

**МИНИСТЕРСТВО ОБРАЗОВАНИЯ И НАУКИ РЕСПУБЛИКИ
КАЗАХСТАН**

**УНИВЕРСИТЕТ ИНОСТРАННЫХ ЯЗЫКОВ И ДЕЛОВОЙ
КАРЬЕРЫ**



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Литература страны изучаемого языка

для студентов языковых специальностей

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Учебное пособие «Литература страны изучаемого языка» имеет целью формирование у студентов литературно-страноведческой, межкультурно-коммуникативной, переводческой и лингвострановедческой компетенций посредством изучения крупнейших произведений литературы страны изучаемого языка, крупнейших писателей, художественных традиций и вариантов переводов произведений. Для достижения этой цели курс «Литература страны изучаемого языка» решает следующие задачи:

- изучение специфики развития литературы страны изучаемого языка и ее роли в мировой культуре;
- ознакомление с художественными направлениями и произведениями известных писателей;
- ознакомление с культурно-историческими реалиями;
- закрепление лингвострановедческих знаний.

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ПРЕДИСЛОВИЕ

Курс «Литература страны изучаемого языка» - один из профилирующих дисциплин профессионального обучения бакалавров по специальности иностранный язык: два иностранных языка и переводческое дело. Дисциплина «Литература страны изучаемого языка» имеет целью формирование у студентов литературно-страноведческой, межкультурно-коммуникативной, переводческой и лингвострановедческой компетенций посредством изучения крупнейших произведений литературы страны изучаемого языка, крупнейших писателей, художественных традиций и вариантов переводов произведений. Для достижения этой цели курс «Литература страны изучаемого языка» решает следующие задачи:

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- ознакомление с художественными направлениями и произведениями известных писателей;
- ознакомление с культурно-историческими реалиями;
- закрепление лингвострановедческих знаний.

По окончании курса «Литература страны изучаемого языка» студенты должны **знать:**

- основные этапы развития каждой национальной литературы; основные литературные направления, художественные методы, стили и их национальную специфику;
- творчество крупнейших писателей, созданные ими произведения; особенности поэтики произведений наиболее значимых для каждой национальной литературы и для всемирной литературы;
- современное состояние изучения Литература страны изучаемого языка в нашем и зарубежном литературоведении.

уметь:

- работать со справочной литературой критическими и литературоведческими научными трудами;
- использовать полученные теоретические знания для самостоятельного литературоведческого анализа художественных произведений;
- самостоятельно определить жанровую специфику литературных произведений;
- выявлять наиболее характерные черты поэтики литературных произведений;
- определять особенности творческого метода и стиля писателей;
- объяснять изучаемые явления с профессиональных позиций будущего преподавателя иностранного языка и литературы и филолога-исследователя.
- отстаивать свою концепцию, опираясь на знание художественных произведений и теории.

Theme: The dawn of English literature

Plan:

1. Historical context of the Germanic tribes
2. Historical context of the Anglo-Saxon and the Norman period (the 7th-13th centuries)
3. The Anglo-Saxon literature
4. Beowulf

1. Historical context of the Germanic tribes

Literature is closely connected with the life and history of the people. In order to understand English literature it is necessary to know the history of the country.

In the 4th century B. C. England was called Britain. One of the tribes who lived there was named the Britons. They belonged to the Celtic race and spoke Celtic. There are still some traces of this language found in the English of today. Most of all we find them in geographical names. Another Celtic tribe Gaels lived in Ireland, Scotland and Wales. Their descendants still live there and use some words of Celtic origin, such as Loch Lomond (lake). The life of the ancient Britons was very primitive. They believed that different gods lived in the darkest parts of the woods.

2. Historical context of the Anglo-Saxon and the Norman period (the 7th-13th centuries)

The culture of the early Britons changed greatly under the influence of Christianity. Christianity penetrated into the British Isles in the 3^d century. The religion was called the Catholic Church. The Greek and Latin languages became the languages of the Church all over Europe. At the end of the 4th century, after the fall of the Roman Empire, Britain was conquered by Germanic tribes. They were pagans. They persecuted the British Christians and put many of them to death or drove them away to Wales and Ireland. At the end of the 6th century monks came from Rome to Britain again with the purpose to convert the Anglo-Saxons to Christianity. The part of England where the monks landed was Kent and the first church they built was in the town of Canterbury. Up to this day it is the English religious center. Now that Roman civilization poured into the country again, a second set of Latin words was introduced into the language of the Anglo-Saxons, because the religious books that the Roman monks had brought to England were all written in Latin and Greek. The monasteries where the art of reading and writing was practiced became the centers of all the learning and education in the country. Many poets and writers imitated those Latin books about the early Christians, and they also made up many stories of their own about saints. Though the poets were English, they had to write in Latin. But in spite of this custom, a poet appeared in the 7th century by the name of Caedmon who wrote in Anglo-Saxon.

3. The Anglo-Saxon literature

The oral tradition. The earliest Anglo-Saxon literature was certainly oral poetry dealing with heroic or legendary episodes from the history of the Germanic tribes, and would be performed by a “scop”, or minstrel, accomplished by a harp, at feasts.

Anglo-Saxon poetry. Another group of poems that has survived are the so-called elegiac poems. These tell of the sadness of exile or separation from one’s lord or community and include “The wanderer”, “The seafarer, Deor’s Lament and the unusual lyric Wulf” written by a woman.

Then there are the religious poems such as “Caedmon’s Hymn (text 1), and “The Dream of the Rood” a heroic treatment of Christ on the cross, and other poems by Cynewulf and his school (8th and early 9th centuries).

Anglo-Saxon prose is also a surprisingly rich source of insights into this elusive culture: laws, charms and riddles have all survived, as well as the very important Anglo-Saxon Chronicle, a prose record kept in Old English from 891 until 1154, nearly a hundred years after the Norman Conquest. It is also an invaluable indication of how the language itself changed, particularly after 1066.

Finally, although the Venerable Bede (a monk from Northumbria who lived from 673 to 735) wrote in Latin, his History of the English Church and People is the most important historical source for the period and is also very entertaining to read (8, 6).

4. Beowulf

“Beowulf” is the most important poem of the Anglo-Saxon period. Though the Angles brought “Beowulf” with them to England, it has nothing to do with it. The epic is not even about the Anglo-Saxons, but about the Scandinavians when they lived on the continent in the 3^d or 4th century.

The story of Beowulf was written down in the 10th century by an unknown author, and the manuscripts are now kept in the British Museum. Its social interest lies in the vivid description of the life of that period, of the manners and customs of the people at that time, of the relations among the members of the society and in the portrayal of their towns, ships and feasts.

Discussion questions

I. Agree or disagree with the following statements:

1. Britain was the first mentioned by ancient Roman writers.
2. The Romanized Celts of Britain collapsed under the attacks of German tribes.
3. The Anglo-Saxons fought among themselves, with many kingdoms rising and falling.
4. Under the leadership of Alfred the Great the country was united.
5. The Normans brought the Anglo-Saxon epoch of English history to a close.

II. Match the historic events and the dates:

1. the 5 th century	a) Viking Danes began to attack
2. 600	b) Independent lords and kings fought among themselves
3. 600-850	c) The Normans insulted their culture
4. the second half of the 9 th century	d) The culture of Romanized Celts collapsed under the attack of German tribes
5. the middle of the 11 th century	e) The country was united under an Anglo-Saxon king
6. 1066	The Romans withdrew

III. Answer the Questions:

1. What was the Anglo-Saxon society organized around?
2. Who made up the two classes of Anglo-Saxon society?
3. Who did the king rely on?
4. What was the center of the Anglo-Saxon's social life?
5. What were the poets and chronicles responsible for?
6. What gods did the Anglo-Saxons worship?
7. What did the Christian missionaries bring to Britain?
8. What did young Anglo-Saxons learn?
9. What influence did Christianity have on literature?
10. What did the Anglo-Saxons cling to in spite of the effects of Christianity?
11. Why did the monasteries become the centers of the learning and education?
12. What was king Alfred famous for?
13. Where were most writers educated?

IV. Speak about:

- 1) the structure of the Anglo-Saxons society;
- 2) the center of the Anglo-Saxon' social life;
- 3) the entertainers during the celebrations;
- 4) the Anglo-Saxon pagan gods;
- 5) the influence of Christianity on Anglo-Saxon culture.

V. Finish the sentences:

1. English literature had its beginning while the Anglo-Saxons ...
2. When the Anglo-Saxons conquered Celts they brought with them ...
3. Anglo-Saxon literature focused on ...
4. Caedmon is the first ...
5. "Beowulf" is ...
6. Except epic two other important types of Anglo-Saxon poetry are ...
7. The leading Northumbrian poet was ...
8. Many Old English poems glorified ...
9. Anglo-Saxon prose writing had its origins in ...
10. Much of the life and literature of the Anglo-Saxons is a mystery because ...

VI. Support the ideas:

1. The influence of the epic was sustained throughout the Anglo-Saxon period.
2. In the poems the Anglo-Saxons expressed their attitude towards nature, their terrors and fears.
3. After about 750, poetry flourished in the Northumbria.
4. The earliest prose writing was in Latin.
5. Anglo-Saxon literature was preserved in much disorganized fashion.
6. Scientists and scholars have many unanswered questions about the Anglo-Saxon civilization.

VII. Give definitions to:

- 1) epic
- 2) lyric
- 3) riddle
- 4) alliteration
- 5) kenning
- 6) internal rhyme
- 7) homily

VIII. Questions on Beowulf:

1. What poem is considered the first great work of English literature?
2. Who wrote "Beowulf"?
3. When was it written?
4. What language is it written in?
5. What does Old English poetry use instead of rhyme?
6. In what way does the poem begin?
7. Where does the action of the poem take place?
8. What does the poem tell us?
9. Hrothgar was a noble king, wasn't he? How is this idea supported in the poem?
10. Why was Grendel angry with the warriors?
11. What does the poem describe?
12. Why was Beowulf considered a mighty warrior?
13. What qualities had Beowulf?
14. How many battles of Beowulf are described in the poem?
15. What does the poem end with?
16. What do you think: why people write "The Song of Beowulf"?

IX. Prove that Beowulf was very strong.

X. Assignments:

1. Give a short summary of the "Beowulf".
2. Characterize the main heroes of the poem
3. Answer the giving questions on the theme.
4. Underline the main idea of this poem.
5. Make a discussion on the theme with a help of critics on the poem.

6. Give own opinion to the poem.

Theme: The middle ages English literature (1066-1485)

Plan:

1. Pre-Renaissance in England
2. Literary context the middle ages English literature
3. Geoffrey Chaucer
4. The Canterbury Tales
5. Middle English language

1. Pre-Renaissance in England

The Norman kings made London their residence. The London dialect was the central dialect, and it was understood throughout the country. It was the London dialect from which the national language developed. In the 14th century the English bourgeoisie traded with Flanders (Belgium) The English sold wool to Flanders and the latter produced the finest cloth. England wanted to become the center of the world market. Flemish weavers were invited to England to teach the English their trade. But feudalism was a serious obstacle to the development of the country. In the first half of the 14th century France threatened the free towns of Flanders, wishing to seize them. England was afraid of losing its wool market. A collision between France and England was inevitable.

Such poor priests were the poet William Langland and John Wycliffe. They urged to fight for their rights. But the greatest writer of the 14th century was Geoffrey Chaucer, who was the writer of the new class, the bourgeoisie. He was the first to clear the way for realism (2, 32-33).

2. Literary context the middle ages English literature

Little has been preserved of literature in English from the first century after the Norman Conquest. Presumably there was a tradition of writing in the vernacular, but few examples have survived. Manuals of religious instruction in prose (such as the late twelfth-century *Ancrene Riwe*, written for female religious recluses) continued to be written.

The fourteenth century also saw the so-called alliterative revival: the two main examples are *Sir Gawain and the Green Knight* (author unknown) and *Piers Plowman* by Langland. Both are products of a provincial perhaps rather conservative culture, whereas Chaucer is distinctly modern in tone and idiom.

The fifteenth century is usually considered to be rather barren as far as literature is concerned. However, this opinion is not really justified, even though much of the poetry of the period is rather derivative and shows poets struggling to make English more expressive. The Scottish poets Dunbar and Henryson perhaps represent the most original figures of this period.

3. Geoffrey Chaucer

The most vivid description of the 14th century England was giving by **Geoffrey Chaucer**. He was the first truly great writer in English literature and is called the “Father of English poetry”.

His first main original work was “The book of the Duchess”, written on the death of Lady Blanche, wife of John of Gaunt, the most powerful member of the royal family during the later years of Edward III’s reign. It is in the form of a dream-allegory, a popular genre in the middle ages, and combines material from Ovid, Machaut, Froissart, as well as the long poem “Roman de la Rose”.

He died in 1400 and was honored by burial in Westminster Abbey. Chaucer was the last writer of the middle ages and the first of the Renaissance.

4. The Canterbury Tales

The last period of Chaucer’s creative work begins in 1384, when he started writing his masterpiece “**The Canterbury Tales**”. This is the greatest work of Chaucer in which his realism, irony and freedom of views reached such a high level that it had no equal in all the English literature up to the 16th century. That’s why Chaucer was called “the founder of realism”. It is for the “Canterbury Tales” that Chaucer’s name is best remembered. The book is an unfinished collection of stories in verse told by the pilgrims on their journey to the shrine of Saint Thomas Becket in Canterbury (murdered by Henry II’s knights in the cathedral in 1170). Chaucer managed to write only 24 instead of the proposed 124 stories.

5. Middle English language

Here are some of the main differences between Chaucer's English and Modern English.

Grammar. Words in Middle English often terminate in an *-e* which has been dropped in modern English. Scholars are in disagreement about the exact significance of this *-e* in the metrical structure of *The Canterbury Tales*. Although it was once thought that *-e* was always pronounced, making the verse into regular five-foot rhyming couplets, it is now clear that Chaucer used the form in a much more subtle and individual way.

Vocabulary in general may often seem to be familiar from modern English, but it is necessary to be cautious since over the centuries meanings have often evolved into something slightly or even radically different. One example is the Middle English word *sentence* signifying meaning or opinion, while in modern English it means a complete statement or a court judgment.

Pronunciation. Although one cannot be certain about the pronunciation of 600 years ago, it is important to make an attempt to pronounce Chaucer's English, as it is rich and sonorous; its sound enhances and complements its meaning, and it was written to be spoken aloud. The most fundamental difference is that: Middle English is much more phonetic: vowel sounds are pure (more like, for example, Italian vowels than the diphthongized equivalents in modern English) and consonants are generally all pronounced and not: elided as in modern English.

Discussion questions

I. Answer the Questions:

1. How long had England been vulnerable to invasion from the Continent?
2. Who were the Normans?
3. What title the Norman ruler hold?
4. How long did the upper class speak French?
5. Who continued to speak English?
6. What elements did Middle English include?
7. How did the Norman duke William become the English king?
8. What Kind of language was Middle English?
9. What was the most popular literary form during the 1200's?
10. What were the first English romances?
11. How did early English drama develop?
12. What did morality plays feature?

II. Prove:

1. William, "the Conqueror", wanted to ensure his firm control.
2. Most of the Englishmen were serfs.
3. The clergy had a great influence on society.
4. In the Norman English society there were three languages.

III. Discuss the ways in which William, the Conqueror, proceeded to transform England.

Medieval Literature.

IV. Agree or disagree:

1. The Normans invasion meant death for English literature.
2. Medieval literature was primarily oral.
3. In medieval times few people could read.
4. In medieval times people lived in tiny groups.
5. Singing and telling a story were the chief forms of literature.
6. Literature was the primary entertainment.
7. The Norman invasion did not stop English literature.
8. Some of literary traditions continued in their oral form.
9. As medieval culture evolved, new forms of literature developed.
10. The Germanic Anglo-Saxon language can easily be read.
11. Many Latin words entered the English language in medieval time.

V. Speak about:

- 1) the changes in the English language in medieval times;
- 2) the chief forms of medieval literature;
- 3) the authors devoted their works to king Arthur and his knights;
- 4) the greatest writer of the Middle English period.

VI. Express your opinion:

1. Why is Geoffrey Chaucer considered to be the greatest writer of the Middle English period?
2. Why did “The Canterbury Tales” become one of the most popular poems of its day?
3. Why were “The Canterbury Tales” important for the development of English poetry?

VII. Explain:

1. What forms did Early English Drama develop from?
2. What forms of drama appeared in medieval times?
3. What advantages had printing?

VIII. Questions on G. Chaucer:

1. When and where was Chaucer born?
2. What kind of career did Chaucer take?
3. Chaucer was one of the most learned men of his age, wasn't he?
4. Where did he travel?
5. What writers was he influenced by?
6. What are Chaucer's earliest works?
7. What is his greatest poem about?
8. What is the structure of “The Canterbury Tales”?
9. How did Chaucer picture himself in “The Canterbury Tales”? What for?
10. How did G. Chaucer influence English poetry?

IX. What happened?

In 1357	In the next decade
By 1366	During the period 1380-90
The following year	In 1390
In 1370	In 1399

X. Questions on “The Canterbury Tales”:

1. When were “The Canterbury Tales” written?
2. Are they complete?
3. What is the plan of “The Canterbury Tales”?
4. How many tales were there according to the plan?
5. What does this one-way pilgrimage represent?
6. What pilgrims are there? What do they represent?
7. The work combines diverse subjects and styles, doesn't it?

XI. Answer the Questions:

1. What new devices did Chaucer use in the "Tales"?
2. Was the word order direct in that time?
3. Why are the verses rather difficult to read aloud?

XII. Read the following quotations from *THE CANTERBURY TALES* that were written by G. Chaucer in Middle English, the language spoken in England from about 1150 to 1500. Can you make some sense out of them though the Middle English language is quite unfamiliar to you? Translate them into Modern English:

This world nis but a thurghfareful of wo
And we ben pilgrimes, passinge to and fro;
Deeth is an ende of every worldly sore.

(From "The Knight's Tale")

Tragedie is to seyn a certeyn storie,
As oldebokes maken us memorie,
Of him that stood in greet prosperitee
And is y-f alien out of heign degree
Into miserie, and endethwrecchedly.

(From "The Monk's Prologue")

She was a worthewomman al hirlyve,
Housbondes at church-dore she haddefyve,
Withouten other company in youthe.

(From "The Nun's Priest's Tale")

XIII. Compare your translation versions with Nevill Coghill's translation into modern English:

What changes has Coghill made in the content of the lines?

Which of the lines do you like best: Chaucer's lines or the Modern English lines?
Why?

This world is but a thoroughfare of woe
And we are pilgrims passing to and fro.
"Tragedy" means a certain kind of story

As old books tell, of those who fell from glory,
People that stood in great prosperity
And were cast down out of their high degree
Into calamity, and so they died.

A worthy woman all her life, what's more
She'd had five husbands, all at the church door,
Apart from other company in youth.

XIV. Assignments:

1. Give a short summary of the stories in "Canterbury Tales".
2. Characterize the main heroes of the poem.
3. Answer the giving questions on the theme.
4. Underline the main idea of this poem.
5. Make a discussion on the theme with a help of critics on the poem.

6. Give own opinion for one story in the poem.
7. Compare some stories and find the philosophical point which was rising by the author.
8. Translate some extracts to the Modern English.

Theme: Literature of the Renaissance.

Plan:

1. The Medieval literature
2. Folk Songs and Ballads
3. Historical background of the Renaissance
4. Literary context of the Renaissance
5. Civil War and Restoration
6. Literary context of the Restoration

1. The Medieval literature

Mystery plays. The origins of mystery plays can be found in Church liturgy itself; in some ecclesiastical centers the call and response within the Mass was extended to include dramatic episodes, acted out outside churches and representing specific moments in the Church calendar, such as Easter. One eleventh-century monastery, for example represented the coming of the three Mary's to the sepulcher and their encounter with the Angel.

The morality plays began to develop about the same time as the mystery plays. However, it was not a cycle, but a single play, in a more directly didactic style, dramatizing the conflict between good and evil by the use of personifications of the various vices and virtues (the characters in *Everyman* are God, Death, Fellowship, Good Deeds, Beauty, Strength, etc.).

2. Folk Songs and Ballads

The death of Chaucer was a great blow to English poetry. It took 2 centuries to produce a poet equal to him. The 100 years war ended, but another misfortune befell the country: a feudal war broke out between the descendants of Edward III in the 15th century. When the English were completely driven out of France by 1453, the Yorkists took up arms against the Lancastrians and in 1455 the Wars of the Roses began. It was a feudal war between the big barons of the House of Lancaster, wishing to continue the war with France and to seize the lands of other people thus increasing their land possessions and the lesser barons and merchants of the House of York, who wished to give up fighting in France as it was too expensive for them.

The most popular ballads were those about Robin Hood. The art of printing did not stop the development of folk songs and ballads. They continued to appear till the 18th century when they were collected and printed. The common people of England expressed their feelings in popular ballads.

Another magnificent ballad of the English literature is "**King Arthur and the knights of the round table**" written by Malory Morted' Arthur. The greatest prose work of the 15th century was completed in 1470 by a man who styles himself Sir

Thomas Malory, Knight. We know nothing of the author's life; but he has left a monument a great prose epic of the deeds of King Arthur and his knights of the round table. From the various French legends concerning King Arthur, Malory selected his materials and fashioned them into the complete Arthurian that we possess. While his work cannot be called original, he displayed rare artistic power in arranging, abridging, and selecting the various parts from different French works. Malory's prose is remarkably simple and direct.

3. Historical background of the Renaissance

Henry VII was proclaimed King of England after the wars of the Roses ended. Most of the great earls had killed one another in these wars and Henry VII was able to seize their lands without difficulty and give them to those who had helped him to fight for the crown. Thousands of small landowners appeared in England. They called them "squires". The squires let part of their estates to farmers who paid rent for the use of this land. The farmers in their turn, hired laborers to till the soil and tend the sheep. The peasants in the villages had land and pastures in common. By the reign of Henry VIII trade had expanded. The English bourgeoisie strove for independence from other countries. The independence of a country is associated with the struggle for freedom.

4. Literary context of the Renaissance

What is the Renaissance? The word literally means rebirth, a rebirth in this context from the decadence and corruption of the Middle Ages and a return to the achievements of classical antiquity (ancient Greece). The term was invented by humanist writers of the late fifteenth and early 16th centuries and, although to modern eyes it may seem rather too dismissive (given the splendid monuments of medieval art, literature and architecture), it was taken seriously at the time, and the idea had a far-reaching influence on all aspects of culture. The Protestant Reformation provided a parallel concept of rebirth: the corrupt and superstitious world of the medieval church was swept aside, and the new construction in some sense recovered the purity of the early church.

Renaissance Poetry. One early poet whom it is difficult to categorize is John Skelton (1460-1529), who was tutor to Prince Henry, later to become Henry VIII. He is a transitional figure, displaying characteristics of both the Medieval and Renaissance periods, and a strange mixture of ornate language (in such poems as the dream-allegory "Garland of Laurel") and the vigorous colloquialisms of works written in the near-doggerel mode known as "Skeltonics" (short lines arranged in rhyming groups of up to 10 lines with the same rhyme) and seen in such works as "The Tunning of Eleanor Ruming", the story of how a certain ale-wife brewed her beer and the horrible ingredients that went into it. The influence of Italian poetry on English writers in the Renaissance was very strong. Two of the most important poets from the mid-sixteenth century - Sir Thomas Wyatt (1503-1542) and Henry Howard, Earl of Surrey (1517-1547) - spent much time and energy trying to render the fourteen

5. Civil War and Restoration

Charles I. The Stuart monarchs were certainly less successful than the Tudors. They were obstinate in their beliefs, almost foolish. As we have already seen,

James I committed numerous errors which irritated Parliament needlessly. On the accession of Charles I in 1625 the main political issue of the period remained the struggle between the monarchy and Parliament which culminated in the Civil War in the 1640s. Charles I was even more arrogant and foolish than James I. He quarreled continually with Parliament and finally dissolved it, but was forced to recall it for financial reasons. He was forced to agree to the Petition of Right in 1628, which gave Parliament, power over state finances and law.

The Commonwealth. Oliver Cromwell was the MP who commanded the Parliamentarian army. He captured the King in 1645, but there was indecision about what to do with him: two thirds of MPs did not want to try the King; but the army removed these dissenting voices from Parliament and the rest condemned him. He was beheaded in 1649 - the only king in English history to be tried and executed. The mood of the people had already changed in favor of the King, and Cromwell's new 'Commonwealth', or 'Republic', was not successful.

Its government was too severe. They abolished the House of Lords and the Anglican Church. The Scots and Charles II (son of Charles I) organized their forces but they were defeated and Charles escaped to France. Scotland was brought under the domination of Cromwell, and there were brutal massacres in Ireland.

Disagreements between the Army and Parliament led to the dissolution of the latter in 1653.

Intellectual Life. The publication in 1611 of the “Authorized Version of the Bible”, which was read and interpreted by many different people, led to the formation of a large number of new religious sects, such as the Baptists and the Quakers, who were later to be important for their reforming work. The main intellectuals of the period were Puritans, for example, Bunyan and Milton.

6. Literary context of the Restoration

Poetry. The “Cavalier Poets” were a small group of poets writing during the reign of Charles I and associated with the Royalist cause in one way or another, in contrast to the Metaphysical poets who were mostly attracted to the rational and intellectual atmosphere of Puritanism. They wrote on classical themes and in classical meters and their poetry retain a sophisticated charm. The best known are Robert Herrick (1591-1633), whose celebrated “To the Virgins, to make much of time” is justly famous, Sir John Suckling (1609-1642) and Richard Lovelace (1618-1657), the Cavalier poet par excellence. However, the distinction between Cavaliers and Metaphysical is essentially an artificial one and several poets, in particular Marvell and Carew, combine features of both schools.

Prose. The changes in the social and intellectual climate that resulted in the following of Metaphysical poetry also had a similar influence on prose in the Stuart period, which became more introspective and analytical. The main prose writers of the period are Robert Burton (1577-1640), whose “Anatomy of Melancholy” was to have a profound influence on future generations, Sir Thomas Browne (1605-1682), whose contemplative religious work “Religio Medici” was published in 1642, and Izaak Walton, whose “The Compleat Angler” (1653), was ostensibly a work about fishing, but in reality was a compendium of anecdotes and meditations of country life.

Drama. The theatres were closed between 1642 and 1660, and drama only really began to flourish again after the Restoration. After the brilliant flowering of talents in then Elizabethan and Jacobean ages, drama in the Restoration may seem to be rather inferior, and indeed its decline had set in long before the closure of the theatres in 1642. New habits and values had evolved reflecting the changing social and intellectual climate of the times; England had been through the trauma of the Civil War and the lack of a clear system of values made it felt. In fact, the major achievement of the age was the so-called comedy of manners, or Restoration comedy, since little of the tragedy of the day is comprehensible to modern sensibility; the displays of heroic virtue and passion, even when written by outstanding figures such as Dryden, seem faintly ridiculous today.

Discussion questions

I. Answer the Questions:

1. What kind of folk songs and ballads of English literature do you know?
2. Who are the King Arthur and his Round Table Knights?
3. Have you ever the stories about the King Arthur?
4. Who is the Robin Hood?
5. What is symbol of Robin Hood in English literature?
6. Have you ever read stories about Robin Hood from Sherwood Forest?
7. Who is the author of the most popular songs and ballads?
8. What is morality plays?
9. What is mystery plays?
10. What are the differences between them?
11. Why folk songs and ballads are so important in English literature?

II. Questions on Renaissance:

1. What provoked the appearance of the Renaissance?
2. What ideas did Renaissance introduce?
3. Why did Renaissance come to England later than to other European countries?
4. What discoveries had their origins in the Renaissance spirit?
5. How did Renaissance influence the people's life?

III. Speak about the historical background of appearance of Renaissance in England:

1. What historical events prevented from the earlier appearance of Renaissance?
2. What historical events provoked the entry of renaissance into England?

IV. Discuss the impact of the Renaissance of English literature. Speak about:

- 1) the chief poetic form of Renaissance;
- 2) the development of native drama.

V. What political events influenced the English society under the early Tudor monarchs?

The Height of the Renaissance.

VI. Describe the policy of Queen Elizabeth I:

1. How did Elizabeth manage to maintain religious balance?
2. How did Elizabeth gain supremacy on the seas?
3. How did Elizabeth swell the royal treasury?

VII. Describe the court life during Elizabeth's reign:

1. What were the most notable aspects of the court life?
2. What ideal did many of the men of Elizabeth's court life live up to?
3. What courtier poets were most famous?

VIII. Speak about the chief forms of literature Flourished in Elizabethan England:

1. Which of the poetic forms was the most popular?
2. What the chief literary sources of popular music?
3. Why can we call the Elizabethan period the golden age of English drama?
4. What stylistic features were introduced into the language of drama?
5. What was the wellspring of Elizabethan drama?
6. What kinds of plays were shown at the theatres?
7. What kinds of theatres existed in the Elizabethan time?
8. What changes were caused by growing Puritan influence?

IX. The decline of the Renaissance:

1. What historical events influenced most?
2. What broke the religious balance in the country?
3. How did the struggle of the monarchs with the Parliament end?
4. What changes were caused in poetry?
5. What led to the polarization of literature?
6. What provoked the development of prose works?
7. What made the theater a popular form of entertainment?
8. What historical events marked the end of renaissance?

X. Answer the Questions:

1. What is the Civil War for English people?
2. What happened in England during the ruling of Charles I?
3. What kind of king was Charles I?
4. Who is Oliver Cromwell?
5. What is the Commonwealth in English History?
6. What is the Restoration?
7. What happened with English Literature during the restoration period in English history?
8. What is main events which were happened at the end of the century?
9. Who are the Puritans?
10. What kind of intellectual life was in this period in England?
11. What differences were among poor and rich people in English society?

12. Who are the “Cavalier Poets”?
13. What are the main them of their works?

XI. Characterize the prose and drama in the period of Restoration.

XII. Discuss:

- 1) the theme of prose
- 2) the theme of drama
- 3) the theme of poems

XIII. Underline the main authors who were in the period of Restoration:

Andrew Marvell
 John Bunyan
 Samuel Butler
 John Dryden
 William Congreve

XIV. Describe the intellectual life during the Restoration.

XV. Underline the main features of the poetry.

XVI. Compare the Renaissance with the period of Restoration:

Differences	Similarities

Theme: Shakespeare

Plan:

1. Shakespeare’s biography
2. Shakespeare’s literary work
3. The first period. Comedies
4. The second period. Histories
5. The third period. Tragedies
6. Shakespeare’s Contribution to the World Literature

1. Shakespeare’s biography

The great poet and dramatist **William Shakespeare** was a genius formed by the epoch of the Renaissance.

He is often called by his people “Our National Bard”, “The Immortal Poet of Nature” and “the Great Unknown”.

William Shakespeare was born at Stratford – on – Avon on the 23rd of April, 1564. His father, John Shakespeare, was a farmer’s son, who came to Stratford in 1551 and became a prosperous tradesman.

In spite of prosperity he must have felt lonely among the people surrounding him. In 1612 he returned to Stratford-on-Avon for good. The last years of his life Shakespeare spent in Stratford. He died on the 23rd of April 1616. He is buried in his native town Stratford-on-Avon. In 1616 a month before his death he wrote his will.

2. Shakespeare's literary work

William Shakespeare is one of those rare geniuses of mankind who have become landmarks in the history of world culture.

Poet and playwright William Shakespeare was one of the greatest titans of Renaissance. He is generally considered the greatest dramatist the world has ever known. Many reasons can be given for Shakespeare's broad appeal. But his fame basically rests on his understanding of human nature. Shakespeare understood people as few other artists have. He could see in specific dramatic situation the qualities that relate to all human beings.

A phenomenally prolific writer, William Shakespeare wrote 37 plays, 154 sonnets and two narrative poems. Shakespeare's plays belong to different dramatic genres. They are histories, tragedies, comedies and tragic-comedies.

Shakespeare's literary work is usually divided into three periods:

The 1st period – from 1590 to 1601 – when he wrote histories, comedies and sonnets.

The 2nd period – from 1601 to 1608 – was the period of tragedies.

The 3rd period – from 1608 to 1612 – when he wrote mostly tragic-comedies.

These three periods are sometimes called optimistic, pessimistic and romantic (1, 58-60).

3. The first period. Comedies

The First Period. Comedies and sonnets. The first period is marked by youthful optimism, great imagination and extravagance of language. In these years Shakespeare created a brilliant cycle of comedies and sonnets. They are all written in his playful manner. The gay and witty heroes and heroines of comedies come into conflict with unfavorable circumstances and wicked people. But their love and friendship, intellect and faithfulness always take the upper hand.

Tragedy does not belong to one single period of Shakespeare's work. It is with him in the first two stages of his literary career.

4. The second period. Histories

The Second Period (1601- 1608). Shakespeare's dramatic genius was at its highest in the second period of his literary work, when all of Shakespeare's famous tragedies appeared. In the plays of this period the dramatist reaches his full maturity. He presents great human problems. Shakespeare proves that it is not enough to be clever in order to achieve happiness that human relations derive from social problems. He shows the social injustice and suffering of man. Something must be done to change the world, the laws of man and his morals. This is particularly stressed in the great tragedies of Hamlet and King Lear.

These have been named the dark comedies and differ from those written during the first period as they have many tragic elements in them.

5. The third period. Tragedies

These plays are called romantic dramas. There are no great problems and strong conflicts in them. Shakespeare has entered into the beautiful world of fantasy and allegory. Still, all the plays are masterly written, and they express his belief in the future happiness of mankind.

Nature occupies an important place in Shakespeare's works. His own attitude to it changes as the author himself changes. In the early comedies his heroes find happiness and peace of mind in nature, in the tragedies nature turns against them, and in the romantic dramas one feels that man can conquer nature (6, 77-91).

6. Shakespeare's Contribution to the World Literature

Shakespeare's Contribution to the World Literature. During his life-time Shakespeare created a variety of plays and characters. The ideas set out by the Renaissance, the struggle for happiness and freedom are expressed by him in the most realistic forms. Shakespeare's plays have become so popular in the world because of his great humanist ideas and his realistic characters. Shakespeare did not idealize the people he portrayed. He painted them as they were in his time. He created characters of great depth and unusual intellects. We see a philosopher in Hamlet, a learned man in Horatio, a cunning diplomat in Claudius. Many scholars have studied Shakespeare.

Discussion questions:

I. Answer the Questions:

1. How many plays did Shakespeare write?
2. What was his birthplace?
3. Who were his parents?
4. Where the Shakespeare's family of considerable local prominence?
5. What school did William Shakespeare attend?
6. Was Stratford a dull town?
7. When did Shakespeare marry?
8. How many children did he have?
9. By what time had Shakespeare become well known in London theatrical life?
10. When and where did the first reference to Shakespeare appear? Was he praised or abused?
11. What theatre companies did Shakespeare work in?
12. Why did Shakespeare start writing poems?
13. Was Shakespeare a popular writer? Was he prosperous?
14. Why did theatre have to be closed in 1603?
15. What theatrical group was leading in London during the reign of James I?
16. When the sonnets were first published?
17. What is Shakespeare's last play?
18. When and where did he die?

II. Anti-Stratfordians proposed some other writers as the author of Shakespeare's works. What are their arguments? Do you support their point of view? Give your reasons for doing that.

III. Describe:

1. London at Shakespeare's times.
2. Elizabethan society.
3. The English ruler at Shakespeare's times.

IV. Characterize the four periods of Shakespeare's works.

V. Discuss:

- 1) the themes of Shakespeare's plays;
- 2) the play by Shakespeare you have read;
- 3) the themes of Shakespeare's sonnets.

VI. Chronology of Shakespeare's Works:

Date	Comedies	Tragedies	Histories	Poetry
1591			Henry VI part I	
1592	The Comedy of Errors The Two Gentlemen of Verona		Henry VI part II Henry VI part III	
1593	Love's Labour's Lost	Titus Andronicus	Richard III	Venus and Adonis
1594			King John	The Rape of Lucrece
1595	A Midsummer Night's Dream	Romeo and Juliet	Richard II	
1590s	The Taming of the Shrew			The Sonnets (published 1609)
1596	The Merchant of Venice			
1597			Henry IV part I	
1598	Much Ado About Nothing		Henry IV part II	
1599	As You Like It		Julius Caesar	

	The Merry Wives of Windsor		Henry V	
1601	Twelfth Night	Hamlet		
1602	Troilus and Cressida			
1602	All's Well that Ends Well			
1604	Measure for Measure	Othello		
1605		King Lear		
1606		Macbeth		
1606		Antony and Cleopatra		
1607		Timon of Athens		
1608	Pericles			
1609		Coriolanus		
1610	Cymbeline			
1611	The Winter's Tale			
1611	The Tempest			
1613			Henry VIII	

VII. Study the types of poems according to W. Shakespeare:

lyric — expressing the writer's emotions, usually briefly;

a ballad — slow sentimental poem or song narrating a popular story;

a sonnet — a poem of 14 lines with a fixed rhyme-scheme and usually ten syllables per line;

an ode — a lyric poem of exalted style and tone;

an epic poem — a long poem narrating the adventures or deeds of one or more heroic or legendary figures;

an elegy — a sorrowful poem or song, especially for the dead;

a satire — ridicule, irony, used to expose folly or vice;

a limerick — a humorous five-line verse with a rhyme-scheme *aabba*.

blank verse — unrhymed verse

VIII. Read Shakespeare's Sonnet 57 and answer to the questions:

Being your slave, what should I do but tend

Upon the hours and times of your desire?
 I have no precious time at all to spend
 Nor services to do, till you require.
 Nor dare I chide the world-without-end hour
 Whilst I, my sovereign, watch the clock for you,
 Nor think the bitterness of absence sour
 When you have bid your servant once adieu;
 Nor dare I question with my jealous thought
 Where you may be, or your affairs suppose,
 But like a sad slave, stay and think of nought
 Save, where you are, how happy you make those.
 So true a fool is love, that in your will,
 Though you do any thing, he thinks no ill.

IX. Answer the Questions:

1. What question does the poet ask himself?
 2. How does he answer it? (Write out the question and the answer.)
 3. Who is the poem addressed to?
 4. What is the poet doing in this poem? Telling the reader about his loved one? Complaining that he hasn't been given enough attention by her? Trying to criticize himself? Trying to say how unhappy and sad he is? Trying to say how much he loves her? Something else?
 5. What type of person does the poet compare himself with?
 6. What kind of slave is he?
 7. Can you explain in your own words what has made the poet think that he is a slave to his beloved?
 8. Can we guess from the poem whether the poet's beloved cares for him and is faithful to him?
 9. What does the poet mean when he uses an unusual compound adjective "world-without-end"?
 10. What kind of poem is this?
 11. How many **beats** are there in each line? Are the lines regular or irregular? What is the rhyme scheme of the poem? (Write it out.)
 12. How is the poet trying to convey his feelings to the reader? By using a rhetorical question? By using the pattern "Nor dare I..."? By using the repetition of the syntactic structure "Nor dare I..."? In some other ways? Does the poet make effective use of these devices?
- arhetorical question** — question used for effect but not seeking answer;
a beat — main accent in music or verse.
13. What is the main feeling we get from the poem?
 14. What is the poem about?
 15. What people can this sonnet appeal to? Does it appeal to you?

X. Watch the movie "Hamlet" in English and do exercises:

Pre-watching exercises

Study the main characters of the movie:

Claudius - The King of Denmark, Hamlet's uncle, and the play's antagonist. The villain of the play, Claudius is a calculating, ambitious politician, driven by his sexual appetites and his lust for power, but he occasionally shows signs of guilt and human feeling—his love for Gertrude, for instance, seems sincere.

Gertrude - The Queen of Denmark, Hamlet's mother, recently married to Claudius. Gertrude loves Hamlet deeply, but she is a shallow, weak woman who seeks affection and status more urgently than moral rectitude or truth.

Polonius - The Lord Chamberlain of Claudius's court, a pompous, conniving old man. Polonius is the father of Laertes and Ophelia.

Horatio - Hamlet's close friend, who studied with the prince at the university in Wittenberg. Horatio is loyal and helpful to Hamlet throughout the play. After Hamlet's death, Horatio remains alive to tell Hamlet's story.

Ophelia - Polonius's daughter, a beautiful young woman with whom Hamlet has been in love. Ophelia is a sweet and innocent young girl, who obeys her father and her brother, Laertes. Dependent on men to tell her how to behave, she gives in to Polonius's schemes to spy on Hamlet. Even in her lapse into madness and death, she remains maidenly, singing songs about flowers and finally drowning in the river amid the flower garlands she had gathered.

Laertes - Polonius's son and Ophelia's brother, a young man who spends much of the play in France. Passionate and quick to action, Laertes is clearly a foil for the reflective Hamlet.

Fortinbras- The young Prince of Norway, whose father the king (also named Fortinbras) was killed by Hamlet's father (also named Hamlet). Now Fortinbras wishes to attack Denmark to avenge his father's honor, making him another foil for Prince Hamlet.

The Ghost - The specter of Hamlet's recently deceased father. The ghost, who claims to have been murdered by Claudius, calls upon Hamlet to avenge him. However, it is not entirely certain whether the ghost is what it appears to be, or whether it is something else. Hamlet speculates that the ghost might be a devil sent to deceive him and tempt him into murder, and the question of what the ghost is or where it comes from is never definitively resolved.

Rosencrantz and Guildenstern - Two slightly bumbling courtiers, former friends of Hamlet from Wittenberg, who are summoned by Claudius and Gertrude to discover the cause of Hamlet's strange behavior.

Osric- The foolish courtier who summons Hamlet to his duel with Laertes.

Voltimand and Cornelius - Courtiers whom Claudius sends to Norway to persuade the king to prevent Fortinbras from attacking.

Marcellus and Bernardo - The officers who first see the ghost walking the ramparts of Elsinore and who summon Horatio to witness it. Marcellus is present when Hamlet first encounters the ghost.

Francisco - A soldier and guardsman at Elsinore.

Reynaldo - Polonius's servant, who is sent to France by Polonius to check up on and spy on Laertes.

Answer the Question:

What do you know about the author of the tragedy “Hamlet”?
What kind of ideas you have about the plot of the story?
Is it a fairy-tale or the most valuable source of English literature?
Why does it call “Hamlet”?
Who is Hamlet to your opinion?

While-watching exercises

Answer the Questions:

1. Underline the genre of the play?
2. Underline the time and place of actions?
3. What kind of conflict we see in the play?
4. Where is the rising action in the movie?
5. Where is climax in the story?
6. Where is the falling action in the play?
7. Underline the main theme of the work?
8. What kind of relations had Hamlet and Ophelia?
9. What was the attitude of Hamlet to his mother?
10. What could we say about the king and his desire to be a king?
11. What kind of person Ophelia?
12. What kind of people Polonius and his son Laertis?
13. What could we say about his mother?
14. Did Hamlet achieve his purpose at the end of story?
15. How the tragedy ends?

Post-watching exercises

Listen twice the “Monologue of Hamlet” and try to read with the same intonation.
Discuss the plot of the story and main characters of the play.

Answer the Questions:

1. What report do Rosencrants and Guildenstern make to the king about their interview with Hamlet?
2. How does the King respond to the invitation to see a play performed?
3. What plan has Polonius devised for spying on Hamlet? Why is the King's conscience troubled by this plan? How believable is such a reaction from him? Has he shown any remorse at all in the past?
4. Had Hamlet revealed such desperate feelings that he thought of suicide? When?
5. How has Hamlet reason to be more despondent than he was earlier?
6. Some critics view this speech as a general philosophical discussion. Can you justify this point of view?
7. What view of death does Hamlet have in this speech? How does it compare with his view of life in the same speech?
8. What are some of the things that he says make a long life calamity?
9. How personal does he intend these slings and arrows to be? What would a modern life's ills include?
10. Why does Hamlet reject the idea of suicide at last?
11. How reasonable is his implication that to live is cowardly, to die courageous?
What unfinished business may play a part in Hamlet's decision to live?

12. When Ophelia appears, why does Hamlet say, "Nymph, in thy orisons be all my sins remembered"?

XI. Read and study Shakespeare's extract from the tragedy "Hamlet" and write your answers to the questions:

Pre-reading exercises

Study the words from the monologue:

Slings: kind of weapon

Outrageous: shocking

Is heir to: inherits (наследовать)

Consummation: satisfaction, end

Devoutly: with religious feeling, sincerely

Perchance: perhaps

Rub: problem

Shuffled off: removed (отдаленный)

Mortal coil: skin

Make calamity of so long life: makes man live disastrously long

Scorns: bad treatment

Contumely: insults (оскорбление)

Pangs: pains

Spurns: insults

Th'unworthy: undeserving (незаслуживающий)

Quietus: death

Bodkin: stiletto (стилет, видоружия типа острого ножа)

Fardels: burdens (груз, бремя)

Grunt: make a noise of suffering

Weary: tiring and dissatisfying (утомительный и неудовлетворенный)

Dread: fear

Bourn: frontiers (граница)

Will: volition (сила воли)

Hue: colour

Sicklied o'er: made ill

Cast: shadow

Pitch: intensity (яркость, глубина)

Moment: importance

Awry: off course

Discuss:

What features of the monologue made it an important feature of Renaissance drama?

"The Monologue of Hamlet" is perhaps the best known monologue that Shakespeare wrote. Why do you think a playwright might decide to employ a monologue at a crucial moment?

Read and analyze:

HAMLET: To be or not to be – that is the question:

Whether 'tis nobler in the mind to suffer

The slings and arrows of outrageous fortune,
 Or to take arms against a sea of troubles
 And, by opposing, end them. To die, to sleep
 No more – and by a sleep to say we end
 The heartache and the thousand natural shocks
 That flesh is heir to – 'tis a consummation
 Devoutly to be wished. To die, to sleep
 To sleep, perchance to dream. Ay, there's the rub,
 For in that sleep of death what dreams may come,
 When we have shuffled off this mortal coil,
 Must give us pause. There's the respect
 That makes calamity of so long life.
 For who would bear the whips and scorns of time,
 Th' oppressor's wrong, the proud man's contumely,
 The pangs of despised love, the law's delay,
 The insolence of office, and the spurns
 That patient merit of th' unworthy takes,
 When he himself might his quietus make
 With a bare bodkin? Who would fardels bear,
 To grunt and sweat under a weary life,
 But that the dread of something after death,
 The undiscovered country from whose bourn
 No traveler returns, puzzles the will
 And makes us rather bear those ills we have
 Than fly to others that we know not of?
 Thus conscience does make cowards of us all,
 And thus the native hue of resolution
 Is sicklied o'er with the pale cast of thought,
 And enterprises of great pitch and moment
 With this regard their currents turn awry,
 And lose the name of action.

Post-reading exercises

Answer the questions:

What is the main problem that Hamlet poses himself in the first line?

What is the alternative expressed in lines 2-4?

What advantages does death bring? (line 5-9)

What difficulty does Hamlet, however, see after death? (lines 10-14)

Why do people tolerate this unpleasantness? (lines 23-27)

What is Hamlet's conclusion about the reason why people do not commit suicide when faced with difficulties in their life?

Discuss:

Paraphrase in your own words the catalogue of life's sufferings in lines 15-19.

Paraphrase Hamlet's view of life and death. Does it still make sense to a modern reader like yourself?

Study the giving analysis and give your opinion on the analysis:

Hamlet's monologue begins with what must be the most famous line in the English canon: "To be or not to be." For the character at that moment, it is an important question, literally one of "life and death", but the general term in which it is phrased gives it a resonance that reaches out past Hamlet. Hamlet does not pose the question on the most metaphysical level – not "shall I kill myself?", nor "can I live like this?" but "to be or not to be". It is existence itself that is up for debate in this speech.

The form of words guarantees that Hamlet's question will be interpreted on a general level: the line uses one of the most basic verbs in the language, one without which English itself would surely be impossible to speak. The verb is then phrased in the infinitive, "to be", rather than attaching it to any specific noun or pronoun (not even Hamlet's own "I"). Balancing it on the other side of "or" is the simplest possible opposition, the same verb with a one syllable prefix: "not".

Again, at the risk of laboring the point, "to be" is not opposed by "suicide", "death" or "non-existence" but its simple grammatical opposite. Shakespeare boils down the issue to its simplest and most abstract form, until it almost doesn't make sense – it would be interesting to know how many people who recognize the phrase "to be or not to be" could explain what it means. Shakespeare avoids any imagery, any particular reference that could narrow the question's application, which is surely one reason why the phrase has resounded throughout our literate culture.

Having made this deliberately stark declaration, bare of imagery or ornament, Shakespeare then has Hamlet produce sudden flood of images. The "slings and arrows" of fortune, the "arms" to be employed against a "sea of troubles", the "sleep of death, the "whips and scorns" of time, the "undiscovered country" of the afterlife. Indeed some of these images jar against each other: how exactly is one meant to "take up arms" (to employ weapons) against a "sea of troubles"?

Explanation: Hamlet ponders whether or not he wishes to exist, inquiring whether it's better to struggle through the trials of life or commit suicide. He declares death would be the better option if not for the unknown that death brings. It is this mystery that causes men to suffer through their mortal existence instead of ending their lives.

XII. Assignments:

1. Give a short summary of the sonnet and tragedy.
2. Characterize the main heroes of the tragedy.
3. Answer the giving questions and do the exercises on the theme.
4. Underline the main idea of this sonnet and tragedy.
5. Describe the features of the sonnet and reasons of sufferings of Hamlet after his returning to home.
6. Give a short analysis of the philosophical problems of the sonnet and tragedy.
7. Make a discussion on the theme with a help of critics on the sonnet and tragedy.
8. Find different Russian translations of the sonnet, discuss the differences between translations and compare them with original work in English.

9. Give own opinion to the sonnet and tragedy.

Theme: English literature in the 17-18th centuries.

Plan:

1. Historical background of the Enlightenment
2. Literary context of the Enlightenment
3. Daniel Defoe
4. Jonathan Swift
5. Henry Fielding
6. Robert Burns

1. Historical background of the Enlightenment

The 17th century was one of the stormiest periods of English history. The political situation in the country was complicated. The growing contradictions between the new class, the bourgeoisie and the old forces of feudalism brought about the English Bourgeois Revolution in the 1640s. As a result of the revolution, the king was dethroned and beheaded and England was proclaimed a republic. Though very soon monarchy was restored, the position of the bourgeoisie had changed. The 18th century saw Great Britain rapidly growing into a capitalist country. It was an age of intensive industrial development. New machinery was invented that turned Britain into the first capitalist power of the world. The 18th century was also remarkable for the development of science and culture. English painting began to develop too.

The 17th and 18th centuries are known in the history of European culture as the period of Enlightenment. The Enlightenment defended the interest of the common people – craftsmen, tradesmen, and peasants. The central problem of the Enlightenment ideology was that of man and his nature.

2. Literary context of the Enlightenment

The earlier part of the century was a golden age of prose. It was, however, a different kind of prose from that of the past: in line with the general reaction against the intricacies fineries and rhetorical extravagances of late European Renaissance literature, the new prose was characterized by a certain restraint. It was simpler, clearer and more precise than that which had gone before. Whereas the Metaphysical and Puritans had often tended towards verbal opaqueness and extravagant verbal games or unlikely associations, the new writers of both prose and poetry were more concerned with poise, balance, clarity and coherence.

The Reading Public. It is also important to bear in mind changes in the structure of society itself. The reading public was changing quite rapidly and the taste for reading was spreading. Female readers became increasingly numerous as the age wore on. In addition to the fine ladies who had much leisure time on their hands, another market was made up of the huge number of household servants who had access to their masters' books.

It should be noted that novels were far too expensive for the average lower-class worker: the price of a book would be more than the weekly wage of a laborer.

Although the establishment of circulating libraries helped to relieve this situation towards the middle of the century, the novel could not at that time be said to constitute a popular literary form as such.

Poetry and Drama. In contrast to prose, both poetry and drama take a secondary role in 18th century literature. The Augustan poet was a social being whose private feelings were considered inappropriate material for public confession. The classicizing influence of ancient Rome held sway in the first half of the eighteenth century. Locked into pre-conceived forms, well balanced lines and a predictable diction, poets played out their role obediently, producing much worthy satire and mock heroic verse.

Prose. Essays, journalism and, above all, the novel were the most important aspects of literary production in an age which was dominated by prose.

The abolition of the Licensing Act in 1694 marked the end of censorship heralded a new period of freedom for what amounted to the beginnings of the modern press. Many accomplished writers of (Defoe, Swift and Johnson, to name but a few) were encouraged to write articles or essays for the growing number of newspapers and periodicals. Journalism became a new trade plied to the satisfaction of a growing middle class only too keen to prove its intellectual worth in the urbane coffee houses of expanding cities like London.

3. Daniel Defoe

Daniel Defoe (1661-1731) is regarded as the founder of realistic novel in English and European literature.

Daniel Defoe's life was complicated and adventurous. He was the son of a wealthy London butcher and received a good education. His father, being a puritan, wanted his son to become a priest. He preferred, however, the life of a merchant. He travelled in Spain, Germany, France and Italy on business. He spoke half a dozen languages and was a man of wide learning. From 1694 Defoe took an active part in public affairs. His energy enabled him to combine the life of a man of action with that of a writer. He was the earliest literary journalist in England. He wrote political pamphlets on any subject and every event. He was a man of an active and original mind, an independent and courageous thinker who dealt with social questions.

Also, with his imaginative account of the adventures of Robinson Crusoe, he has become regarded as the forerunner of the great English novelists (1, 89-92).

4. Jonathan Swift

Jonathan Swift was born in Dublin, but he came from an English family. His father died before he was born. The boy saw little of his mother's care: she had to go back to her native town.

After graduating from the college he went to London and became private secretary to Sir William Temple who was a retired statesman and writer. Jonathan Swift improved his education at Sir William's library and in 1692 he took his Master of Arts degree at Oxford. He got a place of vicar in Ireland and worked there for a year and a half. He wrote much and burned most of what he wrote. Soon he grew tired of the lonely life in Ireland and was glad to accept Sir William Temple's

proposal for his return to him. Swift lived and worked there until Temple's death in 1699.

Swift's literary work was also closely connected with his political activity. In the numerous political pamphlets Swift ridiculed different spheres of life of bourgeois society: law, wars, politics etc.

In 1726 Swift's masterpiece Gulliver's Travels appeared. All Swift's inventive genius and savage satire were at their best in this work. This novel brought him fame and immortality. Swift died on the 19th of October, 1745, in Dublin (1, 93-98)

5. Henry Fielding

Henry Fielding (1707-54), born at Sharpham Park in Somerset, the son of a lieutenant. When he was 11, Fielding was sent to Eton. At the age of 19 Fielding tried to make a living in London as a dramatist.

In 1728 his play "Love in Several Masques" was successfully performed at "Drury Lane" and Fielding departed for university at Leyden, where he studied classical literature for about 18 months. On his return to London he continued his career as a dramatist, writing some 25 plays in the period 1729-37. His dramatic works are largely satirical, the most satirical being "Tom Thumb" (1730). Fielding also edited four periodicals, but his major achievement is as a novelist.

6. Robert Burns

The greatest poet of the 17th century was **Robert Burns (1759-1796)**. His popularity in Scotland is very great. The Scottish bard was born in a clay cottage in the village of Alloway. His father was a poor farmer, but a man who valued knowledge. It was from his father that Robert received his learning and his love for books. His mother had a beautiful voice and taught Robert old Scottish songs and ballads which he later turned into his best poems.

Burns wrote his first verses when he was fifteen. Very soon his poems became popular among his friends and acquaintances. In 1785 he met a girl, who became the great love of all his life and inspirer of his numerous lyrical verses. Jean had a wonderful voice and knew a lot of old melodies to which Burns composed his songs.

Robert Burns is a true son of the Scottish peasantry. His poems express their thoughts and hopes, their human dignity, and their love of freedom and hatred for all oppressors. In his poem "A Man's A Man For A' That" Burns says that it is not wealth and titles, but the excellent qualities of man's heart that make "a man for a' that".

The poet praises the healthy, happy, wise Scottish peasant, who in his shabby clothes is worth a score of lords, however fine.

Discussion questions

I. Discuss the ways the attitude towards nature changed in the Enlightenment (the Age of Reason):

An intellectual revolution

II. Agree or disagree. Give your reasons for doing that:

1. The Age of Reason begins with the final rejection of the Puritans.
2. The English people restored the old monarchy.
3. A writer's life during the Restoration was easy.
4. Restoration readers were not interested in the complicated syntax and lofty themes.
5. Poetry showed the personal subject matter and the complex imagery.
6. Parliament ruled England.

III. Answer the Questions:

1. Why did the writers style the era of Queen Anne And George I the Augustan Age?
2. What forms of literature were popular during this period?
3. Why can we say that much Augustan literature is written from a middle-class point of view?
4. What influence did the middle-class exercise on literature?
5. What did the middle-class readers prefer to read about?
6. What were the leading authors of the Augustan Age?
7. What new ideas were developing during that period?

IV. Questions on Daniel Defoe:

1. What novel by Daniel Defoe has become one of the most popular adventure stories?
2. What do critics think of him?
3. What was Defoe's father?
4. Was Defoe's business career successful?
5. How did he earn his living?
6. How many and what works did Defoe write?
7. What are his most famous novels?
8. What are they about?
9. The chief characters of these novels have much in common, don't they?
10. Why are these novels still popular?

V. Questions on Jonathan Swift:

1. Why Swift is called a great satirist?
2. What was Swift deeply concerned about?
3. When and where was Swift born?
4. Was Swift's particular work successful?
5. Why was he disappointed with his political efforts?
6. Is the book "Gulliver's Travel" for adults or for children?
7. How many voyages and to what countries did Swift describe in "Gulliver's Travel"?
8. What are scholars still trying to discover in the book?
9. What other works did Swift write?
10. What is his style characteristic of?
11. Did Swift hate humanity? What do you think?

VI. Questions on Henry Fielding:

1. What was Fielding famous for at the beginning of his career? Was he only a writer? What fields of literature did he work?
2. Did Fielding get a good education? Where did he study?
3. What did he do to earn money?
4. Where did he publish his essays? What were they about?
5. What are the parodies he wrote? What authors did he make parodies of?
6. What did he ridicule in his works?
7. What is Fielding's greatest novel about?
8. What were Fielding's innovations in "Tom Jones"?
9. What qualities are characteristic of his style?
10. Were his plays successful?
11. What did Fielding fight for throughout his life?
12. What did he die of?

VII. Questions on Robert Burns:

1. When and where was R. Burns born?
2. What education did he get?
3. Who were his first teachers of good manners?
4. When did Burns publish his first poems?
5. Why were aristocrats surprised to see Burns?
6. Where did Burns travel?
7. What do you know about Burns's wife?
8. Why were the last years of Burns's life very hard?
9. What did Burns do for living?
10. What did the farmer's hard way of life teach him?
11. What are the main ideas of Burns's poems?
12. What is Burns best known for?
13. What did he stand for?
14. Why didn't he go to Jamaica?
15. What job provided him a steady income?
16. How many authentic folk songs did Burns collect? How did he use this material in his poetry?
17. What languages did Burns write in?
18. Was Burns a skilled poet?
19. What did Burns write about in his epigrams?

VIII. Speak about the life of Robert Burns.

IX. Speak about the main trends of Burns Works.

X. Make the chronology of the literary career.

Sub theme: Robert Burns - poems

Questionnaire:

1. Main topics of his poems

2. Plot of his poem “My Heart's In the Highlands”
3. Critics on the poems

I. Study as many as you can R. Burn’s works and make a list of his topics which he raise in his poems.

II. Make a chronology of his literary career.

***III. Read R. Burn’s poem and answer to the questions:
“My Heart's In the Highlands”***

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

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

Farewell to the mountains, high-cover'd with snow,
Farewell to the straths and green vallies below;
Farewell to the forests and wild-hanging woods,
Farewell to the torrents and loud-pouring floods.”

IV. Answer the Questions:

1. What question does the poet ask himself?
2. How does he answer it? (Write out the question and the answer.)
3. Who is the poem addressed to?
4. What is the poet doing in this poem? Telling the reader about his love? Trying to criticize himself? Trying to say how unhappy and sad he is? Something else?
5. What type of person does the poet compare himself with?
6. What kind of love he had to his motherland?
7. Can you explain in your own words what has made the poet think that he loves his motherland
8. What does the poet mean when he uses the word “Farewell”?
9. What kind of poem is this?
10. How many **beats** are there in each line? Are the lines regular or irregular? What is the rhyme scheme of the poem? (Write it out.)
11. What is the main feeling we get from the poem?
12. What is the poem about?
13. What people can this poem appeal to? Does it appeal to you?

V. Assignments:

1. Give a short summary of the poem [1, 122-125; 3, 224-225].
2. Answer the giving questions and do the exercises on the theme.
3. Underline the main idea of the poems.
4. Describe the features of the poem and reasons of sufferings of R. Burns.
5. Give a short analysis of the philosophical problems of the poem.
6. Make a discussion on the theme with a help of critics on the poem.
7. Give own opinion to the poem.

Sub theme:Robinson Crusoe.

Questions

1. What was Robinson's family like?
2. What did Robinson desire to do?
3. Who should travel according to Robinson's father?
4. Do you agree with Robinson's father?
5. How does Robinson change Friday?
6. What does Friday ask Robinson about the devil?
7. Do you think Friday's questions are reasonable?
8. What do you think of Robinson's reactions to these questions?
9. What role does God have in Robinson's life?
10. What is Robinson's relationship to Friday?

I. Assignments:

1. Give a short summary of the novel.
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Describe special features of the heroes which help them to achieve success during their voyage.
6. Give a short analysis of the philosophical problem which was rising in the novel.
7. Make a discussion on the theme with a help of critics on the novels.
8. Give own opinion to the novel.
9. Underline special ideas which authors of this period wanted to show in their works.

Sub theme:Jonathan Swift "Gulliver's Travel"

Questionnaire:

1. Main characters of the novel "Gulliver's Travel"
2. Plot of the of the novel "Gulliver's Travel"
3. Critics on the novel "Gulliver's Travel"

I. Questions on "Gulliver's Travel":

1. How big were the buckets the Lilliputians used?
2. Why didn't Lemuel use his jacket to put out the fire?
3. What happened when Lemuel came into contact with the fire?

4. How did Lemuel put out the fire?
5. Why was his method of extinguishing the fire illegal?
6. How does Lemuel see his urinating on the royal palace?
7. How does the Empress see his urinating on the royal palace?
8. How does the law see Lemuel's urinating on the royal palace?
9. What is the tone of Lemuel's descriptions: sarcastic, calm, ironic, angry, other?
10. The Lilliput section of Gulliver's Travel is Swifts commentary on the politics and the pomposity of the court life of his day. His clearest attack comes when he says how the Emperor of Lilliput (who is only 6 inches high!) refers to himself as "Most Mighty Emperror of Lilliput, Delight and Terror of the Universe [...] Taller than the Sons of Men; whose Feet press down the Centre, and whose Head strikes against the Sun..." Is there is such an attack on the pomposity of court life? If there is, would you call it a direct personal attack?
11. Does the government of your country deserve to be satirized in this manner? Would you enjoy doing it yourself?

II. Assignments:

1. Give a short summary of the novel.
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Describe special features of the heroes which help them to achieve success during their voyage.
6. Give a short analysis of the philosophical problem which was rising in the novel.
7. Make a discussion on the theme with a help of critics on the novels.
8. Give own opinion to the novel.
9. Underline special ides which authors of this period wanted to show in their works.

Sub theme: Henry Fielding "Tom Jones, a founding"

Questionnaire:

1. Main characters of the novel "Tom Jones, a founding"
2. Plot of the of the novel "Tom Jones, a founding"
3. Critics on the novel "Tom Jones, a founding"

I. Questions on "Tom Jones, a founding":

1. How does Fielding describe Mrs. Wilkins' behavior?
2. Fielding's irony is much less fierce than Swift's. Fielding's prose is like a conversation between gentlemen. Still his indignation makes itself felt. What event in Fielding's life might be reflected in the novel?
3. How does Mrs. Wilkins justify putting the baby in a basket at the church door?
4. Why can we describe Mrs. Wilkins as a hypocrite?
5. Fielding is almost always good-natured in Tom Jones, much like Mr. Allworthy. Do you a hypocrite like Mrs. Wilkins deserves such refined irony, or would you prefer to see her "demolished" by Swift's fiercer tone?
6. Can prove that Mr. Allworthy is a kind and generous man?

7. Why did he take the baby to his family?
8. What can make a woman leave her baby? What is your opinion? Have you ever seen a homeless child?

II. Assignments:

1. Give a short summary of the novel.
2. Characterize the main heroes of the novel.
3. Answer the given questions on the theme.
4. Underline the main idea of the novel.
5. Describe special features of the heroes which help them to achieve success during their voyage.
6. Give a short analysis of the philosophical problem which was rising in the novel.
7. Make a discussion on the theme with a help of critics on the novels.
8. Give own opinion to the novel.
9. Underline special ideas which authors of this period wanted to show in their works.

Theme: The Age of the Romantics

Plan:

1. Historical background of the Romanticism
2. Literary context of the Romanticism
3. Lake School. William Wordsworth
4. George Gordon Byron
5. Percy Bysshe Shelley

1. Historical background of the Romanticism

The period of Romanticism covers approximately 30 years, beginning from the last decade of the 18th century and continuing up to the 1830s. Romanticism as a literary current can be regarded as a result of two great historical events: 1) the Industrial Revolution in England and 2) the French Bourgeois Revolution of 1789. The Industrial Revolution began with the invention of a weaving – machine which could do the work of 17 people. The weavers that were left without work thought that the machines were to blame for their misery. They began to destroy these machines or frames as they called. The frame – breaking movement was called the Luddite movement, because the name of the first man to break a frame was Ned Ludd.

2. Literary context of the Romanticism

Romantic Poetry. In literary terms, poetry unquestionably provides the main source of what have conveniently been described as 'Romantic' ideas. To varying degrees, six of the most important poets in the English Language succeeded in overthrowing what was left of the neoclassical literary regime. The fiercely held individual convictions and immense creative vitality of Blake, Wordsworth, Coleridge, Byron, Shelley and Keats ultimately proved overwhelming in their

social and literary impact, and history has certainly borne them out as being representative of the new Zeitgeist late 18th and early 19th century England.

3. Lake School. William Wordsworth

Lake school poets gave a great attention to a nature in their works. The significance attached to nature in Romantic poetry varied from poet to poet. Nature no longer represented something to be tamed and brought within the precise confines of early-Georgian man's love of symmetry and landscaped gardens. It was instead variously interpreted as representing the real home of man, a beneficial source of comfort and morality and, in a more pantheistic vein, the quasi-religious embodiment of the life force – permeated by God and at the same time an expression of His presence in the universe. Nature was sometimes seen as possessing an organic life of its own, and in this more accentuated relationship between man and nature, the aspect and moods of the one was seen to reflect those of the other.

William Wordsworth (1770-1850) was the greatest representative of the Lake School Poets. He was born in a lawyer's family and grew up in the Lake District, a place of mountains and lakes. Soon after mother's death in 1788 he was sent to Hawkshead Grammar School, situated in a lovely village near Lake Windermere. The boy was allowed plenty of leisure: to go boating and fishing on the lake and studying wild life in the woods. There William came to know and love the world of nature. His father died leaving him an orphan at the age of thirteen. His two uncles sent him to Cambridge University.

4. George Gordon Byron

George Gordon Byron (1788-1824), the great romantic poet, has often been called a poet of "world sorrow". In almost all his poetry there is a current of gloom and pessimism. The reason for this gloom and sorrow may be found in the social and political events of his day which influenced him so deeply.

Byron's literary career began while he was at Cambridge. His first volume of verse entitled Hours of Idleness contained a number of lyrics dealing with love, regret and parting. There were also some fragments of translation from Latin and Greek poetry. His poems were severely criticized by the Edinburgh Review, the leading literary magazine of that time. The poet answered with a biting satire in verse, English Bards and Scotch Reviewers, in which he attacked the reactionary critics and the three Lake School Poets, Wordsworth, Coleridge and Southey.

5. Percy Bysshe Shelley

Percy Bysshe Shelley (1792-1822) was the most progressive revolutionary romanticist in English literature. Like Byron, he came of an aristocratic family and like Byron he broke with his class at an early age.

He was born at Field Place, Sussex. His father was a baronet. Shelley was educated at Eton public school and Oxford University. There he wrote a pamphlet "The Necessity of Atheism" for which he was expelled from the University. His father forbade him to come home. Shelley had an independent spirit and he broke with his family and his class for ever. He travelled from one town to another, took an active part in the Irish liberation movement and at last left England for Italy in

1818. There he wrote his best poetry. Shelley's life was mainly spent in Italy and Switzerland, but he kept ties with England.

Shelley lived a short life. He was only 29 when he died. But the working people of England did not forget the poet who had been their champion and friend. Shelley's entire life and art were devoted to struggle against oppression and tyranny in every form.

Questionnaire

1. Historical background of the Romanticism
2. Literary context of the Romanticism
3. Prose and drama during the Romanticism
4. Lake School poets

Discussion questions

I. Questions.

1. What is Romanticism?
2. What do Romantic writers centre their attention upon?
3. What English Romantic poets do you know?

II. Finish the sentences:

1. The Romantic Age is a term used...
2. Many important writers of the period turned away...
3. The approach to life and literature was...
4. At the centre of their vision the Romantic writers placed...
5. They tended to be...
6. They felt the need in search..
7. They tended to believe...
8. The new attitudes and approaches were closely linked...
9. The Romantic writers generally saw humanity as...
10. Romantic writers had dreams for a society...

III. Discuss the changes in England involved by the Industrial Revolution.

IV. Speak about the main characteristics of romanticism in England according to the plan:

- a) the forms of romanticism;
- b) the romantic spirit;
- c) the romantic elements;
- d) the approach to be individual;

V. Underline the main features of prose and drama during the Romanticism.

VI. Give short characteristic for the poets who was called themselves as Lake school poets:

- a) who were they?
- b) why they called themselves as Lake school poets?
- c) what was their main topics in poems?
- d) what they tried to avoid in their works?

VII. Assignments:

1. Study the theoretical material on the theme [1, 116-119, 2, 127-136, 3, 226-228].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme: George Gordon Byron

Questionnaire

1. Biography
2. Poetry
3. Death

I. Speak about the biography of George Gordon Byron.

II. Answer the Questions:

1. Why do people find Byron's life as interesting as his poetry?
2. Why can we say that Byron was a very bright person?
3. Where did he spend his childhood?
4. Where did he study after school?
5. Why was Byron's life among English aristocrats hard?
6. How did he reply the critics?
7. When did he travel through Europe and Near East?
8. What was created as a result of Byron's travel over the world?
9. What movement did Byron join in Italy?
10. What is "Childe Harold's Pilgrimage" about?
11. Which of his poems are set in the east?
12. Where did he meet fellow poet Shelley?
13. What kind of character is known as "the Byron's hero"?
14. How is the legendary lover Don Juan shown in Byron's poem?
15. What is the most important element in "Don Juan"?
16. What feature is the main force running from the beginning to the end of his career?
17. Where and why was Byron buried?

III. Assignments:

1. Study the theoretical material on the theme [1, 133-135, 2, 151-152, 3, 229-234].
2. Do the giving tasks on the theme.

3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme Percy Bysshe Shelley

Questionnaire

1. Biography
2. Poetry
3. Death

I. Speak in short about the biography of Percy Bysshe Shelley.

II. Answer the Questions:

1. What writers did Shelley influence?
2. When and where was he born?
3. Why was he expelled from the University?
4. How many times did Shelley marry?
5. What were his political views?
6. Much of Shelley's poetry is autobiographical, isn't it?
7. What role did imagination play in his poetry?
8. What is his most famous poem?
9. What is his essay "A Defense of Poetry" valuable for?
10. What are his final poems characteristics of?
11. When he was died?

III. Assignments:

1. Study the theoretical material on the theme [1, 136-139, 2, 153-157, 3, 235-236].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Theme: The Age of the Romantics in prose

Plan:

1. Prose and drama
2. Walter Scott
3. Jane Austen
4. Mary Wollstonecraft Shelley

1. Prose and drama

An increase in the number of circulating libraries around the end of the 18th century ensured that a growing reading public could satisfy its thirst for prose. With the notable exceptions of Sir Walter Scott (1771-1832) and Jane Austen (1775-1817), relatively little fiction of lasting worth was being written in this period. With its concentration on terror, solitude, and mystery, the so-called Gothic novel, inaugurated in 1764 by Horace Walpole (1717-1797) with the publication of

“The Castle of Otranto”, seemed to open up new and unexpected vistas for the novel form. Shrouded in distant medieval darkness, these novels were an interesting prelude to the mid-nineteenth-century exploration of man's more irrational nature, and Walpole had many admirers and imitators (Ann Radcliffe and “Monk” Lewis are among the best known).

2. Walter Scott

Walter Scott (1771-1832), the father of the English historical novel, was born in the family of a lawyer.

Walter Scott's literary career began in 1796 when he published translations of German ballads.

In 1804 Walter Scott gave up the law entirely for literature.

His literary work began with the publication of “The Lay of the Last Minstrel” (1805), a poem which made him the most popular poet of the day. A series of poems followed which included “Marmion” (1808) and “The Lady of the Lake” (1810). These poems brought fame to the author. They tell us about the brave Scottish people, their past and the beauty of their homeland.

3. Jane Austen

Jane Austen (1775-1817) was the sixth of seven children of a provincial parish rector Hampshire; Jane Austen led a relatively uneventful life. Educated at home by her father, she started writing comic stories to amuse her family, taking as her theme the limited provincial world in which she lived for the first twenty-six years of her life. In 1801, the Austen family moved to Bath and, following the death of her father four years later, she moved to Southampton with her mother and sister. There followed a long gap in her writing at this point, and it was not until she returned to the tranquility of the provinces in 1809 that she resumed her literary activities. From 1813 to her death in 1817 she composed some of her most important works. She died unmarried and was buried in Winchester Cathedral.

4. Mary Wollstonecraft Shelley

Mary Wollstonecraft Shelley (1797-1851) is English Romantic novelist, biographer and editor, best known as the writer of “Frankenstein, or, the modern Prometheus” (1818). Mary Shelley was 21 when the book was published; she started to write it when she was 18. The story deals with an ambitious young scientist. He creates life but then rejects his creation, a monster.

Shelley gave up writing long fiction when realism started to gain popularity, exemplified in the works of Charles Dickens. She wrote a numerous short stories for popular periodicals, particularly “The Keepsaker”, produced several volumes of “Lives” for Lardner's “Cabinet Cyclopaedia”, and the first authoritative edition of Shelley's poems (1839, 4 vols.). Shelley's well-received travelogue “Rambles in Germany and Italy” appeared in 1844. She also attempted a biography on Shelley but abandoned the work. She died in London on 1 February 1851.

The story of Frankenstein's monster has inspired over 50 films.

Sub theme: Walter Scott “Ivanhoe”

Questionnaire:

1. Biography of Walter Scott

2. Main characters of the novel “Ivanhoe”
3. Plot of the of the novel “Ivanhoe”
4. Critics on the novel “Ivanhoe”

I. Speak in short about the biography of Walter Scott.

II. Answer the Questions:

1. What do you know about Walter Scott’s family?
2. What career was young Walter Scott trained for?
3. How did he acquire firsthand knowledge of the life of rural people?
4. When did real fame come to Scott?
5. What kind of books did Scott write?
6. What kind of novels did Walter Scott create?
7. How did he arrange his plots and characters?
8. Why were his historical novels a great success?
9. What is a major theme in his historical works?
10. Was he equally just to people of different classes?
11. What are the central heroes of Walter Scott’s novels?
12. What do common people in his novels have?
13. What made Scott popular with other writers?
14. What writers did Scott influence?
15. What is Walter Scott’s strong point?
16. Why did Belinsky appreciate his novels so greatly?
17. What are his best novels devoted to?
18. When and where does the action of the novel “Ivanhoe” take place?
19. What can you say about the main characters of the novel “Ivanhoe”?

III. Questions on “Ivanhoe”:

1. What historical person was mentioned in Ivanhoe by Sir Walter Scott?
2. What was Ivanhoe's first name in Ivanhoe by Sir Walter Scott?
3. Who was Ivanhoe who was he a knight to and where did he come from?
4. What was the role of women in the Romantic Age introduced in Sir Walter Scott's Ivanhoe?
5. How does the narrative deal with the status of women in the medieval society Scott describes?
6. Who is the Black Knight?
7. Who is the winner of the archery competition?
8. What does the Templar want from Rebecca?
9. What is the name of the Templar’s castle?
10. Where is the fighting tournament held?
11. What does Wamba do at Torquilstowe?
12. Where is the Templar dead?
13. What happen with Black Knight, Gurth, and Wamba in the forest after they leave Cedric’s and friends?
14. Why does Prince John pay the Duke Of Austria to keep his brother imprison?

15. Where did Ivanhoe marry?
16. Find a few points where Scott's narrator self-consciously mediates between the reader of 1820 and the medieval setting and characters of the novel. Why might a narrator impose a strong "historical consciousness" upon the story he tells rather than simply relate it without such treatment?
17. Describe the tension between the conquered Saxons and the conquering Normans--what, aside from the initial subjugation of Saxon England by William of Normandy in 1066--do Saxons like Cedric have against their Norman rulers? How do their values and habits differ?
18. How does the narrator explore the social order amongst the Saxons themselves? For example, what is the relation between Gurth the Swineherd and Cedric, and between Wamba the Fool and Cedric? To what extent do you think Scott, in depicting the Saxons as he does, is proffering an ideal social vision for his contemporaries?
19. What picture emerges of Prince John, brother of the Crusader Richard the Lion-Hearted? What are the circumstances of his rule, and how do his subjects appear to regard him?
20. Do an internet search for information about the Knights Templar--how did this order originate, and what are the order's values and objectives?
21. Isaac of York and his daughter Rebecca are major figures in Scott's novel. Hundreds of years before the twentieth-century holocaust in Germany, Jews were already the objects of intense persecution. To what extent does the narrative support the negative view of Jews prevalent even in Scott's time? How do Isaac and Rebecca serve as a focal point for our view of some of the novel's other main characters?

IV. Prove that Ivanhoe was very strong.

V. Assignments:

1. Give a short summary of the "Ivanhoe".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: Jane Austen "Pride and Prejudice"

Questionnaire:

1. Biography of Jane Austen
2. Main characters of the novel "Pride and Prejudice"
3. Plot of the of the novel "Pride and Prejudice"
4. Critics on the novel "Pride and Prejudice"

I. Speak in short about the biography of Jane Austen.

II. Answer the Questions:

1. Jane Austen is considered the first great female novelist, isn't she?
2. What was her father?
3. When did she begin to write?
4. Was it hard for her to be a female writer?
5. Are her novels popular?
6. Were her novels published at once?
7. Where are Austen's novels set?
8. What were the main themes of her novels?
9. Who were the main characters in her works?
10. What kind of features of the heroes she appreciate in her novels?
11. What was specific in her works?
12. Can you underline the peculiarities of her heroine and heroes?
13. Is she an author of a great literary skill? Why do you think so?

III. Questions on "Pride and Prejudice":

1. What do you understand by the terms "pride" and "prejudice"?
2. What do you think Jane Austen might have meant by these terms?
3. How would you describe the reactions of Mrs. Bennet and Mr. Bennet to the arrival of Mr. Bingley in the neighborhood?
4. Do you think Mr. Bennet is fond of his wife?
5. How would you define Mrs. Bennett's attitude to her daughters? And to marriage?
6. Do you think attitudes towards marriage have changed since Austen's time? If so, in what ways?
7. How would you describe Mary? Catherine (Kitty)? Lydia? How do the parents think about them?
8. Who is Mr. Bingley? What is his financial status? How does this relate to his marriage prospects? Bingley is also accompanied by his friend Darcy. Just as Elizabeth and Jane contrast each other, Bingley and Darcy also contrast. Describe the differences in their personalities, bearing, and attitudes.
9. Describe Bingley's two sisters (Mrs. Hurst and Ms. Bingley). What do they feel about the Bennets? How does Ms. Bingley relate to Darcy?
10. What is Jane's first impression of Bingley? What is his impression of her?
11. What is Elizabeth's first impression of Darcy? What does she overhear him say? What is her opinion of him after that? Is her opinion based only on appearance or other more substantial criteria?
12. How about Mrs. Bennet's view of Darcy? And Charlotte's? Although they all think that Darcy is proud, are there differences in their views? How about the narrator's view?
13. What is Darcy's first impression of Elizabeth? What is it based on? Why does Darcy start to change his view of Lizzy? Besides the beautiful eyes, what more does he see in him?
14. How well does Elizabeth understand herself? How does she view herself? How well does Darcy understand himself? How does he view himself? How do you view both Elizabeth and Darcy at this point in the novel?

15. Why does Jane become sick at Netherfield? Is Mrs. Bennet upset by her daughters sickness? Is Elizabeth upset? What does she do? Was that proper behavior for a young lady? How do the residents of Netherfield respond to Elizabeths action?
16. As Elizabeth and Jane stay at Netherfield, what more does Elizabeth learn about Bingleys sisters? How would you describe the relationship between Miss Bingley and Darcy? Does Elizabeths view of Darcy change? Does Darcys view of Elizabeth change? By the time that Elizabeth returns to Lonbourn, Darcy has conflicting feelings about Elizabeth. What does he feel? What does he decide to do about it?
17. What do the Bingley sisters think of Elizabeth? Of Jane?Of Mrs. Bennet?
18. What are Elizabeth's first impressions of Mr. Collins? What does she base her judgment of him on? Do you agree with her initial assessment of him? What does Mr. Bennet think of his visitor? After learning more about Mr. Collins in subsequent chapters, what is your opinion of him?
19. Who is Lady Catherine de Bourgh? What does Mr. Collins think of her? Does Elizabeth agree with Mr. Collins views on Lady Catherine? Why or why not? What are your impressions of her? Mr. Collins talks a great deal about Rosings Park, Lady Catherine's home. What are his thoughts about Rosings? How does Rosings contrast with Longbourn?
20. Why has Mr. Collins come to Longbourn? Which of the Bennet daughters is he initially attracted to? After learning of her possible future engagement, how does Mr. Collins respond? Who does he next direct his affections to? Is it difficult for him to transfer his affections from one daughter to another?
21. How would you describe the first meeting of Elizabeth and Mr. Darcy at Hunsford? How does Mr. Darcy feel about Elizabeth? As they spend more time together, does he completely understand her words and actions? How does Elizabeth feel about him? Does Elizabeth understand his feelings, thoughts, and actions? Can you give examples of Elizabeth and Darcy's misunderstandings of each other? Does Charlotte understand Darcy's attitude toward Elizabeth?
22. In this novel about pride and prejudice, which characters do you think are proud? Which are prejudiced? Do you think it is completely accurate to say, for example, that Darcy is proud and Elizabeth is prejudiced? Or are both characters a combination of pride and prejudice? Which other characters are also proud? Prejudiced?
23. As the novel develops till this point, what do you think about Darcy's pride and coldness, esp. in Meryton assembly? How do different people, e.g. Charlotte and Fitzwilliam, respond to his pride and stubbornness? How does Darcy himself explain it?
24. During one of her regular walks in the park around Rosings, Elizabeth meets Fitzwilliam. While talking with him, Elizabeth learns more about Darcy's involvement in Mr. Bingley's estrangement from Jane. How does she respond to this in front of Fitzwilliam and by herself? Does she show any lack of judgment in her defense of her own family? Will you respond the same way as Elizabeth?

25. As Elizabeth considers the news she learned from Fitzwilliam, Darcy pays her a visit and, to Elizabeth's surprise, makes a marriage proposal. Are you surprised, too? (In other words, are there clues to prepare us for it?) How would you describe his proposal? Does he present an overwhelming passion for Elizabeth? How does Elizabeth respond to his proposal? Why does she respond this way? What does she tell him?

26. The next morning Darcy hands Elizabeth a letter he has written to her. In this letter he explains his involvement in the relationship between Jane and Mr. Bingley, as well as his relationship with Wickham. What does this letter say? How does Elizabeth initially respond to this letter? After she has had a chance to think about the letter, how does she respond to it? Does she have a chance to talk with Darcy about this letter? Why not? How does Darcy's letter change Elizabeth's understanding of herself?

IV. Topics for discussion:

1. Discuss the importance of social class in the novel, especially as it impacts the relationship between Elizabeth and Darcy.
2. Though Jane Austen satirizes snobs in her novels, some critics have accused her of being a snob herself. Giving special consideration to Mrs. Bennet and Mr. Collins, argue and defend one side of this issue.
3. *Pride and Prejudice* is a novel about women who feel they have to marry to be happy. Taking Charlotte Lucas as an example, do you think the author is making a social criticism of her era's view of marriage?
4. Giving special attention to Wickham, Charlotte Lucas, and Elizabeth, compare and contrast male and female attitudes toward marriage in the novel.
5. Discuss the relationship between Mrs. Bennet and her children, especially Elizabeth and Lydia.
6. Compare and contrast the Bingley-Darcy relationship with the Jane-Elizabeth relationship.
7. Compare and contrast the roles of Lady Catherine de Bourgh and Mrs. Bennet.

V. Assignments:

1. Give a short summary of the "Pride and Prejudice".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: Mary Wollstonecraft Shelley "Frankenstein"

Questionnaire:

1. Biography of Mary Wollstonecraft Shelley
2. Main characters of the novel "Frankenstein"
3. Plot of the of the novel "Frankenstein"
4. Critics on the novel "Frankenstein"

I. Speak in short about the biography of Mary Wollstonecraft Shelley.

II. Answer the Questions:

1. What is the most famous work of Mary Shelley?
2. When and where was Mary Shelley born?
3. What were her parents?
4. What factors of her life influence to her?
5. What kind of woman she was?
6. Why it was so hard for her to find herself?
7. How old was she when she met the poet Percy Bysshe Shelley?
8. What did she argue with?
9. How did she conceive the idea for “Frankenstein”?
10. What made her novel “Frankenstein” to be so popular?
11. What were the peculiarities of her literary career?
12. How did Mary Shelley support herself and her children after her husband’s death?

III. Questions on “Frankenstein”:

1. What do you know about Frankenstein’s monster? Have you seen any films about it? How do they portray the monster?
2. What harm has modern science done? What good?
3. Do you think scientists are responsible for their creations?
4. How does Victor react when his creation comes to life? What does Victor dream?
5. Frankenstein’s subtitle is *The modern Prometheus*. What do you know about the myth of Prometheus and explain the subtitle.
6. How does Victor’s horrific dream of incest relate to his act of creation?
7. Victor says that they are acting for the benefit of mankind. Do you believe them? Do you believe modern scientists when they say the same thing?
8. Why did Mary Shelley write Frankenstein? What were the circumstances?
9. What discussions influence the development of her idea?
10. What is the structure, or form, of the novel?
11. Who is writing the letters?
12. How does Robert meet Victor Frankenstein?
13. Why is Frankenstein in the Arctic?
14. Who is Frankenstein’s closest friend?
15. What natural phenomena influenced Frankenstein?
16. What two major events happened to Frankenstein when he was seventeen?
17. What goal did Frankenstein decide to pursue?
18. How did Frankenstein feel when his experiment succeeded, and the creature came to life?
19. Who took care of Frankenstein during his illness?
20. What did Clerval give Frankenstein when he was better?
21. How did Frankenstein and Clerval spend the next several months?
22. Who was accused of committing the murder, and why?

23. What was Frankenstein's reaction to this accusation?
24. How did the creature feel when he first felt life?
25. What was the reaction of the villagers the creature encountered?
26. What does the creature learn to do, and how does he learn this?
27. What was the reaction of the De Lacey and his family when they saw the creature?
28. What was the reaction of the man whose daughter was saved from drowning by the creature?
29. What did the creature ask Frankenstein to do, and why?
30. How did Frankenstein react to this request?
31. What threat did the creature make when he saw Frankenstein destroy his second creation?
32. Who had been the creature's most recent victim?
33. What happened on Frankenstein and Elizabeth's wedding night?
34. What happened to Frankenstein's father as a result of this latest tragedy?
35. What was the magistrate's response when Frankenstein told him the entire story of the creature?
36. What request does Frankenstein make of Robert Walton?
37. What happened to Frankenstein at the end of the novel?
38. What happened to the creature at the end of the novel?
39. Frankenstein has many elements of a horror story. What strategies and devices does Shelley use to make the story scary? How does Shelley go beyond the usual horror story elements to focus on characters and the differences between their behaviors, beliefs and values?
40. Who is the actual monster in Frankenstein?
41. Why did Victor create the creature? What responsibilities did Victor, as the creator, have toward his creature? Why did Victor abandon the creature?
42. What purpose is served by having Robert Walton tell Victor's story? Compare and contrast Robert's and Victor's goals and interests.
43. Victor warns Robert that acquiring knowledge can lead to "destruction and infallible misery." What serious consequences might the acquisition of knowledge have?
44. One of the novel's tragedies is the inability of characters to recognize the humanity of the creature. What qualities make us human? Which of these qualities does the creature possess? What qualities does he not have?
45. Scholars sometimes use Frankenstein as an argument against scientific technology that creates life forms; others argue that it is not technology itself but the use to which it is put that presents an ethical problem. What is Shelley's position? What is your position?
46. Explain the novel's popularity. What makes the novel a classic? How is the story appropriate for today and our society?

IV. Topics for discussion:

1. Discuss the role of sickness in the novel. Victor often seems to fall ill after traumatic events. Is this a means of escape, and, if so, is it effective? Is there another explanation for his recurring illness?
2. Do the monster's eloquence and persuasiveness make it easier for the reader to sympathize with him? Why do you think most film versions of the story present the monster as mute or inarticulate?
3. Trace the similarities between Victor and the monster. Consider their respective relationships with nature, desires for family, and any other important parallels you find. Do Victor and the monster become more similar as the novel goes on? How does their relationship with each other develop?
4. Victor attributes his tragic fate to his relentless search for knowledge. Do you think that this is the true cause of his suffering? In what ways does the novel present knowledge as dangerous and destructive?
5. Examine the role of suspense and foreshadowing throughout the novel. Do you think these devices are effective, or does Victor's blatant foreshadowing reveal too much? How does foreshadowing differ among the three main narrators (Walton, Victor, and the monster)?

V. Assignments:

1. Give a short summary of the "Frankenstein".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Theme: Realism in English Literature

Plan:

1. Critical realism
2. Prose and Novels
3. Charles Dickens
4. William Thackeray
5. The Bronte sisters

1. Critical realism

The critical realism of the 19th century flourished in the 40s and at the beginning of the 50s.

The critical realists set themselves the task of criticizing capitalist society, exposing social contradictions. Their strong point was their true reflection of life and their sharp criticism of existing injustice.

The merit of English realism lies in its profound humanism-its sympathy for the working people. The greatest English realist of the time was Charles Dickens. With striking truth and forcefulness he described the sufferings of common people.

2. Prose and Novels

Prose. The writings of the Utilitarians and political economists, Mill, Bentham and others, were very influential, and in some cases led to absurd travesties of common sense, (as satirized by Dickens in “Hard Times”) but there was a deep pessimism in the air as exemplified in the work of Thomas Carlyle (1795-1881) and Charles Kingsley (1819-1875).

The novel gives us some of the best writing produced during the Victorian Age. Early in the Victorian Age there was a vogue for the so called social-problem novel, which dealt more or less directly with the turmoil of the 1830s and 40s, and the “Manchester” novels by Mrs. Elizabeth Gaskell (1810-65), Charlotte Bronte's friend and biographer, are remarkable for their harsh portrait industrial life. In a different fashion Benjamin Disraeli (1804-81), later to be prime minister, produced the Young England trilogy, including the celebrated image of two Britain's: the rich and the poor. However, these early social-problem novels tend to be a little didactic in their overall effect and it was only with the advent of Dickens that a truly satisfying blend of social criticism, humor and compassion appeared.

3. Charls Dickens

Charles Dickens (1812-1870) was born in Portsmouth on the 7th of February, 1812. He was the 2nd child and the eldest son of John and Elizabeth Dickens. After a short period in London, in 1817 John Dickens was transferred to the dockyard at Chatham and the family remained here until 1822. These were the happiest years of Charles's childhood and youth.

When Charles was about 10, the family left Chatham as John dickens had been recalled to London.

4. William Thackeray

William Makepeace Thackeray (1811-1863) was the second representative of critical realism in English literature of the 19th century. Dickens and Thackeray were such near contemporaries that their work was often compared, but Thackeray's life was different from that of Charles Dickens.

William Makepeace Thackeray was born into a prosperous middle class family. His father was a well-to-do English official in Calcutta, India, where he was born. When his father died, the boy, aged six, was sent to England where he attended the famous Charterhouse School. In 1828 Thackeray entered Cambridge University. While a student he was clever at drawing cartoons and writing verses, chiefly parodies. He did not stay long at the University. The stagnant atmosphere of the place suffocated him. Besides his wish was to become an artist and therefore he left the University without graduating and went to Germany, Italy and France to study art.

5. The Bronte sisters

There were 3 Brontes- novelists: Charlotte (1816-1855), Emily (1818-1848) and Anne (1820-1849). Their father was an Irish protestant, a clergyman in Yorkshire. Their mother died when the girls were little. The children were entirely

devoted to reading, writing, drawing wandering over the open moors and playing a game of story telling about their imaginary heroes. The sisters received their education at a charity school and worked as governesses. Private teaching was the only profession open to educated women, and the Brontes had to earn their living. Their life was hard and they tried to create a new world of their imagination. The sisters turned to literature though they knew of the difficulties a woman writer had to face when it came to publication. Their first volume of verse was published under a masculine pseudonym: "Poems by Currer, Ellis and Acton Bell" (1846). Nowadays Charlotte and Emily rank among the greatest realists of the 19th century. Anne is less known, though her "Agnes Grey and The Tenant of Wildfell Hall" cannot be ignored either.

Questionnaire

1. Critical realism and its peculiarities
2. Prose and Novels during the realism

Discussion questions

I. Questions

1. What is critical realism?
2. What kind of connection between realism and Victorian period in English literature?
3. Could you underline main peculiarities of critical realism?
4. What are specific features of critical realism in Victorian literature?
5. Could you give main characteristic peculiarities of prose and novels during the realism?
6. Why do we call the period of critical realism as Victorian literature?

II. Prove:

1. In the minds of many, Queen Victoria personified the spirit of 19th century England.
2. By the middle of the 19th century, England dominated the world.
3. The tension between financial growth and social instability in Victorian England affected its literature.
4. Ideas and values had shifted.

III. Explain:

1. What did England's world power grow out of?
2. How did the middle class charge?
3. Why was literature important?

IV. Speak about:

- a) the differences between treating social problems by poets and novelists;
- b) the early Victorian literature;
- c) the Victorian poets;
- d) the leading late Victorian novelists;
- e) the development of English drama at the end of the Victorian age.

V. Discuss the ways social changes can affect literature.

VI. Assignments:

1. Study the theoretical material on the theme [1, 143-149, 2, 169-175, 3, 257-282].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme: Charles Dickens “Oliver Twist”

Questionnaire:

1. Biography of William Thackeray
2. Main characters of the novel “Oliver Twist”
3. Plot of the of the novel “Oliver Twist”
4. Critics on the novel “Oliver Twist”

I. Speak in short about the biography of Charles Dickens.

II. Answer the Questions:

1. What are Dickens best known books?
2. What were Dickens qualities as an observer of life?
3. Dickens was a wonderfully inventive comic artist, wasn't he?
4. What was Dickens father?
5. Was his family rich?
6. What authors was Dickens influenced by?
7. What was his specialization as a reporter? How did it help him in his writing?
8. When did Dickens win his literary fame?
9. When did he tour the United States?
10. Was he happy in his marriage?
11. How many children did he have?
12. Why can we call Dickens a man of remarkable mental and physical energy?
13. What did Dickens busy himself besides writing?
14. How influenced Dickens biography to his literary career?
15. What are his novels about?
16. Why can't Dickens be regarded only as an entertainer?
17. What were the main characteristics of his works?
18. What were topics and problems that he opened in his works?
19. What he appreciated most in his life and how we could see it his literature?
20. How did he die and where was he buried?

III. Questions on “Oliver Twist”:

1. Where is Oliver born?
2. What does Oliver's mother do just before she dies?
3. Who takes care of Oliver after his mother dies?
4. How old is Oliver when he is taken to the regular workhouse?
5. What is Oliver's job at the regular workhouse?

6. What kind of food and atmosphere do you think he finds in the workhouse?
7. What attitude do you think the authorities in the workhouse took to poor children who had nowhere else to go?
8. What is the diet offered in the workhouse?
9. How can you tell that boys are hungry?
10. How does the master of workhouse react when Oliver asks for more food?
11. Do you think this is a realistic portrait of life in the workhouse or a gross exaggeration?
12. How much is the parish willing to offer to someone to take Oliver off their hands?
13. Who gives Oliver his daily beatings while he is in solitary confinement?
14. What is Mr. Gamfield's occupation?
15. Why is Oliver not sent to live with the man who is willing to take him?
16. Is Nancy a morally complex character? What evidence supports your conclusions?
17. Is Oliver really the central character in the book that bears his name?
18. At the end of many Victorian novels, the author rewards and punishes his or her characters. To what extent do the characters of Oliver Twist get what they deserve in the end?
19. Which characters in this novel seem most realistic to you? Do you find that certain types of characters seem more believable than others? Why?
20. What was the punishment given to Oliver for asking some more of soup?
21. What was the name of Oliver's mother?
22. Who really pick-pocketed Mr. Brownlow?
23. What was the real name of 'The Artful Dodger'?
24. From whom did Fagin learn that the attempted robbery at the Maylie's was a failure?
25. How does Oliver Twist change in the course of the book?
26. How does his background shape Oliver's personality?
27. How would you answer that question about other characters?
28. What symbolic role does the city play?
29. What about the bridge?
30. Why did Dickens include the episode involving Gamfield, the chimney sweep?
31. Consider Noah Claypole and Charlotte. What is Noah's role in the plot of Oliver Twist?
32. Was Mr. Sowberry's influence on Oliver's life positive or negative?
33. Why does Dickens include the character little Dick?
34. Why does Dickens include Mr. Bumble's courtship with Mrs. Corney?
35. What relevance does Harry and Rose's courtship have on Oliver?
36. How important is Bill Sikes's dog?
37. Are any scenes or characters extraneous and/or irrelevant?
38. Why Can't Fagin Corrupt Oliver?

IV. Topics for discussion:

1. In Chapters 48 and 52, Dickens explores the consequences of Sikes's and Fagin's crimes. Is the narrative technique in these chapters different from that in the rest of the novel? If so, how? How does the reader's perspective on Sikes and Fagin change in these chapters? How do these chapters address the issues of guilt and punishment?
2. Discuss the character of Fagin. To what extent does anti-Semitism influence Dickens's portrait of him? Should Fagin be taken to represent all Jews? May he be taken to represent anything else?
3. *Oliver Twist* is full of thievery. Some of it is committed by criminals like Sikes against respectable people like the Maylies, while some of it is committed by "respectable" people like Mrs. Mann and Mr. Bumble against the poor. How are these two types of thievery different? What do they have in common? Also, consider the various ways in which other people "rob" Oliver of his identity. What does the prevalence of thievery in the novel say about the world that it portrays?
4. What role does clothing play in the various characters' identities? Consider Nancy's disguise, the new suit that Brownlow purchases for Oliver, and Mr. Bumble's regret at giving up the office of parish beadle.
5. How does Dickens represent marriage in *Oliver Twist*? Compare and contrast the marriages of Mr. Bumble and Mrs. Corney, of Rose and Harry, and of Mr. Leeford and Monks's mother. Consider also the prevalence of "families" that do not center around a marriage: for example, Oliver, Brownlow, Grimwig, and Mrs. Bedwin; or Mrs. Maylie, Rose, and Mr. Losberne.

V. Assignments:

1. Give a short summary of the "*Oliver Twist*".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: William Thackeray "*Vanity Fair*"

Questionnaire:

1. Biography of William Thackeray
2. Main characters of the novel "*Vanity Fair*"
3. Plot of the of the novel "*Vanity Fair*"
4. Critics on the novel "*Vanity Fair*"

I. Speak in short about the biography of William Thackeray.

II. Answer the Questions:

1. Where was he born?
2. Did he like studying at school?
3. Why did he have trouble finding a career?
4. How did he earn a living?

5. What were his early writings like?
6. What factors from his biography helped him to be a good writer?
7. What inspired him to write his best novels?
8. What novel Thackeray ensures his fame with?
9. Why did Thackeray call "Vanity Fair" "a novel without a hero"?
10. What other novels did he write?
11. What kind of people did he ridicule in his novels?
12. What qualities are characteristic of Thackeray's style?
13. How you evaluate his writings?
14. What was important for Thackeray?
15. How did he die and where was he buried?

III. Questions on "Vanity Fair":

1. What meaning did Thackeray give to the word "snob"?
2. What are the main ideas of the novel Vanity Fair?
3. What is the symbolic importance of Becky Sharp tossing the gift of Samuel Johnson's Dictionary out the window of her coach as she leaves Chiswick Mall?
4. What do you make of Thackeray's frequent descriptions of Joseph Sedley's physical appearance?
5. Throughout the novel, Thackeray frequently interjects his own commentary into the narrative. What is the effect of these interruptions and how do they contribute to the novel's narrative strategy?
6. What is your impression of the differences between how Becky Sharp and Amelia Sedley are characterized by Thackeray in the early stages of the novel?
7. What do you think about the characterization of the various Crawley's? How does Thackeray set up a contrast between Sir Pitt's family and that of Bute Crawley? Between Queen's Crawley and Russell Square?
8. Is there any symbolic importance attached to Becky Sharp's frequent backgammon contests with Sir Pitt?
9. What are your growing impressions of Amelia Sedley, on the one hand, and Captain Dobbin, on the other? Do you find yourself beginning either to like or understand these characters more or less as you observe their development?
10. Is there any connection between how Mr. Osbourne goes through George's old documents and how Amelia Sedley goes through his old letters earlier in the novel?
11. What are your perceptions of Jos Sedley's behaviour throughout the course of the "Waterloo" chapters of Vanity Fair? Of what does his "vanity" consist?
12. George mentally compares war to a game: "the great game of war was going to be played, and he one of the players. What a fierce excitement of doubt, hope, and pleasure! What tremendous hazards of loss or gain!" Does the novel support the idea that war, like everything else, is a game?
13. Whatever misgivings we might have concerning Rawdon Crawley, there is no question that he is very affectionate towards young Rawdon, something which Rebecca is not. How is this important in understanding their developing relationship?

14. Did Becky Sharp from the *Vanity Fair* novel turn to prostitution after Rawdon left her?
15. What is the significance of the friendship that develops between Rawdon Crawley and Lady Jane during the novel?
16. Compare and contrast the characterizations of Amelia Sedley, Jane Osborne, and Lady Jane Crawley. What features of their personalities do they share and how are they different?
17. What similarities are there in the relationships between Amelia and George, and Amelia and Georgy?
18. Is Rawdon's decision to leave Becky a spontaneous one--the result of wounded vanity--or is it the result of subtle changes in his character that have been developing for some time?
19. The narrator provocatively questions the nature of Becky's relationship with Lord Steyne: "What had happened? Was she guilty or not? She said not; but who could tell what truth which came from those lips was; or if that corrupt heart was in this case pure." What evidence is there to suggest that Becky is guilty? Is not guilty?
20. Trace all of the factors that influence our feelings about Dobbin throughout the novel. Do we experience peaks and valleys with him as we do with Becky, and do we feel that he gets what he deserves at the novel's close? Does Amelia get what she deserves?
21. What do you make of the encounter between Becky and Georgy in the gaming room at the Stadthaus ball?
22. Does Becky kill Jos Sedley? Is she capable of such an act? If we can not be entirely sure of the extent to which she is guilty of adultery in her liaison with Lord Steyne, can we possibly suspect her of poisoning her acquaintance?
23. Can the satirical novel *Vanity Fair* be compared to modern society?
24. What is the genre of the novel *Vanity Fair* by William Thackeray?

IV. Topics for discussion:

1. Becky Sharp is without doubt the novel's most intelligent and interesting character. Yet in frequent asides, the novel's narrator goes out of his way to expose her stratagems and condemn her motives. What do you think of the narrator's constant moralizing—about Becky as well as the novel's other characters?
2. Becky's disgrace occurs after her husband walks in on her intimate dinner with Lord Steyne. Do you think Rawdon's assumption—that Becky and Lord Steyne were lovers—is justified? Or was Becky, as she argues, merely using her charms to advance her husband's career? And why doesn't the usually omniscient narrator let us know conclusively what really happened?
3. *Vanity Fair* is subtitled "A Novel without a Hero." Yet William Dobbin certainly seems to be a hero, at least when judged against the novel's other principal characters. In what ways does he differ from a conventional romantic hero? Does he, too, display any of the vanity, hypocrisy, and self-deception common to the other characters in the novel?

4. Amelia is lauded by the narrator as a paragon of womanhood, though he admits that some people, especially other women, don't see her charms. Yet Amelia's excessive grief over her scapegrace husband's death, her hapless passivity in the face of poverty, her spoiled son's eager embrace of wealth and position, and her unthinking exploitation of Dobbin's devotion certainly make us wonder about how much good her goodness does in the real world. Are Amelia's sentimental illusions and steadfast virtue in the end preferable to Becky's hard-headed realism and unscrupulous scheming?
5. Near the end of the book, Becky presses Amelia to marry Dobbin by revealing the unsavory truth about Amelia's late husband. How do you explain this uncharacteristic altruism on Becky's part, given the animosity between her and Dobbin?
6. Thackeray peoples his novel with many colorful secondary characters. Were any especially well drawn or true to life? Which did you find most amusing, pathetic, or loathsome?
7. How does the world depicted in *Vanity Fair*, with its self-conscious morality and well-defined social strata, compare to our world today? What is different, and what remains the same?
8. Thackeray's narrator sprinkles the novel with frequent stinging asides, such as "Did we know what our intimates and dear relations thought of us, we should live in a world that we should be glad to quit," and "What bitter satire is there in those flaunting childish family portraits, with their farce of sentiment and smiling lies." What did you think of the sentiments expressed in these remarks and others throughout the novel? Did you find any that were especially on target or out of bounds? What do they add to the novel?
9. What other novels could you compare with *Vanity Fair*, either for the scope of their social observation, or for their pairing of unattractive "good" and charismatic "bad" female characters?

V. Assignments:

1. Give a short summary of the "Vanity Fair".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: The Bronte sisters "Jane Ayre"

Questionnaire:

1. Biography of the Bronte sisters
2. Main characters of the novel "Jane Ayre"
3. Plot of the of the novel "Jane Ayre"
4. Critics on the novel "Jane Ayre"
5. The Bronte sisters

I. Speak in short about the biography of The Bronte sisters.

II. Answer the Questions:

1. Where were Bronte sisters born?
2. What was their father?
3. What kind of education did the sisters receive?
4. Where did they live their entire lives?
5. What did they occupy themselves with?
6. What is Charlotte's famous novel?
7. What autobiographical facts did she use in her novel?
8. What are her other 3 novels based on?
9. Why Emily's novel was strongly condemned?
10. What are the merits of her novel?
11. What are Anne's novels about?
12. Could you find any differences between 3 sisters?
13. Was their life difficult and why?
14. How you will characterize the main peculiarities of their works?
15. How they die and where they were buried?

III. Questions on "Jane Ayre":

1. What are the differences between Jane and the Reed children?
2. How is Jane treated differently from them?
3. John Reed is the first male character introduced. How is he presented?
4. What was Jane's attitude towards John?
5. What kind of books did Jane care for?
6. Jane is taken into the red room as punishment. Describe the room and what happens there. Why do you think it has such an impact on Jane?
7. What can we learn about Mr. Brocklehurst's character from his behavior?
8. Describe the regimen of the Lowood School. In what ways is it useful to Jane? In what ways is it horrifying?
9. Who are Miss Temple and Helen Burns?
10. Why does Jane admire both Miss Temple and Helen Burns? How do they affect her character?
11. Do you think Mr. Brocklehurst and his family have a real understanding of what is good for these girls?
12. How would a weaker little girl have reacted in such a humiliating situation?
13. When Jane decides to leave Lowood, she prays for "liberty," or "at least a new servitude." At Thornfield, she settles into her new job but is not completely contented. What does Jane claim is necessary for a meaningful existence? How does this relate to the Victorian ideals of "separate spheres" and "the angel in the house"?
14. How does Mr. Rochester treat Jane? What does this nearly initial encounter suggest about what the relationship between them will be?
15. How would you describe Mr. Rochester? What do you think of him so far?
16. What happened one night?

17. How does she react to this supernatural phenomenon?
18. What unexpected thing did Jane learn about Mr. Rochester?
19. Who is Blanche Ingram, both physically and in terms of character?
20. Why is Jane so drawn to Mr. Rochester?
21. Were you surprised to learn that the gypsy was Mr. Rochester? 22. What is the effect on you of his taking on a female disguise?
23. Who was the first ready to listen to the fortuneteller and why?
24. What did Miss Ingram and other young ladies think of the gypsy?
25. How did Mr. Rochester's behavior change on hearing about Mr. Mason's arrival?
26. Keep a list of all the major female characters. What is each like? 27. How is she like or unlike Jane? In what sense may she serve as a role model, either positive or negative, for Jane? What parallels are there between Jane and any of these other characters?
28. Jane Eyre contains a number of fantastic elements, which some have described as lending a fairy-tale atmosphere to the book. What are some of these elements? Do they seem to you to predominate? 29. Are they appropriate? What effect do they have?
30. Jane goes to see the dying Mrs. Reed, thereby breaking the vow she had made as a child. What do you think of her for doing so?
31. Rochester's treatment of Jane changes after they become engaged. How?
32. At Gateshead, Jane is a rank outsider. What factors alienate Jane from the rest of the household, even the servants and the other children? How does the reader respond to Jane in consequence of her social isolation?
33. How does the manner in which Brontë communicates the "facts" surrounding Rochester's marriage to Bertha Mason influence our perception of that relationship?
34. What arguments might have Rochester promulgated if he wished to obtain a divorce from Parliament?
35. Why did Rochester keep Bertha a virtual prisoner at Thornfield for ten years?
36. Why does he refer to Bertha as his "Indian Messalina"?
37. How do Jane's experiences at Moorhouse offer a complete contrast to her experiences at Thornfield?
38. How did Jane's cousins receive the news?
39. Which way did St. John choose?
40. What made Mr. Rochester recover his sight?
41. What considerations — other than the proverbial happy ending — do you suspect provoked Charlotte Brontë to restore Rochester's sight at the end of the novel?
42. The action of the book may be said to be dominated or overshadowed by four strong male characters: John Reed, the Reverend Mr. Brocklehurst, Edward Rochester, and St. John Rivers. What influence or effect does each of these males have on Jane Eyre's moral development?
43. To what extent do these characters constitute Charlotte Brontë's construction of the male gender?

IV. Topics for discussion:

1. Discuss Jane as a narrator and as a character. What sort of voice does she have? How does she represent her own actions? Does she seem to be a trustworthy storyteller, or does Brontë require us to read between the lines of her narrative? In light of the fact that people who treat Jane cruelly (John Reed, Mrs. Reed, Mr. Brocklehurst) all seem to come to unhappy endings, what role does Jane play as the novel's moral center?
2. In what ways might *Jane Eyre* be considered a feminist novel? What points does the novel make about the treatment and position of women in Victorian society? With particular attention to the book's treatment of marriage, is there any way in which it might be considered anti-feminist?
3. What role does Jane's ambiguous social position play in determining the conflict of her story? What larger points, if any, does the novel make about social class? Does the book criticize or reinforce existing Victorian social prejudices? Consider the treatment of Jane as a governess, but also of the other servants in the book, along with Jane's attitude toward her impoverished students at Morton.
4. Compare and contrast some of the characters who serve as foils throughout *Jane Eyre*: Blanche to Jane, St. John to Rochester, and, perhaps, Bertha to Jane. Also think about the points of comparison between the Reed and Rivers families. How do these contrasts aid the development of the book's themes?

V. Assignments:

1. Give a short summary of the "Jane Eyre".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Theme: English literature in the second half of the 19century

Plan:

1. Historical background of the second half of the 19century
2. Peculiarities of realism in this period
3. The modern spirit
4. Lewis Carroll
5. Thomas Hardy
6. Robert Louis Stevenson
7. Modern literature of the second half of the 19century
8. Oscar Wilde
9. George Bernard Shaw
10. Rudyard Kipling

1. Historical background of the second half of the 19th century

The Victorian period had contained the controversial, conflict, and sobering reality that are always present at a time of great social change. During the 19th century, the number of offenses punishable by death was reduced from over two hundred to four. The major voting reform bills in 1832, 1867, and 1884 gave the vote to almost all male adults, but not to women, who would have to wait until 1928 to acquire full and equal voting rights. The House of Commons, whose members are elected, gained control of Parliament from the House of Lords, whose members are not elected. The rise of the Commons reflected the shift of power from the land-owning aristocracy to the middle-class factory owners, bankers, and professionals, who were proud of England's status as “the workshop of the world”. However, the condition of most of the working class was still a matter of exploitation and poverty. The country had already begun to suffer from the negative aspects of the factory system — grimy towns and cities with overcrowded slums, and an oppressive sense of domination by institutions and machines. Reforms in education — such as the Education Act of 1870, which could require children to attend school until the age of thirteen — helped to create an even larger literate public than the audience which had received Dickens so enthusiastically, but this increasing audience was met by the new writers' revolt against Victorian values.

2. Peculiarities of realism in this period

The second half of the 19th century witnessed a rapid growth of social contradictions which were caused by a deep economic crisis. This period was characterized by a crisis in bourgeois culture, too. Artists, poets, novelists, musicians and all the intellectuals hated this heartless world, which disturbed the development of the human personality.

The crisis in bourgeois culture was reflected in literature by the appearance of the 2 trends—progressive and regressive.

3. The modern spirit

Nowhere can the contrast between the essentially Victorian and the characteristically modern be more sharply drawn than in the contrast between Charles Dickens and Joseph Conrad, perhaps the most important novelists of their respective periods. While Dickens himself suffered as a child from the misery and helplessness of labor which was forced upon him, he nevertheless found it possible to write novels which contain humor, sentiment, and happy endings. A characteristic plot in his fiction that of the orphan in search of a family is a plot he shared with numerous other Victorian novelists. As in «Oliver Twist», these orphan figures often find the place in society which they so earnestly believe is theirs. In contrast there is Joseph Conrad, whose life and work reflect the fragmented and unsettling conditions of modern life. Conrad was Polish by birth, but an exile in his youth, later becoming a British citizen. He was first a seaman and only later a novelist, writing in a language he did not learn until he was twenty. As an artist he possessed a vision of irony, the darkly comic, and the grotesque.

4. Lewis Carroll

The real name of Lewis Carroll, the author of the Alice stories, was Charles Lutwidge Dodgson (1832-1898). He was born in Darisbury, England in 1832. He studied at Richmond and then at Rugby School. He graduated in Mathematics at Oxford in 1854 and he remained at the University as a lecturer until 1881.

He received Holy Orders in 1861, but never became a priest. He never married and lived the rather secluded life of a bachelor within the University.

5. Thomas Hardy

Thomas Hardy (1840-1928) is a great representative of the late 19th century realism in England. He was born in Dorsetshire, a country in the south-west of England. He was the son of an architect. He attended grammar school and studied architecture. His father's cottage was in a picturesque village.

At the age of 22 Hardy left for London. Hard reading, the study and practice of architecture and the writing poetry were his life there. In his 27th year he gave up living in London, turned to prose fiction and for his setting chose his own part of England.

6. Robert Louis Stevenson

Robert Louis Stevenson (1850-1894) was born in Edinburgh. His father was a civil engineer. Stevenson studied law and engineering at the University of Edinburgh, but never practiced them. Since childhood he had dreamt of literary career. His life was a heroic struggle with a lung disease and he spent much time abroad. Stevenson's last years of life passed in Samoa. He loved the land and its oppressed people.

The charm of Stevenson's personality is reflected in his poems for children "A Child's Garden of Verse" (1885). These poems reveal a child's freshness, directness and naivety of thought. His other volumes of poetry are "The Underwoods (1887), Ballads (1890) and Songs of Travels" (1896).

7. Modern literature of the second half of the 19century

Of even more pervasive importance, however, than individual experiments and styles, was the fact that such manipulation of traditional literary forms, whether poetry, drama, or fiction, abruptly altered what had usually been a comfortable relationship between English writers and their readers. The shared aim of Conrad and his contemporaries was not simply to educate or amuse or even to shock but, as he put it, to present a "rescued fragment" of life and to "reveal the substance of its truth". It was a conviction of these writers that the revelation of truth required both new techniques and the manipulation of old ones on the part of the writer, and thus much more critical and interpretive skill on the part of modern readers. It is not simple nostalgia, then, which makes even the relatively sophisticated contemporary reader of their works long occasionally for the more straightforward and approachable voices of such novelists as Thackeray, George Eliot, and Dickens, and such poets as Tennyson and the Browning.

8. Oscar Wilde

Oscar Wilde (1856-1900) was born in Dublin on October 16, 1856. His father was a famous Irish surgeon and his mother was a poetess. In his youth he was very much influenced by his mother, who was a highly educated woman. He received a

very good education at Trinity College in Dublin and Oxford University. At school he was a brilliant pupil and later at Oxford he displayed considerable gifts in art and humanities. The young man received a number of classical prizes, and graduated with first – class honors. While at the University, under the influence of his teacher, the writer John Ruskin, Wilde joined the then young “aesthetic movement”, which came into being as a protest against bourgeois hypocrisy, but later turned reactionary. The future writer became a most sincere supporter of this movement.

9. George Bernard Shaw

When a great writer dies high in honor and in fame, criticism is at a loss; as the applause dies down, praise sounds unnaturally loud. So it had to be with Bernard Shaw (1856-1950). Even now he begins to assume a position in English drama second only to Shakespeare. He built up his own new drama: true, Shaw followed the inspiration of Ibsen, but he would seem to have been himself ready to be the English Ibsen. He turned to the drama as his medium of expression.

10. Rudyard Kipling

Rudyard Kipling (1865-1936) was born in Bombay, on December 30, 1865. His parents were English. His father was an artist, professor at the Bombay school of Art and curator of the Government Museum.

Rudyard spent his early childhood in Lahore. The Hindoo servants loved him very much. They taught him tales and songs of Indian folklore. Hindoo was the first language Rudyard spoke. At six young Kipling went to England and was educated at an English school. There he was editor – in – chief of the school paper *The Chronicle*. The boy had inherited some of his father’s artistic talent and showed a literary interest. He wrote his first book *Schoolboy Lyrics* at the age of sixteen. His first working home was India, where, from 1882 till 1889 he was engaged in journalistic work for various periodicals.

Questionnaire

1. Historical background of the second half of the 19century
2. Peculiarities of realism in this period
3. The modern spirit of that period
4. Modern literature of the second half of the 19century
5. Rudyard Kipling

Discussion questions

I. Questions.

1. What inspired critical realism to turn into realism?
2. What are the main features of the late Victorian period in English literature?
3. What is aestheticism?
4. What are the main themes that rose by the writers during the realism?
5. What kind of attitude writers had for the political and social problems in England?
6. Was it important to be honest in that time?
7. How you will explain main peculiarities of the realism in beginning of 19th century?

II. Give the chief characteristics of the late Victorian period.

III. Explain: What influenced the English thought and writing at that time?

The modern spirit

IV. Speak about the contrast between the essentially Victorian and the characteristically modern.

V. Speak in short about the biography of Rudyard Kipling.

VI. Answer the Questions:

1. What works is Kipling best known?
2. When and where was he born?
3. Where did he go when he was 5?
4. What we know about his parents?
5. Where did he spend his childhood?
6. How it influenced to him his life in India?
7. Did he like to travel?
8. Where he get his education?
9. Did he go to the university after school?
10. Was Kipling a popular writer during his lifetime?
11. What books did Kipling write being in America?
12. What do his later works reveal?
13. What books are about India?
14. What kind of problems he raises in his books?
15. What did we know about his attitude about British society?
16. How and where hi died?
17. What main principles are important to Kipling as a writer?

VII. Assignments:

1. Study the theoretical material on the theme [1, 171-176, 194-197; 2, 213-219 3, 305-310, 325].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme: Lewis Carroll “Alice in Wonderland”

Questionnaire:

1. Biography of Lewis carrol
2. Main characters of the novel “Alice in Wonderland”
3. Plot of the of the novel “Alice in Wonderland”
4. Critics on the novel “Alice in Wonderland”

I. Speak in short about the biography of Lewis Carroll.

II. Answer the Questions:

1. Who was Lewis Carroll?
2. Where was Lewis Carroll born?
3. What was the real name of Lewis Carroll?
4. What do we know about his private life?
5. How many brothers and sisters he had?
6. What do we know about his profession?
7. How he got his education?
8. Whom he was inspired?
9. What are the most famous books in English literature written by him?
10. How many languages are these books translated into?
11. What did Carroll write his books?
12. What did he do for living?
13. How did he create the character of Alice?
14. What does "Alice in Wonderland" tell about?
15. What kind of characters does Alice meet in Wonderland?
16. Who illustrated the books about Alice?
17. What other works did Carroll write?
18. How did Lewis Carroll die?
19. Where did Lewis Carroll die?
20. What Lewis Carroll poem contains made-up words?
21. How old is Lewis Carroll when he died?
22. Why Is There A Dodo In Alice In Wonderland?

III. Questions on "Alice in Wonderland":

1. What was the problem in Alice in Wonderland?
2. What is significant about the title?
3. What are the conflicts in Alice in Wonderland? What types of conflict (physical, moral, intellectual, or emotional)?
4. How does Lewis Carroll reveal character in Alice in Wonderland?
5. What are some themes in the story? How do they relate to the plot and characters?
6. What are some symbols in Alice in Wonderland? How do they relate to the plot and characters?
7. Is Alice consistent in her actions? Is she a fully developed character? How? Why?
8. Does Alice change and/or develop as a human being?
9. How does Alice relate to other characters in the book?
10. Do you find the characters likable? Are the characters persons you would want to meet?
11. Does the story end the way you expected? How? Why?
12. What is the central/primary purpose of the story? Is the purpose important or meaningful?
13. How does the past figure into the novel?

14. How essential is the setting to the story? Could the story have taken place anywhere else?
15. How does Carroll use poetry in this novel? Why?
16. How does Alice fall down the rabbit hole?
17. What are the moral values for Alice in Wonderland?
18. In another moment down went Alice after it, never once considering how in the world she was to get out again. What does this tell us about Alice's character?
19. What did we know about Alice's upbringing?
20. What does the episode with bottles tell us about Alice's intelligence?
21. "Oh dear, what nonsense I'm talking!" A lot of "Alice" contains nonsense. This is at least partially because Lewis Carroll himself was fascinated by nonsense. In Wonderland what is nonsense to some characters is sensible to others. It has been said that "nonsense" in books, like satire, depends on the writer living in a world that is very "sensible" and stable. Do you agree with this idea? In what ways was Lewis Carroll's world sensible and stable?
22. What mistake does Alice make with the mouse?
23. What does this tell us about the mouse?
24. Alice thought the whole thing very absurd, but they all looked so grave that she did not dare to laugh; and, as she could not think of anything to say, she simply bowed, and took the thimble, looking as solemn as she could. Does it make sense for Alice to "find the whole thing absurd?"
25. What do we learn in the opening paragraphs of the episode about Duchess about positions in society?
26. How does the White Rabbit behave towards those he thinks are above him? Towards those he thinks are below him?
27. How does the Duchess address the baby?
28. According to the Duchess, is it unusual for cats to grin?
29. How does the Duchess react to the cook's throwing pots and pans? How does Alice react?
30. What is one reason why the baby doesn't fall asleep when the Duchess sings it a lullaby?
31. What does the baby do when Alice starts to nurse it?
32. How does Alice react to the baby's transformation?
33. What similarities are there between the world Alice sees, and how a real-life seven-year-old might see the world?
34. Many have complained that the Alice books are too frightening, a good example being the transformation of the baby into a pig. Do you think it is too frightening for young children?
35. And Alice was so much frightened that she ran off at once in the direction it pointed to, without trying to explain the mistake it had made. What different mood was Alice in just before this? Who has frightened her? What "mistake" has that person just made?
36. "Poor little thing!" said Alice, in a coaxing tone, and she tried hard to whistle to it; but she was terribly frightened all the time at the thought that it might be hungry, in which case it would be very likely to eat her up in spite of all her

coaxing. Notice that here, too, Alice has contradictory feelings. What are the feelings and why does she have them?

37. What does the dialogue between Alice and Caterpillar tell us about Alice? About Wonderland? Which character is making more sense?

38. Why are there so many silences with the Caterpillar? How does that relate to the hookah?

39. How would you describe the personalities of The Duchess and The Cheshire Cat?

40. What is a hatter?

41. Who is right, Alice or the March Hare in their dialogue?

42. Has Alice changed in any way since she first arrived in Wonderland?

43. What can you say from the start about the personality of the queen?

44. How does she compare to the king?

45. How does Alice save the gardeners?

46. How does the white rabbit compare to Alice?

47. Alice soon came to the conclusion that it was a very difficult game indeed. What game? Why?

48. 'How are you getting on?' said the Cat, as soon as there was mouth enough for it to speak with. How does Alice relate to the cat in this chapter? Why do you think she chooses to speak to the cat?

49. 'Somebody said,' Alice whispered, 'that it's done by everybody minding their own business!' Who was the somebody?

50. Why is the Hatter afraid of queen?

51. Why would the King be melancholy?

52. Why is the king relieved? What does this tell us about the relationship between the king and queen?

53. Did you notice that Alice had started to grow again?

'It proves nothing of the sort!' said Alice. 'Why, you don't even know what they're about!' To whom does Alice say this? Why is this significant?

54. 'Who cares for you?' said Alice, (she had grown to her full size by this time.) 'You're nothing but a pack of cards!' Why does this sentence seem to signal that Alice is ready to leave Wonderland?

55. . . . the whole place around her became alive the strange creatures of her little sister's dream. What do you think the point of "sharing" Alice's dream might be?

56. What does the final paragraph tell us about what Carroll thought the point of his story was?

IV. Topics for discussion:

1. Contrast the role of dreams in Alice's Adventures in Wonderland and Through the Looking-Glass.

2. Discuss Alice's treatment by the different characters she encounters in the books. Why do you think they act the way they do, and what does their behavior say about Alice?

3. Discuss the role of poetry in both books. What are the differences between the poems in Alice's Adventures in Wonderland and Through the Looking-Glass?

4. What is the significance of Alice's fluctuations in size and shape in Alice's Adventures in Wonderland?
5. Throughout both stories, there are occasional oblique references to death. What purpose do these references serve in the stories, and why might Carroll include them?

V. Assignments:

1. Give a short summary of the "Alice in Wonderland".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: Thomas Hardy "Tess of the d'Urbervilles"

Questionnaire:

1. Biography of Thomas Hardy
2. Main characters of the novel "Tess of the d'Urbervilles"
3. Plot of the of the novel "Tess of the d'Urbervilles"
4. Critics on the novel "Tess of the d'Urbervilles"

I. Speak in short about the biography of Thomas Hardy.

II. Answer the Questions:

1. Who was Thomas Hardy?
2. Who were his parents?
3. What do we know about his attitude about English society?
4. Did his life influenced to his writings?
5. What are the themes of Thomas Hardy's works?
6. What is the chief conflict in Hardy's books?
7. How is fate depicted?
8. Are his characters people with psychological weakness?
9. Where do most of Hardy's stories take place?
10. What are his novels about?
11. Why did his last novels shock the public?
12. Why Hardy did have last novels?
13. What did he turn?
14. What kind of poetry did he write?
15. What was Hardy's original profession?
16. How he died?

III. Questions on "Tess of the d'Urbervilles":

1. How does John Durbeyfield learn about his true family heritage?
2. What is the name of the valley where Tess and her family live?
3. What distinguishes Tess from her fellow country maidens?
4. What happens at the first meeting between Tess and Angel?

5. What do the two older brothers on a walking tour wish to do, instead of dancing with local girls?
6. Who takes care of the children in the Durbeyfield family?
7. What is the name of the home of Mrs. D'Urberville?
8. What job is Tess given by the D'Urbervilles?
9. How is Tess dressed when her parents send her off?
10. What is the mother-son relationship of Mrs. D'Urberville and Alec like?
11. What does Alec teach Tess how to do?
12. What final piece of advice does Alec give Tess?
13. What happens when Tess decides to attend church?
14. What does Tess do after the parson is not allowed in to see her dying infant?
15. What feelings would lead Tess to baptize her sick child in this do-it-yourself fashion?
16. What do you think Tess baptize her child "Sorrow"?
17. How does Tess react to the death of her child?
18. What can you infer about Hardy's view of religion?
19. What is the relationship between Tess's inner mood and her outward beauty?
20. Why does Angel Clare reject a career in the Church?
21. What effect does this rejection have on his family's plans for his future?
22. Does Angel notice Tess at first?
23. What comes to Angel's mind after he first pays attention to Tess's presence?
24. What is Tess's opinion of herself as a woman as compared to the other milkmaids?
25. How long will Angel remain at Talbothays?
26. What changes does his family note in Angel?
27. What qualities are the Clares looking for in a future daughter-in-law?
28. How much forethought lies behind the timing of Angel's first proposal to Tess?
29. Do any of Angel's or Tess's close relatives attend the wedding?
30. What prevents Angel from going into Tess's bedroom when he hears her breathing?
31. Why does Tess reject thoughts of suicide?
32. Where does Angel carry Tess in his sleep?
33. To what country does Angel decide to go?
34. What comment does her father make upon hearing that Tess has returned home?
35. Whom does Angel ask to accompany him overseas?
36. What are Tess's duties on the farm at Flintcomb-Ash?
37. What advice does Angel receive from the cosmopolitan Englishman he meets in Brazil?
38. What are the implications of John's death?
39. To what figure does Alec compare himself when he surprises Tess in a field?
40. How is Angel Clare's health after his journey to Brazil?
41. What causes Angel Clare finally to reveal Tess's noble blood?
42. Where does Joan tell Angel to seek Tess?
43. What does Tess say when Angel asks forgiveness for leaving her?

44. How is the death of D'Urberville discovered?
45. Is Tess a pure woman or a fallen woman?

IV. Topics for discussion:

1. What is the role of fate in Tess of the d'Urbervilles? What does Hardy mean by "fate"? To what extent does Tess's tragedy hinge on improbable coincidence?
2. Throughout Tess's story, a number of sources are presented as possible moral authorities and possible guides on which characters might base their moral choices. What are some of these sources? Which of them, if any, prevails?
3. Discuss the character of Alec. Is he the villain of the novel? Does he really love Tess? In what ways does he exemplify the novel's critique of the upper class?
4. Tess's story is full of omens, and her tragedy is largely prefigured by all the bad omens that occur throughout her story. What are some of these omens? Are they an effective device? Do they build suspense, or are they simply a kind of heavy-handed foreshadowing?
5. Social class and lineage are powerful forces for determining character in the novel. What role does Tess's noble lineage play in the depiction of her character? With regard to noble blood, is it possible that the novel's portrayal of Tess advances some of the very social stereotypes it otherwise criticizes?
6. Hardy's style has been praised as rhythmic and imaginative, and also criticized as clunky and rough-edged. How is Hardy's style best characterized? What are some of its other characteristics?

V. Assignments:

1. Give a short summary of the "Tess of the d'Urbervilles".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: Oscar Wilde "The Importance of Being Earnest"

Questionnaire:

1. Biography of Oscar Wilde
2. Main characters of the play "The Importance of Being Earnest"
3. Plot of the of the play "The Importance of Being Earnest"
4. Critics on the play "The Importance of Being Earnest"

I. Speak in short about the biography of Oscar Wilde.

II. Answer the Questions:

1. What did Oscar Wilde think to be primary importance both in life and art?
2. What qualities of Victorian society did he attack?
3. Where did he study?
4. Where did he spend his early years?

5. What was his first true achievement?
6. What is Wilde's only novel about?
7. What are his most important works?
8. What did he ridicule in his plays?
9. What was he imprisoned for?
10. What came from his prison experience?
11. Where did he go after his release?
12. Where did he die?
13. How we will characterize his style of writings?
14. What stylistic devices he mostly used in his plays?
15. What was the peculiar purpose of his plays?
16. What kind of problems he raises in his works?
17. What kind heroes we can see in his works?
18. What were his main topics?

III. Questions on "The Importance of Being Earnest":

1. What does each character in this act (i.e. Jack, Algernon, Gwendolyn, Lady Bracknell, and Lane) think about love, engagement, and marriage?
2. Jack, Algernon, Gwendolyn and Lady Bracknell are all from the upper class. What are their value standards? In other words, what are the things they think are important, or "serious"?
3. What do you think the mother of an upper-class girl might want to know from her future son-in-law?
4. Lady Bracknell seems to believe that smoking is an "occupation". What does this tell us about the occupation of a typical member of the upper classes?
5. Do you agree with Lady Bracknell that it is better to know either nothing or everything about marriage?
6. What is Lady Bracknell's view of life in the country? What does this indicate about Gwendolyn's "simple, unspoilt nature"?
7. How does Lady Bracknell react to the address of Jack's town house?
8. What can we infer about the dictates of fashion among the upper classes?
9. Why is Lady Bracknell's reaction to Jack statement that he has lost both his parents funny?
10. What is Bunburying? Is lying easy or difficult for the characters?
11. Why do Jack and Algernon need Ernest and Bunbury, respectively?
12. What is the play is a comedy of manners? What is comic about it?
13. How are Cecily and Ms. Prism different from each other? In Cecily's conversation with Algernon that follows, we see more of the things Cecily hates or values. What are they?
14. How are Jack's and Algernon's lies revealed? How do they react to this farcical revelation?
15. How does the issue of name (Ernest) get complicated or more "serious"?
16. Why does Gwendolyn want to marry an "Ernest"?
17. Just as Gwendolyn does, Cecily has a striking way of falling in love. How did she fall in love with "Ernest" and then develop the affair?

18. What does the dialogue between Cecily and Gwendolyn show about their personality and their manners?
19. How do Gwendolyn and Cecily react to Jack's and Algernon's plan to be christened as Ernest? What do they all think about Christening, or baptism, on the one hand, and the name Ernest on the other?
20. What does Lady Bracknell's inquiry about Cecily reveal about the former? What is the most important thing that makes her agree with Cecily's marriage with Algernon?
21. How is the ending comical, or farcical?
22. The subtitle of the play is *A Trivial Comedy for Serious People*. What are the superficial or trivial things that are considered serious by the characters? What are the serious things that get trivialized?
23. What, do you think, are the serious problems these characters have? Does the play itself suggest that we should be serious about anything?
24. How is the title significant? (For the characters, is it important to be earnest, or be one called Ernest?)
25. What are the main themes? What are the characters' foibles? What do they value most?
26. What do the main characters think about the lower class, or class society?
27. Do you consider the play "realistic"?
28. Why and how is it (un-)realistic?
29. Try to relate the world of the play to our society. Are there any similarities in terms of values, manners or views of marriage?
30. What is it to "be Earnest," and what is the importance of doing so?
31. In *The Importance of Being Earnest*, characters often use words such as bad and wicked and make pronouncements about what is and isn't acceptable behavior. Does true virtue or wickedness appear in the play?
32. Gwendolyn's father, Lord Bracknell, never appears in the play, yet Lady Bracknell mentions him often. What picture of his life and marriage do we get from the things she and Gwendolyn say about him?
33. A play differs from a novel or film in that it requires a performance by live actors pretending to be characters they are not before a live audience that allows it to be fooled. What is gained by the fact that *The Importance of Being Earnest* was written as a play?

IV. Topics for discussion:

1. What is the overall effect of the play's references to death? How is death, as a theme, dealt with in the play?
2. Is Cecily a more realistic character than Gwendolyn? Why or why not?
3. Which union—Jack's with Gwendolyn or Algernon's with Cecily—seems more likely to succeed?
4. Why or how is *The Importance of Being Earnest* funny? Analyze some aspects of Wildman wit. Is there a difference between being "witty" and being "funny"?
5. Discuss the character of Miss Prism. What kind of person is she and what seems to be her function in the play?

6. Wilde originally subtitled *The Importance of Being Earnest* “A Serious Comedy for Trivial People” but changed that to “A Trivial Comedy for Serious People.” What is the difference between the two subtitles?

V. Assignments:

1. Give a short summary of the “*The Importance of Being Earnest*”.
2. Characterize the main heroes of the play.
3. Answer the giving questions on the theme.
4. Underline the main idea of the play.
5. Make a discussion on the theme with a help of critics on the play.
6. Give own opinion to the play.

Sub theme: George Bernard Shaw “*Pygmalion*”

Questionnaire:

1. Biography of George Bernard Shaw
2. Main characters of the play “*Pygmalion*”
3. Plot of the of the play “*Pygmalion*”
4. Critics on the play “*Pygmalion*”

I. Speak in short about the biography of George Bernard Shaw.

II. Answer the Questions:

1. When and where was Shaw born?
2. What were his parents?
3. What helped B. Shaw to become a well-educated person?
4. Why did Shaw come to London?
5. How did Shaw start his literary career?
6. What were Shaw writings for 50 years?
7. What was his attitude to the war?
8. What was art for G.B. Shaw?
9. Why did Shaw dislike Victorian theater? How did he view the theater?
10. How many plays did he write?
11. How did he defend his opinions?
12. What works brought him his first success?
13. Did his plays become popular immediately? Why?
14. What theory did Shaw call the “life force”?
15. What are his best plays?
16. What kind stylistic devices he prefer to use?
17. What were his themes?
18. What kind of problems he raises in his books?

III. Questions on “Pygmalion”:

1. What purpose does the rain shower serve?
2. The note taker is assumed to be of what profession? What actually is his profession?

3. What does the note taker say about a "woman who utters such depressing and disgusting sounds"?
4. The note taker brags about what he could do for the flower girl within three months. What does he claim?
5. What do Higgins and Pickering have in common?
6. When Higgins recognizes the flower girl, what is his reaction?
7. What does Eliza Doolittle want?
8. Even after he agrees to teach her, what is Higgins' attitude towards Eliza?
9. Eliza determines to leave rather than to be further insulted. How does Higgins persuade her to stay?
10. What is the point of the bath scene?
11. Mrs. Pearce makes some suggestions to Higgins. What are they?
12. Why did Alfred Doolittle come to see Professor Higgins?
13. Why does Doolittle want only five pounds instead of the ten he is offered?
14. Who are Mrs. and Miss Eynsford Hill?
15. What does Liza do wrong at Mrs. Higgins' home?
16. What does Clara think of Eliza?
17. Who is Nepommuck?
18. Why does Freddy burst out laughing at Eliza's remarks about the weather? What is inappropriate about them?
19. What is inappropriate about the topics Eliza chooses to talk about? Why is this?
20. Is Eliza successful at the ambassador's reception?
21. Why did Eliza throw Higgins' slippers at him?
22. What is Higgins' advice to Liza when he realizes she is upset (although he cannot understand why she is upset)?
23. Why does Liza wish Higgins had left her where he had found her?
24. What was Freddy doing below Eliza's window?
25. Why is Henry Higgins concerned about Liza's being gone?
26. Why is Alfred Doolittle upset?
27. Higgins says, "She behaved in the most outrageous way. I never gave her the slightest provocation." Is he lying or not?
28. What becomes of Eliza?
29. Could Pygmalion be set in the modern day, at a time when there are, generally, more options and opportunities for women?
30. We never see any complete families in Pygmalion. We see Eliza's father, but her stepmother is only mentioned in passing. Mrs. Higgins plays a large role, but her husband is never mentioned. The same goes for the Eynsford Hill family. What's Shaw trying to tell us here?
31. Does Alfred Doolittle's theory about the "undeserving poor" have any merit? Is he just a good speaker, or is he simply addressing a problem that most people ignore?
32. Could Pygmalion take place in a different country, a country with a different language? Or is it a play specifically about England and English?

33. Why does Shaw end the play when he does? Is there any reason why Higgins and his mother are the only two people left on stage?
34. Mrs. Higgins mentions that her son only falls in love with older women. Henry himself claims that it's just a matter of habit, that he just can't be bothered with young women. Is Higgins simply too involved with himself and his work, or is there some deeper reason for his disinterest?
35. Higgins never gives us his definition of the "soul," but he sure loves to talk about it. Does he really even know what he's talking about?
36. Higgins claims that he treats everyone equally, that he does not change his behavior under different circumstances. That said, does Higgins himself change over the course of the play?
37. Shaw originally wanted to include in the play scenes in which Eliza pretends to be a duchess. Instead, we only get to hear Pickering and Higgins discuss them. Does this change the way we think about the "bet"? Are we more likely to forget about Eliza's amazing feat, as Higgins and Pickering do as a result?
38. Are accent and dress the only clues to someone's social status? What other features of the poor-flower girl might lead her to betray her true origin?
39. What topics might complete strangers choose to talk about when they are introduced for the first time?
40. Do you think that this kind of play has any validity today? How might changes in class structure and education have made it irrelevant?

IV. Topics for discussion:

1. It has been said that *Pygmalion* is not a play about turning a flower girl into a duchess, but one about turning a woman into a human being. Do you agree?
2. What is the *Pygmalion* myth? In what significant ways, and with what effect, has Shaw transformed that myth in his play?
3. "I care for life, for humanity; and you are a part of it that has come my way and been built into my house. What more can you or anyone ask?" Henry Higgins has this to say to Eliza when she complains that he does not care for anybody and threatens to leave her. How does the professor of phonetics treat the people in his life? Can one ask for more?
4. Describe the primary ways in which Eliza Doolittle changes in the course of the play. Which is the most important transformation, and what clues does Shaw give us to indicate this?
5. While Eliza Doolittle is being remade, Victorian society itself can be said to be unmade. How does Shaw reveal the pruderies, hypocrisies, and inconsistencies of this higher society to which the kerbstone flower girl aspires? Do his sympathies lie with the lower or upper classes?
6. "The great secret, Eliza, is not having bad manners or good manners or any other sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another." It is no small coincidence that the author of Higgins' *Universal Alphabet* is the same man to blur social distinctions, thereby

suggesting that social standing is a matter of nurture, not nature. Examine carefully Higgins' attitude towards his fellow men. Can this be taken as an admirable brand of socialism? Or does he fail as a compassionate being in his absolutism?

7. Is "A Romance in Five Acts" an accurate description of the play *Pygmalion*? How does the play conform (or not) to the traditional form of a romance (for example: boy meets girl, boy likes girl, boy meets girl's father/evil twin/ex-fiance, boy learns to love girl despite everything, boy and girl live happily ever after...)? What do you think Shaw is trying to achieve in highlighting the concept of the romance in the title? (Hint: You might want to look closely at the written sequel to the play, in which Shaw gives some very strong opinions about romances.)

8. If you were to create a sixth act to *Pygmalion*, who would Eliza marry? Or does she marry at all? Use the lines and behavior of the characters throughout the first five acts to support the outcome of your finale.

9. If possible, try to watch the film version of *Pygmalion* (1938, screenplay by Shaw), and even the Audrey Hepburn film of the musical *My Fair Lady* (1956). Consider what has been changed, removed, or enhanced in the move from the stage to the screen, and from a talking play to a musical. What does each subsequent adaptation reveal about popular expectations of a romance, versus the original intentions of the playwright? In your opinion, which of these works is the best? Why?

V. Assignments:

1. Give a short summary of the "Pygmalion".
2. Characterize the main heroes of the play.
3. Answer the giving questions on the theme.
4. Underline the main idea of the play.
5. Make a discussion on the theme with a help of critics on the play.
6. Give own opinion to the play.

Theme: English Literature in the 20th century

Plan:

1. General characteristics
2. Poetry of the 20th century
3. Herbert George Wells
4. Drama in the 20th century
5. Prose in the 20th century
6. William Somerset Maugham
7. David Herbert Lawrence

1. General characteristics

The 20th century literature is remarkable for a great diversity of artistic values and artistic methods. Following the rapid introduction of new modes of thought in natural science, sociology and psychology, literature has naturally reacted to absorb and transform this material into literary communication. Fundamental political, social and economic changes on the British scene deeply affected the creative writing of the new century. Men-of-letters of different generations and aesthetic views were critical of the new era; they were spiritual explorers voicing their discontent with life. Their work became a new investment in the heritage of English realism and stimulated its further development. We find this brilliantly exemplified in the art of H.G. Wells, B. Shaw, J. Galsworthy, A. Benet, J. Conrad, G. Green, W.S. Maugham, Ch. P. Snow and others.

2. Poetry of the 20th century

The end of the Victorian era obviously did not have an immediate effect on poetic production. Traditional methods and forms continued to feature, in the poets such as Walter de la Mare (1873-19) John Masefield (1878-1967). The horrors of the First World War led to a painful consciousness of the emptiness of the patriotism espoused by writers such as Rudyard Kipling and Rupert Brooke (1887-1915), who himself died at the front. A number of extremely promising poets were killed in including Wilfred Owen (1893-1918), Isaac Rosenberg (1890-1918) and Edward Thomas (1878-1917); but their work has survived to give us a gripping account of the brutality and absurdity of the war.

Poetry of the First World War. The poetry of the First World War may not have been explicitly modernist in form and technique, as most of its poets had their intellectual roots in the 19th century, but its striking subject matter and the sheer force of its disillusionment meant that it was able to speak to modern ears much more directly, with a cry of anguish that has few parallels, before or since.

3. Herbert George Wells

Herbert George Wells (1866-1946) is an English novelist, journalist, sociologist, and historian, whose science fiction stories have been filmed many times. H. G. Well's best known works are "The time machine" (1895), one of the first modern science fiction stories, "The invisible man" (1897), and "The war of the worlds" (1898). Wells wrote over a hundred of books, about fifty of them novels.

"The Time Machine" was followed by "The island of Dr. Moreau" (1896), in which a mad scientist transforms animals into human creatures. The story is told in flashback by a man named Prendick. He travels with a biologist to a remote island, which is controlled by Dr. Moreau. In his laboratory he experiments with animals, and has created Beast People. Moreau is killed by Puma-Woman. Prendick escapes from the island, and returns to London. He concludes the tale: "Even then it seemed that I, too, was not a reasonable creature, but only an animal tormented with some strange disorder in its brain, that sent it to wander alone, like as sheep stricken with the gid." Wells, who was a Darwinist, did not reject the evolutionary theory but attacked optimists and warned that human progress is not inevitable. In film versions the character of Dr. Moreau has inspired such actors as Charles Laughton, Burt Lancaster, and Marlon Brando.

4. Drama in the 20th century

As far as drama is concerned the early 20th century is dominated by Shaw's comedy ideas, although there were several other trends which did not enjoy outstanding public success. One of these was represented in Ireland by the plays of W. B. Yeats (in verse) and J. M. Synge ("The Playboy of the Western World", 1906) which were specially designed as the "renaissance" of an Irish theatre movement and met with a mixture of hostility, bewilderment and approval on their performances at Yeats' Abbey Theatre in Dublin (8, 231).

5. Prose in the 20th century

In the first years of the 20th century the work of French writers (Zola, Flaubert) as well as Russians (Dostoevsky, Turgenev, Tolstoy) began to affect the evolution of English literature, leading to a more intellectual and philosophical approach. In prose, this period is dominated by the major works of novelists such as Joseph Conrad, D.H. Lawrence, Virginia Woolf and James Joyce, all remarkable for their modern outlook and very original fictional technique. The crisis of the First World War is well represented by the works of Ford Maddox Ford ("The Good Soldier", 1915).

6. William Somerset Maugham

William Somerset Maugham (1874-1965) is one of the best known English writers of modern literature. He was not only the novelist of considerable rank, but also one of the most successful dramatists and short-story writers. His first novel "Liza of Lambeth" came out in 1897 and he went on producing books at the rate of at least one a year for sixty odd years. "Of Human Bondage," the first of his masterpieces, came out in 1919.

7. David Herbert Lawrence

David Herbert Lawrence (1885-1930) is a novelist, short-story writer, poet and essayist, was born in Eastwood, Nottinghamshire, England, on September 11, 1885. He was the fourth child of a struggling coal miner who was a heavy drinker. His mother was a former schoolteacher, greatly superior in education to her husband. Lawrence's childhood was dominated by poverty and friction between his parents. He was educated at Nottingham High School, to which he had won a scholarship. He worked as a clerk in a surgical appliance factory and then for four years as a pupil-teacher. After studies at Nottingham University, Lawrence matriculated at 22 and briefly pursued a teaching career. Lawrence's mother died in 1910; he helped her die by giving her an overdose of sleeping medicine.

The Nightmare Years. A Cornish cottage, overlooking the sea, with a little land to cultivate and good friends nearby to provide provisions..... it sounds idyllic, even in the middle of war-time.

When the Lawrence's moved to Cornwall in it was to find a little peace and solitude in a place where they could live cheaply. This last was necessary, as with the destruction of *The Rainbow* Lawrence's reputation had been severely damaged: he had effectively lost his means of earning.

Questionnaire

1. General characteristics of 20th century
2. Poetry of the 20th century

3. Drama in the 20th century
4. Prose in the 20th century

Discussion questions

I. Questions.

1. Why is World War I a marker more useful in historical than literary terms?
2. What changes in poetry and prose did the war cause?
3. How changed literature after the Great War I?
4. What were the modern modes of expression?
5. What qualities of modern life did literature reflect?
6. What was the primary responsibility of fiction?
7. Who are the “imagists”?
8. What was important for “imagists” in literature?
9. What kind of peculiarities we can find in poetry, drama and prose at the 20th century?
10. What are the main topics in modern literature?
11. What kind of problems is raised in English literature in 20th century?

II. Discuss new tendencies in literature:

- a) The aesthetic movement;
- b) Symbolism;
- c) The expansion of genre and style;
- d) Modern literature.

III. Answer the Questions:

1. What changes in relationship between writers and readers emerged?
2. What was the characteristic of the content of English literature between 1880 and 1915?
3. What new subjects and themes appeared in English literature?
4. Who was the most fully representative author of his period?
5. Why can we call this period the most valuable for the writing plays?

IV. Assignments:

1. Study the theoretical material on the theme [1, 200-207, 2, 251-253; 3, 337].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme: Herbert George Wells “The Time Machine”

Questionnaire:

1. Biography of Herbert George Wells
2. Main characters of the novel “The Time Machine”
3. Plot of the of the novel “The Time Machine”

4. Critics on the novel "The Time Machine"

I. Speak in short about the biography of Herbert George Wells.

II. Answer the Questions:

1. What novel does best reveal Wells' varied talents?
2. What science fiction journey did Wells describe in his novels?
3. When and where was he born?
4. What do we know about his education?
5. What helped him to write scientific fiction?
6. Who influenced to his literary career?
7. How he start his literary career?
8. What do we know about his private life?
9. What novels reflected his middle-class background?
10. How is his training as a scientist reflected in his books?
11. What knowledge do his books show?
12. What are the main ideas we can see in his works?
13. What was important for him fiction or science experiments?
14. How he died?

III. Questions on "The Time Machine":

1. Who invented the time machine?
2. What is his emotional reaction to this new theory?
3. What is the significant role played by Weena in The Time Machine?
4. What causes the evolution of the Eloi and the Morlocks?
5. This is the first of what Wells called his "scientific romances." What elements make the story a romance?
6. What about the "scientific" part of the definition? What elements of The Time Machine are scientific (or pseudo-scientific)? What sciences are used or referred to?
7. What about the issue of "verifiability"? What are the mechanisms Wells uses to make his time-travel premise credible?
8. What is Well's attitude towards science as revealed by the Time Traveller's character? How does he do as a representative scientist? Does his behavior reveal any flaws in the scientific perspective?
9. Social criticism is the third element seen as essential to the mixture which finally produced modern sf. What are the targets of Well's social criticism?
10. Why the frame of the dinner party? What purpose does it serve?
11. What is the symbolic import of the sphinx?
12. What are the mythic resonances of the Eloi and Morlock?
13. Do they wholly correspond to good and bad -- angel and devil?
14. Is the Time Traveller more like an Eloi or a Morlock?
15. How are the two groups related to gender stereotypes?
16. What is the purpose of Weena in the plot?

17. The Time Traveller provides a model of the scientific method at work in coming up with first one, then another, then another hypothesis as to how the Eloi and Morlock division came about. What are these three hypotheses? What is the social critique implied by each one?

18. What's the point of the extended travel into the future in?

IV. Topics for discussion:

1. The Time Traveller formulates three successive theories of how the society of the Eloi functions. What are they?

2. Describe the lifestyle of the Morlocks.

3. Describe the astronomical imagery used in the latter chapters.

4. What do we learn about the Time Traveller? What don't we learn? 5. Why might Wells have decided not to flesh his protagonist?

V. Assignments:

1. Give a short summary of the "The Time Machine".

2. Characterize the main heroes of the novel.

3. Answer the giving questions on the theme.

4. Underline the main idea of the novel.

5. Make a discussion on the theme with a help of critics on the novel.

6. Give own opinion to the novel.

Sub theme: William Somerset Maugham "Painted Veil"

Questionnaire:

1. Biography of William Somerset Maugham

2. Main characters of the novel "Painted Veil"

3. Plot of the of the novel "Painted Veil"

4. Critics on the novel "Painted Veil"

I. Speak in short about the biography of William Somerset Maugham.

II. Answer the Questions:

1. When and where was he born?

2. Where he get his education?

3. What encouraged him to give up medicine?

4. What is Maugham famous for?

5. What do we know about his travelling?

6. What are specific in his works?

7. How he start his career as writer?

8. What helped him to write about different countries?

9. Why was he very popular in USA but not in England?

10. How influenced his private life to his writings?

11. What are the main topics of his works?

12. What are peculiar problems that he raises in his works?

13. What was valuable for him in his life?

14. Where and how he died?
15. What are the special features of his fiction?

III. Questions on "Painted Veil":

1. Who wrote *The Painted Veil*?
2. What is the painted veil? What does it refer to?
3. Did you like *The Painted Veil*? Why or why not?
4. Kitty Fane. Walter Fane. Charles Townsend. Dorothy Townsend. Mr. Garstin and Mrs. Garstin. Waddington and the Manchu lady. How are each of these people similar/different? How do their relationships differ? Who is this novel about?
5. In what ways did Kitty change through the novel?
6. What is the theme of *The Painted Veil*?
7. The 1920s. What impact has the era (1920s) on the novel? How would this have been different (if a similar story were even possible) in modern times?
8. What is the significance of each location? How did each location change Kitty? The novel comes full circle by returning to each location as the novel winds down. Why?
9. What was different about Maugham's writing process on *The Painted Veil* compared to his other works?
10. What tools does Charlie use to reassure Kitty and why are they effective?
11. How many reasons does Charlie give for a potentially calm reaction from Walter upon finding out about their rendezvous?
12. What is the view from Kitty's home in Happy Valley?
13. In which country is the painted veil set?
14. Is it worse for the adulterer to be the man or the woman?
15. Would you hire Charles to be a dating coach? Why or why not?
16. If you could give advice to Charles, Kitty or Walter. What would it be?

IV. Topics for discussion:

1. The book is set on the cusp of the sexual revolution of the 60s, how do you think this is reflected in the couple's attitudes toward sexual relations?
2. The main action of the novel takes place during the course of one day, yet the story of Edward and Florence spans years. Do you think this is reflected in the length of the novel? Does the shortness make it more intense and intimate? Or less so?
Edward enjoys jazz and rock music, while Florence loves classical, which is considered much more traditional. So are you surprised that it is Florence who has a radical suggestion of how they should live? Is Edward's reaction a surprise?
3. Who do you feel most sympathy for by the end of the story?
4. Was Edward and Florence's first meeting governed by destiny? If so, does it mean that their break up was predetermined? Were they never meant to be together? Or was it simply their feelings and circumstances that drove them apart rather than fate?

V. Assignments:

1. Give a short summary of the “Painted Veil”.
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: David Herbert Lawrence “Lady Chatterley’s Lover”

Questionnaire:

1. Biography of David Herbert Lawrence
2. Main characters of the novel “Lady Chatterley’s Lover”
3. Plot of the of the novel “Lady Chatterley’s Lover”
4. Critics on the novel “Lady Chatterley’s Lover”

I. Speak in short about the biography of David Herbert Lawrence.

II. Answer the Questions:

1. What is D.H. Lawrence chiefly known for?
2. What concern do his books deal with?
3. What kind of characters do his books deal with?
4. Where was D.H. Lawrence born?
5. What book describes his early life? What does it criticize?
6. How influenced his life to his writings?
7. Why he liked to criticize the upper class of English society?
8. What themes did he use in his books?
9. Why was the novel “Lady Chatterley’s Lover” banned from publication?
10. What other books did he write?
11. What journeys supplied the background for his books?
12. What was hard for him as writer?
13. Can you underline the main characteristics of his heroes?
14. How do think what his attitude for morality in thje society was?

III. Questions on “Lady Chatterley’s Lover”:

1. What's the job description for your perfect spouse?
2. What is Lady Chatterley's lover about?
3. What is the most sexy part of your lover?
4. How does D.H. Lawrence reveal character in Lady Chatterley's Lover?
5. Who was the gardener in Lady Chatterley’s Lover?
6. What are some themes in the story? How do they relate to the plot and characters?
7. What is the plot of Lady Chatterley's Lover?
8. What are some symbols in Lady Chatterley's Lover? How do they relate to the plot and characters?

9. Is Lady Constance Chatterley consistent in her actions? Is she a fully developed character?

10. Is Oliver Mellors a worthy match for Lady Chatterley (Connie)? Do they communicate well?

11. Do you find the characters likable? Are the characters persons you would want to meet? Which characters are presented in a sympathetic manner, and which ones do you actually feel sorry for?

12. What is the central/primary purpose of the story? Is the purpose important or meaningful?

13. Why is the novel so controversial? Do you think the book should be censored or banned?

14. How essential is the setting to the story? Could the story have taken place anywhere else?

15. What is the role of family and community in this novel?

16. Does the story end the way you expected? How? Why?

17. In Clifford and Oliver Mellors, we have two men representing the future and the past, the upper class and the lower class, the feminized male and the macho man, the intellectual and the ordinary thinker, the incomplete and the perfect. They are created as complete opposites of each other in almost every way. What do the choices Connie makes between these two from the start to the end of the novel say about her? And what point do you think Lawrence was trying to make?

18. How does Connie change over the course of the novel? How are her core values altered and why do you think they are?

Why do you think Mellors constantly switches back and forth from “proper” English to some form of brogue? Does it represent something more about him or is it merely an affectation or an act, as Connie seems to think?

19. This is a novel that is best remembered for its raunchiness, but it seemed to me that it was more a social treatise with the saucy bits thrown in to garner readership. In between the sex and thinking about sex, the characters are far more likely to monologue about social ills or how society is changing than anything else. What did you make of this? Do you think Lawrence accurately reflects the English countryside of the 1920s in this way?

IV. Topics for discussion:

1. The critic Julian Moynahan argues that *Lady Chatterley’s Lover* dramatizes two opposed orientations toward life, two distinct modes of human awareness, the one abstract, cerebral, and unvital; the other concrete, physical, and organic.” Discuss.

2. What is the role of the manor house, the industrial village, and the wood in the novel?

3. Many critics have argued that while *Lady Chatterley’s Lover* presents a daring treatment of sexuality, it is an inferior work of art, though other critics have called it a novel of the first rank. (“*Lady Chatterley’s Lover*,” F. R. Leavis writes, “is a bad novel,” while Anaïs Nin, on the other hand, describes it as “artistically...[Lawrence’s] best novel”) What do you think?

4. In “Apropos of Lady Chatterley’s Lover” (a defense of the book that he published in 1930), Lawrence wrote that “the greatest need of man is the renewal forever of the complete rhythm of life and death, the rhythm of the sun’s year, the body’s year of a lifetime, and the greater year of the stars, the soul’s year of immortality.” How is the theme of resurrection played out in the novel?

5. From the time it was banned from unexpurgated publication in the United States and Britain until the trials in the late 1950s and early 1960s that resulted in the lifting of the ban, and even more recently, critics have argued over whether Lady Chatterley’s Lovers obscene and vulgar. Lawrence argues in “Apropos of Lady Chatterley’s Lover” that “we shall never free the phallic reality [i. e., sex]...till we give it its own phallic language and use the obscene words”; his goal was to purify these words. Critics have disagreed as to whether he succeeded in this goal; Richard Aldington notes, for example, that the words are “incrusted with nastiness” and “cannot regain their purity” and Graham Hough argues that “the fact remains that the connotations of the obscene physical words are either facetious or vulgar.” Do you think the novel is obscene or vulgar, or do you think Lawrence succeeds in his mission?

6. “The essential function of art is moral,” Lawrence once wrote. “Not aesthetic, not decorative, not pastime and recreation. But moral.” Do you think this proposition informs the shape, structure, and meaning of Lady Chatterley’s Lover, and if so, how? 7. Critics have often complained that one of Lawrence’s weaknesses as a novelist is his characterization. So John Middleton Murry writes of Sons and Lovers that “we can discern no individuality whatever in the denizens of Mr. Lawrence’s world. We should have thought that we should have been able to distinguish between male and female at least. But no! Remove the names, remove the sedulous catalogues of unnecessary clothing...and man and woman are as indistinguishable as octopods in an aquarium tank.” And Edwin Muir comments generally that “we remember the scenes in his novels; we forget the names of his men and women. We should not know any of them if we met them in the street.” Do you think this applies in the case of Lady Chatterley’s Lover? If so, do you think it is a fault or a virtue?

V. Assignments:

1. Give a short summary of the “Lady Chatterley’s Lover”.
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Stream of Consciousness

Plan:

1. Stream-of-Consciousness
2. James Joyce

3. Virginia Woolf

1. Stream-of-Consciousness

Stream of consciousness novel is defined as a novel that takes as its subject "the flow of the stream of consciousness of one or more of its characters." It uses various techniques and is related to developments of the psychological novel prior to Woolf and Joyce's time.

The period between the wars (1920-1940) was marked by: Virginia Woolf, D.H. Lawrence and James Joyce. Woolf and Joyce permanently altered novelistic technique through the development of the stream of consciousness style of writing; Lawrence brought to the novel a fresh stream of vitality.

2. James Joyce

James Joyce (1882-1941) is a famous English writer of Irish descent. He was born and educated in Dublin which forms the scene of his "Dubliners" (1914), 15 stories of Dublin life. Joyce is also the author of "A Portrait of the artist as a young man" (1916) (autobiographical novel), the world famous "Ulysses" (1922) and "Finnegan's Wake" (1939). He is one of the authors who introduced in literature the so-called stream of consciousness technique by which is meant an attempt to render the character's consciousness in itself as it flows from moment to moment, placing the reader within the mind of the personage. This method found its supreme expression in "Ulysses" in which it resulted in complete loss of bonds with objective reality and in utter destruction of literary form. Joyce's formalistic experimentation had a considerable number of followers among modernist writers.

3. Virginia Woolf

Virginia Woolf (1882-1941), is a British author who made an original contribution to the form of the novel - also distinguished feminist essayist, critic in "The Times Literary Supplement", and a central figure of Bloomsbury group. Virginia Woolf's books were published by Hogarth Press, which she founded with her husband, the critic and writer Leonard Woolf. Originally their printing machine was small enough to fit on a kitchen table, but their publications later included T.S. Eliot's "Waste Land"(1922), fiction by Maxim Gorky, E.M. Forster, and Katherine Mansfield, and the complete twenty-four-volume translation of the works of Sigmund Freud.

As an essayist Woolf was prolific. She published some 500 essays in periodicals and collections, beginning 1905. Characteristic for Woolf's essays are dialogic nature of style - her reader is often directly addressed, in a conversational tone. A number of her writings are autobiographical. In the essay on the art of Walter Sickert, which was inspired by her visit in his retrospective show, Woolf asked how words can express color, and answered that all great writers are great colorists: "Each of Shakespeare's plays has its dominant color. And each writer differs of course as a colourist..." (Walter Sickert: "A Conversation", 1934). Woolf rejection of an authoritative voice links her essays to the tradition of Montaigne.

Questionnaire

1. The definition of the Stream-of-Consciousness
2. Stream-of-Consciousness peculiarities

3. James Joyce

I. Discussion questions

1. Who was responsible for the stream of consciousness?
2. Who is known for the stream of consciousness technique?
3. What is the purpose of stream-of-consciousness writing?
4. Why is stream of consciousness appropriate in literature?
5. What is the concept of stream of consciousness?
6. What are the main principles of stream of consciousness?
7. Is it hard to write with using stream of consciousness technique?
8. With what science closely connected the stream-of-consciousness?

II. Analyze giving explanations of the stream of consciousness: stream of consciousness ...

- a literary technique that presents the thoughts and feelings of a character as they occur;
- the continuous flow of sense perceptions, thoughts, feelings, and memories in the human mind; or a literary method of representing such a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form of interior monologue. The term is often used as a synonym for interior monologue, but they can also be distinguished, in two ways. In the first (psychological) sense, the stream of consciousness is the subject matter while interior monologue is the technique for presenting it;
 - is a special style of interior monologue: while an interior monologue always presents a character's thoughts 'directly', without the apparent intervention of a summarizing and selecting narrator, it does not necessarily mingle them with impressions and perceptions, nor does it necessarily violate the norms of grammar, syntax, and logic;
 - in literature, technique that records the multifarious thoughts and feelings of a character without regard to logical argument or narrative sequence;
 - is a narrative mode that seeks to portray an individual's point of view by giving the written equivalent of the character's thought processes, either in a loose interior monologue, or in connection to his or her actions. Stream-of-consciousness writing is usually regarded as a special form of interior monologue and is characterized by associative leaps in syntax and punctuation that can make the prose difficult to follow. Stream of consciousness and interior monologue are distinguished from dramatic monologue, where the speaker is addressing an audience or a third person, which is used chiefly in poetry or drama. In stream of consciousness, the speaker's thought processes are more often depicted as overheard in the mind (or addressed to oneself); it is primarily a fictional device. The term was introduced to the field of literary studies from that of psychology, where it was coined by philosopher and psychologist William James.

III. Speak about the peculiarities of characters in the stream-of-consciousness using the giving description:

A kind of writing that presents the thoughts of a person or character as they occur. Stream-of-consciousness writing uses devices such as characters speaking to themselves, free association, and lists of words. William Faulkner, James Joyce, and Virginia Woolf wrote stream-of-consciousness novels.

IV. Explain giving example of the stream-of-consciousness:

"Such fools we all are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June."

(Virginia Woolf, Mrs. Dalloway)

V. Read and speak about critical debates on stream-of-consciousness:

Gerald Prince contests the term's frequent association with "interior monologue in his Dictionary of Narratology, writing:

"Though interior monologue and stream of consciousness have often been considered interchangeable, they have also frequently been contrasted: the former would present a character's thoughts rather than impressions or perceptions, while the latter would present both impressions and thoughts; or else, the former would respect morphology and syntax, whereas the latter would not...and would thus capture through in its nascent stage, prior to any logical connection".

VI. Speak in short about the biography of James Joyce.

VII. Answer the Questions:

1. Where was James Joyce born?
2. Where did he set all his books?
3. What do we know about his education?
4. What facts from his life influenced to his works?
5. What is his first major work?
6. In what way does Stephen Dedalus resemble James Joyce?
7. What novel made him one of the most celebrated novelists of the 20th century?
8. What parallels did Joyce establish in "Ulysses"?
9. What stylistic innovations did Joyce introduce into his novels?
10. What other works except novels did Joyce write?
11. How you will characterize his way of writings?

12. What are purposes of his works?
13. What was important for him in his novels?
14. Why he uses stream of consciousness as the main technique of writing?
15. Is it hard to understand his works? Why?

VIII. Assignments:

1. Study the theoretical material on the theme [1, 210-213; 2, 241-244; 3, 340-345].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme: Virginia Woolf

Questionnaire

1. Biography
2. Prose
3. Death

I. Speak in short about the biography of Virginia Woolf.

II. Answer the Questions:

1. Who were her parents?
2. Where she spend her childhood?
3. Who brought her to literature?
4. Did she ever travel?
5. What helped her in writing career?
6. What features of her character brought her a fame?
7. What literary movement did Virginia Woolf belong to?
8. What literary technique did she use? What for?
9. What is her most famous novel about?
10. What other works did she write?
11. In what books did she express her socialist-feminist theories?
12. What intellectual group did she belong to?
13. What soared her reputation?
14. What she wanted to say by her works?
15. What was specific in her writings?
16. How she died?

III. Assignments:

1. Study the theoretical material on the theme [1, 209-210; 2, 244-246; 3, 354-358].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Theme: Modern literature

Plan:

1. Agatha Christie
2. Arthur Conan Doyle
3. William Golding
4. John Ronald Tolkien
5. Joan Rowling

1. Agatha Christie

Agatha Christie (1890-1976) is known all over the world as detective novelist and playwright whose books have been translated into 103 foreign languages.

She is one of the best-selling authors in the world, whose books were sold more than 100 000 000 copies.

Agatha Mary Clarissa Christie was born on September 15, 1890 in Torquay, Devonshire. She was educated at home by her mother and took singing lessons in Paris. She began writing detective fiction while working as a nurse during World War I. Her first novel, "The Mysterious Affair at Styles", was published in 1920. That was the first appearance of Hercule Poirot, who became one of the most popular private detectives. This little Belgian amazes everyone by his powerful intellect and his brilliant solutions to the most complicated crimes.

2. Arthur Conan Doyle

Arthur Conan Doyle (1859-1930) is a British writer, the creator of Sherlock Holmes, who is the best-known detective in literature and the embodiment of sharp reasoning. Doyle himself was not a good example of rational personality: he believed in fairies and was interested in occultism. Sherlock Holmes stories have been translated into more than fifty languages, and made into plays, films, radio and television series, a musical comedy, a ballet, cartoons, comic books, and advertisement. By 1920 Doyle was one of the most highly paid writers in the world.

Arthur Conan Doyle was born at Picardy Place, Edinburgh, as the son of Charles Altamont Doyle, a civil servant in the Edinburgh Office of Works, and Mary (Foley) Doyle. Both of Doyle's parents were Roman Catholics. To increase his income Charles Altamont painted, made book illustrations, and also worked as a sketch artist on criminal trials. Not long after arriving Edinburgh he started to drink, he suffered from epilepsy and was eventually institutionalized. Richard Doyle (1824-83), the uncle of A.C. Doyle and the son of the caricaturist John Doyle, was also an illustrator. He worked for "Punch" and illustrated chiefly fairy stories.

3. William Golding

William Golding (1911-1993) was born in Cornwall, England. He attended the famous private school, and then went to Brasenose College, Oxford, where he started to study science. After a short period he changed to study English literature. Golding graduated from Oxford in 1935 and started a career in teaching.

At the outbreak of the 2nd World war, Golding joined the Royal Navy and was involved in active service throughout the war. The effects of the war on Golding were enormous and helped to create his pessimistic view of human nature.

After the war he returned to teaching, a career that he continued even after achieving fame as a writer. His first novel, "Lord of the Flies", was published in 1954 and was accepted as an immediate critical success. This was followed by "The Inheritors" (1955), a novel set in prehistoric age.

4. John Ronald Tolkien

John Ronald Reuel Tolkien (1892-1973) was born in the town of Bloemfontain, South Africa on January 3rd, 1892, to English parents. In 1895 Ronald, his mother, and Brother Hilary returned to England. Ronald's memories of Africa were slight but vivid, and influenced his later writing to some extent.

His father died in 1896. In the autumn of 1899 Ronald took the entrance exam for King Edward School, but failed to obtain a place. He retook the exam a year later, and was accepted. In 1904 his mother died, and Ronald and his brother were left to the care of Father Francis Morgan a priest. In 1908 Ronald began his first term at Oxford.

"The Lord of the Rings" rapidly came to public notice. It had mixed reviews. Tolkien received different honorary degree and C.B.E. from the Queen.

5. Joan Rowling

Joanne Kathleen Rowling (1965) invented one of the best-known, most beloved characters in fiction—Harry Potter. Filled with magic, the adventures of the orphaned boy wizard have captured the imaginations of people everywhere, creating an international sensation.

So who is the author of the best-selling Harry Potter books? The "J. K." in J. K. Rowling's name stands for Joanne Kathleen and she was born in Chipping Sodbury, England, on July 31, 1965. She studied French at Exeter University and then took a job with Amnesty International in London, the human rights group. The idea for Harry Potter came to Rowling in 1990 during a ride train from Manchester to London. She then went to work on the story. That same year, her mother died, leaving Rowling and the rest of her family heartbroken. It is this loss; she said later, that shaped the way she wrote about Harry Potter and his dead parents.

Series

There are seven books in the Harry Potter series:

1. *Harry Potter and the Philosopher's Stone* (26 June1997)
2. *Harry Potter and the Chamber of Secrets* (2 July1998)
3. *Harry Potter and the Prisoner of Azkaban* (8 July1999)
4. *Harry Potter and the Goblet of Fire* (8 July2000)
5. *Harry Potter and the Order of the Phoenix* (21 June2003)
6. *Harry Potter and the Half-Blood Prince* (16 July2005)
7. *Harry Potter and the Deathly Hallows* (21 July2007)

Questionnaire

1. Main peculiarities of the modern literature
2. Characterize the popular techniques in writings
3. Literature after the Second World War
4. Agatha Christie

I. Support the ideas:

1. One of the first British writers to recognize that the 20th century was an age of ideological struggle was George Orwell.
2. The economic and political issues were widely debated in literature.
3. The authors of the period adopted and combined the insights of psychology and the innovative techniques of individual predecessors.
4. Many of the writers of this period possessed individual talent and could not be placed within a “school”.
5. Modern poetry reflected the paradoxes of experience, its overlaps and contradictions.

II. Discuss:

1. The 20th century can be described as the century of the disintegration of the self and of extensive experimentation.
2. The novel in 20th century begun to abandon social themes and to start investigating personal problems.
3. After World War II, drama developed along separate lines and appeared the “Theatre of the Absurd”.
4. The poetry was full of striking subject matter and the sheer force of its disillusionment meant that it was able to speak more directly, with cry of anguish that has few parallels, before or since.

III. Name the characteristic features of modern literature.

IV. Speak in short about the biography of Agatha Christie.

V. Answer the Questions:

1. Who was Agatha Christie?
2. When was Agatha Christie born?
3. Who were Agatha Christie's parents?
4. What was Agatha Christie's real name?
5. Where did Agatha Christie live?
6. What was Agatha Christie's religion?
7. What was Agatha Christie's schooling life like?
8. Did Agatha Christie go to college?
9. Why did Agatha Christie become an author?
10. What inspired Agatha Christie?
11. Did Agatha Christie have any children?
12. How did Agatha Christie have knowledge about poisons?
13. When did Agatha Christie release her first detective book?

14. What was Agatha Christie's First Novel?
15. Did she have a favorite character?
16. What is the Plot structure in Agatha Christie?
17. What is the detective's name which was created by Agatha Christie?
18. Were her plots based on real events or people?
19. Which locations were based on real places?
20. Who was Agatha Christie influenced by?
21. What was the reason behind Agatha Christie's disappearance in 1926?
22. Did Agatha Christie write mysteries?
23. What novel did Agatha appear in as a character?
24. Did Agatha Christie travel?
25. What was Agatha Christie's last novel?
26. How did Agatha Christie die?
27. What does it say on Agatha Christies grave?
28. What pen name did Agatha Christie use for writing romance novels?
29. Why did Agatha Christie fake her own death?
30. Why the Christie's books are famous?

VI. Assignments:

1. Study the theoretical material on the theme [1, 200; 2, 251-254; 3, 376].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme: Arthur Conan Doyle

Questionnaire

1. Biography
2. Prose
3. Death

I. Speak in short about the biography of Arthur Conan Doyle.

II. Answer the Questions:

1. When and where was Conan Doyle born?
2. Where did Sir Arthur Conan Doyle live?
3. Where did Sir Arthur Conan Doyle go to college?
4. How did he start writing?
5. Was Sir Arthur Conan Doyle married?
6. How many kids did Sir Arthur Conan Doyle have?
7. How many stories did Sir Arthur Conan Doyle write?
8. What is Sir Arthur Conan Doyle famous for?
9. What was Sir Arthur Conan Doyle's occupation before he became a writer?
10. What genre did Arthur Conan Doyle prefer to write?
11. What is Arthur Conan Doyle's writing style?
12. Where did Sir Arthur Conan Doyle get his ideas from?
13. Who in Sir Arthur Conan Doyle's life influenced him?

14. What famous character did Conan Doyle create?
15. Why did the readers delight Sherlock Holmes?
16. When was Holmes killed?
17. Why did the author bring Holmes back to life?
18. What book does Sherlock Holmes appear in?
19. What kind of books did Conan Doyle write?
20. Why did he abandon fiction?
21. How did Sir Arthur Conan Doyle begin his career as a fiction writer?
22. What did he receive a knighthood for?
23. Where did Arthur Conan Doyle die?

III. Assignments:

1. Study the theoretical material on the theme [1, 193-194].
2. Do the giving tasks on the theme.
3. Make a discussion on the theme.
4. Find new information from Internet or other books.

Sub theme: William Golding “The Lord of the Flies”

Questionnaire:

1. Biography of William Golding
2. Main characters of the novel “The Lord of the Flies”
3. Plot of the of the novel “The Lord of the Flies”
4. Critics on the novel “The Lord of the Flies”

I. Speak in short about the biography of William Golding.

II. Answer the Questions:

1. Who was William Golding?
2. When and where was William Golding born?
3. Where is William Golding from?
4. What were the five occupations William Golding tried in his life?
5. How many novels has William Golding written?
6. What was William Golding military position during war?
7. What were the five occupations William Golding tried in his life?
8. What were William Golding’s main writing genres?
9. What technique does William Golding use to draw the reader into the story?
10. What event helped to shape this philosophy of williamgolding?
11. What made William Golding write Lord of the Flies?
12. How have William Golding's experiences affected the writing of Lord of the Flies?
13. What inspired William Golding to write lord of the flies?
14. How have William Golding's experiences affected the writing of Lord of the Flies?
15. How did William Golding make use of light and dark to convey good and evil in his novel Lord of the Flies?

16. Has anybody read Lord of the flies by William Golding?
17. Did William Golding won the Nobel Prize for Literature?
18. How many awards did William Golding win?
19. How and when did William Golding die?

III. Questions on “The Lord of the Flies”:

1. What is important about the title? Is there a reference in the novel that explains the title?
2. What are the conflicts in Lord of the Flies? What types of conflict (physical, moral, intellectual, or emotional)?
3. How does William Golding reveal character in Lord of the Flies?
4. What are some themes in the story? How do they relate to the plot and characters?
5. What are some symbols in Lord of the Flies? How do they relate to the plot and characters?
6. Are the boys consistent in their actions? Are they fully developed characters? Are some characters more fully developed than others? How? Why?
7. Do you find the characters likable? Are the characters persons you would want to meet?
8. What is the central/primary purpose of the story? Is the purpose important or meaningful?
9. Why is the novel so controversial? Do you think the book should be censored or banned?
10. How essential is the setting to the story? Could the story have taken place anywhere else?
11. What is the role of family and community in this novel?
12. Does the story end the way you expected? How? Why?
13. What are the first intimations that Piggy is a rather lower-class person? How does he tell us by speech, movement and social action with Ralph?
14. How does Ralph treat Piggy? Could this be a personal reaction, or a class consciousness reaction? How would you be able to know?
15. What role do adults fill in the boys' lives? What do the boys do when there are no longer any adults available to be present?
16. Are people basically sheep or goats in your view?
What could indicate that some people in the tattered little band want power?
17. If Piggy doesn't want to be Piggy anymore, why does he confess that this has been his hated name all along? What does this revelation get him?
18. How do you know that Piggy has never tried to blow a musical instrument?
19. What is the diet of fruit doing to the boys?
20. What is Piggy's reaction to Ralph's nakedness?
21. Jack Merridew is the leader of what? What are his qualifications in his eyes? What might be his qualifications in the eyes of the person/people who appointed him?
22. What might Ralph want or need from Piggy?

23. Ralph tries to lead with information, but Jack tries to lead through a display of raw physical power. What are the dangers of each type of leadership? What are the advantages of each?
 24. What is the purpose of rules for Jack?
 25. How do the boys react at first to the killing a bird?
 26. What is the difference between their attitudes during the first hunt and the second one?
 27. Do you think there is anything wrong with hunting?
 28. Have the boys done something wrong here? What is their initial reaction after the pig has been killed?
 29. Jack and Ralph have a lot of tension between them. What is going on? What are the triggers for each boy?
 30. What do most of the kids really need? (Think about their background) What are they lacking in their present condition?
 31. How is the greater feeling of threat created by Golding?
 32. What are the rhythms that emerge in life on the island? What are the rhythms in your own life?
 33. What is Roger's reaction to the fact that his civilization is in ruins?
 34. What has Ralph's leadership come to? How may he was seeing his future?
 35. Talk about clothes. What is happening to clothes on the island? 36. How is the relationship to clothes mirrored in other social changes that emerge now, stealthily, in the novel?
 37. After Jack leaves the group, what changes inside Piggy? Why?
 38. What is the "Lord of the Flies"?
 39. What was the fight all about which followed the night time invasion?
 40. For most of the boys, what are the reasons they want a chief? What does a chief do for them?
 41. How does Golding describe Piggy's death making it pig like compared to other possible deaths?
 42. While Ralph cries, the officer turns away. This is often done in our society. What does the officer expect Ralph to do? Do you think Ralph can do it?
 43. At the end of the novel Ralph cries. What is he crying for?
 44. Why does Golding end Lord of the Flies with the rescue of the boys? Does this ending change the realistic nature of the novel?
 45. Do the chapter titles do anything for you?
- In Lord of the Flies, what is the role of religion in the lives of the boys?
46. Only one female voice is presented (very briefly, and in recap) in this novel, that of Piggy's aunt. Would this story have been different in any important ways if there had been both boys and girls on the island? In other words, is this a story about the capacity of humans for violence, or is it a story about the male capacity for violence?
 47. How are the characters in Lord of the Flies presented as both "heroic and sick"? As both sane and insane? As both good and evil?
 48. How does fear play a major role in Lord of the Flies?
 49. What are the effects of fear on the boys as the story progresses?

50. Can you see any differences between Golding's vision of life on a desert island and Defoe's in Robinson Crusoe?

IV. Topics for discussion:

1. Of all the characters, it is Piggy who most often has useful ideas and sees the correct way for the boys to organize themselves. Yet the other boys rarely listen to him and frequently abuse him. Why do you think this is the case? In what ways does Golding use Piggy to advance the novel's themes?
2. What, if anything, might the dead parachutist symbolize? Does he symbolize something other than what the beast and the Lord of the Flies symbolize?
3. The sow's head and the conch shell each wield a certain kind of power over the boys. In what ways do these objects' powers differ? In what way is Lord of the Flies a novel about power? About the power of symbols? About the power of a person to use symbols to control a group?
4. What role do the littluns play in the novel? In one respect, they serve as gauges of the older boys' moral positions, for we see whether an older boy is kind or cruel based on how he treats the littluns. But are the littluns important in and of themselves? What might they represent?

V. Assignments:

1. Give a short summary of the "The Lord of the Flies".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

Sub theme: John Ronald Tolkien "The Lord of the Rings"

Questionnaire:

1. Biography of John Ronald Tolkien
2. Main characters of the novel "The Lord of the Rings"
3. Plot of the of the novel "The Lord of the Rings"
4. Critics on the novel "The Lord of the Rings"

I. Speak in short about the biography of John Ronald Tolkien.

II. Answer the Questions:

1. What is the full name of J.R.R. Tolkien?
2. When was J.R.R. Tolkien born?
3. Who were the parents of JRR Tolkien?
4. Where did J.R.R. Tolkien go to school?
5. What was JRR Tolkien's favorite book?
6. Who influenced JRR Tolkien?
7. What religion was JRR Tolkien?

8. What are some of JRR Tolkien's accomplishments?
9. What college did JRR Tolkien go to?
10. What were Tolkien's four professions?
11. Where did JRR Tolkien teach?
12. What was JRR Tolkien's first book?
13. Why is JRR Tolkien an important author?
14. What was JRR Tolkien doing in the war?
15. What genre is J.R.R Tolkien books classified?
16. What was Tolkien's poetic style?
17. What was the name of the famous literary group that Tolkien belonged to?
18. Where did JRR Tolkien get his ideas?
19. Which series of books was JRR Tolkien famous for writing?
20. What was JRR Tolkien's purpose in writing the lord of the rings?
21. What are some of the elements of Tolkien view of human nature in the story?
22. Who is the hero in Tolkien story?
23. Who is the Tolkien creature?
24. Whom did J.R.R. Tolkien base his characters Aragorn and Arwen on?
25. What contributions to literature did Tolkien make?
26. How did Tolkien react to the success of his work?
27. How and where did John R Tolkien die?

III. Questions on "The Lord of the Rings":

1. In what ways is The Lord of the Rings a typical quest narrative? In what ways is it not?
2. What is Middle Earth according to JRR Tolkien?
3. How many books are in 'The Lord of the Rings'?
4. When was Bilbo Baggins born?
5. Who is Frodo Baggins' uncle?
6. What was Frodo Baggins?
7. Who are the heroes in Lord of the Rings?
8. What do hobbits look like?
9. What are the seven dwarven rings?
10. Why did Faramir capture Frodo and Samwise?
11. How many names did Aragorn have?
12. What is Aragorn's sword called?
13. Who was Aragorn in love with?
14. What is The Lord of the Rings?
15. What is the name of the spider in Lord of the Rings?
16. Which Lord of the Rings characters carry battle axes?
17. Who was Tom Bombadil?
18. When you're reading Lord of The Rings, do you tend to skip through all the singing?
19. How much of the history of Middle Earth do you know?
20. Which parts of Beleriand did not sink into the sea?
21. What exactly was Ungoliant and where did she come from?

22. What is your favorite monster from the Lord of the Rings?
23. What is that poem thing Gandalf says in the lord of the rings, about the rings?
24. Who is the man Aragorn, Legolas, and Gimli see in Rohan? He comes to the fire and has a hat and cloak. Gandalf denies it was him when they meet later. Was it Saruman. I think he refutes it as himself too. Who could it have been?
25. Which is your favorite Lord of the Ring race?
26. In Lord of The Rings, was the map of middle earth taken from an actual region on earth, or was it completely fabricated?
27. Was JRR Tolkien trying to relate Lord of The Rings to the real world in any way, or was it just meant as a fantasy world with a completely fictional story?
28. If you were stuck inside the Lord of the Rings trilogy, what would you be and whom would you wish to meet and why?
29. What was Tolkien's inspiration for writing the Lord of the Rings?
What is Frodo Baggins's traveling name?
30. Who is the bad one in Lord of the Rings?
31. Is the Lord of The Rings a good set of books for kids to read?
32. Does Legolas of the Lord of the Rings have a wife or girlfriend?
33. Who is the tallest Hobbit in Lord of the Rings?
34. How old is Legolas?
35. How many wizards were sent to Middle-earth in The Lord of the Rings?
36. Who was the Lord of the Rings?
37. What is the preface to Lord of the Rings?
38. What are orcs?
39. Who killed Sauron?
40. How long did it take to make the rings?
41. What is the difference between a hobbit and a troll?
42. Who killed Gandalf the Grey?
43. Who is the king in Lord of the Rings?
44. What happens to Legolas?
45. Who is Saruman?
46. Lord of the rings theme?

IV. Topics for discussion:

1. How would Tolkien define good? How would he define evil? Use examples from the text to support your answer.
2. Explain the distinction Tolkien makes between knowledge and wisdom.
3. Tolkien was a devout Catholic. What elements of his novel might be traced to a Catholic worldview?
4. Discuss the significance of the fact that Frodo, the Ring-bearer, and his closest companions are Hobbits rather than Elves, Men, or some other, more powerful race.
5. What does Sauron's Ruling Ring signify?
6. The novel is full of songs, most of which are transcribed in full. Discuss the significance of these songs and the way in which they are presented.

7. Discuss Tolkien's depictions of the natural world in the novel. How do the various societies of Middle-earth interact with the nature that surrounds them? Is nature a benevolent or malevolent force?

V. Assignments:

1. Give a short summary of the "The Lord of the Rings".
2. Characterize the main heroes of the novel.
3. Answer the giving questions on the theme.
4. Underline the main idea of the novel.
5. Make a discussion on the theme with a help of critics on the novel.
6. Give own opinion to the novel.

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