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*ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ*

*ТЕРМИЗ ДАВЛАТ УНИВЕРСИТЕТИ*

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***«ТИЛИ ЎРГАНИЛАЁТГАН МАМЛАКАТЛАР  
АДАБИЁТИ ТАРИХИ»***

*фанидан маъруза матнлари тўплами*  
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## Course lectures in History of Great Britain literature.

### **PREFACE**

The course of lectures on "History of Literature" aims to develop students' skills studying and researching the literature of Great Britain.

The very course deals with they development from the Dawn to modern English literature.

The course is designed for the senior students of English philology faculties. It consists of 36 hours lectures and 40 hours seminars. Every lecture is preceded by problems for discussion and followed by a set of tasks and questions, which help students to comprehend and revise the material in the most effective way.

Ingliz filologiyasi yoʻnalishining 3- kurs talabalariga moʻljallangan

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## LECTURE – 1. THE MIDDLE AGES.

### The Down of English literature.

#### **Plan:**

1. The Ancient Britons and their language.
2. How the Romans came.
3. The Invasion by Germanic Tribes.
4. Their Pagan Gods.
5. Beowulf.
6. Literature of the Norman period (12-13 centuries)
7. Literature of the 14<sup>th</sup> century (Geoffrey Chaucer 1340-1400)  
**“The Canterbury Tales”**
8. Literature of the 15<sup>th</sup> century.

Many hundred years ago about the 4<sup>th</sup> century before our era the country we know call England was known as Britain.

The people who lived there were Britons. They belonged to the Celtic race. The language they spoke was Celtic. They believed that different gods lived in the thickest and darkest part of the woods. A class of priests called the Druids [ˈdru:ɪdz] governed the Britons. They had great power over them.

In the 1<sup>st</sup> century before our era the powerful State Rome conquered Britain. The Romans lived on the peninsula, which is now called Italy. Their language was Latin. They were very practical and very clever men. They made hard roads and built bridges and many storied houses. The Romans had heard very much about Britain from travelers. They decided to occupy the island. The Romans sailed across the sea and the general who commanded them was Julius Caesar. He wrote many interesting accounts of Britain. The art of writing was very much advanced in Rome. Many things the Romans taught the Britons were given Latin names- Ex. The word “wall“ comes from the Latin “vallum“, “street” from “strata” which means “road”

Towards the end of the 4<sup>th</sup> century they had to leave Britain. Because they were needed to defend their own country. The fall of the Roman Empire followed soon after. Sea robbers came sailing in ships from other countries and the Britons were always busy trying to defend themselves. Among these invaders were some Germanic tribes called Angles, Saxons and Jutes [d u:ts]. They spoke different dialects of the West Germanic language from which modern Germanic developed.

Anglo- Saxons conquered Britain in the 5<sup>th</sup> century and they gave the name England. The Angles, Saxons and Jutes were pagans (they believed in many gods), The gods of the Anglo-Saxons were **To** or **Tuesco** - God of darkness, wooden god of war, **Thor** - the Thunderer, **Freia** - goddess of Prosperity.

When people learned to divide up time into weeks and the week into seven days, they gave the days of their gods. It is not hard to guess that **Sunday** is the day of the **Sun**; **Monday** is the day of the god **Moon**; **Tuesday** is the day of the god **Tuesco**, **Wednesday** - **Woden's** day , **Thursday**- **Thor's** day, **Friday**- **Frea's** day, and **Saturday** **Saturn's** day.

The invaders made the Britons learn their customs and their language. By the time Anglo- Saxons conquered Britain they already had their own letters which were called " **Runes**". They carved on stone and wood but they had no written language yet and the stories and poems they made up had to be memorized.

One very beautiful poem called "**Beowulf**" [ beiwulf ] has reached our days. This period may be called the dawn of English literature.

#### **“The Song of Beowulf”.**

The beautiful Anglo-Saxon poem “Beowulf” tells us of times long before the Anglo-Saxons came to Britain. The poem was compiled in the 10<sup>th</sup> century by unknown scribe. Scribe

was a man who put down folk songs. The manuscript is in the British Museum, in London. This song gives vivid description of the life of that period. The action takes place among the Geats [gi:ts] or Jutes who lived on the Scandinavian Peninsula at the time and the tire Danes, their neighbors who lived across the strait.

Beowulf is a young man who lived in the 6<sup>th</sup> century. The poem is divided into two parts. The first part tells about the deeds of the Beowulf in his youth. The second part gives a description of his deeds before his death. The king of Danes Hrothgar [hro | ga ] built a palace near the die sea where the feast with his warriors. One night when his warriors had fallen asleep the Monster Grendel carried off 30 men. Night after night warriors disappeared. The beautiful palace stood empty and useless. This misery went on for 12 years. The news of horrible deeds of the monster spread to the countries and reached Beowulf.

Beowulf chose 14 companions and made up his mind to rid the Danes of the sea-monster. They sailed across the strait. At night when all went to sleep, Grendel came into the hall. A desperate [despirit] hand to hand struggle began. The monster thought he had never met with such strength. Beowulf managed to tear off the monster's arm and the beast crawled [kro:ld] away to die. In the morning he hung the arm and shoulder in the hall and the Danes wondered how he could have done it. A banquet [bænkwit] was given in honour of Beowulf. But Grendel's mother came to avenge her son's death. She was very wild with anger. She killed one of Beowulf s friends and went away. Beowulf then went down to look for the she- monster .

At last he met the monster at the sea bottom. The she -monster was as strong as her son was. Beowulf might have come to a sad end, but just in time he saw magic sward on the wall and killed the monster. All the people were fond of Beowulf. Then he became the king of the Juts. For 50 years he ruled wisely and well. His was a prosperous country. But someone came every night to destroy the villages and the crops in his kingdom.

It was a fire-spewing dragon. Beowulf decided to fight against him. In a fierce battle the dragon was killed but Beowulf was badly injured and died.

Beowulf being fierce and cruel in war he respected men and women. He was ready to sacrifice his life for them. Beowulf fought for the benefit of his people, not for his glory.

In the year 1066, Normans after the battle at Hastings conquered England. Within five years William the Conqueror was complete master of the whole of England. The lands of England were given to the Norman barons and they compel the peasants to work for them, William the Conqueror could not speak a word of English, Communication went on in three language.

1. At the monasteries, learning went on in Latin;

2. Norman-French was the language of the ruling class spoken at court and in official institutions;

3. The common people spoke their own mother tongue.

The aristocracy idealized the feudal system showing the bravery of knights. Many of the stories come from French and English poetry was influenced by French romances

A well-known poet of this time was Wace He was born at the beginning of the 12<sup>th</sup> century He received his education in aris Then he was invited to the Court Henry I as a chaplain. A Chaplain was a clergyman who conducted services in the private chapel of a great person. Henry II ordered Wace to write a history of England.

These romances were called:

1 "Brut or the Acts of the Britts" (Deeds of the Britons)

2. "Rallo (or Hrolf) of the Acts of the Normans"

These two rhyming chronicles were his chief works.

In the first romance the poet tells his readers Brutus legendary fore father of the Romans have discovered the Island and called it Britannia (Britain).

Wace imitated the Latin books of history and added to his composition the songs Welsh bards who sing songs of freedom which they enjoyed before the Anglo-Saxon came to the England.

### **Questions for self-control.**

1. Spoken languages in British Isles after the Anglo-Saxon`s conquest.
2. The main idea of the song of "Beowulf".
3. Norman period literature.

## **LECTURE 2. LITERATURE OF THE 14<sup>TH</sup> CENTURY.**

The 14<sup>th</sup> century in England was a time when quite changes were preparing. Just in this century national art and culture began to develop. The greatest writer of this century was Geoffrey [ dʒefri] Chaucer (1340-1400). He was the writer of the new class the bourgeoisie G. Chaucer was born in 1340 in London. His father, John Chaucer, was a London wine merchant. But .they were not rich. They always lived in rented houses. He received his education, in that city. Many people think he must have educated at Oxford or Cambridge because he was a poet. His father who had connections with the court hoped for a courtier's career for his son.

Chaucer met a young lady at court named Philippa. They were married in 1366 Chaucer wrote his first poems at this time, Chaucer's writings are divided into three periods.

### **1.The French period.**

Chaucer's earliest poems were written in imitation of the French romances. Chaucer spoke French well and was fond of French poetry It had taught him rhyme and rhythm He liked the metric principles of French verse.

He translated from the French, a famous poem of the 13<sup>th</sup> century, "The romance of the Rose."

### **2. The second period of Chaucer's.**

the second period of Chaucer`s writings was that of the Italian influence. To this period belong the following poems: "The house of Fame", "The Parliament of Birds", "The Legend of Good Women."

Italian literature taught him the meaning of national literature. Chaucer is justly called the last writer of the Renaissance.

### **3.The English period.**

The third period of Chaucer`s creative works begins from the year 1384. It was at this time that he wrote his masterpiece, the "**Canterbury Tales**".

### **"The Canterbury Tales"**

The Canterbury Tales are series of stories written in verse. The frame which serves to connect them is a pilgrimage to Canterbury. The pilgrims agree to tell stories to make interesting four-days trip. The distance from London to Canterbury is 60 miles, but in those days there was no straight road. Pilgrimage were very common in Chaucer's time such journeys were very valuable because there were no newspapers and no printed books nor any theatres. Many people looked forward to them as to pleasant holiday excursions. Spring is the best season of the year in the British Isles, and no wonder April and May were the months for those pilgrimages.

The pilgrimage was a "democratic institution", which means that rich and poor, noble and peasant (ёвyз) rode side by side and stopped at the same inns. At the beginning Chaucer wrote independent stories and only late he decided to join them into one book. According to the plan the author had to write sixty stories but that was not full filled. Only 24 stories were written in verse and only 2 of them were written in prose.

In this book 30 men and women from all ranks (катерогия) of society pass before our eyes. Chaucer makes a rapid portrait of each traveler thus showing his character. There was a brave knight who loved truth honour, and generosity. His son a young squire [skwai ]with curled hair. There was their servant yeoman dressed in the clothes of a forester.

They were followed by two nuns and three priests.

One of the nuns was the head of nunnery [аёллар монастыри]. He was a fat monk [м←-пк] who loved hunting and a good dinner better than prayers. A student of Oxford in shabby

cloak road lean horse. He was thin and pale. There was another woman in the company, the wife of a merchant.

She was merry and strong. She liked to talk of her youth and her five husbands. Finally we see Chaucer himself. Every pilgrim consisted of two stories. Before each new story begins with the short prologue in which the host criticizes the storyteller. He wanted the stories to be interesting. The "Canterbury Tales" sum up all types of stories that existed in the Middle Ages: the knight tells a romance,

The Nun – a story of a saint.

The miller – a fablian (a funny story).

The Priest – tells a moral story.

Some of these stories were known only in Norman French, Chaucer also used of writing of his near contemporaries as well as the works of the writers of ancient times.

Chaucer was the creator of a new literary language. He chose to compose in the popular tongue though the aristocracy at the time read and spoke French. He used many jokes and made his work very lively. Chaucer made up new words which have remained in this language to this day: such as "daisy" the name of a flower, coal-black, snow-white. With Chaucer's poetry the popular tongue became literary English.

### **Questions for self-control.**

1. Comment on the influence the Norman conquest had on old English.
2. Chaucer – the first English poet to lay the way for the coming epoch in literature.
3. What types of stories did Chaucer collect in his "Canterbury Tales"?
4. Chaucer the earliest English poet, father of English poetry.

### **LECTURE 3. LITERATURE OF THE 15<sup>TH</sup> CENTURY.**

The 15<sup>th</sup> century didn't give us any prominent works in literature. That can be explained by the fact that this time two misfortunes fell on the country:

1. The hundred years' war and after it the feudal war. But folk poetry flourished in England and Scotland. Folk songs heard everywhere. Songs were made up for every occasion. There were harvest songs, moving songs, spinning weaving songs etc. The best of folk poetry were the ballads. The word "**ballad**" comes from the French "**ballet**" which came from the Italian verb "**ballare**" (to dance).

English and Scottish ballads were short narratives in verse. They were often accompanied by musical instruments and dancing. They were sung in towns and villages. There were various kinds of ballads: historical legendary, lyrical and humorous ballads. They expressed the thoughts and sentiments of the people and they became so popular that the names of their authors were forgotten.

The most popular ballads were about **Robin Hood**. **Robin Hood** is a favorite hero of English people. He is a partly legendary, partly historical character. He lived in about the second half of the 12<sup>th</sup> century. In those days many of the big castles belonged to robber –barons, who ill-treated the people, stole children and took away the cattle and corn. They had no choice but to go out in bands and hide in the woods. They were called "**out laws**". In Sherwood Forest near Nottingham there was a large band of outlaws led by **Robin Hood**. He came from a family of Saxon landowners. He had grown up in the forest. He also met his love in the forest, the fair maiden Marian. One day Robin's father was found murdered in the forest. Next day the sheriff came with 20 men to arrest Robin in his house. Robin defended himself. His arrow pierced [piθsd] the sheriff through the heart. That night Robin burned down his house and went to the forest again with him all his family and friends. The ballads of **Robin Hood** tell us of his adventures in the forest as an outlaw. Many people joined him. They were called "**the merry men of Robin Hood**".

They hid in the woods and killed birds and animals for food and played all kinds of tricks on rich people. They always helped the country people in their troubles.

## QUESTIONS FOR SELF – CONTROL.

1. Why did the writing of poetry decline in the 15<sup>th</sup> century?
2. What is the chief idea expressed in the Robin Hood ballads?

### **LECTURE – 4. THE RENAISSANCE.**

#### **PLAN:**

1. Europe in 14<sup>th</sup> 17<sup>th</sup> centuries
2. Thomas More (1478 – 1535)
3. Second period of the RENAISSANCE (Edmund Spenser (1564 – 1593)
4. Christopher Marlowe (1564 –1593)

The "dark" Middle Ages were followed by a time known in art and literature as the Renaissance. The word "**Renaissance**" means "**rebirth** " and was used to denote a phase in the cultural development of Europe between the 14<sup>th</sup> and 17<sup>th</sup> centuries. It was a great epoch of Europe. For the humanists the Renaissance was a rebirth of antique arts and literature. The works of the Greek philosophers were already known in the Middle Ages, but the learnt men of that time read those writings for the purpose of finding some facts to prove their own ideas. Therefore antique literature couldn't be properly understood.

The first bourgeois country in Europe was Italy. The literature of the Renaissance flourished there in 14<sup>th</sup> century. Dante and Petrarch the poets, and the writer Boccaccio lived at that time.

In France of the Renaissance we find the great writer Robelais, in the Netherlands- Erasmus, in England. Thomas More, Francis Bacon, and Shakespeare, and in Poland the astronomer Copernic.

The Renaissance came in England only in 16 century. The ideas of the Renaissance came to England together with ideas of the Reformation (the establishment of the National Church) and were called the "New learning". Every year numbers of new books were brought out, and these books were sold openly, but few people could read and enjoy them. The universities were lacking in teachers to spread the ideas of modern thought. English scholars began to go to Italy where they learnt to understand the ancient classics, and when they came home they adopted their classical learning to the needs of their country. Grammar schools increased in number. The new point of view passed from the schools to the home and the market place. Foreign scholars and artists began to teach in England. And there appeared many English prominent people: scientists, writers, and philosophers. One of such writers was the humanist Thomas More.

#### **Thomas More (1478 - 1535).**

Thomas More the first English humanist of the Renaissance was born in London in 1478. His father was a judge and he understood the value of education. At the age of 17 Thomas More was sent to Oxford University.

There he learned Latin and Greek languages and he could write a most beautiful Latin. At Oxford More met a foreign humanist, die writer Erasmus of Holland, and made friends with him. Erasmus believed in commonsense [здоровый смысл] of man - Thomas More began his life as a lawyer.

He became a Member of Parliament. He was an active-minded man and kept a keen eye on the events of his time. More was made speaker of the House of Commons. In 1529 More was made Lord Chancellor (highest judge to the House of Lords). He was the first English great writer on social and political subjects in England. His best book is "**Utopia**" best remembered today, which was written in Latin in the year 1516. Later this work was translated into all European languages.

"**Utopia**" (which in Greek means "nowhere") is the name of a nonexistent island. This book is divided into two books:

**In the first** the author gives a profound and truthful picture of the people's sufferings and points out the social evils existing in England at that time.

**In the second**, book More presents his ideal of what the future society should be like,

"**Utopia**" is an unknown island in an unknown sea. There is no private property. The people own everything in common and enjoy complete economic equality. Everyone cares for his neighbor's good and each has a clean healthy house to live in. And no one is over-worked. Everybody is engaged in useful work nine hours a day. After work they indulge (позволять себе, удовольствоваться) in "sport and games and spend much time in "Improving their minds" (learning).

All teaching is free, and parents do not have to pay any school fees. "Man", says More "must be healthy and wise".

### **Second period of the Renaissance.**

Towards the middle of the 16<sup>th</sup> century the universities began to breed many learned men who refused to become churchmen and wrote for the stage. These were called the "**University Wits**". Among the "**University 'Wits**" were Christopher Marlowe, John Lilly, George Peele, Robert Green and others. Christopher Marlowe was the most distinguished of them. The great plays were written in verse. The second period of Renaissance was characterized by the splendor of its poetry. Lyrical poetry also became wide spread in England. The country was called a nest of singing birds. The poets introduced the Italian sonnet.

**The Sonnet** is a poem consisting of fourteen lines. The foremost poet of the time was Edmund Spenser.

### **EDMUND SPENSER.**

Edmund Spenser was born in London in 1552. Their family was poor. His father was a cloth-maker for a merchant's company. When Edmund came of age he entered the University of Cambridge. Spenser was taught Hebrew, Greek, Latin and French. Spenser began his literary work at the age of 17. At the age of 23 Spenser took his MA(master of arts) degree.

Before returning to London he lived in the Lancashire where fell in love with a "Fair widow's daughter". His love was not returned but she became Rosalind of his poem the "Shepherd's Calendar". This poem was written in 12 eclogues. [i:kld3]

"Eclogue" is a Greek word meaning a poem about ideal shepherd life. Each eclogue is dedicated to one of the whole of the months of the year, the whole making up a sort of Calendar. The publication of this work made Spenser the first poet of his day. His poetry was very musical and colorful. Therefore he was called the poet-painter.

The beauty of his surroundings inspired Spenser to write his great epic poem the "Faerie Queen" (Fairy Queen) in which Queen Elizabeth is idealized. At the court Spenser presented his song' to the queen. It was published in 1591. The success of his poem was great. The queen rewarded him with a pension of 50 pounds. He died in London in 1599.

### **The "Fairy Queen"**

The poem was devoted to the Queen Elizabeth. Spenser planned to divide his poem into twelve books. The 12 books were to tell of warfare of 12 knights. But only six books of the "Fairy Queen" were finished. The first two books are the best and the most interesting. Prince Arthur is the hero of the poem. In a vision he sees Gloriana, the Fairy Queen. She is so beautiful that he falls in love with her. He sets out to seek her in Fairy Land. She is supposed to hold her annual 12-day feast during which 12 adventures are to be achieved by 12 knights.

Each knight represents a certain virtue. Holiness [hθulnis], Temperance, Friendship, Justice, Courtesy, Constancy, etc... which are opposed to Falsehood.

## QUESTIONS FOR SELF – CONTROL.

1. Renaissance period in English literature
2. Thomas More and his "UTOPIA".
3. E. Spenser's life and literary career

### **LECTURE – 5. WILLIAM SHAKESPEARE. (1564-1616)**

#### **Plan:**

1. The Life of Shakespeare.
  2. Shakespeare's Works.
  3. The Comedies.
  4. The Historical Plays.
  5. The Tragedies.
- Conclusion.

#### **1. Shakespeare's contribution to world literature.**

As we already know an outstanding feature of Renaissance ideology was the belief in man himself the master and creator of his destiny. The Renaissance gave birth to an amazing galaxy of great writers, but William Shakespeare outshines them all. He had a greater influence on the development of the whole of world literature than any other author.

With due apologies to the great Ben Johnson we may say that Shakespeare was "for all time" because he was very much "for an age" of his own age.

It is utterly impossible to characterize every aspect of his genius. We shall try to point out only the most outstanding.

William Shakespeare was born in a half-timbered early 16 century building in Stratford-on-Avon on April 23, 1564. His father, John Shakespeare, was a prominent citizen who became an alderman (a member of a city council). John and Mary Shakespeare had eight children, four girls and four boys. But their two eldest daughters died at an early age. The third child was William. There was a free Grammar School at Stratford. At this school William Shakespeare learned to read and spell and was taught his first Latin.

William Shakespeare was still a boy when he began writing poems. Later he began to learn foreign languages. His father had an Italian in his house. He taught Shakespeare the Italian language and brushed up his Latin. While a youth he began to write and produce plays. Along with his first plays at the village shottery, his first poem appeared. When he was 20 years old he left Stratford for London. But before leaving for London he married Anne Hathaway in 1582. A daughter was born to them in 1583 and twins: a boy and a girl, in 1585. By that time John Shakespeare had been ruined and was quite poor.

In London he found an opportunity to show his ability as an actor and became a member of the chief acting companies. Soon his own comedies were staged and some time later his historical plays began to appear.

Shakespeare's aim was to give satisfaction to his audience. He met with great difficulties in producing his plays. Their company had no theaters of their own.

Shakespeare planned to build a theater where the actors and playwright could each get their share of the profit.

By the end of 16<sup>th</sup> century such a theater was built and was called "The Globe".

It was a summer theatre situated in the muddy bankside of the Thames outside of London. The building was round. Small bridges led to the entrance. The galleries and the stage the roof over them but the pit was open to the sky. There were two doors. In front of the main door there was a sign of Hercules bearing the globe upon his shoulders.

And there was written in Latin: "All the world is the stage".

A flying flag was on top of the theatre during the performance. "The Globe" was also called by the people "The Golden Theatre" and "The Glory of the Bank". Shakespeare's honesty attracted

many actors to his company. He never refused to read the plays of the younger playwrights. Once a young man offered the company a play which was rejected. When Shakespeare glanced through it he found something good in it. He recommended the play to the public. The author was Ben Johnson who was to take English drama a long the next step of realism. Ben Johnson and Shakespeare became friends.

The first mention of Shakespeare as dramatist was made by the writer Francis Meres in 1598;

Meres drew up a list of Shakespeare's plays. And also made mention of his sonnets. Some of which were probably written at earlier date. The sonnets appeared in a separate addition only in 1609, when the fashion for sonnets was on decline and the book didn't attract much attention.

Shakespeare's literary work may be divided into 3 periods:

1. 1590-1600

2. 1600-1608

3. 1608-1612

In those days many playwrights changed plays of other writers. At the beginning of his literary work Shakespeare took some plays and changed them too. But his changes were so great that in reality they appeared quite new plays. Such were the comedy of "**Errors**", "**King John**", "**Henry IV**", "**Henry V**", "**Hamlet**", "**King Lear**". The speech of the characters was fully renewed.

Shakespeare's comedies belong to the first period of his creative work. They are all written in his playful manner and in the brilliant poetry. In his plays he always showed the merry England of his time and there are no signs that he had been abroad. The plays of this period are notable for their light wit and optimism. They are written in the bright spirit of the Renaissance. The heroes are the creators of their own fate Shakespeare trusted man's virtues and believed that virtue could bring happiness to mankind. Even in "**Romeo and Juliet**" the tragedy that was written during this period. Shakespeare didn't stress the note of grief. The death of heroes leads to reconciliation of the two hostile families.

The plays of first period are:

1590 "Henry VI, part 2,3"

1591-1592 "Henry VI, part I"

1592-1593 "Richard III", "The Comedy of Errors"

1594-1595 "The Two Gentlemen of Verona", "Loves Labour's Lost", "Romeo and Juliet"

1595-1596 "Richard II", "A Mid Summer Night's Dream"

1596-1597 "King John", "The Merchant of Venice"

1598-1599 "Much Ado About Nothing", "Henry V"

1599-1600 "Julius Caesar", "As You Like It", "Twelfth Night"

The plays of that period were written under the influence of the University Wits and cruder in their stage-craft and psychology than his later works.

Shakespeare's poems are also attributed to the first period. He left us two great poems "**Venus and Adonis**" and "**Lucrece**" and 154 sonnets. "**Venus and Adonis**" was the first of Shakespeare's works that came off the press. This poem was very popular. Until he printed his poem the public had no idea that he not only was a playwright, but a poet too. His sonnets were published 1609. They were written to a friend. But history has left no record of the friend's name. The personages that appear in sonnets are: the poet, his friend and "The Dark Lady".

All of Shakespeare's famous tragedies appeared between 1600-1608. This was the second period of his literary work. In the plays of his period the dramatist reaches his full maturity. He presents great human problem. Shakespeare proves that it is not enough to be clever in order to achieve happiness. That human relations depend on social problems. He shows the social injustice and suffers together with man from it. This is particularly stressed in the great tragedies of "**Hamlet**" and "**King Lear**".

In some tragedies Shakespeare treats important ethical themes. "**Othello**" for instance shows us the conflict between the two moralities that have replaced medieval ideology. A new morality,

the morality of the Renaissance, is reflected in Othello and Desdemona who refuse to obey outworn rule and unity by true love, under strained by social or racial prejudices. The other morality of the time, in reality utter immorality, is to be seen in the hateful figure of Iago [i' :gou].

William Shakespeare's tragedies and historical plays made Shakespeare the greatest humanist of the English Renaissance. The following plays belong to the second period.

1600-1601 "Hamlet", "The Merry Wives of Windsor"

1601-1602 "Troilus and Cressida"

1603-1604 "All's Well That Ends Well"

1604-1605 "Measure for Measure", "Othello"

1605-1606 "King Lear", "Macbeth"

1606-1607 "Antony and Cleopatra"

1607-1608 "Coriolanus [kɔriol :n s] Timon of Athens"

Shakespeare's plays of the third period are called the Romantic Dramas. There is no tragic tension in these plays. The emotional and ideological conflicts are less strong. This period lasted from 1609 till 1612.

1609 - "Pericles" [ˈperikli:z]

1609-1610 - "Cymbeline" [simbili:n]

1610-1611 - "The Winters Tale"

1611-1612 - "The Tempest"

1612 - "Henry VIII"

All of them are written around a dramatic conflict, but the tension in them is not so great as in tragedies; all of them have happy endings. The plays are genuine by poetic, although sometimes unevenly written, in them we may perceive an expression of the lofty humanist ideals typical of Shakespeare but on the whole we get an impression that he is telling us fairy-tales in which he doesn't believe himself. However, the play that was probably the last one written by him, the play in which he bids farewell to the theatre is one of the most profound and significant he ever wrote. It is "**The Tempest.**"

Shakespeare's histories or chronicle plays, are more closely related to his tragedies than to the comedies. This was the genre in which he started his career as playwright, beginning with his first works, he give us a vast dramatic cycle in which he deals with themes in the historical process, the laws of historical development and the nature of power.

In his first historical tetralogy [te'træledʒi] – a work consisting of four parts, which includes the three parts of "**Henry VI**" and "**Richard III**". Shakespeare shows the evils of feudalism. In these plays, which show the Wars of the Roses, the predatory nature of the feudal overlord is made very clear. The plays are series of battles and conspiracies, of alliances formed and broken; they are full of treachery, brutality and suffering.

The language in Shakespeare's plays harmonies with type of play. In his early comedies the verse is light with market rhythm. There are many folk expression in the great plays of the second period. The language of the characters is more natural in sound. The philosophical ideas expressed in a simple language and his language very rich.

During the last of his life Shakespeare wrote less and less. In 1613, after the Globe had been destroyed by fire during a performance of "**Henry Vin**", he retired to Stratford and seems to have stopped writing altogether. On April 23, 1616, he died and was buried in the same Holy Trinity Church in Stratford where he was christened..

Shakespeare's plays have become popular throughout the world because of these great humanist ideas and his universal and realistic characters.

Even today we find ideas and problems dealt with in Shakespeare's plays that were not considered before. These are the social problems concerning the relations of man to man in human society. Shakespeare's plays do not grow old with time. His love for mankind and his intolerance towards injustice and falsehood were appreciated by many-many great minds of humanity and

many writers of world literature.

### **QUESTIONS FOR SELF – CONTROL.**

1. The life of W. Shakespeare
2. The first period of his creative work
3. The second period of his creative work
4. The third period of creative work
5. The contribution of W. Shakespeare to the world literature

## **LECTURE –6. ENGLISH LITERATURE OF THE 17<sup>TH</sup> CENTURY. BOURGEOIS REVOLUTION IN ENGLAND.**

### **Plan:**

1. The Character of the Revolution.
2. The Eve of the revolution.
3. The civil war (1642-1649)
4. The development of journalism.
5. John Milton ("Paradise Lost").

The English Bourgeois revolution may be divided into three periods:

1. The Eve of the Revolution.
2. The civil war (1642-1649).
3. The development of journalism or the formation of the republic.

In the 17<sup>th</sup> century England was an agricultural country. Only the east and south of England were industrially developed. The rich farmers were connected with the wool market, and their interests were the same as the bourgeoisie.

During the last years of Elizabeth's reign Parliament began to be very powerful. All through James -I' s reign (1603-1635) the Commons quarreled with the king. And the struggle between the two sides began again when in 1625 Charles-I took his father's place on the throne. The parliament was against the king and the king had to leave the London. He went to the north of England. There he gathered the army. In summer of 1642 the king declared was at Notingham and a civil war began between the royalists (the supported of the king) and the Parliamentarians. It. was ended in 1649. On the 30<sup>th</sup> of January 1649, Charles was beheaded, and England was proclaimed a Commonwealth ( or Republic ). The head of the Republic became a well-known general Cromwell. The political struggles involving broad masses of the English population favoured the development of political literature and laid the foundation of journalism. The English people took a tremendous interests in all kinds of information. The periodical press sprang up as well. The greatest of all publicists during the Puritan revolution was John Milton.

### **John Milton. (1608-1674).**

The great poet of the English Bourgeois Revolution John Milton was born in London on December 9, 1608. Their family was not poor. Milton's father was a prosperous scrivener (a clerk who copied documents) in London. He was a great lover of music and also a composer of the time. John's father took care of son's early education. John learned to love music and books. He read and studied so intensely [in`tensli:] that at the age of twelve he had already formed the habit of working until midnight. Later he was educated at school. At the age of 16 he went to the University of Cambridge. He obtained his "Bachelor" degree in 1629 and his "Master of Arts" in 1632.

After graduating the University he went to his native place Norton, in Buckinghamshire. There he gave himself up to study and poetry. Many of Milton's poems were written at Horton. They form the first period of his creative work. Milton had long wished to complete his education

by travelling, as it was the custom of the time. In 1637 Milton left England for European tour. He visited Paris and other cities in Italy. He spent much time in the library of the Vatican [v etik n].

In Italy, he met and talked with the great Galileo [gæli`leiou]. Milton considered it wrong to be travelling, abroad for personal enjoyment. He returned to England in 1639, just when the struggle between the king and the Puritan bourgeoisie began.

At the age of 34, Milton married Marry Powell [ˈpau l] the daughter of a wealthy royalist. Milton kept a keen eye on the public affairs of the time. The years between 1640 and 1660 were the second period in his literary work.

When a Republican Government was established in the year 1649, Milton was appointed Latin Secretary to the Council of State. The work consisted chiefly of translating into Latin and from Latin diplomatic government papers. This was the time when many Royalists went abroad and hired writers to write against revolutionary England. Now came the braying times when the Puritan Revolution turned to Milton for help. Milton did not belong to any of the Puritan sects, but he agreed to write for the cause of the Revolution, because he hated tyranny. In his excellent pamphlets Milton made Europe understand the Revolution was not just a great rebellion, as the Royalists insisted, but that it was only force which could give the people rights and freedom. Milton had poor eyesight and his doctors warned him that unless he stopped reading and writing entirely, he would lose his sight. To this Milton replied that he had already sacrificed his poetry and was willing to sacrifice his eyes, too, for the liberty of his people. He lost his eyesight in 1652.

In the same year Milton's wife died in child-birth. Milton was left with three young daughters. Four years later he married the daughter of republican but their happiness wasn't long. She died within a year of their marriage. During the year of his work as Latin Secretary and journalist Milton wrote only a few sonnets One of these sonnets was "**To the Lord General Cromwell**"

The years of Milton's retirement became the third period in his literary work. During this period he created works that made him one of the greatest poets of England. These were "Paradise Lost" and "Paradise Regained". Milton died on November 8, 1674, and was buried in London. Many years afterwards a monument was erected to his memory in Westminster Abbey.

### **"Paradise Lost" (1667)**

The plot of this poem is based on a bible story. It took him 7 years to write this poem. The work consists of 12 "books". The characters are: Satan and his rebel-angels. God the Almighty, three guardian angels Raphael, Gabriel and Michael and the first man and woman – Adam and Eve. The revolutionary spirit is shown in Satan, who revolts against. God.

Adam and Eve are allowed by God to live in Paradise, in the Garden of Eden, as long as they do not eat fruit that grows on the Tree of the Knowledge of good and evil.

Satan, who has been driven from the garden of Eden, comes back and he persuade Eve to eat an apple from the Tree of Knowledge. Eve eats an apple from forbidden tree and took another for Adam. Having known about it the God became very angry and made them to leave Paradise. Adam and, Eve are full of energy. They love each other and they are not sorry to leave paradise. Well known poets of the 19<sup>th</sup> century said in "Paradise Lost" Adam and Eve are Man and Woman the finest of all earthly creatures.

### **"Paradise Regained" (1671).**

It is also based on the bible story but it. is not connected with the first work. It is much shorter. It consists of 2 parts. The main characterize is Christ. Here he described as bourgeois revolutionary and has some features of John Milton. Like Milton himself he thinks that people are not yet ready to take their liberty. The only way to save people from difficult condition he sees in educated man. Milton considered this work is better than the first one.

### **QUESTIONS FOR SELF – CONTROL.**

1. The political situation in England

2. J. Milton and literary career
3. "Paradise Lost" and "Paradise regained"

## LECTURE – 7. THE ENLIGHTENMENT.

### Plan:

1. Historical Background.
2. The literature of the period.
3. Periods of the age of the Enlightenment.
4. Alexander Pope (1688 – 1744)
- 5

The history of England of the second half of the 17<sup>th</sup> century and during all of the 18<sup>th</sup> century was and marked by British colonial expansion. England was fighting against France, Holland and Spain.

There were ...??for gaining a commanding position in the Channel and for controlling commerce in India and America. By that time in England there formed 2 main political parties. One of them was the party of businessmen. And the other was of landowners. These two parties hated each other so they gave unpleasant names for each other: "**Whigs**" for businessman, and "**Tories**" for landowners. Whig-Scottish word "**whiggam**" an exclamation used in driving horses. "**Tory**" the name of certain Irish robbers. In 1688, in the result of the revolution the English bourgeoisie managed to take power his hands. This revolution brought nothing to the common people. It was not a people's revolution, it was simply a compromise between the royal power and the middle classes in England.

This period saw a remarkable rise of literature. People wrote on many subjects and made great contributions in the fields of philosophy, history, natural sciences and the new study of political economy. The central problem of vital importance to the writers of the 18<sup>th</sup> century was the study of man. and the origin of his good and evil qualities. Thus formulated the problem became a social problem, but of course writers were not able to understand the laws of its development.

The writers of the 18<sup>th</sup> century started a public movement for enlightening the people. They thought to improve the world by teaching. They considered Church dogmas and cast distinctions as useless lumber and rejected them.

The movement of the Enlightenment all over Europe had much in common.

- 1 A deep hatred for feudalism.
- 2 The writers of the age of the Enlightenment insisted upon a systematic education for all they fought for self-government and liberty.
- 3 They all spoke up for the common people and peasants in particular whose fate was to be decided in the 18<sup>th</sup> century.

But these common features were difference between the ideas expressed by English and French writers.

The French Enlightenment was more progressive than the English one. The French writers were political leaders and set forth sharp political problems and English Enlightenment had no revolutionary ideas. The literature expressed the interest of the bourgeoisie.

The English writers of the time formed two groups. Those who hoped to better the world simply by teaching belonged to the first group. Their works differed greatly.

These were: Joseph Addison (1672 – 1719), Richard Steele (1672-1729), Darnel Defoe (1661-1731), Alexander Pope (1688-1744), Samuel Richardson (1689-1761), Lawrence Sterne (1713-1768)

The other group included the writers who openly protested against the vicious social order. They were:

Jonathan Swift (1667-1745), Henry Fielding (1707-1754), Oliver Goldsmith (1728-1774), Richard Sheridan (1751-1816), Tobias Smollet (1721-1771), Robert Burns (1759-1796).

The literature of the age of the Enlightenment may be divided into three periods:

The first period lasted from the "**Glorious Revolution**" (1688-1689) till the end of the seventeenth century. It is characterized by classicism in poetry.

The greatest follower of the classic style was Alexander Pope. Alongside with this high style there appeared new prose literature, the essays of Steele and Addison and the first realistic novels written by Defoe and Swift. Most of the writers of this time wrote political pamphlets, but the ablest came from the pens of Defoe and Swift

The second period of the Enlightenment was most mature [матю́р] (зрелый) period. It embraces the forties and the fifties of the 18<sup>th</sup> century. It saw the development of the realistic social novel represented by Richardson, Fielding and Smollet.

The third period refers to the last decades of the century. It is marked by the appearance of a new trend: Sentimentalism, typified by the works of Goldsmith and Sterne. This period also saw the rise of the realistic drama Sheridan.

### Alexander Pope. (1688-1744)

One of the great names in English poetry of the early eighteenth century is that of Alexander Pope. He was born in London. His father was a well-to-do linen-draper in London. His father couldn't send his son to great public schools or to the universities. Pope's education was gained from private tutors and from his own voracious [v\_`rei\_s] (очкузлик) reading. A severe illness at the age of twelve left him for the rest of his life a crippled invalid.

Before the age of fifteen he had written an epic poem. Before he was twenty five Pope was clearly recognized as the greatest living poet.

In 1713 he proposed a translation of Homer's "**Iliad**". It was regarded as a great national event. His translation of "**Odyssey**" (1725-1726) was a great success.

Pope was the author of the famous poem he analyses the power and weakness of man. Pope organized a society of literary men. They called themselves the *Martin Scriblerus* was an imaginary personage.

Anyone who wished to publish a satire in the magazine was allowed to use the pseudonym *Martin Scriblerus*. Pope wrote many books, but they couldn't be easily understood by common readers, because in order to read them one had to know the works of Roman and Greek poets. It shows that Pope had little contact with broad public.

### QUESTIONS FOR SELF – CONTROL.

1. Give a short account of the historical background of the age of the Enlightenment in England.
2. Why is the period called the "Enlightenment"?
3. What evils did the enlighteners want to do away with?
4. A. Pope and his literary career

### LECTURE 8. DANIEL DEFOE. (1661-1731)

#### **PLAN:**

1. Daniel Defoe's life and his literary career
2. "Robinson Crusoe".

Daniel Defoe was born in 1661 in London- His father James Foe, was a London Butcher. Their names was Foe, and Daniel was about forty years of age when he changed his signature into surname of Defoe. His father was wealthy enough to give his son a good education. As a boy he was sent for four or five years to a school at Newington Green to prepare for the Presbyterian

ministry. Though he never became a minister. He decided to engage in business as a hose merchant. Throughout his life he had the knack of picking up information on a wide variety of subjects history, economics, geography and others. At same time he lived for a while in Spain, France, Italy and Bavaria. In 1684 we find him established as a London merchant in the hosiery trade. But he was a complete failure in business and bankrupt several times. He was always deep in debt. Always in debt, and unable- to settle in any profession. Defoe took to journalism in 1700. When Defoe was about 23. he started writing pamphlets. In Ills first pamphlets he attacked the policy of Charles-2, but he did not sign it. Defoe wrote what he chose and did not care whether the government liked or not. Naturally sometimes his pamphlets got him into trouble. When the Protestant king, William-3, came to power (1688), Defoe started writing, pamphlets praising his policy. It was the beginning of Defoe's literary career. In his "**Essay on Projects**" Defoe anticipated the greatest public improvements of modern times: higher education for women, the protection of seamen, the constriction of highways and the opening of saving-banks. He urged the establishment of a special academy to study literature and languages.

Forties continually attacked him and called him Dutch William. Some Forties attacked him in a satirical poem "**The Foreigners**". Against this Defoe wrote a pamphlets "**The True-born Englishmen**" In this pamphlet he proved that Englishmen do not exist, since the English nation consist of Danes, Picts, Scots, and other people. He said: "A true-born Englishman is a contradiction in speech an irony, in fact a fiction"

Defoe was thanked by the king for this pamphlets. During the reign of Queen Ann 1702 Defoe wrote a pamphlets in which he directed against the church. The irony was so subtle that Defoe was sentenced to seven years imprisonment- in order to disgrace him, the Forties subjected him. to a cruel punishment. He had to stand in the pillory on a public square with his hands and head in stocks. Before he went to prison he wrote Ills "**Hymn to the Pillory**" in which he criticized the law and demanded a fair trial. The hymn was not published, but his friends made it to popular, and it had tremendous success with the people. It was sung in the streets on the day Defoe was put in the pillory. Many of the poorer Londoners who knew him well and remembered that he had always been their friend, gathered round him forming strong guard and prevented the mob from tormenting him while he was in the pillory Women threw flowers to him and when the time came for him to be set free, people carried him from the square on their shoulders. This was the climax of his political career and the of it

When Defoe was released from prison, he became the editor he was very fond of his wife and daughters, but he did not want them to see him and he concealed his hiding place.

When he died in 1731 Daniel Defoe left behind him more than three hundred published works. Also with his adventures of Robinson Crusoe he has become regarded as the forerunner of the great English novelists.

### **"ROBINSON CRUSOE" 1719**

Robinson Crusoe is the first and most well-known novel by Defoe. It was about Alexander Selkirk, a Scots sailor. He had left England for a voyage to the Southern Seas in 1704 and Selkirk quarreled with his captain. Then he was put ashore on a desert island. There he lived quite alone for 4 years and 4 months. In 1709 he was picked up by a passing vessel. Steele had heard the story of a journey. In 1719 he tried his hand in another kind of literature - fiction, and wrote the famous novel he is now best known by, "Robinson Crusoe". After the book was published, Defoe became famous and rich. He wrote for four-public journals and received a regular sum of money from the government. He built, himself a house with stables and a pleasure ground and kept a coach and a pleasure boat. Other adventure novels which Defoe wrote were also very much talked about during his lifetime, but we do not hear much about them now. Defoe published his: "**Captain Singleton**" in 1420, "**Moll Flanders**", "**Lady Roxana**", "**Colonel Jacque**" in 1722. It is said that not long before his death Defoe feel victim to a serious mental disease. In 1729 he was at work on a book which was to be entitled "The complete English Gentleman" from the captain of the ship that had brought Selkirk home. Selkirk's story of the island of Juan Ferdinance interested Defoe so much

that he decided to use the story for a book. His hero, Robinson spent 28 years in desert island.

Defoe wrote this novel when he was nearly 60 years old. The eighteenth century in England was an age of rapid industrial development. English ships appeared in various parts of the world. And it was quite natural that the hero of the 1<sup>st</sup> bourgeois novel of that period was a shipwrecked man who lived in a desert island.

The novel, is the praise to human labor and the triumph of man over nature. Labor and fortitude helped Robinson to endure hardships. They save him from despair. The very process of hard work gives him satisfaction. The charm of the novel lies in Robinson as a person- Defoe shows the development of his hero- At the beginning of the story we see unexperienced youth, who then becomes a strong-willed man, able to withstand all the calamities of his unusual destiny. During a dreadful storm, the ship came on shore on a dismal unfortunate island which he called the Island of Despair. He had neither food, house, clothes, weapons or place. He slept in a tree for fear of wild animals.

Defoe's Crusoe like Defoe himself was very practical. The beauty of the island has no appeal for him. He regards the island as his personal property. He takes pride in being the master of the island and pleased at the thought that everything around him. This is also seen in the fact that he decided to keep the money he finds in the ship, although he knows that it will be of no use for him on the island. Negro slavery seems natural to Defoe. Crusoe considers his race to be superior to all other races.

As soon as a man appears in the island Crusoe makes him his slave "Master" is the first word he teaches Friday to say. When Crusoe was alone in the island he produced everything with his own hands. Then Friday appears and he immediately makes a servant of him, and when the island becomes inhabited by other people, he organized a colony and introduces class relations: the masters who rule the community and the slaves who do this work.

Crusoe believes in God. In desperate moment he turns to God for help. "I prayed to God again, but was lightheaded and when I was not I was too ignorant that I knew not what to say only I lay and cried, God look upon me, God pity me, God have mercy upon me!"

The other central character of the book is Friday. Defoe makes the reader sympathize with Friday. Friday is intelligent, brave, generous and skillful. He performs all tasks well. Crusoe teaches him to speak English and Friday begins to understand the language.

Defoe is a writer of the Enlightenment. He teaches what's good and what's bad. His novel "**Robinson Crusoe**" is not only a work of ?? an account adventures a biography and an educational pamphlet. It is a study of man a great work showing man in relation to nature and civilization as well as in relation to labour and private property.

### **Questions for self control.**

1. Tell the story of Daniel Defoe's life
2. What is the main theme of the novel Robinson Crusoe?
3. Do you think it is possible for a man to spend twenty six years on a desert island?

### **LECTURE – 9. ROBERT BURNS.(1759-1796)**

#### **Plan:**

1. The life of Robert Burns
  2. The democratic Character of the Poet
  3. Love for Scotland
  4. Optimism
  5. Lyrics
- Conclusion

#### **1. Significance of Robert Burns poetry**

Robert Burns was the most democratic poet of the 18<sup>th</sup> century. His birthday is celebrated in Scotland as a national holiday. His verses inspired many poets, British and foreign and in highly appreciated by the progressive people.

R. Burns was born at Alloway, near Ayr, in southwestern Scotland, in 1759. His father, a tenant(арендатор) farmer who had built with his own hands the clay cottage in which the poet was born, was an intelligent man of admirable character, but never successful in his calling. Robert spent his first seven years of his life at Alloway, listening his mother's old Scottish songs and aunt Betty's fantastic tales and songs about devils and witches years later he put much of this into his great poems such as "**Tom O'Shatter**" and "**Halloween**".

Robert and his brother Gilbert went to local school but it was closed down for lack of money. His father and his four neighbours hired a young teacher John Murdock to teach their boys. During his few years of study Robert read all the stray books on which he could lay his hands and acquired a fair reading knowledge of French. But when he was a lad of fifteen, he was already doing the full work of a farm labourer. One must never forget that Burns was a peasant, though a very extraordinary one.

Until he was twenty-eight he had never traveled more than ten miles from his birthplace. His poems and songs were written in the first instance for his friends and neighbors in Scotland.

Discouraged by the hardship and poverty of his life, he decided to emigrate to Jamaica. To raise money for his voyage, he published in 1786, at the near by town of Kilmarnock, a collection of his poems. It cleared him twenty pounds, and made a small sensation. This edition exhausted, he decided to print another, this time at Edinburgh, whither the fame of his Kilmarnock volume had already spread.

Late in the year Burns went himself to Edinburgh, where he stayed off and on for a little over a year. The Edinburgh edition of 1787 brought him in five hundred pounds, out of which he made a generous gift to his brother Gilbert, still struggling on at the old farm in Ayshire. His Edinburgh friends dined him and wined him, but for practical encouragement of his genius they could do nothing better than get him an appointment in the excise service, where he was to measure beer barrels and prevent smuggling. He took a farm near Dumfries, and combined farming with his duties as exciseman. There, and later at the town of Dumfries, he lived for the ten years that remained to him of life, composing in his leisure time the songs which are the most popular part of his work. For them he refused to receive any remuneration; they were done for old Scotland's sake, as a patriotic service of love. These years were not happy. His duties in the excise didn't interest him; his outspoken sympathy with the cause of the French revolution prevented rapid advancement. The old poverty was closing in about him. In 1796 he died, a disappointed man, only thirty-seven years old, and Scotland lost her most famous poet.

2. Robert Burns is a true son of the Scottish peasantry. In his poem "**Is there for Honest Poverty**" Burns says that it is not wealth and titles, but the excellent qualities of man's heart that make "a man for a that". The poet praises the healthy, happy, wise Scottish peasant, who in his shabby clothes is worth a score of lords, however fine.

Independence of mind, honesty, optimism, generosity - these are the qualities the poet appreciates. He who possesses such qualities is "gowd" or king o' men for a 'that.' Titles and riches are not enough to make people happy.

“It's no in titles nor in rank ;  
It's no in wealth like London Bank  
**To purchase peace and rest**  
Nae treasures not pleasures (no)  
Could make us happy lang (long)

Burns' verses mirror the best features of the enlighteners their humanism, the firm belief in man's strength, in the power of reason and in the qualities of people's nature.

Burns keenly felt injustice of the world. His indignation was mirrored in many verses which become so dear to the hearts of common people.

"Nae real joys we know, man (no)  
We labour soon, we labour late,  
To leed the little knave, man  
And a` the comfort we are to get (all)

Is that ayont the grave, man" ( beyond)  
(The Tree of Liberty)

The poet hopes that in the future the oppressed people of England and Scotland will also start fighting for their freedom and independence. Burns expresses his firm belief in a happy future, which people all over the world will live in peace and enjoy full equality.

"Wi plenty o` sic trees, I trow (with, of, such, trust)  
The world would live in peace, man,  
The sword would help to mak` a plough (make)  
The din o`war wad cease, man." (noise, of, would)

3. Burns is inspired by deep love for Scotland, its history and folklore "**Address to Edinburgh**" is a hymn to the common Scottish people.

They sons, Edina, social, kind, (Edinburgh)  
With open arms the strangers hail  
Their views enlarged, their liberal mind  
Above the narrow rural vale.

The poet is deeply interested in the glorious past of his country. He call it:  
"The birthplace of valour, the country of worth"

His favourite national hero is William Wallace (1270-1305), the leader of the uprising against the English oppressors. The Scottish people led by Wallace and Robert Bruce (1274-1329), King of Scotland overthrew the English army in his battle at Banockburn in 1314 and secured Scottish independence. Bruce at Banockburn is the subject of the best poems by Burns. The greatest merit of Burns' poetry also lies in his vivid description of nature. He sings of the beauty of Scotland where he spent all his life. He admires the green valleys "mountains high covered with snow, and wild hanging woods."

"My heart's in the Highlands, where've I go .....  
Wherever I wander, wherever I rove  
The hills of the Highlands for ever I love

In Burns' poems, nature forms a part of people's life, though he does not personify it as some poets of the later period do.

4. In spite of his poverty, hunger and never ceasing toil. Burns was an optimist. He enjoyed life as few of his contemporaries did in a world short through with terror and darkness he sang of the richness and wonder of life. Burns believes in the happy future of mankind. He sure that,

"The Golden Age will then revival  
Each man will be a brother  
In harmony we all shall live  
And share the earth together....."

He hopes that:

"It's coming yet for all that  
**That man to man the world over**  
Shall brother be for a that"

("My Father's Was a Farmer")

The poem "**John Barleycorn**" expresses Burns's optimism. It tells of the way people prepare whiskey. The poem is symbolic in its meaning. John Barleycorn personifies the strength of the common people which is immortal and cannot be done away with.

There was three kings in the east,  
Three Kings both great and high  
And they have sworn a solemn oath  
John Barleycorn should die

But however hard they tried they could not crush him and all their efforts were in vain. Even when "They have to on his very heart's blood" it didn't help either John Barleycorn was not dead, as his joyful spirit was alive in those who had a chance "to taste his blood."

5. Burns was a remarkable lyric poet. Some of his lyrical pieces are tender and pathetic, some abound in humour and irony. Burns masterfully touch upon human heartstrings is the most characteristic feature of his talent. There is a melodic quality in his poetry. Such lyrics as "**My Love is Like a Red, Red Rose**", "**Bruce at Bannockburn**", "**Auld Lang Syne**" and are popular all over the world.

In his lyrical poems and songs Burns treated the theme of human emotions, glorifying true love and friendship, free from any motives of gain and hypocritical morality.

As in his other works he remained the bard of freedom in his lyrical pieces too. Whatever Burns writes about merry-making some joy or some sorrow, the love of a lad for his lass; he touches the hearts of common men with the extraordinary power of simple words. He reveals the hidden beauty in a common place experience and opens the rich world of emotion and noble thought to humanity at large and to plain Scottish people in particular.

Burns' poetry is very popular in our country. And we admire the plain Scottish peasant who became one of the world's greatest poets.

#### **Questions for self Control**

1. Tell the story of R. Burns's life.
2. Speak on the attitude of the poet towards nature.
3. R. Burns's love to his native country.
4. R. Burns's optimism.

## **LECTURE –10. THE ROMANTIC MOVEMENT**

### **Plan:**

- I. Historical background
- II. George Gordon Byron (1788-1824)
  - 1 His life and work
  2. "Childe Harold's pilgrimage"
- III. Conclusion.

***"He who loves not his country, can love nothing." (Byron)***

Romanticism, which was the leading literary movement in England for more than half a century, was caused by great social and economic changes.

The industrial revolution, which began in the middle of the 18<sup>th</sup> century was known as sudden change from home manufacturing to large-scale factory production. Enclosing common land had begun in 18<sup>th</sup> century that the process became rapid and spread all over Britain. The peasants completely deprived of their lands, were forced to go to work in factories. Mines and factories had changed the face of the country. But mechanization did not improve the life of the common people. It's only meant a new form of slavery. Now the economic and social ills were clearly seen by the people: the diseases of industrial towns, the misery of child labour, the crowd of underpaid workers, the tyranny of the factory bell that had turned human beings into parts of a

machine a made them desperate at the loss of personal freedom. As a result, a new humanist movement, that of Romanticism, sprang up toward the close of the 18<sup>th</sup> century.

Romanticism was an effort to do away with the injustice that comes into being of society. New themes for writing arose: no longer were writers attracted to the domestic epic which had been the chief subject of the novel. The Romanticism made emotion, and not reason, the chief force of their works. This emotion found its expression chiefly in poetry.

The outstanding Romanticists were George Gordon Byron and Percy Bysshe Shelley.

### **GEORGE GORDON BYRON (1788-1824)**

George Gordon Byron the greatest English poet of 19<sup>th</sup> century was born in London, on January 22, 1788 in an aristocratic family. His mother, Catherine Gordon, was a Scottish lady of Honorable birth and respectable fortune. His father, an officer died when he was three years old. He spent his early years with his mother. He attended the Grammar school from 1784 to 1798. His childhood was embittered by incessant quarrels with his mother who even taunted him with the deformed foot which had been his from birth. Byron spent the first ten years of his life in Scotland. He was fond of the Rocky Coast and mountains of the country. His admiration of nature scenery was reflected in many of his poems.

In 1798 George's grand uncle died and the he inherited the title of baron and went to Harrow to continue his education: at seventeen he entered Cambridge University.

George was sixteen when he fall in love with his distant relative Mary Chaworth, and in his youthful imagination seemed to have found the ideal of womanly perfection. She didn't however return his affection .

In the spring of 1808 Byron graduated from the University and received master of arts degree, and next year took his hereditary seat in the House of Lords.

In 1809 he left England on a long journey, which took two years. He visited Portugal, Spain, Albania, Greece and Turkey, and during his travels wrote the first two cantos of "**Childe Harold's Pilgrimage**" (1812), which not only brought him immediately success but also remained among his most notable works. This poem established his reputation as a great poet of England. Byron became one of the popular man in London.

On February 27, 1812 Byron made his first speech in the House of Lords. Between 1813 and 1816 the "**Oriental Tales**" were written "**The Giaour** ", "**The bride of Abydos**", "**The Corsair**", "**Sora**" and "**The Siege of Corinth**".

In 1816 he wrote his "**Song for the Juddites**" calling upon the workers to rise and "die fighting or live free."

After that he was accused by the society of which he had been favourite.

In 1816 Byron left England. The years until 1823 were spent in Switzerland and Italy. There he kept up with his writing and took an active interest in the woman of the Carborari.

His chief writings after his departure from England were the third and fourth cantos of "**Childe Harold**" (1816-1818), "**Manfred**" (1817), "**Coin**" (1821), and the most famous of the poems "**Don Juan**" (1819-24), which remained unfinished this masterpiece was highly appreciated by P.B. Shelly, W. Scott.

The news of the uprising of the Greeks against the Turks aroused Byron to a desire for action. In July 1823 he sailed for Greece. But 1824 he died at Missolonghi on the 18<sup>th</sup> of April, 1824, at the age of thirty six. His body transported from Greece to England, was buried in the family vault near Newstead.

#### **"CHILDE HAROLD'S PILGRIMAGE"**

This is the poem about travel, history, and politics. It's partly autobiographical and full of philosophical reflections. In the preface to the poem Byron determines his intention as being "either droll or pathetic descriptive or sentimental, tender or satirical".

The poem consists of four cantos. In the opening lines Childe Harold is bidding farewell to his Motherland. And then Byron moves the reader along with his protagonist from country to country, throughout the Pilgrimage.

The first canto shows Portugal and Spain.  
Oh, Christ! It's a goodly sight to see  
What Heaven hath done for these delicious land,  
What fruits of fragrance blush on every tree!  
What goodly prospects over the hills expand!  
But man would mar them with impious hand!

The second canto is devoted to Albania and Greece. Describing Harold's stay in Albania, Byron describes his own adventures in the country. He admires the Albanians for their landless generosity and hospitality.

Deep love for the Greeks and concern for their fate sound in the poets passionate appeal to the people to rise in arms against the oppressors.

What is the worth of woes that wait on age?  
What stamps the wrinkle deeper on the brow?  
To view each loved one blotted from life's page  
And be alone on Earth, as I am now

(stanza 98)

The third canto begins and ends with the touching address of Byron to this daughter Ada, whom he was never destined to see again.

Is thy face like thy mother's, my fair child!  
Ada! Sole daughter of my house and heart!  
When last I so thy young blue eyes, they smiled,  
And then we parted, ...

(stanza 1)

The political and biographical sketches which the third canto contains show greater maturity in the poets outlook. While crossing Belgium, Harold visited the field of Waterloo, where the great battle had been fought less than a year before. The poet meditates on this historical event.

The fourth canto, which has to do with Italy, is usually regarded as the finest. It describes people and events in ancient Italian history. Byron regrets the fall of free states, their high culture and art.

Byron calls the "**Mother of Arts**" and admires the Italian people who have given the world such men as Dante, Petrarch, Boccaccio, and other titans of art, science and literature. He hopes that the former glory of the country can be taken as a pledge (promise) of her future prosperity.

Yet, Italy! Through every other land  
They wrongs should ring and shall, from side to side  
Mother of Arts! As once of Arms; they hand  
Was then our guardian and is still our guide

(stanza 47)

A great part of the forth canto is dedicated to the theme of guineas and immortality. Byron put forth the idea that true glory in achieved by creative activity and not by illustrious birth and power.

The poem which at first seems chaotic, is really constructed with great skill, it's various episodes are joined by the outlook experiences and impressions of Childe Harold and because of that in unity is achieved.

### Questions for self Control

1. Tell the story of Byron's life.
2. How does Byron call forth people to struggle for freedom and independence?
3. What caused the note of grief in Byron's poetry?

4. Speak on the altitude of the poet towards nature. Try to find lines from “Childe Harolds’s Pilgrimage” where Byron’s admiration of nature is expressed with great force?
5. Is Childe Harold an auto biographical character?
6. Why do we consider Byron to be a real fighter for freedom?
7. Tell the story of Byron’s life.
8. How does Byron call forth people to struggle for freedom and independence?
9. What caused the note of grief in Byron’s poetry?
10. Speak on the altitude of the poet towards nature. Try to find lines from “Childe Harolds’s Pilgrimage” where Byron’s admiration of nature is expressed with great force?
11. Is Childe Harold an auto biographical character?
12. Why do we consider Byron to be a real fighter for freedom?

## LECTURE – 11. PERCY BYSSHE SHELLEY (1792-1822).

### PLAN:

1. Percy Bysshe Shelly (1792-1822).
  - a) His life and work.
  - b) The Cenci
  - c) P.B. Shelly’s optimism.

Percy Bysshe Shelly was born on the 4th of August 1792, in Sussex. Like Byron, he came from an aristocratic family. He was a shy, gentle, kind and sensitive boy by nature, but he had his own notions of justice, independence and freedom.

In 1810 Shelly entered Oxford. In 1813 Shelly published his first great poem “**Queen Mab**”, containing sharp criticism of human society, past and present, and expressing his ideals as to the happy future of mankind, to be brought about by peaceful means.

In 1818 Shelly went to Italy. After wondering over the country he finally settled in Pisa, beloved of so many English poets. There he found comfort in the friendship of Byron, who admired his verses and spoke of Shelly as the most gentle and amiable person he had ever met. The great works of art and the rich colouring of Italy gave new life to Shelly’s poetic genius. Most of his best works were written under a southern sky during the last years of his short life.

“**The Cenci**” (1819) is the first of the poet’s works where this idea is clearly expressed. Shelley’s considerable dramatic power is many fasted in this tragedy, based on an Italian murder story of the 16th century.

The story is, that an old man having spent his life in debauchery and wickedness, conceived at length and implacable hatred towards his children. His daughter Beatrice who was evidently a most gentle and amiable being a creature formed to adorn and be admired, driven to desperation by the monstrous cruelty and violence of her father, at length plotted with her mother-in-law and brother to murdered their common tyrant. The deed was quickly discovered, and, in spite of the most earnest prayers made to the Pope by the highest persons in Rome, the criminals were put to death.

Though far from England, Shelley was always interested in the affairs of his native country. In 1819 he wrote his famous songs “**Song to the Men of England**”, “**The Mask of Anarchy**” (1819) “**England in 1819**” (1819), “**Ode to Liberty**” (1820) and many others.

When the Chartist Movement began develop, Shelley became one of the most popular poets of the time.

One of Shelley’s best works is his lyrical drama “**Prometheus Unbound**” (1820). The plot is the variation on the theme of “**Prometheus Bound**”, a tragedy by Aeschylus (525-456 B.C.). According to Greek myths, Prometheus stole the gods’ fire from Olympus, and

brought it down to mankind. For this Jove father of the Gods, chained Prometheus to a rock over a precipice, and subjected him to everlasting torture.

Shelley was also the author of many lyrical poems of rare beauty and emotional power. Shelley was an optimist. He regarded the world and nature as ever in development. He ends

his **“Ode to the West Wind”** with a famous line:

“If Winter comes, can Spring be far behind?”

On July 8, 1822, while Shelly and a friend of his were sailing in a small boat across the Bay of Spezia, Genoa, a sudden storm broke out. Ten days later their bodies were found washed ashore. They were cremated on the spot, and according to some accounts, the poet's wife, Mary snatched her husband's heart from out of the ashes. The inscription on his tombstone reads: **“Percy Bysshe Shelly COR CORDIUM”** (The Heart of Hearts).

### Questions For Self Control.

1. Tell the story of Shelly's life.
2. What are the characteristic features of Shelly as a poet?

### **LECTURE – 12. SIR WALTER SCOTT (1771-1832).**

Sir Walter Scott, the first great writer of historical novels, was born in Edinburgh on August 15, 1771. His father was an Edinburgh lawyer who descended from the fighting and riding clan of Buccleuch.

He was the first of his clan to live in a city and practise a profession. He had a large family. Walter, future writer, was the ninth of his twelve children.

Walter's grandparents told him thrilling tales of adventures on the Scottish border and stories of the crumbling abbeys and old castles. He learned to love the solemn history of Scotland and liked to recite Scottish ballads and poems.

When he grew older and went to school, he became very fond of reading: one of his favourite books was a collection of ballads, called **“Reliques of Ancient Poetry”** edited by Bishop Percy. At the age of fifteen Scott had a chance to meet Robert Burns.

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

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

The folk ballads Walter Scott had collected were the first poetic work he published. It was called **“Minstrelsy of the Scottish Border”** and consisted of three volumes: the first two were issued in 1802 and the third one in 1803.

Soon after, his own romantic poems attracted the attention of the reading public. The best were **“The Lay of the reading Minstrelsy”** (1805), **“Marmion”** (1808), **“The Lady of the Lake”** (1810). These poems reproduce old legends and combine them with historical material. They were written with great poetic skill and accompanied by such beautiful descriptions that the poet became very famous. But when Byron's wonderful poems appeared he left the field of poetry and took writing novels. It was only a new period in Scott's creative work.

Scott's works have been divided into three groups. The first group of novels are those devoted to Scottish history: **“Waverley, or 'Tis Sixty Years Since”** (1814), **“Guy Mannering, or the Astrologer”** (1815), **“The Antiquary”** (1816), **“Black Dwarf”** (1816), **“Old Mortality”** (1816), **“Rob Roy”** (1817), **“A Legend of Montrose”** (1819).

The second group of novels refer English history: “**Ivanhoe**” (1820), the best of this series; “**The Monastery**” (1820), “**The Abbot**” (1820), “**The Pirate**” (1822), “**Woodstock**” (1826).

The third group comprises novels based on the history of Europe: “**Quentin Durward**” (1823), “**The Talisman**” (1825), “**Count Robert of Paris**” (1832), “**Castle Dangerous**” (1832).

### **“IVANHOE” (1820)**

The action of the novel is set in medieval England during the Crusades. The author has introduced characters from all classes of feudal society and has shown how class interests give rise to a bitter struggle. The central conflict of the novel lies in the struggle of the Anglo-Saxon land-owners against the Norman barons, who cannot come to an understanding. The breach between them is widened by their speaking different languages. Scott shows what a wretched thing it is to have not rights in the land of one’s birth. There is no peace among the Norman conquerors either. The struggle for power does not cease. Prince John tries to usurp the throne of his brother Richard, at that time engaged in a Crusade. The characters of the two brothers show the two tendencies that caused the Norman to split: one side wished to seize all the land and subdue the Anglo-Saxons completely, while the other tended to co-operate with the remaining Anglo-Saxon land-owners. The latter tendency was progressive, because it led to the birth of a new nation.

At the head of the remaining Anglo-Saxon knights we find a thane, Cedric the Saxon. He hopes to restore their independence by putting a Saxon king and queen on the throne. The queen is to be Rowena, a young lady said to be descendent from Alfred the Great, and the future king, Athelstane of Coningsburgh. But Cedric has a son, Wilfred of Ivanhoe, who upsets his father’s plans by falling in love with Rowena. Cedric disinherits his son, and Ivanhoe goes on a Crusade where he meets King Richard, and they become friends. On their return to England, Richard with the help of the Saxons and the free archers of Robin Hood, fights for his crown against Prince John and wins. Cedric finally understands how impossible it is to restore Saxon power and becomes reconciled to the Normans.

The book is written with great descriptive skill for which Scott is justly famous. We feel drawn into the atmosphere of the period and very soon become convinced that life in the 12th century was such as we see it on the pages of the book.

All typical features of Scott creative method are concentrated in Ivanhoe.

### **Questions For Self Control.**

1. Tell the story of Scottish life.
2. Why did Walter Scott collect old ballads and legends?
3. Say something about the novels written by Walter Scott.
4. W. Scott, the creator of the historical novel.

## **LECTURE – 13. ENGLISH LITERATURE IN THE FIRST HALF OF THE XIX CENTURY**

### **PLAN:**

- 1. CHARLES DICKENS**
- 2. WILLIAM MAKEPEACE THACKERAY**

### **CHARLES DICKENS (1812 -1870).**

Ch. Dickens was born in 1812 near Portsmouth. His father was a clerk at the office of a large naval station there, and the family lived on his small salary. They belonged to the lower middle class: The father was often transferred from place to place and there was always talk

between the parents about money, bills and debts. After school Charles loved to run to the docks where ships went for repairs.

Many pictures were stored away in his memory, which the writer used later in his novels. Charles's first teacher was a kind young man from Oxford. Under whose influence Charles grew fond of books. At ten he read Defoe, Fielding, Smollet, Goldsmith, and translations of some European and other authors. His favorite books were "**Don Quixote**" and "**The Arabian Nights**". The great comfort he found in the world of books was later described in the novel "**David Copperfield**". Charles had a nurse called Marry Weller, who used about him that "he was a terrible boy to read" and his sister and her friends were fond of singing, reciting poems and acting. The happy days at Chatham came to end in 1832 when the father was moved to London. The Dickens family rented a house in one of the poorest parts of London. Charles loved to walk about the busy streets and watch the lively street scenes. Charles was the eldest son, but he was not sent to school again. The long working hours at the factory, the poor food, the rough boys and their treatment of him he could never forget. He later described this unhappy time in "**David Copperfield**". Dickens visited his parents in the prison on Sundays. There he saw many other prisoners, and learned their stories. The debtors' prison is described in the "**Pickwick Papers**" and the novel "**Little Dorrit**". In about a year the Dickens family received a small sum of money after the death of a relative, so all debts were paid. Charles got a chance to go to school again. This time he was sent to a very old-fashioned school called "**Wellington House Academy**".

Dickens left school when he was twelve. He had to continue his education himself. His father sent him to a lawyer's office to study law. He didn't stay there long, but he learned the ways and manners of lawyers as, many of his books show. "**Bleak House**" in particular shows how legal decisions were made and delayed. Instead of law he studied shorthand and found a job as a newspaper reporter. He also went regularly to the British Museum reading-room to continue his general education.

In 1832 Dickens became a parliamentary reporter. Dickens's first efforts at writing were little stories about the ordinary Londoners he saw. The stories were funny stories. One day he dropped a sketch he had written in the letter-box of a publishing house. It was printed, and the young author followed it up with other sketches which he signed "**Boz**". "**Sketches Boz**" appeared in various magazines. At the age of 24 Dickens married Catherine Hogarth, the daughter of his editor at the "**Evening Chronicle**". The publishing house of "**Chapman and Hall**" was planning to bring out a series of humorous pictures on sport events. Dickens was asked to write short comic episodes to accompany pictures about a certain Mr. Pickwick whose efforts in sport always ended in failure. Later they were printed in one volume under the title "**The Posthumous Papers of the Pickwick Club**" or the "**Pickwick Papers**" for short. Having discovered, almost accidentally, his ability as a novelist, Dickens devoted to literary work himself. His next novel was "**Oliver Twist**". It appeared first in series in a new monthly magazine of which Dickens himself was an editor. Readers expected to see a new humorous story and they were much surprised to find a nightmare novel instead.

"**Oliver Twist**" was written as a protest against the "**Poor Law**". The "**Poor Law**" didn't allow homeless people to live in the streets; they were put into work-houses where they were only a little bit better off than in prison. "**Oliver Twist**" was not simply a novel but a social tract in fact. Not yet thirty Dickens was the most popular writer in England. In 1842 he and his wife paid a visit to the USA. They spent nearly 5 months travelling from town to town and everywhere Dickens received a very hearty welcome.

Dickens expressed his opinion of what he saw in his "**American Notes**", where he condemned with his usual humorously satirical exaggeration of facts. "**American Notes**" was followed by "**Martin Chuzzlewit**" a novel in part of which American life is also described. The years between 1844 and 1848 Dickens traveled in Italy, France and Switzerland, because he found it easier to concentrate on English problems from a far. There he worked hard at the novel "**Dombey and Son**". In Paris Dickens met the writer Victor Hugo. When back in England, Dickens organized an amateur theatrical company, and for the next five years they put

on performances for charity, giving all the money they collecting to the poor. Dickens was a manager and actor. He also conducted a weekly magazine for popular reading called **“Household Words”**. Though engaged in these activities, Dickens continued writing novels without a break. His genius was at its height; his best novels were written at this time. Dickens was a very emotional: he lived with characters he created; he suffered with them in their tragic moments, he laughed at the humorous side of their lives. With great energy he began to give dramatic readings from his own works in various towns all over Britain. His reading was so wonderful that people come in thousands to hear the warm-hearted beloved writer. Dickens read some of his Christmas stories exceptionally well. These were **“The Cricket on the Hearth”** and **“Christmas Carol”**. Dickens is remembered for having invented the theatre for an actor. In 1867-1868 Dickens made a triumphant tour in the United States. He died suddenly on June 9, 1870. Dickens was buried in Westminster Abbey.

Dickens has given a full picture of 19th century English life. He revealed all that was irrational and monstrous and though wit and humorous people began to see their own time and environment in a new light. His method of writing inspired many others to write realistically, and great works of critical realism appeared after him. He describes offices of large firms, factories, prisons and the slums of London. Dickens portrays people of all types seen in the streets of great cities in his time. We meet commercial agents, scoundrels of all sorts, lawyers, clerk, schoolmasters, tradesmen, factory-workers. Dickens lived for the people and he developed in his readers a love for man.

### **WILLIAM MAKEPEACE THACKERAY (1811-1863).**

William Makespeace Thackeray is one of the greatest English realists. He was born in Calcutta, in the family of an official of the East India company. In 1817 after his father's death Thackeray was brought England, where he studied at school and then for an year and half at Cambridge University. Having left the university Thackeray started on a journey about Europe with the purpose of studying paintings.

Thackeray returned to England in 1831. Having inherited some money, he started to publish newspaper which soon ceased publication. Thackeray lost all his money in this enterprise and turned literature. At this period of his life he worked in Fraser's Magazine and Punch, where he published his humorous satirical sketches witty caricatures of Contemporary English society the best of which are **“The Paris Sketchbook”** (1840), **“The Yellow Plush Papers”** (1841), **“The book of Snobs”** (1848), etc.,

Thackeray won great popularity by publishing his novel **“Vanity Fair”** (1846-1848), which was followed by **“Pendennis”** (1850), **“Esmond”** (1852), **“The new comes”** (1854-1855), **“The Virginians”** (1858-1859), **“The Adventures of Phillip”** (1861-1862).

In 1851 Thackeray gave public readings of his historical and literary essays first in England and then in America in 1852 and 1855. This lectures made up his two books **“The English Humorists of the 18th century”** (1851), and **“The Four Georges”** (1854).

In **“Vanity Fair”**, **“Pendennis”**, and **“The New Comes”** Thackeray gives a satirical picture of a society where a man's worth is determined only by his money. Money and possibilities to get into high society are the goals of most characters depicted by Thackeray.

One such character is Becky Sharp from **“Vanity Fair”** a smart and sly adventures fighting her way into higher society by hook or crook. The historical novel **“The Virginians”** describes the life of the English colonial aristocracy in the epoch of the American colonies struggle for independence.

In his works Thackeray exposes the moral ideals of the bourgeoisie and for this reason. He is considered along with Dickens and Bronte to be representative of the brilliant school of novelists in England.

### **Questions For Self Control.**

1. Tell the story of Ch. Dickens life.
2. Tell the story of W. M. Thackeray.
3. Name the most popular works of Ch. Dickens.
4. Name the most popular works of W.M. Thackeray

#### **LECTURE 14. CHARLOTTE BRONTE (1816-1885).**

**Plan:**

1. The life of Charlotte Bronte (1816-1855).
2. Charlotte Bronte's work.
3. Jane Eyre.
4. Charlotte Bronte's individualism.
5. Significance of Charlotte Bronte's prose.

Charlotte Brontë was born 21 April 1816, third of the six children of Patrick Brontë and Maria Branwell Brontë. The major event of her young life was the death of her mother in 1821, which created a lot of chaos. In 1824, Charlotte and her two older sisters, Maria and Elizabeth, were sent to the newly-opened Cowan Bridge Clergy Daughters' School<sup>1</sup>.

Conditions there were bad even by the standards of the time, and it was not long before both Maria and Elizabeth became ill enough to be sent home, where they both died of consumption in the spring of 1825. Patrick brought Charlotte and her younger sister Emily, who had recently joined them at the school, back home as soon as the other girls became ill, but Charlotte in particular never forgot what the school had been like<sup>2</sup>.

The surviving kids all became each others' best friends. They created the kingdom of Gondal<sup>3</sup> and wrote all kinds of epic stories and poems set in that realm. Charlotte and Branwell were in charge of Angria proper, while Emily and Anne (the youngest) ran the neighboring kingdom of Gondal. Charlotte's next adventure was going to school in Brussels with Emily in 1842. Charlotte's time there was brief, less than two years, but it led to her eventual writing of *Villette*<sup>4</sup> beginning in 1852.

Back home, Charlotte lapsed into chronic unemployment and severe hypochondria, actually thinking she was going blind, just like her father was. In 1846 the three sisters published a book of *Poems*<sup>5</sup>, and though sales were very slow, the reviews were good and spurred on further literary endeavours. Charlotte's novel of this time, *The Professor*, was actually rather bad, suffering from a less-than-believable main character. In August of 1846 Charlotte began work on *Jane Eyre*. Though it was published in 1847, Charlotte didn't tell her father about it until the next year, when the novel's success was plain.

This success was followed up by tragedy, however. In September 1848, Branwell died, probably due to his extremely heavy drinking; this was closely followed by Emily's death from consumption in December 1848, and Anne's death of the same disease in May 1849. Bereft, Charlotte and her father clung to each other for support. Charlotte's grief is plain in the last third of her novel *Shirley*, which she'd been working on when all the death started.

Eventually, Charlotte started spending some time in London, meeting other writers of the day. Thackeray in particular was a fan of her works, and, when she attended one of his lectures, she found herself loudly and very publicly introduced to Thackeray's mother as "Jane Eyre"<sup>6</sup>.

Her father's curate, Arthur Bell Nicholls, proposed to Charlotte in December, and Patrick was absolutely furious, forbidding the marriage and saying some rather awful things about Arthur. This was the one thing that could possibly have gotten Charlotte to seriously consider marrying him, which she did, in June of 1854.

Marriage seemed good for Charlotte, though her best friend from school, Ellen Nussey, was extremely jealous of Arthur suddenly taking up all of Charlotte's attention<sup>7</sup>. No one got to monopolize Charlotte's attention for very long: she died on 31 March 1855, of what was listed on the death certificate as "exhaustion".

Fortunately for Arthur and Patrick, they'd learned to get along. They were of great comfort to each other after Charlotte's death, which for some reason, was the signal for a lot of gossip, some of it

malicious, in the newspapers and magazines. To counteract this, Patrick and Arthur eventually asked Mrs. Gaskell, an author friend of Charlotte's, to write an authoritative biography. Unfortunately for them, Mrs. Gaskell got nearly all of her information from Ellen Nussey, who took great advantage of this to make Arthur seem a villain, and Patrick ended up represented as a stern, overbearing father. This was all accepted as true for many years, and made all of Charlotte's critics suddenly feel sorry for her.

Charlotte Brontë (1816-1855), English writer noted for her novel *Jane Eyre* (1847), sister of Anne Brontë and Emily Brontë. The three sisters are almost as famous for their short, tragic lives as for their novels. In the past 40 years Charlotte Brontë's reputation has risen rapidly, and feminist criticism has done much to show that she was speaking up for oppressed women of every age.

Charlotte was born in Thornton, Yorkshire, in the north of England, the daughter of an Anglican clergyman who moved with his family to Haworth amid the Yorkshire moors in 1820. After their mother and two eldest children died, Charlotte was left with her sisters Emily and Anne and brother Branwell to the care of their father, and their strict, religious aunt, Elisabeth Branwell. The children created imaginary kingdoms, which were built around Branwell's toy soldiers, and which inspired them to write continuing sagas about the fantasylands of Angria and Gondal. Charlotte attended the Clergy Daughter's School at Cowan Bridge in 1824. She returned home next year because of the harsh conditions. In 1831 she went to school at Roe Head, where she later worked as a teacher. However, she fell ill, suffered from melancholia, and gave up this post. Charlotte's attempts to earn her living as a governess were hindered by her disabling shyness, her ignorance of normal children, and her yearning to be with her sisters.

The collection of poems, *Poems By Currer, Ellis And Acton Bell* (1846), which Charlotte wrote with her sisters, sold only two copies. By this time she had finished a novel; *THE PROFESSOR*, but it never found a publisher during her lifetime. Undeterred by this rejection, Charlotte began *Jane Eyre*, which appeared in 1847 and became an immediate success. Charlotte dedicated the book to William Makepeace Thackeray. The heroine is a penniless orphan who becomes a teacher, obtains a post as a governess, inherits money from an uncle, and marries the Byronic hero in the end. Branwell and Emily died in 1848 and Anne died the following year. Although her identity was now well known, Charlotte continued to publish as Currer Bell. *Jane Eyre* was followed by *Shirley* (1848) and *Villette* (1853). In *Jane Eyre* Charlotte used her experiences at the Evangelical school and as governess. The novel severely criticized the limited options open to educated but impoverished women. The title character from *Shirley* was an attempted ideal portrait of Emily. . *Shirley* was one of the first fully developed independent, brave, outspoken heroines in English literature.

In 1854 Charlotte Brontë married her father's curate, Arthur Bell Nicholls. She died during her pregnancy on March 31, 1855 in Haworth, Yorkshire. *The Professor* was posthumously published in 1857. The lives of the Brontë sisters has been the subject of public interest and speculation since the sad early deaths of Emily and Anne shortly after their brother Branwell. This was only heightened by third literary sister Charlotte's comments in the years that followed and the spate of biographies analysing them that appear to this day. The progress of their legend reflects the change in attitude towards literary biography in the years that have followed: from cautious, slightly reverential and respectful discussion through scandalised revelations, towards feminist revisionism and new interpretations even nearly one and a half centuries after their deaths. Through this process, the respect given to the different sisters and their works has altered dramatically, and notably Emily and her single novel, *Wuthering Heights* are given the most adulation now, where once Charlotte was seen as the most talented of the sisters. Their works were published initially under the names Ellis (Emily), Currer (Charlotte) and Acton (Anne) Bell, due to the fact that it was considered unseemly at the time for women to write and publish books. The interest in their real identities and the possibility that they were in fact all one and the same woman was initially used as a publicity tool to their great chagrin.

Charlotte was the eldest of the three literary Brontë sisters and lived the longest. The daughter of the poor Irish curate of Haworth, Yorkshire, Patrick Brontë (who had changed his name at Cambridge), she was the third of five daughters. Her mother died in 1821 leaving her children in the care of their aunt. Charlotte's two elder sisters died only four years later. Four of the sisters were educated at the Clergy Daughters' School at Cowan Bridge - perhaps an unsurprising measure from a kind but distant father who went so far as to eat his meals separately in his study. After the elder sisters' death, the remaining sisters were educated at home. At the rectory, like her two younger sisters, Charlotte would have little to do but read and write and occasionally walk on the moors. As such, it is less shocking that as a child in her early teens she wrote at least 23 complete "novels" (they were of little or no real value). The loneliness experienced by Charlotte was clearly acute. With her brother Branwell, Charlotte invented the imaginary and magic kingdom of Angria. She attended Roe Head school between 1831 and 1832, and then taught at the same school later in the decade. From 1839 to 1842 she acted as governess, then went to Brussels with Emily for language training at the Pensionnat Heger but returned later in the year after her aunt's death.

Meanwhile, Emily and Anne had created the fictional land of Gondal, the setting for many of their poems. Like Charlotte, Emily attended Roe Head (in 1835) but returned to the rectory due to homesickness. Subsequently, like her elder sister she became a governess and then left for Brussels to study French, German and music, similarly returning at the end of 1842. She seems to have been the most introspective of the sisters, having very few friends. Nevertheless, she was a tough and stoical woman, subduing a fierce dog with her bare hands and rising from her bed to dress just hours before her death from consumption.

#### **Questions for self-control.**

1. Tell the story of Charlotte Brontë's life .
- 2.. Name the most popular works of Ch. Brontë.
3. Jane Eyre
4. The significant contribution of Ch. Brontë to the world literature

### **LECTURE 15. THOMAS HARDY (1840-1928)**

#### **Plan:**

1. The life and works of Thomas Hardy.
2. "Tess of the D'Urbervilles" and "Jude the Obscure".

Thomas Hardy's own life wasn't similar to his stories. He was born in Dorset, near Dorchester. His father was a master mason and building contractor. Hardy's mother whose tastes included Latin poets and French romances, provided for his education.

After schooling in Dorchester Hardy was apprenticed to an architect. He worked in an office, which specialized in restoration of churches. In 1874 Hardy married Emma Lavonia Gifford, for whom he wrote after her death, a group of poems known as *VETERIS VESTIGIAE FLAMMAE* (Vestiges of an Old Flame).

At the age of 22 Hardy moved to London and started to write poems, which idealized rural life. He was an assistant in the architectural firm of Arthur Bloomfield; visited art galleries, attended evening classes in French at King's College, enjoyed Shakespeare and opera, and read widely. In 1867 Hardy left London for the family home in Dorset. He entered into a temporary engagement with Tryphena Sparks, a sixteen-year-old relative. Hardy continued his architectural work, but encouraged by Emma Lavonia Gifford, he started to consider literature as his "true vocation".

His first novel, *THE POOR MAN AND THE LADY*, was written in 1867, but the book was rejected by many publishers and he destroyed the manuscript. His first book that gained notice was *FAR FROM THE MADDING CROWD* (1874). After its success Hardy was

convinced that he could earn his living as an author. He devoted himself entirely to writing and produced a series of novels, among them *THE RETURN OF NATIVE* (1878), *THE MAYOR OF CASTERBRIDGE* (1886). *TESS OF THE D'URBERVILLES* (1891) came into conflict with Victorian morality. It explored the dark side of his family connections in Berkshire. In the story the poor villager girl Tess Durbeyfield is seduced by the wealthy Alec Durberville. She becomes pregnant but the child dies in infancy. Tess finds work as a dairymaid on a farm and falls in love with Angel Clare, a clergyman's son. They marry but when Tess tells Angel about her past, he deserts her. Tess becomes Alec's mistress. Angel returns from Brazil, repenting his harshness, but finds her living with Alec. Tess kills Alec in desperation, she is arrested and hanged. Hardy's *JUDE THE OBSCURE* (1895) aroused even more debate. The story dramatized the conflict between carnal and spiritual life, tracing Jude Fawley's life from his boyhood to his early death. Jude marries Arabella, but they part. He falls in love with his cousin, Sue Bridehead, who marries the decaying schoolmaster, Phillotson, in a masochist fit. Jude and Sue obtain divorces, but their life together deteriorates under the pressure of poverty and social disapproval. The eldest son of Jude and Arabella, a boy nicknamed 'Father Time', kills their children and himself. Broken by the loss, Sue goes back to Phillotson, and Jude returns to Arabella. Soon thereafter Jude dies, and his last words are: **"Wherefore is light given to him that is in misery, and life unto the bitter in soul?"**

In 1896, disturbed by the public uproar over the unconventional subjects of two of his greatest novels, *Tess of the D'Urbervilles* and *Jude the Obscure*, Hardy announced that he would never write fiction again. Hardy's marriage had also suffered from the public outrage - critics on both sides of the Atlantic abused the author as degenerate and called his work itself disgusting. After giving up the novel, Hardy brought out a first group of Wessex poems, some of which had been composed 30 years before. During the remainder of his life, Hardy continued to publish several collections of poems.

Hardy kept to his marriage with Emma Gifford although it was unhappy and he had - or he imagined he had - affairs with other women passing briefly through his life. Emma Hardy died in 1912 and in 1914 Hardy married his secretary, Florence Emily Dugdale, a woman in her 30's, almost 40 years younger than he. From 1920 through 1927 Hardy worked on his autobiography, which was disguised as the work of Florence Hardy.

Hardy died in Dorchester, Dorset, on January 11, 1928. His ashes were cremated in Dorchester and buried with impressive ceremonies in the Poet's Corner in Westminster Abbey.

According to a literary anecdote his heart was to be buried in Stanford, his birthplace, and all went according to plan, until a cat belonging to the poet's sister snatched the heart off the kitchen, where it was temporarily kept, and disappeared into the woods with it.

His novels bravely challenged many of the sexual and religious conventions of the Victorian age, and dared to present a bleak view into human nature. In his poems Hardy depicted rural life without sentimentality - his mood was often stoically hopeless.

*The value of old age depends upon the person who reaches it. To some men of early performance it is useless. To others, who are late to develop, it just enables them to finish the job. My weakness has always been to prefer the large intention of an unskillful artist to the trivial intention of an accomplished one: in other words, I am more interested in the high ideas of a feeble executant's than in the high execution of a feeble thinker. If all hearts were open and all desires known—as they would be if people showed their souls—how many gaping, sighing, clenched fists, knotted brows, broad grins, and red eyes should we see in the market-place! Of course poets have morals and manners of their own, and custom is no argument with them. It is difficult for a woman to define her feelings in language which is chiefly made by men to express theirs. A lover without indiscretion is no lover at all. Circumspection and devotion are a contradiction in terms. Some folk want their luck buttered. Everybody is so talented nowadays that the only people I care to honor as deserving real distinction are those who remain in obscurity. A resolution to avoid an evil is seldom framed till the evil is so far advanced as to make avoidance impossible. Pessimism is, in brief playing the sure game. You cannot lose at it; you*

*may gain. It is the only view of life in which you can never be disappointed. Having reckoned what to do in the worst possible circumstances, when better arise, as they may, life becomes child's play.*

### **Questions for self-control.**

1. Tell the story of Thomas Hardy.
2. Name the most popular works of T. Hardy.
3. The significant contribution of T. Hardy to the world literature

## **LECTURE 16. ENGLISH LITERATURE IN THE SECOND HALF OF THE XIX CENTURY**

### **PLAN:**

1. **John Galsworthy**
2. **Bernard Shaw**
3. **Oscar Wilde**

### **JOHN GOLSWORTHY (1867-1933).**

Golsworthy made his name as a novelist in the first decade of 20th century. He kept up with the best traditions of realism in English literature and named Turgenev and Tolstoy as his literary teachers. Golsworthy is the author of many novels “**Fraternity**” (1909), “**End of the chapter**” (1931-1933).

Sort stories “**The Apple Tree**”, “**The Broken Boot**”, “**Late-209**”, etc., and he is known as one of the prominent English playwrights of his time. “**The Silver Box**” (1906), “**Justice**” (1910), “**The Fugitive**” (1913), “**The Mob**” (1919).

The most famous work of him is to epic trilogy “**The Forsyte Saga**” (1906-1921). It includes “**The man property**” (1906), “**In Chancery Суд Лорда Канцлерс**” (1920), “**To Let**” (1921). It is a series of novels connected by the history of several of generations of the upper middle-class family. The author had began his decriptive of Forsytes with a good deal of direct satire as well as irony, but gradually his attitude became more and more tolerant and symphatic. He had begun his recording with England of 1886 and followed it almost up to his last days. After “**To Let**” three more novels were written. “**The White Monkey**” (1924), “**The Silver Spoon**” (1926), and “**Swan Song**” (1928). They were included into the other trilogy entitled “**Modern Comedy**”.

### **GEORGE BERNARD SHOW (1856-1950).**

George Bernard Show was born in Dublin, Ireland, in a poor middle-class family. When he was twenty, Shaw came to London, a tall, thin young man with blue eyes and sandy hair. At that time his favorite writer was Shelley. Between 1873-1883 he wrote five long novels. He first became known for his articles on fine art exhibitions, theatrical performances, concert, published in newspapers and magazines.

Shaw wanted to make his ideas dear to other people. So he began writing plays though which he could popularize his ideas best.

Shaw was a reformer of the theatre and which led him to success was a difficult one. It was only in 1904 that one of Shaw's plays was first performed in London West End. In fact, he was famous abroad, long before he was famous in England. The first performance of his play “**Widower's Houses**” (1892) was a quite a sensation. He was attacked both by the public and the critics who called him cynical. In spite of this, Shaw attacked injustice and hypocrisy all his life with particular force. Shaw used the stage to criticize the vices of ruling class.

In 1898 Shaw published some of his plays under the title of “**Unpleasant plays**”. Shaw's plays are discussion plays. They are full of witty paradoxes and brilliant dialogues. Many of Shaw's plays

include prefaces in which Shaw expresses his own point of view on this or that problem. So his prefaces are almost as important as the plays themselves.

Shaw went on working almost to the time of his death although he was 94 years old when he died. His mind remained clear and powerful to the end.

### **OSCAR WILDE (1854-1900).**

Oscar Wilde was born in Dublin, Ireland. His father was a famous Irish surgeon, his mother wrote poetry. Wilde's main interests in school were poetry and classics.

Willie and Oscar attended the Portola Royal School at Ennis Killen, where Oscar excelled at studying the classics, taking top prize his last two years, and also earning a second prize in drawing. In 1871, Oscar was awarded the Royal School Scholarship to attend Trinity College in Dublin. Again, he did particularly well in his classics courses, placing first in his examinations in 1872 and earning the highest honor the college could bestow on an undergraduate, a Foundation Scholarship. In 1874, Oscar crowned his successes at Trinity with two final achievements. He won the college's Berkeley Gold Medal for Greek and was awarded a Demy ship scholarship to Magdalena College in Oxford. Oscar's father died on April 19, 1876 leaving the family financially strapped. Henry, William's eldest son, paid the mortgage on the family's house and supported them until his sudden death in 1877. Meanwhile, Oscar continued to do well at Oxford. He was awarded the Newdigate prize for his poem, *Ravenna*, and a First Class in both his "Moods" and "Greats" by his examiners. After graduation Oscar moved to London to live with his friend Frank Miles, a popular high society portrait painter. In 1881, he published his first collection of poetry. *Poems* received mixed reviews by critics, but helped to move Oscar's writing career along. In December 1881, Oscar sailed for New York to travel across the United States and deliver a series of lectures on aesthetics. The 50-lecture tour was originally scheduled to last four months, but stretched to nearly a year, with over 140 lectures given in 260 days. In between lectures he made time to meet with Henry Longfellow, Oliver Wendell Holmes and Walt Whitman. He also arranged for his play, *Vera*, to be staged in New York the following year. When he returned from America, Oscar spent three months in Paris writing a blank-verse tragedy that had been commissioned by the actress Mary Anderson. When he sent it to her, however, she turned it down. He then set off on a lecture tour of Britain and Ireland.

On May 29, 1884, Oscar married Constance Lloyd. Constance was four years younger than Oscar and the daughter of a prominent barrister who died when she was sixteen. She was well-read, spoke several European languages and had an outspoken, independent mind. Oscar and Constance had two sons in quick succession, Cyril in 1885 and Vivian in 1886. With a family to support, Oscar accepted a job revitalizing *The Woman's* magazine, where he worked from 1887-1889. The next six years were to become the most creative period of his life. He published two collections of children's stories, *The Happy Prince and Other Tales* (1888), and *The House of Pomegranates* (1892). His first and only novel, *The Picture of Dorian Gray*, was published in an American magazine in 1890 to a storm of critical protest. He expanded the story and had it published in book form the following year. Its implied homoerotic theme was considered very immoral by the Victorians and played a considerable part in his later legal trials. Oscar's first play, *Lady Windermere's Fan*, opened in February 1892. Its financial and critical success prompted him to continue to write for the theater. His subsequent plays included *A Woman of No Importance* (1893), *An Ideal Husband* (1895).

### **Questions for self-control.**

1. Tell the story of John Galsworthy's life and name the most popular works of John Galsworthy.
2. Tell the story of George Bernard Shaw. Say some words about his literary career.
3. Say something about Oscar Wilde's literary career.

## LECTURE - 17. MODERNISM.

### Plan :

1. James Joyce
2. Ethel Lilian Voynich
3. David Lawrence

The word "modern" means "up-to-date". Critics & historians used it to denote roughly the first half of the XX century. The representatives of this movement were anxious to set themselves apart from the previous generations. They totally rejected their predecessors. The term was suggested by the authors themselves. The difference between past & present tradition is qualitative. Modernist writers clearly defined the borderline between Victorian age & modernism: in 1910 - the death of king Edward & the first post-impressionist exhibition in London (Virginia Woolf), in 1915 - the first year of World War I (D. H. Lawrence). They had a deep conviction that modern experience is a unique one. They tried to point the change in modernism. This change was - massive disillusionment, destruction of faith in a number of basic social & moral principles, which laid the foundation of Western civilization. This change was to some degree intellectual as the result of late XIX theories & discoveries.

Karl Marx "*Das Kapital*". He shaped the imperialistic ideology, he showed it was not the pattern of progress. He believed that the world would not be dominated by enlightened bourgeoisie. The struggle is inevitable.

Charles Darwin "*On Origin of Species*" (1859) & "*The Descent of Man*" (1871). A human being was placed in the animal world. The forces that determine human behavior are not of intellect & reason but is determined by the need of physical survival.

James Frazer's "*The Golden Bough*" (1890-1915) showed similarities between primitive & civilized cultures. The primitive tribes appeared to be not so savage as they seemed to be. They were just like the civilized ones.

Nietzsche's "*Birth of Tragedy*". In this book he exposes dark sides of human psyche, glorified the belief in ancient heroic philosophers.

Max Planck's "*Quantum Theory of Atomic & Subatomic Particles*". This model of discreet beats of energy behaving in apparently unpredictable ways seize the imagination of people so much that they extrapolated it beyond the limits of physics. They believed that human behavior was also chaotic, disorderly & unpredictable.

Freud's "*Interpretation of Dream*". This work created a new model of human personality itself as a complex, multilayer & governed by irrational & unconscious survival of fantasies.

These theories were in fact not very new they were known in the XIX but in XIX they never destroyed the general principles & ideas.

Modern writers after the WWI found themselves in so-called "empty world". Their world was deprived of its stability. Nothing can be taken for granted. They didn't believe that life they were living. Being disillusioned & contemplating the society & cosmos most of them looked within themselves for the principles of order. They turned to eternal things. For that matter we see modern literature being pre-occupied with its own self, process of perception, nature of consciousness. In its extreme subjectivity modern literature went paralleling with other modern arts (e.g. painting).

The main feature – is subjectivity & self-interest. Modernist aesthetics was formed under the influence of French symbolist poets: Charles Baudelaire, Arthur Rimbaud, Paul Verlaine, Stephan Mallarme.

Their aim was to capture the most perishable of personal experience in open-ended & essentially private symbols, to express the inexpressible, to express the slightest movements of the soul, or at least evoke it subtly if not express, create the atmosphere of the soul. The symbolist concentration is upon single moments of individual perception. Life in their reproduction was reduced to small fragments of experience. This fragmentation influenced not

only composition of the work but also the character. The character was disassembled in fragmentary pieces & these pieces of human character were not held together by any theory of human type, like a collage, juxtaposition - all transitions are removed. You just put the fragments together. The widely used technique "stream of consciousness" takes the form from fluid associations, often illogical moment to moment sequence of ideas, feelings & impressions of a single mind. Traditional literary forms & genres merged & overlapped. The introduction of poetry into prose became possible, imagery characteristic of poetry - into prosaic text. The forms of the past were also employed but to produce the satirical effect.

An equally important principle - "the stream of unconsciousness" - the use of irrational logic of dreams & fantasies, denies ordinary logic ("exhausted rationality"). They employed the shadowy structure of dream. The idea "time & space" didn't exist & the imagination was only slightly grounded in reality but generally it created new patterns by combining previous experiences, etc.

The authors employed myth very much as a kind of collective dream. Modernist's myth was stripped of its religious & magical associations. Joyce's "*Ulysses*" is based on the ground of Homer's "*Odyssey*". Eliot said: "In using the myth, in manipulating the contentions parallel between contemporaries & antiquity Mr. Joyce is pursuing the method which others must peruse after him. It is simply a way of controlling, of ordering, of giving a shape & significance to an immense panorama of futility & anarchy which is contemporary history". Myth is the way of organizing history. The writers' quest is for order lead to their preoccupation with the artist himself & with the artistic process. The imaginary character stood for the author himself: Marcel Proust "*Remembrance of the Things past*" Lawrence "*Sons & Lovers*". Joyce "*The Portrait of the Artist as a Young Man*"

We can't say that the artist became modernists' hero. Not all writers of that period were modernists. There was the coexistence of different styles.

### **James Joyce (1882 - 1941)**

He was born in Ireland (Dublin). Although he spent many years not in Ireland he is considered one of Irish writers. Primarily he wrote about himself, transforming his experiences in his books, & relatives & friends - into symbols. His works are said to be "expansive & inclusive". Expansive - because he gave a very wide panorama of Dublin life at the turn of the century, inclusive - is because his works seemed to include all the human history. These novels still are the stories & novels about life in general.

He started to attend an expensive private boarding school but his father became bankrupt & he continued his education at home. Then he attended "University College" in Dublin. He read very much & began to write seriously. He produced critical articles, essays but also poems & notebooks of epiphanies (theological term - an intense moment in a human life when the truth of a person or some thing is being revealed). He studied in Paris, then returned to Ireland & in 1904 left it. He lived in different places in Europe. First, he earned money by giving English lessons. In 1905 he submitted to the publisher his first version of the collection of stories "*Dubliners*". But it was repeatedly rejected & even after acceptance it was subjected to severe censorship for sexual frankness & use of obscenities & use of real names & places. This collection consists of 15 stories devoted to childhood, mature life & public life. All are unified by the theme of person's loneliness & hopelessness. Joyce describes life with all naturalistic details. Everything suggests that life is dead. All the stories explore the paralysis of Irish life. The most famous stories are "*Araby*" & "*The Dead*". The stories are arranged in successive sequences - childhood, adolescence, mature & public life. Mood is gloomy, imagery is dark & malignant. People are incurably lonely, their hopes are doomed to disappointment & frustration.

In the full form the collection was published in 1914 together with his autobiographical novel "*The Portrait of the Artist as a Young Man*", which was to be called "Stephen-Hero". This book explores the story of the formation of the artist's consciousness. In criticism it is called "a

gestation of the soul", for he tries to penetrate into people's mind. It is deeply psychological work. In form it is "bildungsroman" (German word meaning "educational novel"). Life is shown chronologically. The main hero is - Stephen Dedalus. The process of his maturing is shown in the development.

In the first part the language is very simple. Then some glimpses of family life are given. The disagreement between its members has political roots. Another stage is school & college. Stephen does not participate in boys' games. He longs for the moment when he can be alone, he is weak & suffering. The Jesuit College bred an aversion for religion in the young artist. Everything was repulsive in the college: sermons, system of punishment, eligibility + hypocrisy. It was an anguish experience. Stephen learnt to build a wall between him & all the rest of the humanity.

The book has an open ending - we don't know Stephen will do. It ends with the decision to leave Ireland. This exile, solitude is the ways in which Stephen opposes to the oppressing influence of the society. He rejects what life suggests to him - his choice is loneliness. The problem of correlating of artists & society is solved by Joyce from highly individualistic standpoint. The last pages express Stephen's understanding of form & time categories. "The past is consumed in the present & the present is living because it has force in the future". The name "Dedalus" is symbolic. It is a symbol of new art which is liberated from restraint of old art... He discovers & explores the possibilities of new art. Its aim is to create a new labyrinth of forms of new art.

In 1922 "*Ulysses*" was published. It started as another short story for "The Dubliners" but grew into the massive novel. Joyce recreates the action of "Odyssey" in a single day - July 16, 1904 (it was a significant day for Joyce: he decided to leave Ireland & met his future wife). Since two plains run parallel. The main characters are associated with certain people in "Odyssey" by Homer: the main characters are Stephen Dedalus & Leopold Bloom, an advertising solicitor & in a certain way an eternal Jew both figuratively & literally. Minor characters are the people whom they meet in different places. Dedalus acts as Telemachys & Leopold Bloom is modern Odyssey & his wife Molly is modern Penelope. Bloom wanders from place to place throughout this day - butcher's shop, post office, cemetery, printing house, library, pub, hotel, again pub, shop, his poor house, cheap pub... his adventures has nothing in common with adventures of Odyssey. They are down to Earth, petty. In Bloom Joyce tried to show wandering of "eternal..." He has unheroic adventures & finally meets Stephen who becomes his spiritual son. This is a plot. In form the book is mostly a never-ending stream of Bloom's consciousness (he is not an intellectual person, his impressions are very incoherent). The book has a very rigid form. Joyce describes in many details every moment of the day: actions, feelings & thoughts. But apart from it Joyce deepens into human consciousness... he tries to render something which doesn't depend on people's mind, he tries to penetrate into human psyche, impulses which govern, move them. Each chapter corresponds to the certain episode in Homer's "Odyssey" & each chapter has its own style. It witnesses that Joyce was a virtuous of the English language. "*Ulysses*" has 18 episodes, each of them tracing the deeds & the thoughts of three people during one day in Dublin. The book is a mosaic. It consists of different & not quite linked together parts. There is almost no plot. Joyce still puts the idea in it to describe symbolically man's wandering in the chaos of life & floating with the stream of his thoughts. The humanity is lost & confused about all the contradictions of modern life, people waist their lives in this chaos; their existence is senseless & purposeless. The three main characters present three eternal types of human beings - common person, an artist, a woman. Bloom stands for the symbol of a typical bourgeois person. He is very limited & content with down-to- earth pleasures.

The book caused a storm of outrage. It was banned in Britain & America for more than ten years. Now it is praised for technical experimentation & stylistic brilliance. The book attracted attention to the stream of consciousness technique. In general it evoked controversial responses.

Even before completing "Ulysses" Joyce wrote "*Finnegan's Wake*" - a novel. If "Ulysses" is considered to be a daybook, "Finnegan's Wake" is a night book. Joyce tried to present the whole human history in a dream of a Dublin innkeeper Earwicker by name. The style is appropriate to a dream, the language is shifting & changing, the words blur & glue together, this suggests the merging of images in a dream. This technique enables Joyce to present history & myth as a single image. The characters stand for eternal types, identified by Earwicker himself, his wife & the three children.

The work masks the limit of formal experiment in the language. "Finnegan's Wake" is considered to be a closed book. It is very sophisticated. Joyce loses the thread of narration sometimes... attempted in the sound of words, construction of a sentences, to render the meaning of what he was talking about (e.g. images of woman & the river are merging; the rhythm - gurgling, flowing water). What unifies these two books - both of them express Joyce's positive credo: he asserts that life is eternal, human society does change but the change has a circular character. Everything is renewed, nothing can be destroyed. Joyce starts the work with the continuation of thoughts & the beginning of them is at the end. Man must believe in the city (symbol of Dublin).

### **Ethel Lilian Voynich (1864-1960).**

Ethel Lilian Voynich, an outstanding English writer, was born in the ancient Irish town of Cork. Her father George Boole a well-known mathematician died at the end of 1864 when he was a few months old. After his death Professor Boole's family- his widow Mary Boole and five little daughters moved to London where Mary Boole made her and her daughters' living by giving lessons of mathematics, writing articles for newspapers and magazines and doing all sorts of odd job.

Little Ethel had a gift for music, languages came easy to her, but she couldn't get a systematic education as her family could hardly make both ends meet. Only in 1882 on getting a small inheritance she could take up regular studies.

In the years 1882-1885 she was a student at the Berlin Conservation. After graduation she traveled in Germany, Switzerland and France spending nearly a year in Paris.

In 1892 she married thr Polish Mikhari Wilbrid Voynich. Her novel "**The Gadfly**" (1897) is the jewel of world literature.

The book full of romantic pathos, is directed against all and sundry oppressors should appear. The "Gadfly" has been highly valued by many people of the world. The book was first published in New York in 1897. It was staged in London as a dramatic opera after the scrip by E. L. Voynich and George Bernard Shaw.

The book has been popular with the young and the old. It helped the heroes of thr Civil War of the great Patriotic War; generations of heroes have lived and fought for the freedom, independence and happiness of their countries.

In her other books E. Lilian Voynich remained true to the ideas of this world's famous book.

### **David Herbert Lawrence (1885-1930)**

Lawrence was very much influenced by Freud's conception of human personality. He is considered to be a modernist but he didn't experiment with form. On the outside he worked within the confines of English novel tradition but he broke from the understanding of human relations that were accepted in critical realism. He was the first who touched upon the problem of marrying, the relations between sexes; he didn't hush down the contradictions between them. His main concern was to liberate a person from all constrains which were put by the society upon him. There were so many taboos, hush-hush attitudes to this topic, that...

He is compared to Eliot. Both started from similar points that civilization threatens human beings, it is hostile to man. Civilization is sick; it destroys people morally & bodily. What Lawrence can suggest instead? His religion was belief in blood & flesh as being wiser than the intellect. This belief became one of his main themes. He interpreted human behavior & character from this standpoint. All his writings were underlined with a deep discontent with a modern world. And this fact unites him with other modernists. Civilization is on the wrong track. Science, industrialization produced a race of robots. Civilization is evil. The only way out is - the way back - to re-awaken our emotional, irrational layers of consciousness. He was little concerned with social problems. Lawrence's treatment of character is based on the assumption that 7/8 are submerged & never seen. He explored the unconscious mind that was not always seen but was always present. He is fumbling for the words to describe strictly indescribable. He enjoyed popularity in his lifetime. His first works are:

*"The White Peacock"* 1911

*"Sons & Lovers"* 1913

They were well received. Critics thought that there appeared one more working-class writer. His late works were received with shock & opposition because of his frankness to the questions of sexuality, relations of men & women. These themes suffered from late Victorian prudishness. He was the first to describe sexual relations using common words not...

*"Sons & Lovers"* is considered to be autobiographical. Lawrence was brought up in miner's family in Nottinghamshire. His mother was cultivated ex-school teacher. She married beneath herself & so she tried to develop ambitions in her children. The book centers around Paul Morel & his mother's relations. His mother made him fatally unable to love another woman. "There was something in his life that blocked his intentions." The relations that he explores within the Morel family remind us of the relations in his own family. He must get it clear & get away with it. By giving this story a form of a novel Lawrence tried to liberate himself of his ties with the past. Sometimes it is considered an illustration of Freud's theory of Oedipus complex.

We consider Lawrence a modernist not because of his innovations in form & style but by his attitude to human beings (human behavior is biologically determined). "Blood & flesh being wiser than intellect".

Lawrence is a very prolific writer but his books were uneven in quality - 15 novels & volumes of short stories. The best of them are: *"The Rainbow"* (was also condemned as obscene one), *"Women in Love"* 1920, *"Kangaroo"* 1923, *"The Plumed Serpent"* 1926

*"Lady Chatterley's Lover"* (1929) was subjected to obscenity trial. It was banned for obscene vocabulary till 1960. "His urgency in seeking out the deepest core of his characters' being lead him to employ a language over fraught with portentous vocabulary - repeatedly, ineffectually gesturing at dark, mystic, passionate, but ultimately vague & ungraspable emotions." Critics considered this work to be his greatest one.

Sexual aspect wasn't the only one though very important. It was a part of his concept of personal development.

### **Questions for self-control.**

1. Tell the story of J. Joyce's life and name the most popular works of John Galsworthy.
2. Tell the story of L. Voinich. Say some words about his literary career.
3. Say something about David Lawrence's literary career.

## **LECTURE – 18. THOMAS STEARNS ELLIOT (1889 - 1965)**

### **PLAN:**

1. **The life of T. Elliot**
2. **The literary career of T. Elliot**

Thomas Stearns Eliot is considered today's genius in poetry. Quintessence: refine sensibility - the essential quality of the poet. "Our civilization comprehends great variety & complexity; & this variety & complexity playing upon a refined sensibility must produce various & complex result. The poet must become more & more comprehensive, more & more allusive, more indirect in order to force, to dislocate if necessary language into his meaning" - said Eliot. This is an account of what a modern poet should do. He must be finely tuned to the world to be able to express the various & complex. The poet can distort the language, to use it figuratively.

Extremely was influential figure in literary circles. Editor, poet, playwright, and critic - he came from a prosperous American family, his father was a rich manufacturer & his mother wrote poetry. He was brought up in St. Louis Missouri. He was educated in private school & attended Harvard to get his degree in philosophy in 1906. Then he left for Paris. There he attended lectures of Henry Bergson - "Subjective Idealism Philosophy, Theory of Intuitivism". Being in Paris he read much on French symbolist poets. The symbolist movement was one of major influences upon his poetry. The goal of art is to express the unique personal emotional responses to a certain moment in human life through indefinite illogical, sometimes private in meaning symbols. Eliot returned to Harvard & there he read widely in Sanskrit & oriental philosophy (had a powerful influence on him). In 1915 he decided to give up philosophy to remain in England & to begin writer's career. In 1916 he completed his Ph.D. theses, but never received a degree. He married & settled in England permanently.

The beginning of his literary career starts from 1910 when he wrote "*The Love Song of J. Alfred Prufrock*". It was published in 1915 in magazine "Poetry". The poem is written in a very simple style. Then he made a collection "*Prufrock & Other Observations*". This was compared with "Lyrical Ballads" of Wordsworth & Coleridge. This work inaugurated the age of modernism in poetry. There is no plot in the story. It's a dramatic monologue but of the new kind. It sounds like a stream of consciousness of a person who walks up the street of London. The protagonist is Alfred Prufrock. He is an antiromantic hero, rather timid, self-centered. The tone is very ironic, images are startlingly fresh. The title suggests that some feeling should be shown to the other person. The poem starts as a dialogue:

Let us go out - you & I...

Critics argue that you & I are two sides of one & the same person. Eliot says that "YOU" is a companion of Prufrock. We should pay attention to the epigraph: "The truth will remain under". This means that the speaker can persuade himself to talk only if this will never be heard. It is his own dramatic monologue. Prufrock is intensely preoccupied with himself. Probably he signs his love song to himself... (Though it doesn't matter much)

We can understand "love-song" in ironic sense because the whole poem is an elaborate rationalization for not seeking love. Love cannot exist in this ugly senseless chaotic world. It is a miracle, hopeless yearning of person for the vitality. The whole scene makes us see that love is not possessive in this world. Repulsive attitude of the narrator towards what he sees - images of a pair of ragged claws, mermaids singing each to each.

The poem is full of allusions. The epigraph is quite important, taken from Dante's "The Divine Comedy". The end of poem is pessimistic. It is one of the most understandable of his poems.

**"The Waste Land"** (the poem (1922) in "Dial" & "Criteria"[GB]). The poem consists of 5 parts & their titles speak for themselves: **"The Burial of the Dead"** "A Game of Chess" – is an allusion of a medieval play, where the action was as if in two playing. "The Fire Sermon" – is the postulates of oriental religion. "The Death by the Water", "What the Thunder Said"

In terms of forms the poem is a collage of fragments of memories, overheard conversations, quotations put together only by the implied present of a sensible person (= a refined sensibility = a modern poet), upon whom all these complexities & varieties of human

world are hipped & who staggers under the burden of them. We can say that the mind of the poet is heavily packed with cultural tradition. A poem abounds in highly sophisticated allusions:

- "The Tempest"
  - Anthropological account of "Ош7"("Грааль") legend- a legend connected with Christianity - a cup from which Christ drank;
- from "The Divine Comedy";
- alluded & used words from operas of Wagner;
- refers to the story of classification;
- uses French symbolists;
- as well as scraps of popular culture - music-hall songs, slang words, contemporary fashion;

He hips everything together. This bits & pieces are set into a matrix of flowing stream of consciousness of a man. The dramatic portrait of a single mind becomes the portrait of an age. Eliot provided 52 notes for "The Waste Land" when it was first published. The poem was opposed violently but there were also admirers. They said that Eliot gave a definite description of their age. Now terms "lost generation", "post-war disillusionment", "jazz age", "waste land" is used parallel For many contemporary writers & critics "The Waste Land" was a definite description of the age. Civilization was dying. Critics regarded it as the disillusionment of a generation. Eliot protested against that. The term 'waste land' is used in literature alongside with the term "lost generation".

He also employed the myth of dying & reviving king - what the poem expresses is the need of salvation & this is expressed in 3 Sanskrit words (give, sympathize & control). There are many barbarisms in the poem.

In 1925 he published another poem in the same tonality. "*The Hollow Man*" develops the major themes & images of "The Waste Land" - problems of spiritual bareness, the problem of loss of faith in contemporary generation. The poem is a set of recurrent symbols. The meaning depends on cumulative effect of the individual images. The idea of spiritual sterility in the image of Hollow Man - grotesque caricature of man, their behavior is mimicry of human **activity**. The poem is very short. It is easily read but not so easily understood. There are 5 parts in the poem. Other images is - Death of the Kingdom. The life of the Hollow Man - is more shadowy & less real than the life beyond the \*rave. Religion is substituted by simple rituals devoid of all true feelings & emotions. The end-of-the-world ^apocalyptic) motive is very strong in the poem. The picture is very pessimistic. The poem ends hopelessly: This is the way the world ends, not with a bang but a whimper...

Eliot's development after "The Waste Land" was in the direction of literary, political, religious conservatism. Classicist in literature, royalist in politics & Anglo-Saxon in religion he developed more composed lyrical style.

His mature masterpiece is "*Four Quartets*" (1944) which is based on the poetic memories of certain localities of America & Britain. This is a starting point for his probing in the mystery of time, history, eternity, the meaning of life. It deals with one single question of what significance in our lives are ecstatic intense moments when we seem to escape time & glimpses of supra-ordinary reality (it resembles Joyce's "Epiphanies". There are two epigraphs that give clues to the answer. The epigraphs are very important.

The first comes from Heroclitus. It contrasts the general wisdom of the race with moments of private individual sight. It shows the dualism of individual existence. First of all individuality is apart of a body of mankind, located in history & tradition. Secondly, it is a unique personality. Each person embraces both & this predetermines the reaction o intense moments.

The second is short - "The way up & the way down are one & the same". This is another duality, two ways of apprehending the truth. The first one is an active embrace of ecstatic experience (the way up), the second one is a passive withdrawal from experience into self (the way down). The poem got a reputation of a great obscurity due to a philosophical richness but at

the same time it is intensely musical. He tries to make it closer to music by the motives that return like the tones in music. It is not by chance that the poem is called "Four Quartets" - 4 instrumental voices in the quartet. In his essay *"The Music of Poetry"* he explained this usage of recurrent things.

From 1926 he experimented with poetic drama *"The Cocktail Party"*. But his dramas remain unpopular because drama needs plot.

Eliot received the Nobel Prize for literature in 1949 as recognition of his innovations in modern poetry. He also wrote critical works *"The Sacred Wood"*, *"The Use of Poetry & the Use of Criticism"*, *"On Poetry & Poets"* - most influential literary documents.

### **History of English literature.**

#### **Жорий назорат саволлари**

1. What languages were spoken in British Isles after the Anglo-Saxons conquest?
2. What is the main idea of the story of Beowulf?
3. Where could a boy get an education in the Middle Ages?
4. In what language were books written at the monasteries?
5. Can you name any learned man of the period?
6. Comment on the influence the Norman Conquest had on Old English?
7. In what way did the language develop during the next two hundred years?
8. What types of literature did the Normans bring to Britain?
9. Chaucer the last poet of the Middle Ages.
10. What types of stories did Chaucer collect in his "Canterbury Tales"?
11. Who were Chaucer's characters?
12. How did it come about that Chaucer wrote in English at a time when the educated people read and spoke only Norman-French?
13. How many original Robin Hood ballads are there in English literature and when were they written down?
14. Where and when did Robin Hood live?
15. What were the merry men of Robin Hood?
16. What is the chief idea expressed in the Robin Hood ballads?
17. What was the new ideology of the Renaissance period?
18. Name the outstanding humanists of the Renaissance.
19. What translations into English influenced the literature of the period?
20. Who was Sir Thomas More? Why is his work "Utopia" historically important?
21. Into how many periods is Shakespeare's creative work divided?
22. Which of Shakespeare's poems were first published and to whom were they dedicated?
23. By whom were Shakespeare's works collected and published?
24. What plays belong to each of the four periods of Shakespeare's creative work?
25. When did Shakespeare write his sonnets?
26. What sonnet form did he use?
27. What is the chief topic dealt with in the comedies?
28. What is the chief idea developed in the historical plays?
29. How did Shakespeare deal with the idea of monarchy in the third period of his creative works?
30. What were the two struggling parties during the Bourgeois Revolution in England, and what class interests were concealed behind each of the parties?
31. What was the leading form of literature during that period?
32. What was Milton's literary work?
33. Why is "Paradise Lost" the greatest work in English literature?
34. Tell the story "Paradise Lost".
35. Give a short account of the historical background of the age of the Enlightenment.

36. Why is the period called the Enlightenment?
37. In what way did they try to better the world?
38. Name the most prominent French enlighteners.
39. Who was the greatest English classicist?
40. Tell the story of Daniel Defoe's life?
41. What suggested the idea for the novel "Robinson Crusoe" to Defoe?
42. What did the main theme of the novel.
43. Do you think it is possible for a man to spend twenty six years on a desert island?
44. Tell the story of Swift's?
45. What is content of "Gulliver's Travels"?
46. Whom did Swift mean to ridicule when describing the country of Lilliput and Lilliputians?
47. What was Swift's idea in inventing the academy of sciences and its absurd projects?
48. Tell the story of Henry Fielding life?
49. What problems did Fielding deal with in his plays? What put an end to his works as a playwright?
50. Why was Tom Jones's character popular with contemporary readers?
51. Have you seen the novel filmed? What is your impression? Compare the film with the novel?
52. Tell the story of Burns's Life?
53. Why is Burns considered to be the most democratic poet of his age?
54. What are the main theme of his lyrics?
55. What is the Burns' s contribution to literature?
56. Define romanticism as a humanist movement?
57. Who were the Poets?
58. Tell the story of Byron's life?
59. What caused the note of grief in Byron's poetry?
60. Speak on the attitude of the poet towards nature?
61. Is Childe Harold an autobiographical character? What is the Byron's opinion on the subject?
62. Tell the story of Scott's life?
63. What social problems did Scott try to solve in his novels?

### **Оралик назорат саволлари**

Prepare a report or write composition on the following:

1. The Dawn of English literature.
2. Using SD of alliteration in the poem Beowulf.
3. Chaucer - the last of the middle ages.
4. Chaucer – the earliest English poet, father of English poetry.
5. Folk – songs and ballads in the 15<sup>th</sup> century (The Robin Hood ballads)
6. Describe character typical of the Renaissance period.
7. Tell the story of Sir Thomas More give an account of "Utopia"
8. Shakespeare's works
9. Shakespeare's comedies.
10. Shakespeare's Historical Plays.
11. Shakespeare's Tragedies.
12. Milton's Humanism as shown in his characterization of Adam and Satan.
13. The most popular form of literature in Britain in the 18<sup>th</sup> century.
14. The novel "Robinson Crusoe" considered as praise of fortitude, energy and creative power of man.
15. Swift – champion in the struggle for the welfare and freedom of their country.
16. Burns's contribution to literature.

17. Romanticism is a humanist movement.

18. Byron – a poet of “World sorrow”.

### Якуний назорат саволлари

1. The Down of English literature (Beowulf)
2. Literature of the Norman period. Geoffrey Chaucer (1340-1400) (The Canterbury Tales)
3. Literature of the 15<sup>th</sup> century (Robin Hood ballads).
4. The Renaissance: Thomas More (1478-1535), Edmund Spenser (1525-1599), Christopher Marlow (1564-1593)
5. William Shakespeare(1564-1616)
6. English Literature of the 17<sup>th</sup> century. John Milton (Paradise Lost).
7. The Enlightenment. Historical background. Alexander Pope(1688-1744).
8. Daniel Defoe (1661-1731)
9. Jonathan Swift (1667-1745)  
Henry Fielding (1707-1754)
10. Robert Burns (1759-1796)
11. The Romantic Movement. G.G. Byron (1788-1824).
12. Modern English literature.  
W.M. Thackeray (1811-1863)  
Ch. Bronte (1816-1855)  
G. Galsworthy (1867-1933)  
G.B. Shaw (1856-1950)  
O. Wild (1856-1900)

### ADDITIONAL QUESTIONS

#### 1. Woman characters in English literature of the 2<sup>nd</sup> half of XIX centuries?

The novels of the 3 Bronte sisters: Emily, Charlotte and Anne – have many romantic elements. The novels are known especially for their psychologically mented heroes and heroines. Critics rank Emil’s “*Wuthering Heights*” (1847) & Charlotte’s “*Jane Eyre*” (1849). Among the quotest works of Victorium fiction Bronte was he family, name of the 3 sisters, who became famous novelists – Charlotte (1816-1855), Emily (1818-1848) & Anne (1820-1849). Their lives & works are associated with the lonely moors of Yorkshire, England where they were born. Patrick Bronte, the sisters’ father, was a poor Irishman. He lived in the small isolated town of Haworth, Yorkshire. His wife died in 1821 & her sister brought up the sisters. The girls went to several boarding schools, where they received a better education than was usual for girls at that time, but in a hard atmosphere. Few jobs were available for women at that time & the Bronte sisters, except for occasional jobs as govemesses school teachers, lived their entire lives at home. Charlotte Bronte’s famous novel “*Jane Eyre*” is largely autobiographical. Charlotte B. wrote other 3 novels. They are “*The Professor*”, “*Shirley Vilette*”. Emily Bronte wrote only opne novel “*Wuthering Heights*” (1847) a romantic masterpiece. Anne Bronte’s novel “*Agnes Grey*”(1847) “*The Tenant of Willful Hall*”(1848) can be seen as less violent versions of “*Jane Eyre*”

#### 2. English Romanticism and its two trends?

The Romantic Movement in literature began with the starting of the Bastle in paris & the 1<sup>st</sup> spilling of blood in the French Revolution. But Romanticism was trying to stir all the way through the age of reason in the 18<sup>th</sup> century had a number of rebels, individual a lists , madmen –who often unsuccessfully become of the return to the old way of the Elithebethans & even the medieval poets. Romanticism developed its own rules & standards & the rebels became the lawful government. The key year for the English Romanticism isn’t 1789, but 1798. 1798’s the fall of the Bastik, but 1798 saw the publication of the “*Lyrical ballads*” by William Words Worth &

Samuel Taylor Coleridge. Just these two poets developed two trends of Romanticism – natural & supernatural.

1) **In the 18<sup>th</sup> century** poetry was still smth. of a spare time gentlemanly hobby with romantics it became a vocation. William Wordsworth (1770-1850) a founder of natural trend to his vocation seriously. His profession was that of poet, he had no other trade. In 1798 in the publication of his Coleridge's manifest, he knew that his way lay in intuition, in a kind of mysticism & that Nature meant more to him than all the systems, Wordsworth has his own language, his a poet of the particular scene not the general abstract image. No other poet has caught were, so well the clour and the scent of flowers or the zest of spring or the terror high lonely mountain. Technically his range is very wide: the blank verse of **"The Prelude"** & **"The Excursion"**, though originally owing something to Milton, emerges as recognizably Wordsworth's own the Italian sonnet form is exploited in a quite individual way a variety of Stanza-forms & the free Pindaric metre are used with mastery. We can clearly see a great talent of Wordsworth & the real influence of nature on his poetry in his well known ode-Intimations of immortality from a collection of early childhood & in many other works.

2) **Samuel Taylor Coleridge's (1772-1834)** contribution to the Romantic Movement lay in a return to the magical & mysterious. It was on this question of the introduction of the supernatural into poetry that Coleridge & Wordsworth could never see eye to eye. Wordsworth wanted poetry to stay on the ground & extract thrills from the common place: Coleridge wanted it to fly into the regions of marvelous and choose themes that, though fantastic should be acceptable through "willing suspension of the disbelief for the moment which constituted poetic faith", Coleridge's three great poems **"The Rime of the ancient Mariner"**, **"Christabel Kubla-Khan"** are colored with mysterious & the supernatural. The ancient mariner kills an albatross & is forth with tormented with the most frightening visions & visitations, all of which are presented in the style a metre of the old ballads but with far greater imagination & astonishing imagery, **"Christabel"**, with its flexible metre anticipating Gerard Manley Hopkins, but only reminding us of pre-Chaucerian rhythms. Sometimes syllables to the line, sometimes 12, but always 4 steady beats is full of the mystery of evil **"Kubla-Khan"** is poem which goes to the fabulous ancient Orient for its theme & it contains the quintessence of Coleridge's magic.

### 3. English literature after the World War II ?.

Some writers, such as Greene & Auden, continued to produce important works after the World War II ended in 1945. George Orwell began his literary career in the 1930's but his most famous novel, *1984* appeared in 1948. This frightening story describes a future society that distracts truth & deprives the individual of privacy. During the 1960's a number of younger writers expressed their discontent with traditional English politics, education & literature. These writers were labeled "The angry Young Man" They included play writer John Osborne & the novelist John Braine. Osborne's drama "Look back in anger"(1956) describes a young working class man's resentment of the English class system. In "Room at the top"(1957). Braine created an ambitious working class hero who has little respect for traditional English ways of life. Several authors wrote about changes English society. Sir C.P. Snow wrote a series of 11 novels called **"Strangers & Brothers" (1940-1970)** about changes in University & government life. Anthony Powell wrote a 12 volume series of novels titled. **"A dance to the music of time" (1951-1976)**. A series portrays appear middle-class society from the early 1920's to the 1970's. Doris Lessing dealt with the concerns of women in her novel **"The Golden note-book"**(1962). John Le Carré gained fame for his spy stories, beginning with **"Three Spies who came in from the Cold"**(1963). J.R.R. Tolkien wrote about elflike beings called hobbits in 3 related novels called **"The Lord of Rings" (1955-56)**. In drama **"The Lady's not for burning"**(1948) by Christopher Fry & **"The Cocktail Party"**(1960) by T.S. Eliot marked a brief revival of interest in verse drama. Osborne wrote **"Inadmissible evidence" (1964)** & several other plays with strong central characters. Harold Pinter was the most important new play writer of the postwar period. He wrote comedy dramas that seem commonplace on the surface but have an underlying sense of menace. His important early plays include **"The Caretaker (1960)"** & **"The Homecoming"**(1965).

#### 4. What can you say about English or American science fiction? Any names?

Stories which are set in the future or in which the contemporary setting is disrupted by an imaginary device such as a new invention or the introduction of an alien being. They were 1<sup>st</sup> labeled “**science fiction**” in American magazine of the 1920’s; a term previously used in

Britain was the “**scientific romance**”, and many contemporary writers and critics prefer the term “**speculative fiction**”

Although elements of science fiction appear in many stories of imaginary voyages, it was’t until the 19<sup>th</sup> century that the advancement of science began to inspire a good deal of work in this vein. Mary Shelley’s *Frankenstein* (1818) is a notable early example, & science fictional part in the work of Edgar Allan Poe, Nathaniel Hawthorne. Following George Chesney’s account of an imaginary invasion of England. “**The Battle of Darking**”(1871) there was a spate of future war stories in Britain & the influence of Jules Verne helped to popularize tales of imaginary tourism involving hypothetical flying machines, submarines & spaceships. By far the most ambitious & successful author of the period of 1980’s was H.G.Wells, whose fertile imagination was fired by Thomas Henry’s lectures on biology & by his fervent socialism. He produced a series of classic scientific romances, including “**The Time Machine**”(1895) “**The Island of Dr. Moreau**”(1896). “**The Invisible Man**”(1897) “**The War of the Words**”(1898), “**When the Sleeper Wakes**”(1899), “**The First man in the Moon**”(1901), “**The War in the Air**”(1908), “**Many of Wells contemporaries**” in the genre were sons of clergymen converted to free thought. They were M.P.Shiel, William Hope Hodgson, J.D.Beresford, Grant Allen, George Griffith, and Fred.T.Jane. Apart from the work of Wells, the most important scientific romances produced before World War I were Shiel’s “**The Purple Cloud**”(1901), Hodgson’s “**The House on the Borderland**”(1908), Beresford’s “**The Hampdenshire Wonder**”(1912) & “**The Lost World**”(1912) by Sir Author Conan Doyle. The most important American writer who contributed to the genre in this period was Jack London, in such works as “**The Iron Heel**” (1907), “**The Scarlet Plague**”.

World War I had a profound effect on British futuristic fiction. This effect is clearly seen in “**People of the Ruins**”(1920) by Edward Shanks, & “**Theodore Savage**”(1922) by Cicely Hamilton in the work of the new writers who were to be the most prolific producers of scientific romance between the wars: Olaf Stapledon, S. Fawler Wright, Neil Bell & John Gloag. Well’s “**The Shape of Things to Come**” (1933) reaches an optimistic conclusion, but only after describing the devastation of the world by war & plague. This preoccupation, with the super session of homosapiens is at its most extravagant in Stapledon’s “**Last & 1<sup>st</sup> Men**” (1930) & “**Odd John**” (1935) but can also be seen in “**The Clockwork Man**”(1923) by E.V.Odle in Gloag’s “**Tomorrow’s yesterday**” (1930), in Shiel’s “**The Young Men are Coming!**”(1937), & in Beresford’s “**What Dreams May Come**”(1941). Utopian speculation in this period was undermined & opposed by a determined cynicism seen most comprehensively in “**The Question Mark**”(1923) by Murial Jarger & “**Brave New World**”(1932) by Aldous Huxley.

The USA by contrast relatively untouched by World War I & its futuristic fictions were haunted by no such anxieties. Interplanetary fiction enjoyed something of a vogue in America largely due to the example of Edgar Rice Burroughs, who used other planets as settings for gaudy adventure stories like “**A Princess of Mars**”(1912). After the mid 1930’s new generation of writers such as Isaac Asimov, Robert A. Heilein, Clifford D. Simak, Theodore Sturgeon, & E. Van Vogt & Fritz Leiler, who brought a measure of intellectual sophistication to science fiction. In the 1940’s science fiction remained virtually confined to popular magazines and the most notable American works of the period were story series subsequently assembled into book form, they include Asimov’s robot stories (“**I Robot** 1950”) & “**Foundation**” trilogy (1951-53), Heilein’s “**Future History**” series, and the series collected in Simak’s “**City**”(1962).

AFTER World War II the British tradition of scientific romance petered out, its last notable practitioners being C.S. Lewis & Gerald Heard. Its pessimistic tone culminated in such bleak works as George Orwell’s “**Nineteen Eighty Four**”(1949) & Aldous Huxley’s “**Ape & Essence**”(1949). The best of the British writers of futuristic fictions who came to prominence after the war were John Windhaven “**The Day of the Traffics**”(1951), J.G. Ballard “**The Drowned World**”(1962). Brian Aldiss “**Greybeard**”(1964) & John Brunner “**Stand on Zanzibar**”(1968)

The most important new writers to emerge in America in 1950’s & early 1960’s were Ray

Bradbury "The Martian Chronicles"(1950) & "Fahrenheit 451"(1953), Frederic Pohl & Cyril M. Kornbluth "The space Merchants"(1953), Alfred Bester "the Demolished Man" (1953) & "The Stars My Destination"(1956), James Blish "A case of Conscience"(1958)& Watter M. Miller "A Canticle for Leibaiitz"(1960).

The mid-1960's saw in both Britain & the USA a modish experimental phase in the development of science fiction. In Britain a "new wave" was promoted by Michael Moorcock, who converted the magazine "New Worlds" into an Arts Council supported avant-garde periodicals. In America Harlan Ellison promoted a series of "taboo-breaking" anthologies begun with "Dangerous Visions"(1967). The best of the experimental new writers were Roger Zelazny, Samuel R. Delany, Barry Malzberg, John Hadek & Thomas M. Disch – All American, though the last 2 were first received more enthusiastically in Britain. Writers like Pohl & Silberberg found new success as novelists. Asimov, Clarke & Heinlein all attained best-seller status, as did Frank Herbert with "Dune"(1965), Kurt Vonnegut with "Slaughterhouse - 5"(1969), Philip K. Dick. with his most important works "The Man in the High Castle"(1962), "Do Androids Dream of Electric Sheep?"(1968) & Ursula Le Guin with his 2 classic novels "The Left Hand of Darkness"(1969) & "The Dispossessed"(1974).

The boundaries of the genre are now more difficult to outline than ever before. Some American "main-stream" novelists have also begun to use science-fictional elements in their work; examples include Thomas Pynchon's "Gravity's Rainbow"(1973), Gore Vidal's "Kalki"(1978) & Jeremy Leven's "Creator"(1980). This reflects a considerable evaluating of science fiction from the days when it was virtually an esoteric literary cult; its imagery has now diffused throughout contemporary culture to become familiar in some measure to everyone.

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