philosophical and literary works.
17. The lyrical poetry of Renaissance contrary to the poetry of Middle Ages is distinguished for its keen interests in the inner world of man, in his emotions, his aspirations (кучли интилиш) for the ideal and beautiful, his striving for happiness.
18. "The Fairy Queen" of Edmund Spenser (1552-1599) is an allegorical description of the adventures of Knights and Ladies, who fight against the vicissitudes (превратности-эгрилик, нотугрилик) of life and gain victory over the forces of evil.
19. "The Fairy Queen" is written in nine-line stanzas so called spenserian stanza noted for their harmony and expensiveness.
20. John Lyly's novel "Eupheus" gave rise to the term "euphuism" designating an affected style of court speech.

William Shakespeare. (1564-1616)

Main Problems:

1. Shakespeare's life.
2. Shakespeare's work.

The Teacher's Aims:

- 1) To inform on the playwright's life and work.
- 2) To tell (to discover) the difficulties of concerning the poet's writings.

3) To tell to search for answer in his books.

The First Main Problem:

Shakespeare's Life.

Problems concerning the first problem:

1. Shakespeare's role in English and World literature.
2. His childhood.
3. His life in London.
4. Theatres of the Elizabethan Time.

Identifying objectives:

1. Interprets William Shakespeare's role in English and world literature.
2. Explains the sources on the poet's life and work.
3. Periodization of the author's activity.

Genius of the playwrights, his merits, humanistic character of his personages, authentic facts about his life and work – theatrical activity, his family, his wife and children, his coming to London and its reasons, London theatres of the period, apprenticeship, periodization of his theatrical and literary activity, his poetry, histories, comedies, tragedies and later comedies.

The greatest of all England authors, William Shakespeare belongs to those rare geniuses of mankind who have become landmarks in the history of world culture. Thus it was William Shakespeare who embodied in the immortal images of his plays all the greatest ideas of the Renaissance and in the first place the ideas of humanism which means love for mankind blended with active struggle for its happiness and with passionate intolerance towards injustice, human falsehood and perversity. Moreover, the works of William Shakespeare are a great landmark in the history of world literature for he was one of the first founders of realism, a masterhand at realistic portrayal of human characters and relations.

No wonder that Shakespeare's works were so fondly cherished by the greatest minds of mankind.

It is well known in what high esteem Shakespeare was held by such giants of world literature as Milton, Goethe, Stendhal, and Pushkin. Speaking of dramatic art, Pushkin stressed that it should adhere to the laws of Shakespeare's popular drama.

Shakespeare has found a new fatherland in our country. The numerous representations of Shakespeare's play on the stages of Uzbekistan always preserve the true spirit of Shakespeare's art, the spirit of the Renaissance, the spirit of "Merry Old England" and its people.

Shakespeare's Life.

William Shakespeare was born on the 23rd of April, 1564, in Stratford-on-Avon, Warwickshire. His father, John Shakespeare, the son of a small farmer, settled in Stratford and entered into trade. To his regular business of glover, or manufacturer of various leathern articles of apparel, he added dealings in wool and hides. Very few authentic facts of Shakespeare's life have been preserved; nevertheless there are many records left in the works of his contemporaries that help us to restore his image. Of great value are the traditions that were current among the old residents of Stratford and London who knew William Shakespeare personally. They serve to reconstruct some pages of the poet's biography where actual evidence is lacking.

At the age of seven Shakespeare was sent to the local grammar school which he attended for six years. Besides reading and writing he was taught Latin and Greek. In 1577 he was taken from the school and for some time had to help his father in the trade.

There are reasons to believe that Shakespeare distinguished himself at school, for there is a tradition according to which he, in his young years, was a schoolmaster in the country on the other hand, there is a legend according to which Shakespeare had poached upon the lands of a certain Sir Thomas Lucy, a rich landlord and country magistrate. Once Shakespeare was caught by Lucy's keepers and severely punished. Shakespeare avenged himself by composing a satirical ballad; very soon it became so popular throughout the countryside that wherever Sir Thomas Lucy appeared he was met with the strains of the ballad. Sir Thomas was enraged and redoubled his persecution to such a degree that Shakespeare was compelled to leave Stratford and seek

refuge in London. A proof of the authenticity of the above tradition may be found in Shakespeare's works. In his plays King Henry IV, and The Merry Wives of Windsor Shakespeare created a caricature of sir Thomas Zucy in the character of Justice Shallow.

When still at Stratford Shakespeare became well acquainted with theatrical performances. Stratford was often visited by travelling companies of players. Shakespeare may have also seen miracle plays in the neighbouring town of Coventry, where these plays were still performed by the guilds. It is quite probably that he visited the splendored pageants and other performances given in 1575 in honour of Queen Elisabeth at Kenilworth, a castle near Stratford.

In 1582 Shakespeare married a farmer's daughter Anne Hathaway. When in the year 1585 a son was born to William Shakespeare, the boy was named Hamnet, obviously after Hamlet, the hero of the tragedy written by Thomas Kyd (1558-1594), a gifted playwright and predecessors of Shakespeare Th. Kyd's play was very popular in England long before Shakespeare wrote his tragedy.

Shakespeare arrived in London in the year 1586 or 1587. At that time the drama was rapidly gaining popularity among the people. During the first years of Shakespeare's life in London he had to go through many hardships. In one way or another he became acquainted with certain theatrical companies. By the end of the 1580-ies Shakespeare is known to have been an actor and playwright in one of the leading companies of players the "Lord Chamberlaine's Company" directed by James Burbage. Later on he became a shareholder of the theatre and having proved himself to be a practical and just man, he soon won the respect and love of his fellows.

Originally the company performed their plays in the "Theatre". The company of the "Theatre" as well as those of all other public theatres actively participated in all the current affairs of London's social life and by their performances helped to propagate progressive ideas.

This incurred persecution on the part of the authorities, especially when the plays contained satirical allusions to England. But neither severe censorship nor persecution could suppress those who regarded it their duty to expose the vices of the age, and mercilessly castigate them. Whatever foreign country or whatever historic the dramatists depicted in their plays everybody understood that England was meant. Thus when Marcellus in "Hamlet" exclaimed "something is rotten in the state of Denmark" the public knew that the players referred to England.

In his works Shakespeare was always keenly alive to the events of contemporary life; this, together with his consummate craftsmanship made his plays extremely popular. As a poet and dramatist he won fame almost instantaneously.

There is a great deal of evidence testifying to his great success. As early as in 1590 the poet Spenser who was considered to be best judge on matters of art, praised Shakespeare in one of his poems.

Several years later in the year 1598 Francis Heres, a writer and publisher, asserted: "As Plautus and Seneca are accounted the best for the comedy and tragedy among the Latins, so Shakespeare, among the English is the most exalont in both kinds for stage." Shakespeare's activity as a dramatist, poet, actor and proprietor, lasted till the year 1612 when he retired from the stage and returned to Stratford. While in London Shakespeare often visited his native town, and took a great interest in its affairs. Thus in 1598 his townsmen approached him with a request to exercise his influence in London and to sollicite for the exemption of Stratford from taxes (and subsidies). Many years afterwards in 1614 accompanish by Dr. Hall, his son in-law, he went to London to fight down the proposed enclosure of common lands at Stratford.

Shakespeare died on the 23rd of April, 1616.

References to Shakespeare, to his fame and genius are found in the works of many of his contemporaries. One of the warmest tributes to Shakespeare is Ben Jonson's elegy on his friend's death.

The first complete edition of Shakespeare's works was published by his follow-players and friends in 1623.

The Second main problem: Shakespeare's Work.

Problems concerning the second problem:

1. On the poet's early work at London theatres.
Shakespeare's company moved to 'Rose' in 1592 and later –in 1599, the famous 'Globe'.
2. To talk on three (or four) periods of his work.
3. To talk about his comedies, mentions, his 'Romeo and Juliet'.
4. Remodelling and particularly rewriting old plays.
5. Various allusions help to fix the date of his play with greater or lesser exact accuracy.
6. Three (or four) periods of his literary work:
 - a) 1590-1600
 - b) 1601-1608
 - c) 1609-1613

The Teacher's Aims:

1. To inform on the poet's early period of London work.
2. To tell characteristic features of his twelve comedies, eleven tragedies and nine histories separately:

“The First Part of King Henry the Sixth”, “The Second and Third Parts of King Henry the Sixth”, “The Tragedy of King Richard the Third”, “The Life and Death of King John”, “The Tragedy of King Richard the Second”, “The First Part of King Henry the Fourth”, “The Second Part of King Henry the Fourth”, “The Life of King Henry the Fifth”, “The Life of King Henry the Eighth”.

During the third period he created four romances:

“Pericles Prince of Tyre”, “Cymbeline”, “The Winter's Tale”, “The Tempest”.

Exulting pleasure of life, glorification, sensible, strong, brave, brightly feeling, safely thinking of the man –basic in the first Shakespeare's plays, comedies. The man needs to be judged on his behavior and personal qualities.

Basic Words and Phrases:

Apprenticeship in dramatic art, was only retouched by..., it should be born in mind, usually alluded to contemporary events, such found a ready response in the audience, to serve at theatres, copied roles, replaced the prompter, in their love victory is made...

Identitive Teaching Aims:

1. To give common idea about the author's three (or four) literary periods.
2. To show the shift of the playwright's (worldview) philosophy of life.
3. To show peculiar traits of the life of the author in London theatres.

Shakespeare's Work.

For more than 25 years Shakespeare had been associated with the best theatres of England. His earliest task at the theatre was the remodelling and partially rewriting of old plays. Thus he continued to do for several years of apprenticeship in dramatic art. His first original play written in about 1590 was King Henry VI, parts two and three, the first part having been written earlier by another dramatist and only retouched by Shakespeare. During the twenty-two years of his literary work he produced 37 plays, two narrative poems and 154 sonnets.

In the year 1592 the company, whose member Shakespeare was left the old building and moved to a new and better one, called "Rose", later - in 1599, the famous "Globe" theatre was established in which Shakespeare was one of the principal shareholders. The theatre received the name from its sign, an effigy of Hercules who supported a globe bearing the motto of "Totus Mundus agit Histrionem"

It is difficult to ascertain the exact dates of the composition of his plays. Various allusions, however, political, cultural and such like which his plays abound in, help to fix the

date with greater or lesser exactitude. It should be born in mind that Shakespeare usually alluded to contemporary events and that such hints found a ready response in the audience.

His literary work may be divided into three major periods: the first period from 1590 to 1600, the second from 1601 to 1608, and the third - from 1609 to 1612.

In the first period of his work Shakespeare wrote: The second part of "King Henry VI", The third part of "King Henry VI" (1590), The first part of "King Henry VI" (1591), "The Life and Death of King Richard III", "The Comedy of Errors" (1592), "Titus Andronicus" (1593), "The Taming of the Shrew" (1593), "Two Gentlemen of Verona" (1594), "Love's Labour's Lost" (1594), "Romeo and Juliet" (1594), "The Life and Death of Richard II" (1595), "A Midsummer-Night's Dream" (1595), "The Life and Death of King John" (1596), "The Merchant of Venice" (1596), The first part of "King Henry IV" (1597), The second part of "King Henry IV" (1597), "The Merry Wives of Windsor" (1598), "Much Ado About Nothing" (1598), "The Life of King Henry V" (1598), "The Life and Death of Julius Caesar" (1599), "As You Like It" (1599), "Twelfth Night, or, What You Will" (1600).

In the second period: "Hamlet, Prince of Denmark" (1601), "Troilus and Cressid" (1602), "Measure for Measure" (1604), "Othello, the Moor of Venice" (1604), "King Lear" (1605), "The Tragedy of Macbeth" (1605), "Antony and Cleopatra" (1606), "The Tragedy of Coriolanus" (1607), "Timon of Athens" (1607), "Pericles, Prince of Tyre" (1608).

In the third period: "Cymbeline, King of Britain" (1609), "The Winter's Tale" (1610), "The Tempest" (1612), "The Life of King Henry VIII" (1612).

Shakespeare had also written poems: "Venus and Adonis" (1592), "Lucrece" (1593-1598).

Created three since superfluous century back tragedies, historical chronicles and the Shakespeare's comedies live till now, excite and shake imagination of the spectators. The best theatres of the world and the outstanding actors until now consider for themselves as examination and happiness to put and to play his performance.

Having seen such performance or simply having read the play of Shakespeare, you want, probably, to learn more about that, who has created these products. But it not so is simple.

About life of the great playwright few items of information were kept. Shakespeare did not write memoirs and did not conduct a diary. There is no at us his correspondence with the contemporaries. The manuscripts of the plays of Shakespeare were not kept also. We were reached some by the documents, in which the different circumstances of his life are mentioned. Each of these documents, even if in it some words about Shakespeare, are investigated and is interpreted. As rare historical values those are considered few клочки of a paper, on which the dramatist's hand writes some lines or simply there is his signature.

It was necessary to put a lot of work, which we could read now about Shakespeare that each educated man should know about it.

William Shakespeare was born on April 23, 1564 in small English town Stratford, located on to the river Avon. His father was the handicraftsman and merchant. The story about childhood and Shakespeare's youth is complete of colorful details. However science cannot recognize as their quite authentic. When Shakespeare there was by little more than 20 years, he had suddenly to leave in Stratford. Young Shakespeare has set off to London.

Having appeared in unfamiliar city without means, without of the friends and familiar, he, as assert widespread of the legend, earned the first time for life by that watched at theatre of the horses, on which came famous sirs. Later Shakespeare began to serve at theatre. He watched, that the actors in time should leave on a stage, copied roles, happened, and replaced the prompter. By a word, long before, how the great playwright has deduced on a stage of the heroes, he has learned hard life of theatre.

Some years have passed. Shakespeare has begun to charge small roles at the theatre later, which have received the name "Globe", which performances were a success in London. The actor Shakespeare and did not become, but his statements about actor's art, and main, magnificent skill in construction of the play, testify to amazing knowledge of the laws of a stage.

However, Shakespeare wrote not only play. His poems impressed of the contemporaries also continue impress descendants by force of feelings, by depth think, grace of the form. The readers can especially well estimate Shakespeare's sonnets, due to excellent translations.

But the main business for Shakespeare, passion by all him of life was work of the playwright, creation of the plays. Shakespeare's hugely skill as playwright. Language of his tragedies differs by unusual riches and beauty. Him the dramatic art borrows an honorable place in repertoire theatres of all worlds.

Exulting pleasure of life, glorification sensible, strong, brave, brightly feeling, safely thinking of the man - basic in the first Shakespeare's plays - comedies: " Taming obstinate ", " a Comedy of mistakes ", " Dream in summer night ", "There is a lot of noise from anything ", " Twelfth night ", written in 1593-1600. In them the idea is expressed important for epoch of Revival: the man needs to be judged not on a dress, not on knowledge, not on estate and riches, and on his behavior and personal qualities.

It is difficult to find in global dramatic art the play same fantastically - cheerful, clear, magic, as " Dream in summer night ". Their participation in to destiny fond results in a happy outcome.

But noble humanistic the ideas of Revival could not win in that severe epoch. In his following plays ideas of Revival too are expressed, but the paints of the plays become gloomier. He represents collision of perfect ideals a Cart of birth with severe activity. In Shakespeare's creativity begins to sound a theme of destruction of the heroes especially expensive to him, incarnated light humanistic of idea.

Young Romeo and Juliet- the heroes of the first great tragedy Shakespeare (1594)- ardently love each other. The love them encounters an insuperable barrier- ancient enmity of families. In an unequal duel with century by prejudices, with the bloody and senseless laws, Romeo and Juliet perish. But in their love, which has been not measured with biases of olden time, the high moral victory is made.

Shakespeare's plays went on a stage of the London theatre "Globe". The theatre "Globe" was similar on round detachment visited in by 1599 the first Shakespeare's representation " Julius Caesar ", has named theatre "Globe" as the house under open by the sky. The visitant the foreigner who has with a straw roof- he meant a roof above a stage. The name the theatre has received from a statue of Oat-flakes

After statement " Julius Caesar " with 1601 on 1608. Shakespeare has created the greatest tragedies supporting by shoulders terrestrial a sphere: "Hamlet", " The King Liar ", "Macbet", and «Othello».

Danish prince Hamlet bitterly grieves over the died father. But suddenly he with horror finds out: he has not died, he was kill. The murderer- the native brother killed, Hamlet's uncle- not only has inherited throne of the deceased of the king, but also married his widow- Hamlet's mother. In tragedy is represented, as Hamlet in the beginning convicts hypocrisy of a criminal, and then and revenges him for death of the father. But it only coronated external events of the play.

The tragedy draws complex and difficult meditations the boon of the native man about a nature of evil, about vicious royal a courtyard, about lie, concealed in palace walls, about illnesses, with which the century, as if " dislocated in joints " is struck. Great Russian critic V.G.Belinsky wrote about Hamlet: " It is soul, birthed for goods and in first of time seen evil in all of his foulness ".

Hamlet's loneliness is a loneliness of the man, which has outstripped the time, is with him in tragically dissonance and consequently perishes.

Last years of creativity Shakespeare (1608-1612) of his play get other character. They leave from of real life. In them sound fantastic, fantastic motives. But also in these plays- " The Winter fairy tale ", "Storm"- Shakespeare condemns despotism and, self-will rises on protection of ideals, expensive to him, glorifies force by love, belief and best promptings of the man, asserts

natural equality of all people. Exclamation of the hero by one of these plays: "As the mankind is perfect!" - can serve as a sign of epoch of the Revival which has presented Shakespeare's world. Shakespeare - author 37 plays, 2 poems, and also 154 sonnets, distinguished by hot feeling sated by idea. Shakespeare's creativity is one of the tops of art culture of epoch of Revival.

In 1612 Shakespeare has written last play "Storm". Soon he has left theatre. Can be Shakespeare has gone through disappointment at the English theatre leaving from of that great way, on which he conducted him. A there can be within silence he wear out plans of new ingenious creations, with which and were not fated to appear.

Shakespeare has died in 1616, per day, when to him 52 years were executed. He was buried in Stratford's church native, where till now come fans him of talent from all ends of the world to bow to a tomb of the great playwright, to visit the house, where he lived, to look his plays in Stratford's memorial theatre, where put only Shakespeare's plays.

Control Questions:

1. What can you say about "King Henry VI" parts (two and three) written in 1590.
2. What can you say about the life of the London theatres?
3. How did Shakespeare begin his life in London theatres?
4. What else did he write, besides histories, tragedies, comedies?
5. What can you say about his three tragedies written during the first period?
6. What are his theatrical merits?

Shakespeare's First Period. Comedies (1590-1600).

Main Problems:

1. General characteristic features of the Comedies:
2. Traits of the following comedies:
 - a. "The Comedy of Errors".
 - b. "The Taming of the Shrew".
 - c. "Midsummer Night's Dream".
 - d. "The Twelfth Night, or What You Will".

Basic Words and Phrases:

Contrast between the laughable and the serious, unwritten codes of humanism, the plot of the play, embodiment of modesty and obedience, to introduce new contrasts, vehement in temper, to show no malice, no cruelty; selfish, ignorant and vainglorious characters; a calculating father, to mistake smb. for smb. (smth. for smth.).

The Teacher's Aims:

1. Informs about general characteristic features of each comedy taken separately.
2. Interprets each of the heroes, contrasting and comparing them with one another.
3. To achieve the activeness of the students in discussing the problems concerning Shakespeare's comedies.

The First Main Problem: Characteristic features of the Comedies.

1. Shakespeare infused new life into old plays.
2. He gave new interpretations of the old plots.
3. General characteristic feature of each comedy, the main heroes.

Identifying objectives:

1. To give general ideas about Shakespeare's twelve comedies.
2. Try to show individual traits of each comedy separately (at least two of them):

"The Comedy of Errors", "The Taming of the Shrew", "The Two Gentlemen of Verona", "The Midsummer Night's Dream", "Love's Labour's Lost", "The Merchant of Venice", "As You Like It", "Much Ado About Nothing", "The Twelfth Night, or, What You Will", "The Merry Wives of Windsor", "All's Well That Ends Well", "Measure for Measure".

The First Period (1590-1600).

Comedies.

The first period of Shakespeare's work may be defined as a period of comedies and histories. Notwithstanding its sad final "Romeo and Juliet" (1594) one of the two tragedies written before 1600, still preserves many traits of the other plays of these years and remains an apotheosis of youthful and triumphant love. On the whole, the spirits of Shakespeare's early work is optimistic. Still the plays of this period are based on sharp conflicts and it would be erroneous to think that Shakespeare underestimates the power of evil, especially in such comedies as "The Merchant of Venice" (1598), "Much Ado about Nothing" (1598), "As You Like It" (1599), in all the histories and in "Romeo and Juliet" (1594). If the ultimate victory of humanist ideals is inevitable, still it is attained in a severe struggle against all obstacles. The heroes fight against destiny itself and would guide their own fate according to their own free will. As becomes men of the Renaissance, they trust not in God or monarch but in themselves, and their efforts and good faith are crowned with success. Only in one play of this period, i.e. "Julius Caeson" (1599) the tragic elements (eventually) prevail. But this tragedy anticipates the second period. Shakespeare's early comedies already present the mixture of tragic and comic elements – the contrast between the laughable and the serious, or in other words, the blending of opposite qualities which is so characteristic of Shakespeare's realistic art. Thus in "The Comedy of Errors" (1592) which is full of fun and merriment one hears sorrowful and even tragic notes. In this comedy a distressed father is trying to find one of his two sons who are twin-brothers; the brothers, too, are anxiously looking for each other. There is strife between the towns of Ephesus and Syracuse, and the cruel laws of the former forfeit the life of any Syracusean who appears in Ephesus. But still in "The Comedy of Errors" the merciless laws are rendered harmless by the good will of people who are eager to help one another and the unwritten code of humanism prevails here, without any great difficulty, over the anti-human statutes of the past. In "The Taming of the Shrew" (1593), his next comedy, Shakespeare's critical tendencies are already distinctly revealed. The plot of the comedy is borrowed from a play printed at that time under the same title. The earlier play, whose author is unknown, is permeated with the ideas of feudal times. A brute of a husband tames his wife and makes a patient slave out of her. According to this play, women are inferior to men, and their duty is to obey and fear their husbands. Having taken the old plot, Shakespeare infused new life into it, created a comedy, humane and progressive in its essence. He gave new interpretations to the principal characters introduced new ones for contrast and made the social background stand out with great vividness. An adventurous young man, Petruchio by name, arrives at Padua on his way from Verona. He becomes acquainted with Baptista, a rich citizen, and his two daughters, Katherina and Bianca seems to be the embodiment of modesty and obedience, while her sister, on the contrary is obviously vehement in temper and extremely stubborn. Still, it is the latter who attracts Petruchio. He wins her father's consent and marries her. Petruchio in the play is not wicked. He is a lover of fun, of a good joke and adventure. Obdurate as Katherina is, he feels that she is an upright, noble-minded, strong and independent creature, unlike the narrow-minded, greedy and stupid people who surrounded her. The late Soviet Shakespeareologist Professor Morosov pointed out that in reality Petruchio did not tame Katherina, but simply brought to light her true nature, though his attitude towards her may seem rude, it shows no malice, no cruelty. The characters of Petruchio and Katherina are contrasted to the world of selfish, ignorant and vain-glorious people. If Katherina behaves like a shrew, she does it only in protest against her calculating father who thinks only of how to secure rich husbands for his daughters against her sister's vain and foolish admirers; against the well-concealed hypocrisy of her sister. Petruchio wins her heart not because he humiliates and ridicules her and checks her every whim by two or three of his own; but because she comes to understand how greatly this strong, straight – forward man differs from the petty men and women, she knows how little he cares and what they think of him. Their union becomes a symbol of an alliance concluded by two young people of new formation who have joined their forces to fight the old world. Their moral superiority makes the reader believe that

they will win. All the characters of this splendid comedy are drawn according to the great Shakespearean principle of revealing the contradiction between “dress and nature”, between the outward surface of things and their inner essence. This method of realistic art first applied by Shakespeare to his early comedies, finds further development in his histories and tragedies.

Control Questions:

1. What is “The Comedy of Errors” about?
2. What is “The Taming of the Shrew”?
3. Which are your favourite comedies, and why do you like them best?
4. Which of these comedies are not nice for and why?”
5. What are the general characteristic features of the Comedies ?

The Second Question of the Second Theme:

1. Traits of the Romantic comedies.
2. Main Problems of the theme.
 1. Romantic comedies of the author:
“The Comedy of Errors”, “The Two Gentlemen of Verona”, “The Taming of the Shrew”, “Love’s Labour’s Lost”, “A Midsummer Night’s Dream”, “The Merchant of Venice”, “Much Ado about Nothing”, “The Merry Wives of Windsor”, “As You Like It” and “The Twelfth Night”.
 2. “Problem Plays” or late comedies of the first period: “Troilus and Cressida”, “Measure for Measure” and “All’s Well That Ends Well”.

Toward the end of his career, he turned away from tragedy altogether. The remainder of Shakespeare’s comedies – “Pericles”, “Cymbeline”, “The Winter’s Tale” and “The Tempest” are now classified as “romances”. After 1601 he never wrote another comedy.

Basic Words and Phrases:

Romantic comedies, “problem plays” or late comedies of the first period, to turn away from tragedy, the remainder comedies, love and desire, to be related to, frustration of the true love, a journey by a lover, comic scenes, improbable or even magical events, a matter of.

The Teacher’s Aims:

1. To explain the types of Shakespeare’s comedies.
2. To draw the attention of the students to the date – time of creation of the comedies.
3. To retell the plots of each comedy, paying attention to necessary comedies.
4. To answer the control questions of the theme.

The romantic comedies are termed “romantic” in part because their plots and major themes involve love and desire. They are related to the so-called “romances” in that both types of play have similar plots, typically involving some frustration of true love, a journey by a lover, improbable or even magical events, and a resolution in marriage or the promise of marriage arising from some discovery about identity. The difference between the two types of play is partly a matter of degree: in the romances, the journeys are more difficult and strange, gods may enter the action, deaths may in fact occur (though not to major characters and not at the end of the play), and plot and character improbabilities are often much greater than in the romantic comedies.” [1.]

Literature:

1. Shakespeare. An Oxford Guide. Edited by Stanley Wells and Lena Cowen Orlin. Oxford University Press. 2003.p. 175.

Identifying objectives:

1. To explain general features of the comedies.
2. To show the sources of the comedies.
3. To compare and contrast the characteristic traits of the heroes of the comedies.
4. To explain the reasons of everlasting eternal artistic value of the comedies.

5. To explain why we continue to make the readers of foreign countries friends with the comedies of great Shakespeare.

“Midsummer-Night’s Dream”

“Midsummer-Night’s Dream” (1595) is a beautiful fairytale combined with a story of the struggle of four young people for their happiness and seasoned with diverse comic scenes. The plot of the play is rather simple. The scene is laid in ancient Athens at the times of the legendary hero Theseus, who is presented here as duke of Athens. A young girl Hermia lover Lysander, but her father is against their marriage. The law is on the side of the parent. Children have no rights, and disobedience on their part is punished by confinement in prison and even by death. But Hermia defies both the cruel laws and the will of her heartless father and runs away with her beloved to the woods near Athens. Demetrius, her proposed bridegroom, follows her to the woods and, in his turn is followed by Hermia’s friend, Helene, who is in love with him. In the woodland the four young people find themselves in the realm of the fouries. The Fairy King Oberon sends one of his elves – Puch, other – Wisers Robin Good-fellow, to help the young folks out of their difficulties by making Demetrius fall in love with Helena. But not knowing who is who and mistaking Lysander for Demetrius, Puch with the help of his magic art, makes Lysander fall in love with Helena, thus causing great anxiety among those concerned. However, all ends well and the two couples return to Athens where Theseus, who is himself about to marry, takes pity in their case and cancels the cruel law that threatened them with death for disobedience. The comedy happily terminates in a triple wedding. The play fancifully combines elements of Greek mythology with those of the Celtic or British lore. Thus, for instance the name of Theseus is borrowed from the farmer, while Puch is a typical creation of British folk-lore. He is shrewd humorous and always helpful to people. In contrast to the world of fantastic convention Shakespeare introduces into the play a group of “lowly” real characters – a company of players from among the artisans. Uncouth and naive, they are at the same time true-hearted, honest and kind. Performing in a somewhat clownish manner the classic tragedy Pyramus and Thisbe, they ridiculously mispronounce Greek names, and wrongly use the English ones. The whole episode parodies the unprofessional theatres and their mistreatment of classical tales. The realities of English life can be perceived in many other details of the play. Thus, for instance, Theseus, with his love of the chase reminds us of an English squire. The artisans are true-born English artisans of the 16th century. Even their names are English. “The Twelfth Night, or What You Will” (1600) the last play of the first period – may be considered an artistic consummation of the best images and ideas of all Shakespearean comedies. The scene of the play is laid in Myria – an imaginary country in the Mediter-omean where everything is bright and sunny and seems to promise happiness.

The twins, Sebastian and Viola, are as like as two peas. While on a sea voyage they are shipwrecked off the coast of Myria, a country governed by Duke Orsino. Viola is saved and in man’s clothes enters the love works wonder with people, turning the cold and haughty Olivia into a tender-hearted girl and making the Duke marry Viola, a girl who is inferior to him in rank.

As it is always the case with Shakespeare true love is associated with high-mindedness and mutual understanding. Shakespeare laughs at the pretensions of the hypocritical and vain Alvolio, Olivia’s steward, to the hand of his mistress, and he censures the Duke for his trying to impose his love on Olivia, who does not like him, and whose courtship is obnoxious to her. In line with the humanist ideas is the character of Sir Toby Belch, the uncle of the noble Olivia. This merry knight is fond of joke and conviviality. Sir Toby detect hypocrisy, servility and the conventionalities of society. He disregards traditions and marries Maria, Olivia’s servant, a clever and cheerful girl. The images of personages who are bearers of humanist ideals are contrasted to the character of Malvolio, who shuns merriment and joke and is filled brim-full of puritan prejudices. Malvolio is scoffed at by other characters, particularly by Sir Toby whose words addressed to him have become a winged expression: “Dost thou think, because thou art

virtuous there shall be no more cakes and ale.” Shakespeare’s “Twelfth Night” crowns the first period of his work. In this great comedy Shakespeare’s belief in man’s dignity finds its most profound expression since of the Duke under the false name of Cesario. The Duke is unhappily in love with a girl named Olivia and makes Cesario the messenger of his love. The task is painful to Viola who has lost her heart to the Duke. As soon as Olivia sees Cesario she falls in love with him. When Viola is on a visit to Olivia one of the latter’s suitors challenges her to duel. Viola is saved and in man’s clothes enters the service of the Duke under the false name of Cesario. The Duke is unhappily in love with a girl named Olivia and makes Cesario the messenger of his love. The task is painful to Viola who has lost her heart to the Duke. As soon as Olivia sees Cesario she falls in love with him. When Viola (Cesario) is on a visit to Olivia one of the latter’s suitors challenges her to a duel. Viola is relieved by a sea-captain on the scene and is mistaken by Olivia for Cesario. Sebastian falls in love with Olivia and the young people are soon married. The closing scene laid at Olivia’s describes the arrival of Duke Orsino accompanied by Cesario. All the errors are cleared up and the story ends in Orsino’s marriage to Viola. The play is imbued with humanist ideas. It is devoted to the glorification of faithful love that overcomes the hardest of obstacles. The young girl Viola struggled for her happiness and won it owing to her love, fidelity and wit.

Control Questions:

1. What is “The Comedy of Errors” about?
2. What can you say about the characters of “The Taming of the Shrew” (Katherine, Petruccio and others).
3. Write your own opinion on one of the comedies you like best.
4. What other great comedy writers of world literature you know, name them and their books.
5. Retell about the study of the works by you.
6. Write down 10 sentences using Basic words and phrases of the theme.

Second Period (1601-1608)

Tragedies.

The Main Problems:

1. Characteristic features of the tragedies.
2. Differences between:
 - a. “Hamlet” and “Othello”,
 - b. “King Lear” and “Macbeth” and other tragedies of the author.

Main Notions of the theme:

to contain suffering and death, bleak and bloody genre, to find oneself in an extremely difficult position, human love, social justice, to be jeopardized on all sides – social equilibrium, his criticism of the life becomes sharper, to express one’s admiration for “Hamlet”, total annihilation of all tyrants and oppressors.

The First Issue of the theme:

Characteristic features of the tragedies.

Questions of the first problem:

1. What differs Shakespeare’s tragedies from those of his predecessors?
2. What are typical for the tragedies of the second period of the playwright’s work?
3. Shakespeare understands deeply why people behave the way they do.

The Teacher’s Aims:

1. To inform the students of Shakespeare’s peculiarities of his tragedies.
2. To explain the meaning of the basic words and phrases.
3. To explain why we study the tragedies with such a great interest.
4. To explain the significance of “Hamlet”.

Identifying objectives:

To tell general and individualistic ideas of each of the twelve tragedies of the creator:

“Titus Andronicus”, “Romeo and Juliet”, “Julius Caesar”, “Hamlet”, “The History of Troilus and Cressida”, “Othello”, “King Lear”, “Macbeth”, “The Life of Timon of Athens”, “Antony and Cleopatra”, “Coriolanus”.

The Text of the First Problem:

Does the appeal of Shakespeare tragedy lie in its very sensationalism?

Or does Shakespearean tragedy offer not exactly pleasure but a deep satisfaction, in that it tells the plain truth about death and human misery with false and saccharine happy endings, do Shakespearean tragedies pay us the compliment of assuming we are tough enough to bear reality? Another question: is the misery of tragedy offset by some good that it does? Is tragic suffering redemptive, and thus ultimately a pleasing rather than horrific spectacle? And if so, is this good? By regarding suffering as redemptive, do we evade constructive action in this world by suffering and those who cause it? Or can suffering lead to improvement of man's lot? After all, King Lear learns greater compassion through his suffering, and develops a sense of social justice, and even though he does without having a chance to put these qualities to use, we as audience are able to learn what he learned without having to suffer as he suggested. Is it this kind of growth that makes Shakespearean tragedy tolerable? And if so, what happens if the tragic hero doesn't grow, as many don't?

So many questions-tragedy provokes questions, and takes on big issues. Among the biggest is one that philosophers since ancient times have grappled with, “the problem of evil”: if a benevolent and powerful force rules the universe, how do we account for the existence of evil and suffering? Milton tackled that problem in “Paradise Lost”, trying to “justify the ways of God to man”. Tragedy is one of many human efforts to explore the problem of evil. And it is typical of tragedy to explore questions rather than to propound answers: if sermons explain evil in the declarative mood and legal statutes prohibit evil in the imperative mood, tragedy is an interrogative genre, full of questions. One question is nearly always asked is “why?” Tragedy's central question is the one that often springs to people's lips when any terrible event occurs: why did this have to happen?

Tragedy as a genre came from classical Greece and Rome. Shakespeare and his contemporary dramatists knew little about the great Greek tragic writers (Aeschylus, Sophocles, and Euripides), but they knew some classical theory from Aristotle's “Poetics”, and they were very familiar with the Roman tragic writer Seneca, on whom they drew for such sensational elements as bloodiness, revenge, ghosts, prophecies, and the supernatural. Seneca's plots were bloodthirsty, but he always kept the gore offstage and left bloody violence to be described by a messenger. Shakespeare and his fellow dramatists put it all up there onstage - Queen Margaret stabbing a child to death in “Henry VI Part Two”, Gloucester's two eyes being gouged out with the nauseating comment “Out, vile jelly!”

Macbeth's bleeding severed head stuck up on a pole. Some think that the Renaissance had developed a tolerance (or even a taste) for sensational gore from watching public executions: whatever the reason, gore was a hallmark of tragedy.

Shakespeare and his contemporaries were also influenced by medieval stories of the “fall of princes” - dismal tales about rulers such as Alexander the Great and Julius Caesar who died at the height of their power. Renaissance tragedy uses the “fall from a great height”. Figures of evil in tragedies are sometimes influenced by the Vice figure in medieval drama, originally an allegorical representative of Evil. Characters such as Richard III and Iago show signs of descent from the Vice, and they also owe something to the influence of the Italian Renaissance writer Machiavelli; who advocated an amoral tilt to power, seen in England not so much as politically expedient as downright demonic.

Shakespeare and his fellow dramatists were not fussy about keeping their genres and influences pure - they picked up traditions, plots, and characters as indiscriminately as magpies,

and the boundaries of Renaissance dramatic genres are gloriously messy/ Some plays can be considered either tragedies or history plays: “Richard II” and “Richard III” belong to cycles of history plays, but like tragedy, they feature a strong central protagonist and a tragic ending. In the First Folio, “Richard II” and “Richard III” are included with history plays, but both were called tragedies when first published in quart versions. The plots of “King Lear” and “Macbeth” come from Holinshed, source of most of Shakespeare’s English history plays. A deeply tragic figure like Shylock appears in a comedy, and the comedy “Love’s Labour’s Lost” ends with a death and the postponement of all its dark moments in tragedies- just after Macbeth kills King Duncan and just before Cleopatra commits suicide. Shakespeare’s greatest comic figure, Falstaff, occurs in history plays and a comedy, and meets a lonely, scapegoated death reminiscent of tragedy. Scapegoatings occur in history plays as in tragedies - Henry V and Chief Justice asks us to believe that Henry IV’s usurped crown and a violent civil war can all be cured by the rejection and a expulsion of the seedy old drunk Falstaff, along with a few tavern-keepers and prostitutes.

Shakespearian tragedy differs from comedy in its unhappy ending, its more intense degree of suffering and evil, its more fully developed protagonists, the higher social class of its major characters, a higher percentage of blank verse, and in the fact that it is usually male-oriented.

Shakespeare identifies women with fertility (one reason their role are central in comedy); by destroying them in tragedy, he stresses a triumph of sterility. Most tragic heroes are sterile in having no children: Hamlet tells his potential bride to become a nun; Othello and Desdemona, Romeo and Juliet, Richard III, and probably the Macbeths die childless; Lady Macbeth has a “fruitless crown”, a barren scepter”; Lear curses his daughter with sterility, and his line perishes. Since neither Romeo nor Juliet has siblings, the fact that their death ends the feud is a Pyrrhic victory: death both reconciles the families and wipes them out.

Old Capulet will not sire more heirs, and Romeo’s mother dies the same night as her son. Her gratuitous last-minute demise seems part of a campaign to leave no women alive onstage at a tragedy’s end.

Except in the Roman plays, Shakespeare kills off every woman prominent enough to have appeared in a tragedy’s last scene: Lavinia, Tamara, Portia, Ophelia, Gertrude, Desdemona, Emilia, Ladies Macbeth and Macduff, all three daughters in “Lear” (a play with no other women) Most of these deaths are ill-prepared for and thinly explained- they have less to do with individual circumstance than with the anti-fertility agenda of Shakespearian tragedy, a direct contrast with the world-peopling action of comedy.

Tragedy differs from history plays first in emphasizing the private person, where histories emphasize the public person: even when tragic heroes are more interested in their moral, ethical, and emotional dimensions than in their political dimension. Though the political and domestic interpenetrated in this age (comparisons were often drawn between a nation’s ruler and a family’s father) the emphasis still falls, in tragedy, more heavily on the domestic than on the national role. Second, history plays muffle moral issues in favor of political realism, and it is common to find in history plays no clear-cut set of heroes and villains, but ambiguous collections of partly good, partly bad characters drawn in shades of grey. Third, except perhaps for “Julius Caesar” and “Anthony and Cleopatra”, each tragedy a]stands alone, while Shakespeare’s English history plays are linked in continuous historical sequence throughout a total of eight plays. Fourth, history plays often feel cut off arbitrarily at the end of Act Five, with unfinished actions resounding climatic fifth act featuring spectacular violence and a stage strewn with corpses. Finally, history plays paint on a broader, less focused canvas crowded with characters vying for attention; tragedies focus on one or two prominent central protagonists. And a protagonist, a tragic hero, possesses distinctive features. The tragic figure usually possesses on exalted social and or political status: some are monarchs or princes (Hamlet, Lear, Macbeth, Cleopatra); (“Titus Andronicus, Othello, Coriolanus). The exceptions- Romeo and Juliet and Timon of Athens- if not politically or militarily powerful, are at least well-placed socially. The literary decorum of the period demanded that tragic figures speak with dignity befitting their high rank, in blank verse or other high-caste verse form, while those of lower social rank,

populating comedies or the subplots of tragedies, might jingle along in tetrameter couplets or sink to prose. In cases when a hero is a scapegoat whose death is supposed to purge his or her society, the tragic hero's royal, noble, or heroic stature enables him or her to represent the entire society.

In keeping with tragedy's focus on the private person, however, nearly all tragic heroes are in some way alienated from their public, political roles. Hamlet has not succeeded his father as king; Lear has resigned his kingdom; the Macbeths have usurped the crown; Cleopatra ignores her kingdom in favor of private infatuation; Titus is rejected by an ungrateful emperor; Othello is a foreign mercenary and racial outsider; Timon of Athens loses contact with senators and influential citizens when he goes bankrupt; Coriolanus, unable to bring himself to play his society's political games, is banished from the country he has valiantly defended. Where comedies bring people together in community, the tragic hero grows increasingly isolated – not only from the public life to the people closest to him. Romeo and Juliet get separated from each other and at fatal moments are abandoned by their closest confidants, Friar Laurence and Juliet's nurse. Hamlet becomes disgusted with his mother and estranged from Ophelia. Othello's driven apart from his bride and discovers he didn't know his best friend very well after all. King Lear banishes his most trusted adviser and his most loved daughter, and his other two daughters rejected him.

The students should compare Iago in "Othello", Shylock in the "Merchant of Venice", Falstaff in the "Henry IV Part Two".

A tragic figure in tragedy is cut off from community, and her individuality makes her so irreplaceable that we cannot be consoled by any prospect of human continuity; "Cordelia, Cordelia! stay a little!.. Thou'lt come no more, / Never, never, never, never, never" ("King Lear", 5,3,170, 306-07). Highly individualized personality in Shakespeare is often connected with defeat and death, as if it were something best stamped out; but it is also individuality that heightens the tragedy, that makes the action tragic at all. Tragedy affirms, by the intensity of its mourning for the dead hero, the value of what has been lost – the irreplaceable, unique human life.

The tragic hero is individualized by complexity of personality-Hamlet is by turns sensitive and brutal, suicidally melancholy and manically elated, broodingly lyrical and scorchingly satirical, a faithful friend to Horatio and a total friend to Rosencrantz and Guildenstern; he is scholar, fencer, joker, prince. His speech is distinctive. He asks lots of questions and he rapidly repeats words and phrases: "Very like, very like"; "Thrift, thrift, Horatio"; also-unusual among exalted tragic figures-he speaks a lot of prose. Othello speaks in rolling, eloquent, musical blank verse, swelling with huge geographic images arising out of his life as a world-traveling soldier. The verbs of the early King Lear are almost entirely imperative; later, his speech resolves itself into curses, and only gradually do polite requests creep in: "Pray you, undo this button"-his changing speech patterns track his changing character.

Tragic figures are also given individualized treatment in that each tragedy seems designed for the hero, or vice versa: each hero is placed in the tragic circumstances with which he is least equipped to cope, almost like a test (which, tragically, he always fails). King Lear, who defines his whole identity in terms of being "a royal king" and "so kind a father", gives away his kingdom and becomes estranged from all of his children- that is his testing situation, and it drives him mad.

In the last years of the 16th and the beginning of the 17th century England witnessed a sharp aggravation of class contradictions. The humanists found themselves in an extremely difficult position. Their ideal of a new world which was to be founded on human love, social justice and learning and which had seemed quite achievable not long before, was now being jeopardized on all sides. In the face of a growing opposition on the part of the bourgeois House of Commons the aristocracy resorted to ever more reactionary measures. Thus the social equilibrium in England was disturbed. In the ensuing conflict both the aristocrates and the bourgeoisie revealed their most ominous qualities suppressing in different ways, and for different purposes, free-thinking

and humanist learning. To survive under such conditions, the humanists had either to forsake their ideals and sell their knowledge and talents to the “powers that be” or to adapt themselves to the fanatical and narrow-minded puritans—either way was equally unacceptable for the best of the humanists. All this accounts for the crisis of humanism, which developed in England at that time and which lent such a tragic note to Shakespeare’s plays written after 1600. The second period of Shakespeare’s work opens with “Hamlet”. One after another appear Shakespeare’s great tragedies, “Othello”, “King Lear”, “Macbeth”. In the second period Shakespeare’s criticism of life becomes sharper, his understanding of its contradictions deeper. One of the principal problems that is set forth in his tragedies is the fate of the country, the lot and destiny of the people.

“Hamlet, Prince of Denmark” (1601) is probably the greatest of all plays ever written in the English language. Books devoted to the study of “Hamlet” could fill a whole library. Among the greatest authors and thinkers of the past there are hardly any who have not expressed their admiration for this work of rare genius. And no wonder for “Hamlet” contains the most important message of all art – the message of love for mankind, the call to an active struggle for a better future, for the happiness of all people, for the total annihilation of all tyrants and oppressors.

Another great tragedy of Shakespeare is “Othello”, the Moor of Venice (1604). This is also a humanist tragedy in all its essentials. Certain elements of the plot were borrowed by Shakespeare from an Italian source, where the Moor of Venice is depicted as a rather primitive soldier whose dominating passion was jealousy. Shakespeare’s “Othello” is quite different. Othello is a great man and a great warrior, and, as many of the really great men, he is too noble-minded to mistrust those whom he loves. As our great Russian poet A.S. Pushkin said: “Othello is not jealous by nature, on the contrary, he is trustful.”

He values integrity, sincerity and loftiness of mind above all other human qualities, and he loves and cherishes Desdemona so dearly just because he finds her to be the very embodiment of these high qualities. All this, together with her youth and beauty, make her his ideal of a woman, and her love – the greatest reward for the toils and hardships of his long and lonesome life. And though his own skin is dark and his visage weatherbeaten and covered with ugly scars, he is the bearer of a great moral beauty, and his heart is as true as steel and as pure as gold.

Desdemona and Othello both belong to the world of the future, but their lives full of misfortune, in a world based on selfish interest and vile hypocrisy. Iago, Othello’s lieutenant, who by artful schemes makes Othello believe that Desdemona is untrue to him, this “honest” Iago, “good” Iago, as Othello calls him, is the impersonation of the dark powers that hate everything that is truly great and noble. Treating matters from the historical point of view, we may say that Iago represents the unscrupulousness of money interests of the rising bourgeoisie. But Iago is not only the son of his time, but also a great artistic generalization of envy, selfishness and utter depravity, concealed by good manners and a show of “noble intentions”. If anybody in the tragedy is really jealous, it is Iago. He is jealous of Othello’s greatness, of Cassio’s good fame, and, at last, he is jealous of his own wife, Emilia, for he nourishes certain black suspicions concerning her and Othello. When Othello kills Desdemona, he does it not out of jealousy, but by way of inflicting a sentence of death upon a person whom he believes guilty of a gross crime – of defiling the noblest ideas of life. But when Iago kills Emilia he does it in cold blood, out of sheer spite and jealousy. The tragedy of Othello shows that the best and loftiest human qualities may turn into a source of weakness if they are not guarded by a keen and vigilant mind, capable of discriminating between real and false virtues.

Control questions:

1. What characteristic features of the author’s tragedies do you know?
2. What are the creator’s merits in creating his tragedies?
3. What are the differences between the heroes and heroines of the tragedies do you know (comparison and contrasting)?

4. Write your own opinion about your favourite hero of one of the tragedies (use the basic words and phrases in your composition).

The Text of the Second Problem:

Differences between “King Lear” and “Macbeth” (compare and contrast one of the positive or negative characters of these tragedies).

“King Lear” (1605) Shakespeare’s next play stands side by side with Hamlet as one of the world’s greatest tragedies. Here Shakespeare draws upon a legend referring to the history of ancient Britain but he transplants the characters into his own times and sets and solves the burning problems of his days. In many respects King Lear contains a general criticism of monarchy as of a social order, which leads to the aggrandizement of the few at the expense of many. And though the tragedy upholds the idea of national unity under one king, still it shows the drawbacks of absolute monarchy, for it is at the time when King Lear held unchallenged power in the whole of the country, that he developed such a profound faith in his own greatness and superiority, placed such a trust in the power of his royal prerogatives that he became blindfolded as to the real state of affairs in his kingdom and even in his own family. The result of this “absolute” belief in the infallibility of an absolute monarch is the impoverishment of the whole country, the misery of the “poor wretches” i.e. the toiling people.

Here, as elsewhere in his plays, Shakespeare maintains the idea that the king, however great he might be, is amenable to his people. If, in one way or another, he betrays the people’s trust, history will condemn him.

Lear, King of Britain, has three daughters – Goneril and Regan, the wives of noblemen, and Cordelia, a young maid courted by the King of France and the Duke of Burgundy. Lear feeling the weight of years and the burdens of state too much for him, decides to divide his kingdom among his three daughters retaining himself only the title of King and a hundred knights for his attendance. When Regan and Goneril are asked by their father how much they love him, the two sisters assure him with fine words and flattery that he is dearer to them than anything or anybody in the world.

Then he puts the question to Cordelia, who answers that she honours and loves her father according to her duty, neither more nor less, and if she marries she will give her future husband half of her affection and care. Lear, enraged with Cordelia’s sincere answer, disinherits her and divides his kingdom between the two elder daughters empowering their husbands to rule over the country. The Earl of Kent, Lear’s most faithful vassal, dares to tell the King he was wrong in his interpretation of Cordelia’s words. This intercession further angers Lear who banishes the Earl from Britain forever. The Duke of Burgundy, learning of Cordelia’s loss of heritage withdraws his suit. The King of France marries her and they both leave for that country.

Lear with his hundred knights goes to stay at Goneril’s castle. Included in his retinue are his new servant Caius (who is really the Earl of Kent in disguise) and his favourite jester.

Goneril’s true character now comes to the surface. Her avowed love for her father proves to be not more than lip service. Her attitude towards her aged parent becomes so intolerable that after high words with his daughter, Lear with his jester and the one remaining knight starts out for Regan’s castle. There they meet with no better reception. Regan actuated by her sister’s wicked letters orders Caius to be put in the stocks, and shuts the door on her father. At this juncture Goneril arrives at Regan’s castle. She takes the side of Regan, and the two sisters make the poor old man a target for their venom. Their jeers and insults nearly break Lear’s heart and he immediately leaves the castle.

Lear’s faithful knight is despatched as a messenger to inform Cordelia of her sister’s infamous behaviour and to ask her to come with an army to his assistance.

Banished by his daughters, Lear wanders all night amidst storm and driving rain over a lonely heath, accompanied by his jester and Caius.

The scene of a stormy night on the moors is the culmination of Lear’s tragedy, a moment when great changes are wrought in the soul and mind of the former King, when he becomes

“man” and not “king”. His words addressed to the poor and wretched are full of profoundest sympathy for them and at the same time protest against the inequality that reigns in the country:

“... Poor naked wretches, wheresoe’er you are, That bide the pelting of this pitiless storm, How shall your houseless heads and unfed sides, your loop’d and window’d raggedness, defend you from seasons such as these? O, I have ta’en too little care of this! Take physic pomp; Expose thyself to feel what wretches feel; That thou mayst shake the superfluous to them, And show the heavens more just.”

He meets the Earl of Gloster’s son Edgar disguised as a mad-man who is also seeking refuge in the wilderness. The “madman” Edgar, who had lost his father’s love through the calumnious lies of his halfbrother Edmund, utters bitter and profound truths and helps Lear to understand the connection between social injustice and personal distress.

When Cordelia arrives with her army, she finds her father mad.

Cordelia nurses Lear tenderly and he becomes almost himself again. His happiness, however, is short-lived. There is a great battle and the French Army is put rout.

Cordelia and Lear are made prisoners. A sharp dispute arises in the victorious camp between the two sisters. One of the causes of the quarrel is Edmund, the natural son of Earl of Gloster. This ruthless and artful adventurer bears a great likeness to Iago. He has won the love of both sisters and set them against each other hoping that thus he could rid himself of one of them, and after that kill the husband of the remaining sister, marry her, and become king of England. But Edmund is mortally wounded in a combat, and in a moment of frenzy Goneril murders Lear by poisoning her, and then seized with remorse, commits suicide. Cordelia and Lear’s jester go to the scaffold by order of Edmund. King Lear finally succumbs under the succession of horrors, which have befallen him, and dies mourned by his faithful Kent who is ready to follow his master to the grave.

In “King Lear” Shakespeare raises his voice against the unjust laws that defend the rich and oppress the poor, against the corrupting influence of gold, against social abuses and mismanagement that reigned in England.

In “The Tragedy of Macbeth” Shakespeare tells us how a powerful and ambitious Scottish thane Macbeth, who had distinguished himself in the service of the country by crushing internal and foreign enemies, aspires to the throne of Scotland.

Taking advantage of King Duncan’s visit to his castle, he, supported and incited by his wife, murders the king and ascends the throne. His reign is a chain of crimes and cruelties. Suspected of murder and hated both by noble and the people, Macbeth, in order to maintain his power, commits one atrocious act after another, murders innocent people, and turns his country into a realm of arbitrary power and despotic cruelty. Meanwhile, the opposing camp collects its forces. At the end of the tragedy Macbeth followed by a handful of adherents is confronted by a great army headed by Malcolm, the son of the murdered king. In the battle Macbeth is killed and the rightful heir ascends the throne.

Macbeth is a complicated and contradictory character. Courageous and clever, he becomes the prey of ambitious thoughts encouraged by his wife Lady Macbeth. Ambition blended with a longing for power, drives Macbeth to crime.

The Scottish local colouring and the mysterious atmosphere of the old legendary tale about Macbeth is rendered more striking of the famous “with-scene”. The witches give shape to Macbeth’s own secret thoughts. He lends an eager ear to their prophecy and their words sink deep into his memory.

The witches in “Macbeth” symbolize the evils, perfidy and ill-will that exist in the world and in Macbeth’s own self.

In “Macbeth” Shakespeare shows that tyrants and oppressors, strong as they may seem, are doomed to defeat and failure. Their defeat is determined by the masses of the people refusing to give them their support and rising in arms against them. Even the native woods and mountains protest against the crimes of the despots and help these who fight against them.

Third Period (1609-1612).

Later Comedies.

The third period of Shakespeare's work falls upon the years when the bitter struggles between English bourgeoisie and nobility began to tell on all spheres of life. King James (reigned 1603-1625) policy was becoming ever more reactionary, the court and the nobles wallowed in luxury, while the populace was overtaxed and the national economy threatened with bankruptcy. The bourgeois parliament and municipal authorities among whom the puritans were very influential fought against all forms of art that were patronized by the noblemen and the court. As a result, many of the public theatres in London were closed. At the same time king James and his courtiers despised the "vulgar" play that were so popular among the Londoners, and preferred the so-called "masques", which were a very costly kind of courtplays and combined the elements of dramas, oratorio, masquerade, ballet and even fireworks. Certain elements of medieval allegories were also revived in the masques. Anything that could strike one's imagination, whatever style, genre or epoch it belonged to, could be used in one and the same masque.

Ben Johnson, Francis Beaumont (1586-1616), and John Fletcher (1576-1625) were authors of many masques, but Shakespeare never contributed to this new kind of art, though his last plays are in some respect influenced by it. Some critics even call them "tragi-comedies", because they seem to begin as tragedies, but end happily. But this term does not explain much.

First of all, there is one common feature in the last three comedies of Shakespeare, i.e. in "Cymbeline" (1609), "The Winter's Tale" (1610) and "The Tempest" (1612). In the beginning the forces of evil take the upper hand and establish themselves in power. (In "The Tempest" we learn of this retrospectively).

Then much later, the "Great Healer" – Time – restores to honour and power those who had been unjustly deprived of their rights and position. This takes place without any obvious struggle, by means of peaceful reconciliation and owing to miraculous changes written in the souls of the former tyrants and superiors. Thinking this over, one must not come to the conclusion that Shakespeare had changed his attitude towards tyranny and oppression. But seeing that in England the forces of progress could hardly overcome at that time the forces of reaction, he placed his hopes and aspirations with the future. And even if his last plays are a step backward in comparison with his earlier full-blooded realistic works, they are found to the latter by a thousand unbreakable, though sometimes invisible, ties.

The best play of this period is "The Tempest". Prospero, the former Duke of Milan, who was deposed by his brother Antonio, was put aboard a ship together with his baby-daughter Miranda and then left to drift over the waves without sail or rudder. He resorted to magic arts, which he had been studying all his life, and brought the ship safely to a lonely island. The island was inhabited by an ugly monster Caliban who symbolized the wild elements of nature. Caliban's mother, the witch Sycorax, who had died not long before Prospero's arrival, had imprisoned the kind spirits of the island in the trunks of trees. Prospero freed them and they, together with Caliban, who was made to do all kind of rude work, served the new lord of the island. Prospero's chief assistant was Ariel, the spirit of the air. The play begins when Antonio, together with Alonso, the king of Naples and young Ferdinand, the latter's son, passed near the island on board a ship. With the help of Ariel Prospero raises a tempest on the sea, and the crew and passengers, fearing a shipwreck, jump overboard and are cast-ashore Ferdinand sees Miranda and they fall in love with each other. Antonio is overstricken by miraculous visions, created by Prospero for the purpose of awakening and transforming him and he gives up his claims to the duke dom., while Alonso contents to his son's marrying Miranda, and they all return to Italy to live there happily.

“The Tempest” glorifies not only the eventual triumph of good over evil, but also the triumph of human knowledge and foresight. The play also glorifies the victory of man over nature and the great discoveries made at that time by scientists and especially, by travelers.

There are many elements of allegory and fairy-tale in “The Tempest”, but, like other words of Shakespeare, it is a hymn to man, an artistic expression of Shakespeare’s belief in the future happiness of mankind. Its optimistic spirit is best perceived in Miranda’s words:

O, wonder!

How many goodly creatures are there here.

How beauteous mankind is! O brave new world.

That has such people in’t. (Act V, sc.1)

W. Shakespeare’s “Hamlet”

Problems of the theme:

1. “Hamlet”.
2. Other characters of the tragedy.

Basic words and phrases:

vicissitude(s) – перемена, смена, чередование – узгариш, алмашиш.

extension – вытягивание - чузиш, узайтириш, протяжение - масофа, кулам, продолжение - давоми, расширение - кенгайиш, развитие – усиш, ривожланиш.

Revelation – откровение – вахий, кузни очувчи янгилик, кутилмаган янгилик, очик айтиш, руйи-рост гапириш, дил рози.

the revelation(s) – апокалипсис – христианларнинг “охир замон”, хакидаги ривоятларни уз ичига олган диний китоби.

reckon – считать, подсчитывать, исчислять, рассматривать, считать за, думать, предполагать, придерживаться мнения – хисобламок, хисоб – китоб килмок, хисоблаб чикармок, караб чикмок, уйламок, нуктаи назарга асосланмок, кузламок, мулжалламок, ният килмок, тахмин килмок.

dominant – господствующий, доминирующий, преобладающий – хоким, устун булган, куп учрайдиган, купчиликни ташкил киладиган, ортиклик, устунлик киладиган.

resignation – отказ от (или уход с должности), отставка.

applicable – применимый – ишлатса буладиган.

triad - состоящее из трёх частей, предметов, группа из трёх человек, триада – уч кисм, нарса, предметлардан иборат булган; бутунлик, уч кишилик гурух, учталик, учлик.

flaw – трещина, щель, недостаток, изъян, порок.

conceive – постигать, понимать, представлять себе, задумывать – англаб етмок, тушунмок, тасаввур килмок, куз олдига келтирмок, уйламок, ният килмок.

martyrdom – мученичество, мука.

riddling – говорить загадками – муаммо килиб гапирмок, кочирим килиб гапирмок.

hoary – седой, древний – ок, окарган, кадимги, улуг, кекса.

time-honoured – освящённый веками – асрлар мобайнида мукаддаслаштирилган.

quintessence – квинт эссенция – энг мухим жой, асосий мохият, магиз.

attainment – достижение, приобретение, знания, навыки – ютук, муваффакият, билим, маълумот, маърифат, малака, куникма, махорат.

guise – наружность, облик – ташки куриниш, киёфа, сиёх, важохат, башара, ташки киёфа, келбат, сиймо, турк, юз, сурат, маънавий киёфа.

confined – ограниченный, тесный, узкий, заключенный; рожающая.

Teacher’s aims:

1.1 “Хамлет” фожеаси – Уилям Шекспир иждий фаолияти иккинчи даври масулоти эканлигини тушунтириш.

1.2 “Хамлет” фожеасини бошка манбаларидан фарклари билан таништириш.

1.1 Хамлет купкиррали характер эгаси эканлигини очиб бериш.

- 1.2 Клавдий характерини курсатиш.
- 1.3 Полоний ва Офелия характерларини очиб бериш.
- 1.4 “Хамлет” фожеасидаги бошка образлар характерларини бир-бирига киёслаш.

Students’ aims:

- 1.1.1 “Хамлет” сарчашмалари борасида ахборот беради.
- 1.1.2 “Хамлет” манбалари хақида ахборот беради.
- 2.1.1 Хамлет характерини кирраларини курсатади.
- 2.1.2 Клавдийга характеристика беради.
- 2.1.3 Полоний ва Офелия характерларини Хамлет образи билан киёсан урганади.
- 2.1.4 Фожеадаги бошка образлар характерларининг узига хос жихатларини киёслайди.

Control tasks:

- 1.1.1.1 “Хамлет”да Шекспир иккинчи ижодий даври борасида ахборот бериш.
- 1.1.1.2 Фожеа манбаларини курсатиш.
- 2.2.1.2 Хамлет характерининг кирраларини курсатиш (тахлил қилиш)
- 2.2.1.2 Клавдий характерини очиб бериш.
- 2.2.1.3 Полонийга ва Офелияга характеристика бериш.
- 2.2.1.4 Фожеадаги бошка образларни Хамлет билан алоқадорликда киёсан урганиш.
- 2.2.1.5 “Хамлет” асарининг тарбиявий ахамиятини курсатиш.

“The Tragedy Hamlet of Prince of Denmark”

Vicissitudes of literary taste and temper in the present age have not weakened the hold of “Hamlet” upon viewer and reader, however much they have changed it. Probably, then have made stronger than every before, stronger even than it was for the last age of men. This is saying much, for men in the nineteenth and twentieth centuries helped mightily to make “Hamlet” the most acted and most written – about of Shakespeare’s plays. They earnestly accepted its challenge to understanding.

It is already plain that the twenty first century will add perception that will matter to the Hamlet tradition in our culture. What it adds will be, like such an addition by any other age, a characteristic enlargement of Shakespeare’s dramatic achievement.

What we in this age seem bent on giving to “Hamlet” is greatly enlarged scope. We are sure enough of ourselves to think of this as meaning a new breadth, and we may hope that it will be also a new depth.

Hamlet seems to have been for most men a courageous prince who found it understandably hard to take revenge on a shrewd and powerful king. By the nineteenth century the mystery was well established. It was troublesome enough but it could usually be kept within close bounds – that is, within the outlines of Hamlet the man realistically considered as someone who in all essential qualities, however exceptional they might be, could be judged by common sense as a walking and talking inhabitant of the critics own age. A further limitation came from much thinking that the key to Hamlet’s tragedy was probably some one dominant thing such as unstable nervous quality, or shock from his father’s death and his mother’s hasty remarriage, or melancholy pessimism, or sensitivity unfitting him to the crass burden of his duty to take revenge, or delight in thought unfitting him for crucial action.

Elizabethan, nineteenth century, and twentieth century psychologies often invite us to see within Hamlet some severe seizure of the soul which is close to disease, if not actually disease. Frequently enough an idea has been held that Hamlet shows an exceptionally noble nature and that in this there is and should be, a classic flaw to make his drama a tragedy. Sometimes the flaw has seemed by no means to be diseaselike or wholly undersirable but to take a paradoxical coloring of good from the nobility in which it appears. Yet it has been conceived to be no less an explanatory flaw for all that and necessarily to be delimited, even in the face of mounting disagreement as to what it is exactly.

But here at the same time a conception of Hamlet’s having nobility of nature remains, and it may go far as to make into a type of human perfection

The Hamlet mystery may thus turn into something like a mystery of Hamlet's martyrdom, where whatever makes it mystery tends to be found outside the character of an individual Hamlet in the character of man in general and in the character of the universe which produces the common predicament of man. Man must act, but all action involves him in evil.

It is remarkable that Hamlet should so perplex the mind and at the same work so little confusion at the heart. It has supremely that which can make us forget our question when we give ourselves over to it. Probably no other tragic hero of Shakespeare's equals Hamlet in drawing from the observer that most profound pity which is usually as much admiration as pity, and is perfectly tragic because there is no condescension in it. It seems impossible not to forgive Hamlet his brutalities to Ophelia, Polonius, or Rosencrantz and Guildenstern, for then are washed out in our feeling if not in our thinking.

Perhaps more strongly than anything else pity senses the terrible loneliness of Hamlet.

Love desired is always falling away from Hamlet- love in father, in mother, in Ophelia. The poetry that circles about him makes us know that the Prince of Denmark goes through darkness and waste places "most dreadfully attended".

A part of the "Hamlet" that troubles the mind's eye seems to come from Shakespeare's absorption, with sympathies not at all or narrow, of a story that had already had a development of meaning at different depths in different ages. This development had taken place in some rather widespread folklore, in a sophisticated literary account of "Amlethus" in the 12th century "Historia Danica" of Saxo Grammaticus, in a very free version of Saxo's account in the 5th volume of the "Histories Tragiques" of Francois de Belleforest (1576), and in an old play about Hamlet on the English stage. Concerning the pre-Shakespearean "Hamlet" we know little. "Shakespeare's "Hamlet", in the present state of our knowledge, may be dated 1600-1601. Mainly its story follows that in Belleforest. An English translation of Belleforest, "The history of Hamlet", was published in 1608 and seems to have been affected somewhat by Shakespeare's play.

Some have thought that the Hamlet mystery has been put forever beyond our understanding by the loss of the older English "Hamlet" the so-called "Ur Hamlet". Some have gone so far as to make out that Shakespeare was overwhelmed by matter drawn from the "Ur-Hamlet", which turned out to be so unmanageable as he built around it that the result was incomprehensibility for his joined whole. That way lies an accusation that "Hamlet" is a failure as a piece of dramatic art, and the accusation has been made more than once.

The theme of unsimple truth comes early into the Hamlet story. Saxo's Amlethus pretends madness to protect himself until he can get revenge upon the uncle who has killed his father and married his mother. There is no complication of soul - searching and delay in his taking of revenge. He merely bides his time.

In "Hamlet" the theme of unsimple truth is so abundantly restored and so subtly extended that it is everywhere in the action and the poetry. Hamlet at his first appearance begins a searching of the complexity of truth by means of word play and idea play that is carried on through out the drama: the craft and candor of his dark rejection of sonship to the king and of royal sun-like favour from him, in the punning words "I am too much in the sun" are right Hamlet substance and right introduction to much that comes later. It is no means only in words and ideas of the moment that Hamlet stands between truth both to divide and unite them.

In the large he stands thus between whole worlds of truth in our culture between the world of an uncivilized heroic past going back even behind Christianity and that of a civilized present; between the world of medieval faith and other-worldliness and that of modern doubt and this-worldliness. In the same way he stands between the truth of angel-like and god-like man and that of man the quintessence of dust or, in a realm of complete abstraction, between the truth of love and that of hate.

It may be said that "Hamlet" is indeed about the pursuit of revenge but most deeply about the pursuit of truth, and that the two pursuits come together to give form to the action to the tragedy. By meeting and testing his father's ghost Hamlet gains "more truth

that seems adequate relative than this. It proves on second thought to be not enough. By testing the king with the play within the play he games truth “ more relative than this “. Here is the high point of a rising action . Now comes a testing by circumstance of truth that Hamlet has gained with his own testing . He has the chance to kill the praying King. For some reason he loses at this moment of opportunity all truth he has one about revenge as a crying immediate need. He fails to kill the King and thus makes possible the killing of Polonius , which starts a falling action that carries him to death and ironically to attainment of his revenge, a revenge that takes being from tragic defeat not a revenge in simple truth such as the revenger seeks. Just before the end to sharpen and the irony, Hamlet uneasily tests his need for revenge against the King all over again, showing inability to make secure in simplicity whatever of lost truth he has regained:

... is't not perfect conscience damned
 To quit him with this arm? And is't not to be damned
 To let this canker of our nature come
 In further evil?

Hamlet dies on the search for truth that all men die on. But his tragedy has a richness of texture all its own , not only within and around the seeker but also within and around what is sought.

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 opposing end them. To die, to sleep-
 No more- and a sleep to say we end
 The heartache, and the thousand natural shocks
 That flesh is heir to.' 'Tis a consummation
 Devoutly to be wished. To die , to sleep-
 To sleep- perchance to dream ;ay, there the rub
 For in that sleep of death what dreams man came
 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' oppressors' wrong, the proud man's contumely
 The pangs of despised 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 fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscovered country, from whose bourn
 No traveller 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 pitch and moment
 With this regard their currents turn awry
 And lose the name of action. Soft you now,
 The fair Ophelia! – Nymph, in thy orisons
 Be all my sins remembered.

Answer the questions:

1. Talk on "Hamlet" of different centuries .
2. Does the change of literary tastes and tempers make stronger the hold of "Hamlet"?
3. What tragedy created by W. Shakespeare , is the most acted and most written about?
4. A characteristic enlargement of Shakespeare's dramatic achievement will add perception that will matter to the "Hamlet" tradition in world culture, won't you
5. Is 'Hamlet' vitality growing or not?
6. Explain the following sentences 1)The new creation comes about not only because the author has conceived form capable of long continuing growth but also because a late age of posterity despite the variety of contributions made by former ages , has conceived form into which growth can proceed. 2)What we in this age seem bent in on giving to "Hamlet " is greatly enlarged scope?
7. What is your opinion about Hamlet's revenge taking on a shrewd and powerful King?
8. Is Hamlet a pessimist consensuing taking revenge on his uncle for his father's death?
9. When will new searchings upon Hamlet's character be stopped?
10. Why do majority of readers all over the world try to understand Hamlet's character by everyday use of heart and mind?
11. What can you say about Hamlet's hesitations in taking revenge on his uncle?
12. What is your ideas about their following statement: " Psychologies often invite us to see within Hamlet some severe seizure of the soul which is close to disease if not actually disease , and is the more easily thought of in this terms because of the dominant disease imagery running through the play ?
13. Comment on the following sentence : "but here at the same time a conception of Hamlet's having nobility of nature remains, and it may go so far as to make intj a type of human perfection .
14. What is the meaning of the word combination Hamlet's martyrdom?
15. Is the following statement true : "Man must act but all action involves him in evil?"
16. Does "Hamlet" perplex the mind and work so little confusion in the heart/
17. Can you forgive "Hamlet" his brutalities to Ophellia , Polonias , or Rosencrant ?
18. What can you say of Hamlet's loneliness ?
19. Why must there be many hamlet problems and various answers to them?
20. There is no complication of soul searching and delay in Hamlet's taking og revenge , am I right, tell us your thoughts about this statement.
21. Is Hamlet indeed about the pursuit of truth ?
22. Does Hamlet gain truth that seems adequate by meeting and testing his father's ghost?
23. What is your opinion about the play within the play speak about this play.
24. Speak about Hamlet – Polonius relations.
25. Are the following sentences true ?
 - a)"Hamlet dies on the search for truth that all men die on".
 - b)"But this tragedy has a richness of texture all its own, not only within and around the seeker but also within and around what is sought".
26. What period is the XVI- century in England ?
27. What can you say about manufacturies and enclosure of commons ?
28. What did Thomas Moore say about XVI- century ?
29. When did King Henry reign (1509-1547) ?
30. What can you say about the consolidation of secular and ecclesiastical ower under one King in England ?
31. Whose bodyguard was disbanded ?
32. What can you say about the old English aristocrats ?
33. What can you say about the gentry ?
34. Who supported King Henry VII ?

35. What new class appeared from the representatives of the rich townfolk the aurchants and handicraftsmen ?
36. What demanded political centralisation and consolidation of monarchy ?
37. What happened to English absolute monarchy during the reign of Queen Elisabeth (who reigned 1558-1603) ?
38. What happened to the Speanish Invincible Armada in 1588 ?
39. What did admirals Drake and Howkins and others for England ?
40. How did the bourgeoisie become rich ?
41. Talk on people's uprisings of the XVI - century, science and art of the Period of Renaissance.
42. What is this period marked of national culture known as the Renaissance (French for revival - оживление)?
43. What did Englishmen do with a great number of the workers of classical authors during the XVI- century ?
44. What does the term humanist mean ?
45. Who fought for the emancipation of man ?
46. What did Thomas Moore (1478-1535) write about in his "Utopia" ?
47. What can you say about Francis Bacon (1561-1626) ?
48. What is the title of Thomas Moore's most famous book ?
("A Fruteful and Pleasant Worke of the Beste State of Publyque Weale and of the New called Utopia "(1516)
("Золотая книга столь же полезная, как и приятная о наилучшем устройстве государство и о новом острове Утопии"- "Энг яхши давлат тузиш ва янги Утопия ороли нафакат фойдали, шунингдек екимли Олтин китоб ")
49. What did Thomas Wyatt do for E. Literature ?
50. What did Henry Howard Surrey do for literature ?
51. Talk on Edmund Spenser and his great Apic poem "The Fairy Queen" ?
52. John Lyly and his "Eupheus" ?
53. What are Thomas Delonly's and Thomas Nashe's merits in the history of English literature?
54. Talk on Renaissance drama?
55. The E. Drama of Renaissance was the result of a blending of the medieval dramatic works with new progressive humanistic ideas wasn't it?
56. Was the E. Drama truly a democratic art and its popularity among the various layers of E. Society immense?
57. Talk on professional companies of travelling players, who existed long before the existence of regular theatres?
58. James Burbage's theatre was built in 1576 and his "Theatre" was famous, wasn't it?
59. What is Christopher Marlowe (1564-1593)?
60. Name the works created by Marlowe?
61. Talk on Ch.Marlowe's Tragedy "Tamburlain The Great"
62. Talk on Ch. Marlowe's tragedy named "The Tragicall History of Dr. Faustus" (1589).
63. "The Famous Tragedy of the few of Malta" (1590) The Troublesome Reigne and Lementable Death of Edward the Second" (1592), Didona, Ezarina of Didon", Paris Slaughter (Butchery) Charnes (1590-1593) and aufinishe poem Hero and leader belong to Marlowe , don't then?

Words and word combinations:

To witness – быть свидетелем, видеть, дать показания.

Aggravation – ухудшение, усугубление.

Jeopardized – подвергать опасности, рисковать.

Equilibrium – равновесие.

Ensuing – (по)следующий.
Reveal – открывать, разоблачать, показывать, обнаруживать.
Free-thinking – свободомыслия, эркин фикрлаш.
Survive – пережить, выдержать, существовать, уцелеть.
Powers that be – влать имущих.
Narrow-minded – ограниченный, недалёкий, узкий, с предрассудками.
Contradictions – карама – карашиликлар.
To set forth – излагать, объяснять, отправляться, выставлять.
Fate (of the country) – рок, судьба, жребий, удел, гибель, смерть.
Lot – жребий, доля, судьба.
Destiny – неизбежный ход событий, богиня судьбы.
Annihilation – уничтожение, истребление, полное уничтожение, отмена.
Plot – фабула, сюжет.
Depict – рисовать, изображать, описывать, обрисовывать.
Jealousy – ревность, рашк.
Noble-minded – великодушный, благородный.
Warrior – поэт, воин, боец, воитель.
Mistrust – недоверять, сомневаться, подозревать.
On the contrary – наоборот.
Trustful – доверчивый, ишонувчан.
Integrity – прямота, честность, чистота, нетронутость, неприкосновенность, целостность, полнота.
Loffiness – возвышенность.
Cherish – лелеять.
Embodiment – воплощение.
Reward – награда, вознаграждение, воздавать должное, награждать.
Visage – лицо.
Weatherbeaten – обветренный.
Selfish – эгоистичный.
Vile – подлый, низкий.
Hypoensy – лицемерие, притворство.
Impersonation – олицетворение.
Unscrupulousness – виждонсизлик.
Depravity – порочность, развращенность.
Nourish – питать, кормить, одобрять.
Enact(ing) – вводить в действие.
Gross – вопиющий.
Defiling – пачкать, загрязнять.
Sheer – абсолбтный.
Spite – злость, злоба.
Vigilant – бдительный.
Aggrandizement – увеличение.
Prerogatives – исключительное дело.
Blindfolded – ослеп.
Infallibility – непогрешимость.
Impoverishment – обеднение, обнищание.
Amenable – ответственный.
To court – ухаживать, искать расположения, популярности, льстить, добиваться, соблазнять.
Burden(s) – ноша, тяжесть, бремя.
Flattery – лесть.
Vassal – вассал, зависимое лицо, слуга.

Suit – набор, комплект, прошения, ухаживание.
 Retinue – свита.
 Jester – шут.
 Avowal – открытое признание.
 Lysservice – неискреннее выражение преданности, любви.
 Put in the stocks – посадить в колодки.
 Jincture – тукнашув.
 Vanom – злоба.
 Jeer(s) – глумление, осмеяние.
 Are wrought – вызывать, причинять.
 Early (of Gloster) – граф.
 Wilderness – пустыня, дикая местность.
 Calumnious – клеветнический.
 Put to rout – разгромить на голову, обратить в бегство.
 Natural son – побочный сын, внебрачный, незаконнорожденный.
 Ruthless – безжалостный.
 Artful – ловкий, искусный, хитрый.
 Adventurer – авантюрист, искатель приключений.
 Mortally – смертельно.
 Frenzy – безумие, бешенство.
 Vemorse – сожаление, угрызение совести.
 Scaffold – дор, кунда.
 Succumbs – умереть.
 Succession – последовательность.
 Befallen – случаться, приключаться, происходить.
 Abuse – оскорбление, брань, плохое обращение.
 Mismanagement – плохое управление.
 Anabitious – честолюбивый, стремящийся.
 Thane – тан.
 Aspire – стремиться.
 Incited – побуждённый.
 Ascend(s) – восходить.
 Atrocious – жестокий, ужасный.
 Realm – королевство.
 Arbitrary – своевольный.
 Prey – жертва.
 Ambitious – честолюбивый.
 Witeh(es) – ведун; ведьма; колдунья.
 Perfidy – измена, вероломство, предательство.
 To doom – осуждать, обрекать, предопределять, выносить обвинительный приговор.
 Desport(s) – деспот.
 Old prophesy – пророчество.
 Mouthpiece – мундштук, рупор, оратор, микрофон.

Translate into Russian (Uzbek) :

1. King Henry VII reigned (1509-1547) broke with the Pope dissolved all the monasteries and abbeys in the country, confiscated their lands and proclaimed himself head of the Church of England.
2. The consolidation of secular and ecclesiastical power under one King greatly furthered the strengthening of English monarchy .

3. New social and economic conditions brought about great changes in the development of science and art?
4. Together with the development of bourgeois relationships and formation of the English national state this period is marked by a flourishing of national culture known in history as the Renaissance.
5. The term Renaissance originally indicated a revival of classical (Greek and Roman) arts and sciences after the dark ages of medieval obscurantism -жахолатпараствлик, нодонлик.
6. The study and propagation of classical learning and art was carried on by the progressive thinkers of the age the humanists.
7. The humanists held their chief interest not in ecclesiastical knowledge, but in man, his environment and doings.
8. At the same time the XVI century saw the aggravation of the contradiction between the wealth of the ruling classes and poverty of the people.
9. The achievements of the bourgeoisie had been accomplished at the expense of dire sufferings of the masses.
10. There were many uprisings of the peasantry who had been freed from serfdom (крепостное право) but at the same time deprived of their homes and means of substance.
11. The most significant of these uprisings was one which occurred in 1549 in Norfolk and was led by Robert Ket. The uprisings (восстание-кузголон) was ruthlessly (шафкатсизларча) suppressed.
12. Together with the development of bourgeois relationships (отношение) and formation of the English national state this period is marked by a flourishing of national culture known in history as the Renaissance (French for revival-оживление-уйгоши).
13. The term Renaissance originally indicated a revival of classical (Greek and Roman) arts and sciences after the dark ages of medieval obscurantism(нодонлик).
14. A great number of the works of classical authors were translated into English during the 16th century.
15. Thomas More gave a profound and truthful picture of the people's sufferings and outforward his ideal of a future happy society.
16. Francis Bacon (1561-1626) was a great scientist and philosopher who wrote famous philosophical and literary works.
17. The lyrical poetry of Renaissance contrary to the poetry of Middle Ages is distinguished for its keen interests in the inner world of man, in his emotions, his aspirations (кучли интилиш) for the ideal and beautiful, his striving for happiness.
18. "The Fairy Queen" of Edmund Spenser (1552-1599) is an allegorical description of the adventures of Knights and Ladies, who fight against the vicissitudes (превратности-эгрилик, нотугрилик) of life and gain victory over the forces of evil.
19. "The Fairy Queen" is written in nine-line stanzas so called spenserian stanza noted for their harmony and expensiveness.
20. John Lyly's novel "Eupheus" gave rise to the term "euphuism" designating an affected style of court speech.

Shakespeare's Histories.

It is in his Histories that Shakespeare comes totally within the sphere of real life. Shakespeare's interest in the history of his country was one of the manifestations of the patriotic feelings of the common people of England and of the rise of their national consciousness in the latter half of the 16th century.

Kyd, Greene and Marlowe had written historical plays before Shakespeare, but no one before him had expressed the national feelings of the people with such a force and vividness as he did. Shakespeare drew abundant material for his historical plays from the then popular "Chronicles

of English, Scotland and Ireland” compiled by Raphael Holinshed’s and published in 1578. Holinshed’s “Chronicles” are an extensive collection of myths, traditions, chronicles and historical essays of earlier authors, Thomas Moore included.

Though Holinshed’s own contributions were very meagre the comprehensive of his work made it a valuable source of information. In many passages of his “Histories” Shakespeare quotes Holinshed word for word. But in all other respects Shakespeare’s Histories greatly differ both from Holinshed chronicles and from the Histories of Shakespeare’s predecessors. In his Histories Shakespeare gives a broad panorama of English life. Scenes of private and domestic life alternate with stirring and heroic episodes of war and political intrigues.

The principal idea of his historical plays is the necessity of the consolidation of the country under one king. Shakespeare’s Histories are political plays the author’s predilections stand out in strong relief. The feudal lords who struggle with each other and against the king are doomed, and their fall is inevitable.

Like the majority of humanists of his time Shakespeare believed in a wise and humane king who would live to serve his country. But with only the exception of Henry V, Shakespeare’s treatment of real English Kings is extremely critical. Thus he condemns Richard II for his vanity, political blindness and inability to subdue the feudal lords (King Richard II, 1595). He creates an ominous image of Richard III who, though he was an able and strong – willed monarch, through a series of horrible crimes and turned his country into a dungeon (King Richard III, 1592).

More complicated is the image of Henry IV. On the one hand, he is glorified by Shakespeare, for he suppresses the rebellion of feudal lords and establishes peace in the country. On the other hand, Henry VI is the indirect cause of Richard II’s death and the treacherous arrest of the rebels. In Shakespeare’s Histories there is only one ideal King Henry V, though his real prototype little differed from other Kings. Nevertheless for English patriots of that time his name was associated with the military victories of England in the Hundred Year’s War and become a symbol of England’s story. Shakespeare shows Henry not only as a King, but also as a man. In the history of English literature Shakespeare’s prince Harry is the first of a whole gallery of “prodigal sons” who turn out to be good citizens in contrast to young men of “model reputation”.

One of the most remarkable images of the Histories (King Henry IV parts I and II) is sir John Falstaff. Falstaff is a very complicated character. By his origin he is a feudal knight, but he was lost his estates and has become an adventurer and parasite, living at the expense of others. He combines in his person the typical characteristic traits of that stormy period – the period of the breaking up of old feudal relations and the forming of new bourgeois ones, he is unprincipled, greedy, cunning and cynical. But in spite of all this, there is much fun in this “fat knight” that makes him attractive.

Falstaff is witty, shrewd and critical. He mocks at feudal prejudices and laughs to scorn all kinds of conventionalities. Everything and everybody becomes the target of his derision, including the king and the prince. He even does not spare himself and laughs at his own vices. With his joyous laughter, vitality and everlasting youthfulness he belongs to Renaissance. A gallery of characters pass before us in Shakespeare’s Histories: rich and poor, great and humble, good and evil. We learn not only of kings and lords but also of common people artisans, servants, beggars. In many cases it is common men that are the mouthpieces of Shakespeare’s own views, the bearer of wisdom, criticism. Such a bearer of the people’s wisdom is the gardener from King Richard II. He teaches a great lesson of statesmanship when he says to his assistant.

Cut off heads of too – fast – growing sprays. They look too lofty in our common wealth: all must be even in our government.

You thus employed, I will go root away. The noisome weeds that without profit such. The soil’s fertility from wholesome flowers and his assistant adds: ...our sea – walled garden, the whole land, is full of weeds; her fairest her hedges ruined. Her knots disorder’d and her wholesome herbs. Swarming with caterpillars.

Thus simple toiling men raise their voice against privileged classes, parasitism and feudal anarchy.

Shakespeare's Sonnets.

Lecture Six.

1. Shakespeare brought to Elizabethan Poetry and drama fullest flowering two new forms of written English literature:

- a. the lyric poem in sonnet form and
- b. the poetic drama.

2. The literature of the Elizabethan writers dealt exclusively with in lyric poetry, but many were also playwrights writing their plays in verse.

Main problems:

1.1. William Shakespeare as the founder of the English or Shakespearean sonnet.

1.2. Characteristic features of Shakespeare's sonnets.

The publication circumstances of "Shakespeare's Sonnets" (1609) contribute to uncertainties about how to read the 154 short poems, most of them addressed by an unidentified "I" to an unidentified "thee" or "you".

Basic Notions of the theme:

1. Whom are Shakespeare's sonnets dedicated?
2. Sonnets 1-126 a fair high-born young man, the idealized beloved of Sonnets 1-126;
3. A dark lady, the denigrated beloved of Sonnets 127-154;
4. As a secondary character, a rival poet.
5. Uncertainties of the Sonnets.

The First Main Problem:

On Shakespeare's Sonnets. The textual apparatus includes a dedication, not by the poet but by T.T., evidently the publisher Thomas Thorpe, "To the only begetter of these ensuing sonnets Mr. W.H.". "Begetter" has been taken to point towards any one of the following:

the writer,

the provider of the manuscript,

a patron,

or the primary love object of the sonnets.

In the latter two categories, conjectures have been landed either on Shakespeare's early poetic patron, Henry Wriothesley, Earl of Southampton, or William Herbert, Earl of Pembroke, although it has never been clear why either noblemen would be addressed by the inappropriate title, "Master".

The Teacher's aims:

To show William Shakespeare's as a great poet, his poetic world is widened and broad; non-dramatic poetry of the author.

To show the ties between the author's own life and relationships of his life to the Sonnets.

Identitive teaching aims:

Retells the differences between the Sonnets 1-126 and 127-154.

To analyse sonnets 1 to 17, 18, 30, 61, 64 and 66, 85, 89, 117, 120, 129 and others.

Калит саволлар:

1. Уилям Шекспиргача булган соннетлар.

Шекспир соннетларнинг булиниши.

Соннетнинг инглиз маъриятига италиялик шоир Франческо Петрариа (1503 - 1541) ва Серрей (1516 - 1547) лар томонидан олиб кирилганлиги.

2. У. Шекспир соннетлари уз соннетларига анчагина шахслар хусусида куйлайди мавзуси, «кахрамонлари».

3. У. Шекспир сонетларининг бошка сонетлардан фарклари – узига хос хусусиятлари. Шекспир сонетлари «Хамлет» нинг фалсафий теранлиги, «Ромео ва Жулетта» нинг эхтирослилик жушкинлик, оташинлик, кизгинликлар, «Ёз кечасидан тут» билан «Бурон» пьесаларидаги фантастика билан охангдаги, «кариндош».

Таянч сузлар – иборалар:

Circumvent v – обмануть, обвести, перехитрить, расстраивать, порокидывать (планы).
Mortality n – смертельность, падёж (скота), человечество, смертные (род человеческий).
Perpetuate v – увековечивать, сохранять навсегда.
Plea n – мольба, просьба, призыв, оправдание, ссылка, предлог, довод.
Mingle(d) (passion) v – смешивать(ся), аралаш – куралаш булиб кетмок, аралашиб кетмок.
Loathing – отвращение, ненависть.
Blond(e) n – блондин, блондинка, белокурый, светлый, шёлковая кружевная ткань.
Forsworn – клятвopреступники, касанхур касамини бузган одам, хоин.
Bequile v – обманывать, занимать, развлекать, отвлекать, коротать, проводить время.
Encounter v – неожиданно встретиться, иметь столкновение, наталкиваться.

Teacher’s aims on the first issue:

1. У. Шекспир сонетлари италиялик шоирларнинг сонетларидан фарк салафлари Шекспир хакида тушунча бериш, килишини тушунтириш.
2. Мавзу ва мазмундаги фарклар хусусида тухталиш.
3. Шекспирнинг Самуил Маршак таржимасидаги У. Шекспирнинг сонетлар хакида ахборот бериш.

The students’ aims on the first issue:

1. У. Шекспир сонетлари Томас Уайстт (1503 - 1541) ва Серрейларнинг сонетларига суяниб кайдо булгани, уз навбати улар сонет шеърый шаклини истаян шеърыйати (хусусан Франческо Петрарка) дан олганлиги хакидаги ахборот билан таништиради.
2. Шекспир уз сонетларини мавзу ва мазмуни томонидан ривожлантиргини тушунтиради.
3. Сонетлардаги мусика тавланишлари, оханг, товуш, куикабл сифатларнинг билан курсатиб беради.
4. У. Шекспир сонети куралиши жихатидан хам аввалги салафларини нг шеърларидан ажралиб туриши борасида фикр билдиради.

Control tasks:

1. Сонет шаклининг Ренессанс – Уйюнаш даври махсули эканлигини тушунтириш.
2. Т. Уайетт ва Серрейларнинг сонетларидан Шекспир фойдаланганлигига тухталиш.
3. Сонетнинг мазмунан кенгайганлигини бойиганлигини уларнинг булиншини тушунтириш.
4. У. Шекспир сонетларнинг русча – узбекча таржималари хакида гапириш.
5. Таянч иборалар билан уз гапларини тузиш.

Teacher’s aims on the second issue:

1. У. Шекспир сонетлари кимлар хакида эканлигини тушунтириш.
2. Шоир, муаллифнинг дусту, тугрироги, спонсари – хамий ва «корамагиз хоним» хакида алохида тухталиби утиш.
3. Сонетда куйланган «кахрамонлар» характерларга айтилган фикрлар корасида ахборот беради, тухталиб утади.

The students’ aims on the second issue:

1. Сонетлардаги: а) шоир образига тухталиб утади, б) Шекспир хомийси борасида уз фикрини билдиради, в) «корамагиз хоним» хакида фикрлатади.
2. Сонетларда ифодаланган фикрлар борасида уз нуктош назарини эълон килади.
3. Матнда учраган янги сузлар билан гаплар тузади.
4. Мавзу доирасида 5 – 6 та савол тузади – жавобини тайёрлайди.

Teacher’s aims on the third issue:

1. У. Шекспир сонетларнинг узига хос жихатларини гапириш бериш.
2. Сонетлар орасидан: а) фаслафий, б) кутаринки рух, в) майин лирики билан тугрилган ва хонадо мавзулардан мисолар келтириб, тахлил килиш.
3. Шекспир сонетлари унинг фожеа, комедия ва тарихий драмаларида мазмунан давом этганлигини курсатиш.

The students’ aims on the third issue:

1. У. Шекспир сонетларнинг узига хос томонларини курсатиб беради.
2. Сонетларда лутарилган мавзулар борасида ахборот беради, киёслайди, тахлил килади.
3. У. Шекспир сонетларининг тарбиявий томонларини курсатади.
4. У. Шекспир сонетларининг инглизча – русча нусхаларини киёслайди.
5. Умумий мавзуга дахлдор 5 – 6 та савол – жавоб тузади.

Control tasks:

1. Сонет эволюциясини тушунтириши.
2. Сонетнинг узига хос тарафлари тугрисида ахборот бериш.
3. Шекспир сонетларидан бирини тахлил қилиб бериш.
4. Таянч иборалар билан гаплар тузиш.
5. 3 – савол юзасидан 5 – 6 та савол тузиб, жавоб тайёрлаш.
6. Шекспир сонетларининг рус, узбек тилларидаги таржималари хақида ахборот бериш.
7. Сонетларнинг бугунги шундаги тарбиявий ахамиятини гапириб бериш.

1. Shakespeare brought to Elizabethan Poetry and drama fullest flowering two new forms of written English literature:

- a. the lyric poem in sonnet form and
- b. the poetic drama.

The literature of the Elizabethan writers dealt exclusively with in lyric poetry, but many were also playwrights writing their plays in verse.

Main problems:

- 1.1. William Shakespeare as the founder of the English or Shakespearean sonnet.
- 1.2. Characteristic features of Shakespeare's sonnets.

The publication circumstances of "Shakespeare's Sonnets" (1609) contribute to uncertainties about how to read the 154 short poems, most of them addressed by an unidentified "I" to an unidentified "thee" or "you".

Basic Notions of the theme:

Whom are Shakespeare's sonnets dedicated?

Sonnets 1-126 a fair high-born young man, the idealized beloved of Sonnets 1-126;

A dark lady, the denigrated beloved of Sonnets 127-154;

As a secondary character, a rival poet.

Uncertainties of the Sonnets.

The First Main Problem:

1.1.1. On Shakespeare's Sonnets. The textual apparatus includes a dedication, not by the poet but by T.T., evidently the publisher Thomas Thorpe, "To the only begetter of these ensuing sonnets Mr. W.H.". "Begetter" has been taken to point towards any one of the following:

the writer,

the provider of the manuscript,

a patron,

or the primary love object of the sonnets.

In the latter two categories, conjectures have been landed either on Shakespeare's early poetic patron, Henry Wriothesley, Earl of Southampton, or William Herbert, Earl of Pembroke, although it has never been clear why either noblemen would be addressed by the inappropriate title, "Master".

Text: Shakespeare's Sonnets.

Shakespeare's sonnets are an island of poetry surrounded by a barrier of icebergs and dense fog; or in the metaphor of Sir Walter Raleigh (the Modern Oxford scholar, not the poet's contemporary) they have been used like wedding cake, not to eat but to dream upon.

In 1598 Francis Meres in his "Palladis Tamia" mentioned a number of Shakespeare's earlier plays and also "his sugred Sonnets among his private friends". In 1599 the piratical William Jaggard printed two of Shakespeare's sonnets in "The Passionate Pilgrim"; and in 1609 the

publisher Thomas Thorpe issued 154 sonnets entitled “Shakespeare’s Sonnets: Never before imprinted,” with a dedication signed “T. T.” and addressed to the onlie begetter of these insuing sonnets Mr. W.H...”

General opinion divides the sonnets into two main groups, though these do not form consecutive or coherent wholes. The first comprises 1 – 126 which may be addressed to one young man, the poet’s much loved and admired friend, his junior in years and superior in social station. Obviously the first seventeen poems - commonly if rather quaintly known as “the procreation sonnets” are appeals to a young man to marry and circumvent mortality by perpetuating his beauty and virtuin in children.

This plea is perhaps not in complete harmons with sonnets 18 – 126, in which the poet further celebrates the young man (if it is the same one, and if the subject is always a man) and his own complete love, with more or less related themes. In sonnets 127 – 152, the second group, he makes a radical switch to fell of his mingled passion and loathing for a dark woman (most Elizabethan heroines were golden blondes), a forsworn wife – if one woman only is involved – who having already had the poet as a lover, has beguiled the young man into an affair, so that the poet has encountered a double disloyalty. Sonnets 40 – 42 reproach the young man for his as get unexplained liaison, are followed by sonnets which carry on the earlier vein of whole – hearted eulogy, as if nothing had happened. (We do not of course know the order in which the sonnets were written – or whether we have them all). Another element in the dramatic situation is that in sonnets 79 – 86 the poet is displaced in the young friend’s favor by a rival poet. In general, whether the couse is fidelity to real or imagined fact or dramatic art or accidental arrangement, the sonnets have the air of being day – to – day reflections, as if the poet were living in the moment, not looking back over a closed chapter, and knowing no more than the reader of what is to come.

In contrast with the relative conventionality of the other Elizabethan Sequences, this dramatic “plot” – the poet, his young friend, the rival poet, and “the Dark lady” – has seemed to many critics to carry special marks of actuality, and there has been much throwing about of brains (the phrase is something of a euphemism) in the effort to identify the “dramatis personal” as figures in Shakespeare’s world. One source of misguided guesswork, based on a misreading of Thorpe’s dedication, was the attempt to identify for this role were Henry Wriothesley, Earl of Southampton, to whom Shakespeare dedicated “Venus and Adonis” and “Lucrece” in 1593 and 1594, and William Herbert, third Earl of Pembroke. It is now considered probable that in his dedication Thorpe was speaking, not about the contents and “story” of the sonnets, but about the manner of their procurement; that he was with a touch of mistification calculated to excite interest in the volume – thanking a friend, Mr. W. H., for having got hold of the material.

We do not know if the several characters (the poet included) and their relations with one another had some basis in fact or were entirely imaginary.

To cite two names no editor can overlook, Wordsworth, writing of the sonnet form, declared “With this key Shakespeare unlocked his heart”; “If so, affirmed Browning”, the less Shakespeare he.”

The Italian sonnet had been inaugurated in English poetry by Sir Thomas Wyatt, whose poems, with the Earl of Surrey’s, were printed in “Tottel’s Miscellany”. But whereas the normal Italian sonnet had two divisions, an octave and a sestet, Wyatt introduced, and Surrey developed, what is called the English or Shakespearean form, the one used, with variations, by the Elizabethan poets generally. This form, with its three quatrians and a concluding couplet (a pattern more congenial to English because of its fuller range of rhymes), fostered a manipulation of idea and imagery different from that of the Italian.

In Shakespeare’s sonnets the argument normally proceleds by quatrains, each one constituting a definite step, and the summarizing couplet acquires an epigrammatic or aphoristic quality (which can be weak).

Thus in the famous “When, in disgrace with Fortune and men’s eyes” 29 the poet in the first quatrain bewails his own lot; in the second, contrasts that lot with other men’s; in the third,

thinking of his beloved friend, he rises like the lark that “sings hymns at heaven’s gate” and in the couplet his felicity is generalized in a final contrast. The same formal and logical division and progression are not quite lost even in the most explosively emotional utterances, such as “What potions have I drunk of Siren tears (19) “Th’ expense of spirit in a waste of shame”, or “Poor soul, the center of any sinful earth.”

Shakespeare’s diction and images can be colloquial and homely, even when his argumentative conceits are most intricate.

The characters and situations of Shakespeare’s sonnets, freed him from many stereotyped themes, attitudes, and images. That is not to say that those themes and attitudes – of which the most central was of course the persuasive adoration of a reluctant or disdainful mistress – did not evoke many fine sonnets from other Elizabethan poets. Moreover, Shakespeare’s young man, like a Petrarchan mistress, is more loved than loving.

Whether on the merely human level or linked with cosmic concord. Shakespeare’s voice – heard also through Hamlet in the graveyard and elsewhere is in the sonnets mainly the outcry of the natural man against the decay and extinction of beauty and vitality and love.

Moments of included happiness are moments only. The objects of love – like the lover – are subject to time, from “the darling buds of May” to “precious friends hill in death’s buds dateless night.”

The young friend, in his springtime of life and pleasure, awakens thoughts of the poet’s autumnal age, of leafless boughs, “Bare ruined choirs where late the sweet birds sang”. Yet perhaps the greatest of all the sonnets is a defiant affirmation, the affirmation of a man who has no Platonic supports but only his human hold of the particular.

Love’s not Time’s fool, though rosy lips and cheeks.

Within his bending sickle’s compass come.

But the man sustained by love is still, like all human creatures, subject not only to destructive time but to inward evil.

No conception was more deeply rooted in the Renaissance mind than the unceasing conflict in man between the bestial and the angelic elements in his nature; and, of course, the finer the individual nature the more agonizing the conflict.

The last group of Shakespeare’s sonnets depict an illicit, intense, and far from ennobling passion for an unworthy woman.

If the praises given to her charms are mostly conventional, the savage denunciations of her falsity go well beyond the considerable licence. Shakespeare’s world is composed of universal elements, beauty and decay, time and death, permanence and flux, truth and falsehood, and love in all its forms, from lust to “charity”; and the changes are rung on these timeless themes by an artist of supreme sensitivity of feeling and thought and word and rhythm.

А.С. Пушкин. Сонет. (1830)

Суровый Дант не презирал сонета;
В нем жар любви Петрарка изливал;
Игру его любил творец Макбета;
Им скорбную мысль Камюэнс облакал.

И в наши дни пленяет он поэта
Вордсворт его орудием избрал,
Когда вдали от суетного света
Природы он рисует идеал.

Под сенью гор Тавриды отдаленной
Певец Литвы в размер его стесненный
Свои мечты мгновенно заключал;

У нас еще его не знали девы,

Как для него уж Дельвиг забывал
Гекзаметра священные напевы.

Translate into Uzbek (Russian):

1. Obviously the first seventeen poems – commonly if rather quaintly – known as “the procreative sonnets” – are appeals to a young man to marry and circumvent mortality by perpetuating his beauty and virtue in children.
2. This plea is perhaps not in complete harmony with sonnets 18 – 126, in which the poet further celebrates the young man (if it is the same one, and if the subject is always a man) and his own complete love, with more or less related themes.
3. In sonnets 127 – 152, the second group, he makes a radical switch to fell of his mingled passion and loathing for a dark woman (most Elizabethan heroines were golden blondes), a forsworn wife – if one woman only is involved – who having already had the poet as a lover, has beguiled the young man into an affair, so that the poet has encountered a double disloyalty.
4. Sonnets 40 – 42 reproach the young man for his as yet unexplained liaison, are followed by sonnets which carry on the earlier vein of whole – hearted eulogy, as if nothing had happened.
5. We do not of course know the order in which the sonnets were written – or whether we have them all.
6. Another element in the dramatic situation is that in sonnets 79 – 86 the poet is displaced in the young friend’s favor by a rival poet.

“Romeo and Juliet”.

Main Problems:

1. “Ромео ва Жулетта” фожеаси ва унинг бош қахрамонлари.
2. Фожеанинг узига ҳос хусусиятлари.

Basic words and phrases:

Histories-тарихий драмалар
Apotheosis-илохийлаштирилган
Triumphant love-буюк севги
Destiny-тақдир
Fate-тақдир
Renaissance-уйғониш
Faith-ишонч
Humane-инсоний
Afterglow-кечки қуёш ёлдуси
Enchantment-мафтунлик
Thwart-орзуларнинг рўёбга чиқишига ҳалакит бериш, режаларини барбод қилиш
Household-оила, уй ҳужалиги
Respect-муносабат, алоқадорлик
Consume-сарфламок

Teacher’s aims on the first issue:

1. Фожеанинг манбалари билан таништириш .
- 2-1. “Ромео ва Жулетта”нинг узига ҳос хусусиятларини курсатиш.
- 2-2. Ромео характери очиқ бериш.
- 2-3. Жулетта характери очиқ бериш.
- 2-4. Ушбу фожеадаги севги; ижтимоий тукнашувларни урганиш.

The students’ aims:

- 1-1. “Ромео ва Жулетта”нинг сарчашмалари ҳақида ахборот беради.

- 2-1."Ромео ва Жулетта"нинг узига хос жихатларини курсатади.
- 2-2.Рухоний Лоренсо образига характеристика беради .
- 2-3.Образларни бир-бирига киеслайди.
- 2-4.Фожеанинг таржималарини киеслайди.
- 2-5.Асарнинг тарбиявий ахамиятини очиб беради.

Control tasks:

- 1-1-1."Ромео ва Жулетта"да биринчи даврнинг таъсири хакида ахборот бериш.
- 1-1-2.Ромео образига характеристика бериш.
- 1-1-3.Жулетта образига характеристика бериш.
- 2-1-1."Ромео ва Жулетта" фожеасининг узига хос жихатларини курсатиш.
- 2-1-2.Асардаги севги тасвирини курсатиш.
- 2-1-3.Рухоний Лоренсо гуманист,инсонпарварга характеристика бериш.
- 2-1-4 Асарнинг турли тиллардаги таржималарини киеслаш.
- 2-1-5."Ромео ва Жулетта"нинг тарбиявий ахамиятини очиб бериш.

"Romeo and Juliet" and its sources:

The first period of Shakespeare`s work may be defined as a period of comedies and histories. Notwithstanding its sad final "Romeo and Juliet"(1594), one of the three tragedies written before 1600, still preserves many traits of the other plays of these years and remains an apotheosis of youthful and triumphant love.

On the whole, the spirits of Shakespeare`s early work is optimistic. Still the plays of this period are based on sharp conflicts and it would be erroneous to think that Shakespeare underestimates the power of evil in all the histories and in "Romeo and Juliet" (1594).

"The Tragicall Historye of Romeus and Juliet", written first in Italian by Bandello, and now in English by Arthur Brooke (or Broke) (1562). Brooke`s poem is taken from Bandello. Between Bandello and Brooke there was French intermedia version of Pierre Boaistuau (1559). Brooke used Luigi da Porto`s work about "Romeo and Juliet" (1525) and earlier there was Masuccio Salernitano`s (1476) work concerning Romeo and Juliet.

Characteristic features.

"Romeo and Juliet" is a tragedy, where the heroes fight against destiny itself and would guide their own fate according to their own free will. As becomes with men of the Renaissance, they trust not in God or monarch but in themselves, and their efforts and good faith are crowned with success. Unwritten code of humanism prevails here over the anti-human statutes of the past.

Shakespeare infused new life into "Romeo and Juliet", created a tragedy, humane and progressive in its essence. It is a play of young perfect romantic love. The hero and heroine are not remarkable except in the overwhelming strength of their love for each other.

Juliet`s passion for Romeo is ennobling. The same is true of Romeo`s love for her. Their love has risen superior to the storms of circumstances. Shakespeare has placed springtime love in so intense a poetic light that an afterglow still remains over the somber ending. When we hear the names of Romeo and Juliet, we do not think first of all about their pain, their misery, and their terrible undoing, but about their happiness together.

The tragedy is full of intense lyricism, the enchantment of moonlight scenes, interest in fairy love. The true love of the main heroes, these "star-crossed lovers" never run smooth, mutual happiness seldom endured, passing life a sound, a shadow, a dream, flash of lightning swallowed up in the darkness.

Shakespeare has shortened the duration of the action from nine months to less than a week. Thus the hasty march of events becomes a major cause of the tragedy, there is not time to settle problems which greater leisure would have simplified. He has expanded Mercutio`s role from a mere reference in Brooke and, has invented the two duels involving Tybalt, there by enhancing Romeo`s dilemma of love against honour, he has taken from Brooke almost every incident involving the Nurse, yet he has created in her affectionate, vulgar, easygoing personality one of his most original characters, he has portrayed in the Capulet household a remarkable study in family psychology. In Bandello Juliet is 18, in Brooke she is 16 and in Shakespeare she is

nearing her 14th birthday. Shakespeare apparently intended to picture Juliet's love for Romeo as first love, strengthened by the fact that she is just becoming emotionally aware of the meaning of love itself, in her emotions Juliet has suddenly become a woman, while in other respects she is still a child. Neither she nor her parents can quite understand this change, they consider her refusal to marry Paris childish willfulness and she is too much in awe of them to tell them the truth. In Shakespeare we have quick decisions and rapid actions.

Questions:

1. What kind of island is Shakespeare's sonnets according to Douglas Bush?
2. What did the modern scholar Sir Walter Raleigh say about Shakespeare's sonnets?
3. What did Francis Meres mention about Shakespeare's "sugred sonnets among his private friends" in his "Palladis Tamia"?
4. What did piratical William Fassard do in his book "The Passionate Pilgrim" in 1599 and a publisher Thomas Thorpe with Shakespeare's sonnets?
5. Whom are the 1 – 126 sonnets addressed?
6. What can be said about the first seventeen sonnets?
7. Explain the meaning of the following sentence:
"Thus plea is perhaps not in complete harm any with sonnets 18 – 126, in which the poet further celebrated the young man (if it is the same one, and if the subject is always a man) and his own complete love, with more or less related themes".
8. What can you say about his sonnets 127 – 152? Though most Elizabethan heroines were golden bloude.
9. Talk about sonnets 40 – 42, 79 – 86.
10. What can you say about "the poet, Shakespeare's young friend", the rival poet, and "the dark lady"?
11. Whom are "Venus and Adonis" and "Lucrece" devoted to?
12. Why does Shakespeare describe his feelings linking them with his young sponsor, the dark lady and the rival ?
13. What does the creator want each of them to do ?
14. Give your interpretations on the heroes of the Sonnets.
15. Has Shakespeare's sonnets anything to do with his own life?
16. What are the basic essence of the Sonnets?
17. Give analyses of one of your favourite sonnet.

Test. When did Shakespeare write his sonnets?

- A. 1592-1593.
- B. 1592-1599.
- C. 1592-1603.
- D. 1592-1601.
- E. 1592-1616.

The 17th Century English Literature of the Period of Revolution and Restoration.

Main problems of the Theme:

About XVIII century England and English literature.

Basic notions of the theme:

poetry dominates the literature of the only seventeenth century. John Donne, Ben Jonson, John Milton and their works. Ben Jonson's satiric comedies. Also audiences saw satiric comedies, tragicomedies, comedies manners. Comedy was becoming sophisticated, less dependent upon stock situations.

John Bunyan: His long proswork is on on which imaginary characters fell a story.

The First Main Problem:

On the XVII century English literary of the period of Revolution and pestoration.

Teacher's aim:

To form imagination about XVII century English literature, to introduce the students with the characteristic features of the XVII century English literature.

Identifying objectives:

Retells the situations of the century.

Charifies characteristic features of the XVII century English literature.

Outlines , differences and similarities of the literature of the previous centuries.

Evalutes (appreiaters) the literary authority of the poets, wrighters and playwrights of the XVII century England.

Main Problems:

Problems concerning the first main problem.

1.1. About XVII century English literature.

Life of the XVII century. Enumerate the creations of the century, Cyprels your own point of view on their writings. Prove your thoughts. Why do you think so?

1.2. Talk on. A) "A Validition: Forbidding Morning" p. 208-209.

B) Andrew Marwell (1621-1678) and

The 17th century was one of the most tempestuous periods in English history. It was a period when absolute monarchy impeded the further Development of capitalism in England and the middle class – bourgeoisie could not longer bear the sway of landed nobility.

The contradictions between the feudal system and the middle class- Bourgeoisie had reached its peak and resulted in a revolutionary outburst

The English bourgeois revolution was the most significant social event in the England of the 17th century. The antagonism between the monarchy of Charles 1, who ascended the throne in 1625, and the majority in Parliament reached a breaking point.

Hoping to crush the opposition of the bourgeoisie, Charles dissolved Parliament but was again compelled to call it in 1640. This new Parliament lasted up to 1653 and is known in history as the Long Parliament. In 1642 the king left the capital and began mustering troops to bear [fight] arms against the unruly Parliament. The civil war lasted from 1642 till 1649 when the monarchists were defeated by the revolutionary army headed by Oliver Cromwell (1599-1658). King Charles I was taken prisoner and put to death by order of the High Court of justice, a Parliamentary body which denounced him as a tyrant, a murderer, a traitor and an enemy of the state. A little prior to that England had been proclaimed a republic (the Commonwealth).

The revolution was headed by the bourgeois class and despite the prominent role played in it by the popular masses , they were not destined to reap the fruits of the victory. It is a significant fact that the greater part of the revolutionary bourgeoisie were adherents of the religious doctrine of Puritanism which found support in the broad masses of poor peasantry and town people. Puritans, or adepts of 'pure' Christian faith as opposed to the "perverted" Christianity of the Church of England which supported monarchy were people of strict morals and austere – severe life. They wielded their puritan doctrines as the chief ideological weapon in their struggles against the royalists, giving a religious clothing to revolutionary ideas.

The greatest literary woks of the 17th century were closely connected with religious matters, liking them with contemporary events.

In 1653 Oliver Cromwell imposed a military dictatorship on the country; after his death monarchy was again restored {1660} . Charles 11, son of the executed king, ascended the throne. The reasons that brought about the Restoration are clear enough; the people were dissatisfied with the results of the revolution which did not rid them of poverty and misery; the ruling classes realized the need of vigorous – energetic measures, a 'strong hand' which would be able to keep the people in submission.

Although the Stuarts tried their best to retain power, resorting even to terror, they were unable to restore the former order of life and the so-called 'Glorious revolution' of 1688 ended their rule and established a constitutional monarchy based on a compromise between the bourgeoisie and the landed nobility.

The main factors influencing English literature of the 17th century were the strife of the bourgeoisie and aristocracy for power, the growth of revolutionary ideology among the masses and the interaction of Renaissance and puritan trends in art and philosophy.

Pre-revolutionary literature includes works reflecting the rising movement directed against monarchy. The most prominent figures in the literary field were Ben Jonson and young Milton. During the revolution the spirit of struggle against feudalism finds a strong reflection in literature. The pamphlets of John Milton, Gerrard Winstanley (1609-1652) and others appear at that time and gain great popularity.

The Restoration period (the sixties and seventies) is marked by the appearance of such remarkable works as John Milton's epic poems and 'The Pilgrims' Progress' by John Bunyan (1628-1688). Though outwardly they treat of religious and moral matters, they are imbued with the spirit of contemporaneity and help to give a correct estimation of the events of recent past.

Milton and Bunyan continued to defend in their works the ideas of struggle and Revolution, expressing at the same time the reactionary forces that reigned in their country. Restoration created a literature of its own, that was often witty and clever, but on the whole immoral and cynical. The most popular genre was that of comedy whose chief aim was to entertain the licentious aristocrats. John Dryden (1631-1700), critic, poet and playwright was the most distinguished literary figure of that time.

Progressive English literature of the 17th century reflects the events of the pre-revolutionary, revolutionary and post-revolutionary periods. The struggle of the popular masses for a republic and their hatred for the restored monarchy. These ideas can be most effectively traced in the works of the prominent writers of the time: Milton and Bunyan. In his great allegorical work "The Pilgrim's Progress" (a novel) (1678-1684) John Bunyan describes the ordeals of the hero, named Christian. The greatest ordeal awaits high-minded Christian in the town of Vanity, where he is seized, beaten and brought to trial. At the fair of the town of Vanity- Vanity Fair one could buy everything 'houses, lands, trades, places, honours, preferments, titles, countries, kingdoms, lusts, pleasures...wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones and what not. The whole is a scathing satire on the customs and manners of Restoration.

John Milton (1608-1674)

As Chaucer towers over the literary world of medieval England, and as Shakespeare is the supreme writer of the Elizabethan Age, so John Milton is the outstanding English poet of the seventeenth century.

At an early age this citizen of London realized his purpose: "By labor and intent study (which I take to be my portion in this life) joined with the strong propensity of nature, I might perhaps leave something so written to aftertimes as they should not willingly let it die." Milton's labor and study extended from his years as a student at St. Paul's School in London, through university of reading day and night in English, Latin, Greek, Hebrew, French, and Italian, and on through two more years of travel abroad that ended in 1639, when he was over thirty. Already that long period of study had combined with the "strong propensity of nature" – poetic gifts and inclinations – to produce distinguished poetry, including "Lycidas", the finest elegy in English, written upon the death of a close friend.

Despite this extensive preparation, Milton's poetic performance was interrupted by the outbreak of civil war in England. Milton was a Puritan. As a staunch supporter of the Parliamentary cause. Against the Royalists the poet devoted twenty years out of the prime of his life, from 1640 to 1660, to defending the Puritan Commonwealth against its enemies and detractors.

The 18th Century.

The Age of Enlightenment in England.

The writers – enlighteners fought with darkness and obscurity of the age but their main aim was to enlighten people, to give them as much light as possible. They wanted to give people as wide knowledge about the world as possible, which surround the people. But in their activity the enlighteners fought against feudsalism and its survivals.

Daniel Defoe was born in 1660 (or 1661) in London.

“Hamlet” Act I, Scene IV. The unimportant conversation with which this scene opens is a proof of Shakespeare’s minute knowledge of human nature. It is a well-established fact, that on the brink of any serious enterprise, or event of moment, men almost invariably endeavor to elude the pressure of their own thoughts by turning aside to trivial objects and familiar circumstances: thus this dialogue on the platform begins with remarks on the coldness of the air, and inquires, obliquely connected, indeed, with the expected hour of the visitation, but thrown out in a seeming vacuity of topics, as to the striking of the clock and so forth.

The same desire to escape from the impending thought is carried on in Hamlet’s account of, and moralizing on, the Danish custom of wassailing: he runs off from the particular to the universal, and universal, and in his repugnance to personal and individual concerns, escapes, as it were, from himself in generalizations, and smothers the impatience and uneasy feelings of the moment in abstract reasoning. Besides this, another purpose is answered; - for by thus entangling the attention of the audience in the nice distinctions and parenthetical sentences of this speech of Hamlet’s Shakespeare takes them completely by surprise on the appearance of the Ghost, which comes upon them in all the suddenness of its visionary character. Indeed, no modern writer would have dared, like Shakespeare, to have preceded this last visitation by two distinct appearances, - or could have contrived that the third should rise upon the former two in impressiveness and solemnity of interest.

Basic words and phrases:

Ensnare –
Begetter –
The denigrated beloved –
Denigrate –v.
Assumption –
Icon –
Jettisoning –
Bipartite –
Indeterminate –
Assault –
Amplification –
Predator –
Point –
Evocation –
Recrimination –
To give voice to smth. –
Engender –
Forceful –
Conceive –
Afflict –
Emulate -

After the tempestuous events of the 17th century, England entered a period of a comparatively peaceful development. The so-called Glorious revolution of 1688 ended in a compromise between the aristocracy and bourgeoisie-middle class. England became a

constitutional monarchy and power passed from the king to the Parliament and cabinet of ministers. In the second part of the 18th century England experienced rapid growth of industry and trade which assumed the significance of social upheaval, and is called the industrial revolution. Great changes took place also in rural England. The expropriation of peasants, begun in the 15th century, was completed in the 18th century. The majority of peasants were ruined and driven off their land which passed into the hands of the Landlords. The common people of England both in towns and villages protested against the unbearable conditions of life. Throughout the 18th century numerous uprisings broke out in different parts of the country, with the advent - of the coming 18th century, in England, as in other European countries, there sprang into life a public movement known as the Enlightenment. The Enlightenment, on the whole, was an expression of struggle of the then progressive class against class inequality, stagnation, prejudices and other survivals of feudalism. They attempted to place all branches of science at the service of mankind by connecting with the actual needs and requirements of people. The problem of man comes to the fore, superseding all other problems in literature. The enlighteners repudiate the false religious doctrine about the viciousness of human nature, and prove that the man is born kind and honest and if he becomes deprived of good it is only due to the influence of corrupted social environment.

Fighting the survivals of feudalism the enlighteners at the same time, were prone to accept bourgeois relationships as rightful and reasonable relationships among people. The reasoning intellect was applied to everything as the sole measure. All previous forms of society and government, all the old ideas handed down by tradition were flung into the lumber-room as irrational: the world had hitherto allowed itself to be guided solely by prejudices; everything in the past deserved only pity and contempt. Now for the first time appeared the light of day the kingdom of reasons: henceforth, superstition, injustice, privilege and oppression were to be superseded by eternal truth, eternal justice, equality grounded on nature and the inalienable rights of man.

We know today that this kingdom of reason was nothing more than the idealized kingdom of the bourgeoisie: that eternal justice found its realization in bourgeois justice that equality reduced itself to bourgeois equality before the law: that bourgeois property was proclaimed as one of the most essential rights of Man; and that the government of reason, The "Social Contract" of Rousseau came into existence and could only come into existence as a bourgeois, democratic republic. No more than their predecessors could the great thinkers of the eighteenth century pass beyond the limits imposed on them by their own epoch.

But side by side with the antagonism, between the feudal nobility and the bourgeoisie was the general antagonism between the exploiters and the exploited, the rich idlers and the toiling poor. And it was precisely this circumstance that enabled the representatives of the bourgeoisie to put themselves forward as the representatives not of a special class but of the whole of suffering humanity. English enlighteners set not revolutionary aims before them. England had gone through its bourgeois revolutions in the 17th century and progressive men of the 18th century strove to bring it to an end. The development of middle class relations, on the other hand, revealed to the most progressive minds of the country the contradictions of new society. The realization of it led to the crisis of Enlightenment at the end of the 18th century. The discontent of the popular masses seldom found its way into the literature of the Enlightenment. It was reflected only in Jonathan Swift's satire and in the freedom-inspired lyrics of Robert Burns. The literature of the Enlightenment itself was chiefly inaccessible to the people who were kept in ignorance and illiteracy. The first representatives of the English Enlightenment were Joseph Addison (1672-1719), and Richard Steele (1672-1729) the publisher of a moralistic journal "The Spectator", and the poet Alexander Pope (1688-1744). Though in their works they criticised different aspects of contemporary England, they never set themselves the task of struggling and against the existing order of life, but, on the contrary, attempted to smooth over social contradictions by moralising and proclaiming as hope did, that whatever is right. Their contribution to English prose and poetry was of no small importance. The essays and stories of

Addison and Steele, devoted not only to social problems, but also to private life and adventures, gave an impetus to the development of the 18th century novel. Still greater was the influence exercised by Pope on the 18th century poetry. He was a man of extraordinary wit and extensive learning and his contemporaries considered him as the highest authority in matters of literary art. Among his other contributions to the theory and practice of prosody are the following: he elaborated certain regulations for the style of poetical works and made popular the so-called heroic couplets [five foot iambics rhymed in couplets, in which he wrote the greater part of his poems.

The development of industry and trade brought to the fore men of a new literature. The image of an enterprising Englishman of the 18th century was created by Daniel Defoe in his famous novel "Robinson Crusoe". This book was one of the forerunners of the English 18th century realistic novel. But it was Henry Fielding and Tobias George Smollet (1721-1771) who became the real founders of the bourgeois realistic novel in England and Europe. Fielding's work unfolded a broad view of life in all sections of English society. He exposed aristocracy, the avaricious bourgeoisie and contrasted the life of the ruling classes to the lack of rights and misery of the people.

T. G. Smollet in his satirical novels touched upon various aspects of English life. In his first novel "The Adventures of Peregrine Pickle" (1751) he exposed all kinds of political charlatans, mocked at the state system. Along with the depiction of morals and manners and social mode of life the writers of the Enlightenment began to display an interest in the innermost life of an individual.

Daniel Defoe (1661 - 1731)

Daniel Defoe was born in 1661 in London. His father was a well-to-do butcher. Daniel entered into the same trade though he was meant to be a minister. He also tried, his luck as a little-maker hosier and wool-merchant but failed everywhere, because he was more interested in politics than in business. In the year 1685 Defoe joined the Duke of Monmouth's rebellion against James II and narrowly escaped punishment. The "Glorious revolution" found in Defoe an enthusiastic supporter. In a number of pamphlets in verse published in 1685 he defended the new political order and attacked the adherents of the Stuarts. "The True Born Englishman A Sator" (1701), one of Defoe's pamphlets, contained a caustic exposure of the aristocracy and tyranny of the church. A year later when the Tories came to the power Defoe anonymously published his pamphlet "The Shortest Way with the Dissenters".

The dissenters were a religious sect recruiting its numbers among the petty-bourgeoisie. They were opposed to the High Church, supported by the Tories, and at that time were again threatened with persecutions. Having mockingly adopted the tone of a zealous Tory Defoe urged the new government to take the most drastic measures against the dissenters. Great was a fury of the Tories when the truth of Defoe's authorship leaked out. The real nature of the pamphlet as a parody of the attitude and style of their own political writings stood out in bold relief. The House of Commons ordered the pamphlet to be burned (by the hangman). Defoe was fined, arrested and made to stand in the pillory in the public square before imprisonment, but the punishment was made an occasion for triumph for the victim, the people took his side and enthusiastically cheered him as he stood in the pillory.

Shut up in prison Defoe continued to write and started in 1704 the publication of the political and literary magazine "The Review". In this periodical Defoe, a true representative of the Enlightenment, lashed the vices of the age, censured the manners and customs of high society and derided superstitions and folly. After his release Defoe redoubled his activities as a pamphleteer and a publicist. His versatility was extraordinary.

Economical essays alternated with political and historical writings revealing the author's profound erudition. Humorous essays directed against ignorance and vanity excelled in a fine

sense of ridicule. The comic effect of these essays was due to a peculiar discrepancy between the seriousness of style and absurdity of the subject.

From the pages of Defoe's best essays and pamphlets there rises the told figure of an enlightener who stood for the rights of common people, laid bare the vices of the ruling classes and expressed belief in human reason and knowledge.

In "The Review" for 1709 he came out against wars and proffered peace among nations.

However Defoe is not devoid of certain weak points. The chief one is not his bourgeois narrow-mindedness which found expression in his extolling the spirit of commercial enterprise and its bearers – English merchants.

Defoe incurred criticism in his own time for an unsteady character of his political opinions. Indeed, he frequently changed sides, going over from the Tories to the Whigs and back again. The reason for this dubious behaviour should be sought in the equally corrupt nature of either party. Defoe realized only too well the insignificance of the surface differences between them.

The year 1719 marked a new period in Defoe's literary career. At the age of 58 he published his "Robinson Crusoe" – the work on which his fame mainly rests to the present day.

A number of other novels followed in quick succession. The most interesting of them were "The Life, Adventures and Piracies of the Famous Captain Singleton" (1720), "The Fortunes and Misfortunes of the Famous Moll Flanders" (1722), "The History and Remarkable Life of the True Honourable Colonel Gacque" (1722).

The novels were published anonymously which led to belief that those were genuine and authentic stories. The impression was heightened by the circumstantial details.

The principal problem of the Enlightenment – influence of society on man's nature – stands in the centre of all these novels. The writers and philosophers of the Enlightenment believed that man is good and noble by nature but may succumb to the evil environment.

In his novels Defoe also shows with great realism how life and social surroundings corrupt and pervert man. Poverty breeds crime. Thus, in "Colonel Gacque" Defoe with warmth and sympathy depicts a poor boy who, being honest and kind-hearted by nature, becomes a thief when he is faced with the alternative either to steal or to starve.

The heroine of "Moll Flanders" – is also a thief and a swindler. Her character drew the following appreciation of A. M. Gorky: "The Author does not for a moment forget that he portrays a victim of the perverted social system. He blames Molly wishing her resistance had been more stubborn, but he lays by far greater blame upon society for the crushing of this woman".

In Defoe's novels the reader is taken from country scenes to large cities, from the thieves den to the court of kings.

Introduced to a great variety of characters the reader draws the inevitable conclusion: there is no other difference between the world of thieves and vagabonds on the one hand and that of lords and ladies on the other but that the former claim sympathy which the latter does not.

Daniel Defoe (1660 – 1731) considered to be the founder of European realistic novel of the new time. Defoe's activity is the first stage in the history of the Enlightenment novel and his activity prepares the XIX century social realistic novel. The traditions of the Defoe – novelist writer were developed not only by Fielding, Swallow but by Charles Dickens as well.

Defoe was the beginning of such various kinds of genres of novel as: the novel of education, psychological, historical, novel of journey.

Tests:

1. Drama of the Eighteenth Century. Find the right statement:

- A. Sentimental tragedies were not popular with the growing audience from the merchant class.
- B. the interest in classical literature did not prompt many classical tragedies modeled on those of ancient Rome.
- C. Tragedies were not as fine as in the preceding century.
- D. John Gay's "Beggar's Opera" is not a play with ballads.

E. Oliver Goldsmith's "She Stoops to Conquer" and Richard Brinsley Sheridan's "Rivals", and "School for Scandal" are not satires.

2. Prose and the Novel in the Eighteenth century. Find the right statement;

A. the age gave only Johnson's "Dictionary" and David Hume's writings.

B. it gave the journals "The Tatler" and "The Spectator" produced by Joseph Addison and Richard Steele.

C. they did not contain serious essays like those of Francis Bacon's works.

D. they announced formal essays known for their satiric humor only

E. Edward Gibbon's "Decline and Fall of the Roman Empire" (1776-1788) was written in this century.

3. Prose of the XVIII century. Find the right statement:

A. Adam Smith didn't create his "Wealth and Nations" in 1776.

B. Daniel Defoe didn't write his famous "Robinson Crusoe" and other novels.

C. Henry Fielding wrote only one work "Tom Jones" (1749).

D. Laurence Sterne's "Tristram Shandy" saw the world during 1759-1767.

E. Oliver Goldsmith wrote a single novel "Vicar of Wakefield" in 1776.

Samuel Johnson (1709-1784)

The second half of the eighteenth century, the period between A.Pope and Wordsworth is often called the Age of Johnson. It was so named after Samuel Johnson – critic, poet, playwright, lexicographer, essayist, and biographer – the period's most learned, versatile.

Johnson was born in Litchfield. The family was poor, and his father's lack of money forced Johnson to leave Oxford University without taking a degree. He supported himself with a number of teaching and journalism jobs. By the 1740s he began to produce works of considerable importance including the essays for the popular periodicals. "The Rambler" and "The Idler" which critics praised as equal if not superior to Addison and Steele's "Spectator". With the publication of the great "Dictionary of the English Language" (1755), his reputation was secure. "Lives of the Poets" (1779-1781), ten volumes of critical biographies written in his later years, had a deep influence on the critics who followed him.

In all his writings Dr. Johnson (so-called because of the honorary degrees bestowed upon him by Oxford and Dublin) held to a few general principles: A writer must both please and instruct; he must not offend against morality or religion; he must neither copy others nor attempt anything so original as to be odd. Even those who do not agree with these principles must admit to the wit and grace with which Johnson elaborated them.

In 1746 Johnson published the Plan of his "Dictionary", dedicating it to Lord Chesterfield, at that time an important secretary of state. Although Chesterfield showed some initial interest and made several suggestions, he offered no patronage or monetary assistance, and Johnson was forced to proceed without Chesterfield published two articles praising it (perhaps hoping that Johnson would, even after Chesterfield's neglect, dedicate the work to him). Johnson responded with a famous letter.

Anthology – a collection of flowers.

Club n. – An assembly of good fellows, meeting under certain conditions.

Imagination n.- 1. Fancy; the power of forming ideal pictures; the power of representing things absent to one's self or others. 2. Conception; image in the mind, idea. 3. Contrivance; scheme.

Kind adj.- Benevolent; filled with general good-will. By the kind gods, 'tis most ignobly done. To pluck me by the beard (Shakespeare, "King Lear").

Lexicographer n.- A writer of dictionaries; a harmless drudge that busies himself in tracing the original, and detailing the signification of words.

Patron n. – One who countenances, supports, or protects. Commonly a wret who supports with insolence, and is paid with flattery.

Slothful adj. – Idle, lazy; sluggish; inactive; indolent; dull of motion.

Wit n. – 1. The power of the mind; the mental faculties; the intellects. This is the original signification.

2. Imagination; quickness of fancy.

3. Sentiments produced by quickness of fancy.

4. A man of fancy.

5. A man of genius.

6. Sense and judgement.

7. In the plural sound mind; intellect not crazed.

8. Contrivance; stratagem; power of expedients.

9. youth n. – The part of life succeeding to childhood and adolescence; the time from fourteen to twenty eight.

Romanticism

Romanticism in England.

Romanticism as a literary current came into being at the end of the 18th century during the period of victory and consolidation of capitalist system. Viewed in its historical aspect, romanticism may be thought to an expression of reaction against the Enlightenment and the French revolution, an expression of opposition to, and denial of, capitalist progress.

English romanticism can be regarded as an offspring of two signal historical events; the industrial revolution in England and the French bourgeois revolution of 1789. At the end of the 18th century and beginning of the 19th century bourgeois England was the scene of profound social changes. As a result of the industrial revolution whole classes of Merry Old England had been swept off the historical arena by the avalanche of industrial progress. Ruthless capitalist development had ruined yeomanry and small tenants who became mere field-hands of hired workers. A new class of the proletariat sprang into existence. The working people lived in dire poverty and were mercilessly exploited by the bourgeoisie. The process of awakening of class-consciousness among the proletarians began, and the first workers rebellions broke out. The workers movement of the Luddites (1810-1811) – otherwise called frame-breakers-who naively believed that use of machines was at the bottom of all social evils and expressed their protest against exploitation and misery by breaking machines.

Contradictions of every kind added to the turmoil of contemporary social life in England. The colonial policy of Great Britain lived through a crises in America where the War for Independence was begun and brought to victorious end. Agrarian and national contradictions led to an uprising in Ireland, where religious oppression took the form of persecution of the Catholics. All this social and ideological struggle was, to a great extent, sharpened by the influence of the French revolution.

Some of the romantic writers reflected the ideology of the classes ruined by capitalism and by way of protest to capitalist reality turned to the ideals of the feudal past.

These were reactionary romanticists. Other authors who reflected the aspirations of the classes created by capitalism, assailed the seamy side of capitalist development and held out an ideal, though a vague one, of a future society free from oppression and exploitation. These were revolutionary romanticists.

The first period of English romanticism coincided with the time of the French revolution. At the beginning of the nineties there came to the fore a group of English poets, William Wordsworth, Samuel Taylor Coleridge (1772-1834) and Robert Southey (1774-1843).

All of them belonged to the Lake School called so after Lakeland in Northern England, where the poets spent much of their time and whose beauties they described in their poems.

In the beginning of their literary career the three poets were interested in the burning social problems of contemporary life. In some of their work they depicted the life of the peasants brought to ruin by the inroads of capitalism into the country, exposed unjust laws, and protested against predatory 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.

The intense social struggle in England gave rise to rich publicistic literature. Its two greatest representatives as well as prominent figures of the democratic movement were Thomas Paine (1737-1809), author of the treatise "Rights of Man" (1790-1792) and William Godwin (1756-1836) who wrote "An Enquiry" concerning the Principles of political Justice (1793) and a political novel "Things as they are, or The Adventures of Caleb Williams" (1794).

The leader of political reaction at the time was the publicist Edmund Burke (1729-1797) who came out against a revolutionary reconstruction of society in his Reflections on the Revolution in France (1790). Growth of reactionary tendencies in English literature found reflection in the further activities of the Luddites. Now they looked for their ideals in the precapitalist rural England, disbelief in human reason, withdrawal from social struggle and self-improvement through religion and art and self-improvement through religion and art.

More progressive ideas marked the works of another group of romanticists – Thomas Moore (1779-1852), Walter Savage Landor (1775-1864) and others. They gave a certain prominence to the theme of national liberation movement. Thus Moore's "Irish Melodies" inspired by the Irish rebellion of 1798, although the sympathy for the rebellious people was expressed in this cycle of poem in a rather sentimental form.

The second period in the history of English romanticism was marked by the work of two poets of genius – George Gordon Byron and Percy Shelley. They represent the trend referred to above as revolutionary romanticism. Their work was of a progressive character because it expressed the ideology of the most advanced circles of bourgeois democracy and reflected the peoples' aspirations for social justice.

Byron consistently fought against reaction and upheld revolutionary ideals. He gave a satirical presentation of the feudal – bourgeois Europe. Byron vehemently exposed the hypocrisy and mercenary aspirations of the ruling classes and stood up for the interests of the workers.

Shelley was also an ardent fighter against bourgeois – aristocratic reality. He was first in English literature to portray the people as a force capable of breaking the existing order of life and establishing a new, just socialist system. True, Shelley's idea of the realm of socialism to come was rather vague.

Neither Byron nor Shelley restricted their poetic and political activities to England alone.

The third great romantic poet of world renown was John Keats. His poems are marked for their humanism, laudation of nature and man, protest against their evils of bourgeois society. However, these ideas are coupled with professions of "pure art" and "eternal beauty".

The most characteristic feature in the work of romantic writers, on the whole, lie in contrasting exalted, aspirations and ideals to sordid prosiness of bourgeois reality.

This accounts for the fact that romantic writers turned from commonness of every-day life to exotic pictures. In their writings formidable events takes the place of small things of life, strong-willed gloomily heroes superseded ordinary man. The spirit of the stormy contemporaneity is typified by them in titanic images, tragic situations and powerful conflicting passions. Trying to convey the complexity of social life, the romanticists resort to symbolic pictures. With revolutionary romanticists these represent a vague idea of a future society; with reactionary romanticists symbolic portrayal is art to take on a mystic character. In contradiction to the rationalistic approach of the enlighteners, the romantic writers centre their attention upon the wealth of spiritual and emotional life of man.

Personified nature, likewise, plays an important part in the pages of their works. Best-suited for the expression of all the above sentiments is poetry.

Therefore this genre becomes predominant in the literature of romanticism.

The significant social changes in contemporary England contributed to an increased interest in history. Profound understanding of historical processes is revealed in the prose-works of Walter Scott – the creator of modern historical novel and the last of the romantic writers.

His novels combine a romantic atmosphere with considerable realistic elements. Walter Scott's strong point is his true portrayal of the historical background and disposition of social forces in the given epochs.

Walter Scott's democratic tendencies are revealed in a sympathetic treatment of common people.

William Wordsworth (1770-1850).

"A Slumber Did My Spirit Seal"

A slumber did my spirit seal;
I had no human fears.
She seemed a thing that could not feel
The touch of earthly years.
No motionless she now, no force;
She neither hears nor sees;
Rolled round in earth's dimm'd course
With rocks, and stones, and trees.
Emanuel di Pasquale (b. 1943)
Like a drummer's brush,
The rain hushes the surface of tin porches.

Alliteration, has been defined as a succession of similar sounds. Alliteration occurs in the repetition of the same consonant sound at the beginning of successive words. "round and round the rugged rocks the ragged rascal ran" – or inside the words, as in Milton's description of the gates of Hell:

On a sudden open fly
With impetuous recoil and jarring sound
The infernal doors, And on their hinges grate,
Harsh thunder, that the lowest bottom shook of Erebus.

The former kind is called initial alliteration, the latter internal alliteration or hidden alliteration.

We recognize alliteration by sound, not by spelling: know and nail alliterate, know and kei do not.

In a line by E.E. Cummings, "colossal hoax of clocks and calenders", the sound of x within hoax alliterates with the x's in clocks. Incidentally, the letter r does not always lend itself to cacophony; elsewhere in "Paradise Lost" Milton said that

Heaven opened wide
Her ever-durning gates, harmonious sojourn
On golden hinges moving...

By itself, a letter-sound has no particular meaning this is a truth forgotten by people who would attribute the effectiveness of Milton's lines on the Heavenly Gates to, say, "the mellow o's and liquid l occur also in the phrase moldy cold oatmeal, which may have a quite different effect. Meaning depends on larger units of language than letter of the alphabet. Alliteration was used more in O.E. verse, as in the following description of the world as a "fair field" in "Piers Plowman":

A fair field full of folk fond
Of all manner of men, the meane and the riche.

Alliteration, too, can be a powerful aid to memory. "Peter Piper picked a peck of pickled peppers" "green and grass", "tried and true" "from stem to stern" are hard to forget.

To repeat the sound of a consonant is to produce alliteration, but to repeat the sound of a vowel is to produce assonance.

Like alliteration, assonance may occur either initially – "all the awful auguries" – or internally – Edmund Spenser's "Her goodly eyes like sapphires shing bright, / Her forehead ivory white..."

and it can help make common phrases unforgettable: "eager beaver," "holy smoke". Like alliteration, it shows the reader down and focuses attention.

William Wordsworth was born in Cockermouth, Cumberland in the family of a land agent. He received his degree at Cambridge in 1791. In the years 1791-1792 he had twice visited France, eagerly throwing himself into the revolution. In 1792 he returned home with the establishment of the Jacobin his attitude towards the revolution changed and he gradually turned into a reactionary.

In 1797 he made friends with S.T. Coleridge and a year later they jointly published the lyrical ballads.

The majority of poems in this collection were written by Wordsworth. Coleridge's chief contribution was his masterpiece "The Rime of the Ancient Mariner."

Many of Wordsworth's poems in the lyrical Ballads were devoted to the position of landless and homeless peasants (Michael, the Brothers, The Old Cumberland Beggar and others). Sincerely sympathising with the poor, he at the same time severely criticized capitalism. But in this criticism he idealised backward patriarchal forms of society.

In his poems Wordsworth aimed at simplicity and purity of the language, fighting against the conventional forms of the 18th century poetry.

The poet was a passionate lover of nature and his descriptions of lakes and rivers, of meadows and woods, of skies and clouds are exquisite.

Some of Wordsworth's principal poems are "Lines Written Above Abbey" (1798), "The Prelude" (1805-1806), "The Excursion" (1814), miscellaneous sonnets (written at different periods of his life).

Walter Scott (1771 - 1832).

Walter Scott was born in 1771 in the family of solicitor [s 'list] in Edinburgh, Scotland. Walter Scott's parents were of an ancient Scottish stock and this was a matter of pride with Walter Scott.

Robert Burns (1759-1796).

Robert Burns, still celebrated as a Scottish national hero, wrote simple lyrics that continue to capture the imagination of readers around the world. Although dignified literary circles immediately recognized Burns's genius, his poetic voice was that of the Scottish peasant. Even when he was fully accepted by Edinburgh high society, he never lost his connection to the land and to simple people who inspired his poetry.

Burns, the son of a poor farmer, spent his childhood reading not only the great body of English literature but also all the traditional Scottish poets. Although he liked to portray himself as an artist whose work was the spontaneous overflow of natural feeling, he was actually quite well educated by the time he began to write, and his work reflects his wide reading. Songs that seem naive are actually elaborately crafted lyrics based on a long Scottish tradition.

George Gordon Byron (1788-1824)

George Gordon Noel Lord Byron was born in London, January 22, 1788. He belonged to an old aristocratic family. Byron was lame. He spent his childhood in Aberdeen, Scotland together with his mother, who had been deserted by her husband. In Aberdeen he attended a day school followed by a course in the grammar school. On his return to England in 1798 Byron studied for four years at Harrow College. In 1805 he entered Cambridge University.

When he was a student he published his 1st collection of poems entitled 'Hours of Idleness' (1807). Two years later he wrote a satirical work 'English Bards and Scotch Reviewers' (1809) where he criticized various reactionary schools of poetry and upheld the traditions of progressive English literature. In 1809-1811 Byron traveled abroad visiting- Portugal, Spain, Albania,

Greece and Turkey having graduated from the University in 1808. In Albania he began 'Child Harold's Pilgrimage' the 1st two cantos of which were published in 1812.

On February 27, 1812 Byron delivered his maiden speech in the House of Lords. He spoke passionately in defence of the English proletariat. He blamed the government for the distress of the life of workers. 'I have traversed the scat of war in the Peninsula,' he said, 'I have been in some of the most oppressed provinces of Turkey: but never under the most despotic of infidel governments did I behold such squalid wretchedness as I have seen since my return in the very heart of a Christian country.'

'Song of the Luddites' (1813)-is his well-known poem in which he again-raised his voice in defence of the oppressed workers. In 1813-1816 Byron wrote and published his 'Oriental Tales'- 'The Giaour' (1813), 'The Bride of Abydos' (p1814), 'The Corsair', 'Lara' (1814)-, 'The Siege of Corinth' (1816), 'Parisina' (1816). The poems have an oriental or southern setting. The heroes are men of fiery passions and unbending will, they typify Byron's ideal of freedom, they rise against tyranny and injustice. But they revolt (protest) is too individual. They are lone fighters. During his travels and after return to London he wrote many lyrical pieces.

The most significant of them is his cycle of "Hebrew Melodies" (1815). His poems are permeated with a spirit of deep melancholy. Because he was pained to see that dark forces reigned supreme in his country and elsewhere in the world. The defeat of contemporary liberation movements in Europe also struck the poet's heart. In 1815 Byron married Miss Milbank, but after a year of unhappy marriage-life they parted. His enemies started a regular campaign against him. The great poet was accused of immorality and boycotted by "society". Finally he was compelled to leave his country; he went to Switzerland and here he made the acquaintance of P.B. Shelley, and a lasting friendship sprung up between them. In Switzerland Byron produced the 3rd canto of "Child Harold's Pilgrimage", "The Prisoner of Chillon", the dramatic poem "Manfred" and many lyrics.

In 1817 Byron leaves for Italy, here he becomes connected with the secret organization of the Carbonary, engaged in the struggle against the Austrian rule. The influence of Carbonary infused Byron's muse with fresh "vigour" and optimism.

A turn for realistic portrayal is characteristic of a number of Byron's works written in Italy. Here he wrote "Beppo" (1818), a humorous story in verse, his two political satires "The Vision of Judgement" and "The Age of Bronze" (1822).

The Italian period of Byron's work also embraces the fourth canto of "Child Harold's Pilgrimage".

Byron's greatest work "Don Juan" was also written while he lived in Italy (from 1818 to 1823). The poem was left unfinished owing to the poet's premature death.

The defeat of the Carbonary uprising (1823) was a heavy blow to Byron.

In 1823 on the invitation of the Greek friends Byron went to that country and took part in the struggle for the national independence of Greece against the Turks. Here he caught fever and died on April 19, 1824. Byron's body conveyed to England and buried at Huckhall, near Newstead, Nottinghamshire. Byron's death was deeply mourned by the Greek people and by all progressive people throughout the world.

Byron remained one of the most popular English poets both at home and abroad. Byron made a great influence on Chartist poets, who printed his poems in their publications.

Russia's great men of letters from Pushkin to Gorky highly valued the work of this giant of English literature.

V.G.Belinsky also had the greatest regard for Byron and made a profound and subtle analysis of his work.

Concerning the springs, which fed Byron's muse he wrote: "To solve the mystery of the gloomy poetry of so immense, colossal a poet as Byron, one should first search for the secret of the epoch he expressed".

Byron's works have seen numerous editions in the original, in Russian and in translation into various languages of the peoples of the whole world.

The Victorian Age (1837-1901).

Queen Victoria married her cousin Prince Albert of Saxe-Coburg-Gotha (a name that their successors would eventually change to the more British-sounding Windsor). The queen's exemplary personal life, along with her famous honesty, sense of morality, and propriety, was a new respect for the monarchy.

The Boer War, a destructive war against Dutch settlers in South Africa, had begun in 1899. Its end in 1902, marked the end of British Empire building.

Wellington the hero who had defeated Napoleon at Waterloo, was a statesman as well as the queen's ally in domestic affairs; he initiated the practice of unarmed police officers, nicknamed bobbies after him.

Liberal Party (Whig) leader W.E. Gladstone "A little Englander" Conservative Tory leader Benjamin Disraeli was the queen's favorite and prevailed. Later however the "Little Englander" philosophy would become an inevitable reality because of world events in the years after Victoria's death.

Queen Victoria was only eighteen when she ascended the throne and she ruled not only the world's most powerful nation but also an empire extending to Canada, Australia, India and parts of Africa. After the death of her uncle, William IV, the young Princess Victoria was awakened from a sound sleep and brought downstairs in her dressing gown. Her diary for that day records that on the staircase that morning she had felt quite prepared to be queen. She remained queen until her death sixty-four years later at the age eighty-two. Her long reign was a period of progress and prosperity for the nation.

The British political scene was dominated, however by the dramatic rivalry between Liberal Party (Whig) leader W. E. Gladstone a "Little Englander" opposed to the expansion of the empire and Conservative (Tory) Benjamin Disraeli. Disraeli was the queen's favorite and prevailed. Later however the "Little England" philosophy would become an inevitable reality because of world events in the years after Victoria's death.

Victoria's reign saw important developments in transportation, manufacturing, and commerce. Steamship lines also grew during this period, facilitating trade with colonies and with the United States. British commerce flourished as raw materials were imported and manufactured goods were exported. Newly powerful industrialists and merchants rapidly expanded the British middle class, a group whose attitudes increasingly came to represent the age. Their values included hard work, strict morality, social reform, and pragmatism. Progress inspired self-assurance and optimism. At the same time however, new ideas in government, science and economics fostered curiosity, doubt and controversy.

William Wordsworth (1770-1850) survived into the Victorian Age, turned away from rebellion and became Queen Victoria's poet laureate the official poet writing verse custom-made for state occasions. When he died, Wordsworth was succeeded as poet laureate by Alfred, Lord Tennyson, then in the midst of a long and illustrious poetic career. Tennyson's poetry demonstrates the conservatism, optimism and self-assurance. The Brownings-Robert Browning and his wife Elizabeth Barrett Browning—were not rebels either; they too were positive poets for a positive time.

Matthew Arnold, Manley Hopkins were original poetic geniuses. Dante Gabriel Rossetti, a poet and painter, was at the center of a group that called themselves the Pre-Raphaelites because they sought to bring to their poetry the simplicity and directness notable in medieval Italian art before the Renaissance painter Raphael came on the scene. Toward the end of the nineteenth century, Victorian optimism began to wane.

A.E. Housman and Thomas Hardy added distinguished and pessimistic poetry to the Victorian Age. Both at its patriotic height and during the end-of-century reaction to mainstream optimism, the Victorian Age gave us memorable poetry by Rudyard Kipling (1865-1936), Algernon Swinburne (1837-1909), and Oscar Wilde (1854-1900), writers who like Thomas Hardy achieved fame for work in other genres as well.

Drama in the Victorian Age.

Drama did not thrive during the Victorian Age. Oscar Wilde an accomplished critic, novelist, and poet, also wrote several comic plays that satirize upper-class manners and morals. "Lady Windermere's Fan" (1892) and "The Importance of Being Earnest" (1895)-considered by many to be a perfect comedy-still delight audiences today.

Prose in the Victorian Age.

A highly imaginative and satirical masterpiece of the Victorian Age was written as a children's story. Charles Dodgson, using the pen name Lewis Carroll (1832-1898), wrote "Alice's Adventures in Wonderland" (1865) and its companion piece, "Through the Looking Glass"(1871), for the entertainment of a friend's daughter.

John Ruskin (1819-1900) achieved fame with books about art such as "Stones of Venice"(1819-1853). Thomas Babington Macaulay (1800-1859) wrote five-volume "History of England" which was completed after his death. Thomas Carlyle (1795-1881), John Stuart Mill (1806-1873) were great philosophers of the time.

One innovation of Victorian novelists was Realism, which presented a detailed portrait of life in nineteenth-century England.

Among the most popular and productive Victorian novelists is Charles Dickens, whose work combined social criticism with comedy and sentiment to create a tone that the world identifies as Victorian. Dickens enjoyed inventing a vast array of memorable characters in novels as "Oliver Twist" (1837-1839), "A Tale of Two Cities" (1859), and "Great Expectations" (1860-1861). His heartfelt criticism helped to change British institutions that badly needed reform, especially prison and schools. William Makepeace Thackeray, was a satirist of the morality, the hypocrisies, and the manners of the English middle class. Thackeray is best remembered today as the creator of Becky Sharp, heroine of "Vanity Fair" (1847-1848). Becky is a schemer who prettily but cold-heartedly plots her way from poverty to social success. Anthony Trollope (1815-1882), the third major mid-century novelist, set much of his fiction for example, "Barchester Towers"(1857)- against a background of Anglican Church life. By focusing on British institutions these novelists dissected on age as well as entertained their readers and commented on life itself.

George Eliot was the pen name of Mary Ann Evons (1819-1880). Her novels include "The Mill on the Floss" (1860), "Silas Marner" (1861), and "Middlemarch" (1871-1872). Charlotte (1816-1855) and Emily (1818-1848) Bronte made literary history while living in almost complete seclusion in a Yorkshire villas. From their pens came two particularly remarkable and well-loved novels, Charlotte "Jane Eyre" and Emily's "Wuthering Weights", both published in 1847.

A fascination with history is revealed in novels like Benjamin Disraeli's "Sybil" 1845. The Scottish author Robert Louis Stevenson (1850-1894) created a remarkable series of adventure novels with exotic, historical settings. Best known are "Treasure Island" (1882), "The Strange Case of Doctor Jekyll and Mister Hyde" (1886) and "Kidnapped" (1886).

Rudyard Kipling's novels include "Captains Courageous" (1897) and "Kim" (1901). Wilkie Collins (1824-1889) wrote what may be the first widely admired mystery novels "The Moonstone" (1858). Toward the end of the era, two of the best-known characters in literature came into being when Arthur Conan Doyle (1859-1930) created his master detective, Sherlock Holmes, and Bram Stoker (1847-1912) created Count Dracula.

The novels of Thomas Hardy are set in the lonely from country Wessex and they slice pessimistically through, manners and social customs to touch on the nature of life itself. They include "Far from the Madding Crowd" (1874), "Return of the Native" (1878), "Tess of the D'Urbelvilles" (1891) and "Jude the Obscure" (1896). Samuel Butler (1835-1902) satirized his own time; his novel "The Way of All Flesh" (1903) was such a strong attack on Butler's own Victorian family that it was not published until after his death.

In an age when literature was a major form of popular entertainment, British novelists provided a remarkable diverse body of work that appealed to a mass audience. Today many of these novels are still read and enjoyed and they also provide us with much of our knowledge of life and thought during the age of Queen Victoria.

Charles Dickens (1812 - 1870)

“ Master Humphrey’s Clock ” (1840-1841) was an assimilation of two novels; “ The Old Curiosity Shop ”, in which Dickens’ love of the grotesque and the sentimental is uppermost, and “Barnaby Rudge”, one of the two historical novels the author attempted. “ Barnaby Rudge” has for its central event – the most effective portion of the novel- the Gordon anti- Catholic riots of 1780.

The popularity of Dickens was by this time transoceanic. He therefore visited the United States in 1842, where he was idolized. Yet the absence of slavery in America, to say nothing of the rawness of life in the New World in the year 1842, led the forthright Dickens to say some uncomplimentary things about his recent hosts in “ American Notes ” and “ Martin Chuzzlewit” (1843-1844), which contain chapters as harshly satirical of the American frontier as the most bitter pages in Mark Twain. later, one is happy to record, Dickens made his peace with the Americans.

During the remainder of the 1840’s Dickens busied himself with miscellany of one kind or another, particularly with a series of Christmas stories, of which “ A Christmas Carol ” (1843) has remained the best known, although it is, along with the novel “ Dombey and Son ” (1848), perhaps the most sentimental of all the author’s works. Dickens was now becoming interested in the founding and editing of periodicals- after all, these had been the original media of all his writings from “ Sketches by Boz ” on; his novels had been written installment by installment, which was the common practice of the time in England and which obviously accounts for the episodic structure of the Dickens novel. His first private venture in the field was “ The Daily News ”, started in 1848, which was the means of putting before his public a series of sketches from Italy, whither he had traveled in 1844. more important were the weeklies, “ Household Words”, established in 1849, and “ All the Year Round”, begun in 1859. These carried most of Dickens’ later work. In “ Household Words”, for example, appeared Dickens’ most famous novel, one of the great novels of the 19th century, “ David Copperfield ” (1849-1850), the most clearly autobiographical, the most veered in characterization, the most vigorous, and the best proportioned of all Dickens’ achievements.

After “ David Copperfield ” some of the rest departed from the novels. Dickens had separated from his wife in that same year, 1850; he was getting middle- aged; he had in the meantime Ben working at an excessive rate. Yet none of his remaining novels could be called dull, for if there was ever a “ wizard” in the field of English fiction, Dickens was deserving of the title, according to the judgement of posterity, far more than Sir Walter Scott. He continued to produce at a somewhat diminished rate. In the last dozen years of Dickens’ life he was much in demand for his public readings of Dickensians, where his long- thwarted histrionic talents were given a most.

Critical Realism in England.

“The present brilliant school of novelists in England, whose graphic and eloquent descriptions have revealed more political and social truths to the world than have all the politicians, publicists and moralists added together, has pictured all sections of the middle class, beginning with the “respectable” rentier and owner of government stocks, who looks down on all kinds of “business” as being vulgar, and finishing with the small shopkeeper and lawyer’s clerk. How have they been described by Dickens, Thackeray, Charlotte Bronte and Mrs. Gaskell? As full as self-conceit, prudishness, petty tyranny and ignorance. And the civilized world confirmed their verdict in a damning epigram which it has pinned on that class, that it was servile to its social superiors and despotic to its social inferiors.”

In the thirties of the XIX century English capitalism entered a new stage of development. England became a classical capitalist country. At the same time England was experiencing an aggravation of contradictions both at home and abroad. In India and Ireland national-liberation movements were developing while the metropolises itself witnessed a powerful upsurge of labour movement known as Chartism. The period of this tense struggle was attended by the appearance of a new literary current – critical realism. The critical realism of the 19th century flourished in the forties and in the beginning of the fifties.

The greatness of the English realists lies not only in their satirical portrayal of the bourgeoisie and in the exposure of the greed and hypocrisy of the ruling classes but also in their profound humanism which is revealed in their sympathy for the labouring people. These writers create positive characters who are quite alien to the vices of the rich and who are chiefly common people. In the best works of the realist writers, the world of greed and cruelty is contrasted to a world where all the unwritten laws of humanism rule in defiance of all the sorrows and inflections that befall the heroes.

The critical realists of the XIX century didn't and due to their world outlook couldn't find a way to eradicate social evils. They strive for no more than improving it by means of reforms which brings them to a futile attempt of trying to reconcile the antagonistic class forces – the bourgeoisie and proletariat. The English working class can be, in full justice, called the Chartist literature, for it developed among the participants of the Chartist movement before and after the revolutionary events of 1848. The Chartist writers introduced a new theme into English literature – the struggle of the proletariat for its rights. The second half of the XIX century in England produced a number of outstanding poets such as Alfred Tennyson (1809-1892), Charles Algernon Swinburne (1809-1909) and others.

During the Chartist movement numerous Chartist organizations published various newspapers and magazines which, besides articles on political and economical issues, contained poems, short stories and novels written by the Chartists themselves. They strove at describing the world as it was seen by the revolutionary workers.

The Chartist poets' work includes lyrical songs and satires, epic poems and short epigrams. Heroic and revolutionary in its character, the Chartist poetry played an important role in the development of English democratic literature.

Thomas Hood (1799-1845) wrote "Song of the Shirt" (1844), "The Bridge of Sighs".

Ernest Jones (1819-1869), the most gifted of them all, wrote "The Song of the Lower Classes", "The Song of the Workingman". His verses became the anthems of the Chartists. Jones is in full justice considered the founder of the revolutionary proletarian literature in England.

Jerald Massey (1828-1907) created collections "Voices of Freedom" and "Lyrics of Love".

Among the most popular and productive novelists was Charles Dickens, whose work combined social criticism with comedy and sentiment to create a tone that the world identifies as Victorian. Like Chaucer and Shakespeare before him, Dickens enjoyed inventing a vast array of memorable characters in novels such as "Oliver Twist" (1837 - 1839), "A Tale of Two Cities" (1859), and "Great Expectations" (1860 - 1861). His heartfelt criticism helped to change British institutions that badly needed reform, especially prisons and schools.

Charles Dickens was the most popular British author of the Victorian AGE, his work is still popular both in print and in dramatic and musical versions. The magic that millions still find in Dickens novels can be traced, at least in part, to the eccentric, colorful array of characters that he created: the gullible Pickwick of "The Pickwick Papers" (1836 - 1837), the villainous Fagin of "Oliver Twist" (1837 - 1839), the pathetic Little Nell of "The Old Curiosity Shop" (1840 - 1841), the miserly Scrooge of "A Christmas Carol" (1843), the shiftless Micawber of "David Copperfield" (1849 - 1850), the honorable Sydney Carton of "A Tale of Two Cities" (1859), the bitter Miss Havisham of "Great Expectations" (1860 - 1861).

The basis for many of these characters lies in Dickens own experience. In fact, many people believe that his father was the model for Micawber and his mother inspired Mrs.

Nickleby in “Nicholas Nicklaby” (1838 - 1839). Dickens was born in Portsmouth in southern England, the second of eight children. His father was a clerk who worked for the navy. The family repeatedly moved in order to escape creditors. When his father was finally sent to a debtor’s prison. Charles, then twelve, began working in a warehouse pasting labels on pots of shoe blacking. After a sudden inheritance improved the family’s fortunes, Charles found work at a lawyer’s clerk and then as a reporter. His literary career began with the success of “Sketches by Boz”, a collection of vignettes about life in the city that he wrote for a London newspaper. “Boz” led to “The Pickwick Papers”, his first novel.

While Dickens has entertained millions with his novels, he also intended them as a means of social reform. Human welfare could not keep pace with the technological advances of his time, and Dickens did much to expose evil byproducts of industrialization: child labor, debtors prisons, ruinous financial speculation, inhuman legal procedures, and mismanagement of schools, orphanages, prisons, and hospitals.

Dickens’ many novels add up to a vast panorama of human nature and specifically of Victorian life.

When Charles Dickens was ten years old, his father, a clerk in a London naval office, was taken to prison for debt.

Little Charles, the second of eight children, had to go to work in a blacking factory, where he worked from early morning till late at night. When his father came out of prison, Charles was sent to school. But at 15 he left school to work as a clerk in a lawyer’s office.

His work as a reporter in Parliament made him acquainted with the machinations in the government, and aroused in him a deep contempt for the English parliamentary system – a contempt that lasted all his life and reflected in many of his works, beginning with “The Pickwick Club” (1836 - 1837). In this work there is much humor. But the humor is often turned into irony and satire, which the author used as powerful weapons with which to criticize and exposes various evils in English social and political life: - the capitalist exploiting system of workhouses in “Oliver Twist” (1838), bourses so – called education in “Nicholas Nickleby” (1839), “David Copperfield” (1850) and others, capitalist cruelty and injustice in all his works.

In 1836 Dickens was asked by a firm of publishers to write a letterpress for a series of etchings. His work exceeded the stipulated task and thus “The Posthumous Papers of the Pickwick Club” saw publication. This work at once lifted Dickens into the foremost rank as a popular writer of fiction. He followed up this triumph with a quick succession of outstanding novels in which he masterly depicted the life of contemporary society.

His “Oliver Twist” deals with social problems. The novel ends in a happy issue which has become a characteristic feature of the greater part of Dickens works.

His next novel – “Nicholas Nickleby” appeared in 1838 – 1839. The book deals with another burning question of the day – that of the education of children in English private schools.

Immediately after the publication of the novel Dickens was bombarded with letters protesting the statements. But the facts being ascertained, a school reform was carried out in England.

Dickens’ next publication was “The Old Curiosity Shop”.

In 1841 he visited the USA and Canada to lecture on his works. On his return he wrote “American Notes” and a novel “Martin Chuzzlewit”.

In “American Notes” the author with indignation exposes the American democracy. In “Martin Chuzzlewit” Dickens brings to light the corrupting influence of the American bourgeois press on the minds of the public.

In 1847 the writer began to publish one of his most popular novels “Dombey and Son”.

In 1842 Dickens visited America and wrote “American Notes” and “Martin Chuzzlewit” (1843 - 1844). In these two books. Dickens gives a highly realistic picture of American bourgeois society, - its hypocrisy, ignorance and greed. He shows the disgusting influence of money, and directs all the force of his satire against false American democracy, against slavery, and the corruption of the American press.

Like other writers of his day, Dickens was greatly influenced by the struggle of the chartists against capitalist exploitation. It was because of Dickens great sympathy for the workers and his profound hatred of the exploiters that Chernishevsky called him a “defender of the lower classes against the higher”. At the same time Dickens did not understand the revolutionary role of the working class. In “Hard Times” (1854), in which the author shows that capitalism and capitalists are utterly inhuman the hero, a worker, advocates peaceful methods of struggle and does not join the chartists. Dickens hoped to reform the exploiters morally, and did not want to stir up rebellion among the exploited.

However, in his later works, Dickens satire becomes more sharp and bitter. Even when he wrote books satirizing certain separate evils in English bourgeois society – capitalist courts and justice in “Bleak House” (1853), capitalist education and exploitation in “Hard Times”, bureaucracy in the government in “Little Dorrit” (1857) – each of the books grew into a cutting satire on the whole bourgeois order of society.

Although Dickens never rose to the revolutionary level, he was one of those writers who, all his life, used his pen in the fight against the evils of the capitalist system.

In the fifties and sixties his most profound novels were written.

“David Copperfield” is to a great extent an autobiographical novel. In the character of David Copperfield the author discloses many features of his own life.

Clinging to the idea that a hard – working and honest man can achieve his little individual happiness in capitalist society, Dickens tinges the novel with optimism.

“Bleak House” is a bitter criticism of England’s court of justice and the aristocracy.

“Hard Times” is a novel depicting the conditions of the working class in England.

The author presents a truthful account of the hardships borne by the workers and stigmatizes the callousness and predatoriness of their exploits. He sympathizes with the workers.

Questions:

1. Was England experiencing an aggravation of contradictions both at home and abroad in the thirties fifties of the 19th centuries?
2. What movement was in India and Ireland developing?
3. What did the metropolis itself witness?
4. What literary current appeared during this period of tense struggles?
5. The greatness of the English realists lies not only in:
 - a) their satirical portrayal of the bourgeoisie – middle class
 - b) the exposure of the greed and hypocrisy of the ruling classes but also
 - c) in their profound humanism which is reverted in their sympathy for the laboring people
6. What characters did the writers of these years create those who are:
 - a) quite alien to the vices of the rich
 - b) chiefly common people
7. What world is the world of greed and cruelty contrasted to?
8. Could and did the critical realists of the 19th century find a way to eradicate social evils?
9. The chartist writers introduced a new theme into English literature – the struggle of the proletariat for its right, didn’t they?
10. What outstanding poems did the 2nd half of the 19-century produce?
11. Is Charles Dickens really one of the founders of social realistic novels?
12. Did he really expose the contradictions between richness and poverty as one of the founder of social realistic novels?
13. Charles Dickens entered the world literature as both remarkable satire writer and a humorist?
14. His activity may be divided into four periods:
 - a) The first – early 1833 – 1841. He created “Sketches by Boz”. The Posthumous Papers of the Pickwick Club. “Oliver Twist”. The Life and Adventures of Nicholas Nickleby.
 - b) The second 1842 – 1848. Martin Chuzzlewit. “American Notes”, “Dombey and Son”

- c) The third 1849 – 1859 “David Copperfield”, “The Bleak House”, “Hard Times” “Little Dorrit”
- d) The fourth 1860 – 1870 “The Great Expectations”, “Our Mutual Friend”, “The Misery of Edwin Drood” the last novel was left untainted due to the writer's death in 1870.
- 15. Did Charles work in a blacking factory as well?
- 16. Charles's family lived in miserable lodgings and led a half – starving existence didn't it?
- 17. He saw with his own eyes all the horrors and cruelty of a capitalist world, didn't it?
- 18. When did he work as a parliamentary reporter?
- 19. When did he write his collection of realistic squelches and stories under the title of “Sketches by Boz”.
- 20. How long had Charles to work in a blacking factory?

Charlotte Bronte (1816-1855)

Charlotte Bronte (pseudonym-Currer Bell) a daughter of a clergyman. She was born in the little village of Haworth, Yorkshire. Charlotte and her two sisters - Emily (1818-1848) and Anna (1820-1849) received their education at a charity school for daughters of impoverished clergymen. The school was a veritable prison situated in an unhealthy spot and poorly managed.

Charlotte gained first-hand knowledge of the kind of training to which future governesses were subjected. Her education completed, Charlotte Bronte entered the employ of a wealthy family as governess where she treated a most slighting manner. Afterwards Charlotte and her sister went to Brussels to take up their duties as governesses in boarding school. Poor health compelled their return to England where they devoted themselves to literary work. In 1846, the three sisters published jointly a book of poems. The verses gained no distinction in the eyes of the public. Charlotte Bronte's maiden attempts at prose writing (novel "Professor") also fell below and was rejected by the publisher. However, Emily Bronte's "Wuthering Heights" (1840) was a success.

Anne Bronte has also written "interesting novels", "Agnes Grey" (1847) and "The Tenant of Wildfell Hall" (1849). Ch. Bronte's next novel "Jane Eyre" (1847) brought her fame and placed her in the rank of the foremost English realistic writers. She personally acquainted with Dickens and Thackeray and the latter greatly influenced her literary method. In 1849 Ch. Bronte published "Shirley", her 2nd big novel which dealt with the life of workers at the time of "Kuddiles's Movement."

The author's sympathies are with the tailors' people. However, Bronte's realistic portrayal of the conflict between labour and capital is much weakened by her attempting to solve the problem in a conciliatory moralistic way. The last novel by Ch. Bronte "Villette" which came out in 1853 is a realistic description of her experiences at a boarding school in Brussels.

“JANE EYRE”.

Parson, tease and mock, orphanage for destitute girls, humility, downtrodden, benefactor, heiress to a large sum of money willed to her.

"Jane Eyre" is indisputably Ch. Bronte's best literary production. This masterful novel of intense realism lives because the author makes it throb with the heart beats of her own life. One of the central themes of the book is education. Bronte's description of horrors of Lowood charity school is not inferior to Dickens' strongest passages portraying bourgeois educational institutions.

Not less severe is her portrayal of the country squires. She speaks of the majority of them as of uncultivated philistines whose interests seldom reach beyond the routine of everyday life. There are however exceptions to the rule (Mr. Rochester). Another problem raised in the novel is the position of woman in society. The heroine of the story maintains that women should have equal rights with men.

“JANE EYRE” by Charlotte Bronte

THE AUTHOR'S PREFACE TO THE SECOND EDITION.

A PREFACE to the first edition of *Jane Eyre* being unnecessary, I gave none: this second edition demands a few words both of acknowledgment and miscellaneous remark. My thanks are due in three quarters. To the Public, for the indulgent ear it has inclined to a plain tale with few pretensions. To the Press, for the fair field its honest suffrage has opened to an obscure aspirant. To my Publishers, for the aid their tact, their energy, their practical sense and frank liberality have afforded an unknown and unrecommended author.

The Press and the Public are but vague personifications for me, and I must thank them in vague terms; but my Publishers are definite: so are certain generous critics who have encouraged me as only large-hearted and high-minded men know how to encourage a struggling stranger; to them, i.e., to my Publishers and the select Reviewers, I say cordially, Gentlemen, I thank you from my heart.

Having thus acknowledged what I owe those who have aided and approved me, I turn to another class; a small one, so far as I know, but not, therefore, to be overlooked. I mean the timorous or carping few who doubt the tendency of such books as *Jane Eyre*: in whose eyes whatever is unusual is wrong; whose ears detect in each protest against bigotry- that parent of crime- an insult to piety, that regent of God on earth. I would suggest to such doubters certain obvious distinctions; I would remind them of certain simple truths.

Conventionality is not morality. Self-righteousness is not religion. To attack the first is not to assail the last. To pluck the mask from the face of the Pharisee, is not to lift an impious hand to the Crown of Thorns.

These things and deeds are diametrically opposed: they are as distinct as is vice from virtue. Men too often confound them: they should not be confounded: appearance should not be mistaken for truth; narrow human doctrines, that only tend to elate and magnify a few, should not be substituted for the world-redeeming creed of Christ. There is- I repeat it- a difference; and it is a good, and not a bad action to mark broadly and clearly the line of separation between them.

The world may not like to see these ideas dissevered, for it has been accustomed to blend them; finding it convenient to make external show pass for sterling worth- to let white-washed walls vouch for clean shrines. It may hate him who dares to scrutinise and expose - to rase the gilding, and show base metal under it- to penetrate the sepulchre, and reveal charnel relics: but hate as it will, it is indebted to him.

Ahab did not like Micaiah, because he never prophesied good concerning him, but evil; probably he liked the sycophant son of Chenaanah better; yet might Ahab have escaped a bloody death, had he but stopped his ears to flattery, and opened them to faithful counsel.

There is a man in our own days whose words are not framed to tickle delicate ears: who, to my thinking, comes before the great ones of society, much as the son of Imlah came before the throned Kings of Judah and Israel; and who speaks truth as deep, with a power as prophet-like and as vital- a mien as dauntless and as daring. Is the satirist of "Vanity Fair" admired in high places? I cannot tell; but I think if some of those amongst whom he hurls the Greek fire of his sarcasm, and over whom he flashes the levin-brand of his denunciation, were to take his warnings in time- they or their seed might yet escape a fatal Ramoth-Gilead.

Why have I alluded to this man? I have alluded to him, Reader, because I think I see in him an intellect profounder and more unique than his contemporaries have yet recognized; because I regard him as the first social regenerator of the day- as the very master of that working corps who would restore to rectitude the warped system of things; because I think no commentator on his writings has yet found the comparison that suits him, the terms which rightly characterize his talent. They say he is like Fielding: they talk of his wit, humour, comic powers. He resembles Fielding as an eagle does a vulture: Fielding could stoop on carrion, but Thackeray never does. His wit is bright, his humour attractive, but both bear the same relation to his serious genius that the mere lambent sheet-lightning playing under the edge of the summer-cloud does to the electric death-spark hid in its womb. Finally, I have alluded to Mr. Thackeray, because to

him- if he will accept the tribute of a total stranger- I have dedicated this second edition of Jane Eyre.

Currer Bell. December 21st, 1847.

THE AUTHOR'S NOTE TO THE THIRD EDITION.

I avail myself of the opportunity which a third edition of Jane Eyre affords me, of again addressing a word to the Public, to explain that my claim to the title of novelist rests on this one work alone. If, therefore, the authorship of other works of fiction has been attributed to me, an honour is awarded where it is not merited; and consequently, denied where it is justly due.

This explanation will serve to rectify mistakes which may already have been made, and to prevent future errors.

Currer Bell.

John Reed was a schoolboy of fourteen years old; four years older than I, for I was but ten: large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye and flabby cheeks. He ought now to have been at school; but his mama had taken him home for a month or two, 'on account of his delicate health. Mr. Miles, the master, affirmed that he would do very well if he had fewer cakes and sweetmeats sent him from home; but the mother's heart turned from an opinion so harsh, and inclined rather to the more refined idea that John's sallowness was owing to over-application and, perhaps, to pining after home.

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones shrank when he came near. There were moments when I was bewildered by the terror he inspired, because I had no appeal whatever against either his menaces or his inflictions; the servants did not like to offend their young master by taking my part against him, and Mrs. Reed was blind and deaf on the subject: she never saw him strike or heard him abuse me, though he did both now and then in her very presence, more frequently, however, behind her back.

Habitually obedient to John, I came up to his chair: he spent some three minutes in thrusting out his tongue at me as far as he could without damaging the roots: I knew he would soon strike, and while dreading the blow, I mused on the disgusting and ugly appearance of him who would presently deal it. I wonder if he read that notion in my face; for, all at once, without speaking, he struck suddenly and strongly. I tottered, and on regaining my equilibrium retired back a step or two from his chair.

"That is for your impudence in answering mama awhile since," said he, "and for your sneaking way of getting behind curtains, and for the look you had in your eyes two minutes since, you rat!"

Accustomed to John Reed's abuse, I never had an idea of replying to it; my care was how to endure the blow which would certainly follow the insult.

"What were you doing behind the curtain?" he asked.

"I was reading."

"Show the book."

I returned to the window and fetched it thence.

"You have no business to take our books; you are a dependant, mama says; you have no money; your father left you none; you ought to beg, and not to live here with gentlemen's children like us, and eat the same meals we do, and wear clothes at our mama's expense. Now, I'll teach you to rummage my bookshelves: for they are mine; all the house belongs to me, or will do in a few years. Go and stand by the door, out of the way of the mirror and the windows."

I did so, not at first aware what was his intention; but when I saw him lift and poise the book and stand in act to hurl it, I instinctively started aside with a cry of alarm: not soon enough, however; the volume was flung, it hit me, and I fell, striking my head against the door and

cutting it. The cut bled, the pain was sharp: my terror had passed its climax; other feelings succeeded.

“Wicked and cruel boy!” I said. “You are like a murderer- you are like a slave-driver- you are like the Roman emperors!”

I had read Goldsmith's History of Rome, and had formed my opinion of Nero, Caligula, etc. Also I had drawn parallels in silence, which I never thought thus to have declared aloud.

“What! what!” he cried. “Did she say that to me? Did you hear her, Eliza and Georgiana? Won't I tell mama? but first-“

He ran headlong at me: I felt him grasp my hair and my shoulder: he had closed with a desperate thing. I really saw in him a tyrant, a murderer. I felt a drop or two of blood from my head trickle down my neck, and was sensible of somewhat pungent suffering: these sensations for the time predominated over fear, and I received him in frantic sort. I don't very well know what I did with my hands, but he called me “Rat! Rat!” and bellowed out aloud. Aid was near him: Eliza and Georgiana had run for Mrs. Reed, who was gone upstairs: she now came upon the scene, followed by Bessie and her maid Abbot. We were parted:

I heard the words-

“Dear! dear! What a fury to fly at Master John!”

“Did ever anybody see such a picture of passion!”

Then Mrs. Reed subjoined-

“Take her away to the red-room, and lock her in there.” Four hands were immediately laid upon me, and I was borne upstairs.

Elisabeth Gaskell (1810-1865)

Elisabeth Claghorn Gaskell, a clergyman's daughter also married a clergyman. Her husband and she made a study of the conditions of the workers in Manchester, and her 1st novel "Marry Barton" (1848) contains a vivid picture of the industrial conflicts which prevailed at that time. It was severely criticised by reactionary bourgeois critics as a book hostile to the employers while Dickens and other representatives of progressive literature supported the author. For many years after that Gaskell's literary work was connected with that of Dickens' several of her works making their 1st appearance in Dickens' publications "All the Year Round" and "Household Words". Of these "Yanford" (1853) was a picture of provincial petty bourgeois society, and "Ruth" (1853) the tragic story of a poor woman. "North and South" (1855) marks a turning point in the work of Gaskell, who abandoned critical realism for a kind of writing more acceptable to the bourgeois public. This inevitably brought about the decline of her art resulting in the appearance of rather conventional work ("Sylvia's Jovers" 1864, and "Wives and Daughters", 1865). Her 1st novel (Mary Barton) was undoubtedly the best, owing to its realistic treatment of the main facts of the social and political life of that period. Her eventual retreat from critical realism was due to Gaskell's petty bourgeois views of life and her consequent inability to side with the revolutionary working class.

“Mary Barton, a Tale of Manchester Life” (1848).

The novel is named after the heroine, but it is John Barton, her father, who is the outstanding figure in the book. Gaskell shows in him the type of class-conscious worker who takes an active part in the Chartist movement. Elisabeth Gaskell felt the class antagonism between the proletariat and the bourgeoisie, but her petty bourgeois outlook made her try to take on an 'objective' stand between the two classes and try to see the situation from both sides. Her sentimental petty bourgeois philanthropy made her look for means of reconciliation between the two opposing classes of capitalistic society, in a way similar to Dickens.

Thomas Hardy (1840 - 1928)

Thomas Hardy was born in 1840 in Dorsetshire. The place is later mentioned many times in his works. In 1865 he wrote a satirical story “How I have Built a House for Myself”. The work

on his 1st novel "The Poor Man and the Lady" was a hard exam for the writer. The work was finished by him in 1868, but it was rejected by the London publishers. He criticized the existing bourgeois vulgarity, contemporary christianity, the church restoration, political morality. The work was a satire for aristocracy & landowners.

Hardy's novel "Desperate Remedies" (1871) was a concession because the then literary circles demanded to do so. Th. Hardy's this novel is not the best one but still some characteristic by the author in detail. Hardy defended realism. He liked Trakeray's ideas, his way of depicting the contemporary life.

Hardy was interested in folklore. He collected all kinds of songs, legends, music's with dances.

During the 1st period (70 - 90) he mainly created novels, stories, though he wrote poems as well, which allowed him to publish his 1st collection of poems "Wessex Poems" (1898).

Hardy's great novels are the following "Under the Greenwood Tree" (1872), "For from the Madding Crowd" (1874), "Return of the Native" (1878), "The Life and Death of the Mayor of Casterbridge" (1885), "The Woodlanders" (1887), "Tess of the d'Urbervilles" (1891), "Jude of Obscure" (1895). These works form part of the creative legacy of Hardy. Besides, such novels are written by him, as:

"The Hand of Ethelberta" (1876), "A Laodicean" (1881), "A Pair of Blue Eyes" (1873), "The Trumpet Myor" (1880), "The Well - Beloved" (1892), He published his prosaic collection of work such as:

"Wessex Tales" (1888), "A Group of Noble Dames" (1891), "Life's Little Ironies" (1894), "The Changed Man" (1913). The actions of his work took place almost in one & the same place – Dorsetshire, where the writer was born & lived – the place in his works is mentioned under the conditional name "Wessex", Hardy knew the customs & traditions & the history of the place better, than other places. In 80 – 90 the central heroes of Hardy's works are tragic heroes: as Tess & Jude. In his very first novels his love for his country & its people & nature is seen. His love for his people's old customs & traditions and culture is easily understood. In the bottom of his heart he feels & admires the beauty of his country's woods, its common people. The nature in his works play a great role in fulfilling, in showing the characters of every image. Hardy is a real national singer of beauty. The nature in his novels help to understand the psychology of the heroes. It likes & dislikes people. It helps & sometimes it prevents them. The end of 70 & the beginning of 80 witnesses the development of Hardy's skill of creation.

This period (i.e. the works created during this time) shows that Hardy's marking the contemporary life was growing & the discrepancy between the heroes just attempts of the positive heroes & the conditions in which he has to deal with. The novels of the period show that sometimes the positive heroes die, but still their victory over evil is understood.

Hardy's creative path ends in 1895, when he had created "Jude of Obscure" (1895). This novel may be counted as one of the great realistic novels of the English literature of XIX century.

Jude's unhappiness takes place, as he doesn't want to be either a slave or a rascal. "Jude of Obscure" caused a stream of attacks directed to its author. In many places the book was burnt by ignorant people. Besides writing novels he at the same time translated Sheller, Heine, Hugo & others.

Thomas Hardy is known not only as Hardy – novelist but he is known as Hardy – lyric.

His 1st poetical collection "Wessex Poems" was published at the end of 1898. The following works followed the "Wessex Poems" 1) "Poems of the Past and the Present" (1902), 2) "Times Lanfghingstocks & other verses" (1909), 3) "Satires of Circumstance" (1914), 4) "Moments of Vision & miscellaneous verses" (1917), 5) "Late Lyrics and Earlier" (1922), 6) "Human Shows" (1925), 7) "Winter Words" (1928). The subjects of the works are different. We may see here poems devoted to philosophical views, poems of love affairs. Political lyrics of his verses are devoted to the exposure of wars. He exposes wars as peoples' calamity. His "Moments of Vision" deals with the acts of the World War 1st. Hardy was always against all kinds of

militaristic acts. He always supported people who fought against unjust wars. He once said that he had been writing for peace for the last 20 years.

Questions:

1. "How I have Built a House for Myself" (a satirical story) 1865.
2. Talk on his novel "The Poor Man and the Lady" (1868) & its fate.
3. Hardy's novel "Desperate Remedies" (1871) was weaker, isn't it?
4. What are Hardy's great novels?
5. The place of the above – mentioned novels is Dorsetshire.
6. Tragic heroes in 80 – 90 are characteristic for his works, aren't they?
7. Whom did Thomas Hardy translate into English?
8. "Wessex Poems" (1898), "Poems of the Past and the Present" (1902), "Late Lyrics and Earlier" (1922), "Satires of Circumstance" (1914), "Winter Words" (1928).
9. What are the subject matter of Hardy's poetic works?
10. He exposes wars is against militaristic acts.
11. What did Thomas Hardy like in Thachereys?
12. Was Thomas Hardy interested in folklore?
13. What did he collect?
14. Why did he describe only one place Dorsetshire?
15. Where can one see his love for his country his people, and nature?
16. Talk on his poetic pieces.
17. What is the subject matter of his work?

Ethel Lilian Voynich (1864 - 1960)

Voynich was born in 1864 in a family a well – known English mathematician George Boole. Voynich one of the literary figures who is forgotten by people wrongly. The overwhelming majority of fundamental works and reference books in the History English of literature have no mentioning of her. Revolutionary enthusiasm inspiration penetrates her novel "the gadfly"; this novel should be counted as the best work of the authors.

Voynich was born in 1864 in a family a well – known English mathematician George Boole. She graduated from the Berlin Conservatory and at the same time she attended lectures in Slav philology. At the end of 80ies the future lady writer lived in Russia, in Petersburg. She had known Russian good & she was interested in the problems of policy.

Her husband was a representative of Polish national liberation movement Wilfrid Michael Voynich, who run away from Isaist exile. Ethel Lillian Voynich was in a close connection with the Russian members of the "Narodnaya Volya", one of whom was S. M. Stepnyak – Cravchinsky. Voynich told to a group of Soviet journalists that Stepnyak – Cravchinsky was her guardian. Have was him who told Voynich to get busy with literature. The authors translated his articles and in his turn he wrote a preface to her collection "The Humor of Russia" 1895. Voynich is nearness to the circles of Revolutionary emigration in London, her close connection with the revolutionaries had their traces in the novel "The Gadfly" 1897. She chooses as the subject for her book the events of Italian revolutionary past the years 30 – 40 of the XIX century & she depicts the events fascinatingly, truly, with warm sympathy. Some other writers also attempted to write about the Italian 1948; events, but failed. We may name such writers as: Elisabeth Barret Browning her poem "The Window of the House of Widow" (1851) & Meredith's novel "Victoria" (1867).

In "The Gadfly" Voynich passionately defends freedom loving Italian people. In her novel, her ties with the revolutionary – romantic traditions of English literature are evidently seen.

"The Gadfly" is one of the strongest novels in world literature concerning anti – church, atheistic works. The lady writer shows in a very delicate way, know a king & gentle by nature the Cardinal turned out to be the sacrifice of lie religious ideas. He is not only the sacrifice, but

he makes others obey the power of religion. This novel ends with Arthur's death, but this is an optimistic one. The novel spread among Russian & Uzbek readers too fast.

In her novel "Jack Raymond" (1901) Voynich continues to expose religion. Jack was restless, mischievous. But under his uncle's influence he becomes, reserved & indicative.

Heroic images of women we see in Voynich's "Olive Latham" (1904) which is somehow autobiographical.

In her novel "An Interrupted Friendship" (1910) Voynich again turns to Gadfly's image. But in this novel he is given under the name of Rivaress.

In 1911 she published her collection "Six Lyrics from Ruthann of Taras Shevchenko".

She gave up writing after the appearance of her translations from Shakespeare. In 1931 in USA where she moved to, she publishes the translation of the collection of Shopper's letters from Polish & French.

Her new novel "Put off Thy Shoes" (1945) is a link of the cycle about her works about Gadfly. She translated from Lermontov also. Describing the life of other countries she never forget her native England.

XX Century English Literature (A Brief Outline).

Twentieth century English literature is remarkably for a great diversity of artistic values and artistic methods. The present age saw contradictions, conflicts and confrontations only too often leading to small and large scale wars. Here the greatest triumphs go along with dire catastrophes-literature naturally responds to its spirit and presents unprecedented variety of social, ethic and aesthetic attitudes. Following the rapid introduction of new modes notes of thought in natural science, sociology and psychology, it has naturally reacted to absorb and transform this material into literary communication.

Contemporary writers have not only revolutionized literary form, but also adhered to a great many traditional modes of expression, thus making it obvious that tradition and innovation are twing substances. The interplay of the traditional and the new goes pretty far to determine the distinctive nature of twentieth century English literature.

The previous age transformed the economic structure of British capitalism instead of the old and vanishing industrial monopoly, there was a more complex large-scale colonial and financial monopoly, an extension of British state power over vast distant regions of the earth.

In the last years of the nineteenth century the ideology of this highly industrialized and world-ruling Britain was being inculcated at home and was taking hold of the national consciousness. Working people gained nothing from Britain's triumphs. During the last years before World War 1 the number of unemployed was seldom below a million.

In the first years of the XX century open class conflicts led by the miners of South Wales and supported by dockers and seamen, transport and engineering workers all over the Britain. Growing mass protest was the spirit of the age.

Men-of- letters of different generations and aesthetic views were critical of the new age.

H.G.Wells and Bernard Shaw, John Galsworthy and Arnold Bennett, Joseph Caudral, E.M.Forster, Katherine Mansfield tried to give expression to the feeling and thoughts of the British people, their work became a new investment in the heritage of English realism and stimulated its further development.

B.Shaw expounded the intellectual, social and moral problems of his time. Wells laid heavier stress on the consciousness of his changing compatriots and analysed the feeling and ambitions of the present in the light of the nations future. When presenting his imaginary picture of the future Wells is really concerned with the present. B. Shaw castigated social defects in his plays, essays, lectures and letters.

John Galsworthy and Arnold Bennett worked in the best novelistic traditions of England literature. The former depicts the life of the people of property and inherited wealth against the background of England's pre-war depression and post-war delay, while the latter described the humbler middle-class in the industrial region of the Potteries, the Five Towns which were

the scene of his boyhood and early manhood. Both novelists were devoted to the concept of literature as an art which has a social and moral function to fulfill.

In the short-story genre the art of Katherine Mansfield is the significant contribution to the enduring tradition of English realism. Her stories involve a narrow social setting and limited area of human experience. Her material yields a most impressive comment on life's bitter reality, on the thwarting of hopes and ideals, the betrayal of trust, the difficulty of communication between human beings, the tragedy of loneliness, the ironic discrepancy between the charmed world of youthful illusion and adult world of insincerity and corruption.

Katherine Mansfield achieved a high degree of excellence in the story of atmosphere, emotional experience and subterranean probing, which is still, almost sixty years after her death, dominant in the work of English and American short story writers such as Elizabeth Bowen, H. E. Bates, Susan Hill and a great many other gifted contemporary authors.

We must distinguish between the earlier modernists (those belonging to the first decades of the present century), who were critics both of social and literary conventions the later ones in whose art experimentation with form became a convenient device to import an aura of novelty to unclear or even reactionary ideas.

The first modernists to put forward a programme of some consistency were the "imagists" - a group formed shortly before World War I. They are E. Pound, T. E. Hulme, R. Aldington, J. Joyce, H. Doolittle, A. Lowell, T. S. Eliot and D. H. Lawrence. The imagists rejected melodious, rhythmically flowing verse abounding in poetic imagery or a logical, straightforward prose style, in short, all that is commonly denoted by poetic and prose diction.

A modernist writer or poet feeling isolated in the reality of bourgeois society, where faith in progress seems meaningless and naive, inclined to identify this society with humanity as a whole. The outcome of his precarious attitude, of his inner uncertainty, and a kind of protest against a hostile world is the obscurity of his art.

The two most prominent figures in modernist literature were Thomas S. Eliot in poetry and James Joyce in prose. Eliot's major poetic creation "The Waste Land" was a model for poets, for it became a symbol of the world's sickness of a civilization gone to seed. "The Waste Land" is a world of spiritually displaced people of every nationality and creed, of people emotionally and intellectually starved and hopelessly alienated from decency and dignity in a barren land of rock and stone with dry bones strewn everywhere. Eliot's influence was strongly exerted on several Robert Graves, W. H. Auden and Dylan Thomas.

In prose fiction James Joyce's "Ulysses" and "Finnegans Wake" are representative of a writer's reaction to man's alienation from life and society. Even Virginia Woolf, one of the leaders of the modernists and an experimentalist herself admitted how difficult she found it to read Joyce.

Virginia Woolf sees the duty of the new generation of writers in "breaking the windows" of stilted and stuffy overfinished rooms of contemporary middle-class fiction and letting in the fresh air of experiment. The products of this approach are her novels "Mrs. Dalloway", "To the Lighthouse", "The Waves", etc. all of them demonstrating that the events and happenings of practical living are for Virginia Woolf the least part of life. Her problem is the projection of mental processes, the subordination of observable actions to private thoughts and feelings, which in her understanding, form the real flux of living.

Criticism of modern civilization also finds a very strong and peculiar expression in the work of D. H. Lawrence. The underlying purpose of his art was to restore the natural balance in living destroyed by the evils of industrialism. His novels and short stories, his verse, essays and travel books reveal - that to him sex was the creative affirmation of life as opposed to a deadening, sordid and mechanical age.

Aldous Huxley used the powerful weapon of satire to castigate his contemporaries, to depict the follies and hypocrisy of corrupt society.

Evelyn Waugh satirized the post-war young people of Britain in a series of comical novels such as "Vile Bodies" and "Decline and Fall".

Sean O'Casey wrote a number of plays of political importance bearing upon the crucial problems of our times. Richard Aldington won the world for an audience with his "Death of a Hero", and a more limited, but appreciative attention with the criticism of English middle-class ways in "Very Heaven" and other novels of the period.

The widespread success of Dr. Archibald Joseph Cronin's novels "Halters Castle", "The Stars Look Down", "The Citadel" revealed a general interest for books that are plain and straight stories dealing with the uphill struggle of common men and women, with the joys and sorrows of ordinary life, with characters who have in them to fight adverse fate.

John Boynton Priestley novels include comically optimistic scenes obviously determined by wishful thinking and the desire to lift the low spirits of British people oppressed by post-war hardships ("The Good Companions"), but also sad and true pictures of life as it is actually lived by hundreds of Smiths and Browns all over England. It is a playwright, however, that Priestley took the popular fancy most. His numerous plays can roughly be divided into five groups:

- 1) detective plays ("The Dangerous Corner, An Inspector Calls" and many others) where the technique of detection is used for the sake of a serious social message;
- 2) realistic psychological plays ("Eden End", "The Linden Tree");
- 3) experimental plays based on idealistic theories of time and on highly subjective treatment of consciousness ("Music at Night", "Time and the Conways", "Johnson over Jordan");
- 4) political pamphlets ("Home is Tomorrow");
- 5) light comedies (Mr. Kettle and Mrs. Moon, etc.).

The deep questioning of social changes and ideas, the prevailing concern with new dilemmas was best expressed in post-war literature. The novel continued to be the dominant genre and many writers were engaged in an attempt to depict the post-war world in realistic colours. Among those attempts Jack Lindsay's series of "Novels of the British Way", starting with "Betrayed Spring" in 1953, deserves notice.

In James Aldridge's novels and short-stories problems of war and peace, of national movements and international relationships are treated with remarkable honesty and courage.

C.P. Snow viewed all social problems in large political terms. Throughout his sequence "Strangers and Brothers" Snow illustrated some form of conflict between individual conscience and the pressure of the political situation. His books provide a valuable commentary on the life of contemporary British society.

G. Greene never confines himself to a narrow world. His concern is the world at large, the international scene, and his attitude is one of compassionate interest in man's predicaments, in the individual's responsibility for the suffering of mankind. This induced him to traverse the European, African and American continents. He is a writer with a sense of history, a moral message and uncompromising critical attitude to the sordid cruelty of imperialism. According to "The Heart of the Matter" is set in West Africa and "The Quin American" is played out against the background of war in Vietnam; it is likewise in character that the action of "A Burnt-Out Case" takes place in the Congo, and "The Comedians" disclose the truth about the tyranny in Haiti.

In the mid-fifties, post-war disillusionment, divergence between hopes and reality determined the character of fiction created by a group of writers who came collectively to be known as the "Angry Young Men". Among them were Kingsley Amis, John Wain, John Braine, John Osborne and Colin Wilson, it is important to note that they did not belong to a clearly defined movement. Far from it: they attacked one another in the press and some were even reluctant to appear between the same covers with others whose views they violently opposed. But they had one thing in common—an attitude of nonconformity to the established social order. Through their characters these writers were eager to express their anger with society.

The protagonists of Amis's "Lucky Jim", Wain's "Hurry On Down", Braine's "Room at the Top", Colin Wilson's "The Outsider" and of Osborne's play "Look Back in Anger", no

matter how different they are, represent the frustrated young generation who defy everybody in authority. They do not seem to fit in; they refuse to put up with society's conventions. Their anger originates in their inability to communicate with others as fully and meaningfully as they would like to; all of them are intelligent young men from the lower or lower-middle classes educated at provincial universities but let loose in a society dominated more than ever by ruthless class distinctions.

Allan Sillitoe, Sid Chaplin, Sten Barstow and David Storey provide the lower-class perspective of the post-war situations.

Allan Sillitoe sets his novels against the lowest depths of England's industrial cities, makes his reader realise that his young heroes are unable to fulfill themselves within the prison of a class-bound system.

Among the English writers who are intensely committed to sense of social responsibility and to a warm sympathy with those oppressed by society is Doris Lessing. Her interest in political battles permeates most of her novels and short stories. The series of novels that deal with colonial Africa and a girl's growing-up ("Martha Quest", "A Proper Marriage", "A Ripple in the Storm", "Landlocked", "The Four-Gated City") demonstrates a heroine who is anxious to change society, to work actively for a more humane and just world. When Doris Lessing moved to England in 1979 her sense of responsibility and compassion for those who are socially rejected led her to search for her values and for her literary material among the working class in London ("The Other Woman", "In Pursuit of the English"). In a series of essays entitled "Going Home" she frequently advocates direct participation in political action.

Iris Murdoch created a series of intricate novels that essentially deal with the nature of man and his delusions. Her characters search for an understanding of the meaning of life. Iris Murdoch's rich and highly artistic prose mocks man's efforts to formulate precise codes and laws about life.

William Golding's novels and especially his most assured success "Lord of the Flies" are notable for their symbolic treatment of human nature. In "The Inheritors" he makes the whole civilized enterprise look like a betrayal of man's chance to exist; in "The Spire" he suggests that any great task imposed upon a community make such heavy demands on men that they break under the strain; "The Pyramid" is a forceful appeal to kindness, mutual understanding and humanity as the only way to save the world from heartless selfishness and calculated greed.

John Fowles is a highly imaginative and innovative modern writer. Fowles probes deep into human relations, especially those between the opposite sexes. Fowles wrote "The Collector", "The Magus", "The French Lieutenant's Woman".

The complex relations between modern men and women find their way also into Margaret Drabble's fiction, who writes from a feminine view point. She deliberately presents her themes within the framework of a conventional novel; she likes what she calls "a good traditional tale". Margaret Drabble writes about young women who are not merely attractive, intelligent and educated, but also sharply observant. Her heroines are all mothers, and the involvement with their children cuts sharply across their concern with a career and their desire for emotional freedom. During their painful searchings and struggle they reveal the contradictory psychological make-up that Margaret Drabble thinks is characteristic of modern British women.

In "The Ice Age" Margaret Drabble gives a convincing description of Britain in the throes of an economic and cultural crisis. This links her work with a series of books, all written in the 1970s, whose obvious purpose is not merely to go in for minute psychological analysis of personal emotions but to comprehend the nature of the world at large. These books comprise John Fowles's "Daniel Martin".

English literature, remains an active and living force.

The role of light fiction, and particularly detective fiction, still remains prevalent. The scope of the latter varies very widely ranging from stories where the technique of detection becomes the vehicle of social and moral criticism (as in C.P. Snow's "A Coat of Varnish")

to absolutely unartistic and shoddy creations imitating the notorious James Bond series by the late Ian Fleming.

The middle level of detective stories has been reached by successful and gifted novelists like Agatha Christie, Dorothy Sayers, Ngaio Marsh, Margery Allingham, Cyril Hare, John Le Carré and others. These authors are masters of a craft not devoid of psychological and artistic interest. Within the limits of the genre their fiction, offers a commentary upon human nature and insight into the century's social changes.

English literature is passing through a period of transition and any forecasts concerning its further development would be arbitrary. One thing seems certain, however-the best works of contemporary prose and poetry are being put at the service of the momentous issues of today and bear relevance to the needs and aspiration of humanity.

Questions:

- 1) What is the 20th century English literature remarkable for?
- 2) A welter of what is the present age?
- 3) Do the greatest triumphs go along with dire catastrophes?
- 4) What can you say about the ideology of the last years of the nineteenth century British literature?
- 5) What did H.G.Wells and B.Shaw, J.Galworthy and Arnold Bennett, J.Conrad and E.M.Forster, Katherine Mansfield and other men-of-letters try to do?
- 6) What did B.Shaw expound and castigate?
- 7) On what did H.G.Wells lay stress?
- 8) What is the significant contribution of K.Mansfield to the tradition of English realism?
- 9) What did K.Mansfield achieve in the story?
- 10) What can you say about modernists and modernism (imagists)?
- 11) Name the imagists and their works?
- 12) Speak about Thomas S.Eliot's poetic creation?
- 13) Talk on James Joyce's merits ("Ulysses", "Finnegans Wake").
These are representative of a writer's reaction to man's alienation from life and society. Is it really too difficult to read Joyce?
- 14) Where does Virginia Woolf see the duty of the new generation of writers?
- 15) Speak about her novels "Mrs.Dalloway", "To the Lighthouse", "The Waves"?
- 16) What are Mrs Woolf's problems?
- 17) Speak about D.H.Lawrence's criticism?
- 18) What did Aldous Huxley use to castigate his contemporaries, to depict the follies and hypocrisy of corrupt society?
- 19) What did Evelyn Waugh satirize in a series of comical novels ("Vile Bodies" and "Decline and Fall")?
- 20) What are Ralph Fox, Christopher Caudwell, Alec West, Thomas A. Jackson, Jack Lindsey and others famous for?
- 21) John Cornford (a gifted poet, historian and essayist) joined the International Brigade fighting fascism in Spain, didn't he?
- 22) What can you say about John Sommerfield's book ("Volunteer in Spain" (1937))?
- 23) What did the so-called Oxford poets as W.H. Auden, Stephen

- Spender and Cecil Day Lewis do?
- 24) What are Sean O'Casey's merits?
 - 25) What is Richard Aldington famous for? ("Death of a Hero", "Very Heaven").
 - 26) What do Archibald Joseph Cronin's novels ("Halters Castle", "The Stars Look Down", "The Citadel") reveal?
 - 27) John Boynton Priestley's novels include comically optimistic scenes ("The Good Companions").
 - 28) Speak about Priestley's plays which can roughly be divided into five groups?
 - 29) What books written by Jack Lindsey deserve notice? ("Novel of the British Way", "Betrayed Spring").
 - 30) What is worthy about James Aldridge's novels and short-stories?
 - 31) How did Ch.P.Snow view all social problems?
 - 32) What are Graham Greene's concerns? ("The Heart of the Matter", "The Quiet American", "A Burnt-Out Case", "The Comedians").
 - 33) What did Angus Wilson take and when did he appear on the literary scene?
 - 34) Characterize "Angry Young Men's activity (among whom are Kingsley Amis, John Wain, John Braine, John Osborne and Colin Wilson).
 - 35) What did Allan Sillitoe, Sid Chaplin, Stan Barstow and David Storey do in the history of the 20th century English literature?
 - 36) What can you say about Doris Lessing's interests; of her novels and short-stories? ("Martha Quest", "A Proper Marriage", "A Ripple in the Storm", "Landlocked", "The Four-Gated City").
 - 37) What do Iris Murdoch's novel deal with?
 - 38) What are William Golding's novels ("Lord of the Flies", "The Inheritors", "The Spire", "The Pyramid")?
 - 39) What does John Fowles probe?
 - 40) Margaret Drabble's activity.
 - 41) Whom else do you know of the 20th century English literature?

Herbert George Wells (1866-1946).

Herbert George Wells was born in Bromley, which was a little town, not far from London. He came to literature from the world of science. His novels, stories have been being published almost for 20 years. And his 1st book – the biology text-book was published in 1892-93, later this text-book saw five editions. Wells tried many jobs. He worked as a laboratory assistant in a drug-store (chemist's-shop), he tried to live teaching-but soon had to return to a (manufactory) draper's, served as a teacher in an elementary (primary) school. At last, at the cost (price) of hard work he was able to take an exam for the scholarship to enter the so-called Normal School – a high educational institution – where teachers of natural & exact sciences were trained. By his 23 years he got his degree in biology.

His collection "Select Conversations with an Uncle and Two other Reminiscences" saw the publication in 1895. His novel "The Time Machine": An Invention", then the collection of short stories "The Stollen Bacillus and other incidents" appeared in the same year. His literary fame gained strength especially when the following works came into existence: "The Island of Dr. Moreau: A Possibility" (1896), "The Invisible Man" (1897) & "The War of the

Worlds”(1898). From this time on he devoted himself to literature. Creative heritage of Wells is too great. About forty novels, many publicistic works, scenarios, from which “Things to Come” (1935) was written in partnership with a cinema producer Alexander Cord. (Wells is the author of many stories, his stories are various in forms, in themes subjects: they are humorous, fairy tales, story-pamphlets devoted to social & literary problems) Wells’ “Experiment in Autobiography” (1934) tells us the writer’s life and his own thoughts about the problems of the contemporary life. His knowledge described in his works is somehow scientific but at the same time we come across pseudo-scientific phenomena. Wells writes about opportunities of the science & the forces which interfere it from doing good for people. He counts that a capitalist, who takes part in production is a useful member of the society.

We may divide Herbert Wells creation periods into two: 1) 1895-1913 & 2) 1914-1946.

Herbert Wells’ work “The Invisible Man” (1897) is directed against the ideology of the savage individuation. Griffin (i.e. the main hero’s) fate expresses Wells thoughts of (about) the situations in the bourgeois society. Griffin (makes his) accomplishes his discovery without the support of the society. The novel’s main subject is about the social role of the science. If we consider Griffin’s image carefully, we can see that he has (somehow) some negative features.

Herbert Wells admires the force & possibilities of science. He understands that science might be used for useful or useless purposes in life of humanity.

Wells sees the way out – social revolution as the last means of way out. But he is against this way out. He speaks about his way out in “The Island of Dr. Moreau”(1896). Herbert Wells’ “The Sleeper Awakes”(1910) is the continuation of his “When the Sleeper Wakes”(1899). “The Wonderful Visit” (1895) is a combination of everyday life & of phantastical novel. The author’s “Love and Mr. Lewisham” (1900) is based on autobiographical recollections. The following works were created at different periods & they have different subjects: “Kipps: The Story of a Simple Soul” (1905) – the main hero of the book, “Tono-Bungay”(1909), “A Modern Utopia”(1905), “The New Machiavelli”(1910), “The World Set Free” (1914), “The Food of the Gods”(1904), “In the Days of the Comet” (1906), “The War in the Air”(1908).

In 1916 Wells created “Mr. Britling Sees it Through”. Here the writer resumes his experiments, which he had been gaining from the beginning of the World War I. M. Gorky highly appreciated the novel. He wrote “Undoubtedly, this is the best, the most courageous, the most true and human book, written in Europe during this damned war” at the end of 1916. He continued: “I am sure, that later, of the fact that the first voice of protest, an energetic protest against cruelty of the wars sounded in England, and all honest and educated people will pronounce with thanks your name” Of course, I don’t agree with your work (wholly) in everything – Gorky adds. (At the end of his work he writes that the rebuilding of human life should be based on divine foresight).

1917-1919 a cycle (series) of novels concerning God in created by Herbert Wells. They are “God the Invisible King” 1917, “The Soul of a Bishop” 1917, “Joan and Peter” 1918, “The Undying Fire” 1919. In these works he propagates world government under God’s (force) power – “Heaven Monarchy”.

In 1920-24 Herbert Wells publishes some historical works: “The outline of history”(1921), “A Short of the World”(1922). “The Story of a Great Schoolmaster Being a plain account of the life and ideas of Sauderson of Oundla” 1924. In 1928 Wells created his “Mr. Blettsworthy on Rampol Island” & his treatise, “The Open Conspiracy” was created in 1928.

In the novel “The Autocracy of Mr. Parham” 1930 the writer shows fascistization (imposition of fascist methods). The novel “The Autocracy of Mr. Parham” (1930) shows to the danger of fascistization (imposition of fascist methods) of Europe & new world war.

“The Croquet Player” 1936 calls upon all people to fight against fascism. He speaks with contempt about those who stand aside the fight. The scenario “Things to Come”1935 of the writer is about the horrors of war, which had been being prepared by the fascist dictators.

In 1933 “The Bulpington of Blup” came to appearance. The novel is the continuation of his. “Mr. Britting Sees it Through”. Wells published a new novel about modern petty bourgeoisie “You Can’t Be Too Careful: A Sample of Life 1901-1951” in 1941.

John Galsworthy (1867-1933).

Main problems of the theme:

1. Жон Голсуорси XX аср Англия танкидий реалисти.
2. Голсуорсининг ва ижодий фаолияти, илк асарлари ва дунё караш.
3. «Форсайтлар хакида сага», «Форсайтизм» тушунчаси.

Basic words and phrases:

Landscape – пейзаж, манзара

discrepancy – несоответствие

Faults: delinquencies – проступки

Sympathies – симпатии, хайрихоҳлик

Realistic art – реалистесию имущество

The aims of the teacher on the first problem:

1. Жон Голсуорсининг XX аср Англия танкидий реалисти эканлигини тушунтириш.
2. Жон Голсуорсини замонасининг ижтимоий карама-каршиликлари чуқур тулкинлантирганлигини жамият танкидини тушунтириш.
3. Голсуорсининг илк ижодининг узига томонларини тушунтириш.

The students’ identifying aims:

1. Жон Голсуорсининг XX аср танкидий реализми вакили эканлигини тушунтирилади.
2. Жон Голсуорси ижодининг бошланиши хакида ахборот беради.
3. Жон Голсуорсига жохон ва рус адабиётларининг Тургенев ва Л. Толстой таъсирини тушунтиради.

Control tasks:

1. Жон Голсуорси илк ижодининг узига хос тарафлари, унинг тасвирга олган жихатларга тухталиш.
2. «Форсайтлар хакида сага» га куйилган дастлабки кадимлар хакида гапириш.
3. “Мулкдор» романи ва унинг мавзусини тушунтириш.
4. Мавзу юзасидан саволларга жавоб (ёзади) беради.
5. Янги сузларни куллаб гаплар тузади.

The teacher’s aims on the second problem:

1. «Форсайтлар хакида сага» мажмуанинг биринчи китоблари «Мулкдор», «Сиртмоқда» ва Ижарага куйилади романлари ва иккита интерларнинг мовий-форейтнинг сунгги ёш ва уйғонишнинг пайдо булиши, яратилиши ахборот беради.
2. Хар учала роман кахрамонларига уларнинг характерларини очиб беради.
3. Романларда куйиладиган муаммоларни ургатади.
4. Романларнинг тарбиявий ахамиятини курсатиб беради.

Identifying objectives for study (expressed in students’ actions):

1. «Форсайтлар хакида сага» мажмуасини тахлил этган романлар.
2. Форсайтлар оиласи аъзоларининг ижтимоий жамиятга муносабатларини курсатиб беради.
3. Мажмуанинг даврининг иккинчи трилогиясининг «замонавий комедия» уз ичига олган «Ок маймун», Кумуш кошик» ва «Оккуш кушиги» уч романи ва Иделлия “(The Silent Wooing)”, «Учрашувлар Йуловчилар» номидаги иккита интермовийларнинг хар бири хусусида алохида-алохида ахборот беради.

The text of the first question:

John Galsworthy belongs to well – known writers, who in the beginning of the XX century continued the traditions of critical realism. Creating his best works he criticized the bourgeois society, truly describing the English reality of XIX – XX centuries. John Galsworthy’s criticism later became narrower. He was born in a rich bourgeois family in 1867. After graduating from

Oxford he received the title of an advocate (barrister), but he did not like the profession and soon he gave it up for literature.

In 1897 John Galsworthy created the collection of stories "From the Four Winds" (1897) "Под четырьмя ветрами" ("Со стороны четырёх ветров") a year later his novels "Jocelyn" «Джасмин» appeared. His novel "Villa Rubein" (1900) «Вилла Рубеин» followed it the novel speaks about the (role) place of art in life.

In 1901 Galsworthy published his collection of stories "A Man of Devon" «Человек из Девона». Here we can read the story which has the same theme "Devon is a place: his family is from Devon. In this collection the author is seen as a talented landscape painter. The best story of the collection is "The Rescue of Forcyte", the beginning of his Forsyte cycles.

John Galsworthy's "Fraternity" came into existence in 1909 («Братство»). In 1904 another novel "The Island Phariseos" «Остров Фарисаев» was published. "The Man of Property" was created in 1906.

In his memoirs "Literature in My Time" (1933) «Литература в мое время» an English writer Compton Mackenzie speaks about Galsworthy's novel "The Man of Property". "The Country House – «Усадьба» was published in 1907.

This play by Galsworthy is about English theatre. He wanted to see a real life on the stage. His play "The Silver Box" was staged on the stage of Court Theatre. This theatre belongs to a progressive producer and playwright Greenwill – Barker. This play was allowed to be staged only when Bernard Shaw gave his permission. In his collection of stories and essays "A Commentary" (1908) the writer shows the contradictory lives of the rich and the poor.

The author's "Strife" (1909) tells us that poor people are not helpless, thoughtless, dangerous crowd, but they are described as people who fight for their rights. This is one of the strongest plays belonging to Galsworthy's pen.

In the next play "Justice" (1910) «Правосудие» the author puts the question of the discrepancy несоответствие between faults проступка of people, whom the bourgeois society makes break the laws and punish them for their faults.

His novel "The Patrician" was created in 1911 «Патриций». In 1913 Galsworthy wrote "The Dark Flower" «Тёмный цветок». His play under the title "The Mob" was published in 1914.

In his novel "The Freelandls" (1915) («Фрилэндс») John Galsworthy speaks about social problems. The novel came into existence during the world war 1. Here the author shows that peasants live under very hard conditions. "The Foundations" of Galsworthy's book is about the war and its results, its influence on the masses. The collection "The Gales" saw the publications. In 1920 he wrote his next novel "In Chancery" («В тисках»).

"The Forsyte Saga" consists of "To Let" 1921 («Сдаться в наём»), «In Chancery» and "The Man of Property".

The author created several novels: "The White Monkey" in 1924: "The Silver Spoon" 1926. "Swan Song" 1928 and united them in the trilogy under the title "Modern Comedy" 1929.

He wrote his play "The Skim Name" in 1920.

In 1930 Galsworthy published his collection of stories "On Forsyte Change" «На форсайтовской бирже».

His last trilogy John Galsworthy devoted to the noble family Cherrelcy "End of the Chapter"- Конец главы". This trilogy has the novels "Maid in Waiting 1931. "Девушка – друг", "Flowering Wilderness" 1932 and "Over the River" 1933 "Через реку».

John Galsworthy was from a wealthy bourgeois family. He studied at Oxford and at a public school. His collection of stories "From the Four Winds" 1897 a "Jocelyn" 1898 were weak works and the author did not allow these works to be published later. He knew Turgenev's works and his influence on Galsworthy was great. He knew Tolstoy's works also Constance and Edward Larnet prepared Turgenev's to publish in London, S.M. Stepnyak. Cravchinsky's service was also great.

“The Man of Property” is the central work of J.Galsworthy as a cycle. It is based on the biographical materials. During its creation the author felt much joy and not less grief. The creator of the novel understood when he was writing it, that the novel was a great creative success. It gave him joy, it gave him sureness in his literary strength. The theme is the attack against property. The main character of the Forsytes is their feeling their property. The Forsytes are money – grubbers (Their motto is “Nothing free of charge – not a penny” that is). Galsworthy shows that Forsyitism is a public phenomenon. The criticism of forsyitism is the aim of the author of “The Man of Property”. He shows the Forsytes in their every day life, in their rest, at their home and when they are busy with their business. He shows them in great and in little, i.e. in detail. Old Jolian likes youth. He loves children, he sympathises weakness, youth. Old Jolian has some features of his fore – fathers – yeomen. He has his (important) own world view. He has the courage of being in critical attitude to his class. Soams is rude but young Jolian has his father’s features. For Soams Forsyte the poverty is everything but it ruins him and it does not give him any joy. But Soams is more cultured man, than the previous ones. He wants to have every beautiful things and beautiful souls. Soams wants to be (a link) a part of the beautiful things, under his power. He does not want to understand that their marriage was a mistake and that then could not love him. He can’t smell trees as well as he smells roses. Then and Bossini are against Soams, so are young Jolian, who breaks off with his wife in order to be free and independent. Galsworthy was awarded the Nobel Prize for literature in 1932.

Rudyard Josef Kipling (1865-1936).

Rudyard Kipling was born in 1865 in Bombay. His father was a custodian in Lahore. The boy was influenced greatly by the nature and by the Indian mode of life, he got acquainted with the local Indian languages. He spent his school years in England. His recollection of youthhood are shown in his “Stalky and Co” 1899 (Стоки и компания). In 1882 Kipling returned to India and began to work in Lahore in the editorial office. He had to work as corrector of the press, maker-up (clicker), a reporter, and an editor. Studying the Indian way of life Kipling found for himself very rich material for his articles and mail reports. The hard life and dull impression of the Indian reality however did not influence on the author. On the contrary, he felt that he was one of those who ruled over India.

In 1886 his first collection of poems “Departmental Ditties and Other Verses” (Чиновничьи песни) appeared. Two years later his first collection of stories “Plain Tales from the Hills” (Простые рассказы о холмистой стране) saw the world.

“The Story of the Gadsbys”, “The Phantom Rickshaw and Other Tales”, “Under the Deodars”, “Soldier’s Three and “Wee Willie Winkie and Other Child Stories” were very interesting for children and all these five collections appeared almost in one and the same year – 1888.

Kipling’s works penetrated into England too quickly. They awakened the readers’ interest by their freshness, of their themes and titles.

English readers’ public was very much interested in the life in colonies, they were eager to know more about colonies and their people. The press wanted to make Kipling famous. The interest of Kipling’s books coincided with the interests of the ruling classes.

When 24 Kipling removed to England, he understood that he was known here already as a writer. His

“Barrack-room Ballads” 1892 was published by his supporter Henli in “Henly’s Publishing House”. His poetry bore militaristic mode.

Kipling worked much at prose. His 1st novel “The Light that Failed” 1890 had less success than the author’s Indian stories. Rudyard Kipling lived in America in Vermont state, in his wife’s motherland 1892-1896. Kipling’s collection ‘Many Inventions’ came into being in

1893. Besides his 1st and 2nd “Jungle Book” (1894-1895) he wrote on of his nice pieces “Captains Courageous” 1897.

“Just –so Stories for Little Children” saw the publication in 1902. He supported England’s militaristic policy by his activity during the Anlo-Boer War. Kipling came to Africa and took an active part in the organization of imperialistic propaganda at the front. He said that his authority was higher than the authority of many generals. After the Anlo-Boer War he became stay-at-home. At the age of 35 was a fruitful writer, he was the author of more than 20 volumes of poetry and prose works.

Kipling was disappointed. He expressed his disappointment in his poem “Lesson” 1902. There are several reasons for his decay...!

Even in the first books which were counted best, there wre false, and inartistic pages. But Kipling’s strong point was the fact that he came to literature with a great life experience, which he had been gaining during his work at newspapers. He knew and understood common Englishman’s mode who were engaged jn colonies. Besides, it was too difficult to convince – persuade people in the truth of unjust wars. His last collection of stories was “Limits and Renewals” (Пределы и возобновления). In his last years Kipling worked over “Something of Myself. For My Friends Known and Unknown” . It was published after his death in 1937 .

George Bernard Shaw (1856-1950).

Shaw was born in Dublin, Ireland. Shaw was put into a job of a clerk in a land agency office when he was 14.

At the age of 20 Shaw went to London where he devoted much time to self-education. He was against revolutionary reconstruction of the world. Shaw developed the traditions from critical realism, bitterly criticizing the stupidity, snobbishness and petty tyrann of the bourgeois class.

In the nineties Shaw turned to the theatre. He became the creator of a new publicistic drama.

Shaw’s role in the development of drama writing is very great. In 1892-93 the first cycle of his plays, named “Plays unpleasant” made its appearance. “Widower’s Houses” satirizes middle class businessmen whose ill-gotten money is squeezed out of starving and suffering people. Another cycle of plays called “Plays pleasant” who appeared during the period of 1894-1897. In “Canada”, one of the plays of the circle, Shaw brands the liberal talkers and preachers of “Cristian”, and the “Arms and the Man” he exposes militarism and wars. The tird circle is “Three Plays for Puratants” (1897- 1899) In the “Devils Disiple” and “Caesar and Cleopatra” Formally based on historical facts, Shaw assails bourgeois morality.

The “Devil’s Disciple” derides the much louded bourgeois puty. In 1905 Snaw published “Major Barbara”, a play exposing British imperialism.

Shaw’s play “Pigmalion” (1912) is a sharp satire on high life opposed a simple gift of the people. During the World War1 Shaw raised the voice against imperialism and denounced the imperialist war policy of the European government.

The author’s “Hertbreak House” was published in 1917. This hous embodies bourgeois England; its inmatesr are fullfilled with consternation and discontent. Shawing the decay of bourgeois world, the auctor draws the conclusion that bourgeois civilisation is fast approaching its end.

In 1921 Shaw visited the former Soviet Union. On returning to England he published a number of statements and articles in favour of the Soviet country. Shaw symphaetically followed the couragious struggle of the Soviet people against fascism during the Great Patriotic War. In 1924 Shaw published “st. Joan”, a play devoted to the luroic charecter of the great

daughter of the French people – Joan of Arc and her struggle for the liberty of her country. In his play “The Apple Cart” (1929) Shaw deals with the theme of rivalry between the USA and England. In the political arena and criticizes bourgeois parliamentarism, where he depicts the birth and growth of new progressive forces in the world. He died in 1950.

Questions:

1. When and where was Bernard Shaw born?
2. Did G. Shaw admit the idea of a necessity of a revolutionary reconstruction of the world?
3. What did the Fabian society preach?
4. What did B. Shaw develop in his works?
5. Was Shaw the creator of a new public drama?
6. What plays did Shaw write in 1892-93?
7. What is “Widower’s Houses” about?
8. What is spoken in “Mrs Warren’s Profession”?
9. What plays appeared during 1894 –97?
10. Speak about “Candida”.
11. What does “Arms and Man” expose?
12. “Three plays for Puritans” (1897-99) is the 3rd cycle, isn’t it?
13. Speak about “Devil’s Disciple”
14. Speak about “Caesar and Cleopatra”.
15. What is “Major Barbara” about?
16. Talk on “Pigmalion” (1912).
17. What house can we see in “Heartbreak House”? What does this house embody?
18. What is Shaw’s play “St. Joan” about?
19. What does the play “The Apple Cart” deal with?
20. What does Shaw dwell on in one of his last plays “Too True to be Good” (1932)?

Sean O’Casey (1880-1964).

Born in the slums of Dublin in 1880, O’Casey received scarcely any education at all and did not even have that access to books which enabled so many young people in similar circumstances to learn by themselves. From selling newspapers he graduated to labouring, only beginning to learn to read when he was in his teens.

He was 30 when his first work was published, and ten more years elapsed before he turned to dramatic writing. “The Shadow of a Gunman”, “Juno and the Paycock” and “The Plough and the Stars” caused a riot [disturbance] in Dublin on their first appearance. The directness of these powerful plays, the vivid poetry of their dialogue, their completely successful blend of comedy and tragedy, and, above all, their tremendous humanity and compassion won universal acclaim for O’Casey.

Since the riotous reception of “The Plough and the Stars”, O’Casey has written nine more plays, but he has been a dramatist without a theatre. His anti-war play, “A Silver Tassie”, was as they put it – “too experimental” in form, And his morality play, “Within the Gates”, was much too advanced for the Philistine critics of London in the 30ies.

The directness of these powerful plays, the vivid poetry of their lines stir the imaginations of any reader.

Sean O’Casey is one of the greatest dramatists in the English language.

His creative works are valuable contribution to the progressive literature of Great Britain. He is an Irishman. He is a fighter – writer, he devoted all his talent to the service of his people. He was born in Dublin in a poor family. From his very boyhood he learned the sadness of an orphan, need and hard burden of a difficult toil. He sometimes had to do hard works to earn a piece of bread. He tried many jobs till he became a writer. He was together with the men on strike in Dublin streets. In the tense days of 1916 the so-called “Paschal (Easter) Strike” he was seized in blood and hardly escaped military execution (shooting – расстрел) of the firing squad. To these tragic days he later turned not once as a playwright and a novelist.

Staged in the “Abbat Theatre” Sean O’Casey’s plays “The Shadow of a Gunman” (1923), “Juno and the Paycock” (1924), “The Plough and the Stars” (1926) recreated tragic atmosphere of bloody and fierce, bitter struggle of the passed years – the strike of 1916 and the Civil War which took place in Ireland. Sean O’Casey did not agree with the ruling literary circles and they did not allow him for some years to publish his works. In 1925 he sent his plays to the former Soviet Union. London has never been generous to O’Casey. He was, in a sense, a stranger in the commercial theatre because he was too big for it.

Some of O’Casey’s plays have been staged at the smaller London theatres, always with great success. On the contrary, O’Casey has suffered in the theatrical world, but he was no bitter, defeated pessimist. On the contrary, O’Casey urges us every time to look on life as a roaring adventure that must be enjoyed to the full in spite of all the kill-joys.

In his next play “Silver Tassie” (1928) he described the events of the World War the First.

In one of his plays, entitled “Within the Gates”, he wrote about his sad and sorrowful, hard thoughts. In 1939 Sean O’Casey’s novel “I Knock at the Door” saw edition. His play “The Star Turns Red” is written in 1990. In the same year the readers were given the chance to be acquainted with another work “Purple Dust”. “Red Rose for Me” was created in 1942.

To the end of the 30ies his autobiographical novels began to appear volume after volume. They are of great ideal – artistic success of the author. Each part of these novels “I Knock at the Door” (1939), “Pictures in the Hallway” (1942), “Inishfallen, Fare Thee Well” (1949), “Rose and Crown” (1952) and “Sunset and Evening Star” helps to make an epopee with their deep meaning and significance. All the novels, taken together, open broad historical panorama, which envelops several stages of national-liberation movement and struggle of the Irish people, and the fight of the nation for peace.

In his novels “I Knock at the Door” and his “Pictures in the Hallway” Sean O’Casey’s democratic character and his high artistic dignity can be seen vividly. Here the characters of the main heroes are described in a close connection with important changes and events of a public life of their country. In these books we admire the image of a mother, she is a hard-working woman, who bears all the blows of the life steadily. Besides we come across with a painful boy Johny Kescidi, who had to bear the offences caused by the preachers and tutors, (teachers, preceptors). He depicts the pains of difficult life, the gentleness of the mother. The writer’s heroes are common people. Joyless childhood of the boy Johny goes through the whole book. Johny lives through a severe illness, he becomes an eyewitness of skirmishes, quarrels with the bosses, he gets the acquaintances of the mounted policemen of uneasy troubled streets of Dublin, his first deep thoughts about the dirty affairs of England, which were the reasons for his blaming and criticism of the unjust Anglo-Boer war.

Sean O’Casey created real, true characters of plain people. His heroes’ hearts are full of anger towards their exploiters. His heroes fight for their happy future, against sufferings, against exploitation. As the bases for his works he chooses sharp social conflicts. His books reveal classical contradictions and he noted the ways for their solution. Showing the complexity of struggles, the real price of the victories and defeats of the working class. He does not lose historical perspective. In the very reality, which is full of contradictions he shows the way to future. The author understands difficulties in risings and fallings, slumps of the national-liberation movement, the force – might of people is also seen in his writings. The might of his personages and the fight with oppression mark Sean O’Casey’s democratic character. The writer occupies a high place among the foremost literary figures of Great Britain.

The struggle for a full and free life of the body and soul appears in great diffusion throughout his activity. But it is especially strong in his later plays, appearing as the theme of the delightful “Cock-a-doodle Dandy”, as well as one-actor “Bedtime Story”, and as the source of the glorious humour of “Purple Dust”. Scorn of hypocrisy and timidity characterize his protest against the suppression of life by rigid moralism and social conformity.

O'Casey's language shows that the playwright put into practice what so many poet-dramatists have only reached it. It is this marvellous language, as well as for his richly-drawn characters, that O'Casey belongs to the front rank of the world's dramatists.

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William Butler Yeats

Considered by many to be the greatest poet writing in English in this century, William Butler Yeats remained a productive author throughout his lifetime. While many poets produce their finest work during their early years, Yeats was one of these rare poets who create their greatest poems after the age of fifty.

The son of a painter, Yeats was born in Sandymount, Ireland, and attended school in Dublin. He loved to read and daydream, especially during his summers at his grandparent's home in the wild country of County Sligo on Ireland's northwest coast.

Yeats studied painting but soon abandoned his studies to become a professional writer. His interest in Irish culture led him to collect and publish Irish legends and write poems and plays based on Irish myths. As a result of this work, Yeats soon became a central figure in the Irish Renaissance, a turn-of-the century movement to revive an Irish national language and celebrate Celtic traditions. In 1889 Yeats published his first volume of poems. Later, with his friend Lady Augusta Gregory, he founded the Irish National Theatre Society, and he began to write plays based on Irish legends.

However, Yeats's interest in Ireland was not merely literary and linguistic. Inspired by the beautiful Maud Gonne, a leader of the Irish National Movement, which sought to free Ireland from British rule, Yeats developed an interest in Irish politics. Gonne was his Joan of Arc, his Helen of Troy, and he courted her unsuccessfully for over thirteen years. After her marriage to another Irish political leader, Yeats finally admitted defeat in love and turned his full attention to his work. He himself eventually married years later.

During the 1920s Yeats gained even more prominence in both political and literary circles. He became a senator in the Irish Free State in 1922 and received the Nobel Prize for Literature. In 1925 Yeats published his major philosophical and historical prose work, "A Vision".

Yeats began his poetic career as a Romantic and finished it as a poet of the modern world. His early work was strongly influenced by Blake and Shelley, the Pre-Raphaelites, the French Symbolists and Irish mythology. These early poems were often simple, musical, romantic, and dreamlike. In the middle of his career, his poetry became less dreamlike and more direct and realistic, his imagery became more economical and his tone more conversational. In the last stages of his poetic career, his interest in a universal system of historical cycles dominated his work. Although some of his later works are obscure and complex, the best of these poems touch universal concerns and demonstrate a brilliant balance between emotion and intellect.

"Down by the Sally Gardens" is a good example of Yeats's early poetry. Like the other poems he wrote early in his career, it is simple structured, Romantic, musical, and based on traditional Irish lore. By his own account, the poem is an expansion of "three lines imperfectly remembered" from an Irish folk song that he once heard an old peasant woman sing in Sligo.

"Down by the Sally Gardens" by William Butler Yeats

Down by the salley gardens my love and I did meet;
She passed the salley gardens with little snow-like feet.
She bid me take love easy, as the leaves grow on the tree;
But I, being young and foolish, with her would not agree.

In a field by the river my love and I did stand,
And on my leading shoulder she laid her snow-like hand.
She bid me take life easy, as the grass on the weirs;
But I was young and foolish, and now am full of tears.

-
- 1.Sally Gardens: willow gardens. Salley is a variant of willow, which means "willow".
 - 2.weirs []: earth piled in river or stream beds to back up or change the course of the water.

Recalling

- 1.In line 3 what does the speaker's love advise him to do? What is his response?
- 2.What suggestion does his love make in line 7 ?
- 3.How does he describe himself on each stanza ?

Interpreting

- 1.Find four specific changes from the first to the second stanza. How and why does the speaker's emotional state change ?
2. In the long run, does his sweetheart's advice prove to be correct or incorrect ? How do you know ?
3. Where in the poem does Yeats use repetition and parallelism ? Explain how these techniques add to the poem's meaning and emotional impact.

Extending

Why do you think advice often seems more sensible in retrospect than at the time it is offered ?

The Essay

An essay is generally a short prose composition that discusses a single subject. First used by the French writer de Montaigne, the word comes from the French *essai*, meaning "attempt," and is an apt description of the loose and highly personal thoughts Montaigne recorded. Francis Bacon wrote more structured, philosophical discourses. He was the first Englishman to introduce the term essay and the first English essayist.

The difference between Montaigne's and Bacon's essays reveals the range and flexibility of the form and points to a standard distinction often argued: a single point of view in an impersonal, structured, and logical way and uses highly serious language. Montaigne's type of essay, the informal essay, is more free-form and rambling and is usually highly personal. An informal essay sometimes employs character and description and often uses a fluid, colloquial, and even humorous language.

What qualities make Steele's essay formal or informal?

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Свифт Дж. Путешествия Гулливера.
Стерн Л. Сентиментальное путешествие.
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Байрон Дж. Г. Паломничество Чайльд Гарольда. Гяур (или Корсар). Каин. Дон Жуан. Шильонский узник. Бронзовый век.
Стихотворения: Душа моя мрачна; Сонет к Шильону; Прометей; Песня для луддитов; Ода авторам билля против разрушителей станков; Песня греческих повстанцев; стансы к Августе; в день, когда мне исполнилось тридцать шесть лет.
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Скотт В. Айвенго. Роб Рой.
Китс Дж. Сонет к Байрону. Сонет. К Костюшко. Кузнечик и сверчок. Робин гуд. Другу. Стихи, написанные в Шотландии в домике Роберта Бернса.
Джонс Э. Чартиетский хор. Наша судьба. Марш свободы
Диккенс Ч. Оливер Твист. Домби и сын. Дэвид Копперфилд (или Большие надежды)
Теккерей У. М. Ярмарка тщеславия.
Бронте Ш. Джен Эйр.
Гаскел Э. Мери Бартон
Элиот Дж. Мельница на Флоссе
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Конрад Дж. Сердце темы
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Конан Дойл А. Пестрая лента.
Уайльд О. Портрет Дориана Грея. Счастливый принц. Идеальный муж.
Киплинг Р. время белого человека. Книга джунглей (Маугли). Лиспет.
Моррис У. Вести ниоткуда.
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Уэллс Г. Борьба миров. Россия во мгле. Игрок в крокет. (Современный роман статья)
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Олдингтон Р. Смерть героя.
Фокс Р. Роман и народ.
Пристли Дж. Б. Опасный поворот (или Время и семья Конвей).
Грин Г. Тихий американец.

Сноу Ч. П. Коридоры власти (или Наставники).
Осборн Дж. Оглянись во гневе.
Мердок А. Чёрный принц (или Алое и зелёное)
О'Кейси Ш. Тень стрелка(или Красные розы для меня)
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Голдинг У. Повелитель мух.
Чаплин С. День сардины.
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2. Christopher Marlowe (1564 - 1593) "Tamburlaine The Great"(1587 - 1588)
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4. John Milton (1608 - 1674) "On Shakespeare", "Paradise last" (a poem 1667), "Samson Agonistes" (1671)
5. Daniel Defoe (1660 - 1731) "The Life and Strange Suprising Adventures of Robinson Crusoe" (the first & the second parts 1719 – 1720, the third part 1721)
6. Jonathan Swift (1667 - 1745) "Travels into Several Remote Nations of the World, by Lemuel Gulliver, first a Surgeon and then a Captain of Sevaral Ships" (1726)
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12. S.T. Coleridge. "
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18. Thomas Hardy. "Far from the Madding Crowd", "Tess of the D'Urbervilles", "Jude of Obscure".
19. Geoffrey Chaucer "The Canterbury Tales" (1387 - 1400)
20. Christopher Marlowe (1564 - 1593) "Tamburlaine The Great"(1587 - 1588)
21. William Shakespeare (1564 - 1616). Sonnets (44, 55, 66, 106, 130, 132, 137, 139, 141, 143, 147); Henry IV or Richard III "The Life of King Henry the first". Two of his comedies: "The Taming of the Shrew", "The Midsummer Night's Dream", "The Merchant of Venice", "The Twelfth Night or What You Will"; "Romeo and Juliet", "Hamlet", "Othello", "King Lear", "Macbeth"
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