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**DEPARTMENT OF THE ENGLISH LANGUAGE AND
LITERATURE**

**HISTORY OF THE LITERATURE OF LANGUAGE
LEARNING COUNTRIES
(for the 2nd year students)**

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Term I.
Literature of Great Britain

Lecture 1

THEME: INTRODUCTION. LITERATURE OF MIDDLE AGES

PLAN:

1. Periodization of the development of the English and American literature.
2. Main trends of Middle English literature and its influence to the language development
3. English literature in V-VI centuries. Old and Early Middle Anglo-Saxon literature
4. Epic poem "Beowulf" and the oral tradition
5. Social life and literature in VIII-X centuries

Key words and phrase: Art, periods, invaders, tribes, Kingdoms, Folk, Bible, knights, Danes, Jutes, monks, Norman-French, Anglo-Saxon, Christianity, Legends, stories, songs, monarchs.

LITERATURE is one of the main types of Art (alongside with cinema, theatre, painting etc.). Its role is immense in getting to know the life and in bringing up people. In other words literature is "the text - book of life". But, of course, this does not mean that after reading some books of fiction you are in know of life. In order to become a "literary educated person" one has to study not only the book itself but also one has to get acquainted with the history of literature, which reflects the history of people.

English literature, as well as American one, is a part of world literature. It has passed great and complicated way of development, and reflects the history of country and people. National peculiarities of English people find their reflection in people's ballads, in Chaucer's poesies, in the works of Moore, Dickens, Shakespeare, Dreiser, London and others.

In every country the history of literature is closely connected with the history of class struggle and social contradictions within nation. This refers to the English literature too.

In the history of English literature we may trace the following periods:

1. Early literature;
2. Middle Age (IX -XIII);
3. Period of Renaissance (XIV-XVI);
4. Period of Restoration (XVIII);
5. The Age of Enlightenment (XVIII);
6. Period of Romanticism (XIX);
7. The End of the 19th and beginning of the 20th (1871-1917);
8. 20 century. Here we distinguish two sub-periods, that is:
 - a) period between 1917-1945;
 - b) period between 1945 - up to nowadays.

First of all we have to mention that the bourgeois revolution took place much earlier (1649) in England than in France (1789-1794).

In the second half of the 17th century the industrial revolution happened and the development of capitalism proceeded in more rapid speed and reflected the growth - growth of literature.

The first period of English culture begins, as is well known, with the series of attacks and forcible settlements upon the island in the 5th century. The invaders were

tribesman from the Germanic territory, that is: a)Angles, b)Saxons, c) Jutes, expanding from the lower Rine region north-eastwards along the shore lands as far as the Southern part of Denmark. In this connection it's worth to mention that the British islands had been attacked not once by various tribes before the arrival of Anglo-Saxons and Jutes from the continent.

In the 4th century before our era the British Isles were occupied by Celtic tribes. In the 1st century A.D. Britain had been seized by Romans and their dominion lasted up to the 5th century. Then the invasion of Anglo-Saxons occurred, which longed up to the 11th century. Angles, Saxons and Jutes, who had occupied the British Isles formed seven Kingdoms: a)Kent; b)Sussex; c)Essex; d)East Anglia; e)Wessex; f)Northumbria, and g)Mercia. Each of these kingdoms wished to take the upper hand over others. The decay of tribal system and the making of Christianity (21st century) were, probably, the main course of strengthening of the state. This process was accompanied with the class differentiation of the society.

The invaders brought together with themselves their language, their culture, and their mode of life. During the time between the V and the XI centuries all the earliest written documents were compiled. All these writings came down up to nowadays. These written documents in Anglo-Saxon are the ancestor of Modern English Language. So the literature of the Middle Ages falls under two types: 1) Literature, created in the Celtic language (Novels on King Arthur and the Knights of the Round table) served as the source of creation for the poets of the succeeding years. 2) Literature, done in Anglo-Saxon (Runic inscriptions on the swords, on the house hold subjects, on 15 tall stone cross near the Ruthwell village, Scotland).

Besides there were a lot of songs that people sang at weddings or funerals. Legends, stories and songs were handed in the course of centuries, from generation to generation. These songs and legends had been performed by minstrels. Later priests forbade copying poetic works. After the acception of Christianity the monarchs carried out this task.

In the course of time, due to various factors many of written monuments were lost or they became so shabby that it is very difficult to point out the exact date of the documents. "Beowulf" One of the old English words you will meet in English literature is folk (fouk), which means "people". Folk - dances, folk-songs are folklore. Dances, songs and tales were made when people were at work or at war, or for amusement. There were also professional singers called "bards". They composed songs about events they wanted to be remembered. They sang of wonderful battles and of the exploits of brave warriors. These songs were handed down to children and grandchildren and finally reached the times when certain people, who had learned to write, decided to put them down. Such people were called "scribes". The word "scribe" comes from the Latin "scribere" "to write".

Many French words came into the language. Under the influence of French the pronunciation changed.

Some French words could not be pronounced by the Anglo-Saxons. So some of the Norman-French sounds were substituted by more familiar sounds from Old English. There appeared many new long vowels (diphthongs) in their native language. This newly formed pronunciation was nearing to that of Modern English.

The spelling did not correspond to the pronunciation. The Norman scribes brought to England their Latin traditions.

What was particularly new was the use of French suffixes with words of Anglo-Saxon origin. For instance, the noun-forming suffixes -ment (government, agreement) and -age (courage, marriage), giving an abstract meaning to the noun, and the adjective-forming suffix -able (admirable capable) were used to form new words. Examples of such hybrids, as they are called:

fulfillment bondage readable

bewilderment cottage unbearable

bewitchment stoppage drinkable

- 1) The French prefix **dis** - was used to make up words of negative meaning; distrust, distaste.
- 2) The indefinite article was coming into use.
- 3) The struggle for supremacy between French and old English words went in the following way:
 - a) If the French word meant a thing or idea for which there was no name in English, then the French word came into the language. Such words were those relating to government, church, court, armour, pleasure, food, art...
 - b) If the object or idea was clearly expressed in English, then the English word remained.
 - c) If both words remained, then it was because of a slight but clear-cut difference in the meaning.

An interesting example is to be found in the first chapter of "Ivanhoe" by Sir Walter Scott. Wamba, a Saxon serf, tells the swineherd burth that his swine will be turned into Normans before morning. The Anglo-Saxon word "swine" means the living animals, while the French word "pork" is the name of the food. Other examples are calf-veal, ox-beef, sheep-mutton

As a result of this process there appeared a large store of synonyms. Each of them has its own shade of meaning. The use of one or other of these synonyms makes all the difference between the written and the spoken language. Note the difference between the following verbs; those of Anglo Saxon origin are used in conversation, while the verbs of French origin are used in formal speech.

To give up - to abandon,

to give in - to surrender,

to come in - to enter,

to begin - to commence,

to go on - to continue.

Norman-French and Anglo-Saxon were molded into one national language only towards the beginning of the 14th century when the Hundred Years' War broke out. The language of that time is called Middle English.

ANGLO-SAXON LITERATURE (7th -11th centuries)

The Spread of Christianity The culture of the early Briton changed greatly under the influence of Christianity, which penetrated into the British Isles in the 3rd century. This was the time when many Christians escaped from Roman persecution to Britain and Gaul (France).

In the year 306, the Roman emperor, Constantine the Great, made Christianity the official religion of Rome. It was brought to all countries belonging to the Roman Empire. The Celtic Druids in Gaul and Britain disappeared. All Christian Churches were centralized in the city of Constantinople, which was made the capital of the Roman Empire. This religion was called the Catholic Church ("catholic" means "universal"). The Latin language became the language of the Church all over Europe.

When the Saxon and other pagan tribes invaded Britain, most of the British Christians were put to death or driven away to Wales and Ireland. They told stories of Christian martyrs and saints. Such stories were typical of the literature of that time.

It was not until the end of the 6th century that monks came from Rome to Britain again. The head of the Roman Church at that time was Pope Gregory. He thought he could spread his influence over England, if he converted the people to Christianity. Firm in this purpose, he sent monks to the island. They landed in Kent and built the first church in the town of Canterbury. Up to this day the Archbishop of Canterbury is the head of the English Church.

The centres of learning. Now that Roman civilization poured into the country again, Latin words once more entered the language of the Anglo-Saxons, because the religious books that the Roman monks had brought to England were all written in Latin. The monasteries, where reading and writing were practiced, became the centres of learning and education in the country. No wonder poets and writers imitated those Latin books about the early Christians, and also made up stories of their own about saints.

Caedmon and Cynewulf. The names of only two of those early poets have reached our days:

Caedmon lived in the 7th century. He was a shepherd at Whitby, a famous Yorkshire abbey. He composed in his native language that is in the Northumbrian dialect of Anglo-Saxon. He was no longer young when the gift of song came to him. The monks took him to the abbey and he spent the rest of his life in making up religious poetry. He composed hymns and poems. The "Paraphrase" is one of his poems. It retells fragments from the Bible in alliterative verse. Many other monks took part in this work, but their names are unknown to us.

Cynewulf was a monk who lived at the end of the 8th century. His name was not forgotten, as he signed his name in runes in the last line of his work. Two of his poems, "Evelene" and "Juliana" are notable because they are the first Anglo-Saxon works to introduce women characters.

Along with religious poetry, folk-tales about worldly affairs were written down at the monasteries and put into verse by poets.

These were wedding-songs, songs to be sung at feasts, war-songs, death songs, and also ploughing-songs and even riddles. In the 11th century these were prohibited by the Church.

THE VENERABLE BEDE (673-735). The greatest writer of the time was the Venerable Bede. He was brought up in the monasteries of Northumbria where he received the best education of the time. He wrote mostly in Latin. His books on natural history and astronomy were a collection of all the learning known in the Middle Ages. His famous book "The History of the English Church" was well known in France and Italy. His works are still valued today: they show what the country was like thirteen hundred years ago and how men acted and thought at that time.

ALFRED THE GREAT (849-901). The beginning of the 9th century was troubled time for England. Danish pirates, called Norsemen, kept coming from overseas for plunder. Each year their number increased. When Alfred, the grandson of Egbert, was made king in the year 871, England's danger was the greatest. Nevertheless, in a great battle fought by Alfred at Maldon in 891, the Norsemen were defeated, and Alfred decided to make peace with them. The greater portion of England was given to the newcomers. The only part of the kingdom left in possession of Alfred was Wessex.

Alfred was a Latin scholar; he had traveled on the continent and visited France. He is famous not only for having built the first navy, but for trying to enlighten his people. He drew up a code of laws. He translated the Church history of Bede from Latin into Anglo-Saxon, the native language of his people, and a portion of the Bible as well. To him the English owe the famous "Anglo-Saxon Chronicle" which may be called the first history of England, the first prose in English literature. It was continued for 250 years after the death of Alfred.

The literature of the early Middle Ages and the Church taught that the man was an evil being and his life on earth was a sinful life. As man was subordinated to God, he had to prepare himself for the after-life by subduing his passions and disregarding all earthly cares.

The beautiful Anglo-Saxon poem "Beowulf" may be called the foundation - stone of all British poetry. It tells of times long before the Angles and Saxons came to Britain. There is no mention of England in it. The poem was composed by an unknown author. Many parts were added later. The whole poem was written down in the 10th century by an unknown scribe. The manuscript is in the British Museum, in London now. It is impossible for a non-specialist to read it in the original so parts from "Beowulf" given in this lecture are taken from a twentieth century translation.

The scene is set among the Geats, or Jutes, who lived on the southern coast of the Scandinavian Peninsula at the time and the Danes, their neighbors across the strait.

The people were divided into the classes - free peasants and warriors. The peasants tilled the soil and the fighting-men defended them from hostile tribes. The kings were often chosen by the people, for they had to be wise men and skilled warriors. These chieftains were often called "folk-kings".

The safety of the people depended on the warriors: the folk-king was at the head of the community; he was helped by warriors who were his liegemen. If they were given lands for their services, they were called "knights". Their conquered enemies were "laid under tribute" which means they had to pay money, or something in place of it, to the conqueror.

The Danes and the Jutes were great sailors. Their ships had broad painted sails and tall prows which were often made into the figure of a dragon or wulf or some other fierce (yirtqich) animal. If the wind blew against them, the ship was moved by means of long rows of oars (eshkak) on either side. In these ships the warriors sailed to far-off lands.

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

Beowulf is a young knight of the Geats. His adventures form the two parts of this heroic epic. Beowulf fights not for his own glory, but for the benefit of his people. He is

ready to sacrifice his life for them. His unselfish way in protecting people makes him worthy to be folk-king.

The literature of the early Middle Ages and the Church taught that the man was an evil being and his life on earth was a sinful life. As man was subordinated to God, he had to prepare himself for the after-life by subduing (bosmoq, mayus) his passions and disregarding all earthy cares.

QUESTIONS:

1. What kind of development periods we may trace in literature?
2. What can you say about Britons and their language?
3. Why did Angles, Saxons and Jutes fight with one another?
4. What can you tell about “scribes”?
5. Does the poem “Beowulf” remind you of any Russian or Uzbek epic poems?
6. Who are Caedmon, Cynewulf, and Alfred the Great?
7. Can you tell the story of Beowulf?

Lecture 2

THEME: EARLY RENAISSANCE PERIOD.

PLAN:

1. Culture in early renaissance period and middle age literature
2. Literature in XIV century
3. Geoffrey Chaucer is the greatest writer of the middle ages
4. Creature of William Langland and English realism

Key words and phrase: Middle Ages, Renaissance, alliterative poem, New Jerusalem, Rose, allegorical poem, Westminster Abbey, Peasant Revolt, The Canterbury Tales, the Priest, a fabliau, a fable.

Middle Ages, period in the history of Europe that lasted from about AD 350 to about 1450. At the beginning of the Middle Ages, the western half of the Roman Empire began to fragment into smaller, weaker kingdoms. By the end of the Middle Ages, many modern European states had taken shape.

The term *Middle Ages* was invented by people during the Renaissance, a period of cultural and literary change in the 14th, 15th, and 16th centuries. The term was not meant as a compliment. During the Renaissance, people thought that their own age and the time of ancient Greece and Rome were advanced and civilized. They called the period between themselves and the ancient world 'the Middle Age.' The adjective *medieval* comes from the Latin words for this term, *medium* (middle) and *aevum* (age).

Historians adopted this term even though it was originally meant to belittle the period. Since the Middle Ages covers such a large span of time, historians divided it into three parts: the Early Middle Ages, lasting from about 350 to about 1050; the High Middle Ages, lasting from about 1050 to about 1300; and the Late Middle Ages, lasting from about 1300 to about 1450. Historians used to believe that most of the cultural, economic, and political achievements of the Middle Ages occurred in the second period, and because of this they called that period “High.” Only recently, as the accomplishments of the Early and Late Middle Ages have gained appreciation, has this term fallen into disuse. Today, historians often use a more neutral name, the Central Middle Ages.

Between 1485 and 1600 London's population grew to 200,000, then by the end of the 17th century shot up to 575,000, surpassing Paris as the largest city in Europe. During this period, the city was the center of a tremendous expansion in trade, colonization, and finance. This immense growth was exemplified by the establishment of the Royal Exchange in the 1560s by financier Sir Thomas Gresham; the founding of the English East India Company in 1600; the organizing of joint stock companies by London investors to colonize Ireland and Virginia early in the 17th century and the founding of the Bank of England by City merchants in 1694. London was also the center of the English cultural Renaissance, particularly in literature, with major figures such as Christopher Marlowe, Ben Jonson, and William Shakespeare.

In the 14th, 15th, and 16th centuries Renaissance, series of literary and cultural movements began in Italy and eventually expanded into Germany, France, England, and other parts of Europe. Participants studied the great civilizations of ancient Greece and Rome and came to the conclusion that their own cultural achievements rivaled those of antiquity. Their thinking was also influenced by the concept of humanism, which emphasizes the worth of the individual. Renaissance humanists believed it was possible to improve human society through classical education. This education relied on teachings from ancient texts and emphasized a range of disciplines, including poetry, history, rhetoric (rules for writing influential prose or speeches), and moral philosophy.

The Middle English literature of the 14th and 15th centuries is much more diversified than the previous Old English literature. A variety of French and even Italian elements influenced Middle English literature, especially in southern England. In addition, different regional styles were maintained, in literature and learning had not yet been centralized. For these reasons, as well as because of the vigorous and uneven growth of national life, the Middle English period contains a wealth of literary monuments not easily classified.

In the north and west, poems continued to be written in forms very like the Old English alliterative, four-stress lines. Of these poems, *The Vision of William Concerning Piers the Plowman*, better known as *Piers Plowman*, is the most significant. Now thought to be by William Langland, it is a long, impassioned work in the form of dream visions, protesting the plight of the poor, the avarice of the powerful, and the sinfulness of all people. As such, despite various faults, it bears comparison with the other great Christian visionary poem, *La divina commedia* (The Divine Comedy), by Dante. For both, the watchwords are heavenly love and love operative in this world.

A second and shorter alliterative vision poem, *The Pearl*, written in northwest England in about 1370, is similarly doctrinal, but its tone is ecstatic, and it is far more deliberately artistic. Apparently an elegy for the death of a small girl, the poem describes the exalted state of childlike innocence in heaven and the need for all souls to become as children to enter the pearly gates of the New Jerusalem. The work ends with an impressive vision of heaven, from which the dreamer awakes. In general, poetry and prose expressing a mystical longing for, and union with, the deity is a common feature of the late Middle Ages, particularly in northern England.

A third alliterative poem, supposedly by the same anonymous author who wrote *The Pearl*, is *Sir Gawain and the Green Knight* (late 1300s), a romance, or tale, of knightly adventure and love, of the general medieval type introduced by the French. Most English romances were drawn, as this one apparently was, from French sources.

Most of these sources are concerned with the knights of King Arthur and seem to go back in turn to Celtic tales of great antiquity. In *Sir Gawain*, against a background of chivalric gallantry, the tale is told of the knight's resistance to the blandishments of another man's beautiful wife.

Whan that April with his showres soote
The droughte of March hath perced to the roote,
And bathed every veine in swich licour,
Of which vertu engendred is the flour;

— ❧ —
Excerpt from "The General Prologue,"
from *The Canterbury Tales*



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The greatest writer of the 14th century was **Geoffrey Chaucer**. He was born in London, soon after the Hundred Years' War broke out. His father, John Chaucer, was a London wine merchant.

During 1373 and the next few years, Chaucer traveled much and lived a busy life. He went to France on a mission connected with a peace-treaty. He made three journeys to Italy, which made a deep impression upon him. Italian literature was at its height and opened to Chaucer a new world of art.

Chaucer's earliest poems were written in imitation of the French romances. He translated from French a famous allegorical poem of the 15th century, "The Romance of the Rose". Though the poem is very long, its plot is simple; a young man falls asleep and dreams of a garden in which there is a Rose that he desires to own. He is helped by such virtues as Beauty, Wealth and Hospitality, and hampered by such vices as Pride, Poverty and Evil Report. After a long time he gets the Rose.

The second period of Chaucer's literary work was that of the Italian influence. To this period belong the following poems: "The Parliament of Fouls" (birds), an allegorical poem satirizing Parliament; "Troilus and Cressida", considered being the predecessor of the psychological novel in England, and "The Legend of Good Women", a dream-poem.

Chaucer was well read in ancient literature. Italian literature of the time taught him the importance of national literature in the life of a nation.

The third period of Chaucer's creative work begins in the year 1384 when he started writing his masterpiece, "The Canterbury Tales".

When the new king, Henry IV, came to the throne in 1399, the poet immediately addressed a poem to him, "The Complaints of Chaucer to His Empty Purse", with the result that his old pension was given back to him and a new one granted. Chaucer died in 1400 and was buried in Westminster Abbey. Chaucer was the last English writer of the Middle Ages and the first of the Renaissance.

"The Canterbury Tales" sums 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 fabliau (a funny story); the Priest, a fable (A moral tale), etc. Some of these stories were known only in Norman-French before Chaucer. Chaucer also used the writings of his near contemporaries as well as the works of writers of ancient times and distant lands.

But the most important thing about Chaucer is that he managed to show all the ranks of society, all types of people that lived during his time, and through these people he shows a true picture of the life of the 14th century.

Long before Malory, Chaucer saw signs of the end of feudalism. During Chaucer's time there appeared in England men of a new type, who had features of the bourgeoisie of the following epoch. They had no feudal prejudices, and cared for money alone.

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

The poem "Piers' Plowman" is a dream allegory. Vice and Virtue are spoken of as if they were human beings. Truth is a young maiden; Breed is an, old witch. There are many themes. The author suddenly darts from allegory to real history. The poem was exceedingly popular in the Middle Ages. It was one of the last written in alliterative verse.

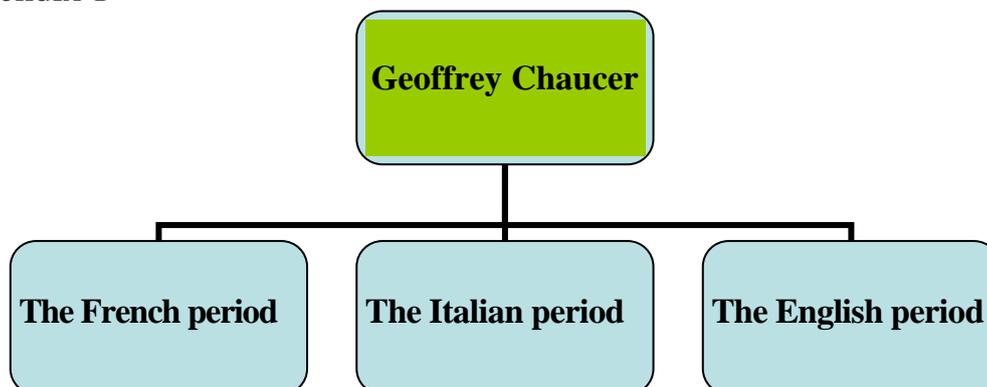
The content is as follows. On a fine May Day, the poet William went to the Malvern Hills. After a time he fell asleep in the open. Piers the Ploughman is a peasant who appears in the dream of the poet. Piers tells him about the hard life of the people. It is the peasants alone who work and keep the monks and the lords in comfort, and the monks think they do quite enough by praying for the peasants.

Langland's attacks on the evils of the Church are the most outspoken of his time. The poem helped the people to concentrate their minds on the necessity to fight for their rights. Before the Peasant Revolt of 1381, the poem was used to formulate proclamations which" easily spread among the people.

QUESTIONS:

1. What does it mean the term *Middle Age*?
2. What do you know about Middle age literature?
3. Speak about Chaucer's life.
4. What can you tell about Chaucer's creative works?
5. Who are the main heroes of "The Canterbury Tales"?
6. Who is the author of "The Visions of William"?
7. What is the poem "Piers' Plowman" about?

Appendix 1



Lecture 3

THEME: LITERATURE IN THE PERIOD OF RENAISSANCE, TRAGEDIES AND HISTORICAL CHRONICLES OF WILLIAM SHAKESPEARE

PLAN:

1. Renaissance Period.
2. Thomas More – representative of English renaissance literature.
3. Development of the drama and theatre.
4. Creative activity of Francis Bacon and Christopher Marlowe
5. Importance of William Shakespeare's creature (sonnets, comedies, chronicles and tragedies).

Key words and phrase: Renaissance, Parliament, Privy Council, Admiral's Men, Globe Theatre, period of apprenticeship, lyrical force, dramatism of feelings, sonnet, historical chronicles, social and psychological conflicts.

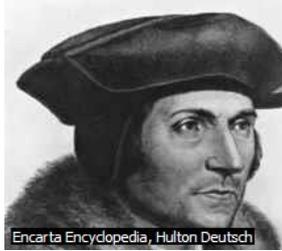
The word *renaissance* means "rebirth." The idea of rebirth originated in the belief that Europeans had rediscovered the superiority of Greek and Roman culture after many centuries of what they considered intellectual and cultural decline.

Scholars recognize that there was considerable cultural activity during the Middle Ages, as well as some interest in classical literature. A number of characteristics of Renaissance art and society had their origins in the Middle Ages.

The period of Renaissance covers the XV-XVI c. In the history of English the period is known as the period of great changes in all spheres of life. The most remarkable changes were the following:

- 1) London dialect becomes the literary language (second half of the XIV c.);
- 2) New bourgeois relations gives stimulus to the development of the literary language and literature, alongside with other forms of art;
- 3) Incomparable contributions of the pioneers of the English literature to it's development and others. Little by little the Normans and the English drew together and intermingled. People who knew and spoke French had fallen. Anglo-Norman and French literary compositions had lost their audience (readers). Thus, towards the end of the XIVth c. the English language had taken the place of French as the language of literature and administration (after 300 years of domination of French).

The XVth and XVIth centuries in Western Europe are marked by a renewed interest in classical art and literature. The rise of a new social class - the bourgeoisie paved the way to the progress of learning, science, literature and art. This period brought many changes in the life of the country (England). The capitalist mode of production was developing rapidly. Trade extended beyond the local boundaries. Big enterprises, "manufactures" began to export woolen cloth. Such new social groups of people as poor town artisans, the town middle class, rich merchants, money lenders etc. came into being. As a result England became a centralized state in the last quarter of the 15th c. This historical fact played a decisive role in the reestablishment and development of the English language and literature.



Encarta Encyclopedia, Hulton Deutsch

Sir Thomas More (1478-1535) English statesman and writer, was known for his religious stance against King Henry VIII that cost him his life.

More was born in London on February 7, 1478, and educated at Canterbury Hall (now Christ Church), University of Oxford. He studied law after leaving Oxford, but his primary interests were in science, theology, and literature. During his early manhood, he wrote comedies and spent much time in the study of Greek and Latin literature. In 1499 he determined to become a monk. In 1504 he entered Parliament. One of his first acts was to urge a decrease in a proposed appropriation for King Henry VII. In revenge, the king imprisoned More's father and did not release him until a fine was paid and More himself had withdrawn from public life.

In 1518 he became a member of the Privy Council; he was knighted in 1521. Two years later, More was made Speaker of the House of Commons. During this period Henry VIII made More one of his favorites and often sought his company for philosophical conversations. More became Lord Chancellor in 1529; he was the first layman to hold the post.

More is best known for *Utopia* (1516), a satirical account of life on the fictitious island of Utopia. *Utopia* was the forerunner of a series of similar books. Among the best-known of these are *Candide* by the French author and philosopher Voltaire, *Erewhon* by the English novelist Samuel Butler, and *A Dream of John Ball* by the English poet and artist William Morris.

The drama of roughly the same period that stands highest in popular estimation. The works of its greatest representative, William Shakespeare, have achieved worldwide renown. In the previous Middle English period there had been, within the church, a gradual broadening of dramatic representation of such doctrinally important events as the angel's announcement of the resurrection to the women at the tomb of Christ. The Renaissance drama proper rose from this late medieval base by a number of transitional stages ending about 1580.

A large number of comedies, tragedies, and examples of intermediate types were produced for London theaters between that year and 1642, when the London theaters were closed by order of the Puritan Parliament. Christopher Marlowe began the tradition of the chronicle play, about the fatal deeds of kings and potentates, a few years later with the tragedies *Tamburlaine the Great, Part I* (1587), and *Edward II* (1592). Marlowe's plays, such as *The Tragical History of Dr. Faustus* (1588) and *The Jew of Malta* (1589), are remarkable primarily for their daring depictions of world-shattering characters who strive to go beyond the normal human limitations as the Christian medieval ethos had conceived them.

By the late 16th century in Europe, permanent buildings were being constructed to house a new kind of commercial theater. In 1576 actor James Burbage built London's first public theater, known simply as The Theatre, which was an open-air structure that combined features of pageant wagons, fixed stages, and banquet halls. The most famous

Renaissance theater was the Globe Theatre (completed 1599), which was also in London. The Globe became a showcase for the talents of playwright William Shakespeare and Burbage's acting company, The Lord Chamberlain's Men, later renamed The King's Men.

The Globe was an open-air building with a platform stage and standing room for spectators on three sides of the stage. Bordering this space was a large enclosed balcony topped by one or two smaller roofed balconies.

A modern reconstruction of the Globe, completed in 1996, stands on the south bank of the Thames River in London, very near the site of the original theater, and holds performances from May to September.

The private theaters shared many of the features of the public stages. A raised platform stage at one end of a long, rectangular hall served as the stage, and spectators sat in the pit, galleries, or private boxes around it. The theaters were roofed and restricted in size, with a far smaller seating capacity than the outdoor theaters. Staging conventions remained largely unchanged, with the exception of candles used to illuminate indoor theaters.



Francis Bacon (1561-1626), English philosopher and statesman, one of the pioneers of modern scientific thought.

Bacon was born on January 22, 1561, at York House, in the Strand, London, and educated at Trinity College, University of Cambridge. Elected to the House of Commons in 1584, he served until 1614. Bacon proposed schemes for the union of England and Scotland and recommended measures for dealing with Roman Catholics. For these efforts he was knighted on July 23, 1603, was made a commissioner for the union of Scotland and England, and was given a pension in 1604. His *Advancement of Learning* was published and presented to the king in 1605. Two years later he was appointed solicitor general.

In 1616 Bacon became a privy councillor, and in 1618 he was appointed Lord Chancellor and raised to the peerage as Baron Verulam. In 1620 his *Novum Organum* was published, and on January 26, 1621, he was created Viscount Saint Albans. In the same year he was charged by Parliament with accepting bribes. After his release, he retired to his family residence at Gorhambury. In September 1621 the king pardoned him but prohibited his return to Parliament or the court. Bacon then resumed his writing, completing his *History of Henry VII* and his Latin translation of *The Advancement of Learning* (*De Augmentis*). In March 1622 he offered to make a digest of the laws, with no further consequence despite repeated petitions to James I and James's successor, Charles I. He died in London on April 9, 1626.

Bacon's writings fall into three categories: philosophical, purely literary, and professional. The best of his philosophical works are *The Advancement of Learning* (1605), a review in English of the state of knowledge in his own time, and *Novum Organum; or, Indications Respecting the Interpretation of Nature* (1620).

Bacon's *Novum Organum* successfully influenced the acceptance of accurate observation and experimentation in science. In it he maintained that all prejudices and preconceived attitudes, which he called idols, must be abandoned. The principles laid down in the *Novum Organum* had an important influence on the subsequent development of empiricist thought.

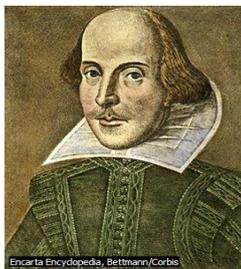
Bacon's *Essays*, his chief contributions to literature, were published at various times between 1597 and 1625. His *History of Henry VII* (1622) shows his abilities in scholarly research. In his fanciful “*New Atlantis*” Bacon suggested the formation of scientific academies. Bacon's professional works include *Maxims of the Law* (1630), *Reading on the Statute of Uses* (1642), pleadings in law cases, and speeches in Parliament. The theory that Bacon, rather than an obscure actor from Stratford-upon-Avon, is the true author of William Shakespeare's plays has been thoroughly discredited.



Christopher Marlowe (1564-1593), English playwright and poet, considered the first great English dramatist and the most important Elizabethan dramatist before William Shakespeare, although his entire activity as a playwright lasted only six years. Earlier playwrights had concentrated on comedy; Marlowe worked on tragedy and advanced it considerably as a dramatic medium. His masterpiece is *The Tragical History of Doctor Faustus*.

Born in Canterbury on February 6, 1564, the son of a shoemaker, Marlowe was educated at the University of Cambridge. Going to London, he associated himself with the Admiral's Men, a company of actors for whom he wrote most of his plays. He wrote four principal plays: the heroic dramatic epic *Tamburlaine the Great*, Part I (1587), about the 14th century Mongol conqueror; *The Tragical History of Doctor Faustus* (1588), one of the earliest dramatizations of the Faust legend; the tragedy *The Jew of Malta* (1589); and *Edward II* (1592), which was one of the earliest successful English historical dramas and a model for Shakespeare's *Richard II* and *Richard III*. In each of these dramas one forceful protagonist with a single overriding passion dominates. Marlowe was also the author of two lesser plays: *Tragedy of Dido, Queen of Carthage*, completed by the English dramatist Thomas Nashe (1594); and *Massacre at Paris* (1600). Some authorities believe Marlowe also wrote parts of several of Shakespeare's plays. Each of Marlowe's important plays has as a central character a passionate man doomed to destruction by an inordinate desire for power. The plays are further characterized by beautiful, sonorous language and emotional vitality, which is, however, at times unrestrained to the point of bombast.

As a poet Marlowe is known for “The Passionate Shepherd” (1599), which contains the lyric “Come Live with Me and Be My Love.” Marlowe's mythological love poem, *Hero and Leander*, was unfinished at his death; it was completed by George Chapman and published in 1598. Marlowe also translated works of the ancient Latin poets Lucan and Ovid.



William Shakespeare (1564-1616) is a great English playwright and poet. He was born in Stratford - on - Avon on April 23, 1564 in the family of a glove-maker. He studied at a Grammar school, where Latin Greek and as well as literature and history were taught.

Living in a provincial town, he had the possibility of getting in close contact with common people. This gave Shakespeare a profound knowledge of English folklore and national English language spoken by his folk. While a youth in 1582, he left for London and there he joined a company of players. At first an actor, then a producer and playwright from 1599 he produced his own plays and staged at the Globe Theatre.

37 plays, his long poems "Venus and Adonis" (1593), "Lucrece" (1594) and 154 sonnets belong to Shakespeare's pen. This fact confirms Shakespeare's immense contribution to the treasure of world literature.

His creative work can be divided into 4 periods.

The first period (1590-1593) may be named the period of apprenticeship. It includes some histories, and comedies ("King Henry VI", "King Richard III", "The Comedy of Errors"), poems "Venus and Adonis" (1593), "Lucrece" (1594).

During the second period (1599-1600) the following works of Shakespeare were created: "A Midsummer Nights' Dream", "Much ado about Nothing", "As you like it", "Twelfth Night", "King Henry IV", "King Richard II". The before mentioned works are his comedies and histories. "Romeo and Juliet" and "Julius Caesar" are his first notable tragedies. These periods of the playwright's creative activity are remarkable mostly for optimism, sunny, sparkling joyousness and faith in the Renaissance.

The 3rd period (1601-1608) includes tragedies which appear in succession: "Hamlet prince of Denmark", "Othello, The Moor of Venice", "King Lear" and "Macbeth". This period is characterized by the author's interest for tragic conflicts and tragic heroes. Shakespeare emphasizes dramatic circumstances in human life.

The 4th period (1609-1612) contains "Cymbeline", "The winter's Tale", "The Tempest" and "King Henry VIII". It suggests philosophic meditation on the eternal verities of human life.

The Sonnets of Shakespeare are considered to be the height of English poetry of the Epoch of Renaissance. His sonnets had a great role in developing the art of sonnet writing of that time for their philosophical importance, lyrical force and dramatism of feelings and musicality. The poet wrote of the eternal things in life: love, death and high human aspirations.

His historical chronicles are the following plays:

- 1) The 1st part of "King Henry VI" (in three parts)
- 2) The tragedy of "King Richard III"
- 3) The tragedy of "King Richard II"
- 4) "The life and Death of King John"
- 5) The first part of "King Henry IV (in two parts)

6) "The life of King Henry V"

7) The famous history of the life of King Henry VIII

In his chronicles he gives his understanding of the historical problems and deed of historical persons. He tried to draw peoples' attention to such problems as good and evil, humanistic interest for a person and his fate. In "King Henry IV" Shakespeare describes the history of the English people. The main theme of the play is the struggle of kings for centralized government, against the rising English lords, who were striving for the feudal disunity of the country. Shakespeare showed the welfare of the country in the unity.

The main personage in the play is the knight - John Falstaph. Falstaph is a comical image of a warrior of that time. He always thinks of his life and he is not always faithful to his duties before his people. He is an immoral person, drunkard, liar and robber, at the same time very clever and witty. Despite all this, he is merry and straightforward. He is a personage, reflecting the optimistic spirit of the epoch of Renaissance.

Alongside with the historical chronicles he created quite a number of, optimistic comedies, in which the man is described as a creator of his happiness, who overcomes very complicated dramatic situations. His comedies are the following:

1. The comedy of Errors (1591)
2. The Two gentlemen of Verona (1594-1595)
3. Love's labor's Lost (1594-95)
4. Much ado about nothing (1597)
5. Twelfth night; or what you will (1600) and some others.

In his early comedies we see the combination of lyricism and comicalness. Further on we witness Shakespeare's creation of the images of jesters (clowns/fools), his confidence in real life and in its triumph, his adoration of true love.

The above mentioned problems are touched upon by him in his comedies "The comedy of errors", "The too gentlemen of Verona", "Love's Labour's Lost". The comedy "The Merchant of Venice" gives the contrast between the world of happiness, friendship, trust and that of profit, greediness and cruelty. The protagonist of the comedy "Twelfth night; or what you will", Viola, after a Shipwreck finds herself in the country ruled by a noble Duke, Orsino.

Wishing to serve him she disguises herself as a toy and goes to his palace under the name of Cesario. The Duke is in love with Countess Olivia; who discusses his suit. Acting as a mediate between Orsino and Olivia, Viola loves her heart to the Duke. In the long run he falls in love with Viola. The gay comedy ends happily.

"Romeo and Juliet" is the tragedy in which we see Shakespeare's mastership of tragedy writing in it's maturity for the first time. The main plot of the tragedy is the depiction of sincerity and purity of a new man of new feelings of love, from feudal morale of middle ages, which has a tragic end in confrontation with the cruelty of the surrounding social environment. Despite the death of the heroes (Romeo and Juliet) the triumph of life is sure to come, so the new feelings triumph over the nasty customs of middle age. The main heroes are Romeo and Juliet who love each other. They are from two different families.

During the carnival at Kapulet's Romeo falls in love with Juliet. Their love is so great that they sacrificed their lives of the confrontation of a new moral with the old

one. Romeo and Juliet are the typical examples of the people of the epoch of Renaissance - people of friendship, love, dedication, sincerity and people of courage.

"Othello, The Moor of Venice" (1604), one more tragedy, represents the love story and tragic death of the main heroes - Othello and Desdemona. Being the general of Venice, he has been a heroic and courageous man of pure feelings. He is the ideal of a handsome man of the epoch of Renaissance. Desdemona was the daughter of senator of Venice. For her beloved she runs away from home, when Othello becomes a ruler of Cyprus. Later he becomes suspicious of her because of treacherous Jago.

Othello tenderly loves Desdemona even, when he decides to kill her. Killing Desdemona means for him liquidating the falsity, deceit, as a general danger. After knowing the truth that she has been faithful and true to him, he can't stand this and commits suicide.

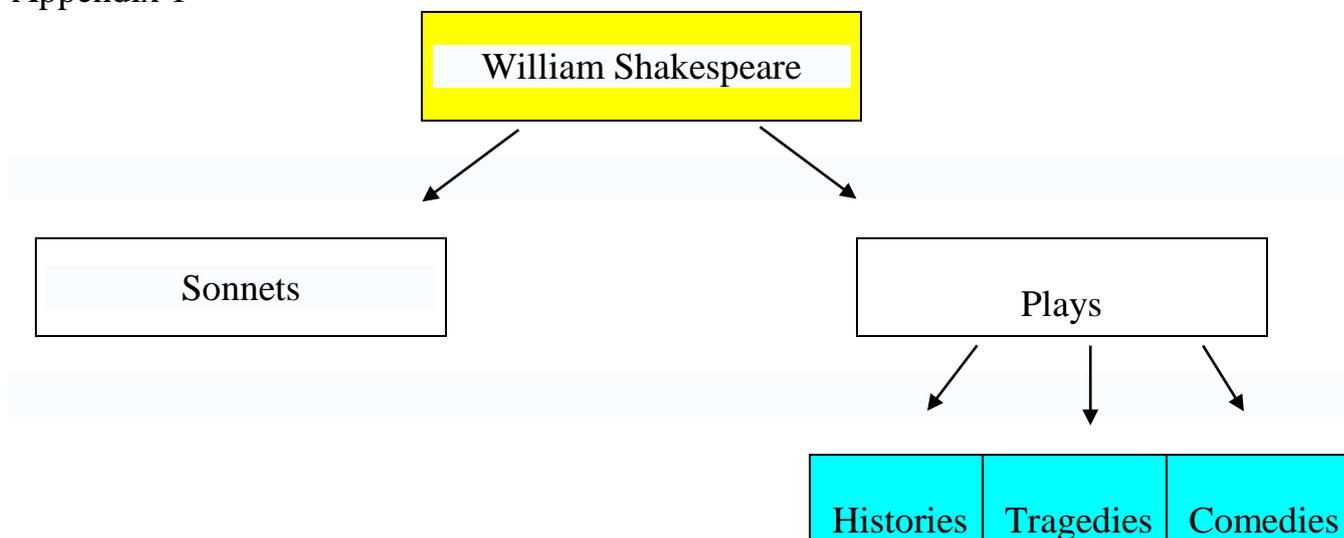
Shakespeare being a poet - humanist, playwright and philosopher, created varied, polychromatic (разноцветный) world, showed the development of a personality and society of the time, unfolded the dynamic progress of humane character, could realistically depict deep contrasts of social and historical progress.

The objectivity of Shakespeare's creative method allowed him to describe social and psychological conflicts with all their complexity and the human character - with all its specific features. His creation is full of humanism, optimism, love, friendship and belief in main power, and bitter criticism of hypocrisy, deceit, treachery, cynicism, murder. His literary activity, creations have great world-wide importance.

QUESTIONS:

1. What do you know about Renaissance period?
2. What kind of work is "Utopia"?
3. Which work is Marlowe's masterpiece?
4. What kind of works did Marlowe write as a dramatist and as a poet?
5. What influences did Shakespeare make upon the world literature?
6. What do you know about the biography of Shakespeare?
7. What is the theme (main idea) of "Romeo and Juliet"?
8. What works made Shakespeare immoral?
9. Who were the main protagonists of Shakespeare's sonnets?

Appendix 1



Lecture 4

THEME: ENGLISH LITERATURE IN XVII CENTURIES.

PLAN:

1. Creature of Ben Jonson.
2. Restoration period.
3. Creature of John Milton.
4. Literary heritage of John Dryden.

Key words: Westminster, masques, lyric poetry, Jacobean and Carolinian periods, Royal Society, Natural Knowledge, Restoration, Saint Paul's Cathedral, Monarchy, angles, naval victory.



Ben Jonson (1572-1637), English dramatist and poet, whose classical learning, gift for satire, and brilliant style made him one of the great figures of English literature. Jonson was born in Westminster, probably on June 11, 1572, educated at the Westminster School. In 1592, after serving briefly with the English army in Flanders, he joined the London theatrical company of Philip Henslowe as an actor and apprentice playwright, revising plays already in the repertory.

Jonson's first original play, *Every Man in His Humour*, was performed in 1598 by the Lord Chamberlain's Company with William Shakespeare in the cast. Later that year, Jonson killed a man in a duel and narrowly escaped execution. His next play was *Every Man Out of His Humour* (1599). These two works were in the same vein. Jonson had invented a kind of topical comedy involving eccentric characters, each of whom represented a temperament, or humor, of humanity. During the next four years, Jonson also wrote a number of comedies, such as *Cynthia's Revels* (1600) and *The Poetaster* (1601), in which he satirized other writers, especially the English dramatists Thomas Dekker and John Marston. Dekker and Marston retaliated by attacking Jonson in their *Satiromastix* (1600). The writers patched their public feuding; in 1604 Jonson collaborated with Dekker on *The King's Entertainment* and with Marston and George Chapman on *Eastward Ho* in 1605. When Marston and Chapman were imprisoned for some of the views espoused in *Eastward Ho*, Jonson voluntarily joined them.

After 1603 Jonson began to write masques for the entertainment of the court of King James I, apparently fulfilling the role of poet laureate from 1616. The masques displayed his erudition, wit, and versatility and contained some of his best lyric poetry. These masques, including *The Satyr* (1603), *Masque of Beauty* (1608), and *Masque of Queens* (1609), were usually performed in elaborate Italianate settings designed by the noted English architect Inigo Jones.

At the same time that he was writing for the court, Jonson continued to write for the commercial theater. During this period he produced two historical tragedies, *Sejanus* (1603) and *Catiline* (1611), and the four brilliant comedies upon which his reputation as a playwright primarily rests: *Volpone* (1606), *Epicene, or the Silent Woman* (1609), *The Alchemist* (1610), and *Bartholomew Fair* (1614). His many nontheatrical pieces,

including epigrams, epistles, and lyrics, are collected in *The Forest* (1616) and *Underwoods* (posthumously published, 1640).

In spite of his literary feuds, Jonson was the dean and the leading wit of the group of writers who gathered at the Mermaid Tavern in the Cheapside district of London. Although Jonson's creative talents were many and varied, his considerable effect on English literature of the Jacobean and Carolinian periods was probably the result of his critical theories. He sought to advance English drama as a form of literature, attempting to make it a conscious art through adherence to classical forms and rules.

The historical parallel between the early imperialism of Rome and the restored English monarchy, both of which had replaced republican institutions, was not lost on the ruling and learned classes. Their appreciation of the literature of the time of the Roman emperor Augustus led to a widespread acceptance of the new English literature and encouraged grandeur of tone in the poetry of the period, the later phase of which is often referred to as Augustan. In addition, the ideals of impartial investigation and scientific experimentation promulgated by the newly founded Royal Society of London for Improving Natural Knowledge were influential in the development of clear and simple prose as an instrument of rational communication.

Finally, the great philosophical and political treatises of the time emphasize rationalism. Even in the earlier 17th century, Francis Bacon had moved in this direction by advocating reasoning and scientific investigation in *Advancement of Learning* (1605) and *The New Atlantis* (1627). *Essay Concerning Human Understanding* (1690), by John Locke, is the product of a belief in experience as the exclusive basis of knowledge, a view pushed to its logical extreme in *An Enquiry Concerning Human Understanding* (1748) by David Hume. Locke himself continued to profess faith in divine revelation, but this residual belief was weakened among the similarly rationalist Deists, who tended to base religion on what reason could find in the world God had created around humans. In political thought, the arbitrary acceptance of the monarch's divine right to rule had so nearly succumbed to skeptical criticism that Thomas Hobbes in his *Leviathan* (1651) found it necessary to defend the idea of political absolutism with a rationally conceived sanction. According to him, the monarch should rule not by divine right but by an original and indissoluble social contract in order to secure universal peace and material gratification. Similarly rationalistic, but opposed to this rigorous subordination of all organs of the state to central control, were Locke's two *Treatises on Government* (1690), in which he stated that the authority of the governor is derived from the always revocable consent of the governed and that the people's welfare is the only proper object of that authority.

Perhaps the greatest historical work in English is *The History of the Decline and Fall of the Roman Empire* (6 volumes, 1776-1788), by Edward Gibbon. Notable for its stately, balanced style, it is permeated with rationalistic skepticism and distrust of emotion, particularly religious emotion.

The successive stages of literary taste during the period of the Restoration and the 18th century are conveniently referred to as the ages of Dryden, Pope, and Johnson, after the three great literary figures that, one after another, carried on the so-called classical tradition in literature. The age as a whole is sometimes called the Augustan age, or the classical or neoclassical period.



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John Milton (1608-1674). John Milton is known as one of the biggest English poets of the XVII century. It's he who could realistically describe the events of English bourgeois revolution and the mood of peoples mass.

Milton was born in the family of a London notary and got puritan education. At first he studied at Saint Paul's Cathedral in London, then at Cambridge University. In 1632, as a Magister, Milton visits France, then Italy. He comes back home (England) in 1640. He was a confirmed enemy of Monarchy. In the 50s, during the time of Oliver Cromwell, he works as a consultant and a Latin secretary of the State Council. He worked much. As a result he became blind, but this could not stop him writing. Restoration of monarchy brought bad consequences. He was sentenced to death, as one of the defenders of the republic. But he could escape from death. The last years of his life were difficult but fruitful.

In his works the poet gave all his knowledge and force to the struggle with revolutionary forces. He created the images of rebellious and brave heroes.

Milton's literary activity can be divided into 3 periods: the first early period of Milton's literary activity starts in the 90s and ends in 1640 (after his return from Italy). The second period belongs to the 40s and the beginning of 70s.

In 1630 he writes his poem "On Shakespeare" The poem discloses the poets' attitude to the great writer. He sang and praised Shakespeare (Glorified). In 1632-1634 "L 'Allegro" (жизнерадостный) and "It Penseroso" came from his pen.

The hero of theme is a young man. He is happy. The beauty of nature, wood charms him. He looks forward to hear the chatter of birds; he observes the labor at the fields with satisfaction. In the 40s his pamphlets one after the other came into being "Areopagitica (1644), "On Education (1644), "Iconoclasts" (1649), "Pro Populo Anglicano Defensio" (1650), "Defensio Secunda" (1654).

In "Areopagitica" he draws the picture of a citizen of the republic. He is a fighter, who can bravely defend his thoughts. In "Iconoclasts" Milton grounds the execution of the king as a just sentence. He proves that Karl I betrayed the interests of England and his people. So people have full right to subject him to the capital punishment. In "Propopulo Anglicano Defensio" and "To the lord General Gromwell" (1652) Milton praises Cromwell as an enemy of monarchy and the fighter for freedom.

In the last period he wrote "Paradise Lost" (1667), "Paradise Regained" (1671), "Samson Agonistes" (1671). The man hero of the "Paradise Lost" is not the God but Satan. Who prefers to find himself in the heaven than to be a slave in the sky. Freedom is the dearest thing for him.

The story of "Samson" is taken from Bible. Samson a great hero, is imprisoned and blinded, but manages to destroy his enemies, although he perishes himself.

"Paradise Lost" is an epic, divided into twelve books, or chapters. The main characters are God, three guardian angles – Raphael, Gabriel and Michael, Satan and his rebel angels, and the first man and woman – Adam and Eve.



All human things are subject to decay,
And, when fate summons, monarchs must obey.

—Σ—
Excerpt from *Mac Flecknoe*

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John Dryden (1631-1700), English poet, dramatist, and critic, the leading literary figure of the Restoration.

Dryden was born to a Puritan family in Aldwinkle, Northamptonshire, and was educated at Westminster School and at the University of Cambridge. About 1657 he went to London as clerk to the chamberlain to the Lord Protector Oliver Cromwell. Dryden's first important poem, *Heroic Stanzas* (1659), was written in memory of Cromwell. After the Restoration, however, Dryden became a Royalist and celebrated the return of King Charles II in two poems, *Astraea Redux* (1660) and *Panegyric on the Coronation* (1661). In 1663 he married Lady Elizabeth Howard, sister of his patron, the courtier and playwright Sir Robert Howard.

In 1662 Dryden began to write plays as a source of income. His first attempts, including the comedy *The Wild Gallant* 1663, failed, but *The Rival Ladies*, a tragicomedy written in 1664, was a success. During the next 20 years, he became the most prominent dramatist in England. His comedies, including *An Evening's Love; or, the Mock Astrologer* (1668), *Ladies à la Mode* (1668), and *Marriage à la Mode* (1672), are broad and bawdy; one of them, *The Kind Keeper; or, Mr. Limberham* (1678), was banned as indecent, an unusual penalty during the morally permissive period of Restoration theater. His early heroic plays, written in rhymed couplets, are extravagant and full of pageantry. Among them are the semiopera *The Indian Queen* (written with Sir Robert Howard in 1664); this work contains some of the most famous music of his contemporary, the English composer Henry Purcell. Other works of this period are *The Indian Emperour; or, the Conquest of Mexico by the Spanish* (1665) and *The Conquest of Granada* (1670). One of his later tragedies in blank verse, *All for Love; or, the World Well Lost* (1678), a version of the story of Antony and Cleopatra, is considered his greatest play and one of the masterpieces of Restoration tragedy.

In his poem *Annus Mirabilis* (1667), Dryden wrote of the events in the "Wonderful Year" 1666, chiefly of the English naval victory over the Dutch in July and of the Great Fire of London in September. In 1668 he wrote his most important prose work, *Of Dramatick Poesie, an Essay*, the basis for his reputation as the father of English literary criticism.

Dryden was appointed poet laureate in 1668 and royal historiographer in 1670. In 1681 he wrote his first and greatest political satire, *Absalom and Achitophel*; a masterful parable in heroic couplets, it employs biblical characters and incidents to ridicule the Whig attempt to make the duke of Monmouth, rather than the duke of York (the future King James II), successor to King Charles II. His other great verse satires, all written in or about 1682, are *The Medall*; the second part of *Absalom and Achitophel*, written in collaboration with the poet and playwright Nahum Tate; and *Mac Flecknoe*, a vigorous attack on the English playwright Thomas Shadwell, which influenced Alexander Pope's mock-heroic poem *Dunciad*.

Although Dryden had defended his adherence to Protestantism in the poem *Religio Laici* (1682), he became a Roman Catholic in 1685, presumably because James II, an avowed Roman Catholic, came to the throne in that year. The poet then wrote *The Hind and the Panther* (1687), a metrical allegory in defense of his new faith. The Glorious Revolution (1688) and the resulting succession of the Protestant King William III did not change Dryden's religious views, but he lost his laureateship and his pension because of them.

Dryden returned to writing for the stage but without much success. He then began a new career as a translator, the most important of his translations being *The Works of Virgil* (1697). During the same period he wrote one of his greatest odes, "Alexander's Feast" (1697), which, like an earlier ode, "A Song for Saint Cecilia's Day" (1687), was written for a London musical society and set to music by Purcell. In 1699 Dryden wrote the last of his published works, metrical paraphrases of Homer, the Latin poet Ovid, the Italian poet Giovanni Boccaccio, and the English poet Geoffrey Chaucer, under the title *Fables Ancient and Modern*; its preface is one of his most important essays.

QUESTIONS:

1. Speak about Ben Johnson's creative works.
2. What kinds of works belong to Milton's pen?
3. What can you tell about Milton's tragedy "Samson Agonists"?
4. Who are the main characters of "Paradise Lost"?
5. What kind of person was John Dryden?
6. Count the creative works of Dryden.

Lecture 5

THEME: ENLIGHTENMENT IN ENGLISH LITERATURE

PLAN:

1. Enlightenment period in English literature
2. Daniel Defoe and his work "Robinson Crusoe"
3. Jonathan Swift and his work "Gulliver's Travels".

Key words and phrase: the epoch of Enlightenment, liberation movement, abolition of feudalism and establishment of capitalism, a progressive ideological movement, King of nature, satire.

In the XVIII c England achieved politically and economically the position of a great power in Europe. Shortly speaking XVIII c. England was distinguished almost in every respect (policy, economy, science, philosophy, technique etc.). In the history of the European society the XVIII c. is known as the epoch of Enlightenment. The ideology and culture of the epoch of Enlightenment developed under the conditions of the liberation movement, which was caused by the need of the time, that is, by the abolition of feudalism and establishment of capitalism, the new phase of development in the European society. Enlightenment as a progressive ideological movement was closely linked with the anti-feudal struggle. In the XVIII c. religion, understanding of nature, society, and government system - all these things had been subject to a very severe criticism by the vanguard people (enlighteners of the epoch of Enlightenment). Enlighteners saw true justice and democracy in the further development of the bourgeoisie progressive representatives of the Enlighteners were Jonathan Swift, H.

Fielding, D. Defoe and others. Their views and advanced ideas of the society, nature and governmental system had found their reflection in their fine works in literature, which represented even their conception of man.

The question of man, man's nature was in the centre of attention of the Enlighteners. Enlightenment confirmed the idea of natural kindness of a man.

They stressed that a man is nice, fine; wonderful by nature, but the development of personality depended on the upbringing and social environment. They believed in man's unlimited abilities. Here they come very close to the people of Renaissance, writers as J. Addison, Richard Steel, A. Pope, D. Defoe, G. Swift, S. Richardson, H. Fielding, F. Smollet and so many others. The literature of the epoch of Enlightenment had passed 3 main periods in its development:

1. Period of early Enlightenment
2. Period of mature Enlightenment
3. Period of late Enlightenment

The Enlightenment of the early period covers the first half of the XVIII c. To this period belong the literary creations of Alexander Pope, Richard Steele and Joseph Addison, Daniel Defoe and J. Swift.

Mature Enlightenment covers the 40-es - 50-es of the XVIII c. It was the flourishing of Enlightenment Realism. The biggest figures were Samuel Richardson, Henry Fielding and Tobias George Smollett.

Period of late Enlightenment covers the last third of the XVIII c. It's closely connected with the development of Sentimentalism and Preromanticism. Richard Brinsley Sheridan, Oliver Goldsmith and Laurence Sterne were the prolific writers of the period.



Daniel Defoe (1660-1731) is known as a novelist but his gifts were many and various. He was an excellent journalist and was engaged in political activity. Defoe was born in the family of a London butcher. He wrote pamphlets on economics, politics, religion and history. Many books came from his pen. He had published a satire in verse in 1691, but his publication of some importance was "An Essay upon projects" (1697). In this book he recommended himself as a man of progressive ideas. He put forward such problems improving transport, organization of academy where literary problems could be discussed, the education of women.

Then appeared his satire verse: "The True born Englishman" (1701). It describes the protest of the Stuarts and their supporters against Wilhelm III, who became the King of the English nation, for he was not the trueborn Englishman. Defoe criticized them saying that to become a king being a pure Englishman was not enough. Later appeared his such works in prose as: "The Life and Strange surprising adventures of R. Crusoe, of York, Mariner" (1719); "The Life, adventures, and piracies of the Famous captain Singleton" (1720); "The fortunes and misfortunes of the famous Moll Flanders" (1722). Among his works "Robinson Crusoe" is rather popular. He was 59 years old when he

wrote his famous novel. The novel is the story told by the hero about the time spent on an uninhabited island. Robinson Crusoe, an experienced merchant and sailor, is shipwrecked. Of all on board the ship he is the only one who is not drowned. He is cast ashore by a heavy storm. Climbing a hill he discovers that he is on an island. Robinson spent 28 years of his life away from the society. He is a typical bourgeois representative, brought up under the influence of some social relations. His character is more disclosed by his contacts with Friday. He thinks him to be his servant whom he saved. It's not accidental he teaches him to pronounce the word "Mister". His struggle with the nature, hunting, fishing, breeding a goat, plowing the land, enslaves Friday. The island becomes his colony. Here Defoe depicts a man as the beginner of the story. Reading the book one is much attracted by the very idea of the book-man proves his right to be called the "King of nature".



Jonathan Swift (1667-1745) is also one of the representatives of the brilliant English satirical tradition. In the early years of Enlightenment he came out with his criticism of not only remaining elements of feudalism, but also of the new bourgeois relations. He was born in Ireland in 1667.

He worked as a statesman and author. He published his "A Tale of a Tub" a bitter satire on the divisions of the Christian church, in which Swift's great power of depicting many aspects of human life was expressed. His other works are: "Modest proposal", "The battle of books" and others.

Swift is one of the world's greatest satirists: also of prose. The literary carrier of Swift is a new phase in the development of the Enlightenment realism. He is known as a master of allegory. The most famous work of his is Gulliver's Travels (1726). The novel reveals all the qualities Swift possessed - his intellectual power, polished irony, savage mockery, terrifying humor, and immense vitality. He worked 10 years on the novel, which describes the evolution of Swift's view and brilliancy of his satirical mastership, and his name becomes immortal for his book "Gulliver's Travels". He was not one of those, who stood for the class compromise of bourgeois lords, did not believe in the prosperity of the society but instead he exposed severely the evils, treacherousness and the contradictions of the bourgeois society and did not share the optimism of Addison, Defoe and Richardson.

"Gulliver's Travels" is about his travels to fantastic countries. It is the satirical way of description of the English society of the XVIII c.

The book consists of 4 parts: "Travel to Liliputs", "Travel to Brobdingneg", "Travel to Laputia", "Travel to Guignonia".

In the first part the author gives satirical picture of court life, intrigues of Ministers, fight of parliamentary parties.

The second part is more philosophical than autobiographical. He draws the picture of his positive ideal: peaceful, patriarchal agricultural state with a wise King at the head. He writes on creative labor. The King hates wars; he is kind to his people.

In the third part King of the Laputia isle has nothing to do with people's fate (kills them).

In the fourth part Swift writes on ape like people who like wars, valuables. He wants to say that if the society is full of egoists it becomes wild. The author criticized colonial policy of England of those days. Swift, as a master of laughter, humor and satire occupies a conspicuous place in the world literature. The period of the Mature Enlightenment covers the 40^{es}-50^{es} of the XVIII c. In the middle of the XVIII c. the literature of Enlightenment reached its' peak. To this period belong literary works of S. Richardson, H. Fielding, and T. Smollet - the mature representatives of the Enlightenment realism.

QUESTIONS:

1. Why the period is called "Enlightenment (The Age of Reason)"?
2. Who are the representatives of the period?
3. In what way did Defoe begin his literary career?
4. What kinds of novels belong to Daniel Defoe's pen?
5. What did Swift criticize in his pamphlets?
6. Speak about "Gulliver's Travels".

Lecture 6

THEME: MATURE ENLIGHTENMENT IN ENGLISH LITERATURE

PLAN:

1. Henry Fielding's literary activity
2. Tobias George Smollett's creature
3. Sentimentalism in literature. Samuel Richardson and Laurence Sterne
4. Richard Brinsley Sheridan

Key words: Humanism, Late Enlightenment, Sentimentalism, "The School for Scandal", Member of Parliament, malapropism, picaresque novel, grotesque characterizations, indecorous novel.



Henry Fielding (1707-1754) is a novelist playwright, a founder of an English political comedy. Humanism and bright conception of a man's nature were typical of him. He understood a man to be a true creator of his happy life, believed in his natural unlimited abilities. In his works "The Tragedy of Tragedies" (1731), "The coffee house politicism" (1730) etc. The period of the Late Enlightenment covers 60s and 80s of the XVIII c. The characteristic features of the literature of this period were such literary trends as sentimentalism and pre-romanticism.

Henry Fielding was the greatest representative of realism in the 18th century. He was from an aristocratic family and studied at the old established boys' school of Eton.

At the age of twenty he started writing for the stage, and his first play “Love in Several Masques” was a great success with the public. The same year he entered the philological faculty of the University at Leyden, but he had to leave his studies because he was unable to pay his fees.

From 1728 till 1738 25 plays were written by Fielding. In his best comedies “A Judge Caught in his Own Trap” (1730), “Don Quixote in England” (1734), and “Paquin” (1736) he exposed the English court of law, the parliamentary system, the corruption of state officials and religion.

In the period from 1742 to 1752 Fielding wrote his best novels. “Joseph Andrews” (1742) was written to ridicule Richardson’s “Pamela”. “The Life of Mr. Jonathan Wild the Great” (1743) – the motive of satire completely dominated his second narrative, in which he took the life of a thief and receiver, who had been hanged, as a theme for demonstrating the small division between a great rogue and a great soldier, or a great politician. “The History of Tom Jones, a Foundling” (1749) – nothing in his work compares with this great novel, so carefully planned and executed that though the main theme follows Tom Jones’s life from childhood onwards, the reader is kept in suspense until the close as to the final resolution of the action. “Amela” (1752), his last novel and is less even in its success. He idealizes the main woman character, and this leads to an excess of pathos, which deprives the novel of the balance possessed by “Tom Jones”.

Tobias George Smollett (1721-1771), Scottish novelist, born in Dalquhurn, Dumbarton County, and educated at the University of Glasgow. He became a surgeon's mate on a British naval vessel and in 1744 began practice as a surgeon in London. His career as a writer began with a historical play and some political satires, but it was his first picaresque novel, *The Adventures of Roderick Random* (1748) that made him famous; it is a vigorous, brutal comedy about a British sailor. It was followed by several other novels in which colorful adventures are mixed with grotesque characterizations and broad satire. *The Adventures of Peregrine Pickle* (1751) and *Ferdinand Count Fathom* (1753) were so successful that Smollett abandoned the practice of surgery. His best novel, *The Expedition of Humphry Clinker* (1771), written in Italy during the last two years of his life, has become a classic. It is a rollicking story, told in a series of letters, about the travels of a family through England and Scotland. The comic inventiveness of character and incident greatly influenced the work of Dickens. Smollett's other books include *Complete History of England* (1757-1758), which was popular and financially successful, *The Adventures of Sir Launcelot Greaves* (1762), *Travels Through France and Italy* (1766), and *The History and Adventures of an Atom* (1769), a coarse satire on English public affairs.

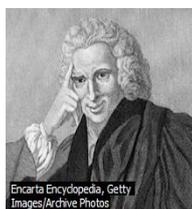
Sentimentalism – a literary movement of the second half of the 18th century, which marked a new stage in the evolution of the Enlightenment. The term is taken from the French word “sentiment” which means “feeling”. Sentimentalists paid much attention to the description of the inner world of the characters, they believed in innate virtue of man and his ability of moral improvement. They considered that civilization was harmful to humanity, that man should live close to nature and be free from the corrupting influence of town life.



The start of the mature Enlightenment in literature is linked with the literary activity of **Samuel Richardson (1689-1761)**. He is known as the founder of a socio-psychological novel, in which the everyday life of bourgeois family is depicted. His works: "Pamela" (1740), "Clarissa" (1748), "Sir Charles Grandison" (1753/54). In his entire novels one can witness his deep penetration into the human heart.

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

All three novels by Samuel Richardson are written in the form of letters. The main direction of his novels was a detailed description of real people in common situation of domestic life. Richardson's novels treat a woman's concern for security, marriage, and a social role. The novelty of form, by which he revealed his narrative through letters, came by accident, but, though never self-conscious in his art, he must have realized that this was his ideal method.



Laurence Sterne (1713-1768), English novelist and humorist, who wrote *The Life and Opinions of Tristram Shandy, Gentleman*, one of the great 18th century masterpieces of English fiction.

Sterne was born on November 24, 1713, in Clonmel, Ireland. The son of an English army officer, he was educated at the University of Cambridge and was ordained a priest in the Church of England in 1738. He spent the next 21 years as a vicar in Yorkshire, preaching eccentric sermons, reading the 16th century French satirist François Rabelais and old romances, and spending his time and attentions on women other than his wife.

In 1760 Sterne settled in London, where, despite suffering from tuberculosis, he lived a social, dissolute life. His *Sermons of Mr. Yorick* (1760-1769) was well received. The first two volumes of his major work, the droll, rambling, and slyly indecorous novel *The Life and Opinions of Tristram Shandy, Gentleman* (1759-1767), caused a literary sensation. They are important more for revealing the thoughts and feelings of the author than for describing external events. *Tristram Shandy* was a highly original and innovative work; it exploded the budding conventions of the novel and confounded the expectations of its readers. Sterne had unique ideas about perception, meaning, and time that made *Tristram Shandy* a precursor to the modern novel and stream of consciousness. Seven more volumes appeared between 1761 and 1767. Sterne also published *Journal to Eliza* (1767), written to Mrs. Eliza Draper, one of his many women

friends. For health reasons, from 1762 to 1764 Sterne lived in Toulouse, France, with his wife, who was mentally ill, and their daughter. In 1765 he made a lengthy tour of France and Italy. *A Sentimental Journey Through France and Italy* (1768) records his appreciation of the social customs he encountered in France. When Sterne died in London on March 18, 1768, only two volumes of this work had appeared. Volumes of his letters were posthumously published in 1775.

Richard Brinsley Sheridan (1751-1816), British dramatist and politician, whose work is considered the finest development of the comedy of manners in 18th century England.

Sheridan was born in Dublin, Ireland and educated at the University of Oxford. In 1775 three of his comic works; a drama, *The Rivals*; a farce, *St. Patrick's Day*; and an opera, *The Duenna*, were produced with great success at Covent Garden, London. The score for the opera was written by his father-in-law, the composer Thomas Linley, with whom Sheridan purchased the Drury Lane Theatre in London. From 1776, Sheridan served as manager of the theater and produced there several of his other witty satires on fashionable society, quite different from the sentimental comedies then popular. Among his works are *The School for Scandal* (1777) and *The Critic* (1779). *The School for Scandal* is considered his masterpiece: a series of gossipy but polished, fast-paced scenes exposing contemporary foibles through the actions of the vigorously drawn characters. *The Critic*, an afterpiece designed to be presented after a full-length play, is the work of a writer thoroughly familiar with the theater world; it is a broad satire on contemporary playwrights and their critics. Sheridan's two major trademarks are his incisively exaggerated characters and amusing twists of plot. From the name of Mrs. Malaprop, a humorous character in the early play *The Rivals* derives the widely used term *malapropism*, meaning the absurd misapplication of a long word.

Sheridan became a Member of Parliament in 1780, undersecretary for foreign affairs in 1782, secretary to the treasury in 1783, and treasurer of the navy and a member of the Privy Council in 1806. He later became a leader of society and a close adviser to the Prince of Wales, later George IV. The playwright's parliamentary career was notable for his eloquent speeches made in opposition to the British war against the American colonies, in support of the new French Republic, and in denunciation of the British colonial administrator Warren Hastings.

Sheridan died in London on July 7, 1816, his last years having been shadowed by financial ruin after the burning of the Drury Lane Theatre in 1809.

QUESTIONS:

1. What was Henry Fielding's opinion about a man?
2. Count Fielding's comedies and novels.
3. What was the first profession of Tobias George Smollett?
4. Which works made Smollett famous?
5. What is Sentimentalism?
6. What do you know about Samuel Richardson?
7. Speak about the life of Laurence Sterne.
8. Which works belong to Sterne's pen?
9. What kind of person was Richard Brinsley Sheridan?
10. Which work is Sheridan's masterpiece?

Lecture 7

THEME: ROMANTIC LITERATURE IN XIX CENTURIES

PLAN:

1. Romanticism in English literature.
2. R. Burns is a great poet. W. Blake's place in English literature.
3. Lake poets: W. Wordsworth, S. Coleridge, Southey.
4. Revolutionary romantists: G. G. Byron, P. B. Shelley, J. Keats
5. W. Scott is a founder of historical novels.

Key words and phrase: Romanticism, classicism, individualism, fantasy, emotions, freedom, happiness, Close to Nature and from Nature to God, rhetorical, moralistic poems, Devonshire, liberty.

As a literary trend Romanticism acquired its status at the fall of the XVIII and at the turn of the XIX centuries. This was a period, characterized by the transition from feudalism to bourgeois system. Romanticism covers the periods of the French Revolution up to 1794 or from 1789 to 1794.

A critical attitude to bourgeois reality and capitalistic civilization with its new forms of oppression constitutes the essential features of Romanticism. Besides that, specific features of Romanticism are the following: the liberation of the imagination and emotions from the fetters of classicism; individualism; a return to nature involving praise; the personalities of romanticists exist by themselves, involved in their inimitable inner world, full of fantasy and emotions.

They do not comprehend the objective reality, and create things on their own by the help of his fantasy or emotions. Romanticists exaggerated the real life by the help of their fantasy. As to Romanticists the mightiest mean of influencing on the individual and society was poesies.

Among the preromanticists Burns occupies a conspicuous place.

Robert Burns (1759-1796) is a well-known poet and national hero of Scottish people.

Burns is a folk poet. He wrote for the folk, he lived with and loved, the folk told them the truth, sang of their interests, called them to fight for freedom and happiness. His freedom-loving poesies occupy the most conspicuous place in the history of the English literature, which laid a foundation for the revolutionary Romanticism of Byron and Shelley. He wrote satirical poems, love-poems, created songs, ballads etc.

Heroes of his works are ordinary folk (plougher, smith, coal miner, and soldier). His heroes are so kind and courageous, brave. Works: "O, my Luve's Like a Red, Red Rose" (1794), "O Mally's Meek, Mally's Sweet", "John Barleycorn" (1776). His patriotic song "My heart's in the Highlands" (1790) is a poem of love of his motherland - Scotland.

Romanticism was represented by such poets as W. Blake, Byron, Shelley, and W. Scott on the one hand and the poets of the lake school on the other (W. Wordsworth, S. Coleridge, and Southey).

The first group of romanticists carries the name of Revolutionary Romanticism and the latter Passive Romanticism.

Passive Romanticists, also called Lake Poets (after the Lake District in the northwest of England where they lived), spoke for the English farmers Scottish peasants who were ruined by the industrial revolution. They idealized the patriarchal way of life

other poetic works are *The Borderers: A Tragedy* (1796; published 1842), *Michael* (1800), *The Recluse* (1800; published 1888), *Laodamia* (1815), and *Memorials of a Tour on the Continent* (1822). Wordsworth also wrote the prose works *Convention of Cintra* (1809) and *A Description of the Scenery of the Lakes in the North of England* (1810; reprinted with additions, 1822).



Encarta Encyclopedia, Culver Pictures

Samuel Taylor Coleridge (1772-1834), English poet, critic, and philosopher, who was a leader of the Romantic Movement. The highly imaginative and vivid images of his poems along with their varied rhythms and strange settings evoke the mysterious atmosphere of a fairy tale or nightmare.

Coleridge was born in Ottery Saint Mary in the English county of Devonshire on October 21, 1772. His father was a clergyman and a scholar. From 1791 until 1794 Coleridge studied classics at Jesus College at the University of Cambridge and became interested in the politics of the French Revolution (1789-1799), which was then underway. Through heavy drinking and other self-indulgent behavior he incurred large debts, which he attempted to clear by entering the army for a brief period. His brother paid for his release from the army. At the university Coleridge absorbed political and theological ideas then considered radical, especially those of Unitarianism.

Critical interest in Coleridge has focused on the poems he wrote in the 1790s. In addition to the "Ancient Mariner," Coleridge wrote the symbolic poem "Kubla Khan" during this period; began the mystical narrative poem "Christabel"; and composed the quietly lyrical "This Lime-Tree Bower My Prison," "Frost at Midnight," and "The Nightingale," considered three of his best "conversational" poems.

Robert Southey (1774-1843), English poet, generally considered a member of the Romantic Movement and one of the Lake Poets. He was born in Bristol and educated at the University of Oxford. He was a good friend of the poet Samuel Taylor Coleridge, with whom he made plans, which never materialized, to found a utopian community on the Susquehanna River in the United States. Partly in preparation for this scheme, Southey and Coleridge married sisters. Southey and Edith Fricker wed in 1795; Coleridge and Sara Fricker courted and wed at the same time. Southey traveled in Portugal in 1800, where he gathered material for a Portuguese history and completed his long poem *Thalaba the Destroyer* (12 volumes, 1801). In 1803 he settled with the Coleridge family at Greta Hall, Keswick. Southey became a political conservative and was appointed poet laureate in 1813. He wrote voluminously to support the household, including narrative poems such as *The Curse of Kehama* (1810) and a fine *Life of Nelson* (1813). In 1821 Southey published *A Vision of Judgement*, a long poem written in honor of British King George III. In the preface to this poem, Southey vigorously attacked the works of Lord Byron, who retaliated with a parody of *A Vision of Judgement*, in 1822. His prose is now regarded more highly than his poetry. Southey wrote essays on moral issues, edited works of Sir Thomas Malory and produced volumes of history.

Revolutionary Romanticists tried to look ahead and see the future. They spoke up for the new working class and believed in their right to active struggle for liberty. They kept an eye on all political events and sympathized with the national liberation movement.



George Gordon, Lord Byron was of the arch-Romantic. He was uncommonly handsome; he became an outstanding athlete: a masterful swimmer, horseman, boxer, cricket player, and fencer.

He was sent to Harrow, a famous private school. Later, as a student at Cambridge University, he was known for his lavish and fashionable life style and flamboyant behavior: he even kept a tame bear as a pet.

His life is assuredly a romantic one: His scandalous behavior, idealism, attractiveness, defiance of conventionality, and superlative gifts all contribute to our notion of Byron as the quintessential Romantic. Yet in literary terms he now seems the least romantic of the five great poets who best exemplify that movement of the early nineteenth century.

In 1807 a volume of Byron's poems, *Hours of Idleness*, was published. An adverse review of this work in the *Edinburgh Review* prompted a satirical reply from Byron in heroic couplets, entitled *English Bards and Scotch Reviewers* (1809). In 1809 Byron took his seat in the House of Lords. Also in 1809 he began two years of travel in Portugal, Spain, and Greece.

The publication in 1812 of the first two cantos of the travelogue *Childe Harold's Pilgrimage* brought Byron fame. The poem presents a view of Europe colored by the violent sensibilities of its melancholic and passionate narrator, Childe Harold. Childe Harold is the first example of what came to be known as the Byronic hero, the isolated, self-reliant young man of stormy emotions who shuns humanity and wanders through life weighted by a sense of guilt for mysterious sins of his past. The Byronic hero is, to some extent, modeled on the life and personality of Byron himself. Byron went on to develop this hero figure in the four Oriental tales, *The Giaour* (1813), *The Bride of Abydos* (1813), *The Corsair* (1814), and *Lara* (1814). In *Hebrew Melodies* (1815) the familiar Byronic theme of exile becomes a meditation on the Jewish Diaspora.

In Geneva, Byron wrote the third canto of *Childe Harold* and the narrative poem *The Prisoner of Chillon* (1816). He next established residence in Venice, where he produced, among other works, the fourth and final canto of *Childe Harold* (1818) and the first two cantos of *Don Juan* (1818-1819). Byron's first verse drama, *Manfred*, was completed in 1819. Not intended for the stage, *Manfred* is a drama of ideas.



Percy Bysshe Shelley (1792-1822), English poet, considered by many to be among the greatest, and one of the most influential leaders of the romantic movement. Throughout his life, Shelley lived by a radically nonconformist moral code. His beliefs concerning love, marriage, revolution, and politics caused him to be considered a dangerous immoralist by some.

He was born on August 4, 1792, at Field Place, near Horsham, Sussex, educated at Eton College and, until his expulsion at the end of one year, the University of Oxford. With another student, Thomas Jefferson Hogg, Shelley had written and circulated a pamphlet, *The Necessity of Atheism* (1811), of which the university authorities disapproved. He had also published a pamphlet of burlesque verse, *Posthumous Fragments of Margaret Nicholson* (1810).

Two years later, he published his first long serious work, *Queen Mab: A Philosophical Poem* (1813). The poem was one result of Shelley's friendship with the British philosopher William Godwin, expressing Godwin's freethinking Socialist philosophy.

Returning to England, he produced the verse allegory *Alastor, or The Spirit of Solitude* (1816), which anticipated his later important work. During another brief visit to the Continent in the summer of 1816, Shelley and Mary met the British poet Lord Byron. At this time, Shelley wrote two short poems, "Hymn to Intellectual Beauty" and "Mont Blanc".

In 1817, Shelley produced *Laon and Cythna*, a long narrative poem that tells a symbolic tale of revolution. It was later reissued as *The Revolt of Islam* (1818). At this time, he also wrote revolutionary political tracts signed "The Hermit of Marlow." Then, early in 1818, he and his new wife left England for the last time.

During the remaining four years of his life, Shelley produced all his major works. Traveling and living in various Italian cities, the Shelleys were friendly with the British poet Leigh Hunt and his family as well as with Byron. Shortly before his 30th birthday, Shelley was drowned (July 8, 1822) in a storm while attempting to sail from Livorno to Le Spezia, Italy. Ten days later, his body was washed ashore.

Many critics regard Shelley as one of the greatest of all English poets. They point especially to his lyrics, including the familiar short odes "To a Skylark" (1820), "To the West Wind" (1819), and "The Cloud" (1820). Also greatly admired are the shorter love lyrics, including "I arise from dreams of thee" and "To Constantia singing"; the sonnet "Ozymandias" (1818); and "Adonais" (1821), an elegy for the British poet John Keats, written in formal Spenserian stanzas. The effortless lyricism of these works is also evident in Shelley's verse dramas, *The Cenci* (1819) and *Prometheus Unbound* (1820); these remain, however, profound but unproduceable closet dramas. His prose, including a translation (1818) of *The Symposium* by Plato and the unfinished critical work *A Defence of Poetry* (written 1821; published 1840), is equally skillful. Other critics, particularly antiromanticists who object to the prettiness and sentimentality of much of

his work, maintain that Shelley was not as influential as the other British romantic poets Byron, Keats, or William Wordsworth.



John Keats (1795-1821), major English poet, despite his early death from tuberculosis at the age of 25. Keats's poetry describes the beauty of the natural world and art as the vehicle for his poetic imagination.

Keats was born in north London, England. He was the eldest son of Thomas Keats, who worked at a livery stable, and Frances (Jennings) Keats.

From 1803 to 1811 Keats attended school. Toward the end of his schooling, he began to read widely and even undertook a prose translation of the Aeneid from the Latin.

In May 1816 Keats published his first poem, the sonnet 'O Solitude,' marking the beginning of his poetic career. In writing a sonnet, a 14-line poem with a strict rhyme scheme, Keats sought to take his place in the tradition established by great classical, European, and British epic poets. In another sonnet published the same year, 'On First Looking into Chapman's Homer,' Keats compares reading translations of poetry to aweinspiring experiences such as an astronomer discovering a new planet or explorers first seeing the Pacific Ocean. In "Sleep and Poetry," a longer poem from 1816, Keats articulates the purpose of poetry.



Sir Walter Scott (1771-1832), Scottish novelist and poet, whose work as a translator, editor, biographer, and critic, together with his novels and poems, made him one of the most prominent figures in English romanticism. He was born in Edinburgh, August 15, 1771. Trained as a lawyer, he became a legal official, an occupation that allowed him to write.

A love of ballads and legends helped direct Scott's literary activity. His translations of German Gothic romances in 1796 gained him some note, but he first achieved eminence with his edition of ballads, *The Minstrelsy of the Scottish Border*, in 1802-1803. His first narrative poem, *The Lay of the Last Minstrel* (1805), brought him huge popularity. Following this success, he wrote a series of romantic narrative poems, which included *Marmion* (1808), *The Lady of the Lake* (1810), *The Bridal of Triermain* (1813), and *The Lord of the Isles* (1815). In 1813, he was offered the poet laureateship of England, and declined, recommending Robert Southey for the post. He also published editions of the writings of the English poet John Dryden in 1808 and of the English satirist Jonathan Swift in 1814.

Scott's declining popularity as a poet, in part caused by the competition of Lord Byron, led him to turn to the novel. *Waverley* (1814) began a new series of triumphs.

More than 20 novels followed in rapid succession, including *Guy Mannering* (1815), *Old Mortality* (1816), *The Heart of Midlothian* (1818), *Rob Roy* (1818), *The Bride of Lammermoor* (1819), *Ivanhoe* (1819), *Kenilworth* (1821), *Quentin Durward* (1823), and *The Fair Maid of Perth* (1828). Although he published this fiction anonymously, his identity became an open secret. Scott used his enormous profits to construct a baronial mansion called Abbotsford. In 1820 he was made a baronet.

He completed the *Life of Napoleon Buonaparte* (1827) and wrote several new novels. After a series of strokes, he died at Abbotsford on September 21, 1832. By the sale of copyrights, all of Scott's debts were settled by 1847.

QUESTIONS:

1. What poets presented a bridge between Classicism and Romanticism?
2. What kind of poems did Burns create?
3. What poems were written by William Blake?
4. Why some romanticists are called the Lake poets?
5. Count the poems of William Wordsworth.
6. Who was a leader of the Romantic Movement?
7. Which work of Robert Southey was written in honor of British King George III?
8. When was the first collection of poems by Byron published?
9. Is Childe Harold an autobiographical character?
10. Why do we consider P. B. Shelly is a real fighter for freedom?
11. What do you know about John Keats?
12. What kind of works did Walter Scott create?

Lecture 8

Theme: CRITICAL REALISM IN ENGLISH LITERATURE IN XIX CENTURY

Plan:

1. Critical realism in English literature in the 30^s and 40^s of the XIX c. Victorian literature.
2. Charles Dickens is a great realist writer.
3. Creative period of William Thackeray.
4. Creation of Willkie Collins.
5. Victorian poetry. Alfred, Lord Tennyson and Robert Browning

Key words and phrase: Queen Victoria, Critical realism, "David Copperfield", political and social life, homeless children, Pickwick Club, aristocracy, satirist, romantic escapism, Lincolnshire, colloquial poetic style.

The Victorian era, from the coronation of Queen Victoria in 1837 until her death in 1901, was an era of several unsettling social developments that forced writers more than ever before to take positions on the immediate issues animating the rest of society. Thus, although romantic forms of expression in poetry and prose continued to dominate English literature throughout much of the century, the attention of many writers was directed, sometimes passionately, to such issues as the growth of English democracy, the education of the masses, the progress of industrial enterprise and the consequent rise of a materialistic philosophy, and the plight of the newly industrialized worker.

The novel gradually became the dominant form in literature during the Victorian Age. A fairly constant accompaniment of this development was the yielding of romanticism to literary realism, the accurate observation of individual problems and

social relationships. The close observation of a restricted social milieu in the novels of Jane Austen early in the century (*Pride and Prejudice*, 1813; *Emma*, 1816) had been a harbinger of what was to come. The romantic historical novels of Sir Walter Scott, about the same time (*Ivanhoe*, 1819), typified, however, the spirit against which the realists later were to react. It was only in the Victorian novelists Charles Dickens and William Makepeace Thackeray that the new spirit of realism came to the fore. Dickens's novels of contemporary life (*Oliver Twist*, 1838; *David Copperfield*, 1849-1850; *Great Expectations*, 1861; *Our Mutual Friend*, 1865) exhibit an astonishing ability to create living characters; his graphic exposures of social evils and his powers of caricature and humor have won him a vast readership. Thackeray, on the other hand, indulged less in the sentimentality sometimes found in Dickens's works. He was also capable of greater subtlety of characterization, as his *Vanity Fair* (1847-1848) shows. Nevertheless, the restriction of concern in Thackeray's novels to middle- and upper-class life, and his lesser creative power, render him second to Dickens in many readers' minds.

In the 30^s and 40^s of the XIX c. there appeared a brilliant group of such writers - realists as Ch. Dickens, W. Thackeray, Sisters Bronte, Elizabeth Gaskell and others.

The above mentioned group of writers and poets represent the critical realism in the English literature of the 30^{es} and 40^{es} of the XIX c.

That is the trend in literature, a method of a truthful presentation of the objective reality. Realism reached its peak in the XIX c. literature. Fidelity (faithfulness) to real life, exposure of the contradictions of capitalism constitutes the subject matter of the literature of critical realism.

The prevailing literary form brought to world by critical realism was the novel.

The years, preceding the revolution of 1848, were the most fruitful years of English critical realism. In the very period came out such novels as Thackeray's "Vanity Fair", "Jane Eyre" of Charlotte Bronte, "Mary Barton" of E. Gaskell and "Dombey and Son" of Dickens. All these works gave a vivid description of the political and social life in England, reflected fall of the spirit of the peoples mass, their protest against the Yoke of capitalism.

In general the literary works of the representatives of the English critical realism exposed the rotten sides of the society, reflecting the social contrasts in the country between the rich and poor, between the England of the rich and of the poor. The writers - realists of the XIX c. were opposed to the writers - Victorians of the same period. The Victorian writers and scientists praised the "Victorian England" (England ruled by the Queen Victoria) to the sky, propagating that during the Victorian power, which lasted from 1837 to 1901, England reached its flourishing height that England developed in every respect.

It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair...

—→←—
Excerpt from *A Tale of Two Cities*



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Charles Dickens (1812-1870) was the greatest critical realist in 19th century English Literature. Dickens was born in the family of a poor clerk in Portsmouth. There were 8 children in the family and Charles was the second.

In 1821 the family moved to London. Life was hard for the poor people in the capital of Great Britain. Charly's father could not get any work there for a long time and was taken to prison for debts. Little Charles had to go to work in a factory. The boy washed bottles and worked from early morning till late at night.

Dickens described this period of his childhood in the novel "David Copperfield". When his father came out of prison; Charles was sent to study and stayed there for 3 years. He learned foreign languages and literature.

At 15 he left school and worked in a lawyer's office. He studied shorthand at that time and soon took up the work of a parliamentary reporter to a London newspaper. This work led him to journalism, and journalism to novel writing. In 1836 he published his first book "Sketches by Boz" a collection of short stories from London life. Then "The Pickwick papers", published in 1837, which made the author famous. In his next novels, "Oliver Twist" (1838), "Nickolas Nickleby" (1839) Dickens describes the hard life at schools and workhouses for homeless children.

There are 4 periods in Dicken's literary activity.

The 1st period covers the years 1833-1841, during which "Sketches by Boz", "Pickwick Club", "Oliver Twist", "Nickolas Nickelby" were created.

The 2nd period covers the years 1842-1848. "American Notes", "Dombey and Son" and others came into being.

The 3rd period covers the years 1848-1859 "Bleak House", "Hard Times", "Little Dorrit" were written.

The 4th period covers the 60s of the XIXc. His novels: "Great expectations" (1861), "Our Mutual friend" (1864) came into being in this period.

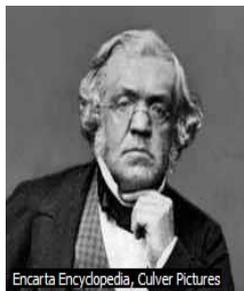
Boz was his pen-name. In his social novels he defends the poor, the purity of their moral. He throws away the mask from English bourgeoisie. He criticizes their hypocrisy and egoism.

"The Pickwick Club" was an organization founded by Mr. Pickwick, a rich old gentleman, who had retired from business. The aim of the club was to study life and people. The members of the club were rich men who spent their time in travelling and looking for little adventures. In this way Dickens told the readers many interesting facts and showed a realistic picture of London life. The novel consists of sketches describing the travels of the members of the Pickwick Club.

In "American Notes" (1842) his impressions of his visit to the USA took place. He paid much attention to the dark sides of American life. He wrote about hospitals, prison life, and legislature. He accused slavery.

"Dombey and Son" was created in the period of chartist movement in England. The image of Dombey is put opposite the image of simple people. One can see in this contrast the contradictions between the ruling classes and people.

Stoker Toole, his wife, captain Katle, a store keeper Jilee, a house maid Suisan Nipper everybody has the best features of common people. They are clever, kind and hard working people. Here one can see very little humour in the work but sadness and anger. Dickens is one of the biggest humourists of the world literature, a master of languages.



William Makepeace Thackeray is one of the world-known realists. Among writers of Europe, except Ch. Dickens, nobody has such a strong talent as Thackeray. Besides he was one of the biggest satirists in England. Specific feature and strength of his talent found their reflection in his satirical accusation of the bourgeois-aristocratic society. His contribution to the development of novel is connected with working out form of novel-family chronicle, disclosing private life of heroes partly connected with social life.

He was the contemporary of the chartist movement. His literary works reflected the spirit (mood) of public mass. His satire was directed against the ruling classes, parasitism, hypocrisy and vanity. He was from a well-to-do family, born in India. His father was a tax collector in Calcutta. After his father's death he was sent to England. It happened when he was 6. In 1829 Thackeray entered Cambridge University (could not graduate it from).

Early period of his literary activity is connected with journalism (1829-1845). He wrote articles, essays and published them in Frazer's Magazine, later in a weekly "Punch". Later his first stories came into being.

"Catherine" (1840), "Memoirs of Jeams de La Pluck", "As hobby - Genteel Story" (1840), "The Luck of Bay Lyndon". "A Romance of the last" (1844) is his first novel. "The Book of Snobs" (1846-47), "Vanity Fair (A novel without a hero)" are the pearl of his realism. The society according to Thackeray is a vast Fair, where everything is sold and bought. He wanted to prove reality of the proverb "money makes the mare go." Money can settle any problem. That is to say it is the strongest thing. He wrote, "It's better to describe the life true, as it is. Truth is the best of all".

"The Book of Snobs" is the collection of a number of essays. He defines snob as a man who looks at the aristocracy with adoration, at the poor with hate and scorn. Snob is that who foully kneels before foul things." Snob people, unfortunately, can be found in all sections of the people. "Vanity Fair" is about the fate of two young ladies: Becky Sharp and Emily Sadley (from rich family).

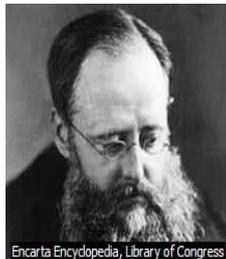
After school B.Sharp's real life starts. In order to be rich she is ready to do any ill actions. Emily's husband George Osborne is a snob. He is eager to establish contacts with aristocracy but has nothing to do with the poor.

Vanity Fair: A Novel without a Hero is a novel by William Makepeace Thackeray, first published in 1847–48, satirizing society in early 19th century Britain. The subtitle of the book shows the author's intention not to describe separate individuals, but the society as a whole. The author believed that most people were a mixture of the good and evil, of the heroic and ridiculous. In Thackeray's opinion there can be no hero in a society where the cult of money rules the world.

The novel focuses on the fate of two girls with sharply contrasting characters – Rebecca (Becky) Sharp and Amelia Sedley. Both characters are depicted with great

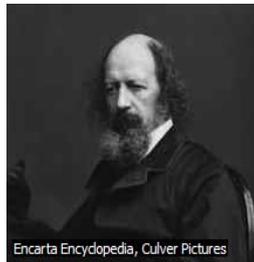
skill. Becky is goodlooking, clever and gifted. She possesses a keen sense of humour and a deep understanding of human nature. At the same time she embodies the very spirit of *Vanity Fair*, as her only aim in life is at all costs to find her way into high society. Becky believes neither in love nor in friendship. She is selfish, cunning, and cynical, and ready to marry any man who can give her wealth and a title.

In contrast to Rebecca, Amelia is honest, generous and kind to all the people she comes in touch with and is loved by all. She is not clever enough to understand the real qualities of the people, surrounding her. She is too intelligent, naïve and simple-hearted to understand all the dirty machinations of the clever and sly Rebecca.



Wilkie Collins (1824-89), English writer, often regarded as the originator of detective fiction. He was born in London. Unsuccessful at business and law, he preferred to write. In 1851 he began a close association with Charles Dickens, with whom he collaborated on the novel *No Thoroughfare* (1867). Collins's mystery thriller *The Woman in White* (1860) and the detective story *The Moonstone* (1868), which first appeared in periodicals edited by Dickens, are considered masterpieces of their respective genres. The vivid portrayal of Sergeant Cuff in *The Moonstone* is the first study in English fiction of a detective actually at work. Among Collins's other works are travel sketches, the historical romance *Antonina, or the Fall of Rome* (1850), the series of ghost stories *After Dark* (1856), and the novels *No Name* (1862) and *Armadale* (1866). His later fiction deals with social problems, mixed with elements of mystery and melodrama.

The three notable poets of the Victorian Age became similarly absorbed in social issues. Beginning as a poet of pure romantic escapism, Alfred, Lord Tennyson, soon moved on to problems of religious faith, social change, and political power, as in "Locksley Hall," the elegy *In Memoriam* (1850), and *Idylls of the King* (1859-1885). All the characteristic moods of his poetry, from brooding splendor to lyrical sweetness, are expressed with smooth technical mastery. His style, as well as his peculiarly English conservatism, stands in some contrast to the intellectuality and bracing harshness of the poetry of Robert Browning. Browning's most important short poems are collected in *Dramatic Romances and Lyrics* (1841-1846) and *Men and Women* (1855). Matthew Arnold, the third of these mid-Victorian poets, stands apart from them as a more subtle and balanced thinker; his literary criticism (*Essays in Criticism*, 1865, 1888) is the most remarkable written in Victorian times. His poetry displays a sorrowful, disillusioned pessimism over the human plight in rapidly changing times (for example, "Dover Beach," 1867), a pessimism countered, however, by a strong sense of duty.

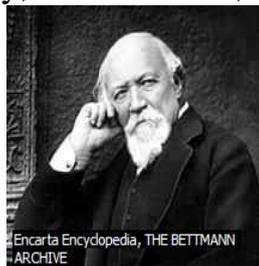


Alfred, Lord Tennyson (1809-1892), English poet, one of the great representative figures of the Victorian Age. His writing encompasses many poetic styles and includes some of the finest idyllic poetry in the language.

Alfred Tennyson was born in Somersby, Lincolnshire, on August 6, 1809. His initial education was conducted largely by his clergyman father, Dr. George Clayton Tennyson. The boy showed an early interest and talent in poetic composition, working original poems in a variety of meters and also successfully imitating the style of such famous poets as Lord Byron, whom he greatly admired. Some of his boyhood poetry was published in collaboration with his brother Charles in *Poems by Two Brothers* (1827).

Tennyson's first long poem after gaining literary recognition was *The Princess* (1847), a romantic treatment in musical blank verse of the question of women's rights. In 1850 appeared one of his greatest poems, *In Memoriam*, a tribute to the memory of Arthur Hallam. Although the loose organization of this series of lyrics, written over a period of 17 years, and the intensely personal character of the poem perplexed many of the readers of Tennyson's day, *In Memoriam* has since taken its place as one of the great elegies in English literature.

Among the poet's other works are the moving narrative of love and self-sacrifice *Enoch Arden* (1864); the historical dramas *Queen Mary* (1875), *Harold* (1876), and *Becket* (1884); *Ballads and Other Poems* (1880); *Tiresias and Other Poems* (1885); *Demeter and Other Poems* (1889); and *The Death of Oenone and Other Poems* (published posthumously, 1892). Tennyson was made a peer in 1884, taking his seat in the House of Lords as 1st Baron Tennyson of Freshwater and Aldworth. He died at Aldworth House, Hazlemere, Surrey, on October 6, 1892.



Robert Browning (1812-1889), English poet, especially noted for perfecting the dramatic monologue. Browning was born in Camberwell (now part of London). He had almost no formal education after the age of 14 and was largely self-taught. His first volume of poetry, *Pauline*, appeared in 1833 without signature. It was followed by a dramatic poem, "Paracelsus" (1835) that brought him into prominence among the literary figures of the day. "Paracelsus" was the first poem in which Browning used a Renaissance setting, a familiar motif in his later work. During the next few years Browning wrote several unsuccessful plays. From 1841 to 1846, a series of poems under the title *Bells and Pomegranates* appeared, including "Pippa Passes," "My Last Duchess," and "The Bishop Orders His Tomb." His *Dramatic Lyrics* (1842) included

“The Pied Piper of Hamelin,” and *Dramatic Romances and Lyrics* (1845) included “How We Brought the Good News from Ghent to Aix.”

In 1846 Browning married the poet Elizabeth Barrett. Because of her ill health, worsened by the English climate, they made their home in Florence, Italy, in the palace later made famous by Elizabeth's poem, *Casa Guidi Windows*. There he wrote *Christmas Eve and Easter-Day* (1850) and a series of dramatic monologues, published collectively as *Men and Women* (1855), which included “Fra Lippo Lippi” and “Andrea del Sarto,” studies of Renaissance artists.

Following Elizabeth's death in 1861, Browning returned to London, where he wrote *Dramatis Personae* (1864) and what is regarded as his masterpiece, *The Ring and the Book* (4 volumes, 1868-1869). Concerning the events of a 17th century Italian murder trial, the *Ring* is an extended dramatic monologue among a number of characters and has been praised as a perceptive psychological study. This was the first poem that brought Browning widespread fame.

In 1878 Browning returned to Italy, where his only son made his home. During this last period he wrote the prose narrative *Dramatic Idylls* (1879 and 1880) and *Asolando*, which appeared on December 12, 1889, the day he died in Venice. Although his wife's reputation as a poet was greater than his own during his lifetime, Robert Browning today is considered one of the major poets of the Victorian era. He is most famous for the development of the dramatic monologue, for his psychological insight, and for his forceful, colloquial poetic style.

QUESTIONS:

1. What representatives of the realistic literature do you know?
2. What books belong to Dickens's first period of literary work?
3. What impression did the work “Oliver Twist” make on you?
4. What are the greatest merits of Thackeray's works?
5. What classes of society does Thackeray show in his novels?
6. What vices of the society are exposed in “Vanity Fair”?
7. Who are the main characters of the novel?
8. What works did Willkie Collins create?
9. What do you know about Alfred Tennyson?
10. What kind of work is “The Ring and the Book”?

Lecture 9

THEME: ENGLISH WOMAN WRITERS OF THE 20TH CENTURY.

PLAN:

1. The role of woman writers in English realism. Jane Austen life and creature.
2. Sisters Bronte's creation.
3. Novels of Elizabeth Gaskell.
4. George Eliot's creation.

Key words and phrase: romantic comedy, social satire, psychological insight, Hampshire, responsiveness, openness, enthusiasm, Yorkshire, “Wuthering Heights”, “Jane Eyre”, depression, hardship, anti-Semitism.

Women also made their mark as writers during the romantic period. Mary Wollstonecraft Shelley is noted for the Gothic novel *Frankenstein* (1818), which took the romantic interest in emotions to the point of terror. Jane Austen wrote clever,

elegant novels such as *Sense and Sensibility* (1811) and *Pride and Prejudice* (1813). Her down-to-earth main characters were reactions against the emotionalism of romantic writers.

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.



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Excerpt from
Pride and Prejudice

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Jane Austen (1775-1817), English novelist, noted for her witty studies of early-19th century English society. With meticulous detail, Austen portrayed the quiet, day-to-day life of members of the upper middle class. Her works combine romantic comedy with social satire and psychological insight.

Austen was born in Steventon, Hampshire, England. She was the seventh child of eight, and her family was close, affectionate, and lively. She lived most of her life among the same kind of people about whom she wrote. Her lifelong companion and confidant was her older and only sister, Cassandra. At age 13 she was already writing amusing and instructive parodies and variations on 18th century literature – from sentimental novels to serious histories.

By the time she was 23 years old, Austen had written three novels: *Elinor and Marianne*, *First Impressions*, and *Susan*, which were early versions of, respectively, *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), and *Northanger Abbey* (1818). A fragment, *Lady Susan*, which scholars date between 1793 and 1795, most likely also belongs to this period, but it was not published until 1871.

All of Austen's novels were originally published anonymously. Several of them went through two editions in her lifetime. *Pride and Prejudice* was particularly praised, and *Emma* (1816) received a favorable review from English writer Sir Walter Scott, who was a prominent literary figure of the time.

After her literary experiments as a teenager, Austen had two periods of busy and fruitful writing. The first lasted from 1795 to 1798. During this time she wrote the first versions of *Sense and Sensibility*, *Pride and Prejudice*, and *Northanger Abbey*.

The main theme of Austen's first full novel, *Sense and Sensibility*, is that sensibility – responsiveness, openness, enthusiasm – is highly desirable, but that it must be tempered by good sense and prudence. In other words, a person needs both sense and sensibility for fulfillment and survival. Nineteen-year-old Elinor Dashwood, the elder of the two sisters at the center of the story, combines both qualities; her 16-year-old sister, Marianne, is less balanced.

In *Sense and Sensibility* Austen challenges her readers and her characters to look closely at all facets of an individual's personality. In so doing, Austen has been criticized for creating characters that are morally good, but too flawed to be appealing. For instance, Elinor may strike an ideal balance between sense and sensibility, but she also can strike the reader as cold and judgmental. Austen recognized that real people are flawed in significant ways, and so she did not permit the characters in her romances to drift too far from life.

Pride and Prejudice is Austen's first undoubted masterpiece. The book focuses on the Bennet family and the search of the Bennet daughters for suitable husbands.

Austen illuminates the topic of husband hunting and marriage in an acquisitive society and shows most of its aspects and consequences – comic, trivial, sensual, opportunistic, desperate, and hopeless. The story follows Elizabeth Bennet and Fitzwilliam Darcy, both of whom are romantic and intelligent, as they are forced to give up their personal pride and prejudices before they can enter into a happy relationship together.

Austen's second important period of writing lasted from 1811 to 1816, when her works first received public recognition and she deepened her mastery of her subjects and form. In this later period she revised and prepared *Sense and Sensibility* and *Pride and Prejudice* for publication, and wrote her last three completed novels, *Mansfield Park* (1814), *Emma*, and *Persuasion* (1818).

Mansfield Park is Jane Austen's most ambitious novel – in length, in variety of characterization, and in the scope of its theme. It centers on the effects of upbringing on personal morality in three families – the middle-class Bertrams, the fashionable Crawfords, and the impoverished Prices. Austen has been praised for her presentation of the complex relations between the members of the families, but as in *Sense and Sensibility*, she frustrates the expectations of her readers that the hero and heroine be vital, attractive characters.



Charlotte Brontë

Brontë, name of three English novelists, also sisters, whose works, transcending Victorian conventions, have become beloved classics. The sisters **Charlotte Brontë** (1816-1855), **Emily (Jane) Brontë** (1818-1848), and **Anne Brontë** (1820-1849), and their brother (Patrick) Branwell Brontë (1817-1848), were born in Thornton, Yorkshire: Charlotte on April 21, 1816, Emily on July 30, 1818, and Anne on March 17, 1820. Their father, Patrick Brontë, who had been born in Ireland, was appointed rector of Haworth, a village on the Yorkshire moors; it was with Haworth that the family was thenceforth connected. In 1821, when their mother died, Charlotte and Emily were sent to join their older sisters Maria and Elizabeth at the Clergy Daughters' School in Cowan Bridge; this was the original on which was modeled the infamous Lowood School of Charlotte Brontë's novel *Jane Eyre*. Maria and Elizabeth returned to Haworth ill and died in 1825. Charlotte and Emily were later taken away from the school due to the grim conditions and the sisters' illness.

Charlotte went away to school again, in Roe Head, in 1831, returning home a year later to continue her education and teach her sisters. She returned to Roe Head in 1835 as a teacher, taking Emily with her. Emily returned home three months later and was replaced by Anne, who stayed for two years. In 1842, conceiving the idea of opening a small private school of their own, and to improve their French, Charlotte and Emily went to Brussels, to a private boarding school.

Charlotte's discovery of Emily's poems led to the decision to have the sisters' verses published; these appeared, at their own expense, as *Poems by Currer, Ellis and*

Acton Bell (1846), each sister using her own initials in these pseudonyms. Two copies were sold.

Each sister then embarked on a novel. Charlotte's *Jane Eyre* was published first, in 1847; Anne's *Agnes Grey* and Emily's *Wuthering Heights* appeared a little later that year. Speculation about the authors' identities was rife until they visited London and met their publishers.

On their return to Haworth they found Branwell near death. Emily caught cold at his funeral, and died December 19, 1848. Anne too died, on May 28, 1849. Her second novel, *The Tenant of Wildfell Hall*, had been published the year before; the account of a drunkard's degeneration, it was as deeply rooted in personal observation as *Agnes Grey*, the study of a governess's life.

Alone now with her father at Haworth, Charlotte resumed work on the novel *Shirley* (1849). This was the least successful of her novels, although its depiction of the struggle between masters and workers in the Yorkshire weaving industry a generation earlier precluded Charlotte's relying solely on intense subjectivity. This strain of realism was the source of her power, as can be seen earlier in *Jane Eyre* and later in *Villette* and *The Professor* (1857). In 1854, Charlotte married her father's curate, Arthur Bell Nicholls. Pregnant in 1855, she became ill and died March 31 of that year of tuberculosis.

Since their deaths, new generations of readers have been fascinated by the circumstances of the Brontës' lives, their untimely deaths, and their astonishing achievements. *Jane Eyre's* popularity has never waned; it is a passionate expression of female issues and concerns. The Brontës' transcendent masterpiece, however, is almost certainly Emily's novel *Wuthering Heights*, a story of passionate love, in which irreconcilable principles of energy and calm are ultimately harmonized. Emily Brontë was a mystic, as her poetry shows, and *Wuthering Heights* dramatizes her intuitive apprehension of the nature of life.

The first book about the Brontës, *The Life of Charlotte Brontë* (1857), by her friend the novelist Elizabeth Gaskell, is a classic biography. Another notable book is Fannie E. Ratchford's *The Brontës' Web of Childhood* (1941); it first indicated the significance for their art of the Angria and Gondal sagas of their childhood.

Elizabeth Gaskell, (1810-1865), is an English novelist, known for her thorough research, compassion toward her subjects, and skillful narrative style. She was born Elizabeth Cleghorn Stevenson in London. Her first novel was *Mary Barton, a Tale of Manchester Life* (pub. anonymously in 1848), an attack on the behavior of factory employers during the 1840s, a time of depression and hardship for the British working class. The book won her the friendship of Charles Dickens, who requested a contribution to his new magazine, *Household Words*. Between 1851 and 1853 Gaskell contributed the papers later published under the title of *Cranford* (1853). This book, concerning elegant gentility among women in a country town, has become an English classic.

Gaskell's other works include a biography (1857) of her friend, the novelist Charlotte Brontë; and the novels and stories *The Moorland Cottage* (1850); *Ruth* (1853); *North and South* (1855), another compassionate study of conditions in Manchester; and the posthumously published *Wives and Daughters* (1866).



George Eliot (1819-1880), pseudonym of Mary Ann or Marian Evans, Victorian English novelist, whose works, with their profound feeling and realistic portrayals of simple lives, give her a place in the first rank of 19th century English writers. Her fame was international, and her work greatly influenced the development of French naturalism.

George Eliot was born in Chilvers Coton, Warwickshire, and the daughter of an estate agent. She was educated at a local school in Nuneaton and later at a boarding school in Coventry. At the age of 17, after the death of her mother and the marriage of her elder sister, she went to live with her father. In addition to the strict religious training she received at the insistence of her father, Eliot read widely on her own, teaching herself philosophy, theology, and foreign languages.

Eliot's first book was a translation of German theologian David Strauss's *The Life of Jesus Critically Examined* (1846). After traveling for two years in Europe, she returned to England in 1851 and wrote a book review for the *Westminster Review*. She subsequently became assistant editor of that publication.

In 1855 she wrote *Margaret Fuller and Mary Wollstonecraft*, an essay on the roles and rights of women. Then, with encouragement from Lewes, she began to write fiction in 1856. Her first story, "The Sad Fortunes of the Reverend Amos Barton," appeared in *Blackwood's Magazine* in January 1857. It was followed by two additional stories in the same year, and all three were collected in book form as *Scenes from Clerical Life* (1858). The author signed herself George Eliot and kept her true identity secret for many years.

Among Eliot's best-known works are *Adam Bede* (1859), *The Mill on the Floss* (1860), and *Silas Marner* (1861). Each of these novels is fundamentally concerned with the relationship between the individual and society. They draw from Eliot's own experiences living in the Warwickshire countryside, and they reveal her instinctive understanding of human nature.

The heroine of *The Mill on the Floss*, idealistic, intelligent, passionate Maggie Tulliver, resembles Eliot herself as a young woman. Both experience difficulty expressing themselves in callous social environments and both face painful decisions in love. Marked by humor and sadness, the novel analyzes the full scope of Maggie's imperfect humanity while presenting a sharp yet understanding view of society.

Travels in Italy inspired Eliot's next work, *Romola* (1863), a historical romance about the Italian preacher and reformer Girolamo Savonarola set in 15th-century Florence. She began writing the work in 1861, and it first appeared as a serial in *The Cornhill Magazine*.

Following the completion of *Romola*, Eliot wrote two outstanding novels, *Felix Holt, the Radical* (1866), concerned with English politics, and *Middlemarch* (1871-1872), dealing with English middle-class life in a provincial town. Often considered Eliot's masterpiece, *Middlemarch* was first published serially in eight parts. Through a

colorful cast of characters led by the young, unhappily married Dorothea Brooke, Eliot explores the intricacies of motivation, the gap between aspirations and limitations, and the far-reaching effects of even the simplest of human actions.

In the years following the completion of *Middlemarch*, Eliot wrote *Daniel Deronda* (1876), a novel attacking anti-Semitism, and *The Impressions of Theophrastus Such* (1879), a collection of essays. Her poetry, which is generally considered to have less merit than her prose, includes *The Spanish Gypsy* (1868), a drama in blank verse; *Agatha* (1869); and *The Legend of Jubal and Other Poems* (1874). Eliot was admired by contemporaries such as Emily Dickinson and later writers such as Virginia Woolf, and has generated much favorable contemporary feminist criticism.

QUESTIONS:

1. Count the novels of Jane Austen.
2. Speak about the life of Sisters Bronte?
3. What do you know about Sisters Bronte's creation?
4. What is Gaskell's first novel?
5. Speak about Eliot's best-known works *Adam Bede*, *The Mill on the Floss*, and *Silas Marner*.

Lecture 10

THEME: ENGLISH LITERATURE AT THE END OF THE XIX AND THE BEGINNING OF 20TH CENTURY.

PLAN:

1. Later Victorian literature. Thomas Hardy's life and creature.
2. Aesthetism. Oscar Wilde's creation.
3. Social-philosophical fantasy of Herbert George Wells.
4. Rudyard Kipling.
5. John Galsworthy and his work "The Forsyte Saga"

Key words and phrase: ecclesiastical and political circles, ironical view of human nature, Dorset, Napoleonic Wars, Battle of Trafalgar, art for art's sake, Roman colonization, Aesthetic Movement.

The important figures in the mainstream of the Victorian novel were notable for a variety of reasons. Anthony Trollope was distinguished for his gently ironic surveys of English ecclesiastical and political circles; George Meredith, for a sophisticated, detached, and ironical view of human nature; and Thomas Hardy, for a profoundly pessimistic sense of human subjection to fate and circumstance.

A second and younger group of novelists, many of whom continued their important work into the 20th century, displayed two new tendencies. Robert Louis Stevenson, Rudyard Kipling, and Joseph Conrad tried in various ways to restore the spirit of romance to the novel, in part by a choice of exotic locale, in part by articulating their themes through plots of adventure and action. Kipling attained fame also for his verse and for his mastery of the single, concentrated effect in the short story. Another tendency, in a sense and intensification of realism, was common to Arnold Bennett, John Galsworthy, and H. G. Wells. These novelists attempted to represent the life of their time with great accuracy and in a critical, partly propagandistic spirit. Wells's novels, for example, often seem to be sociological investigations of the ills of modern civilization rather than self-contained stories.



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Thomas Hardy (1840-1928), English writer known for his fiction as well as his poetry. In 14 novels, numerous short stories, and several volumes of poetry, Hardy examined the joys and predicaments of ordinary people who experience the usual problems of frustrated love, thwarted ambition, and unrealized hopes. Although these men and women could have lived anywhere in the world at any time, Hardy's fiction generally concentrated on country and village life in his particular corner of southwest England.

Hardy was born in Higher Bockhampton in the English county of Dorset, on June 2, 1840, the oldest of the four children. Another Thomas Hardy of Dorset, a distinguished naval officer during the Napoleonic Wars, was a distant relative. According to legend, British naval hero Horatio Nelson died in that Hardy's arms at the Battle of Trafalgar. Hardy included his illustrious kinsman in his novel *The Trumpet Major* (1880) and in the three-volume poem *The Dynasts*, both of which concern the Napoleonic Wars.

Hardy's schooling included some study of language and literature with a Dorset clergyman and teacher. When Hardy reached 16, his father, a stonemason, apprenticed him to a local architect who specialized in restoring old churches. This first career, as an architect, lasted for about ten years. During this time Hardy was writing poetry with little success.

For 30 years after 1866, Hardy worked at his second career, as a novelist. In this career he enjoyed a measure of success and popularity and was noted for his portrayal of the rural scene. Like most long fiction of the second half of the 19th century, his novels were first published in serial form in periodicals, with three or four chapters appearing every week or every month. His last novel, *Jude the Obscure* (1895), was attacked and ridiculed to such an extent that Hardy gave up fiction and returned to his first literary passion, poetry. Thus, his third career, as a poet, began.

In both prose and poetry, Hardy is associated with his home region in southwest England, for which he revived the old name of Wessex, referring to the kingdom of the West Saxons. Now, as in Hardy's day, the region is known for agriculture, especially dairying and orchards, and for stone. The region is historically important for its prehistoric megaliths at Stonehenge, Avebury, and other sites, and for remains of Roman colonization dating back more than 2,000 years. These geographic and historical conditions play an important part in Hardy's writing.

Aesthetic Movement, English artistic movement of the late 19th century, dedicated to the idea of art for art's sake – that is, art concerned solely with beauty and not with any moral or social purpose. Associated with the movement were the artists Aubrey Beardsley and James McNeill Whistler and writers Walter Pater and Oscar Wilde.



And the wild regrets, and the bloody sweats,
None knew so well as I:
For he who lives more lives than one
More deaths than one must die.

Excerpt from *The Ballad of Reading Gaol*

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Oscar Wilde (1854-1900), Irish-born writer and wit, who was the chief proponent of the aesthetic movement, based on the principle of art for art's sake. Wilde was a novelist, playwright, poet, and critic.

He was born Oscar Fingal O'Flahertie Wills Wilde on October 16, 1854, in Dublin, and educated at Trinity College, Dublin. As a youngster he was exposed to the brilliant literary talk of the day at his mother's Dublin salon. Later, as a student at the University of Oxford, he excelled in classics, wrote poetry, and incorporated the Bohemian life-style of his youth into a unique way of life. At Oxford Wilde came under the influence of aesthetic innovators such as English writers Walter Pater and John Ruskin. As an aesthete, the eccentric young Wilde wore long hair and velvet knee breeches. His rooms were filled with various objets d'art such as sunflowers, peacock feathers, and blue china; Wilde claimed to aspire to the perfection of the china. His attitudes and manners were ridiculed in the comic periodical *Punch* and satirized in the Gilbert and Sullivan comic opera *Patience* (1881). Nonetheless, his wit, brilliance, and flair won him many devotees.

Wilde's first book was *Poems* (1881). His first play, *Vera, or the Nihilists* (1882), was produced in New York City, where he saw it performed while he was on a highly successful lecture tour. Upon returning to England he settled in London and married in 1884 a wealthy Irish woman, with whom he had two sons. Thereafter he devoted himself exclusively to writing.

In 1895, at the peak of his career, Wilde became the central figure in one of the most sensational court trials of the century. The results scandalized the Victorian middle class; Wilde, who had been a close friend of the young Lord Alfred Douglas, was convicted of homosexual offenses. Sentenced in 1895 to two years of hard labor in prison, he emerged financially bankrupt and spiritually downcast. He spent the rest of his life in Paris, using the pseudonym Sebastian Melmoth. He was converted to Roman Catholicism before he died of meningitis in Paris on November 30, 1900.

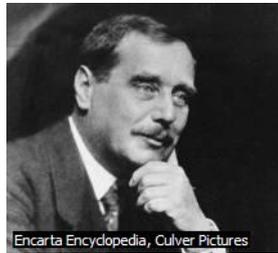
Wilde's early works included two collections of fairy stories, which he wrote for his sons, *The Happy Prince* (1888) and *A House of Pomegranates* (1892), and a group of short stories, *Lord Arthur Savile's Crime* (1891). His only novel, *The Picture of Dorian Gray* (1891), is a melodramatic tale of moral decadence, distinguished for its brilliant, epigrammatic style. Although the author fully describes the process of corruption, the shocking conclusion of the story frankly commits him to a moral stand against self-debasement.

Wilde's most distinctive and engaging plays are the four comedies *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895), all characterized by adroitly contrived plots and remarkably witty dialogue. Wilde, with little dramatic training, proved he had a natural talent for stagecraft and theatrical effects and a true gift for farce. The plays sparkle with his clever paradoxes, among them such famous inverted

proverbs as “Experience is the name everyone gives to their mistakes” and “What is a cynic? A man who knows the price of everything, and the value of nothing.”

In contrast, Wilde’s *Salomé* is a serious drama about obsessive passion. Originally written in French, it was produced in Paris in 1894 with the celebrated actor Sarah Bernhardt. It was subsequently made into an opera by the German composer Richard Strauss. *Salomé* was also translated into English by Lord Alfred Douglas and illustrated by English artist Aubrey Beardsley in 1894.

While in prison Wilde composed *De Profundis* (From the Depths; 1905), an apology for his life. Some critics consider it a serious revelation; others, a sentimental and insincere work. *The Ballad of Reading Gaol* (1898), written at Berneval-le-Grand, France, just after his release and published anonymously in England, is the most powerful of all his poems. The starkness of prison life and the desperation of people interned are revealed in beautifully cadenced language. For years after his death the name of Oscar Wilde bore the stigma attached to it by Victorian prudery. Wilde, the artist, now is recognized as a brilliant social commentator, whose best work remains worthwhile and relevant.



H. G. Wells (1866-1946), English author and political philosopher, most famous for his science-fantasy novels with their prophetic depictions of the triumphs of technology as well as the horrors of 20th century warfare.

Herbert George Wells was born September 21, 1866, in Bromley, Kent, and educated at the Normal School of Science in London, to which he won a scholarship. He worked as a draper's apprentice, bookkeeper, tutor, and journalist until 1895, when he became a full-time writer. Wells's 10-year relationship with Rebecca West produced a son, Anthony West, in 1914. In the next 50 years he produced more than 80 books. His novel *The Time Machine* (1895) mingled science, adventure, and political comment. Later works in this genre are *The Invisible Man* (1897), *The War of the Worlds* (1898), and *The Shape of Things to Come* (1933); each of these fantasies was made into a motion picture.

Wells also wrote novels devoted to character delineation. Among these are *Kipps* (1905) and *The History of Mr. Polly* (1910), which depict members of the lower middle class and their aspirations. Both recall the world of Wells's youth; the first tells the story of a struggling teacher, the second portrays a draper's assistant. Many of Wells's other books can be categorized as thesis novels. Among these are *Ann Veronica* (1909), promoting women's rights; *Tono-Bungay* (1909), attacking irresponsible capitalists; and *Mr. Britling Sees It Through* (1916), depicting the average Englishman's reaction to war. After World War I (1914-1918) Wells wrote an immensely popular historical work, *The Outline of History* (2 volumes, 1920).

Throughout his long life Wells was deeply concerned with and wrote voluminously about the survival of contemporary society. For a time he was a member of the Fabian Society. He envisioned a utopia in which the vast and frightening material forces

available to modern men and women would be rationally controlled for progress and for the equal good of all. His later works were increasingly pessimistic. *'42 to '44* (1944) castigated most world leaders of the period; *Mind at the End of Its Tether* (1945) expressed the author's doubts about the ability of humankind to survive. He also wrote *An Experiment in Autobiography* (1934). Wells died August 13, 1946, in London.



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Rudyard Kipling (1865-1936), English writer and Nobel laureate, who wrote novels, poems, and short stories, mostly set in India and Burma (now known as Myanmar) during the time of British rule.

Kipling was born December 30, 1865, in Bombay (now Mumbai), India, and at age six, was sent to be educated in England. From 1882 to 1889 he edited and wrote short stories for the *Civil and Military Gazette* of Lahore, India. He then published *Departmental Ditties* (1886), satirical verse dealing with civil and military barracks life in British colonial India, and a collection of his magazine stories called *Plain Tales from the Hills* (1887). Kipling's literary reputation was established by six stories of English life in India, published in India between 1888 and 1889, that revealed his profound identification with, and appreciation for, the land and people of India. Thereafter he traveled extensively in Asia and the United States, married Caroline Balestier, an American, in 1892, lived briefly in Vermont, and finally settled in England in 1903. He was a prolific writer; most of his work attained wide popularity. He received the 1907 Nobel Prize in literature, the first English author to be so honored. Kipling died January 18, 1936, in London.

Kipling is regarded as one of the greatest English short-story writers. As a poet he is remarkable for rhymed verse written in the slang used by the ordinary British soldier. His writings consistently project three ideas: intense patriotism, the duty of the English to lead lives of strenuous activity, and England's destiny to become a great empire. His insistent imperialism was an echo of the Victorian past of England.

Among Kipling's important short fictional works are *Many Inventions* (1893), *The Jungle Book* (1894), and *The Second Jungle Book* (1895), collections of animal stories, which many consider his finest writing; *Just So Stories for Little Children* (1902); and *Puck of Pook's Hill* (1906). The highly popular novels or long narratives include *The Light That Failed* (1891), about a blind artist; *Captains Courageous* (1897), a sea story; *Stalky & Co.* (1899), based on his boyhood experiences at the United Services College; and *Kim* (1901), a picaresque tale of Indian life that is generally regarded as his best long narrative. Among his collections of verse are *Barrack-Room Ballads* (1892), which contains the popular poems "Danny Deever," "Mandalay," and "Gunga Din"; and *The Five Nations* (1903), with the well-known poem "Recessional." *Something of Myself*, published posthumously (1937), is an unfinished account of his unhappy childhood in an English foster home and at school.



John Galsworthy (1867-1933) was a consistent supporter (champion) of realistic art, believed in its reforming force and positive influence to the society. He writes on injustice, existing in the society, describes people of labour, class struggle and class contradictions.

John Galsworthy was born in 1867 in London. His father was a well-known London Lawyer. Galsworthy graduated from the Oxford University, receiving juridical education. But he practiced the profession of a barrister a year, then after his travel round the world he devoted his life to literature. During his life he wrote dozens of novels, about 30 plays, a great number of stories. Besides he is the author of essays and articles. Central theme of Galsworthy's creative activity is the theme of Forsyitism, the theme of property. He described the world of the men of property exposed his psychology, out-looks and moral qualifies.

The theme sounds in his early novel "Villa Rubein" (1900). It is about a bourgeois family. The main hero is Nicholas Trefry - a man of property, who judges everybody by his dignity and property. There are other personages as well: a painter Gartz, who loves Trefry's niece. He is a talented man, but so poor, that is why Trefry doesn't like him.

Value of a man for Trefry is not determined by his personal dignities but by the size of his property. He can not respect Hartz, a gifted painter, but poor, though he loves Trefry's niece Christian.

In 1901 "The Salvation of a Forsyte" was written Central figure in the story is Suisene Forsyte; the writer points out features typical to people of her class.

"The Island Pharisees" is one of the works, in which satire prevails than other works. By the Island pharisees, that is the Island of hypocritic people the author means England, disclosing real face of politicians, church officials, men of art. Dick Shelton is the main hero.

He is from aristocratic layers of the society. He knows life very bad. Before his marriage he pays a visit to London, he sees the country life, gets introduced with people. Lui Ferran played a great role in Shelton's life to understand needs, problems of simple people.

His articles are "Literature and Life" (1930), "The creation of Character in Literature" (1931).

"The Forsyte Saga" was created from 1906 till 1928. This cycle includes 6 novels. The first three make up the trilogy "The Forsyte Saga", "The Man of property"(1906), "In Chancery" (1920), "To Let" (1921).

The second trilogy - "Modern comedy", consists of 3 novels: "The white Monkey" (1924), "The Silver Spoon" (1926), "Swan Song" (1928).

The events cover the period beginning from 1886 till 1926, history of generations of the Forsytes in the history of English society of those days.

The Forsytes are not creators. They try to get and to own the things created by others.

The 1st and 3rd novels of the cycle cover the periods from 1886 to 1920. They reflect Anglo-bur war, death of the queen Victoria, the 1st world war. The Forsytes are businessmen, tax collectors, jurists, merchants, publishers, agents on land sale but among them there is no creator of beauty. They get profit from art. Old Soams does not like music. Heroes are aunt July, Bossiney, Flur.

Capable and clever by nature Soams directed his energy to gathering the capital. He has no friends. Love and beauty are alien to him. In the end of the novel Bossiney dies. July comes back to Soams.

"The Forsyte Saga" is a monumental work - masterpiece of Galsworthy, it is a social-historical chronicle of the English society from the end of the XIXc. up to the 20es of the XXc.

In this great work Galsworthy gave a realistic and satirical portrayal of the moral, the destruction (degradation) of the family.

The Forsyte Saga is a series of three *novels* and two interludes (intervening episodes) published between 1906 and 1921 by *John Galsworthy*. They chronicle the vicissitudes of the leading members of an upper-middle-class *British* family, similar to Galsworthy's own. Only a few generations removed from their farmer ancestors, the family members are keenly aware of their status as "new money". The main character, Soames Forsyte, sees himself as a "man of property" by virtue of his ability to accumulate material possessions—but this does not succeed in bringing him pleasure.

Separate sections of the saga, as well as the lengthy story in its entirety; have been adapted for cinema and television. The first book, *The Man of Property*, was adapted in 1949 by Hollywood as *That Forsyte Woman*, starring *Errol Flynn*, *Greer Garson*, *Walter Pidgeon* and *Robert Young*. The *BBC* produced a *popular 26-part serial* in 1967 that also dramatised a subsequent trilogy concerning the Forsytes, *A Modern Comedy*. In 2002, *Granada Television* produced two series for the *ITV* network called *The Forsyte Saga* and *The Forsyte Saga: To Let*. The 1967 version inspired the popular *Masterpiece Theatre* television program, and the two *Granada* series made their runs in the US as part of that program.

QUESTIONS:

1. What did Thomas Hardy describe in his works?
2. Who was the leader of Aesthetic Movement?
3. Which works are the most distinctive and engaging plays of Oscar Wilde?
4. Count Herbert George Wells' literary works.
5. Tell the collections of animal stories of Rudyard Kipling.
6. What are the chief characteristics of Galsworthy's works?
7. Why do we call "The Forsyte Saga" a social novel?
8. How many works consist of "The Forsyte Saga"?

Lecture 11

THEME: ENGLISH LITERATURE DURING WORLD WAR I AND II

PLAN:

1. New period in English drama. George Bernard Shaw's literary activity
2. Influence of World War I and II to the literature. Richard Aldington's creation
3. Modernism. James Joyce and English modern prose
4. Virginia Woolf's creation

5. Modern English poetry in Thomas Stearns Eliot's creation.
6. Modernism in William Somerset Maugham's creation.

Key words and phrase: Irish Renaissance, Dublin, dramatism, Tait Black Memorial Prize, Bloomsbury Group, "Of Human Bondage", aristocracy, Elizabethan Age, Lawrence of Arabia, "The Waves".

Aside from the later plays of George Bernard Shaw, the most important drama produced in English in the first quarter of the 20th century came from another Irish writer, Sean O'Casey, who continued the movement known as the Irish Renaissance. Other playwrights of the period were James Matthew Barrie, John Galsworthy, Somerset Maugham, and Sir Noel Coward. Beginning in the 1950s the so-called angry young men became a new, salient force in English drama. The dramatists John Osborne, Arnold Wesker, Shelagh Delaney, and John Arden focused their attention on the working classes, portraying the drabness, mediocrity, and injustice in the lives of these people.



George Bernard Shaw (1856-1950) was a prolific writer. He was a playwright, a novelist, a critic and a publicist. He made success in the field of social realistic drama. He was born in Dublin. His father, George Var Shaw, was an official. His incomes hardly enabled him to make both ends meet.

At the age of 19, in 1876, Shaw moved to London. Though he worked at the firm, which fixed phones, Shaw's earnings were not enough. His mother supported him by her lessons of music. He hoped of becoming a painter and a singer. But he decided to try his luck in literature.

At the beginning of his literary activity he got more than 50 refusals from publishers. From 1879 till 1883 he created such novels as "Immaturity", "The Irrational Knot", "Love Among the Artists", "Cashel Byron's Profession", "An Unsocial Socialist". It was Shaw who devoted his work "Immaturity" to the problems of bourgeois marriage.

In "The Irrational Knot" he writes that happiness of the family is in spiritual intimacy and mutual understanding.

The novel "Cashell Byron's profession" is on the fate of a boxer. He considers boxing as one of the types of art. This profession is as worthy as other professions.

He criticized bourgeois moral, robbery, appropriation of the fruits of other common peoples' labour, showed injustice of the society.

Sidney Trefusis refuses to follow the example of his father. He is a Manchester industrialist who became rich owing to sufferings and labour of the workers.

But he did not understand the role of masses in changing the society.

As a journalist and a critic (in the 2nd half of the 90s) he studied laws of stage, became a severe judge of theatre. He was against the individualization of reality. He highly values dramatism and true to life pictures of painters.

4 collections of articles on music were published in the 30s, ex: "Music in London 1890-1894)",

On theatre: "Our Theatres in the Nineties" (1931).

His first plays "Widowers' Houses" (1892), "The Philanderer", (1893), "Mrs. Warren's profession" (1894) were of great success. Before mentioned plays make up the cycle under the common name "Plays unpleasant" (1898).

In "Widowers' Houses" the author accuses the society which glorifies the rich, humiliates millions of people who live in poverty.

Sortorius is the central personage of the play. He is from middle class of aristocracy. He is a good, kind father of his family, but he is a merciless exploiter of the poor, living in the slums.

"Mrs. Warren's profession" is one of the plays, which brought fame to Shaw. It's devoted to the position and fate of women in bourgeois society. He wanted to show the real roots of prostitution. Mrs. Warren is the owner of public houses in Brussels and in big cities of Europe.

His comedy: "Arms and Man" (1894) opens the second cycle of Shaw's plays. Then appeared "Candida" (1894), "The man of destiny" (1895), "You never can Tell" (1897). Shaw called all these plays "plays pleasant". In "Arms and Man" Shaw criticized expansionist state policy of England. He stood against all kinds of wars.

"Candida" is a theme of love and interrelation of males and females. Shaw published his third cycle of drama: calling it "Three plays for Parisians" in 1901. It included "The Devil's disciple (издош)" (1897); "Caesar and Cleopatra" (1898).

Two world wars, an intervening economic depression of great severity, and the austerity of life in Britain following the second of these wars help to explain the quality and direction of English literature in the 20th century. The traditional values of Western civilization, which the Victorians had only begun to question, came to be questioned seriously by a number of new writers, who saw society breaking down around them. Traditional literary forms were often discarded, and new ones succeeded one another with bewildering rapidity, as writers sought fresher ways of expressing what they took to be new kinds of experience, or experience seen in new ways.

Richard Aldington (1892-1962) was English author, born in Hampshire, England. Aldington wrote successfully in several literary genres, including poetry, fiction, translation, and biography.

Educated at Dover College in Dover, England, and at London University, Aldington began writing poetry prior to World War I (1914-1918). His early poems are considered representative of the imagist movement in poetry, a movement that flourished before the war whose adherents relied on the use of sharp, precise images as a means of 10.

Aldington served on the Western Front during World War I. His war experiences led to his first novel and most popular book, *Death of a Hero* (1929), which was translated into many languages. Later novels such as *The Colonel's Daughter* (1931), *All Men Are Enemies* (1932), and others, also had an international reception.

After the war and beyond his imagist phase, Aldington continued to publish books of poetry, including *A Fool in the Forest* (1925), *The Eaten Heart* (1929), and *A Dream in the Luxembourg* (1930). He also became a lively biographer. His 1946 account of the Duke of Wellington won the Tait Black Memorial Prize. Aldington wrote

accounts of such figures as Lawrence of Arabia, English novelist Norman Douglas, and English poet and novelist D. H. Lawrence. His work *The Strange Life of Charles Waterton* (1949) is about an English eccentric. One of the most learned authors of his day, Aldington was also a translator of Greek, French, and Medieval Latin works.



James Joyce (1882-1941), Irish author, whose writings feature revolutionary innovations in prose techniques. He was one of the foremost literary figures of the 20th century. Joyce is best known for his epic novel *Ulysses* (1922), which uses stream of consciousness, a literary technique that attempts to portray the natural and sometimes irrational flow of thoughts and sensations in a person's mind.

James Augustine Aloysius Joyce was born in a Dublin suburb. He was the eldest of ten children, and his family was poor and Roman Catholic. As a youth, Joyce was educated at Roman Catholic lower schools and at home. He earned a degree in Latin from University College, Dublin in 1902. While he was at University College, Joyce renounced the Roman Catholic faith. In 1904 he and his companion, Nora Barnacle, left Ireland for good. They lived in Trieste, Italy; Paris, France; and Zürich, Switzerland. They had two children but did not marry until 1931. To support the family, Joyce worked as a language instructor and received writing grants from patrons, but the family was never comfortable financially. During much of his adult life Joyce suffered from a series of severe eye troubles that eventually led to near blindness. He died in 1941, shortly after the outbreak of World War II (1939-1945).

As an undergraduate Joyce published essays on literature. His first book, *Chamber Music* (1907), consists of 36 love poems that reflect the influence of the lyricists of England's Elizabethan Age (mid- and late 1500s) and of the English lyric poets of the 1890s.

Joyce's first prose work, *Dubliners* (1914), is a book of 15 short stories and sketches that revolve around the sad spirit of the ancient city of Dublin, and crucial episodes in the lives of its inhabitants. The last and most famous story of the collection, "The Dead," centers on a schoolteacher and his wife, and their lost hopes and dreams.

After *Dubliners*, Joyce wrote *A Portrait of the Artist as a Young Man* (1916) and *Ulysses* (1922), both of which experiment with ways of representing an individual's interior consciousness while at the same time describing his exterior life. *A Portrait of the Artist as a Young Man* follows the character Stephen Dedalus as he grows into manhood. Many people consider Stephen to be a semiautobiographical version of Joyce himself, an interpretation supported in part by Stephen's decision at the end of the book to leave his home and country to become a writer.

Joyce attained international fame with the 1922 publication of *Ulysses*, which many people consider one of the greatest and most original books ever written. On a literal level, the book describes one day in the life of three people living in Dublin: Stephen Dedalus, an Irish Jewish man named Leopold Bloom, and his wife, Molly. On a symbolic level, *Ulysses* is loosely based on the content and ten-year time frame of the ancient Greek epic the *Odyssey*, by the Greek poet Homer.

Finnegans Wake (1939), Joyce's last and most complex work, is an attempt to embody in fiction a theory of history wherein everything is cyclical, repeating itself over and over again. Joyce worked on the book, which he first called *Work in Progress*, for more than 17 years. He wrote the four-part novel in the form of an interrupted series of dreams during one night in the life of the character Humphrey Chimpden Earwicker. Earwicker, his family, and his acquaintances symbolize all humanity, and they blend with one another and with various historical and mythical figures.

Joyce's other publications include two collections of verse, *Pomes Penyeach* (1927) and *Collected Poems* (1936). *Stephen Hero*, which was not published until 1944, was an early version of *A Portrait of the Artist as a Young Man*. A volume titled *James Joyce's Letters to Sylvia Beach, 1921-1940* was published in 1987.



Virginia Woolf (1882-1941), British novelist, essayist, and critic, who helped create the modern novel. Her writing often explores the concepts of time, memory, and people's inner consciousness, and is remarkable for its humanity and depth of perception.

Born Adeline Virginia Stephen in London, Woolf was the daughter of biographer and critic Leslie Stephen (later Sir Leslie) and Julia Jackson Duckworth. She was educated at home by her father. After his death in 1904, she, her sister Vanessa, and her brothers Adrian and Thoby moved to Bloomsbury, then a bohemian section of London. In 1912 she married Leonard Woolf, a critic and writer on economics and politics. Virginia Woolf, her husband, her siblings, and their friends became known as the Bloomsbury Group.

Woolf's early novels – *The Voyage Out* (1915), *Night and Day* (1919), and *Jacob's Room* (1922) – offer increasing evidence of her determination to expand the scope of the novel beyond mere storytelling. Her fourth novel, *Mrs. Dalloway*, is considered by many to be her first great novel, revealing a mastery of the form and technique for which she would become known.

The power of Woolf's fifth novel, *To the Lighthouse*, lies in its brilliant visual imagery, extensive use of symbolism, and use of the characters' stream of consciousness to evoke feeling and demonstrate the progression of both time and emotion.

Orlando, loosely based on Woolf's friend, writer Vita Sackville-West, is a historical fantasy and an analysis of gender, creativity, and identity. The writing is a succession of brilliant parodies of literary styles, and the work satirically comments on society's changing ideas and values. The story traces the life of Orlando, who is both a boy in 16th century Elizabethan England and a 38-year-old woman four centuries later.

The Waves (1931) is Woolf's most experimental and difficult work. It is organized into nine units, each of which records a series of stream-of-consciousness monologues given entirely in the present tense by six characters, one after another.

Besides novels, Woolf also published many works of nonfiction, including two extended essays exploring the roles of women in history and society: *A Room of One's*

Own (1929) and *Three Guineas* (1938). Her works of literary criticism include *The Common Reader* (1925) and *The Common Reader: Second Series* (1932). After her death, Woolf's diaries were edited and published in five volumes between 1977 and 1984 as *The Diary of Virginia Woolf*. *The Letters of Virginia Woolf* appeared in six volumes from 1975 to 1980.



Let us go then, you and I,
When the evening is spread out against the sky
Like a patient etherized upon a table;

Excerpt from "The Love Song
of J. Alfred Prufrock"

Encarta Encyclopedia, Culver Pictures

Thomas Stearns Eliot (1888-1965), American-born writer, regarded as one of the greatest poets of the 20th century. He was born in St. Louis, Missouri, the youngest son in a large, prosperous, and distinguished family. Eliot's father, Henry Ware Eliot, Sr., was a successful businessman; his mother, Charlotte Champe Stearns, wrote prose and religious poetry. Eliot was educated at Milton Academy (a private boarding school outside of Boston, Massachusetts) and at Harvard University.

Eliot received his M.A. degree in philosophy in 1910, after which he studied literature and languages at the Sorbonne in Paris, France; as a fellowship recipient in Germany; and at the University of Oxford in England.

After leaving Oxford, Eliot stayed in England. He became close friends with American poet Ezra Pound, who was also living abroad. In 1922 Eliot founded the literary journal *The Criterion*, which he edited until 1939.

Eliot's earliest masterpiece, "The Love Song of J. Alfred Prufrock," was published in *Poetry* magazine in 1915. Written as a dramatic monologue, the poem is an examination of the soul of a timid man paralyzed by indecision and worry about his appearance to others, particularly women.

Eliot earned international acclaim in 1922 with the publication of *The Waste Land*, which he produced with much editorial assistance from Ezra Pound. *The Waste Land*, a poem in five parts, was ground breaking in establishing the form of the so-called kaleidoscopic, or fragmented, modern poem. These fragmented poems are characterized by jarring jumps in perspective, imagery, setting, or subject. Despite this fragmentation of form, *The Waste Land* is unified by its theme of despair

The Waste Land appeared in the aftermath of World War I (1914-1918), which was the most destructive war in human history to that point. His work *The Hollow Men* (1925), based partly on unedited portions of *The Waste Land* manuscript.

The volume *Four Quartets* (1943) consists of four separate poems: *Burnt Norton* (1935), *East Coker* (1940), *The Dry Salvages* (1941), and *Little Gidding* (1942). Each of these can be read on its own or as part of the whole. *Four Quartets* addresses love, justice, the problem of poetic creation, history, and time—immediate and fleeting, eternal and repeated.

Eliot's earliest play, *Sweeney Agonistes* (1932), has two verse scenes and a prose epilogue. In this drama, Apeneck Sweeney, who is the same character from "Sweeney Among the Nightingales," is a modern, brutish, incarnation of a mythic Greek figure similar to Hercules and Agamemnon. Two of Eliot's plays that examine religion are *The*

Rock (1934) and *Murder in the Cathedral* (1935), which was based on the 12th century English Saint Thomas à Becket, who was killed at Canterbury Cathedral.

Like his poetry, Eliot's plays also incorporated ancient myth. *The Family Reunion* (1939) is a melodrama concerning a family curse. It draws on the Greek myth of the Eumenides, goddesses who are the guardians of justice. *The Cocktail Party* (1949), with which Eliot first won success as a playwright, explores the theme of salvation, but in the form of a modern *comedy of manners*. Drawing on the play *Alcestis* by ancient Greek writer Euripides, *The Cocktail Party* presents a psychiatrist as an incarnation of Hercules, who rescued the princess Alcestis from the underworld.

Sixteen years after he died, some of Eliot's poems appeared in the unlikely form of a Broadway musical, when British composer Andrew Lloyd Webber brought out *Cats* (1981). Lloyd Webber based his production on a book of poetry Eliot wrote for children, *Old Possum's Book of Practical Cats* (1939). Eliot's other works include the nonfiction projects *The Idea of a Christian Society* (1940) and *Notes Toward a Definition of Culture* (1948). *Inventions of the March Hare: T.S. Eliot Poems 1909-1917* (1996) is a volume of 40 previously unpublished early poems.



William Somerset Maugham (1874-1965), English author, whose novels and short stories are characterized by great narrative facility, simplicity of style, and a disillusioned and ironic point of view. William Somerset Maugham was born in Paris and studied medicine at the University of Heidelberg and at Saint Thomas's Hospital, London. His partially autobiographical novel *Of Human Bondage* (1915) is generally acknowledged as his masterpiece and is one of the best realistic English novels of the early 20th century. *The Moon and Sixpence* (1919) is a story of the conflict between the artist and conventional society, based on the life of the French painter Paul Gauguin; other novels are *The Painted Veil* (1925), *Cakes and Ale* (1930), *Christmas Holiday* (1939), *The Hour Before the Dawn* (1942), *The Razor's Edge* (1944), and *Cataline: A Romance* (1948). Among the collections of his short stories are *The Trembling of a Leaf* (1921), which includes "Miss Thompson," later dramatized as *Rain*; *Ashenden: or The British Agent* (1928); *First Person Singular* (1931); *Ah King* (1933); and *Quartet* (1948). He also wrote satiric comedies – *The Circle* (1921) and *Our Betters* (1923) – the melodrama *East of Suez* (1922), essays, and two autobiographies.

QUESTIONS:

1. Tell the names of writer of before World War II.
2. What is the success of George Bernard Shaw?
3. What is "Cashel Byron's profession" about?
4. Count the names of Bernard Show's comedies.
5. Which work of Aldington is about an English eccentric?
6. What do you know about Virginia Woolf's family?
7. What are Woolf's early novels?
8. What kind of literary works did Woolf create besides novels?

9. Speak about *The Waste Land* by Thomas Stearns Eliot.
10. Count the works of William Somerset Maugham.

Lecture 12

THEME: ENGLISH LITERATURE AFTER WORLD WAR II.

PLAN:

1. Literature after World War II
2. William Golding, Iris Murdoch, Muriel Spark.
3. Angry Young men
4. Graham Greene
5. Charles Percy Snow

Key words and phrase: criticism, atom bomb's existence, Angry Young Men, Cornwall, Royal Navy, good and evil in human nature, Dublin, French existentialism, Roman Catholic faith, Switzerland, Hertfordshire, Baron Snow.

World War II had an even more profound impact than World War I on people's ideas about themselves and their place in the universe. The terrible fact of the atom bomb's existence shook their sense of stability.

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

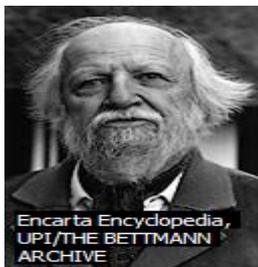
English drama experienced a renaissance in the 1950s and 1960s. It was stimulated by the presence of large numbers of first-rate actors and directors and the works of playwrights like John Osborne, John Arden, Harold Pinter, Tom Stoppard, and Edward Bond.

This personalized view of reality has resulted in significant changes in the subject matter and style of modern poetry and fiction. It has led to creation of works concerned foremost with the exploration of the moods, thoughts, and feelings of individuals – their inner life. The works of Ted Hughes were simpler in style, but his poetry powerfully evokes the world of nature, using a richly textured pattern of metaphor and mythic suggestiveness for its effects.

World War II had an even more profound impact than World War I on people's ideas about themselves and their place in the universe. The terrible fact of the atom bomb's existence shook their sense of stability.

At the beginning of 50s a group of young writers came to the English Literature. They founded a new trend, so called "Angry Young Men". Prominent representatives of this trend were Kingsley Amis, John Wain, John Osborne, John Braine, Donald Dary and others.

After the World War II leaders of Labourists promised the Englishmen free and satisfied life. 10 years passed but there was no change in the life. Labourists didn't keep to their words.



William Golding (1911-1993), British novelist, who won the Nobel Prize for literature in 1983. William Gerald Golding was born at Saint Columb Minor in Cornwall and educated at Brasenose College at the University of Oxford, where he studied English literature. Golding spent a short time working in the theater as a writer and actor. He then trained to be a teacher, a profession he left during World War II (1939-1945), when he served in the Royal Navy.

After the war Golding returned to writing. His first novel, *The Lord of the Flies* was extremely successful and is considered one of the great works of 20th century literature. Based on Golding's own wartime experiences, it is the story of a group of schoolboys marooned on a desert island after a plane crash. An allegory of the intrinsic corruption of human nature, it chronicles the boys' descent from a state of relative innocence to one of revengeful barbarism. After *Lord of the Flies* he wrote several novels with similar themes of good and evil in human nature, including *The Inheritors* (1955) and *Pincher Martin* (1956). Much of Golding's writing explores moral dilemmas and human reactions in extreme situations. His trilogy – consisting of *Rites of Passage* (1980), winner of the Booker Prize, an annual award for outstanding literary achievement in the Commonwealth of Nations; *Close Quarters* (1987); and *Fire Down Below* (1989) – reflects Golding's interest in the sea and sailing. His other works include two collections of essays, *The Hot Gates* (1965) and *A Moving Target* (1982); and one play, *The Brass Butterfly* (1958). Golding was knighted in 1988. His last novel, *The Double Tongue*, was published posthumously in 1995.

Iris Murdoch (1919-1999), British writer and philosopher, born in Dublin, Ireland, and educated at the University of Oxford. In 1948 she was appointed a fellow and tutor in philosophy at Oxford. Murdoch's first published book, *Sartre, Romantic Rationalist* (1953), is a study of French existentialism. Her other nonfiction works include *Metaphysics As a Guide to Morals: Philosophical Reflections* (1992).

Murdoch began a career as a successful writer of fiction with *Under the Net* (1954). A decade later, with Murdoch's adaptation of her own novel *A Severed Head* (1961; play, written with British writer J. B. Priestley, 1963), she also became a dramatist. Her style is complex, combining naturalism and the macabre, the familiar and the magical. Regarded as a master stylist, she presents in her fiction a cast of characters who struggle with the discovery that they are not truly free but are fettered by themselves, society, and natural forces. Murdoch's many novels include *The Italian Girl* (1964; play, written with James Saunders, 1967); *A Fairly Honourable Defeat* (1970); *An Accidental Man* (1972); *The Sacred and Profane Love Machine* (1974); *The Sea, the Sea* (1978), which won the Booker Prize; *The Good Apprentice* (1986); *The Green Knight* (1994), a story incorporating many elements of and references to the 14th century anonymous romance poem *Sir Gawain and the Green Knight*; and *Jackson's Dilemma* (1996), a story set in 20th century Britain but loosely based on the play *Much Ado about Nothing* by English playwright William Shakespeare. Murdoch developed

Alzheimer's disease several years before her death. Her husband, literary critic John Bayley, wrote touchingly about his wife's career and her struggle with the disease in *Elegy for Iris* (1999).



Muriel Spark (1918-2006), British writer of novels, short stories, poetry, and criticism. Her novels are wry commentaries on modern life observed in various locales, and are colored by her Roman Catholic faith (she converted to Catholicism in 1954).

Spark's incisive satires of social pettiness and vanity speak to the mystery and terror of life, death, and eternity—universals that the literate and cultured characters of her books are forever in danger of forgetting. In the novel *Memento Mori* (1959), for example, a group of aged intellectuals carry on their bickering and rivalries even as they are successively dying, each one warned by a mysterious phone call, "Remember you must die." In *The Girls of Slender Means* (1963), a group of men and women engage in vicious personal competition, which is interrupted when their lives are shattered by the absurd explosion of a bomb that had failed to detonate during the London Blitz of the early 1940s.

Spark was born Muriel Sarah Camberg in Edinburgh, Scotland. In 1937 she married S. O. Spark and moved to Africa, where she spent several years in Southern Rhodesia (now Zimbabwe). The marriage was dissolved and Muriel Spark returned to England in 1944, during World War II, and found work in the Foreign Office on anti-Nazi propaganda. She relocated to Italy in 1967 and lived there for the rest of her life.

Spark's best known novel is *The Prime of Miss Jean Brodie* (1961), the story of an eccentric Edinburgh schoolteacher seen through the eyes of an admiring (but later disenchanted) pupil. It was later successfully adapted for the Broadway stage and as a motion picture. Other works by Spark include *The Comforters* (1957), *The Ballad of Peckham Rye* (1960), *The Mandelbaum Gate* (1965), *The Hothouse by the East River* (1973), and *Territorial Rights* (1979). Her novels of the 1980s include *Loitering with Intent* (1981), a discussion of good, evil, and the writer as creator; *The Only Problem* (1984), a witty meditation on the Old Testament Book of Job; and *A Far Cry from Kensington* (1988), a tale of good and evil set in the publishing world of the 1950s.

Spark returned to fiction after an absence of some years with the novel *Aiding and Abetting* (2001). A satire on the manners and morals of the British aristocracy, it is based on the real-life disappearance of Lord Lucan in 1974 after a failed attempt to bludgeon his wife to death. Her final novel, *The Finishing School* (2004), is a comedic work set in Switzerland.

Spark's autobiography, *Curriculum Vitae*, appeared in 1993. Early in her career she also wrote the critical studies *John Masefield* (1953), *Emily Bronte: Her Life and Work* (1953), and *Mary Shelley: A Biography* (1987). Spark's shorter fiction was collected in the books *The Stories of Muriel Spark* (1985), *Open to the Public: New and Collected Stories* (1997), and *All the Stories of Muriel Spark* (2001). *All the Poems of Muriel Spark* was published in 2004.

The "**angry young men**" were a group of mostly working and middle class British playwrights and novelists who became prominent in the 1950s. The group's leading members included John Osborne and Kingsley Amis. The phrase was originally coined by the Royal Court Theatre's press officer to promote John Osborne's *Look Back in Anger*. It is thought to be derived from the autobiography of Leslie Paul, founder of the Woodcraft Folk, whose *Angry Young Man* was published in 1951. Following the success of the Osborne play, the label was later applied by British newspapers to describe young British writers who were characterized by disillusionment with traditional English society. The term, always imprecise, began to have less meaning over the years as the writers to whom it was originally applied became more divergent, and many of them dismissed the label as useless.

"Angry young men" had no ideals to fight for. They were simply individualists.

One thing unites them into this trend - the hero. The main heroes in the works of "Angry Young Men" are young Men, belonging to middle intelligence. The personages are not satisfied with life. They find it to be dull, empty. They see no happiness, cheer in life.



Kingsley Amis (born in 1922), was known as a poet at the beginning of 50-es, became popular in England when his first novel "Lucky Jim" (1953) came into being. He won S. Maugham's prize for "Lucky Jim". It is important to point out the fact that "Lucky Jim" was translated into 9 languages and was republished 20 times.

The hero of "Lucky Jim" is Jim Dickson. He is a young man who for the lack of singleness of purpose in his actions considers life to be meaningless and dull. He does not believe in ideals.

His heart is full of disgust. But the latter doesn't turn into hate, which may lead him to fight.

J. Dickson, who became an assistant of Professor Welch in one of the provincial Universities, thinks of his well being. The novel is full of funny situations. He drinks like a fish and sets fire on his chiefs' blanket. Next time he imitates professor's way of speaking in a funny manner.

The hero of "That Uncertain Feeling"(1955) is an intelligent, a simple librarian of a small town in Wales. He is a young father of his family. John and his family live in a tiny room of an old house. The author tried to show family quarrels. His main care is to make both ends sweet. He becomes a senior librarian after his love history with young and beautiful Elizabeth, wife of a rich local industrialist, life Graffid Williams. Both were not true lovers. They had no feelings of love to each other.

His other books are "I like it Here" (1957), "Take a Girl Like you" (1960), "One Fat Englishman" (1963), "The anti-death League" (1966).

John James Osborne (12 December 1929 – 24 December 1994) was an English playwright, screenwriter, actor and critic of the Establishment. The success of his 1956 play *Look Back in Anger* transformed English theatre.

In a productive life of more than 40 years, Osborne explored many themes and genres, writing for stage, film and TV. Osborne was one of the first writers to address Britain's purpose in the post-imperial age. He was the first to question the point of the monarchy on a prominent public stage. Osborne was born in December 1929 in London, the son of Thomas Godfrey Osborne, a commercial artist and advertising copywriter of South Welsh extraction. He entered the school in 1943 but was expelled in the summer term of 1945 after whacking the headmaster. School Certificate was the only formal qualification he acquired, but he possessed a native intelligence.

After school, Osborne went home to his mother in London and briefly tried trade journalism. A job tutoring a touring company of junior actors introduced him to the theatre. He soon became involved as a stage manager and acting, joining Anthony Creighton's provincial touring company. Osborne tried his hand at writing plays, co-writing his first, *The Devil Inside Him*, with his mentor Stella Linden, who then directed it at the Theatre Royal in Huddersfield in 1950.

John Osborne's plays in the 1970s included *West of Suez* which starred Ralph Richardson, *A Sense of Detachment*, first produced at the Royal Court in 1972, and *Watch It Come Down*, first produced at the National Theatre at the Old Vic starring Frank Finlay.

Through the 1980s Osborne played the role of Shropshire squire with great pleasure and a heavy dose of irony. He wrote a diary for *The Spectator*. In his latter years, Osborne published two volumes of autobiography, *A Better Class of Person* (Osborne, 1981) and *Almost a Gentleman* (Osborne, 1991). *A Better Class of Person* was filmed by Thames TV in 1985 and was nominated for the Prix Italia with Eileen Atkins and Alan Howard as his parents and Gary Capelin and Neil McPherson as Osborne.



Graham Greene

Graham Greene (1904-1991), English novelist, concerned with spiritual struggle in a deteriorating world. Born in Berkhamsted, Hertfordshire, the son of a headmaster, Greene was educated at the University of Oxford. He worked for the *London Times* from 1926 to 1929 and then as a free-lance writer. In 1935 he was film critic for the *Spectator*, a British newspaper, and in 1940 he was named literary editor. From 1942 to 1943 he worked for the British Foreign Office in western Africa and after World War II (1939-1945) he traveled widely.

Greene's earliest novels were *The Man Within* (1929), *The Name of Action* (1930), and *Rumour at Nightfall* (1931). His popularity came, however, with *Stamboul Train* (1932), a spy thriller published in the United States as *Orient Express*. This and subsequent novels such as *England Made Me* (1935) and *The Ministry of Fear* (1943), Greene later categorized as "entertainments." *A Gun for Sale* (1936), published in the United States as *This Gun for Hire*, has as a central theme man's conflict between good and evil. It may be considered a precursor to the type of book that Greene specifically labeled as "novels." These writings are seriously concerned with the moral, social, and

religious problems of the time. Greene himself had been converted to Roman Catholicism in 1926. The “novels” include *Brighton Rock* (1938); *The Power and the Glory* (1940), first published in the United States as *The Labyrinthine Ways*, his own favorite work; *The Heart of the Matter* (1948); and *The End of the Affair* (1951).

Subsequent major works by Greene include *The Quiet American* (1955), *Our Man in Havana* (1958), *A Burnt-out Case* (1961), *The Comedians* (1966), *The Honorary Consul* (1973), *The Human Factor* (1978), and *The Tenth Man* (1985). Many of his novels have been adapted for motion pictures; *The Third Man* (1950), another spy thriller, was written specifically for filming. As an essayist, he compiled *Lost Childhood and Other Essays* (1952) and *Collected Essays* (1969), the latter mostly comprising studies of other writers. He also wrote books for children. Among his plays are *The Living Room* (1953), *The Potting Shed* (1957), and *The Complaisant Lover* (1959). *A Sort of Life* (1971) and its sequel *Ways of Escape* (1980) are his autobiographies.

Greene's works are characterized by vivid detail, a variety of settings (Mexico, Africa, Haiti, Vietnam), and a detached objective portrayal of characters under various forms of social, political, or psychological stress. Evil is omnipresent. In later novels, a dimension of moral doubt and conflict add to the terror and suspense. The 1982 novel *Monsignor Quixote*, which confronts Marxism with Catholicism, is gentler in tone. *A World of My Own: A Dream Diary* (1994), written by Greene in the final months of his life, is a partly fictitious, partly autobiographical work based on 800 pages of diaries kept over a 24-year span.

Charles Percy Snow (1905-80), English novelist, critic, and scientist. He was born in Leicester and educated as a chemist and physicist at the universities of Leicester and Cambridge. He did scientific work in the 1930s and during World War II was chief of scientific personnel for the ministry of labor. He was named a Commander of the British Empire in 1943, knighted in 1957, and created life peer as Baron Snow of Leicester in 1964. He was parliamentary secretary to the minister of technology from 1964 until 1966.

Snow is best known for a series of interrelated novels that examines English life between 1920 and 1950. The series is named after the first of these novels, *Strangers and Brothers*, which appeared in 1940. Others in the series of 11 novels include *Time of Hope* (1949), *The Masters* (1951), *The New Men* (1954), *The Affair* (1959), *Corridors of Power* (1964), *Last Things* (1970), and *In Their Wisdom* (1974). His novels usually involve scientists, university people, public servants, and politicians. In *The Two Cultures and the Scientific Revolution*, originally given as lectures and later (1959) published in book form, Snow urged a mutual understanding between scientists and men of letters.

QUESTIONS:

1. How does World War II impact on the English literature?
2. What do you know about the literary movement the followers of which were called “The Angry Young Men”?
3. What is theme of William Golding’s novels?
4. Who is the main hero of "Lucky Jim"?
5. What do you know about John Osborne’s plays?
6. What is the difference between “entertainment” and “seriuos” novels, written by Graham Greene?

7. What is your own opinion on John Osborne's works?
8. What modern English poets and writers do you know?
9. What do you think, why Iris Murdoch's novels are considered to be philosophical?
10. What do you know about Iris Murdoch's philosophy of existentialism?
11. What is the best known novel of Muriel Spark?
12. Count Charles Percy Snow's novels.

Lecture 13

Theme: MODERN ENGLISH LITERATURE

PLAN:

1. English literature at the end of the XX and the beginning of XXI century
2. Poetry in XXI century
3. New generation woman writers. Laureates of Nobel Prize
4. English literature and Literature in English

Key words and phrase: Modern, Harold Pinter, philosophical themes, an imaginative feminist play, psychological confusion, the economic and spiritual troubles, the Booker Prize, Romantic Movement, Nobel Prize.

Modern writers are creating their works in different genres and various themes. John Fowles combined adventure and mystery in such novels as "The French Lieutenant's Woman" (1969), Margaret Drabble described the complex lives of educated middle-class people in London in "The Garrick Years" (1964), "The Middle Ground"(1980) and other novels. Iris Murdoch's novels are psychological studies of upper middle-class intellectuals.

Drama is also flourishing in today's English literature. At the end of the 20th century Harold Pinter continued to write disturbing plays. His plays "No Man's Land" (1975) and "Betrayal" (1978) are highly individual. English playwright Tom Stoppard won praise for the verbal brilliance, intricate plots and philosophical themes of his plays. His "Jumpers"(1972) and "Travesties" (1974) are among the most original works in Modern English drama. David Hare in his "Plenty"(1978) wrote about the decline in postwar English society. The dramatist Simon Gray created vivid portraits of troubled intellectuals in "Butley" (1971) and "Otherwise Engaged" (1975). Peter Shaffer wrote a complex drama about composer Wolfgang Amadeus Mozart, entitled "Amadeus" (1979). Caryl Churchill wrote mixing past and present in her comedy "Cloud Nine" (1981) and created an imaginative feminist play "Top Girls" (1982). Thus, English poets, writers and dramatists are continuing to create their masterpieces and are still enriching world literature with their original works, so the process is going on.

In the 21st century, scholars and lovers of poetry must be prepared to encounter a sometimes unsettling mix of styles, influences, traditions, and innovations. Diversity has always been the hallmark of American poetry, a characteristic that only intensifies as the notion of poetic "schools" gives way to an increasing blend of genres, voices, sources, and modes of production and distribution. Ultimately, however, whether it is in recordings or on the printed page, accompanied by music and videos or delivered in cyberspace, American poetry remains a vital and challenging part of America's artistic production.

Beginning in the 1950s Muriel Spark wrote razor-sharp portraits of power-hungry people and self-deluders. Her novels include *Memento Mori* (1959), about a group of individuals confronting their old age, and *The Prime of Miss Jean Brodie* (1961), about

the effect a charismatic teacher has on her students. Iris Murdoch specialized in writing about psychological confusion. Typical of her work is *A Severed Head* (1961), about love affairs among a group of Londoners. The novel is a cautionary tale about modern love and excessive self-analysis. Margaret Drabble criticized the “iced-over” condition of England in *The Ice Age* (1977), about the economic and spiritual troubles of England in the 1970s.

Jean Rhys was an unsentimental realist who focused on manipulated women and predatory men in *After Leaving Mr. Mackenzie* (1930) and *Good Morning, Midnight* (1939). Rhys is best known for the novel *Wide Sargasso Sea* (1966), the story of the character Antoinette Cosway. English writer Charlotte Brontë first created Antoinette, the insane first wife of the character Mr. Rochester, in the novel *Jane Eyre* (1847). *Wide Sargasso Sea* traces how Antoinette became the person Brontë depicts her as.

The works of Anita Brookner, who was also concerned with women at the mercy of a ruthless society, expose the aggression and meanness among members of the free-spirited, supposedly tolerant middle class. Brookner’s novel *The Misalliance* (1986) is a portrait of a woman bedeviled by vulgar, reckless, and cruel friends. Toward the end of the century, Pat Barker looked back at the violence near its beginning. In a trilogy made up of *Regeneration* (1991), *The Eye in the Door* (1993), and *The Ghost Road* (1995), Barker describes the horrors of World War I (1914-1918).



Anita Brookner, born in 1928, English novelist and art historian, who is well respected for her scholarly works on art history. She achieved recognition as a novelist when her novel *Hotel du Lac* (1984) received Britain's most prestigious literary award, the Booker Prize, in 1984.

Born in London, Brookner received her Bachelor of Arts degree from King's College, University of London. She received her Ph.D. degree in art history from the Courtauld Institute of Art, London, in 1952. An expert on 18th century painting, she became the first woman to hold a position as Slade Professor at the University of Cambridge (1967-1968). She has written several highly acclaimed works of art criticism, including those on French painters Jean-Antoine Watteau, Jean-Baptiste Greuze, and Jacques-Louis David. *Soundings* (1998) are a collection of Brookner’s essays on art history. In *Romanticism and Its Discontents* (2000), she charted the rise and decline of the Romantic Movement in 19th century France.

Brookner's first novel was *A Start in Life* (1981), and she has generally published one book every year since then. *Hotel du Lac* (1984), which was adapted for television in 1986, is her most famous novel and established her reputation. Like most of her fiction, this story concerns a woman who, although self-sufficient in nearly every respect, is still in search of romantic love. Brookner's other novels include *Brief Lives* (1990), *A Closed Eye* (1991), *Fraud* (1992), *Family Romance* (1993), *A Private View* (1995), *Incidents in the Rue Laugier* (1996), *Altered States* (1997), and *Visitors: A Novel* (1998). In a change from her earlier novels focusing on lonely women, Brookner

told the story of a lonely man trapped by family duty in *Making Things Better* (2003). She has also edited compilations of the stories of American writer Edith Wharton. In 1990 Brookner was made a Commander of the British Empire (CBE), a member of an honorary order of knighthood.

William Golding, who in 1954 achieved fame with *Lord of the Flies*, a novel that plumbs the mystery of human evil, won the Nobel Prize for literature in 1983. In awarding the prize, the Swedish Academy praised Golding's novels for their 'realistic narrative art' and 'universality of myth.' The choice of Golding – who has written short stories, plays, and a book of criticism in addition to his novels, among them *Darkness Visible* (1979) and *Rites of Passage* (1980) – came as a surprise to many, who had expected that a more prominent British writer would be singled out. One academy member, breaking a tradition of silence, openly disagreed with the decision.

In 1994 Kenzaburo Oe, the laureate for literature, had won acclaim in his native Japan for both fiction and nonfiction works but was little known among readers of English. Oe was ten years old when World War II came to an end, and several of his books are concerned with his struggle to come to terms with Japan's defeat and the atomic bombing of two of its cities, particularly Hiroshima. Other books center on his difficulties as the father of a brain-damaged son. Among Oe's books available in English at the time of the award announcement were *A Personal Matter* (1969), *Teach Us to Outgrow Our Madness* (1977), and *The Pinch Runner Memorandum* (1994).

English Literature, literature produced in England, from the introduction of Old English by the Anglo-Saxons in the 5th century to the present. The works of those Irish and Scottish authors who are closely identified with English life and letters are also considered part of English literature. English literature and Literature in English: Irish Literature, Scottish Literature, American Literature, Australian Literature, Canadian Literature.

QUESTIONS:

1. What were the themes of modern writers?
2. What do you know about Anita Brookner?
3. Who won the Nobel Prize for literature?
4. What is “English literature and Literature in English”?

Part II. American Literature

LECTURE 1

THEME: AMERICAN COLONIAL LITERATURE.

PLAN:

1. American literature
2. Indian oral tradition
3. Ending of colonial period in America

Key words: Prose, fiction, Native American literature, Oral traditions, tricksters, Constitution, “Androborus”, Quakers, German, American colonies, New England, the mid-Atlantic, and the South.

American Literature: Prose, fiction and nonfiction of the American colonies and the United States, written in the English language from about 1600 to the present. This literature captures America's quest to understand and define itself. Although English quickly became the language of America, regional and ethnic dialects have enlivened

and enriched the country's literature almost from the start. Native American literatures, which were largely oral at the time of colonial settlement, stand apart as a separate tradition that is itself strong and varied.

For its first 200 years American prose reflected the settlement and growth of the American colonies, largely through histories, religious writings, and expedition and travel narratives. Biography also played an important role, especially in America's search for native heroes. Fiction appeared only after the colonies gained independence, when the clamor for a uniquely American literature brought forth novels based on events in America's past. With a flowering of prose in the mid-1800s, the young nation found its own voice. By then fiction had become the dominant literary genre in America.

American Literature: Drama, literature intended for performance, written by Americans in the English language. American drama begins in the American colonies in the 17th century and continues to the present.

The oldest surviving American play is *Androborus* by Robert Hunter (1714). Hunter, the New York Colony's governor, published the cartoonish play as an attack on his political enemies, despite New York's antitheater law. Intended for a reading public rather than a viewing audience, it established a tradition of political satire that became common fare in American drama of the 1700s.

Before more American plays had appeared, a company of British professional actors established a touring circuit in the 1750s with an all-British repertory. By the early 1760s this group was known as The American Company and American writers occasionally submitted plays to the actors, though few were produced. But in 1767 The American Company staged *The Prince of Parthia*, a tragedy by Thomas Godfrey, in Philadelphia. This is usually considered the first professional production of a play written by an American. The play itself is indistinguishable from imitations of the works of English dramatist William Shakespeare that abounded in Britain in the late 1700s and early 1800s.

The term *Native American literature*, or alternately, *American Indian literature* usually refers to works written by the indigenous people of the United States and Canada. In Canada, this literature is also called *First Nations literature*. Because more than 1,100 nations, or tribes, of Native Americans live in the United States and Canada, Native American literature encompasses many different social, cultural, historical, and spiritual perspectives.

Native American literature originates in the *oral traditions* of native peoples—the spoken words used to pass on information from generation to generation. Today, the oral tradition remains important to Native American life and literature, and ceremonies and religious rituals are often known solely through the spoken word. At the same time, written works offer the advantage of publishing ideas, stories, and thoughts to a wide audience. Native American literature has been published since the 1700s and has grown steadily since the 1960s.

Oral traditions are an important part of Native American culture. Traditional Native American beliefs hold that thought and speech are tied to each another. Thoughts have creative power, and the spoken word, as the physical expression of thought, is sacred. Good thoughts and good words express positive energy, while bad thoughts and bad words express negative energy.

In addition to using writing systems, Native Americans in earlier times passed down tribal knowledge in spoken forms such as speeches, songs, stories, ceremonies, chants, and rituals. The first Native American works written in European languages were transcribed speeches and treaties with European colonists. These speeches and treaties date to the 1600s and 1700s.

Songs are composed by individuals, groups, and supernatural sources. Traditional beliefs hold that songs can create harmony. Each tribe has its own songs, as well as songs that are shared among tribes, and songs can be categorized according to their use, such as for religious ceremonies or for social events. Drums and flutes are two of the most popular musical instruments. Songs are most often accompanied by dance.

Stories play a crucial role in defining what it means to be a member of a given tribe and how a person relates to the tribe's past, present, and future. Although the details of stories found in different tribes may differ, the tales often have similar themes. One common theme is the creation of the world. Another is the theme of a people's origins and migrations. In addition, most tribes have numerous stories about individual figures such as *tricksters* (figures who teach lessons through making mistakes) and mythical heroes. For example, the Ojibwa people tell stories about Nanabozho, their trickster figure. Likewise, Cherokee people are familiar with Kanati, the Perfect Hunter, and his wife Selu, or Corn.

Oral literature remained important in Native American life through the 20th century and will continue to be important in the 21st century. One of the most influential works of modern oral literature was the narrated autobiography of Black Elk (a Lakota). The book *Black Elk Speaks: Being the Life Story of a Holy Man of the Oglala Sioux* (1932) was transcribed and edited by American poet John G. Neihardt. In addition, many modern written works show the influence of oral literature. *The Way to Rainy Mountain* (1969) by N. Scott Momaday (Kiowa) and *Storyteller* (1981) by Leslie Marmon Silko (Laguna) express the importance of the spoken word as it has been passed from generation to generation.

In the 1750s the residents of British North America began to claim greater privileges within the British Empire, a process that culminated in the American Revolution. Despite this common cause, the colonial population was more divided than ever before. The three main geographic regions—New England, the mid-Atlantic, and the South—continued to have distinct social and cultural identities. Moreover, within each of these regions there were new religious, ethnic, and geographic divisions—between New Lights and Old Lights in New England; among Quakers, German, and Scots-Irish in the mid-Atlantic; and among lowland planters, enslaved Africans, and backcountry yeoman farmers in the South. These social divisions would influence the struggle for independence. Some ethnic groups, such as the Scots Highlanders in North Carolina, remained loyal to the British Crown. Because they were pacifists, various religious groups, such as the Quakers and some German sects in the mid-Atlantic region, refused to give full support to the patriot cause. Some enslaved African Americans fled from their patriot owners and won their freedom by assisting the British cause. The regional and racial divisions of the colonial period—between New England and the South and between people of European and African descent—remained important after independence, affecting the history of the new American republic.

During the American Revolution (1775-1783), most professional actors moved to Jamaica. Satirical plays were written as propaganda during the war, either supporting British control of the colonies or attacking it. British soldiers presented some of the pro-British plays. Few other plays were performed during the war years, although they were widely read and recited. *The Battle of Brooklyn* (1776), which was pro-British and written anonymously, presented rebel generals, including George Washington, as drunks, lechers, and cowards. *The Blockade* (1775), written by British General John Burgoyne, was performed in British-occupied Boston. The play's ridicule of American soldiers was subsequently burlesqued in *The Blockheads; or the Affrighted Officers* (1776), written by an anonymous playwright identified only as a patriot. *The Blockheads* depicts British soldiers as so terrified of the Americans that they soil themselves rather than go outside to use the latrine. Mercy Otis Warren, who created several biting satires of the British, may have written *The Blockheads* as well. She remained the strongest American dramatic voice of the Revolution and championed the rebel cause in *The Group* (1775), a play that describes Britain, called Blunderland, as a mother who eats her own children. *The Patriots* (1775), a play by Robert Munford, was unusual in its appeal for a neutral stance and its attacks on both sides for their intolerance.

By the mid 1780s professional actors were touring in America again. In 1787, when the Constitution of the United States was being written, Royall Tyler wrote *The Contrast*, the finest American play of the 18th century. This five-act comedy owes much to *The School for Scandal* (1777) by British playwright Richard Sheridan. Like Sheridan's play, *The Contrast* is a comedy of manners that satirizes the customs of the upper classes. It compares British and American fashions and values and ultimately sides with what it sees as American candor and patriotism over British duplicity and artificiality. A masterful element of the play is the Yankee character Jonathan, whose honest innocence stands in stark contrast to the rumor-mongering and gossiping of the play's British characters and the American characters who emulate them.

QUESTIONS:

1. When did American drama begin?
2. What was the reflection of American prose?
3. What is Oral tradition?
4. Give example to *tricksters* (figures who teach lessons through making mistakes) and mythical heroes.
5. What was happen in American literature during American Revolution?

LECTURE 2

THEME: AMERICAN ENLIGHTENMENT LITERATURE.

PLAN:

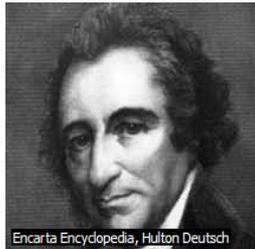
1. American literature in XVIII century. American Enlightenment literature
2. Philip Freneau is the first American national poet
3. Benjamin Franklin – American philosopher and scientist

Key words: mid-Atlantic colonies, Philadelphia, Enlightenment, Pennsylvania Magazine, Poor Richard's Almanack, New Jersey, National Gazette, New England Courant, Pennsylvania.

Education and culture in the mid-Atlantic colonies were heavily influenced by the Age of Enlightenment, an intellectual movement that had its roots in Europe in the 17th century and emphasized the power of human reason to understand and change the world. The English philosopher John Locke was a major contributor to the political thought of the Enlightenment. Locke argued that the supreme authority of the state was not given by God to kings and queens, but stemmed from the social contracts made among ordinary individuals to preserve their “natural” rights to life, liberty, and property.

Philadelphia became the center of the Enlightenment in America partly because of the presence of Benjamin Franklin, who championed many Enlightenment ideas. Franklin popularized the Enlightenment in annual editions of *Poor Richard's Almanack*, a collection of practical and humorous information first published in 1732. Thousands of people read the book. In 1743 Franklin was among the founders of the American Philosophical Society of Philadelphia, which sought to promote useful knowledge in the sciences and humanities through scholarly research and community service.

The city's elite also subsidized the first American medical school in 1765 and created a circulating library filled with Enlightenment literature. Although these ideas appealed to educated men and women in other seaport cities, only in Philadelphia did Enlightenment principles find a significant public expression in the establishment of institutions dedicated to its cause.



Thomas Paine (1737-1809), Anglo-American political philosopher, whose writings had great influence during two upheavals in the 18th century: the American Revolution (1775-1783) and the French Revolution (1789-1799).

Paine was born in Thetford, Norfolk, England, to an Anglican mother and a Quaker father. He remained poor throughout his life. At the age of 13 he began working for his father, and at 19 he went to sea.

In London Paine met and befriended Benjamin Franklin, who was serving as a representative of the American colonies in Great Britain. On Franklin's advice, and equipped with letters of introduction from him, Paine immigrated to Philadelphia in 1774. He became an editor on the *Pennsylvania Magazine* and also anonymously published writings, including poetry. One of his publications was the article “African Slavery in America,” in which he condemned the practice of slavery.

Paine published his most famous work, the 50-page pamphlet, *Common Sense*, on January 10, 1776. In a dramatic, rhetorical style, the document asserted that the American colonies received no advantage from Great Britain.

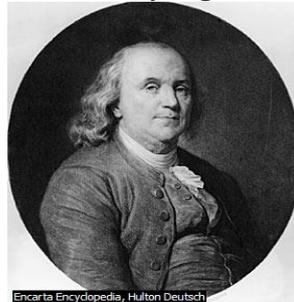
Paine served briefly in the army under General Nathanael Greene. Paine wrote a series of pamphlets between 1776 and 1783 entitled *The American Crisis*. His words inspired those who battled in the revolution. George Washington ordered the pamphlets read to his troops in hope that they would be inspired to endure. In 1777 the Second Continental Congress appointed Paine secretary of the Committee of Foreign Affairs.

Paine returned to Great Britain in 1787, and in 1791 and 1792 he published *Rights of Man*, in two parts. It was most famous of all replies to the condemnatory *Reflections Upon the French Revolution* by the British statesman Edmund Burke.

Part I of his book *The Age of Reason* was published while Paine was in prison; he published Part II in 1795 and a portion of Part III in 1807. Paine's writing was seen as a promotion of atheism, despite the fact that Paine objected only to organized religion. In 1802 Paine returned to the United States with the help of President Thomas Jefferson, and found that people there had a negative opinion of him as well. He died in New York City and was buried on his farm in New Rochelle.

Philip Freneau (1752-1832), American poet and journalist, known as the poet of the American Revolution. Philip Morin Freneau was born in New York City and educated at the College of New Jersey (now Princeton University). His reputation as a satirist was first achieved with a series of vitriolic poems attacking the British, written shortly after the outbreak of the Revolution. Early in 1780, Freneau took part in a privateering expedition to the West Indies. He was captured by the British and imprisoned aboard a ship in New York Harbor. The harsh treatment he received during his confinement provided him with material for *The British Prison-Ship, a Poem in Four Cantoes* (1781). While working in the post office at Philadelphia (1781-84), he continued to produce brilliant, satiric verse in the same patriotic vein.

Freneau spent the next six years at sea, and in 1791 Secretary of State Thomas Jefferson appointed him a translator. While serving in that capacity, Freneau founded and was editor of the *National Gazette*, a newspaper that gave forceful expression to the libertarian ideals of Jeffersonian democracy and that attacked the American statesman Alexander Hamilton and the Federalist Party. Freneau retired in 1793 to his farm in New Jersey. Among his most famous individual poems are "The Wild Honeysuckle," "The House of Night," and "The Indian Burying Ground."



Benjamin Franklin (1706-1790), American printer, author, diplomat, philosopher, inventor and scientist. Franklin was one of the most respected and versatile figures in colonial America.

Franklin was born on January 17, 1706, in Boston in the colony of Massachusetts. His father, Josiah Franklin, was a tallow chandler (maker and seller of soap and candles). His mother, Abiah Folger, was Josiah's second wife. The Franklin family had little money, like most New Englanders of the time, and could not afford to give their children much education. When Benjamin was ten years old, his father took him out of school and taught him to make soap and candles. Disliking the business, however, he went to work for a cutler, or knife-maker. At age 12 he was apprenticed as a printer to his brother James, who had recently returned from England with a new printing press.

In 1721 James Franklin established a weekly newspaper, the *New England Courant*, and Benjamin, at the age of 15, was busily occupied in delivering the

newspaper by day and in composing articles for it at night. These articles, published anonymously, won wide notice and acclaim for their pithy observations on the current scene.

Franklin first published *Poor Richard's Almanack*, a collection of practical advice and humorous sayings, in 1732 under the pen name Richard Saunders. Both a product and a reflection of colonial America, the almanac proved to be a great success, and Franklin published it regularly for the next 25 years. Its homespun wisdom mirrored the simple virtues of a largely rural society: thrift, industry, and humility.

In recognition of his scientific accomplishments, Franklin became a fellow of the Royal Society of London for Improving Natural Knowledge and, in 1753, was awarded its Copley Medal for distinguished contributions to experimental science. Franklin also exerted a great influence on education in Pennsylvania. In 1749 he wrote the pamphlet *Proposals Relating to the Education of Youth in Pennsylvania*; its publication led to the establishment in 1751 of the Academy of Philadelphia, later to become the University of Pennsylvania.

In 1785 Congress finally yielded to Franklin's long-standing request to relieve him of his duties in France. He returned to Philadelphia, where he was immediately chosen president of the executive council of Pennsylvania. He was reelected in 1786 and 1787. In 1787 he was elected a delegate to the Constitutional Convention, held in Philadelphia, which drew up the Constitution of the United States. One of Franklin's last public acts was to sign a petition to the U.S. Congress, on February 12, 1790, as president of the Pennsylvania Abolition Society, urging the abolition of slavery and the suppression of the slave trade. Two months later, on April 17, Franklin died in his Philadelphia home at 84 years of age.

QUESTIONS:

1. Where was center of the Enlightenment in America?
2. When and where was Paine born?
3. Who was his friend?
4. When was he prisoned?
5. Where was Philip Morin Freneau educated?
6. What did Franklin do in 1721?
7. What do you know about Franklin's literary activity?

LECTURE 3

THEME: ROMANTICISM AND TRANSCENDENTALISM

PLAN:

1. Washington Irving and James Fennimore Cooper
2. Nathaniel Hawthorne
3. Herman Melville and his novel "Mobi Dick"
4. "Boston transcendentalism school" H. D. Thoreau and R. W. Emerson
5. Edgar Allan Poe

Key words: columnist, Knickerbocker, Salmagundi, abolition, American essayist, Boston, Neoplatonism, transcendentalism, individualism, Concord, metaphysical speculation, Cummington, Portland, sentimental.



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Washington Irving (1783-1859) American author, short story writer, essayist, poet, travel book writer, biographer, and columnist. Irving has been called the father of the American short story.

Washington Irving was born in New York City as the youngest of 11 children. His father was a wealthy merchant, and his mother, an English woman, was the granddaughter of a clergyman.

Irving created the literary magazine *Salmagundi* in January 1807. Writing under various pseudonyms, such as William Wizard and Launcelot Langstaff, Irving lampooned New York culture and politics in a manner similar to today's *Mad* magazine. *Salmagundi* was a moderate success, spreading Irving's name and reputation beyond New York.

Irving continued to write regularly, publishing biographies of the writer and poet Oliver Goldsmith in 1849 and the 1850 work about the Islamic prophet Muhammad. In 1855, he produced *Wolfert's Roost*, a collection of stories and essays he had originally written for *Knickerbocker* and other publications, and began publishing at intervals a biography of his namesake, George Washington, a work which he expected to be his masterpiece.

On the night of November 28, 1859, at 9:00 pm, only eight months after completing the final volume of his Washington biography, Washington Irving died of a heart attack in his bedroom at Sunnyside at the age of 76.



James Fenimore Cooper (September 15, 1789 – September 14, 1851) was a prolific and popular American writer of the early 19th century.

He anonymously published his first book, *Precaution* (1820). He soon issued several others. In 1823, he published *The Pioneers*; this was the first of the *Leatherstocking* series, featuring Natty Bumppo, the resourceful American woodsman at home with the Delaware Indians and especially their chief *Chingachgook*. Cooper's most famous novel, *Last of the Mohicans* (1826), became one of the most widely read American novels of the 19th century. The book was written in New York City, where Cooper and his family lived from 1822 to 1826.

James Fenimore Cooper was born in Burlington, New Jersey, to William and Elizabeth (Fenimore) Cooper, the eleventh child of twelve children, most of whom died during infancy or childhood.

In 1823, he published *The Pioneers*. *The Pioneers* was the first of the *Leatherstocking* series. The series features Natty Bumppo, a resourceful American woodsman at home with the Delaware Indians and their chief *Chingachgook*. Bumppo was the main character of Cooper's most famous novel *The Last of the Mohicans* (1826). *The Last of the Mohicans* became one of the most widely read American novels of the 19th century.

In 1826 Cooper moved his family to Europe, where he sought to gain more income from his books as well as provide better education for his children. While overseas, he continued to write. His books published in Paris include *The Red Rover* and *The Water Witch*—two of his many sea stories.

In 1832 he entered the lists as a political writer; in a series of letters to the *National*, a Parisian journal, he defended the United States against a string of charges brought against them by the *Revue Britannique*.

This opportunity to make a political confession of faith reflected the political turn he already had taken in his fiction, having attacked European anti-republicanism in *The Bravo* (1831). Cooper continued this political course in *The Heidenmauer* (1832) and *The Headsman: or the Abbaye of Vigneron* (1833). *The Bravo* depicted Venice as a place where a ruthless oligarchy lurks behind the mask of the "serene republic". All were widely read on both sides of the Atlantic, though *The Bravo* was a critical failure in the United States.

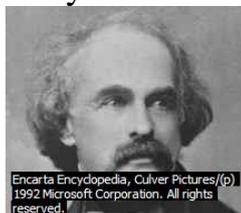
In 1833 Cooper returned to the United States and immediately published *A Letter to My Countrymen*, in which he gave his own version of the controversy and sharply censured his compatriots for their share in it. He followed up with novels and several sets of notes on his travels and experiences in Europe. His *Homeward Bound* and *Home as Found* are notable for containing a highly idealized self-portrait.

In 1846 Cooper published *Lives of distinguished American naval officers* covering the biographies of Commodores William Bainbridge, Richard Somers, John Shaw, William Shubrick and Edward Preble. In May 1853 *Old Ironsides* in the Putnam's Monthly. It was a naval historical and became the first posthumous publication of his writings.

In 1856, five years after Cooper's death his *History of the navy of the United States of America* was published. The work was an account of the U.S. Navy in the early 19th century.

He turned again from pure fiction to the combination of art and controversy in which he had achieved distinction with the *Littlepage Manuscripts* (1845–1846). His next novel was *The Crater, or Vulcan's Peak* (1847), in which he attempted to introduce supernatural machinery. *Jack Tier* (1848) was a remaking of *The Red Rover*, and *The Ways of the Hour* was his last completed novel. Cooper spent the last years of his life back in Cooperstown. In his will he authored a loving tribute to his wife Susan.

Cooper had also made Susan executor of his will. He died of dropsy on September 14, 1851, the day before his 62nd birthday.



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Nathaniel Hawthorne (1804-1864), American novelist, whose works are deeply concerned with the ethical problems of sin, punishment, and atonement.

Born in Salem, Massachusetts, into an old Puritan family, Hawthorne graduated from Bowdoin College in 1825. Hawthorne attempted to destroy all copies of his first novel, *Fanshawe* (1828), which he had published at his own expense. During this period he also contributed articles and short stories to periodicals. Several of the stories were published in *Twice-Told Tales* (1837), which, although not a financial success, established Hawthorne as a leading writer.

Unable to earn a living by literary work, in 1839 Hawthorne took a job as weigher in the Boston, Massachusetts, customhouse. Two years later he returned to writing and produced a series of sketches of New England history for children, *Grandfather's Chair: A History for Youth* (1841).

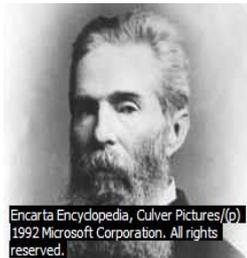
During the four years he lived in Concord, Hawthorne wrote a number of tales that were later published as *Mosses from an Old Manse* (1846). They include "Roger Malvin's Burial," "Rappaccini's Daughter," and "Young Goodman Brown," tales in which Hawthorne's preoccupation with the effects of pride, guilt, sin, and secrecy are combined with a continued emphasis on symbolism and allegory.

In 1849 he was dismissed because of a change in political administration. By then he had already begun writing *The Scarlet Letter* (1850), a novel about the adulterous Puritan Hester Prynne, who loyally refuses to reveal the name of her partner. Regarded as his masterpiece and as one of the classics of American literature, *The Scarlet Letter* reveals both Hawthorne's superb craftsmanship and the powerful psychological insight with which he probed guilt and anxiety in the human soul.

Hawthorne wrote *The House of the Seven Gables* (1851), in which he traced the decadence of Puritanism in an old New England family, and *A Wonder Book for Girls and Boys* (1852) and *Tanglewood Tales for Girls and Boys* (1853), which retold classical legends. During a short stay in West Newton, Massachusetts, he produced *The Snow-Image and Other Twice-Told Tales* (1852), which show his continuing preoccupation with the themes of guilt and pride, and *The Blithedale Romance* (1852), a novel inspired by his life at Brook Farm.

In 1858 and 1859 Hawthorne lived in Italy, collecting material for his heavily symbolic novel *The Marble Faun* (1860).

In 1860, on the eve of the American Civil War, Hawthorne returned to the United States. His political isolation is indicated in his dedication of *Our Old Home* (1863) to Pierce, who had become highly unpopular because of his support of the Southern slave owners. Hawthorne's posthumously published works include the unfinished novels *Septimius Felton* (1872), *The Dolliver Romance* (1876), *Dr. Grimshawe's Secret* (1883), and *The Ancestral Footsteps* (1883) and his *American Notebooks* (1868), *English Notebooks* (1870), and *French and Italian Notebooks* (1871).



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Herman Melville (1819-1891) was born in New York City. Both his mother and father were descended from prominent colonial families. After his father's death in 1832, when Melville was 12, he worked for a time as a bank clerk, a helper on his uncle's farm, and an assistant in his older brother's fur factory.

Typee is an early example of the South Seas novel, a genre that during the next 100 years became extremely common. In it Melville described his desertion with his companion Toby (R. T. Greene) from a whaling ship at Nukuhiva in the Marquesas.

In *Omoo* the story of South Seas adventures continues with such incidents as a comic mutiny, a stint in an island jail, and explorations along the shores of Tahiti. In the book's introduction Melville explains that *Omoo* is a word used in the Marquesas for someone who roams from island to island.

Mardi is a philosophical allegory framed by another adventure at sea. The book's hero accompanied by characters representing the intellect, poetry, history, and philosophy, searches the world for universal truth.

With *Moby Dick* Melville reached his highest achievement as a writer. During Melville's lifetime, however, only a handful of readers recognized its greatness.

The central story of *Moby Dick* is the conflict between Captain Ahab, the master of the whaler *Pequod*, and Moby Dick, a vicious white whale that once tore off one of Ahab's legs at the knee. The narrator of the story is Ishmael, a seaman aboard the *Pequod*, who finds Ahab mysterious and frightening.

The body of the book is written in a wholly original, narrative style, which, in certain sections of the work, Melville varied with great success.

Ishmael is instructed by characters that represent polar opposites. Ahab is the destructive, defiant tragic hero who refuses to bow to his fate, ignores the charts he has been given, and sets off on his own course to strike back at the forces of the universe that have damaged him. While Ahab is all ego, Queequeg, a South Seas harpooner with whom Ishmael makes a pact of brotherhood, is the humanist, giving to others simply because, as Ishmael supposes, he senses that humans have to stick together. Unlike Ahab the destroyer, Queequeg is the savior, as at the end Ishmael stays afloat by clinging to the coffin Queequeg has carved for himself.



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Henry David Thoreau (1817-1862), American writer, philosopher, and naturalist who believed in the importance of individualism. Thoreau's best-known work is *Walden; or, Life in the Woods* (1854), which embodies his philosophy and reflects his independent character.

Born in Concord, Thoreau was educated at Harvard University. In the late 1830s and early 1840s he taught school and tutored in Concord and on Staten Island, New York. From 1841 to 1843 Thoreau lived in the home of American essayist and philosopher Ralph Waldo Emerson. Emerson was one of the leaders of the school of transcendentalism. Transcendentalists believed that God is inherent in nature and in human beings and that each individual has to rely on his or her own conscience and intuition for spiritual truths.

In 1845 Thoreau moved to a crude hut on the shores of Walden Pond, a small body of water on the outskirts of Concord. He lived there until 1847, keeping detailed records of his daily activities, observations of nature, and spiritual meditations. From his experiences he produced his famous work *Walden*. In *Walden*, Thoreau writes of the pleasures of withdrawing for a time from mainstream society. In the woods he read, hoed beans, fished, watched animals, entertained occasional visitors, and enjoyed the weather. The descriptive nature of *Walden* lets the reader see, hear, and feel Thoreau's experience, and thus understand the value he placed on it.

Of the numerous volumes that make up the collected works of Thoreau, only two were published during his lifetime: *Walden* and *A Week on the Concord and Merrimack Rivers* (1849). *A Week on the Concord and Merrimack Rivers* is the narrative of a boating trip that Thoreau took with his brother in August 1839; it is a combination of nature study and metaphysical speculation and bears the distinctive impress of the author's engaging personality. The material for most of Thoreau's volumes was edited posthumously by the author's friends from his journals, manuscripts, and letters.

In 1846 Thoreau chose to go to jail rather than to support the Mexican War (1846-1848) by paying his poll tax. He clarified his position in perhaps his most famous essay, "Civil Disobedience" (1849), now widely referred to by its original title, "Resistance to Civil Government." In this essay Thoreau discussed passive resistance, a method of protest that later was adopted by Indian leader Mohandas Gandhi as a tactic against the British, and by civil rights activists fighting racial segregation in the United States.

The edited collections of Thoreau's writings include *Excursions* (1863), which contains the well-known essay "Walking"; *The Maine Woods* (1864); *Cape Cod* (1865); and *A Yankee in Canada* (1866). In 1993 *Faith in a Seed* appeared; this previously unpublished collection of Thoreau's natural-history writings features the essay "The Dispersion of Seeds." *Wild Fruits*, another previously unpublished work by Thoreau, appeared in 1999.



There is a time in every man's education when he arrives at the conviction that envy is ignorance; that imitation is suicide; that he must take himself for better for worse as his portion; that though the wise universe is full of good, no kernel of nourishing corn can come to him but through his toil bestowed on that plot of ground which is given to him to till. The power which resides in him is new in nature, and none but he knows what that is which he can do, nor does he know until he has tried.

Excerpt from "Self-Reliance"

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Ralph Waldo Emerson (1803-1882), American essayist and poet, who asserted in his writings the belief that each person has the power to transcend the material world and to see and grasp the infinite. The philosophical movement of which he was a leader has been given the name transcendentalism.

Emerson was born in Boston, Massachusetts, on May 25, 1803. Seven of his ancestors were ministers, and his father, William Emerson, was minister of the First Church (Unitarian) of Boston. Emerson graduated from Harvard University at the age of 18 and for the next three years taught school in Boston. In 1825 he entered Harvard Divinity School.

In 1834 he moved to Concord, Massachusetts, and became active as a lecturer in Boston. His addresses – including "The Philosophy of History," "Human Culture," "Human Life," and "The Present Age" – were based on material in his *Journals* (published posthumously, 1909-1914), a collection of observations and notes that he

had begun while a student at Harvard. His most detailed statement of belief was reserved for his first published book, *Nature* (1836), which appeared anonymously but was soon correctly attributed to him.

The first volume of Emerson's *Essays* (1841) includes some of his most popular works. It contains "History," "Self-Reliance," "Compensation," "Spiritual Laws," "Love," "Friendship," "Prudence," "Heroism," "The Over-Soul," "Circles," "Intellect," and "Art." The second series of *Essays* (1844) includes "The Poet," "Manners," and "Character." In it Emerson tempered the optimism of the first volume of essays, placing less emphasis on the self and acknowledging the limitations of real life. In the interval between the publication of these two volumes, Emerson wrote for *The Dial*, the journal of New England transcendentalism, which was founded in 1840 with American critic Margaret Fuller as editor. Emerson succeeded her as editor in 1842 and remained in that capacity until the journal ceased publication in 1844. In 1846 his first volume of *Poems* was published (dated, however, 1847).

Emerson again went abroad from 1847 to 1848 and lectured in England, where he was welcomed by Carlyle. Several of Emerson's lectures were later collected in the volume *Representative Men* (1850), which contains essays on such figures as Greek philosopher Plato, Swedish philosopher Emanuel Swedenborg, and French writer Michel Eyquem de Montaigne. While visiting abroad, Emerson also gathered impressions that were later published in *English Traits* (1856), a study of English society. His *Journals* give evidence of his growing interest in national issues, and on his return to America he became active in the abolitionist cause, delivering many antislavery speeches. *The Conduct of Life* (1860) was the first of his books to enjoy immediate popularity. Included in this volume of essays are "Power," "Wealth," "Fate," and "Culture." This was followed by a collection of poems entitled *May Day and Other Pieces* (1867), which had previously been published in *The Dial* and *The Atlantic Monthly*. After this time Emerson did little writing and his mental powers declined, although his reputation as a writer spread. His later works include *Society and Solitude* (1870), which contained material he had been using on lecture tours; *Parnassus* (1874), a collection of poems; *Letters and Social Aims* (1876); and *Natural History of Intellect* (1893).



Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore,
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

—*—
Excerpt from *The Raven*

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Edgar Allan Poe (1809-1849) was American writer, known as a poet and critic but most famous as the first master of the short-story form, especially the psychological horror tale.

Born in Boston, Massachusetts, Poe was orphaned in his early childhood and taken to Richmond, Virginia, to be raised by John Allan, a successful merchant, and his wife. He attended the University of Virginia for a year, but in 1827 Allan, displeased by Poe's drinking and gambling, refused to pay his debts and forced him to work as a clerk.

Poe, disliking his new duties intensely, quit the job, thus alienating Allan, and went to Boston. There his first book, *Tamerlane and Other Poems* (1827), was

published anonymously. Shortly afterward Poe enlisted in the United States Army and served a two-year term. In 1829 his second volume of verse, *Al Aaraaf*, was published, and he achieved reconciliation with Allan, who secured him an appointment to the U.S.

Poe's third book, *Poems*, appeared in 1831, and the following year he moved to Baltimore, where he lived with his aunt and her young daughter, Virginia Clemm. The following year he won a contest sponsored by the *Baltimore Saturday Visitor* with the short story "A MS. Found in a Bottle," which relates how a sailing vessel is sucked down into an enormous whirlpool.

Among Poe's poetic output about a dozen poems are remarkable for their flawless literary construction and for their haunting themes and meters. "The Raven" (1845) immediately established Poe's fame as a poet.

In his editorial work Poe functioned largely as a book reviewer and produced a significant body of criticism; his essays were famous for their sarcasm, wit, and exposure of literary pretension. His criticism and his literary theories were greatly influenced by his own experiments in writing. One of his best-known tales is "The Gold Bug" (1843), about a search for buried treasure that involved the deciphering of a code. "The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1842-1843), and "The Purloined Letter" (1844) are regarded as predecessors of the modern mystery, or detective, story.

Poe's other masterpieces of horror include "The Pit and the Pendulum" (1842), a spine-tingling tale of cruelty and torture, and "The Cask of Amontillado" (1846), an eerie tale of revenge. Although Poe believed that the short story was the most suitable form for fiction, he wrote a short novel, *The Narrative of Arthur Gordon Pym* (1838), in the hope of making some money. Based on tales of South Sea exploration and adventures, the work combines realistic material with wild fantasies.

QUESTIONS:

1. What do you know about the Romanticism in American literature?
2. What is the difference between the Romanticism and Realism?
3. What representatives of the period do you know?
4. What can you say about J. F. Cooper's life?
5. What did J. F. Cooper describe in his works?
6. What is transcendentalism?
7. What was idea of Emerson's works?
8. What was the occupation of Thoreau?
9. What do you know about Emerson's essays?
10. What kind of work is "Representative Men"
11. What works are Poe's masterpieces?

LECTURE 4

THEME: ABOLITIONISM IN AMERICAN LITERATURE

PLAN:

1. Harriet Beecher Stowe and her novel "Uncle Tom's cabin"
2. Henry Wadsworth Longfellow

Key words and phrase: Abolitionism, Christians, Jews, Muslims, Western Female Institute, slavery, Portland, Bowdoin College, Westminster Abbey, technical expertise, American mythology.

Roots of Abolitionism

The chief philosophical ground for abolition has been the idea of human rights—that human beings are too valuable to be property, as well as the idea that human beings ought to control their own destiny. Much of this philosophy stems from religious views, although Christians, Jews and Muslims have all practiced slavery in the past. Belief in abolition has contributed to the foundation of some denominations such as the Free Methodist Church.

Abolitionism, used as a single word, was a movement to end slavery, whether formal or informal.

In Western Europe and the Americas, abolitionism was a historical movement to end the African slave trade and set slaves free. Although European colonists, beginning with the Spanish, initially enslaved natives, the Dominican priest Bartolomé de las Casas helped convince the Spanish government to enact the first European law abolishing colonial slavery in 1542; Spain weakened these laws by 1545.

After the American Revolutionary War established the United States, northern states, beginning with Pennsylvania in 1780, passed legislation during the next two decades abolishing slavery, sometimes by gradual emancipation. Massachusetts ratified a constitution that declared all men equal; freedom suits challenging slavery based on this principle brought an end to slavery in the state. In other states, such as Virginia, similar declarations of rights were interpreted by the courts to not apply to Africans. During the following decades, the abolitionist movement grew in northern states, and Congress limited the expansion of slavery in new states admitted to the union.

The historian James M. McPherson defines an abolitionist "as one who before the Civil War had agitated for the immediate, unconditional, and total abolition of slavery in the United States." He does not include antislavery activists such as Abraham Lincoln or the Republican Party, which called for the gradual ending of slavery.



Harriet Beecher Stowe (1811-1896) was born in Connecticut in 1811, the seventh child of her father, the noted Congregationalist preacher, Lyman Beecher, and his first wife, Roxana Foote. Her mother died when she was four, and Harriet's oldest sister, Catherine, took over care of the children. Even after Lyman Beecher remarried, and Harriet had a good relationship with her stepmother.

Catherine Beecher started a school in Cincinnati, the Western Female Institute, and Harriet became a teacher there. Harriet began writing professionally: first she co-wrote a geography textbook with her sister, Catherine, and then sold several stories.

After her friend Eliza died, Harriet's friendship with Calvin Stowe deepened, and they were married in 1836. Calvin Stowe was, in addition to his work in biblical

theology, an active proponent of public education. After their marriage, Harriet Beecher Stowe continued to write, selling short stories and articles to popular magazines.

Harriet began writing a story about slavery, and used her own experience of visiting a plantation and of talking with ex-slaves. She also did much more research, even contacting Frederick Douglass to ask to be put in touch with ex-slaves who could ensure the accuracy of her story.

On June 5, 1851, the *National Era* began publishing installments of her story, appearing in most weekly issues through April 1 of the next year. The positive response led to publication of the stories in two volumes. *Uncle Tom's Cabin* sold quickly.

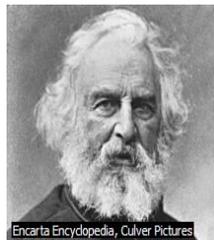
By using the form of a novel to communicate the pain and suffering under slavery, Harriet Beecher Stowe tried to make the religious point that slavery was a sin. She succeeded. Her story was denounced in the South as a distortion, so she produced a new book, *A Key to Uncle Tom's Cabin*, documenting the actual cases on which her book's incidents were based.

She turned her experiences on this trip into a book, *Sunny Memories of Foreign Lands*. Harriet Beecher Stowe returned to Europe in 1856, meeting Queen Victoria and befriending the widow of the poet Lord Byron. Among others she met were Charles Dickens, Elizabeth Barrett Browning, and George Eliot.

When Harriet Beecher Stowe returned to America, she wrote another antislavery novel, *Dred*. Her 1859 novel, *The Minister's Wooing*, was set in the New England of her youth, and drew on her sadness in losing a second son, Henry, who drowned in an accident while a student at Dartmouth College. Harriet's later writing focused mainly on New England settings.

The success of the book *Uncle Tom's Cabin*, however, was unprecedented; 500,000 copies were sold in the United States alone within five years, and it was translated into more than 20 foreign languages.

The Uncle Tom of *Uncle Tom's Cabin* is a devout Christian slave, owned by the kindly Shelby family. When financial difficulties make it necessary for the Shelbys to sell their slaves, Tom is purchased by a dealer and taken to New Orleans. On the way there he saves the life of Eva, the daughter of the wealthy St. Clair family, and in gratitude St. Clair purchases him. Tom now lives happily for two years with the angelic little Eva and her black companion, Topsy, but when Eva dies and St. Clair is killed in an accident, and Tom is sold again. This time he is sold to the cruel and villainous Simon Legree, who, when Tom refuses to divulge the hiding place of two runaway slaves, flogs him to death. As Tom is dying, George Shelby, son of his old master, arrives and vows to devote himself to the cause of abolition.



Henry Wadsworth Longfellow (1807-1882), was American poet, one of the most popular and celebrated poets of his time. Born in Portland, Maine (then in Massachusetts), Longfellow was educated at Bowdoin College. After graduating in 1825 he traveled in Europe in preparation for a teaching career. He taught modern languages at Bowdoin from 1829 to 1835. In late 1835, during a second trip to Europe,

Longfellow's wife, Mary Storer Potter, died in Rotterdam, the Netherlands. Longfellow returned to the United States in 1836 and began teaching at Harvard University. In 1843 he remarried, to Fanny Appleton. After retiring from Harvard in 1854, Longfellow devoted himself exclusively to writing. He was devastated when in 1861 his second wife was burned to death in a household accident. He commemorated her shortly before his own death with the sonnet "The Cross of Snow" (1879). In 1884 a bust of Longfellow was placed in the Poets' Corner of Westminster Abbey in London; he was the first American to be thus honored.

Longfellow received wide public recognition with his initial volume of verse, *Voices of the Night* (1839), which contained the poem "A Psalm of Life." His subsequent poetic works include *Ballads* (1841), in which he introduced some of his most famous poetry, such as "The Wreck of the Hesperus," "The Village Blacksmith," "The Skeleton in Armor," and "Excelsior"; and three notable long narrative poems on American themes: *Evangeline* (1847), about lovers separated during the French and Indian War (1754-1763); *The Song of Hiawatha* (1855), addressing Native American themes; and *The Courtship of Miles Standish* (1858), about a love triangle in colonial New England. Longfellow's other works the philosophical movement of which he was a leader has been given the name transcendentalism include *The Seaside and the Fireside* (1849); *Tales of a Wayside Inn* (1863), containing the well-known poem "Paul Revere's Ride" and *Ultima Thule* (1880). Longfellow also made a verse translation of *The Divine Comedy* (3 volumes, 1865-1867) by Italian poet Dante Alighieri.

Longfellow's poetic work is characterized by familiar themes, easily grasped ideas, and clear, simple, melodious language. Most modern critics, however, are not in accord with the high opinion that was generally held of the author by his contemporaries, and his works are often criticized as sentimental. Nevertheless, Longfellow remains one of the most popular of American poets, primarily for his simplicity of style and theme and for his technical expertise, but also for his role in the creation of an American mythology. His verse was also instrumental in reestablishing a public audience for poetry in the United States.

QUESTIONS:

1. What is Abolitionism?
2. Can you tell the names of abolitionist-writers?
3. What can you say about the life of H. B. Stowe?
4. What is her best known novel?
5. What is the idea of the novel "Uncle Tom's Cabin"?
6. What is the theme of Longfellow's works?
7. Count the works of Longfellow.

LECTURE 5

THEME: REALISM IN AMERICAN LITERATURE AT THE END OF THE XIX
AND THE BEGINNING OF 20TH CENTURY.

PLAN:

1. Walt Whitman.
2. Mark Twain.
3. O. Henry is a great short story writer.
4. Jack London's creation.
5. Naturalism in Literature at the end of XIX. Frank Norris and Stephen Crane.

6. William Dean Howells. Henry James

Key words: colloquial diction, Bible, democratic poetry, Civil War, humour, steamboat, political articles, pamphlets, ironic plot, Ohio, North Carolina, Society of Arts and Sciences, dramatic tales, San Francisco, Naturalism, Chicago, New Jersey, American Academy of Arts and Letters, literary criticism, biography, and travel essays.

A newspaper reporter and editor, **Walt Whitman** first published poems that were traditional in form and conventional in sentiment. In the early 1850s, however, he began experimenting with a mixture of the colloquial diction and prose rhythms of journalism; the direct address and soaring voice of oratory; the repetitions and catalogues of the Bible; and the lyricism, music, and drama of popular opera. He sought to write a democratic poetry – poetry vast enough to contain all the variety of burgeoning 19th century American culture.

In 1855 Whitman published the first edition of *Leaves of Grass*, the book he would revise and expand for the rest of his life. The first edition contained only 12 untitled poems. The longest poem, which he eventually named “Song of Myself,” has become one of the most discussed poems in all of American poetry. In it Whitman constructs a democratic “I,” a voice that sets out to celebrate itself and the rapture of its senses experiencing the world, and in so doing to celebrate the unfettered potential of every individual in a democratic society.

Whitman later added a variety of poems to *Leaves of Grass*. They include “Crossing Brooklyn Ferry” (1856), in which Whitman addresses both contemporary and future riders of the ferry, and “Out of the Cradle Endlessly Rocking” (1860), a reverie about his boyhood on the shores of Long Island. Other poems were about affection between men and about the experiences and sufferings of soldiers in the Civil War (1861-1865).

I was a trembling, because I'd got to decide, forever,
betwixt two things, and I knowed it. I studied a minute,
sort of holding my breath, and then says to myself:
"All right, then, I'll go to hell!"

Excerpt from

The Adventures of Huckleberry Finn



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Mark Twain (Samuel Langhorne Clemens) (1835- 1910) enriched the American short story with Native American humour and pointed out the way for the social novel in America.

Samuel Clemens was born on November 30, 1835, in a tiny settlement in Missouri not far from the little town of Hannibal on the banks of the Mississippi River.

He had been working several years as a printer when one of the best pilots on the Mississippi agreed to teach him his skill. Sam borrowed the necessary money to pay for training from one of his relatives and by 1858 he was piloting a steamboat. In his "Life on the Mississippi" (1883) Mark Twain tells how he became a steamboat pilot. The four years that he worked as a pilot gave Clemens much valuable experience and knowledge of human nature. It was while working for the *Enterprise* that Mark Twain's career as a journalist really began. His materials began to appear in the paper regularly and on February 2, 1863, the *Enterprise* carried on; item signed "Mark Twain!" This was the first time the writer's pen-name appeared in print. "Mark Twain!" was a call used by steamboat men when sounding the depth of the water and meant the depth was two (12

feet) and that it was safe for the boat to move ahead. On his return from Europe, Mark Twain had written and published his book "The Innocents Abroad"(1869) the years 1874 to 1885 were the most productive. Among the books that he published in that period were his greatest works: "The Adventures of Tom Sawyer" (1870), "A Tramp Abroad" (1880), "The Prince and the Pauper"(1882) and "The Adventures of Huckleberry Finn" (1885).

In the last decade of his life Mark Twain wrote several of his best political articles and pamphlets, among them "The United States of Lyncherdom" (1901), "To the Person sitting in Darkness" (1902). The latter two were powerful satirical pamphlets on imperialist policy being conducted by America. "The United States of Lyncherdom" was a bitter indignant article written by Mark Twain when he heard of a particularly brutal lynching of Negroes in Missouri. After lynching the Negroes the mob had burned down Negro homes and drove Negro families into the woods. No newspaper in America would print the article. Mark Twain died on April 12, 1910, at the age of 74.

In order to give at least some idea of Mark Twain's varied methods and story of writing, four of his works will be dealt with here: his first short story "The Celebrated Jumping Frog of Calaveras County", one of his social satires "The man That Corrupted Hadleyburg" and his books for boys and about boys "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn".



Encarta Encyclopedia, Culver Pictures

O. Henry, pseudonym of William Sydney Porter (1862-1910), American writer of short stories, best known for his ironic plot twists and surprise endings. Born and raised in Greensboro, North Carolina, O. Henry attended school only until age 15, when he dropped out to work in his uncle's drugstore. During his 20s he moved to Texas, where he worked for more than ten years as a clerk and a bank teller. O. Henry did not write professionally until he reached his mid-30s, when he sold several pieces to the *Detroit Free Press* and the *Houston Daily Post*. In 1894 he founded a short-lived weekly humor magazine, *The Rolling Stone*.

He served three years of a five-year sentence at the federal penitentiary in Columbus, Ohio, where he first began to write short stories and use the pseudonym O. Henry.

Released from prison, O. Henry moved to New York City in 1901 and began writing full time. In his stories he made substantial use of his knowledge of Texas, Central America, and life in prison.

O. Henry's most famous stories, such as "The Gift of the Magi," "The Furnished Room," and "The Ransom of Red Chief," make simple yet effective use of paradoxical coincidences to produce ironic endings. For example, in "The Gift of the Magi" a husband sells his watch to buy his wife a Christmas present of a pair of hair combs; unbeknownst to him, she cuts and sells her long hair to buy him a Christmas present of a new chain for his watch. His style of storytelling became a model not only for short fiction, but also for American motion pictures and television programs.

Writing at the rate of more than one story per week, O. Henry published ten collections of stories during a career that barely spanned a decade. They are *Cabbages and Kings* (1904), *The Four Million* (1906), *Heart of the West* (1907), *The Trimmed Lamp* (1907), *The Gentle Grafter* (1908), *The Voice of the City* (1908), *Options* (1909), *Roads of Destiny* (1909), *Whirligigs* (1910), and *Strictly Business* (1910). The collections *Sixes and Sevens* (1911), *Rolling Stones* (1912), and *Waifs and Strays* (1917) were published after his death. In 1919 the O. Henry Memorial Awards for the best American short stories published each year were founded by the Society of Arts and Sciences. The *Complete Works of O. Henry* was published in 1953.



Jack London (1876-1916), American writer whose work combines powerful realism and humanitarian sentiment. London is perhaps best remembered for his dramatic tales of outdoor adventure, including *The Call of the Wild* (1903) and *White Fang* (1906).

John Griffith London was born in San Francisco, California. After completing grammar school he worked at various odd jobs, including canning salmon, shoveling coal in a power station, and illegally harvesting oysters. London eventually abandoned regular work to travel the country in search of new experiences. At one point during this time London was arrested and briefly imprisoned for vagrancy. His experiences as a wanderer and in jail led him to embrace the philosophy of socialism and sparked his desire to become a professional writer.

In 1895 London returned to California to continue his education, first at Oakland High School and later at the University of California at Berkeley. During this time he published his first stories and developed a reputation as a socialist activist. A collection of his short stories, *The Son of the Wolf*, was published in 1900.

London authored more than 50 books during his brief but colorful life. His vivid and graphic writing style made him very popular around the world, and his works were translated into a variety of languages. Many of London's best books and stories, such as *The Call of the Wild*, examine the reversion of a civilized creature to a primitive state.

Other important works by London include *People of the Abyss* (1903), a nonfiction book about poverty in London, England; *The Sea-Wolf* (1904), a novel based on the author's experiences on a seal-hunting ship; *The Iron Heel* (1908), a science fiction book about a capitalist dystopia; *Martin Eden* (1909), an autobiographical work of fiction about a writer's life; *John Barleycorn* (1913), a novel drawing from London's real-life struggle with alcoholism; and *The Star Rover* (1915), a collection of related stories dealing with reincarnation.

London died on his California ranch at the age of 40. Although for many years it was believed that London killed himself, his death certificate cites uremia and nephritis. The true cause of his death remains a subject of uncertainty and debate.

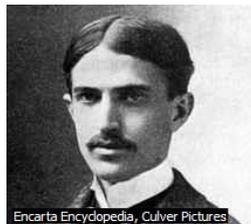
Naturalism (literature), in literature, the theory that literary composition should be based on an objective, empirical presentation of human beings. It differs from realism in adding an amoral attitude to the objective presentation of life. Naturalistic

writers regard human behavior as controlled by instinct, emotion, or social and economic conditions, and reject free will, adopting instead, in large measure, the biological determinism of Charles Darwin

Naturalism was first prominently exhibited in the writings of 19th-century French authors, especially Edmond Louis Antoine de Goncourt, his brother Jules Alfred Huot de Goncourt, and Émile Zola. Zola, inspired by his readings in history and medicine, attempted to apply methods of scientific observation to the depiction of pathological human character, notably in his series of novels devoted to several generations of one French family. His essay "The Experimental Novel" (1880; trans. 1893) explains his theory of literary naturalism.

One of the first American exponents of naturalism was Frank Norris, whose novel *McTeague* (1899) is a classic study of the interplay between instinctual drives and environmental conditions. Other notable writers of naturalistic fiction were Sherwood Anderson, John Dos Passos, Theodore Dreiser, and James T. Farrell.

Frank Norris (1870-1902), American novelist, born in Chicago, and educated at the University of California and Harvard University. He was a newspaper correspondent during the Spanish-American War (1898) and the Boer War (1899-1902). Norris's novels, influenced by the French naturalistic novelist Émile Zola, are brutally realistic, describing and analyzing sordid human motives and environments. Norris's most important works are *McTeague* (1899), a powerful story of the tragedy caused by greed in the lives of ordinary people; an uncompleted trilogy, "The Epic of Wheat," which depicts the human dramas arising from the raising, selling, and consumption of wheat, and of which two novels, *The Octopus* (1901) and *The Pit* (1903), were written; and *Vandover and the Brute* (1914), a story of degeneration. Other novels include *Moran of the Lady Letty* (1898), *A Man's Woman* (1900), and *Blix* (1900). His criticism includes the collection *The Responsibilities of the Novelist and Other Literary Essays* (1903). A volume of Norris's letters was published in 1956.



Stephen Crane (1871-1900), American novelist and poet, one of the first American exponents of the naturalistic style of writing. Crane is known for his pessimistic and often brutal portrayals of the human condition, but his stark realism is relieved by poetic charm and a sympathetic understanding of character.

Born in Newark, New Jersey, Crane was educated at Lafayette College and Syracuse University. In 1891 he began work in New York City as a freelance reporter in the slums. From his work and his own penniless existence in the Bowery he drew material for his first novel, *Maggie, a Girl of the Streets* (1893), which he published at his own expense under the pseudonym Johnston Smith. Crane's next novel, *The Red Badge of Courage* (1895), gained international recognition as a penetrating and realistic psychological study of a young soldier in the American Civil War (1861-1865).

Although Crane had never experienced military service, the understanding of the ordeals of combat that he revealed in this work compelled various American and foreign newspapers to hire him as a correspondent during the Greco-Turkish War (1897) and

the Spanish-American War (1898). Shipwrecked while accompanying an expedition from the United States to Cuba in 1896, Crane suffered privations that eventually brought on tuberculosis. His experience was the basis for the title story of his collection *The Open Boat and Other Stories* (1898). Crane settled in England in 1897; his private life, which included several extramarital affairs, had caused gossip in the United States. In England he was befriended by the writers Joseph Conrad and Henry James.

In addition to being a novelist, journalist, and short-story writer, Crane was also an innovator in verse techniques. His two volumes of poetry, *The Black Riders and Other Lines* (1895) and *War Is Kind and Other Poems* (1899), are important early examples of experimental free verse. His other writings include *Active Service* (1899), *Whilomville Stories* (1900), and *Wounds in the Rain* (1900). Crane's collected letters were published in 1954.

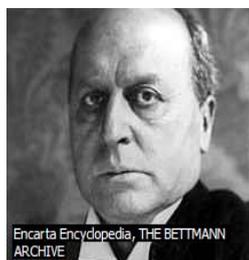
William Dean Howells (1837-1920), American novelist and critic, who's championing of such diverse American writers.

Born in Martins Ferry, Ohio, Howells learned the printing trade from his father; later, he worked as a typesetter and as a journalist in Ohio. Following the presidential nominations in 1860, he wrote the campaign biography of Abraham Lincoln. After Lincoln's election, Howells was appointed United States consul in Venice, Italy, in 1861. When he returned to the United States in 1866, he became assistant editor of the literary magazine *The Atlantic Monthly*; he served as editor in chief from 1871 through 1881. After leaving *The Atlantic Monthly*, Howells devoted most of the rest of his life to his own writing, achieving a preeminent position in American literature through his realistic fiction and his many works of literary criticism. From 1909 until his death, he was president of the newly formed American Academy of Arts and Letters.

Howells's works of fiction include more than 30 novels, the first of which were comedies of manners and studies of contrasting character types, including *The Lady of the Aroostook* (1879) and *A Fearful Responsibility* (1881). After 1881, when he began serializing his stories in the literary journal *Century*, Howells wrote novels containing realistic descriptions of American life, including *A Modern Instance* (1882), the story of a failed marriage, and *A Woman's Reason* (1883), a study of Boston (Massachusetts) Back Bay society. *The Rise of Silas Lapham* (1885) is perhaps his most famous book;

His novel *Annie Kilburn* (1888) deals with class contrasts in a New England town, and he also explored the problems of industrial America in the novels *A Traveler from Altruria* (1894) and *Through the Eye of the Needle* (1907). In the view of many critics, *A Hazard of New Fortunes* (1890), a dramatic novel about the newly rich, socialism, and labor strife in New York City, is Howells's best work of fiction.

Howells is known as much for his literary criticism as for his fiction. His critical works include the essay "Novel-Writing and Novel-Reading" (1899) and the books *Criticism and Fiction* (1891), *My Literary Passions* (1895), and *Literature and Life* (1902).



Henry James (1843-1916), American expatriate writer, whose masterly fiction juxtaposed American innocence and European experience in a series of intense, psychologically complex works.

He spent most of the next two years working on *Roderick Hudson* (1875), a novel describing the disintegration of a young American sculptor living in Rome. Soon after finishing it, he decided to settle permanently in Europe. In 1875 James moved to Paris, where he finished his novel *The American* (1877).

The publication of *Daisy Miller* (1879), a novella about a naive American girl in conflict with the conventions of European society, brought James favorable critical attention. His novel *The Portrait of a Lady* (1881) established his reputation as a major literary figure.

The Portrait of a Lady concerns a young American woman, Isabel Archer, who comes to England after her father dies.

James abandoned the international theme during the middle period of his writing, from 1881 to 1900. During the 1880s he published *Washington Square* (1881), *The Bostonians* (1886), *The Princess Casamassima* (1886), and *The Tragic Muse* (1890). In the early 1890s James made several unsuccessful attempts at playwriting. During the middle period, he also became preoccupied with ghost stories and with tales of tortured childhood – *What Maisie Knew* (1897) – and adolescence – *The Awkward Age* (1899). These concerns come together in his novella *The Turn of the Screw* (1898).

The Bostonians and *The Princess Casamassima* are concerned with reformers. *The Bostonians*, which grew partly out of the contemporary feminist movement, focuses on two women with contrasting personalities. The hero of *The Princess Casamassima*, Hyacinth Robinson, disgusted by the appalling conditions of London's poor, joins a radical movement.

James based *The Turn of the Screw* on the notion that the spirits of bad, dead servants come back to corrupt innocent children. In his story, the children's governess believes in these ghosts who are gaining hold of the children, but she is the only one who can see them.

In his last and greatest novels James returns to the international theme. *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904) again draw contrasts between American and European societies. In general, the style of James's later works is complex, with the motives and behavior of his characters revealed indirectly by means of their conversations and through their minute observations of one another.

The Wings of the Dove and *The Ambassadors* deal with trusting, innocent Americans who are deceived. The discovery of the deception hastens the death of the American heiress Milly Theale in *The Wings of the Dove*, but she was doomed to die in any case. The events of *The Ambassadors* are the perceptions of the novel's narrator and hero, Lambert Strether. Its theme is the lasting value of the insights Strether gains from these perceptions, although he chooses not to act upon them.

The Golden Bowl is often considered James's most difficult work. It deals with an American woman living in London and her widowed millionaire father. The style is especially elaborate and convoluted, and the fate of the characters is uncertain. However, *The Golden Bowl* is a powerful moral study and a masterful depiction of the anguish that accompanies important human relationships.

James was a prolific author. He produced 20 full-length novels, a dozen novellas, and more than 100 tales. In addition to fiction his writing includes literary criticism, biography, and travel essays. Notable among his travel writings are *English Hours* (1905) and *The American Scene* (1907), impressions of his native country after an absence of 20 years. His numerous letters were published in four volumes. James's reputation as one of the greatest novelists in the English language was not firmly established until after his death.

QUESTIONS:

1. What was Whitman's the first edition?
2. What is the meaning of the pen-name "Mark Twain!"?
3. What about the books "The Adventures of Tom Sawyer" and "The Adventures of Huckleberry Finn"?
4. What is the meaning of the pseudonym O. Henry?
5. Count O. Henry's short stories.
6. What is the novel "The Sea-Wolf" of Jack London about?
7. What is difference between Naturalism and Realism?
8. Tell the name of notable writers of naturalistic fiction.
9. What do you know about Frank Norris?
10. What did Stephen Crane write about?
11. In which novel William Howells explored the problems of industrial America?
12. What is the style of Henry James's later works?

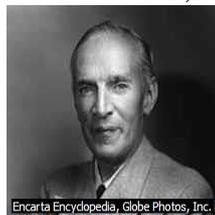
Lecture 6

THEME: AMERICAN LITERATURE AT THE BEGINNING OF XX CENTURY

PLAN:

1. Upton Sinclair and Sinclair Lewis
2. Theodore Dreiser
3. Critical realism in American literature
4. John Reed

Key words and phrase: Baltimore, Pulitzer Prize, naturalistic style, Nobel Prize, scientific idealism, Indiana, sharp social criticize, tragic, pathetic.



Upton Sinclair (1878-1968), was American writer and social and economic reformer. Upton Beall Sinclair was born in Baltimore, Maryland, and educated at the College of the City of New York and Columbia University. Although he was unsuccessful as a Socialist Party candidate for political office; his vigorous criticism of abuses in American economic and social life helped lay the groundwork for a number of reforms. In the 1920s he helped found the American Civil Liberties Union.

The author of 90 books, Sinclair became well known after the publication of his novel *The Jungle* (1906), which exposed the unsanitary and miserable working conditions in the stockyards of Chicago, Illinois, and led to an investigation by the federal government and the subsequent passage of pure food laws. Sinclair wrote other

social and political novels and studies advocating prohibition and criticizing the newspaper industry. His well-known series of 11 novels concerned with Lanny Budd, a wealthy American secret agent who participates in important international events, includes *World's End* (1940) and *Dragon's Teeth* (1942), which dealt with Germany under the Nazis and won the 1943 Pulitzer Prize in fiction. He also wrote *The Autobiography of Upton Sinclair* (1962).



Sinclair Lewis (1885-1951), American novelist, whose naturalistic style and choice of subject matter was much imitated by later writers. He replaced the traditionally romantic and complacent conception of American life with one that was realistic and even bitter.

Lewis was born in Sauk Centre, Minnesota, on February 7, 1885, and was educated at Yale University. From 1907 to 1916 he was a newspaper reporter and a literary editor.

In *Main Street* (1920) Lewis first developed the theme that was to run through his most important work: the monotony, emotional frustration, and lack of spiritual and intellectual values in American middle-class life. His novel *Babbitt* (1922) mercilessly characterizes the small-town American businessman who conforms blindly to the materialistic social and ethical standards of his environment; the word “Babbitt,” designating a man of this type, has become part of the language. In *Arrowsmith* (1925) Lewis exposed the lack of scientific idealism sometimes found in the medical profession; *Elmer Gantry* (1927) portrays a type of hypocritical and mercenary religious leader. In another of these crusading novels, *Dodsworth* (1929), Lewis depicts the egotistic, pretentious married woman sometimes found in American upper-middle-class circles.

Among his later works are *It Can't Happen Here* (1935), the chilling story of a future revolution leading to Fascist control of the U.S., and *Kingsblood Royal* (1947), a novel on racial intolerance. Lewis was fascinated by the theater. He collaborated on a dramatization of *Dodsworth* (1934) with the American playwright Sidney Howard and did his own dramatization of *It Can't Happen Here* (1936).

Lewis died near Rome on January 10, 1951. *From Main Street to Stockholm*, a collection of his letters was published posthumously in 1952. His reputation was international. Although he generally scoffed at prizes and refused the Pulitzer Prize in 1926 for *Arrowsmith*, Lewis accepted Nobel Prize in literature in 1930. He was the first American ever to receive this award.



Theodore Dreiser (1871-1945) was born in a poor family, in Indiana. He grew in poverty. For lack of money he did not graduate from Indiana University.

He had various jobs in Chicago: washing dishes, shoveling coal, working in a factory and collecting bills-experiences which he later used in his writing. He taught himself to be a newspaper reporter and supported himself as a journalist and editor for many years while he was struggling to become recognized as a novelist.

Dreiser went into journalism working in Chicago as a correspondent and editor of some magazines. All his life Dreiser was struggling for recognition. No book of his came out with ease. The first novel "Sister Carrie" was suppressed immediately after publication. In a ten year interval appeared his other book: "Jennie Gerhardt" (1911), "The Financier" (1912), "The Titan" (1914), "The Genius" (1915) and "An American Tragedy" (1925). His novel "The Financier", "The Titan" and "The Stoic" (left unfinished) comprise the parts of the "Trilogy of Dreiser".

Among the American writers of the twenties century Dreiser is distinguished by his sharp social criticize, profound analysis and precise proof. It is typical of Dreiser to give a detailed description of any phenomenon or character. The particularity of Dreiser's narration is that the writer shows his own attitude towards things depicted and his view point is clearly expressed.

Dreiser is considered one of the great American realists or naturalists. His novels deal with everyday life, often with its sordid side. The characters that people his novels, unable to assert their will against natural and economic forces are mixtures of good and bad, but he seldom passes judgment on them. He describes them and their actions in massive detail. As Dreiser sees them, human beings are not tragic but pathetic in their inability to escape their petty fates. In the end the author's conviction compel the reader to share his compassionate vision.

Realist literature is defined particularly as the fiction produced in Europe and the United States from about 1840 until the 1890s, when realism was superseded by naturalism. This form of realism began in France in the novels of Gustave Flaubert and the short stories of Guy de Maupassant. In Russia, realism was represented in the plays and short stories of Anton Chekhov. The novelist George Eliot introduced realism into English fiction; as she declared in *Adam Bede* (1859), her purpose was to give a "faithful representation of commonplace things." Mark Twain and William Dean Howells were the pioneers of realism in the United States. One of the greatest realists of all, the Anglo-American novelist Henry James, drew much inspiration from his mentors, Eliot and Howells. James's concern with character motivation and behavior led to the development of a subgenre, the psychological novel.

John Reed (1887-1920), American journalist and revolutionist, born in Portland, Oregon, and educated at Harvard University. After 1913 he was a member of the staff of the radical periodical *The Masses*. In 1914, as a war correspondent for *Metropolitan Magazine*, he won wide recognition for his articles on the Mexican revolution. He also reported on the strike of miners in Colorado in 1914. Following the outbreak of World War I, he became a war correspondent and later wrote *The War in Eastern Europe* (1916).

QUESTIONS:

1. What is the novel *The Jungle* by U. Sinclair about?
2. Why Lewis accepted Nobel Prize in literature?
3. What can you tell about the life of Theodore Dreiser?
4. Why Dreiser is distinguished among the American writers of the twenties century?

5. What is realism? How did it appear in American literature?
6. Who were realist-writers in American literature?
7. What can you say about John Reed's writing?

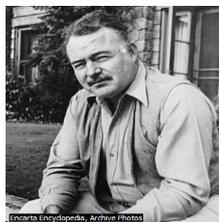
Lecture 7

THEME: "THE LOST GENERATION IN AMERICAN LITERATURE".

PLAN:

1. The theme of Ernest Hemingway's works.
2. F. Scott Fitzgerald, Sherwood Anderson.
3. William Faulkner.
4. Social crisis in 30s and literature. Dos Passos va "USA" trilogy.
5. John Steinbeck

Key words and phrase: laconic dialogue, Oak Park, Kansas City Star, Michigan woods, impending doom, lost generation, Saint Paul, Roman Catholic schools, Jazz Age culture, University of Mississippi, National Book Award, aristocratic family, Arthurian legends.



Ernest Hemingway (1899-1961), American novelist and short-story writer, whose style is characterized by crispness, laconic dialogue, and emotional understatement.

Ernest Miller Hemingway was born in Oak Park, Illinois, and attended public schools in the area. After graduating from high school in 1917 he became a reporter for the *Kansas City Star*, but he left his job within a few months to serve as a volunteer ambulance driver in Italy during World War I (1914-1918). He later transferred to the Italian infantry and was severely wounded.

After the war Hemingway served as a correspondent for the *Toronto Star* and then settled in Paris. While there, he was encouraged in creative work by the American expatriate writers Ezra Pound and Gertrude Stein.

Hemingway's earliest works include the collections of short stories *Three Stories and Ten Poems* (1923), his first work; *In Our Time* (1924), tales reflecting his experiences as a youth in the northern Michigan woods; *Men Without Women* (1927), a volume that included "The Killers," remarkable for its description of impending doom; and *Winner Take Nothing* (1933), stories characterizing people in unfortunate circumstances in Europe.

The Sun Also Rises (1926), the novel that established Hemingway's reputation, is the story of a group of morally irresponsible Americans and Britons living in France and Spain, members of the so-called lost generation of the post-World War I period. Hemingway's second important novel, *A Farewell to Arms* (1929), is the story of a love affair in wartime Italy between an American officer in the Italian ambulance service and a British nurse. The novel was followed by two nonfiction works, *Death in the Afternoon* (1932), prose pieces mainly about bullfighting; and *Green Hills of Africa* (1935), accounts of big-game hunting.

Hemingway's economical writing style often seems simple and almost childlike, but his method is calculated and used to complex effect. Hemingway typically provided detached descriptions of action, using simple nouns and verbs to capture scenes precisely. By doing so, he avoided describing his characters' emotions and thoughts directly. Instead he provided the reader with the raw material of an experience; eliminating the authorial viewpoint and having the text reproduce the actual experience as closely as possible.

Hemingway's stylistic influence on American writers has been enormous. The success of his plain style in expressing basic yet deeply felt emotions contributed to the decline of the elaborate prose that characterized American writing in the early 20th century. Legions of American writers have cited Hemingway as a major influence on their own work.

A Farewell to Arms works on two literary levels. First, it is a story concerning the drama and passion of a doomed romance between Henry and a British nurse, Catherine Barkley. Second, it also skillfully contrasts the meaning of personal tragedy against the impersonal destruction wrought by the First World War. Hemingway deftly captures the cynicism of soldiers, the futility of war, and the displacement of populations.



Encarta Encyclopedia, Culver Pictures

Francis Scott Fitzgerald (1896-1940), American writer, whose novels and short stories chronicled changing social attitudes during the 1920s, a period dubbed The Jazz Age by the author.

The son of a well-to-do Minnesota family, Francis Scott Key Fitzgerald was born in Saint Paul and attended Roman Catholic schools. While at Princeton University, Fitzgerald befriended Edmund Wilson, later an important literary critic, and John Peale Bishop, later a noted poet and novelist.

Fitzgerald's first novel, *This Side of Paradise* (1920), captured a mood of spiritual desolation in the aftermath of World War I and a growing, devil-may-care pursuit of pleasure among the American upper classes. The book met with both commercial and critical success. Thereafter, Fitzgerald regularly contributed short stories to such diverse periodicals as the high-tone *Scribner's Magazine* and the mass-market *Saturday Evening Post*. He wrote about cosmopolitan life in New York City during Prohibition as well as the American Midwest of his childhood. His early short fiction was collected in *Flappers and Philosophers* (1920) and *Tales of the Jazz Age* (1922).

Financial success as well as celebrity enabled the Fitzgeralds to become integral figures in the Jazz Age culture that he portrayed in his writing. Fitzgerald's partly autobiographical second novel, *The Beautiful and the Damned* (1922), is the story of a wealthy young couple whose lives are destroyed by their extravagant lifestyle. In 1925 Fitzgerald reached the peak of his powers with what many critics think is his finest work, *The Great Gatsby*. Written in crisp, concise prose and told by Nick Carraway, a satiric yet sympathetic narrator, it is the story of Jay Gatsby, a young American ne'er-

do-well from the Midwest. Gatsby becomes a bootlegger (seller of illegal liquor) in order to attain the wealth and lavish way of life he feels are necessary to win the love of Daisy Buchanan, a married, upper-class woman who had once rejected him. The story ends tragically with Gatsby's destruction. Although the narrator ultimately denounces Daisy and others who confuse the American dream with the pursuit of wealth and power, he sympathizes with those like Gatsby who pursue the dream for a redeeming end such as love.

From 1924 until 1931 the Fitzgeralds made their home on the French Riviera, where they became increasingly enmeshed in a culture of alcohol, drugs, and perpetual parties. Fitzgerald began a battle with alcoholism that went on for the rest of his life, and Zelda experienced a series of mental breakdowns in the early 1930s that eventually led to her institutionalization. *Tender Is the Night* is generally regarded as Fitzgerald's dramatization of Zelda's slide into insanity. It tells of a young doctor who marries one of his psychiatric patients. The novel met with a cool reception.

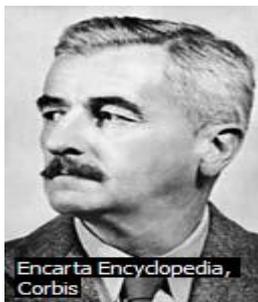
Poor reviews of *Tender Is the Night* alienated Fitzgerald from the literary scene and Zelda's disintegration left him personally distraught. In 1937 he moved to Los Angeles, California, where he worked as a scriptwriter. While there, he began *The Last Tycoon*, a novel set amid corruption and vulgarity in the Hollywood motion-picture industry. At the age of 44 Fitzgerald died of a heart attack.

An edited version of his unfinished novel, *The Last Tycoon*, was published in 1941. In 1945 Edmund Wilson edited *The Crack-Up*, a collection of Fitzgerald's essays and letters from the 1930s. Other collections of Fitzgerald's writings include *All The Sad Young Men* (1926), *Afternoon of an Author* (1958), *The Pat Hobby Stories* (1962), and *Letters* (1963).



Sherwood Anderson (1876-1941), American author, was born in Camden, Ohio. He left school at the age of 14 and worked at various jobs until 1898. He served in Cuba during the Spanish-American War (1898). After the war he went to Chicago, Illinois, where he began to write novels and poetry. His work won praise from American writers Theodore Dreiser, Carl Sandburg, and Ben Hecht.

Anderson's talent was not widely recognized until the publication of the collection of his short stories *Winesburg, Ohio* (1919), which deals with the instinctive, if inarticulate, struggle of ordinary people to assert their individuality in the face of standardization imposed by the machine age. Noted for his poetic realism, psychological insight, and sense of the tragic, Anderson helped also to establish a simple, consciously naive short-story style. His choice of subject matter and style influenced many American writers who followed him, including F. Scott Fitzgerald, Ernest Hemingway, and William Faulkner. Anderson's other works include several novels, short stories, and essays. His autobiographies are *Tar, a Midwest Childhood* (1926) and *Sherwood Anderson's Memoirs* (1942).



William Faulkner (1897-1962) was American novelist, known for his epic portrayal, in some 20 novels, of the tragic conflict between the old and the new South. Although Faulkner's intricate plots and complex narrative style alienated many readers of his early writings, he was a literary genius whose powerful works and creative vision earned him the 1949 Nobel Prize in literature.

Faulkner took a series of jobs during the early 1920s, including a stint as the postmaster of the University of Mississippi in Oxford, a position from which he was fired in 1924. The same year a friend helped him publish his first book, a volume of poetry called *The Marbled Faun*. During 1925 he lived in New Orleans, Louisiana, where he became a friend of the American novelist Sherwood Anderson, who encouraged him to write fiction. Anderson helped Faulkner find a publisher for his first novel, *Soldiers' Pay* (1926), about a wounded soldier's homecoming in a small Southern town.

Faulkner's many novels include *Sartoris* (1929), *The Sound and the Fury* (1929), *As I Lay Dying* (1930), *Light in August* (1932), *Absalom, Absalom!* (1936), *The Unvanquished* (1938), *Intruder in the Dust* (1948), *A Fable* (1954; Pulitzer Prize and National Book Award, 1955), *The Town* (1957), *The Mansion* (1959), and *The Reivers* (1962; Pulitzer Prize, 1963). In awarding him the 1949 Nobel Prize in literature, only the fourth such prize won by an American writer, the committee cited Faulkner's "powerful and artistically unique contribution to the modern American novel." He also wrote numerous short stories, many of the best of which were published in book form in *Go Down, Moses* (1942) and *The Collected Stories* (1950; Pulitzer Prize, 1951). Faulkner wrote screenplays for Hollywood; two of his more prominent scripts were for the motion pictures *To Have and Have Not* (1944) and *The Big Sleep* (1946), both directed by Howard Hawks.

Faulkner often described himself as 'just a farmer who likes to tell stories.' His style, however, was that of a consummately skilled craftsman. His luxuriant prose style and complicated plot structure make some of his works difficult to read. Despite the intricacy of his technique, Faulkner was a wonderful storyteller, and his comic sense matched his understanding of the tragic. The language of his characters is based on popular Southern speech, and can be foul, funny, brilliantly metaphorical, savage, evil, and exciting.

In the novel *Sartoris* Faulkner introduced a fictional territory in Mississippi called Yoknapatawpha County, which was closely modeled on the author's own county of Lafayette.

In *The Sound and the Fury*, often regarded as Faulkner's finest novel, he portrayed the decline of another aristocratic family, the Compsons. The emotional intensity of this novel is heightened by the technique of allowing the main characters to tell the story in internal monologues that reflect their own disordered – and sometimes

even insane – point of view. Another of Faulkner’s important early novels is *As I Lay Dying*, about a poor family fulfilling a mother’s last wish to be buried in the family plot, which leads the family members on a difficult journey.

In 1936 he published “*Absalom, Absalom!*” one of his most powerful novels. The book is the story of the Sutpen family and its patriarch, Thomas Sutpen, who forged a plantation out of the Mississippi wilderness in the mid 19th century. A few years after this novel came *The Hamlet* (1940), the first in a trilogy of humorous novels about the Snopes family. The other two books in the trilogy are *The Town* and *The Mansion*.

For the last few years of his life, Faulkner was a writer in residence and lecturer in American literature at the University of Virginia. However, he continued to spend much of his time at his home in Oxford. In 1962 he was awarded the gold medal of the American Academy of Arts and Letters. His last novel, *The Reivers*, was published shortly before his death the same year. *Selected Letters of William Faulkner*, edited by Joseph Blotner, was issued in 1977.



John Dos Passos (1896-1970) was American writer, whose bitter, highly impressionistic novels attacked the hypocrisy and materialism of the United States in the 1920s and 1930s. His writings influenced several generations of American and European novelists.

John Roderigo Dos Passos was born in Chicago and educated at Harvard University. His wartime experience as an ambulance driver in France provided background material for his first novel, *One Man's Initiation – 1917* (published 1920). Dos Passos received critical and popular recognition for his next novel, the antiwar *Three Soldiers* (1921). In the immensely successful novel *Manhattan Transfer* (1925), a panoramic view of life in New York City between 1890 and 1925, Dos Passos first experimented with the techniques for which he is best known: the “newsreel” technique, whereby he inserted fragments of popular songs and news headlines into his text; and the “camera eye” technique, whereby he provided short, poetic responses to give the author's point of view. Dos Passos continued to develop these techniques in several of his later novels. His trilogy *U.S.A.* (collected in 1938) expanded his panorama to encompass the entire nation. Comprising *The 42nd Parallel* (1930), *1919* (published 1932), and *The Big Money* (1936), the trilogy depicts the growth of American materialism from the 1890s to the Great Depression of the early 1930s.

After the publication of *U.S.A.*, Dos Passos's radical philosophy became increasingly conservative. At the same time his writing became less impassioned and his style became more direct and simple. He continued to produce a great deal of work, including several novels and books of personal observation, history, biography, and travel. The best-received work was *Midcentury* (1961), a novel in which he returned to the kaleidoscopic technique of his earlier successes to depict a panoramic view of postwar America. At the time of his death, Dos Passos had finished most of his last novel, *The Thirteenth Chronicle*. Posthumously published were *Easter Island* (1971), a travel book; and *The Fourteenth Chronicle* (1973), his diaries and letters.



John Steinbeck (1902-1968), American writer and Nobel laureate, who described in his work the unremitting struggle of people who depend on the soil for their livelihood.

Born in Salinas, California, Steinbeck was educated at Stanford University. As a youth, he worked as a ranch hand and fruit picker. His first novel, *Cup of Gold* (1929), romanticizes the life and exploits of the famous 17th century Welsh pirate Sir Henry Morgan. In *The Pastures of Heaven* (1932), a group of short stories depicting a community of California farmers, Steinbeck first dealt with the hardworking people and social themes associated with most of his works. His other early books include *To a God Unknown* (1933), the story of a farmer whose belief in a pagan fertility cult impels him, during a severe drought, to sacrifice his own life; *Tortilla Flat* (1935), a sympathetic portrayal of Americans of Mexican descent dwelling near Monterey, California; *In Dubious Battle* (1936), a novel concerned with a strike of migratory fruit pickers; and *Of Mice and Men* (1937), a tragic story of two itinerant farm laborers yearning for a small farm of their own.

Steinbeck's most widely known work is *The Grapes of Wrath* (1939; Pulitzer Prize, 1940), the stark account of the Joad family from the impoverished Oklahoma Dust Bowl and their migration to California during the economic depression of the 1930s. The controversial novel, received not only as realistic fiction but as a moving document of social protest, is an American classic.

Steinbeck's other works include *The Moon Is Down* (1942), *Cannery Row* (1945), *The Wayward Bus* (1947), *East of Eden* (1952), *The Winter of Our Discontent* (1961), and *America and Americans* (1966). In 1962 he wrote the popular *Travels with Charley*, an autobiographical account of a trip across the United States accompanied by a pet poodle. Steinbeck was awarded the 1962 Nobel Prize in literature. His modernization of the Arthurian legends, *The Acts of King Arthur and His Noble Knights*, was published posthumously in 1976.

QUESTIONS:

1. What is Hemingway's writing style?
2. What is *A Farewell to Arms* about?
3. Which novel is Fitzgerald's partly autobiographical?
4. What do you know about Sherwood Anderson?
5. What kind of Prizes was Faulkner awarded?
6. What do you about literary activity of John Dos Passos?
7. What did John Steinbeck describe in his works?
8. When and why Steinbeck was awarded Nobel Prize?

LECTURE 8

THEME: Afro-American writers

PLAN:

1. Afro-American writers' creation

2. Renaissance in Harlem

3. Richard Wright, James Baldwin, Ralph Ellison, Langston Hughes.

Key words: Jazz and blues music, racial identity, cultural pluralism, Harlem issue, Fire, New Negro Renaissance, Urban League, haiku poems, Joplin, Chicago Defender, the New York Post, Oklahoma, National Medal of Arts, Pentecostal preacher

African American literature and arts had begun a steady development just before the turn of the century. In the performing arts, black musical theater featured such accomplished artists as songwriter Bob Cole and composer J. Rosamond Johnson, brother of writer James Weldon Johnson. Jazz and blues music moved with black populations from the South and Midwest into the bars and cabarets of Harlem. In literature, the poetry of Paul Laurence Dunbar and the fiction of Charles W. Chesnutt in the late 1890s were among the earliest works of African Americans to receive national recognition. By the end of World War I the fiction of James Weldon Johnson and the poetry of Claude McKay anticipated the literature that would follow in the 1920s by describing the reality of black life in America and the struggle for racial identity.

In the early 1920s three works signaled the new creative energy in African American literature. McKay's volume of poetry, *Harlem Shadows* (1922), became one of the first works by a black writer to be published by a mainstream, national publisher *Cane* (1923), by Jean Toomer, was an experimental novel that combined poetry and prose in documenting the life of American blacks in the rural South and urban North. Finally, *There Is Confusion* (1924), the first novel by writer and editor Jessie Fauset, depicted middle-class life among black Americans from a woman's perspective.

With these early works as the foundation, three events between 1924 and 1926 launched the Harlem Renaissance. First, on March 21, 1924, Charles S. Johnson of the National Urban League hosted a dinner to recognize the new literary talent in the black community and to introduce the young writers to New York's white literary establishment. As a result of this dinner, *The Survey Graphic*, a magazine of social analysis and criticism that was interested in cultural pluralism, produced a Harlem issue in March 1925. Devoted to defining the aesthetic of black literature and art, the Harlem issue featured work by black writers and was edited by black philosopher and literary scholar Alain Leroy Locke. The second event was the publication of *Nigger Heaven* (1926) by white novelist Carl Van Vechten. The book was a spectacularly popular exposé of Harlem life. Although the book offended some members of the black community, its coverage of both the elite and the baser side of Harlem helped create a "Negro vogue" that drew thousands of sophisticated New Yorkers, black and white, to Harlem's exotic and exciting nightlife and stimulated a national market for African American literature and music. Finally, in the autumn of 1926 a group of young black writers produced *Fire!!*, their own literary magazine. With *Fire!!* a new generation of young writers and artists, including Langston Hughes, Wallace Thurman, and Zora Neale Hurston, took ownership of the literary Renaissance.

No common literary style or political ideology defined the Harlem Renaissance. What united participants was their sense of taking part in a common endeavor and their commitment to giving artistic expression to the African American experience. Some common themes existed, such as an interest in the roots of the 20th century African American experience in Africa and the American South, and a strong sense of racial pride and desire for social and political equality. But the most characteristic aspect of

the Harlem Renaissance was the diversity of its expression. From the mid-1920s through the mid-1930s, some 16 black writers published more than 50 volumes of poetry and fiction, while dozens of other African American artists made their mark in painting, music, and theater.

The diverse literary expression of the Harlem Renaissance ranged from Langston Hughes's weaving of the rhythms of African American music into his poems of ghetto life, as in *The Weary Blues* (1926), to Claude McKay's use of the sonnet form as the vehicle for his impassioned poems attacking racial violence, as in "If We Must Die" (1919). McKay also presented glimpses of the glamour and the grit of Harlem life in *Harlem Shadows*. Countee Cullen used both African and European images to explore the African roots of black American life. In the poem "Heritage" (1925), for example, Cullen discusses being both a Christian and an African, yet not belonging fully to either tradition. *Quicksand* (1928), by novelist Nella Larsen, offered a powerful psychological study of an African American woman's loss of identity, while Zora Neale Hurston's novel *Their Eyes Were Watching God* (1937) used folk life of the black rural south to create a brilliant study of race and gender in which a woman finds her true identity.

Diversity and experimentation also flourished in the performing arts and were reflected in the blues singing of Bessie Smith and in jazz music. Jazz ranged from the marriage of blues and ragtime by pianist Jelly Roll Morton to the instrumentation of bandleader Louis Armstrong and the orchestration of composer Duke Ellington. Artist Aaron Douglas adopted a deliberately "primitive" style and incorporated African images in his paintings and illustrations.

Harlem Renaissance, an African American cultural movement of the 1920s and early 1930s that was centered in the Harlem neighborhood of New York City. Various known as the New Negro movement, the New Negro Renaissance, and the Negro Renaissance, the movement emerged toward the end of World War I in 1918, blossomed in the mid- to late 1920s, and then faded in the mid-1930s. The Harlem Renaissance marked the first time that mainstream publishers and critics took African American literature seriously and that African American literature and arts attracted significant attention from the nation at large. Although it was primarily a literary movement, it was closely related to developments in African American music, theater, art, and politics.

The Harlem Renaissance emerged amid social and intellectual upheaval in the African American community in the early 20th century. Several factors laid the groundwork for the movement. A black middle class had developed by the turn of the century, fostered by increased education and employment opportunities following the American Civil War (1861-1865). During a phenomenon known as the Great Migration, hundreds of thousands of black Americans moved from an economically depressed rural South to industrial cities of the North to take advantage of the employment opportunities created by World War I. As more and more educated and socially conscious blacks settled in New York's neighborhood of Harlem, it developed into the political and cultural center of black America.

The Harlem Renaissance appealed to a mixed audience. The literature appealed to the African American middle class and to the white book-buying public. Such magazines as *The Crisis*, a monthly journal of the NAACP, and *Opportunity*, an official publication of the Urban League, employed Harlem Renaissance writers on their

editorial staff; published poetry and short stories by black writers; and promoted African American literature through articles, reviews, and annual literary prizes. As important as these literary outlets were, however, the Renaissance relied heavily on white publishing houses and white-owned magazines. In fact, a major accomplishment of the Renaissance was to push open the door to mainstream white periodicals and publishing houses, although the relationship between the Renaissance writers and white publishers and audiences created some controversy.

The Harlem Renaissance changed forever the dynamics of African American arts and literature in the United States. The writers that followed in the 1930s and 1940s found that publishers and the public were more open to African American literature than they had been at the beginning of the century. Furthermore, the existence of the body of African American literature from the Renaissance inspired writers such as Ralph Ellison and Richard Wright to pursue literary careers in the late 1930s and the 1940s. The outpouring of African American literature of the 1980s and 1990s by such writers as Alice Walker and Toni Morrison also had its roots in the writing of the Harlem Renaissance. South African writer Peter Abrahams cited his youthful discovery of the Harlem Renaissance anthology, *The New Negro* (1925), as the event that turned him toward a career as a writer. For thousands of blacks around the world, the Harlem Renaissance was proof that the white race did not hold a monopoly on literature and culture.



Richard Wright (1908-1960), American writer, whose novels and short stories helped redefine discussions of race relations in America in the mid-20th century.

Richard Nathaniel Wright was born outside of Natchez, Mississippi. His father left the family when Wright was still young and his mother, a schoolteacher, was stricken with a paralyzing illness when he was a child.

During the Great Depression of the 1930s, Wright worked on various writing and editing projects for the Federal Writers' Project in Chicago. Wright's first book, *Uncle Tom's Children* (1938; revised 1940), consisted of four novellas that dramatize racial prejudice. The book won first prize in a writing competition sponsored by the Writers' Project. In 1937 Wright moved to New York City. He worked there on a Writers' Project guidebook to the city entitled *New York Panorama* (1938) and wrote the book's essay on the Harlem neighborhood.

After winning a Guggenheim Fellowship in 1939, Wright completed his novel *Native Son*. The book explores the violent psychological pressures that drive Bigger Thomas, a young black man, to murder. In the story, Thomas, a 20-year-old from the largely black South Side of Chicago, takes a job as a chauffeur for a wealthy white family whose fortune is based on real estate dealings in black neighborhoods. The daughter of the family seduces Bigger, and he accidentally smothers her to death when he fears they will be discovered together in bed.

Wright moved to France in the late 1940s. He published several more novels during his lifetime, including *The Outsider* (1953), *The Long Dream* (1958), about a

boy's childhood in Mississippi. The short-story collection *Eight Men* (1961) and the novel *Lawd Today* (1963) were published after Wright's death. *Haiku: This Other World* (published posthumously, 1998) is a collection of haiku poems that Wright wrote shortly before his death.

Wright also produced a considerable body of nonfiction. His first autobiographical work, *Black Boy*, reveals in bitter personal terms the devastating impact of racial prejudice on young black males in the United States. *Black Boy* points out the many psychological and cultural similarities between 20th-century racism and its predecessor, slavery. Wright's other nonfiction works include *Black Power* (1954), a commentary on the emerging nations of Africa; *The Color Curtain* (1956), which focuses on the so-called Third World; *Pagan Spain* (1957), which addresses the Fascist rule in that country; and *American Hunger* (1977), a second autobiographical work. In 1941 Wright collaborated with photographer Edwin Rosskam on *12 Million Black Voices*, a folk history of blacks in America.



Langston Hughes (1902-1967), was American writer, known for using the rhythms of jazz and of everyday black speech in his poetry.

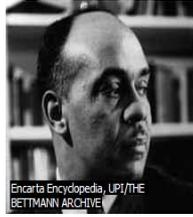
James Mercer Langston Hughes was born on February 1, 1902, in Joplin, Missouri, and educated at Lincoln University in Pennsylvania. He published his first poem, "The Negro Speaks of Rivers," in *Crisis* magazine in 1921 and studied at Columbia University from 1921 to 1922.

In the late 1920s, when Hughes lived in New York City, he became a prominent figure of the Harlem Renaissance and was referred to as the Poet Laureate of Harlem. His innovations in form and voice influenced many black writers. Hughes also wrote the drama *Mulatto* (1935), which was performed on Broadway 373 times. Beginning in the 1930s, Hughes was active in social and political causes, using his poetry as a vehicle for social protest.

In the 1940s, first for the *Chicago Defender* and later for the *New York Post*, Hughes wrote a newspaper column in the voice of the character Simple (also called Jesse B. Semple), who expressed the thoughts of young black Americans. Simple's plain speech, humor, and use of dialect belied his wisdom and common sense. The character became famous and later figured in many of Hughes's short stories. Hughes died in New York City on May 22, 1967.

Hughes wrote more than 50 books. His works include the poetry volumes *The Dream Keeper* (1932), *Shakespeare in Harlem* (1942), and *Fields of Wonder* (1947) and the short-story collections *The Ways of White Folks* (1934), *Simple Speaks His Mind* (1950), *Simple Takes a Wife* (1953), and *Best of Simple* (1961). Hughes also wrote the novels *Not Without Laughter* (1930) and *Tambourines to Glory* (1958), the autobiographical books *The Big Sea* (1940) and *I Wonder as I Wander* (1957), and the children's books *Black Misery* (1969) and *The Sweet and Sour Animal Book* (written

1936, published 1994). *The Collected Poems of Langston Hughes* was published in 1994.



Ralph Ellison (1914-1994), American author and educator, one of the most influential black American writers of the 20th century. Ralph Waldo Ellison was born in Oklahoma City, Oklahoma, and educated at Tuskegee Institute (now Tuskegee University). His best-known work, *Invisible Man* (1952), expounds the theme that American society willfully ignores blacks. The novel is the account of an unnamed young Southern black man's journey from innocence to experience as he searches, first in the South and then in the North, for his place in the world. Ellison uses rich, varied, and powerful language to portray the black experience in all its vitality and complexity. The novel was one of the first works to describe modern racial problems in the United States from a black American point of view. It received the National Book Award for fiction in 1953.

In his essay collections *Shadow and Act* (1964) and *Going to the Territory* (1986), Ellison addressed various aspects of American culture. He is also noted for many magazine articles and short stories, and during his career he lectured at many colleges and universities on the subject of the black American. From 1970 to 1979 Ellison was Albert Schweitzer Professor of Humanities at New York University, and in 1985 he was one of the first recipients of the National Medal of Arts. In 1995 *The Collected Essays of Ralph Ellison* was published. The following year several of his unpublished stories were discovered by John F. Callahan, his literary executor. Two of them, "Boy on a Train" and "I Did Not Learn Their Names," appeared in *The New Yorker* magazine later in 1996. *Flying Home and Other Stories* (1996), a collection of Ellison's stories written between 1937 and 1954, includes six previously unpublished pieces. At his death his long-awaited second novel, delayed in part by the destruction of hundreds of pages in a 1967 fire, was left uncompleted. A heavily edited version of this novel, *Juneteenth*, was published in 1999.



James Baldwin (1924-1987), American writer, whose focus on issues of racial discrimination made him a prominent spokesperson for racial equality, especially during the civil rights movements of the 1960s.

James Arthur Baldwin was born in the Harlem neighborhood of New York City to a single mother, Emma Birdis Jones. Baldwin attended the prestigious De Witt Clinton Public High School in New York. At the age of 14 he joined the Pentecostal Church and became a Pentecostal preacher.

Supporting himself with odd jobs, he began to write short stories, essays, and book reviews, many of which were later collected in the volume *Notes of a Native Son* (1955).

In Paris, with the support of fellowship grants and literary supporters such as American novelist Richard Wright, Baldwin wrote his first novel, *Go Tell It on the Mountain*. The book describes a boy's religious conversion, and Baldwin tells the story through a series of prayers that serve as flashbacks. He weaves the history of the boy's family and community into the novel's narrative.

He published his observations of the United States in the essay collections *Nobody Knows My Name* (1961) and *The Fire Next Time*. The latter, a study of the Black Muslim movement led by Elijah Muhammad and Malcolm X, predicted violence and political upheaval if American whites did not face up to the country's racial problems. The success of *The Fire Next Time* made Baldwin a prominent figure in the civil rights movement. He spoke out in interviews and gave impassioned speeches about racial justice.

Baldwin continued to address racial issues in his novels as well. *Another Country* (1962) describes the tortured relationships within a group of black and white friends. *Tell Me How Long the Train's Been Gone* (1968) is about a Harlem boy's rise to fame as an actor. *If Beale Street Could Talk* (1974) depicts the struggles of a young African American couple hemmed in by racism and an unsympathetic legal system. In Baldwin's last novel, *Just Above My Head* (1979), the brother of a dead gospel singer reflects on his brother's life.

In 1964 Baldwin collaborated with American photographer Richard Avedon on *Nothing Personal*, a collection of photographs and essays about the United States. Baldwin's other works include the plays *The Amen Corner* (1950) and *Blues for Mister Charlie* (1964); the short-story collection *Going to Meet the Man* (1965); the essay collections *The Devil Finds Work* (1976) and *The Price of the Ticket* (1985); and the poetry collection *Jimmy's Blues* (1985).

QUESTIONS:

1. Whom do you know from Afro-American writers?
2. What is Harlem Renaissance?
3. Speak about "Uncle Tom's Children" by Richard Wright.
4. How many books did Hughes write?
5. What is the theme of "Invisible Man" by Ellison?
6. What did Baldwin describe in "Go Tell It on the Mountain"?
7. In what genres Baldwin create his works?

Lecture 9

THEME: REALISM IN AMERICAN LITERATURE AFTER WORLD WAR II

PLAN:

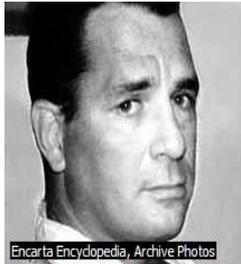
1. "Beat Generation" Jack Kerouac, Allen Ginsberg.
2. Irwin Shaw, Jerome David Salinger, James Earl Jones, Norman Mailer.
3. Truman Capote.
4. Eugene O'Neill, Edward Albee, Artur Miller, Tennessee Williams, Sam Shepard.
5. Ray Bradbury, Isaac Asimov, Stephen King. Dashiell Hammett – detective writer.

Key words: Beat Generation, jazz music, Viking Press, Zen Buddhism, Newark, moral horrors of fascism and bigotry, New York City, short stories, Michigan, Mufasa, Obie Award, a naturalistic microcosm of men, National Book Award, Pulitzer Prize, New Journalism, Greek mythology and uses New England farm.

After the war a group of American writers referred to as the Beat Generation communicated their profound disaffection with contemporary society through their unconventional writings and lifestyle. Notable writers associated with the group included novelists Jack Kerouac and William S. Burroughs and poets Lawrence Ferlinghetti and Allen Ginsberg.

Beat Generation, group of American writers of the 1950s whose writing expressed profound dissatisfaction with contemporary American society and endorsed an alternative set of values.

The term *Beat Generation* was first used by Kerouac in the late 1940s. The word *beat* had various connotations for the writers, including despair over the *beaten* state of the individual in mass society and belief in the *beatitude*, or blessedness, of the natural world and in the restorative powers of the *beat* of jazz music and poetry. The term *beatnik* was coined in the late 1950s to refer, often disparagingly, to people who embraced the ideas and attitudes of the Beat writers.



Jack Kerouac (1922-1969), American writer, who was the first to use the term Beat Generation in reference to the group of American writers. Kerouac was born Jean-Louis Lebris de Kerouac to French-Canadian parents in Lowell, Massachusetts.

All of Kerouac's writings are autobiographical. His first novel, *The Town and the City* (1950), describes the disintegration of his own family. His best-known novel is *On the Road* (1957), a loosely structured account of the adventures of several characters, including the author, who travels across the United States and into Mexico by hitchhiking, bus, and rental cars. Although some critics extolled *On the Road* as defining a new generation, others dismissed or ridiculed the work for glamorizing reckless irresponsibility and for its loose style and structure. Today, *On the Road* is regarded as a classic work of the Beat Generation.

Kerouac typed the original manuscript of *On the Road* as a single paragraph over a three-week period in April 1951, fueled by coffee and the stimulant Benzedrine, on several long sheets of drawing paper.

The manuscript of *On the Road* failed to interest a publisher until literary critic Malcolm Cowley, then an editor for Viking Press, took it on in 1954. Cowley requested revisions, greatly shortened the manuscript, and changed the names of the original characters.

Kerouac's next novel, *The Dharma Bums* (1958), is a more conventional work, on the theme of self-fulfillment through Zen Buddhism and the search for dharma, or eternal truth in Buddhism. The novel is set in California. Its main character is based on the poet Gary Snyder, a friend of Kerouac's who had studied Buddhism. *The*

Subterraneans (1958) takes place in dark rooms, underground bars, and alleys of San Francisco, and revolves around Kerouac's short but tempestuous affair with a woman called Mardou Fox. *Big Sur* (1962), an autobiographical sequel to *On the Road*, describes the retreat of an alcoholic Beat leader to the California coast, where he attempts to put his life in order. Other novels by Kerouac include *Maggie Cassidy* (1959), *Tristessa* (1960), and *Desolation Angels* (1965). He also wrote poetry, such as *Mexico City Blues* (1959), and travel pieces, such as *Lonesome Traveler* (1960).

Uneasy with fame and media hostility, Kerouac turned increasingly to alcohol. He spent the last years of his life living with his mother in Florida and died at the age of 47 of internal hemorrhaging brought on by alcoholism. His posthumously published works include the poetry collection *Book of Blues* (1995) and two volumes of correspondence, *Selected Letters, 1940-1956* (published 1995) and *Selected Letters, 1957-1969* (published 1999).

Allen Ginsberg (1926-1997), American poet, regarded as the spokesman for the Beat Generation of the 1950s. Born in Newark, New Jersey, Ginsberg was educated at Columbia University. During his time in New York City he met Jack Kerouac and William S. Burroughs, who would later become integral members of the Beat movement. After graduating from Columbia in 1948, Ginsberg worked at various jobs before moving to San Francisco in the early 1950s. There he met American poets such as Kenneth Rexroth, Gary Snyder, and Lawrence Ferlinghetti. Ferlinghetti's bookstore, City Lights, published Ginsberg's first book, *Howl* (1956). *Howl* was initially seized by the government under obscenity charges, but the charges eventually were dropped, and the book is now recognized as the first important poem of the Beat movement. An angry indictment of America's false hopes and broken promises, *Howl* uses vivid images and long, overflowing lines to illuminate Ginsberg's thoughts.

His participation in political protests was reflected in his poetry. He often took up social causes such as gay rights and, later, environmental issues. Religious philosophy also influenced Ginsberg, and he drew on Jewish and Buddhist ideas in his work and in his lifestyle. Other volumes of Ginsberg's poetry include *Kaddish* (1961), a long poem mourning his mother; *Reality Sandwiches* (1963); *Planet News*; (1968); *Collected Poems 1947-1980* (1984); *White Shroud: Poems 1980-1985* (1987); and *Selected Poems 1947-1995* (1996). In 1995 a collection of Ginsberg's early writings was published as *Journals Mid-Fifties (1954-1958)*.

Irwin Shaw (1913-1984), American novelist, short-story writer, and playwright. Shaw's main themes are the impact of war, the cost of personal ambition, and the spectacle of social change. Along with other writers of his generation, he began his career by focusing on the moral horrors of fascism and bigotry. His later writings, less explicit in their social significance, deal with the struggle for money, power, and selfhood in American society.

Shaw was born in New York City and graduated from Brooklyn College in 1934. He first earned his living writing radio serials before establishing himself as a playwright with *Bury the Dead* (1936). In this play, Shaw's feelings about the senselessness of war are expressed through the protesting voices of dead soldiers, who rise to address the audience.

Despite his pacifist sentiments, Shaw volunteered for service in World War II (1939-1945). His experiences were the basis for his major work, *The Young Lions*

(1948), an elaborately plotted story of the parallels in the lives of three soldiers. Shaw's next novel, *The Troubled Air* (1951), captures the spirit of inquisition that was prevalent during the McCarthy era. *Two Weeks in Another Town* (1960), which is the most notable of his later works, studies a group of film people on location in Rome. Shaw was also concerned with personal aspirations, as shown in *Rich Man, Poor Man* (1970), which is a family chronicle of the postwar years that depicts the American national character against a background of public events. *Beggarman, Thief* (1977) is its sequel. *Short Stories: Five Decades* (1978) includes many of his best short stories.



Jerome David Salinger, born in 1919, American novelist and short-story writer.

Jerome David Salinger was born and raised in New York City. He began writing fiction as a teenager. After graduating from Valley Forge Military Academy in 1936 he began studies at several colleges in the New York City area, but he took no degree.

Over the next several years Salinger contributed short stories to popular magazines such as *Collier's*, *Esquire*, and *The Saturday Evening Post*, continuing to produce work even while serving in combat during World War II as a staff sergeant in the United States Army from 1942 to 1945. After returning to civilian life, Salinger continued to achieve success with his short stories, many of which were drawn from his war experiences. During the late 1940s he published work in the magazines *Mademoiselle*, *Cosmopolitan*, and *The New Yorker*.

At the age of 31, Salinger gained a major place in American fiction with the publication of his only novel, *The Catcher in the Rye* (1951). Many of Salinger's early short stories have never been published in book form. *Nine Stories*, a 1953 anthology of his stories, won great critical acclaim.

The title characters of the twin novellas *Franny and Zooey* (1961) are Glass children. Franny is a high-strung college student who feels alienated from the academic world in her desperate search for spiritual meaning in life. Her brother Zooey, by contrast, is a charming, warm, and easygoing television actor who has made his peace with the corruption he finds in the world. *Raise High the Roof Beam, Carpenters and Seymour: An Introduction* (1963), another pair of novellas published as a single volume, are both narrated by Franny and Zooey's older brother Buddy, a writer. Salinger has described Buddy as his alter ego. All of the Glass family stories originally appeared in *The New Yorker*, the final one ("Hapworth 16, 1924") in 1965. He has not published anything since.



James Earl Jones, born in 1931, American stage and motion-picture actor, noted for his particularly deep voice. His distinctive voice has become well known through his character of Darth Vader in the films *Star Wars* (1977), *The Empire Strikes Back* (1980), and *Return of the Jedi* (1983); as Mufasa in *The Lion King* (1994); and through many television commercials. He was born in Arkabutla, Mississippi. Raised in Michigan by his maternal grandparents, Jones overcame a stutter while in high school and won a scholarship at the University of Michigan, where he eventually studied drama. He moved to New York City in 1955 to pursue a stage career, and was united with his father, actor Robert Earl Jones, who had left the family before his birth. After years of playing bit parts, Jones won recognition for his performance in Jean Genet's *The Blacks* (1961) and in 1962 won an Obie Award (given for off-Broadway theater work) as best actor. In 1964 he appeared in *Othello*, by English writer William Shakespeare, for the first time, a role he repeated several times.

Jones won national recognition and a Tony Award in 1969 for his portrayal of Jack Johnson, the first black world heavyweight boxing champion, in *The Great White Hope*, and he won a second Tony for best actor in 1987 for his performance in *Fences*, written by American August Wilson and set in the early civil-rights era in America (mid 1950s and 1960s). His television performances include the detective series "Paris" (1979-1980); "Gabriel's Fire" (1990-1991), for which he won an Emmy Award in 1991; and the crime series "Pros and Cons" (1991-1992). Jones has also appeared in numerous films, including *Dr. Strangelove* (1964), *Conan the Barbarian* (1982), *Gardens of Stone* (1987), *Field of Dreams* (1989), *The Hunt for Red October* (1990), *Patriot Games* (1992), and *Clear and Present Danger* (1994).



Norman Mailer (1923-2007), American novelist and essayist, bold and colorful critic of modern American society.

Born in Long Branch, New Jersey, on January 31, 1923, Mailer graduated from Harvard University in 1943 and later studied at the Sorbonne in Paris. His service as an infantryman in the United States Army during World War II provided background material for his naturalistic novel *The Naked and the Dead* (1948), published when he was 25.

The Naked and the Dead, by intensive concentration on a small platoon, presents a naturalistic microcosm of men at war. The setting of *The Deer Park* (1955) is a resort habituated by Hollywood magnates involved in an endless struggle for power. In *An American Dream* (1965) Mailer evokes what he believes to be the deepest urgings of American fantasy life: violence, power, wealth. *Why Are We in Vietnam?* (1967) is a nonpolitical novel narrated by a disc jockey.

During the 1960s Mailer developed a vivid journalistic style with the intention of presenting actual events with all the drama and complexity found in fiction. His 1968 book *The Armies of the Night* was the culmination of these efforts. The work was an account of Mailer's experiences at the 1967 anti-Vietnam War march in Washington, D.C., during which he was jailed and fined. It won both the National Book Award for

arts and letters and the Pulitzer Prize in 1969. Mailer's other works of this era include *Miami and the Siege of Chicago* (1968), about the Republican and Democratic national conventions of 1968, and *Of a Fire on the Moon* (1971), which presented Mailer's view of the 1969 moon landing. *Marilyn* (1963), a biography of actress Marilyn Monroe, proved controversial because of its many unproven speculations. Mailer returned to the theme of violence in *The Executioner's Song* (1979), a factually based reconstruction of the life and execution of convicted murderer Gary Gilmore. The book was awarded the 1980 Pulitzer Prize in fiction.

Mailer's other books include *Ancient Evenings* (1983), which uses the framework of ancient Egypt to explore such themes as death, and the powers of the mind; *Tough Guys Don't Dance* (1984), a detective story that was made into a motion picture in 1987; *Harlot's Ghost* (1991), a lengthy novel about the Central Intelligence Agency (CIA); *Oswald's Tale* (1995), about Lee Harvey Oswald, the accused assassin of United States president John F. Kennedy; and *Portrait of Picasso as a Young Man: an Interpretative Biography* (1995). Mailer's fictional novel *The Gospel According to the Son* (1997) sets out to retell the life of Jesus Christ from the first person perspective of Jesus himself. *The Castle in the Forest* (2007), his first novel in ten years, imagines the youth of Nazi leader Adolf Hitler.

Mailer's shorter writings are collected in *Advertisements for Myself* (1959), *The Presidential Papers* (1963), and *Cannibals and Christians* (1966). He also wrote, directed, and appeared in a number of motion pictures. Mailer's last work, *On God: An Uncommon Conversation* (2007), was published only a month before his death. In this series of dialogues with his literary executor, Mailer offered his thoughts on God and religion.

Truman Capote (1924-1984), American novelist, screenwriter, and playwright, most famous for his carefully crafted prose and innovative attempts to blend imaginative literature with nonfiction, a style known as New Journalism. Capote's most famous work is *In Cold Blood* (1966), a book that mixes fact and fiction.

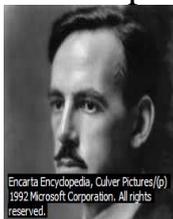
Capote was born Truman Streckfus Persons in New Orleans, Louisiana, and spent much of his childhood living with a succession of relatives in various regions of the rural South. Capote's first novel is *Other Voices, Other Rooms* (1948), his next book, *A Tree of Night and Other Stories* (1949), ranged from tales of horror and psychological torment to warm-hearted stories about children.

After the publication of *Tree of Night*, Capote traveled in Europe, eventually settling in Sicily for two years. *Local Color* (1950), a collection of essays based on his travels in Europe, signaled Capote's growing interest in nonfiction. In 1951 Capote published *The Grass Harp*, a novel about three misfits who decide to take up residence in a tree house. For much of the 1950s, Capote concentrated on writing for the stage and motion pictures. He adapted *The Grass Harp* and a short story called "The House of Flowers" into plays that were performed in New York City's Broadway theater district. He also collaborated with American motion picture director John Huston on the film-noir spoof *Beat the Devil* (1954).

He recorded the experience in the satirical work *The Muses Are Heard* (1956). His next book, *Breakfast at Tiffany's: A Short Novel and Three Stories* (1958), quickly found a wide readership. The title story, about a young woman who abandons her rural

life for the glamour of New York City, was adapted into the acclaimed motion picture *Breakfast at Tiffany's* (1961), starring Audrey Hepburn.

Capote next spent six years researching and writing *In Cold Blood* (1966), a “nonfiction novel” that tells the story of the murder of a Kansas farm family by two drifters. In the late 1960s Capote began writing an autobiographical book to be titled *Answered Prayers. Music for Chameleons* (1980), a collection of stories and essays. In the last years of his life he was better known as a media celebrity than as a writer. *Answered Prayers: The Unfinished Novel* was published in 1986, after Capote's death.



Eugene O'Neill (1888-1953), American playwright, whose work dramatizes the plight of people driven by elemental passions, by memory and dream, and by an awareness of the forces that threaten to overwhelm them.

O'Neill won Pulitzer Prizes in drama for his plays *Beyond the Horizon* (1920), *Anna Christie* (1921), *Strange Interlude* (1928), and *Long Day's Journey into Night* (1956). In 1936 he became the first American dramatist to win the Nobel Prize in literature.

Eugene Gladstone O'Neill was born in a New York City hotel room, the second son of James and Ella O'Neill. For most of Eugene's childhood the family lived on the road while his father, an Irish-born actor, repeatedly played the lead role in a dramatic version of the historical novel *Le Comte de Monte-Cristo* (1844; *The Count of Monte-Cristo*, 1846) by French writer Alexandre Dumas. O'Neill was educated in Catholic schools until, as a teenager, he insisted on attending a nonreligious boarding school.

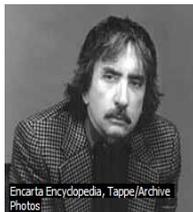
O'Neill studied at Harvard from 1914 to 1915 under the famous theater scholar George Pierce Baker. The experimental theater group the Provincetown Players performed his first play, *Bound for East Cardiff*, in 1916.

In *The Hairy Ape* (1922) a ship's stoker, the person who feeds coal into the ship's furnace, is transformed into an animalistic rough. *Desire Under the Elms* (1925) alludes to themes of Greek mythology and uses New England farm life as the setting for a tragic tale involving adultery, incest, and infanticide. O'Neill continued exploring the interior self in *Mourning Becomes Electra* (1931), in which the tragic Greek story of Electra provides mythic resonance to the story of a New England family confronted by death during the Civil War (1861-1865). O'Neill produced his only comedy, *Ah, Wilderness!* in 1933. A story of small-town life set at O'Neill's childhood summer home in Connecticut, *Ah, Wilderness!* became one of his most popular plays.

In the mid-1940s his plays again began to be produced. The most important were *The Iceman Cometh* (1946), *A Long Day's Journey into Night* (1956), and *A Moon for the Misbegotten* (1957). Of these, only *Iceman* appeared during O'Neill's lifetime. Set in 1912, *Iceman* depicts a group of New York City saloon lodgers, feeding their dreams with booze and chatter, disrupted by an intrusive salesman.

A Long Day's Journey into Night is even more autobiographical. It portrays a day in the life of a failed actor, his drug-addicted wife, and their two sons, one of whom is a drunk and the other an ex-sailor with wistful memories of sea life. During the last years

of his life, O'Neill suffered from a crippling nervous disorder that eventually ended his writing. Editions of O'Neill's writings include *The Plays of Eugene O'Neill* (3 volumes, 1951), *Selected Letters of Eugene O'Neill* (1988), and *Conversations with Eugene O'Neill* (1990).



Edward Albee was born in 1928, American playwright, whose most successful plays focus on familial relationships. Edward Franklin Albee was born in Washington, D.C., and adopted as an infant by the American theater executive Reed A. Albee of the Keith-Albee chain of vaudeville and motion picture theaters. Albee attended a number of preparatory schools and, for a short time, Trinity College in Hartford, Connecticut. He wrote his first one-act play, *The Zoo Story* (1959), in three weeks. Among his other plays are the one-act *The American Dream* (1961); *Who's Afraid of Virginia Woolf?* (1962); *The Ballad of the Sad Café* (1963), adapted from a novel by the American author Carson McCullers; *Tiny Alice* (1964); and *A Delicate Balance* (1966), for which he won the 1967 Pulitzer Prize in drama. For *Seascape* (1975), which had only a brief Broadway run, Albee won his second Pulitzer Prize. His later works include *The Lady from Dubuque* (1977), an adaptation (1979) of *Lolita* by the Russian American novelist Vladimir Nabokov, and *The Man Who Had Three Arms* (1983). In 1994 he received a third Pulitzer Prize for *Three Tall Women* (1991). Albee won a Tony Award in 2002 for *The Goat, or Who is Sylvia* (2002), a play about a happily married architect who falls in love with a goat. Albee's plays are marked by themes typical of the theater of the absurd, in which characters suffer from an inability or unwillingness to communicate meaningfully or to sympathize or empathize with one another.



Arthur Miller (1915-2005), American dramatist, whose works are concerned with the responsibility of each individual to other members of society.

Born in New York City, Miller was the son of a coat manufacturer who suffered financial ruin in the Great Depression of the 1930s. After graduating from high school, Miller worked and saved money for college. From 1934 to 1938, he studied at the University of Michigan. As a student, Miller won awards for his comedy *The Grass Still Grows*. After graduation, he returned to New York City to write.

Miller's first Broadway play, *The Man Who Had All the Luck* (1944), opened to poor reviews and closed after four performances. His first successful play was *All My Sons*, which the New York Drama Critics' Circle chose as the best play of 1947. *All My Sons* revolves around Joe Keller, the family patriarch, who has sold defective parts for war planes and allowed his partner to take the blame.

Miller's major achievement was the play *Death of a Salesman* (1949). It won the 1949 Pulitzer Prize for drama, the 1949 Tony Award for best play, and the 1949 New York Drama Critics' Circle Award for best play of the year. It is considered a milestone in America drama.

Death of a Salesman tells, in almost poetic terms, the tragic story of Willy Loman, an average man much like Miller's father.

His play *The Crucible* (1953), although concerned with the Salem witchcraft trials, was actually aimed at the then widespread congressional investigation of subversive activities in the United States during the late 1940s and early 1950s.

Questions of guilt and individual responsibility persist in Miller's later dramas, including *Incident at Vichy* (1964), about French Jews sent to death camps during the German occupation of France in World War II; *The Price* (1968), in which two brothers confront memories of the Great Depression

In *The American Clock* (1980) Miller created a series of dramatic vignettes about the Great Depression based on *Hard Times* (1970) by American writer Studs Terkel. His short stories were collected in *I Don't Need You Any More* (1967) and *Homely Girl, A Life, and Other Stories* (1995). Miller's observations on drama, including his own plays, appeared in *The Theater Essays of Arthur Miller* (1978; 2nd edition, 1994).

Miller's autobiography, *Timebends: A Life*, was published in 1987. In this lengthy memoir, Miller traced in scrupulous detail the genesis of each of his plays from his own domestic and political history and portrayed himself as a social and political spokesman for his generation.

Miller wrote the screenplay *The Misfits* (1961) for Monroe. His drama *After the Fall* (1964) is a semiautobiographical play based on his unhappy marriage.

Broken Glass (1994), a play about Jewish identity, is set in Brooklyn in 1938, shortly after Kristallnacht. *Resurrection Blues* (2002) is a satire on a media-saturated world. With his last play, *Finishing the Picture* (2004), about a director stymied by an unstable movie star, Miller seemed to revisit his own past.

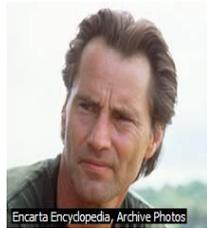


Tennessee Williams (1911-1983), is an American playwright and two-time Pulitzer Prize winner, whose works are set largely in the American South.

Williams was born in Columbus, Mississippi, on March 26, 1911, and named Thomas Lanier Williams. He worked at a variety of odd jobs until 1945, when he first appeared on the Broadway scene as the author of *The Glass Menagerie*. This evocative "memory play" won the New York Drama Critics' Circle award as the best play of the season. It was filmed in 1950 and has been performed on the stage throughout the world. The emotion-charged *A Streetcar Named Desire* (1947) has been called the best play ever written by an American. It was successfully filmed (1951), and the play won Williams his first Pulitzer Prize in drama. He was awarded another Pulitzer for *Cat on a Hot Tin Roof* (stage, 1954; film, 1958). All three of these plays contain the poetic dialogue, the symbolism, and the highly original characters for which Williams is noted and are set in the American South.

Other successful plays by Williams are *Summer and Smoke* (1948), rewritten as *Eccentricities of a Nightingale* (produced 1964); *The Rose Tattoo* (1950); the long one-act *Suddenly Last Summer* (1958); *Sweet Bird of Youth* (1959); and *Night of the Iguana* (1961). Although Williams continued to write for the theater, he was unable to repeat the success of most of his early works. One of his last plays was *Clothes for a Summer Hotel* (1980), based on the American writer F. Scott Fitzgerald and his wife, Zelda. Williams died in New York City, February 25, 1983.

Two collections of Williams's many one-act plays were published: *27 Wagons Full of Cotton* (1946) and *American Blues* (1948). Williams's fiction includes two novels, *The Roman Spring of Mrs. Stone* (1950) and *Moïse and the World of Reason* (1975) and four volumes of short stories – *One Arm and Other Stories* (1948), *Hard Candy* (1954), *The Knightly Quest* (1969), and *Eight Mortal Ladies Possessed* (1974). Nine of his plays were made into films, and he wrote one original screenplay, *Baby Doll* (1956).



Sam Shepard, born in 1943, American playwright and actor, whose plays deal with modern social concerns such as individual alienation and the destructive effects of family relationships in an ailing American society. Born Samuel Shepard Rogers, Jr., in Fort Sheridan, Illinois, he attended San Antonio Junior College, located in California, but did not graduate. In 1963 he moved to New York City, where he wrote the one-act plays *Cowboys* and *The Rock Garden*, which were produced in 1964 as part of the off-off-Broadway theater movement. Other short plays were produced by La Mama Experimental Theater Club in 1964 and 1965 and by the Cherry Lane's New Playwrights series in 1965 and 1966.

Shepard's first full-length play, *La Turista* (1967), won an Obie Award (given for off-Broadway theater productions) for distinguished play. It was followed by *Operation Sidewinder* (1970), *Curse of the Starving Class* (1977), *Buried Child* (1978; Pulitzer Prize, 1979; rewritten by Shepard, 1995), *True West* (1980), *Fool for Love* (1983), *A Lie of the Mind* (1985), and *Simpatico* (1994), among others. Shepard became known for his oblique story lines, slightly mysterious characters, verbal skills, and use of surreal elements with images of popular culture. He also worked on motion pictures, coauthoring the screenplay for *Zabriskie Point* (1970) and writing the screenplay for *Paris, Texas* (1984); and wrote two short-story collections, *Motel Chronicles* (1982) and *Cruising Paradise* (1996). Shepard acted in a number of motion pictures, including *Days of Heaven* (1978), *Frances* (1982), *The Right Stuff* (1983), *Fool for Love* (1985), *Baby Boom* (1987), *Crimes of the Heart* (1987), *Thunderheart* (1992), and *Safe Passage* (1994).



Source: Encyclopaedia, Chief Inst of Gordon State Sound
Collection/Photo of Ray Bradbury, Camp and Personality, Etc.

Ray Bradbury, born in 1920, American writer of science fiction and fantasy. Bradbury's works often blend science fiction themes with social criticism, portraying the destructive tendency of humans to use technology at the expense of morality. Bradbury is a prolific author who has written more than 600 short stories and numerous novels, poems, children's books, screenplays, and other works during his long career.

Ray Douglas Bradbury was born in Waukegan, Illinois. He was an imaginative child prone to nightmares and frightening fantasies, many of which would later inspire some of his best work. A fan of motion pictures and the science fiction stories that appeared in magazines such as *Amazing Stories* and *Weird Tales*, Bradbury began writing regularly when he was 12 years old. His earliest work was published in small fan magazines, or fanzines, including one he produced himself. He sold his first story to a professional publication in 1941 and became a full-time writer in 1943.

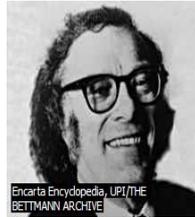
Bradbury's stories have been collected in numerous books. One of the best known is *The Martian Chronicles* (1950), a series of stories about humans colonizing Mars; many of the stories echo themes of the American frontier. Another well-known Bradbury collection is *The Illustrated Man* (1951), which uses the device of a man covered in tattoos to tell different stories.

Bradbury's novel *Fahrenheit 451* (1953) is a dystopian vision of a future where television dominates society and books are illegal (the title refers to the temperature at which paper burns). A small group of dissidents resists the ban and sets about memorizing the great works of literature so they will not be lost to history. Along with *Brave New World* (1932) by Aldous Huxley and *Nineteen Eighty-Four* (1949) by British writer George Orwell, *Fahrenheit 451* is often cited by literary critics as an important portrayal of the potential for the all-encompassing governmental repression of individual freedoms.

Among Bradbury's other story collections are *Dark Carnival* (1947), *The Golden Apples of the Sun* (1953), *The October Country* (1955), *A Medicine for Melancholy* (1959), *I Sing the Body Electric* (1969), and *Long After Midnight* (1976). His novels include the semi-autobiographical works *Dandelion Wine* (1957) and *Something Wicked This Way Comes* (1962), *Death Is a Lonely Business* (1985), *A Graveyard for Lunatics* (1990), *From the Dust Returned* (2002), and *Let's All Kill Constance* (2003). *The Wonderful Ice Cream Suit* (1972) is a collection of Bradbury's plays and *Ahmed and the Oblivion Machines* (1998) is a children's novel.

Much of Bradbury's later work moves away from the science-fiction genre in style and subject matter. His later story collections include *Quicker Than the Eye* (1996), *Driving Blind* (1997), and *One More for the Road* (2002).

Bradbury has received many awards during his career, including the National Book Foundation's Distinguished Contribution to American Letters honor in 2000.



Isaac Asimov (1920-1992), Russian-born American writer, esteemed for his science fiction and for his popular works in all branches of science.

Isaac Asimov was born in Petrovichi. His family immigrated to the United States when he was three years old and settled in Brooklyn, New York. Asimov's encounters with science-fiction magazines led him to follow the dual careers of writing and science. He entered Columbia University at the age of 15, and at the age of 18 he sold his first story, to the magazine *Amazing Stories*.

After serving in World War II (1939-1945), Asimov earned a Ph.D. degree at Columbia University in 1948; from 1949 to 1958 he taught biochemistry at the Boston University School of Medicine. His first science-fiction novel, *Pebble in the Sky*, appeared in 1950 and his first science book, a biochemistry text written with two colleagues, was published in 1953.

Asimov turned to writing full time in 1958. He authored more than 400 books for young and adult readers, extending beyond science and science fiction to include mystery stories, humor, history, and several volumes about the Bible and English playwright William Shakespeare. Asimov's best-known science-fiction works include *I, Robot* (1950; film version, 2004); *The Foundation Trilogy* (1951-1953), to which he wrote a sequel 30 years later, *Foundation's Edge* (1982); *The Naked Sun* (1957); and *The Gods Themselves* (1972). Asimov's major science books include the *Biographical Encyclopedia of Science and Technology* (1964; revised 1982) and *Asimov's New Guide to Science* (1984), a revision of his widely acclaimed *Intelligent Man's Guide to Science* (1960).

The author's later works include *Foundation and Earth* (1986); *Prelude to Foundation* (1988); and *Forward the Foundation* (1992). Asimov wrote three volumes of autobiography: *In Memory Yet Green* (1979), *In Joy Still Felt* (1980), and the posthumously published *I. Asimov: A Memoir* (1994). *Yours, Isaac Asimov: A Lifetime of Letters*, was published in 1995.

Asimov died in 1992 of complications from the acquired immunodeficiency syndrome (AIDS). He contracted the disease from a blood transfusion during a 1983 triple-bypass operation.



Stephen King, born in 1947, American author, whose horror and fantasy works enjoy tremendous popular success.

Born in Portland, Maine, King wrote his first story at the age of 7 and sold his first piece of writing to a magazine when he was 18 years old. He earned a B.A. degree from the University of Maine at Orono in 1970 and began teaching high school English.

In 1973 King's first novel, *Carrie*, was published. The book tells the story of a teenager who exacts deadly revenge on her high school classmates by using her powers of *telekinesis*, the ability to move objects without touching them. After *Carrie*, King became a bestselling horror writer, publishing a string of popular books. King's *The Shining* (1977), about a man who slowly goes crazy, is set in a haunted, snowbound hotel. *The Stand* (1978) depicts an apocalyptic showdown between forces of good and evil. *Christine* (1983) features a sinister car that seems to come to life, and *It* (1986) concerns a group of childhood friends who reunite to confront an evil presence in their hometown. King's many other novels include *Misery* (1987), *Needful Things* (1991), *Insomnia* (1994), *Rose Madder* (1995), *The Girl Who Loved Tom Gordon* (1999), *Dreamcatcher* (2001), *From a Buick 8* (2002), and *The Colorado Kid* (2005). In *Cell* (2006) a mysterious mobile phone pulse turns people into homicidal zombies. *Lisey's Story* (2006) is a more serious novel that explores marriage and a woman's grief after her husband's death. In *Duma Key* (2008) King gives his characters psychic powers following near-death experiences.

King moved into fantasy with *The Dark Tower*, a series of books centered on the character Roland of Gilead, or the Gunslinger, who is hunting the mysterious Man in Black. The seven-part series comprises *The Gunslinger* (1982), *The Drawing of the Three* (1987), *The Waste Lands* (1991), *Wizard and Glass* (1997), *Wolves of the Calla* (2003), *Song of Susannah* (2004), and *The Dark Tower* (2004). His collections of short fiction include *Night Shift* (1978), *Different Seasons* (1982), *Skeleton Crew* (1985), *Four Past Midnight* (1990), *Nightmares and Dreamscapes* (1993), and *Everything's Eventual* (2002). He has also written several books under the pseudonym Richard Bachman.

His book *On Writing* (2000) describes the accident and his recovery, along with his writing experiences and career. A baseball fan, King coauthored *Faithful* (2004) with novelist Stewart O'Nan, a nonfiction work that chronicles the 2004 championship season of the Boston Red Sox.

Many of King's works have been made into motion pictures. They include: *Carrie* (1976), *The Shining* (1980), *Cujo* (1983), *The Dead Zone* (1983), *Misery* (1990), *The Shawshank Redemption* (1994), *Apt Pupil* (1998), *Hearts in Atlantis* (2001), *Dreamcatcher* (2003), and *Secret Window* (2004).

King has won many awards, including a Hugo Award for the nonfiction work *Danse Macabre* (1980) and an O. Henry Award for the short story "The Man in the Black Suit" (1994). In 2003 he received the medal for Distinguished Contribution to American Letters from the National Book Foundation.



Dashiell Hammett (1894-1961) was American detective-story writer, born in Saint Marys County, Maryland. He left school at the age of 13 and traveled and worked throughout the United States. After World War I (1914-1918) he was a private detective for eight years, an experience that furnished much of the material for his novels. The first two of these, *Red Harvest* (1929) and *The Dain Curse* (1929), met with immediate

popularity. *The Maltese Falcon* (1930), in which Hammett introduced his best-known character, Sam Spade, was the forerunner of a style of “tough” detective fiction.

Hammett is especially noted for realism and unconventional directness of character delineation and dialogue; for the impact of his plot development, often involving graphic descriptions of brutal acts; and for sophisticatedly cynical social attitudes. In *The Thin Man* (1932), however, Hammett introduced a note of gaiety and humor with the detective couple Nick and Nora Charles.

QUESTIONS:

1. What is Beat Generation?
2. What is the theme “The Dharma Bums” by Kerouac?
3. Speak about Ginsberg’s first book.
4. What is main theme of Shaw’s works?
5. What do you know about “Franny and Zooey” by Jerome Salinger?
6. Who is the author of “The Lion King”?
7. Speak about “The Naked and the Dead” by Mailer.
8. Which book is a collection of essays based on Capote’s travels in Europe?
9. What kind of prizes got O’Neill?
10. What do you know about Edward Albee?
11. What was Miller’s first successful play?
12. Why Williams got Pulitzer Prize?
13. Count Shepard's works.
14. Why we call Bradbury is a prolific author?
15. What do you know about Isaac Asimov?
16. What is King’s first novel?
17. What is the theme of “Dashiell Hammett”

Lecture 10

THEME: WOMAN WRITERS IN AMERICAN LITERATURE AND MODERN AMERICAN LITERATURE

PLAN:

1. Emily Dickinson, Kate Chopin, Eudora Welty, Joyce Carol Oates, Alice Walker
2. Toni Morrison
3. Rita Dove
4. John Updike.
6. “Multicultural literature” in the USA.

Key words: Massachusetts, off-rhymes, New Orleans, “local-color” literature, National Medal, Lockport, trilogy, killers, Christian missionary family, Random House, poet laureate, Akron, Shillington, multicultural influences, cultural hybridity, Bilingualism, humor and irony.



Excerpt from Poem 712
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Emily Dickinson (1830-1886), America’s best-known female poet and one of the foremost authors in American literature. Born in Amherst, Massachusetts, Emily

Elizabeth Dickinson was the middle child of a prominent lawyer and one-term United States congressional representative, Edward Dickinson, and his wife, Emily Norcross Dickinson. From 1840 to 1847 she attended the Amherst Academy, and from 1847 to 1848 she studied at the Mount Holyoke Female Seminary (now Mount Holyoke College) in South Hadley, a few miles from Amherst. During her lifetime, she published only about 10 of her nearly 2,000 poems, in newspapers, Civil War journals, and a poetry anthology. The first volume of *Poems of Emily Dickinson*, edited by Thomas Wentworth Higginson and Mabel Loomis Todd, was published in 1890, after Dickinson's death.

Popular depictions of Dickinson, as in the play *The Belle of Amherst* (1976), have perpetuated a belief that she always dressed in white, was sensitive and reclusive in nature, and had an unrequited or secret love.

In 1998 *Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson* was published, documenting the two women's friendship.

Dickinson often used variations of meters common in hymn writing, especially *iambic tetrameter* (eight syllables per line, with every second syllable being stressed). She frequently employed off-rhymes.

Editions of Dickinson's writings include *The Poems of Emily Dickinson* (3 volumes, 1955), *The Letters of Emily Dickinson* (3 volumes, 1958), and *The Manuscript Books of Emily Dickinson* (2 volumes, 1981).

Kate Chopin (1850-1904) was American writer, known for her depictions of culture in New Orleans, Louisiana, and of women's struggles for freedom. Chopin was born Katherine O'Flaherty in St. Louis, Missouri.

Two collections of her short fiction were published in the 1890s: *Bayou Folk* (1894) and *A Night in Acadie* (1897). Both works were well-received as examples of "local-color" literature and helped establish Chopin's reputation as a major contributor to Southern regional literature.

Chopin published a novel, *At Fault*, in 1890 at her own expense. Several publishers rejected her second novel, and she destroyed the manuscript. *The Awakening* (1899), the novel now considered her masterpiece, attracted a storm of negative criticism for its lyrical depiction of a woman's developing independence and sensuality. Subsequently, her editors suspended publication of her third collection of stories, *A Vocation and a Voice*. The collection was not published until 1991.



Eudora Welty (1909-2001), American writer of novels and short stories set almost exclusively in the rural American South. She is noted for her subtle recreations of regional speech and thought patterns. Welty's *The Optimist's Daughter* (1972), a *novella* (fictional work midway between a short story and a novel), won the 1973 Pulitzer Prize for fiction.

Born and raised in Jackson, Mississippi, Welty was the daughter of well-to-do parents who had moved to Mississippi from the North.

Welty first gained critical acclaim with *A Curtain of Green* (1941). This collection of stories about Southern life demonstrated her extraordinary talent for expression of emotion and characterization through droll descriptions of eccentric behavior. Her exploration of the American South continued in the novella *The Robber Bridegroom* (1942), about a wealthy Southern planter's daughter who is courted by a bandit.

After publishing a second collection of short stories, *The Wide Net* (1943), Welty completed her first full-length novel, *Delta Wedding* (1946). In this portrait of a Southern family, told from the perspective of a nine-year-old girl, Welty uses a family event to draw a large number of characters together. The novel *Ponder Heart* (1957), an often comic story of small-town life, includes one scene that epitomizes Welty's penchant for grotesque, almost surreal violence.

Welty's other short story collections include *Music from Spain* (1948); *The Bride of Innisfallen* (1955); a group of children's stories, *The Shoe Bird* (1964); *Losing Battles* (1970); and *The Collected Stories of Eudora Welty* (1980). *The Eye of the Story* (1978) compiles essays and criticism on the subject of writing. *One Writer's Beginnings* (1984) is an autobiographical work about her decision to become a writer. Welty was awarded a National Medal for Literature in 1980 and a National Medal of Arts in 1987.

Joyce Carol Oates was born in 1938, American author, known for her novels that portray violence in American life. Born in Lockport, New York, Oates received a B.A. degree in English from Syracuse University; an M.A. degree, also in English, from the University of Wisconsin.

Oates's first novel, *With Shuddering Fall*, was published in 1964. Her novel *Them* (1969) won the National Book Award in 1970 and is the third book in a trilogy that also includes *A Garden of Earthly Delights* (1967) and *Expensive People* (1968). Oates writes in many genres, often incorporating elements of naturalism by presenting characters who respond to internal and external forces that they can neither understand nor control.

Oates is a wide-ranging and extremely prolific writer. Her novels: *Blonde* (2000), *Rape: A Love Story* (2003), *Missing Mom* (2005), *The Gravedigger's Daughter* (2007), *Bellefleur* (1980), *You Must Remember This* (1988), *Because It Is Bitter, and Because It Is My Heart* (1990), *Black Water* (1992), *What I Lived For* (1994), *We Were the Mulvaney* (1996), *Man Crazy* (1997), and *My Heart Laid Bare* (1998).

Oates's nonfiction includes *On Boxing* (1987), *George Bellows: American Artist* (1995), and *Uncensored: Views and (Re)views* (2005). Her poems appear in *Love and Its Derangements* (1970), *Invisible Woman: New and Selected Poems* (1982), and *The Time Traveler* (1987). *Twelve Plays* was published in 1991. Her short-story collections include *By the North Gate* (1963); *Upon the Sweeping Flood* (1966); *Where Are You Going, Where Have You Been?* (1974); *All the Good People I've Left Behind* (1978); *Where Is Here?* (1994); *Will You Always Love Me?* (1996); *The Female of the Species: Tales of Mystery and Suspense* (2006), which features women who are killers; and *High Lonesome: Selected Stories, 1966-2006*. She has authored critical essays, young adult fiction, and children's fiction. She has also published under the pseudonyms Rosamond Smith and Lauren Kelly.



Alice Walker, born in 1944, American author and poet, most of whose writing portrays the lives of poor, oppressed African American women in the early 1900s. Born Alice Malsenior Walker in Eatonton, Georgia, she was educated at Spelman and Sarah Lawrence colleges. She wrote most of her first volume of poetry during a single week in 1964; it was published in 1968 as *Once*. Walker's experiences during her senior year at Sarah Lawrence provided many of the book's themes, such as love, suicide, civil rights, and Africa. She won the American Book Award and the Pulitzer Prize for her best-known work, the novel *The Color Purple* (1982), which was praised for its strong characterizations and the clear, musical quality of its colloquial language. The novel was made into a motion picture in 1985, and Walker's book *The Same River Twice: Honoring the Difficult* (1996) contains her notes and reflections on making the film.

Walker's *The Third Life of Grange Copeland* (1970) is about the emotional growth of an African American man. *Meridian* (1976) follows the life of an African American woman during the civil rights movement of the 1960s. *Possessing the Secret of Joy* (1992) explores the tradition of female circumcision still practiced in some places in Africa. *By the Light of My Father's Smile* (1998) portrays a Christian missionary family, focusing on the relationship between the father and the three daughters. The book also explores the relationship between Christianity and the spiritual traditions of the African community in which the family lives. Walker's volumes of poetry include *Revolutionary Petunias and Other Poems* (1973) and *Goodnight, Willie Lee, I'll See You in the Morning* (1979). Her nonfiction works include the essay collections *In Search of Our Mothers' Gardens: Womanist Prose* (1983), *Living by the Word* (1988), and *Anything We Love Can Be Saved* (1997).



Toni Morrison, born in 1931, American writer, whose works deal with the black experience and celebrate the black community. Morrison's work features mythic elements, sharp observation, compassion, and poetic language and is often concerned with the relationship between the individual and society. In 1993 she won the Nobel Prize in literature.

Born in Lorain, Ohio, Morrison was christened Chloe Anthony Wofford and grew up during the Great Depression of the 1930s in a poor and close-knit family. In 1949 she entered Howard University, where she became interested in theater and joined a drama group, the Howard University Players. Morrison went on to earn an M.A. degree in English at Cornell University in 1955.

While teaching at Howard, Morrison began to write fiction. After leaving teaching she worked as an editor at Random House, first in Syracuse, New York, then in New York City. Her first novel, *The Bluest Eye*, an expansion of an earlier short story, was published in 1970. This was followed by the novel *Sula* (1973), about a

woman who refuses to conform to community mores. Morrison's next novel, *Song of Solomon* (1977), was hailed by critics as a major literary achievement. It tells the story of a character named Milkman Dead, who in his search for his family's lost fortune discovers instead his family history. *Tar Baby* (1981), about a tense romance between a man and a woman, was equally well received.

Beloved (1987; Pulitzer Prize, 1988) is regarded by many as Morrison's most successful novel. It is the story of Sethe, a mother who kills her daughter Beloved rather than has her grow up as a slave. The book explores many complex themes, including black Americans' relationship to slavery. Morrison's use of multiple time frames and fantastic occurrences demonstrate her lyric storytelling abilities. The novels *Jazz* (1992) and *Paradise* (1998) and the nonfiction book *Playing in the Dark: Whiteness and the Literary Imagination* (1992) were also well received. Morrison's seventh novel, *Paradise* (1998), focuses on an all-black town called Ruby, and a violent attack that a group of men make on a small, all-female community at the edge of town. In *Love* (2003), she describes life and love in a black seaside resort during the 1940s and 1950s.

Rita Dove was born in 1952, American writer who served as poet laureate of the United States from 1993 to 1995. She was the first African American writer to become poet laureate.

Born in Akron, Ohio, Dove graduated from Miami University in Ohio in 1973 and from the Writers' Workshop at the University of Iowa in 1977. She taught at Arizona State University from 1981 until 1989, when she joined the faculty of the University of Virginia.

Much of Dove's work concentrates on revealing the beauty and significance of everyday events in ordinary lives. In *The Yellow House on the Corner* (1980) and *Museum* (1983), she shows how such moments make up individuals' history and add to the experiences that human beings share. Dove won the 1987 Pulitzer Prize in poetry for her third collection of poems, *Thomas and Beulah* (1986), a series of narrative poems that explore the lives of two characters modeled after Dove's grandparents.

Dove's fourth book of poems, *Grace Notes* (1989), recounts elements of her daily life with humor and irony. *Mother Love* (1995) explores family life and motherhood within the framework of the Greek myth of Demeter and Persephone. *On the Bus with Rosa Parks* (1999) covers a wide range of human experience. The title sequence includes a poem about American civil-rights activist Rosa Parks. Dove is also the author of the short-story collection *Fifth Sunday* (1985), the novel *Through the Ivory Gate* (1992), and the essay collection *The Poet's World* (1995).



John Updike was born in 1932, American novelist, short-story writer, poet, and critic. Updike is known for his well-crafted prose that explores the hidden tensions and problems of middle-class American life.

John Hoyer Updike was born in Shillington, Pennsylvania. After attending public schools he received a scholarship to attend Harvard University in Cambridge, Massachusetts. Updike was editor of the *Harvard Lampoon* humor publication while a student there.

Updike returned to the United States in 1955 to accept his dream job, as a staff writer for *The New Yorker* magazine. He stayed just two years, however, deciding to leave New York City and move to a small town in Massachusetts to write fiction and poetry. Updike was given the National Medal of Arts by President George H. W. Bush in 1989.

Updike began his literary career as a poet. His first book, *The Carpentered Hen* (1958), was a collection of verse. Later collections include *Facing Nature* (1985) and *Americana* (2001). “*Collected Poems: 1953-1993*” appeared in 1993. Updike has also published numerous collections of short stories, of which *Bech: A Book* (1970), *Trust Me* (1987), and *The Afterlife* (1994) are typical in their precise observation of both social milieu and psychological states. Two more collections of stories about the Jewish writer Bech followed: *Bech Is Back* (1982) and *Bech at Bay* (1998).

Updike’s collections of essays and reviews include *Picked-Up Pieces* (1975), *Hugging the Shore* (1983), *Odd Jobs* (1991), and *More Matter* (2000). *Golf Dreams* (1996) is an anthology of fiction and essays that deal with the “bliss and aggravation” of Updike’s favorite pastime. *Just Looking* (1989) and *Still Looking* (2005) compile Updike’s astute observations on art and artists. His autobiography *Self-Consciousness: Memoirs* was published in 1989.

American literature at the beginning of the 21st century is exceptionally diverse, with rapidly growing multicultural influences. New voices continue to emerge within the Native American, African American, Asian American, and Hispanic American communities, even as writers in previously unrepresented ethnic minorities join their ranks.

The concept of *cultural hybridity*, in which an individual’s physical self and cultural self can be two different halves of the same whole, is a uniquely American phenomenon. Asian American authors such as Chang-Rae Lee and Eric Liu have been among the most active in developing this theme. Bilingualism is also a popular theme among many American authors, reflecting both the alienation and the strong cultural identity that comes from being a nonnative English speaker in the United States. Gender issues remain major topics in 21st century American literature, and more gay and lesbian authors are publishing their work and bringing their community and concerns into focus.

In addition to these new cultural voices, American prose has also experienced revitalization within previously established traditions. Writers such as Jonathan Franzen (*The Corrections*, 2001) and Nicholson Baker (*Box of Matches*, 2003) are offering ambitious new models for the novel that also incorporate traditional forms.

As the literature of the new century takes shape, American authors as a group still share common ground in responding to the important issues of their country and the world at large. While creating unique worlds for various distinct communities, America’s diverse literary voices continue to reflect the unique characteristics of its land, people, and culture.

QUESTIONS:

1. Whom do you know from modern American woman writers?
2. What do about Dickinson's writing style?
3. Which works is Chopin's masterpiece?
4. What is novella?
5. What is "Delta Wedding" about?
6. Why we call Oates is a wide-ranging and extremely prolific writer?
7. What do you about the novel "The Color Purple" by Walker?
8. Which novel of Morrison is the most successful?
9. For what Dove won the 1987 Pulitzer Prize?
10. What do you know about John Updike?
11. What do understand by "Multicultural literature"?

List of recommended literature and e-mail resources

Main literature

1. Gale Contextual Encyclopedia of American Literature. USA, 2009.
2. John Peck, Martin Coyle. A brief history of English literature. Palgrave, 2002.
3. Thornley G.C. An outline of English literature. Longman, 2003.
4. Bakoeva M, Muratova E, Ochilova M., English literature. T. : 2006

Additional literature

1. Liliana Sikorska. An outline history of English literature. 2003, 529p
2. Oxford companion to English literature. Margaret Drabble. Oxford University press. 2000.
3. Richard Gray. A History American Literature. Second Edition. Blackwell Publishers Ltd (1e, 2004)
4. The chronology of American literature. America's Literary Achievements from the Colonial Era to Modern Times. Edited by Daniel S. Burt Boston New York, 2004 .
5. Allen U. Traditsiya i mechta: Kriticheskiy obzor angliyskoy i amerikanskoI prozo` s 20-x gg, do segodn. dnya.— M., 1970.
6. Baturin S. S. Portreto` amerikanskix pisateley: L. Steffens, Dj. London, T. DraIzer.— M., 1979. Zasurskiy
7. G.V.Anikin, N.P. Mixalskaya Istoriya Angliyskoy literaturo` M. 1985.
8. Zasurskiy Ya.N. Amerikanskaya literatura XX veka: Izd-vo Mosk. un-ta, 1984.
9. Samoxvalov N.I.Istoriya Amerikanskoy literaturo`. T 1-2. M., 1971.
10. F. Boynazarov Jahon adabiyoti T. 2006.
11. Sh. Normatova. Jahon adabiyoti T. 2008.

Internet saytlari

1. <http://youreng.narod.ru/teoper.html>
2. <http://www.twirpx.com>
3. <http://www.uz-translations.net>
4. <http://www.booksbooksbooks.ru>
5. <http://www.literature-online>