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В учебном пособии по дисциплине «Литература страны изучаемого языка»показаны важнейшие закономерности литературного процесса, а также специфические черты творчества наиболее значимых поэтов, драматургов, романистов, своеобразие индивидуального метода каждого из них. Учебное пособие имеет своей целью расширение научно-профессионального кругозора студентов, формирование у студентов представления об основных этапах развития англо-американской литературы и особенностях литературы данного региона в контексте мировой литературы.

Для студентов филологических и лингвистических факультетов высших педагогических учебных заведений. Пособие может быть полезно для преподавателей гуманитарных гимназий, лицеев, а также всем, кто интересуется английской литературой.

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The World Beyond. AD 450-1066

Historical Context. From Prehistory to the Roman Occupation It is natural to think of Britain as an island, but in fact it became separatedfrom mainland Europe only at the endof the last Ice Age, about 10,000 years BC. At this time the population of Britain consisted of small nomadic groups of hunters and fishermen.There were several waves of invaders before the Roman occupation. A groupof Neolithic people, often thought tooriginate from the Iberian peninsula crossed the sea from Europe in small boats around 3000 BC, settling in the west of Britain and Ireland; they were followed in about 2400 BC by the Beaker people, so called because of their custom of burying their dead inindividual graves with a highly decorated potterybeaker.The Celts first arrived around 700 BC, presumably fromEastern Europe or southern Russia.The Romans first arrived in Britain in 55 BC but fullmilitary occupation lasted from AD 43 until the last legions left in about AD 410. They brought an urban civilization and built good roads, which were used forcenturies after their departure. When they left thepopulation of Britain was probably about five millionpeople, thanks to a long period of peace and prosperity. From the Anglo-Saxon Invasions to the Battle of Hastings From the departure of the Romans onwards, Germanic tribes known as the Angles, Saxons and Jutes began first to raid and later to settle in Britain. The resistance of the Celts was slowly crushed and they took refuge in the remote, mountainous western areas (Wales, Cornwall, Scotland). As yet there was no king of England but by about AD 650 the country had been divided into various smaller kingdoms such as Wessex (The Kingdom of the West Saxons, an area covering most of the south and south-west of England), Mercia (the present-day Midlands) and Nortnumbria (the north of England). During the later years of the Roman occupation, Christianity had become firmly established all over Britain, but the Anglo-Saxons believed in older Germanic gods and it was only through the Celtic Church that Christianity survived. However, thanks to a monk, St Augustine, who was sent by the Pope in 597 to re-establish the Christian religion in Britain, and to the efforts of the Celtic bishops, almost the whole of the country had been converted to Christianity by 660. The first person to claim to be King of the English was

King Offa of Mercia (757-796), who, in order to protect his kingdom from Celtic raids, constructed the famous Offa's Dyke, an enormous earth wall lying along what is now the Welsh border, traces of which can still be detected today. One of the Saxons' most important innovations was the 'Witan' or Royal Council, which consisted of a group of leading warriors and religious figures who advised the King on difficult matters and later in the period even came to choose Kings and issue laws. Around AD 800 a new wave of invasions began. The Vikings, from present-day Norway and Denmark, began by raiding and later occupying large areas in the north and east of England, as well as Ireland. It was only thanks to the skill and bravery of King Alfred the Great (849-900) that peace was achieved, but it was achieved at the cost of leaving a large part of the country (the 'Danelaw') in the North and East under Viking control. Later in the period, there was even a Danish King Cnut who ruled the whole country. In 1040, the Saxon King Edward (known as the Confessor because he was more interested in religious matters than in being King) came to the throne. He had strong family links with Normandy in Northern France and in fact had spent most of his life there. When he died in 1066 he left no obvious candidate to succeed him. The Royal Council (Witan) chose Harold Godwinson, from a powerful Wessex family, but William, Duke of Normandy, also claimed the throne. Harold was squeezed between two fronts: the Vikings were attacking in the North, and he rushed to defend his land and won a historic battle at Stamford Bridge, but meanwhile, William of Normandy had landed in England with an army and won a great victory at Hastings. William the Conqueror was crowned King of England on Christmas Day 1066.

Anglo-Saxon Society

Anglo-Saxon social life was organized in much smaller units than the Roman urban civilization. Typically, the Anglo-Saxons lived in small communities of huts, arranged around the lord's house. They were farmers or fishermen. The values prevalent in Anglo-Saxon society were loyalty to one's lord (to die for one's lord in battle was a supreme virtue), hospitality and an acute sense of Fate ('wyrd'). Little had in fact changed since the Roman historian Tacitus, in the first century AD, had written about the Germanic tribes in his work, German/a: "As for leaving a battle alive after your chief has fallen, that means lifelong infamy and shame. To defend and protect him, to put down one's own acts of heroism to his credit - that is what they really mean by allegiance. The chiefs fight for victory, the companions for their chief [...] A man is bound to take up the feuds as well as the friendships of father or kinsman." One important side-effect of the Anglo-Saxon invasion was the use of new technology in agriculture: the heavy ploughs favoured by the Anglo-Saxons led to a preference for the division of fields into long strips and close co-operation between the families in the village to make the best use of their meagre resources. They also instituted the system of crop rotation over three fields (one each for spring and autumn crops and one lying fallow), which was to be the basis of English agriculture until as late as the eighteenth century.

The Oral Tradition. The earliest Anglo-Saxon literaturewas certainly oral poetry dealing with heroic or legendary episodes from thehistory of the Germanic tribes, andwould be performed by a 'scop', orminstrel, accompanied by a harp, atfeasts.An example of their rather resignedand fatalist world-view is the celebrated

image recorded when King Edwin (of Northumbria) and hisadvisers were debating whether to be converted toChristianity during the seventh century: "Your Majesty,when we compare the present life of man with that timeof which we have no knowledge, it seems to me likethe swift flight of a lone sparrow through thebanqueting hall where you sit in the winter months todine with your thanes and counselors. Inside there isa comforting fire to warm the room; outside, the wintrystorms of snow and rain are raging. This sparrow fliesswiftly in through one door of the hall, and out throughanother. While he is inside, he is safe from the winter storms; but after a few moments of comfort, he vanishes from sight into the darkness whence he came. Similarly man appears on earth for a little while, but we know nothing of what went before this life, and what follows. Therefore, if this new teaching can reveal any more certain knowledge, it seems only right that we should follow it."This event was reported in the *History of the English Church and People,* which was written in Latin in the early eighth century by the Northumbrian Benedictine monk and scholar the Venerable Bede (673-735).

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 (eighth and early ninth centuries). English literature consists of the poetry, prose, and drama written in the English language by authors in England, Scotland, and Wales. These three lands occupy the island of Great Britain and are political divisions of the United Kingdom of Great Britain and Northern Ireland. They have produced many outstanding writers.English literature is a rich literature. It includes masterpieces in many forms, particularly the novel, the short story, epic and lyric poetry, the essay, literary criticism, and drama. English literature is also one of the oldest national literatures in the Western world. English authors wrote important works as early as the A.D. 700's.English authors have always been deeply interested in the political and social conditions of their times. In their works, they have described, criticized, and commented on the society in which they lived. During the 1800's, for example, Charles Dickens and George Eliot used their novels to promote economic, political, and social reforms.This essay traces the history of English literature from its earliest period to the present. The dates given for each period in the development of the literature are approximate. *Old English Literature(500 - 1100).*During the A.D. 400's and 500's, three Germanic tribes the Angles, Jutes, and Saxons — settled in England and established powerful kingdoms. Together, these tribes are called *Anglo- Saxons.* They used dialects that became known as *Old English* or *Anglo-Saxon.* Old English was the chief literary language of England until about 1100. In 597, Saint Augustine of Canterbury began converting the Anglo-Saxons to Christianity. English literature began through the combined influence of the Anglo-Saxon kingdoms and the Christian church.

Old English poetry

Many Old English poems glorifieda real or imaginary hero and tried to teach the values of bravery and generosity. Poets used *alliteration* (words that begin with the same sound) and *kennings* (elaborate descriptive phrases). They also used *internal rhyme*, in which a word within a line rhymes with a word at the end of the line. The first English poet known by name is Caedmon, who lived during the 600's. His only authentic surviving work is *Hymn*, a nine-line poem that praises God. About the same time, Saint Aldhelm, an English bishop, wrote poems in Latin and: Old English. However, only his Latin verses have survived.

Caedmon (658—680), was the first Old English Christian poet, whose fragmentary hymn to the creation remains a symbol of the adaptation of the aristocratic-heroic Anglo-Saxon verse tradition to the expression of Christian themes. Caedmon, an illiterate herdsman, retired from company one night in shame because he could not comply with the demand made of each guest to sing Then in a dream a stranger appeared commanding him to sing of 'the beginning of things', and the herdsman found himself uttering verses which he had never heard. When Caedmon awoke he related his dream to the farm bailiff under whom he worked and was conducted by him to the monastery at Streaneshalch (now called Whitby). The abbess St. Hilda believed that Caedmon was divinely inspired and, to test his powers, proposed that he should render into verse a portion of sacred history, which the monks explained. By the following morning he had fulfilled the task. At the request of the abbess he became an inmate of the monastery. Throughout his life all that he heard he reproduced in vernacular poetry. All of his poetry was on sacred themes, and its unvarying aim was to turn men from sin to righteousness. In spite of all the poetic renderings that Caedmon supposedly made, however, it is only the original dream hymn of nine historically precious, but poetically uninspired, lines that can be attributed to him with confidence. The hymn — extant in 17 manuscripts, some in the poet's Northumbrian dialect, and some in other Old English dialects set the pattern for almost the whole art of Anglo-Saxon verse. Old English scripturalparaphrases contain the poems *Genesis, Exodus, Daniel*, and *Christ and Satan*, originally attributed to Caedmon. The whole, called Caedmon's Paraphrase was first published in 1655. Later studies make the attribution to Caedmon doubtful, because the poems seem to have been written at different periods and by more than one author. The first major work of English literature is the epic poem ***Beowulf.*** One or more unknown authors wrote it in the 700's. The poem tells about the adventures of a brave hero named Beowulf. One of the old English words you will meet in English literature is *folk* which means *people.* Folk-dances, folk-songs and folk-lore are the dances, songs and poems that people made up when at work or at war, or for entertainment. Yet there were also professional musicians called *bards.* The songs of these poets were about events wanted to be remembered. They sang songs of wonderful battles and of the exploits of brave warriors. These songs were handed down to children and grand-children and subsequently reached the times when certain people, who had learned to write, decided to put them down. Such people were called *scribes. Scribe* comes from the Latin word*scribere = write.* Professional singers, who were invited on feast days to amuse the people, were called *gleemen.* The word *glee* is the same as *joy.* The

beautiful Saxon poem called *Beowulf* tells us of the times long before the Anglo-Saxons came to Britain. There is no mention of England. The poem was compiled in the 10th century by an unknown scribe. The manuscript is in the British Museum, in London. It is impossible for a non-specialist to read it in the original, so the poem is printed in the English translation in some books. Its social interest lies in the vivid description of the life of that period. The scene is set among the Jutes, who lived on the Scandinavian peninsula at the time, and the Danes, their neighbors across the strait. The people were divided into two classes: free peasants and warriors. The peasants tilled the soil and served the fighting-men who defended them from hostile tribes. Their kings were often chosen by the people for they had to be wise men and skilled warriors. These chieftains were often called "folk-kings". The poem shows us these warriors in battle and at peace, their feasts and amusements, their love for the sea and for adventure. Beowulf is a young knight of the Jutes, or Geats [gi:ts], as the Jutes who lived on the southern coast of the Scandinavian peninsula were called. His adventures with a sea-monster abroad, in the country of the Danes, and later, with a fire-dragon at home, form two parts in this heroic epic. His unselfish way in protecting people makes him worthy to be folk-king. He would be slave to no man. Though fierce and cruel in war, he respected men and women. He is ready to sacrifice his life for them. Beowulf fights for the benefit of his people, not for his own glory, and in battle he strives to be fair to the end.Alfred The Great (849-899) was king of Wessex (871-899), a Saxon kingdom in south-western England. He prevented England from falling to the Danes and promoted learning and literacy. Compilation of the Anglo-Saxon Chronicle began during his reign. When he was born, it must have seemed unlikely that Alfred would become king, since he had four older brothers; he said that he never desired royal power. Perhaps a scholar's life would have contented him. His mother early aroused his interest in English poetry, and from his boyhood he also hankered after Latin learning, possibly stimulated by visits to Rome in 853and855. Alfred is most exceptional not for his generalship or his administration but for his attitude toward learning. He shared the contemporary view that Viking raids were a divine punishment for the people's sins, and he attributed these to the decline of learning, for only through learning could men acquire wisdom and live in accordance with God's will. Hence, in the lull from attack between 878 and 889, he invited scholars to his court from Mercia, Wales, and the European continent. He learned Latin himself and began to translate Latin books into English in 887. He directed that all young freemen of adequate means must learn to read English, and, by his own translations and those of his helpers, he made available English versions of those books most necessary for all men to know, books that would lead them to wisdom and virtue. The*Ecclesiastical History of the English People,* by the English historian Bede, and the 7 *Books of Histories Against the Pagans,* by Orosius, a 5th-century theologian — neither of which was translated by Alfred himself, though they have been credited to him — revealed the divine purpose in history. Alfred's translation of the *Pastoral Care* of St. Gregory I, the great 6th-century pope, provided a manual for priests in the instruction of their flocks. One of the most important works was the Ecclesiastical *History of the English Nation* (731) written by a monk known as the Venerable Bede. This work is the first history of the

English people and a valuable source of information about English life from the late 500's to 731. A monk named Aelfric wrote a series of *homilies* (short moral essays) in Old English during the 990's.by the English historian Bede, and the 7 *Books of Histories Against the Pagans,* by Orosius, a 5th-century theologian — neither of which was translated by Alfred himself, though they have been credited to him — revealed the divine purpose in history. Alfred's translation of the *Pastoral Care* of St. Gregory I, the great 6th-century pope, provided a manual for priests in the instruction of their flocks. Though not Alfred's work, the Anglo-Saxon Chronicle, one of the greatest sources of information about Saxon England, which began to be circulated about 890, may have its origin in the intellectual interests awakened by the revival of learning under him. His reign also saw activity in building and in art, and foreign craftsmen were attracted to his court. From about 892 to 1154, a number of authors contributed to the *Anglo-Saxon Chronicle,*a record of current events in England. After about 750, poetry flourished in Northumbria, an Anglo Saxon kingdom in the north. There, poets wrote verses about the lives and hardships of saints. The leading Northumbrian poet was Cynewulf. Several works are attributed to him, including the religious poems *The Fates of the Apostles, Elene, and Juliana.*

The World Beyond. AD 450-1066

In this period it is not easy to distinguish clearly between the literature of different nations. Anglo-Saxon literature can hardly be considered English or even British in the modern sense of these words. Even *Beowulf*, the masterpiece of this period, being rooted in the sagas and legend widespread in the entire Germanic area, cannot be considered a truly insular work. Besides, what we are dealing with here is an oral form that was only later written down (probably by more than one author). In fact, *Beowulf,* which is anonymous, should be considered a collective work rather than the work of a single poet. This is because authorship was not an issue in this period: these epic poems were thought to represent the common core of a people. A striking comparison can be drawn with Homer's *Iliad* and *Odyssey,* both of which represent the voice of the Greek people. It is likely that no man named Homer ever existed as such, and that these two works are the product of generations of anonymous poets. Even the *Bible,* viewed from a historical perspective, is an example of collective authorship. The other epic poems produced more or less in the same span of time are the Icelandic *Edda*and the German *Nibelungenlied,* which both date back to the 13th century but are made up of materials belonging to earlier periods. All these Germanic and Nordic works share common features, especially the use of *alliteration and kennings*. They also reflect a culture that was still nomadic and mainly Pagan -Christianity was not to become the leading religion in these countries until around the year AD1000. These cultures did not produce memorable works of architecture or sculpture, even though the first Romanesque-style churches were actually built at the end of this pee However, they did proc precious and very fine wrought jewels featuring figures of animals. Most written literature in Italyin this period is still in Latin and we have only scattered examples of the early vulgar tongue, but it is worth mentioning that one of the four extant manuscripts writtenin

the Anglo-Saxon language is still in the keeping of the Cathedral of Vercelli. Known as the *Vercelli Book* it was probably left by a pilgrimon his way to Rome.

The Early Middle Ages (1066-1300).

The coronation of William the Conqueror in 1066 marked the start of a new age for England, The new king managed to crush the remaining Anglo-Saxon resistance and distributed land to his Norman nobles, organizing the country according to the feudal system: land was held in return for duty or service to one's lord. All land belonged to the king, but he gave it to nobles in exchange for a part of the produce of the land and a promise to serve him in war for a certain period each year. The nobles, in turn, gave part of their lands to knights or other freemen, who contributed military service or, in some cases, rent. The last link in the chain were the serfs who worked on the land but were not free to leave it and were little more than slaves. One of William's outstanding achievements was a complete economic survey of the country carried out in 1086, which was popularly known as the Domesday Book. Not surprisingly, during the Middle Ages one of the most important factors was the relationship between England and France: by marriage, war or inheritance thekings of England, at one time or another, could also claim possession of vast areas of France. In particular, n the reign of Henry II (1154-1189) this empire extended from the southern border of Scotland to the south of France, leaving the king of England controlling a greater area than the king of France. There was great conflict between Church and State in this period: fie King tried to gain more control over the Church, and in particular over the appointment of bishops. Henry's friend Thomas Becket became Archbishop of Canterbury in 1162, but soon argued with Henry and left the country. He returned in 1170, but the same year four of Henry's knights murdered him in Canterbury Cathedral. The result was that Thomas became a saint and Canterbury an international shrine, attracting pilgrims from all over Europe. Henry was made to capitulate to the Pope, who managed to recover some Church privileges.Henry was followed by Richard I (the Lionheart) who spent most of his time fighting in the Crusades and died in 1199. He was followed by his brother John, an unpopular king who taxed the people heavily. In 1215, he was forced to sign the historic document, *Magna Carta,* which limited the king's powers and showed that feudalism was beginning to decline (although it would be another 300 years before it disappeared completely).A rudimentary form of Parliament, a council of nobles who took control of finances, began in 1265, instigated by Simon de Montfort, in opposition to Henry III, but it was in the reign of Edward I (1272-1307) that the first real representative institution was created, including two commoners (freemen) from each town or shire. Itsfunction was to provide money for the king by means of taxes. Edward also brought Wales under his control and engaged in a long struggle with Scotland, without success. He died in 1307 on the way to another battle.

The Late Middle Ages (1300-1485)

The fourteenth century was a difficult period for England because of both the Black Death bubonic plague) and a long series of wars, which had disastrous effects on the economy and led to the existence of large armed gangs which terrorized the countryside and destabilized the political situation. Kings were frequently deposed

or murdered.The Hundred Years War against France, which lasted from 1337 to 1453, had many ups and downs, but its end result was that England lost all its possessions in France apart from the port of Calais. The plague which broke out, in 1348-9, probably killed one third of the whole population of Britain, and it was followed by other minor epidemics. Over the whole of the fourteenth century, the population fell from about 4 million to less than *2* million.This decrease in population, however, favored the poorer labourers: the shortage of manpower meant that they could sell their services at a higher price and peasant life became more comfortable, with stone houses rather than wooden.The king and Parliament tried unsuccessfully and repeatedly to control increases in the cost of labourand the larger landowners were eventually forced to rent their land for longer and longer leases. The latter was a decisive factor in the breakdown of the feudal system: by the end of the Middle Ages the great landlords had almost disappeared and a new class, the 'yeomen', or smaller farmers, had become the backbone of English society.

The Peasant's Revolt in 1381 was the result of an ill-advised 'poll-tax' to be paid by everyone in the kingdom. The leader of the rebellion, Wat Tyler, called for better treatment for the poor: "We are men formed in Christ's likeness and we are kept like animals," he said. The rebellion lasted four weeks and peasants took control of much of London. In a famous episode the young KingRichard II confronted an angry crowd and promised to satisfy all the peasants' demands and abolish serfdom. The crowd dispersed, satisfied with the concessions, but Richard changed his mind, executed the leaders of the revolt and refused to honor his promises. The people were also increasingly dissatisfied with the Church, which was corrupt, greedy and cruel. The appearance of religious works in English, which circulated widely, was also a threat to Church authority, since they allowed people to think and pray independently (see note on the Medieval Church page 24). A long series of struggles for power culminated in the so-called Wars of the Roses. England had recently lost the war with France (in 1453) and was ruled by King Henry VI, who was mentally unstable. The nobility were divided between those who supported the claim to the throne of the Duke of York (their symbol was a white rose) and those who supported the King, the House of Lancaster (their symbol was a red rose). The wars culminated in the battle of Bosworth Field in 1485 when Richard III was defeated by Henry Tudor, duke of Richmond, who was immediately crowned King Henry VII. The rule of the Tudor dynasty had begun. The Wars of the Roses led to the near-destruction of the ruling classes and enabled the Tudors to lay the foundations of a new nation.

Normans and Saxons

The population of England was probably between 1.5 and 2 million at the time of the Norman Conquest, with 90% living in the country. Life was hard. People lived in small villages in simple houses and subsisted on a diet of cereals, vegetables and occasionally meat, working all the hours of sunlight. More than three quarters of the rural population were serfs and could not leave their lord's service or land without permission. They had to work a fixed number of days on the lord's farm and grew food for their families on strips of common land. For at least 150 years there was hatred and resentment between the Saxon population and their new Norman masters, who did not consider themselves as English, but as French. It was a long time before English became

the language of the upper classes. Towards the end of the fourteenth century the use of English by the upper classes led to a flowering of literature in Middle English.

The Social Hierarchy

At the top of the social scale was the aristocracy: lords, dukes etc., who had however decreased in number through war. Next in line were the knights, who during this period were transformed from warriors into more peaceful landowners. Below these in the social hierarchy were the urban freemen, often belonging to the various town craft guilds, associated with different occupations. These guilds were originally formed to protect trade in a town and became extremely powerful. During the Middle Ages, power gradually moved away from the nobility and into the hands of the middle classes: merchants, lawyers, cloth manufacturers and gentleman farmers. This new class was literate and articulate, and questioned the way in which institutions were run, criticizing both the Church and the feudal system. Their growing power in Parliament was a sign that the monarchy was increasingly forced to rely on the support of the middle classes to finance wars and other policies, and the royal finances also became increasingly accountable to a wider group of people.

The Growth of Trade

During the Middle Ages England was a highly agricultural society and self-sufficient in the procurement of food. However, during this period, commercial links with the Continent and in particular the wool trade with the Low Countries began to assume ever-increasing importance. England's wool had been famous even in Anglo-Saxon times, and William the Conqueror had intelligently encouraged cloth workers from Flanders and Normandy to move to England and use their skills to expand England's manufacture.The Eastern coast of the country, in particular, had many towns which grew up around this profitable business (such as Newcastle and Boston). Even today the Lord Chancellor (President of the House of Lords) takes his ritual place on the 'woolsack', a symbol of the wealth of the nation. Later in this period came the transformation of England's wool trade into a trade in finished cloth, especially after the collapse of the Flemish cloth industry in the mid-fourteenth century. Many skilled Flemings came to England to work. The growth of towns was a first step in the dismantling of the feudal system since the kings of England quickly realized that by selling towns a charter of freedom from feudal obligations they could construct powerful centers to balance the often hostile intentions of local feudal lords.The guilds were associations of merchants or skilled workers within a town and they quickly came to control town life to a large extent. During the later Middle Ages guilds were formed for the separate crafts or occupations. In return for guaranteeing a certain quality of workmanship and for keeping to established prices, members of these guilds were exempt from the local taxes levied by the town.

Chivalry

Chivalry was the name given to a set of values which the perfect knight was supposed to respect, and it was linked to the cycle of Arthurian legends which were surfacing around this time in various guises. It included such ideas as: the knight would defend any 'damsel in distress' (any woman in difficulties); he would avenge any insults to his good name and honour, and would serve God and the king. The cult of 'courtly love', chaste and near-fanatical service to one's lady, was also an important influence, especially on the literature of the time.

Printing

William Caxton learnt printing techniques in Germany and set up the first English printing press in 1476. This was a technological revolution which transformed both reading habits and the language itself: from now on there was a tendency to fix spelling, vocabulary and grammar. Combined with the great improvement in education which had taken place in the fifteenth century - a number of important schools had been founded by powerful men - printing paved the way for an English Renaissance.

Literary Context

Little has been preserved of literature in English fromthe first century after the Norman Conquest.Presumably there was a tradition of writing in thevernacular, but few examples have survived. ManualsOf religious instruction in prose (such as the latetwelfth-century *AncreneRiwle, written* for femalereligious recluses) continued to be written.It is certain that there was great interaction betweenEnglish, French (the language of the Norman rulingclasses) and Latin (the universal language ofeducation and the Church), and a wide range ofclassical literature and literary theory becameavailable to the English.Another emerging genre was that of the metricalromance, exemplified in Layamon's *Brut* which dealswith the legendary story of King Arthur, believed to bedescended from Brutus (who was also supposed tohave founded Britain). These romances, forerunners ofthe novel, show a shift in valuesfrom the Old English epics, such as*Beowulf*.The appearance of a code ofchivalry meant that there was lessemphasis on mere bravery inbattle. Writers and philosophersbegan to explore the nature of love,religious and profane. Poetic formsfrom France, such as the 'carole' (akind of dance-song), the fabliauand the allegorical poem, such asthe *Romance of the Rose*, whichChaucer translated, made theirappearance.Chaucer dominates the period andhas been called the Father of English Poetry. His genius enabled him to unite the various strands of medieval European literature, enriching diverse sources with his own humanity, and casting it all in an expressive style; he brought together the Old English and French influences and forged from them a powerful and individual language. 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. One extremely important development was the rise of mystery and morality plays. They originated as didactic spectacles designed to instruct the illiterate in religious matters, and their content encompassed the whole of the Bible, from *Genesis to* the *Day of Judgment.* They soon assumed an independent existence, however, revealing many original features. They were the seed of dramatic comedy to come. Finally, the period closes with William Caxton and the first printing press in England, a development that was to affect literature radically; in particular, Caxton strove towards the standardization of English in a strong, refined and universal form. One of the books he printed, Malory's *Morted'Arthur*, which

is a massive prose version of the Arthurian cycle of legends, is a fitting conclusion to the period in which the values of an aristocratic, chivalric social system were already in decline and new influences from Europe were beginning to take effect, culminating in the Renaissance, one of the richest periods in the history of English literature. In 1066 Norman invaders from France conquered England. For more than 200 years thereafter, members of the royal court and the upper class spoke French. Only the common people continued to speak English. By about 1300, however, English had again become the chief national language but in an altered form now called *Middle English.* Middle English included elements of French, Latin, Old English, and local dialects.

Wace. The Norman poet Wace (c. 1100—1174) lived at the Court of Henry II. He was born on the island of Jersey (in the Channel) at the beginning of the 12th century. He spent his childhood at Caen. When he grew up, he went to the Paris University where he studied theology. A few years later, he was invited to the Court of Henry I (grandfather of Henry II) as a chaplain. A chaplain was a clergyman who conducted services in the private chapel of a great person; if he was a learned man he acted also as secretary or as teacher. Rich families always had a chaplain in their households. The Norman kings and queens were very particular about their possessions, and Henry II ordered Wace to write a history of England. Two rhyming chronicles were his chief works. These romances were called *Brut or the Acts of the Britts (Deeds of the Britons)* and *Rollo (or Hrolf) or the Acts of the Normans.* In the first romance the poet tells his readers how Brutus, the legendary forefather of the Romans, is said to have discovered the Island and called it Brutannia (=Britain). Wace imitatedthe Latin books of history and added to his composition the songs of the Welsh bards who never ceased singing of the freedom they used to enjoy before the Anglo-Saxons had come to their island. Arthur, a Celtic chief, and his warriors are mentioned here for the first time. The Normans, wishing to justify their claims to England, pretended to be the descendants of the ancient Britons and made Arthur their hero. Poetry has given the Celtic chief so much lyrical glory that King Arthur is now only a connecting link between real history and legend. This work of 15,000 lines was written in 1155.Wace's second romance *Rollo* tells the story of the first Northmen in France and their chief, the rover Rollo, who was made first Duke of Normandy.

***Layamon*.** In the year 1205, Layamon an English priest, created a version of Wace's *Brut.* It was called *Brut or Chronicle of Britain.* This immense epic (32,000 lines), written in Old English, may be divided into three books. Book 1 deals with ancient history from Brut to the birth of King Arthur. Book 2 retells various legends about King Arthur and the *Knights of the Round Table.* Arthur is endowed with all the virtues of a hero. He has magical power. Wherever he goes, he is helped by a clever wizard Merlin. Arthur is honest and wise and fair to all his knights. They had their meetings at a round table so that there should not be any first or last, at the top or at the foot of the table. Book 3 continues the history of the Briton kings from the death of King Arthur to the victory of the Anglo-Saxon king Aethelstane over the Britons. Layamon borrowed his material from Latin histories, songs of the troubadours, romances, the book of Bede and even *Beowulf* because he wished to

show England as a powerful and glorious country. The work is written in rhyming couplets and in the rhythm of Norman-French poetry, though sometimes the author uses alliteration as in Anglo-Saxon poetry.

The development of English romances. Romances were adventure stories, usually in verse, about battles and heroes. Medieval romances originated in France during the 1100's. By the end of the 1200's, they had become the most popular literary form in England. In 1155 a Norman poet named Wace completed the first work that mentioned the Knights of the Round Table, who were led by the legendary British ruler King Arthur. King Arthur and his knights became a favorite subject in English romances. During the 1400's, Sir Thomas Malory wrote a prose work called *Le MorteDarthur (The Death of Arthur).* Malory's romance is the most complete English version of stories about Arthur.

The age of Chaucer

Geoffrey Chaucer(c. 1342/43—Oct. 25, 1400)is the outstanding English poet before Shakespeare and the first finder of the English language. His *The Canterbury Tales* ranks as one of the greatest poetic works in English.The prosperity of Chaucer's middle-class family came from wine and leather, his father, John Chaucer, being a vintner. In 1357 Chaucer was in the service of the Countess of Ulster and by 1359 in the army in France with Edward III, who ransomed him after capture at the siege of Reims. Chaucer married Philippa Pan by 1366 and the following year was appointed a court official. Chaucer's first important poem, *Book of the Duchesse* (1369 or 1370) was an elegy for the Duchess of Lancaster. In the next decade Chaucer traveled in Flanders, France, and Italy on diplomatic missions, was appointed comptroller of the customs, and wrote the narrative poem*Hous of Fame.*During the period 1380—90 he suffered personal and political anxieties but wrote works of a high order, including his first great mature work, the romance *Troilus and Criseyde*. Chaucer's wife probably died in 1387.During the 1390s he retained his favor at court, and wrote his best-known work, the unfinished *The Canterbury Tales.* In December 1399 Chaucer leased a house in the garden of Westminster Abbey. He died within a year and was buried in the abbey.By 1387 Chaucer had planned *The Canterbury Tales,* a uniquely complex and vivid collection of tales. There were to be about 30 pilgrims (including the poet himself) described on a pilgrimage from the Tabard Inn in Southwark, then a suburb of London, to the famous shrine of Thomas a Becket in Canterbury Cathedral, and back again.Each pilgrim was to tell two stories going and two returning. After opening lines describing the spring, which the conventional theme is treated with great freshness, he describes the pilgrims in a series of brilliant brief portraits. In addition to representatives of the knighthbod, the clergy, and the farmer, there are a great variety of miscellaneous pilgrims, both ecclesiastical and secular.The great variety of social stations represented allows Chaucer to tell his tales in a variety of narrative styles appropriate to the storytellers. Bound together *The Canterbury Tales* is a complex work, combining humour, tragedy, and acute observation in its rich image of medieval life. His masterpiece is *The Canterbury Tales* (late 1300's), an unfinished collection of comic and moral stories. Pilgrims tell the stories during a journey from London to a religious shrine in the city of Canterbury. Chaucer

introduced a rhythmic pattern called *iambic pentameter* into English poetry. This pattern, or meter, consists of 10 syllables alternately unaccented and accented in each line. The lines may or may not rhyme. Iambic pentameter became a widely used meter in English poetry. Chaucer's friend John Gower wrote verse in Latin and English. His*ConfessioAmantis* (about 1390) is a Middle English poem that uses Biblical, medieval, and mythological stories to discuss the problems of romantic love. A religious and symbolic poem called *Piers Plowman* has been attributed to William Langland, though several others may have contributed to it. Three versions of the poem appeared in the late 1300's. Like the works of Chaucer and Gower, *Piers Plowman* provides a fascinating glimpse of English life during the 1300's.

Early English drama developed from brief scenes that monks acted out in churches to illustrate Bible stories. The scenes grew into full-length works called *mystery plays* and *miracle plays.* Mystery plays dealt with events in the Bible, and miracle plays with the lives of saints. Eventually, craft and merchant guilds (associations) took over presentation of the plays and staged them in town squares.During the 1400's, *morality plays* first appeared in English drama. Morality plays featured characters who represented a certain quality, such as gold or evil. These dramas were less realistic than the earlier plays and were intended to teach a moral lesson.

Words:

Caedmon - Кэдмон
Aldhelm- Альдгельм
Beowulf - Беовульф
Cynewulf ['kiniwulf]- Кюневульф
Alfred the Great–АльфредВеликий
VenerableBede [bi:d] –ДостопочтенныйБед
Aelfric –Эльфрик
KingArthur–КорольАртур
Th.Malory -Т.Мэлори
GeoffreyChaucer–ДжеффриЧосер
TheCanterburyTales-Кентерберийскиерассказы
J.Gower - Дж.Гауэр (Гоуэр)
ConfessioAmantis - Исповедь возлюбленного
PiersPlowman -Видение о Петре Пахаре
WilliamLangland–УильямЛенгленд

Questions:

1. What language did the Germanic tribes speak?
2. What were some characteristics of Old English poetry?
3. Who were the first English poets?
4. What was the first major work of English literature?
5. What did the Northumbrian poets write about?
6. Who wrote the first history of the English people? When?
7. What period did the *Anglo-Saxon Chronical* embrace?
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. What was G. Chaucer's masterpiece called?
12. How did Geoffrey Chaucer influence English poetry?
13. What were John Gower and William Langland known for?
14. How did early English drama develop?
15. What did morality plays feature?

Theme № 2
Theme: The Beginning of Modern English*(1485 - 1603)*
The Renaissance1485 - 1625

Plan of the lecture:

1. Historical context.
2. Literary context.
3. Social context.
4. Elizabethan poetry.
5. Elizabethan drama.
6. Elizabethan fiction.

Historical Context

Henry VII

With his victory at the Battle of Bosworth Field in 1485, Henry Tudor(crowned King Henry VII) ushered in a new *dynasty* and a new period of prosperity and stability for England. The Wars of the Roses were at an end andHenry was able to build a new nation-state on the ruins of the old nobility which had practically wiped itself out during the wars. He remains a rather shadowy figure and has not aught the popular imagination like Henry VIII or Elizabeth I, but he certainly laid the foundations for one of the most fruitful periods in English history. His diplomatic skill in avoiding quarrels with his neighbours (Scotland, France), his careful handling of state finances and his building of a powerful merchant fleet, which enabled England*to* dominate international trade, were all important steps in the establishment of England as a world power.

Henry VIII

His son Henry VIII was a completelydifferent character: though a brilliant scholar and ambitious in Europeanpolitics, he was self- centred andextravagant, and quickly dissipated father's carefully accumulatedswings. His efforts to make England politicallyimportant in Europe, as the balance of power betweenSpain and France, came to nothing.

The Reformation

Henry VIII was always looking for quick ways to raisemoney. The Church was very rich and monasteriesno longer an important factor in the economicgrowth of the country. In England, the power of thechurch as an international organization was resented.Henry although he had been nominated 'Defender ofthe Faith' for his theological work as a young man, had littleinfluence on the Pope, and the Church could work against his authority.These problems came to a head when Catherine ofAragon,

his first wife, failed to supply him with a male heir (giving birth only to Mary Tudor). Henry sought a divorce, but a Papal dispensation was not forthcoming because Charles V of Spain, who was Catherine's nephew, had great influence with the Pope. Henry became very angry with Cardinal Wolsey, his chief minister, who would almost certainly have been executed if he had not died on the way to court. Henry persuaded the English bishops to make him head of the Church in England (Act of Supremacy 1534). Henry was now free to divorce Catherine and marry Anne Boleyn. This break was purely political: Henry VIII did not approve of Continental Protestantism (as expressed by Luther or Calvin), and was still a Catholic. Henry gradually severed all links with Rome, and England became politically Protestant, although Catholicism remained the popular religion. Assisted by his new minister, Cromwell, Henry carried out a survey of all the property of the Church in England, and this led to the so-called dissolution of the monasteries between 1536 and 1539: Henry closed these religious institutions and confiscated their riches, distributing their lands among other landowners and merchants. Thus, at a stroke, Henry had solved some of his financial problems and also ensured his popularity with a large and increasingly influential section of the population. Henry died in 1547 after six marriages and left three heirs: Edward, Mary and Elizabeth Tudor.

Religious Conflict

Edward VI was too young to reign when Henry died so the country was governed by a council, composed of members of the new nobility created by the Tudors, and therefore in favour of Protestant reform (mainly because they had benefited from the dissolution of the monasteries). Public opinion was not particularly in favour of the new religious principles (in particular a new prayer book introduced in 1552 to ensure that theProtestant religion was followed by all churches). Mary Tudor (Bloody Mary), the Catholic daughter of Henry VIII's first wife, Catherine of Aragon, became Queen on Edward's death, at the age of 16, in 1553. Mary was inflexible and imprudent; her Catholicism was approved by the people, but when she married Philip of Spain, the common people rebelled against this union, thinking that it gave too much influence to foreign powers. Religious tension reached fever pitch, and Mary burnt hundreds of Protestants at the stake, which led to greater unpopularity. She died in 1558, succeeded by Elizabeth (who had wisely been very discreet during Mary's reign to avoid execution).

Elizabeth I

Elizabeth was a force for peace, for reconciliation, and for prosperity. Shemade the Church part ofthe state regime and triedto avoid open quarrels withSpain or France (bothCatholic countries), ormarriages with heir kings(so as not to disturb thedelicate balance of power in Europe). There wasalways the possibility thatthe Pope might persuadethem to attackEngland.Mary Queen of Scots, whowas the (Catholic) heir tothe English throne,represented another threat. Elizabeth kept her prisonerfor 20 years and was then forced to have her killed toavoid Catholic plots and invasions. Philip of Spaindecided to attack and conquer England in 1588 as partof an overall strategy to defeat rebels in theNetherlands. He built one of the largest fleets everknown to move his troops across the English Channel.Although the English were outnumbered, their ships were faster and more agile than the

Spanish troopships and a combination of bad weather and militaryskill inflicted a humiliating defeat on Philip.

Foreign Policy

The work begun by Henry VII to turn England into a dominant sea power was carried on by Henry VIII, who spent money on warships and guns. Elizabeth considered trade the most important matter and much of her energy was spent on frustrating Spanish designs on the Netherlands. The looting of Spanish ships returning from the Americas (which were secretly encouraged by Elizabeth to repay Spain's refusal to allow free trade with the colonies) was carried out byfamous 'sea dogs' such as Drake, Hawkins and Frobisher.Elizabeth also encouraged the creation of colonies abroad, a first step on the way to Britain's colonial *empire* of later centuries. The area of Virginia in America was named after Elizabeth (known as the Virgin Queen since she never married). The slave trade began, and the port of Bristol in the west of England became very important in this respect Chartered companies were formed to exploit trading opportunities with Scandinavia, and the Far East (the famous East India company was formed to counterbalance the Dutch monopoly of the spice trade).The Tudor monarchs also did much to attempt to unitethe various areas of what is now the United Kingdom. Henry VIII wanted the Welsh to become English and in fact forced them to exist under one administration from 1536-1543 onwards. English became the official language.Henry also wanted to be King of Ireland, but failed to win acceptance of the Reformation: Irish nobles would not touch Church lands, and this resulted in a combination of nationalist and Catholic feeling against England.There were rebellions in the 1580s (aided by Catholic Spain and France) which were put down with great cruelty. Ireland was England's first important colony: the English presence was particularly strong in Ulster where the Irish tribes had resisted longest. Settlers from England and Scotland took over, seizing the best land for themselves. The seeds of the future religious conflict were already sown.Henry VII had signed a peace treaty with Scotland, but his son wanted authority over the Scots and humiliated the Scots army at Flodden in 1513. He wanted to unite the two countries by a marriage agreement between Mary Queen of Scots and his son Edward, but the Scots sent Mary away to France where she married a Frenchman; she returned to Scotland in 1561. By this time Scotland had become Protestant, too, and Mary soon fell into disagreement with her opponents and was imprisoned. She escaped to England and was later executed by Elizabeth /. Her son James VI was later to become the future James I of England.

Rich and Poor

At the beginning of the Tudor period England was still largely rural, consisting of small villages scattered across the country, although by 1500 the largest city, London, had 60,000 inhabitants. During the sixteenth century the population more than doubled (to over 4 million), and changing agricultural habits (growth of sheep farming, deforestation) led to social and economic problems. Inflation was also a problem: prices rose steeply and wages fell, and the government's solution to the problem (debasing the coinage) only made things worse. Some classes thrived, as for example the larger landowners or yeomen, but times were hard for the poor. The enclosure of common land in order to keep sheep for the profitable cloth trade led to further suffering: peasants were now deprived of land which they had relied on to make ends

meet. The government failed to control the situation. By the middle of the century there were probably more than 10,000 homeless people on the roads. The first Poor Law was passed in 1601, and this meant that local people became responsible for the poor in their area: the local authorities could raise money to provide food, accommodation and work for the poor from their parish.The rise of capitalism was also an important factor. The cloth trade, in particular, reached its apex in the sixteenth century. Fine Tudor mansions and churches still bear witness to the arrival of an important new class.There were also a series of important technological advances, such as improvements in the manufacture of steel (hence better weapons, cutlery etc.) and the increasing use of coal.

Literary Context

What isthe 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 and Rome). The term was invented by humanist miters of the late fifteenth and early sixteenth 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 construct in some sense recovered the purity of the early church.Renaissance literature in England is in fact full of influences from classical models. Even an author so quintessentially English as Shakespeare based the structure of his plays on the five acts prevalent in Ancient Rome; the very terms 'comedy' and 'tragedy' reflect an influence from the past. One may even cite Romeo and Juliet's suicide as an example of classical values rather than those of the Elizabethan church (which| would clearly condemn suicide). The literature of that period is full of mythological references to the gods and myths of antiquity.Of course, English literature developed along its own, absorbing classical influences, but also drawing in native tradition and gradually moving away from a period classical basis. A character such as Hamlet is certainly more introspective than any figure from ancient drama. The use of ghosts in Renaissance drama evolved from rather solid figures in early plays to the sophisticated psychological devices populating Shakespeare's tragedies. Tragedy, understood as the fall of a single great person due to *a* fatal flaw, developed into Webster's totally corrupt and brutal world. For English writers the model for their vernacular literature was often the literature of Italy perhaps discovered through translations into French. The major influence on the English literature of the Renaissance was surprisingly not Dante but Petrarch, who established the language of love that dominated the Renaissance in England and more generally in Europe. It is perhaps difficult for modern readers to realize just what a revolutionary step this was: romantic love has become part of life in the Western tradition and it is hard to imagine a time when this language had not yet been conceived or formulated. It is also difficult to dissociate our modern ideas of love from its rather different counterpart in the Petrarchan tradition, based on the veneration of the lady as a symbol of purity and virtue, and the concept of love as something transcending mere physical attraction and thus

ennobling it. Translations of Ovid towards the end of the century led to a rather franker erotic component in literature (e.g. Donne). But love was still essentially courtly, and for the upper classes only. In fact, in Renaissance comedy lower class people in love was a stock comic situation designed to make people laugh. Another characteristic of Renaissance literature, which may elude the modern reader, is decorum and elegance. Since the Romantic period, more emphasis has been placed on sincerity and naturalness, but this was alien to Renaissance literature, which thus may sometimes seem artificial to modern eyes. Shakespeare's comedies are the dramatic working out of a simple theme: loveconquers all; they are not intended to be realistic or plausible visions of human relationships. Attitudes to religion were fundamentally different too. The religious influence was all-pervasive in Renaissance literature, and there is nothing blasphemous in Donne's image (in the holy sonnet *Batter my heart three personed God)* of God ravishing the poet as a Petrarchan lover might ravish a lady. In Elizabethan times shorter life expectancy (plagues and other diseases), death in childbirth, infant mortality, violent deaths and public executions all combined to make death an everyday occurrence, something always present in a way which is no longer conceivable. This explains the preoccupation with time as a destructive force, or with living for the moment ('carpe diem') in many works of the period.

Renaissance Poetry

One early poet whom it is difficult to categorize is John Skelton (14607-1529), 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 Humming*, 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-line Italian sonnet into English, and, in fact, much of their work is translated or adapted from Petrarch. Surrey also translated Virgil's *Aeneid*into English blank verse; little knowing that he had invented a form which was to dominate much of the finest literature to come (Shakespeare, Marlowe, Milton, to name but three).The sonnet form was also to have a particularly strong influence on the next generation of poets. Wyatt and Surrey wrote sonnets based on the rather conventional situation of an anxious and dutiful lover addressing his rather proud and unreceptive mistress in a series of stock images. The poets who followed gave their own personal twist to the form: Sidney in his sequence *Astrophil and Stella* makes fun of some of the rather artificial conventions, although other sonnets seem to delight in them. Shakespeare, with masterful wordplay and magical images, transformed the sonnet into a highly expressive means of conveying not just adoration or affection but also disillusioned passion. Apart from debate over who exactly his sonnets are addressed to (some are definitely written to a man; others to a mysterious 'dark lady') one thing is certain: his depth of moral vision is simply

lacking in the other sonneteers of the time.One of the finest Elizabethan poets was Edmund Spenser, an ambitious and gifted man who wanted to write poems in English which could be compared with the classical epics by Homer and Virgil or with thenewer Italian verse of Ariosto and Tasso. He wished toimprove the English language and, at the same time,return to its roots in the popular stories and myths of anolder tradition. The result was *The Fame Queene,* anextraordinary combination of the Medieval and theRenaissance, of popular and aristocratic features. BenJonson (1572-1637), apart from his work in thedramatic field, also produced major poetic works, andwas to be a profound influence on the poetry of thelater seventeenth century, with his polished wit andurbanity, illumined by his wide-ranging knowledge ofthe classics. In contrast to the so-called Metaphysicalpoets, his work is essentially public, containing none of the agonizing introspection of, say, John Donne, but a smooth elegance and a profound sense of the poet'srole in society.

During the late 1400's, Middle English began to develop into *Modern English.* By the late 1500's, the English were speaking and writing English in a form much like that used today. From 1485 to 1603, the royal House (family) of Tudor ruled England. Queen Elizabeth I, the last Tudor monarch, reigned from 1558 to 1605. Her name is usually applied to the period from the mid-1500's to the early 1600's. During this period, called the *Elizabethan Age*, English writers produced some of the greatest poetry and drama in world literature.A number of developments contributed to the brilliant literary output of the ElizabethanAge**.**One of the most important occurred in 1476, when William Caxton set up the first printing press in England. Before that time, books and all other literary works had to be slowly and laboriously copied by hand. Printing made it possible to produce far more books andat far lower cost. The greater availability of books and their lower cost stimulated a desire "among many people to learn how to read. As literacy increased, so did the demand for books.

During the 1500's, English scholars joined other European scholars in rediscovering the cultures of ancient Greece and Rome, which they had largely neglected for hundreds of years. Translations of Greek and particularly Roman literary works strongly influenced Elizabethan writers. In addition, new literary forms were introduced into English literature. For example, English authors adopted directlyor modified such literary forms as the essay form France and the sonnet from Italy. In 1588, the English fleet defeated the mighty Spanish Armada. This great victory inspired a burst of patriotism that was reflected in the poetry and especially the drama of the period. During the Elizabethan Age, the English explored and colonized distant lands. Wealth from thecolonies pouredinto England. A newly rich merchant class made London a great commercial center. They and the nobility wanted entertainment and fine art and were willing to pay for them. Writers, painters,and musicians flocked to London, making it a European cultural center.

Elizabethan poetry

Three chief forms of poetry flourished during the Elizabethan Age. They were (1) the lyric, (2) the sonnet, and (3) narrative poetry.

The lyric. A lyric is a short poem that expresses a poet's personal emotions in a songlike style. Thomas Campion wrote many beautiful lyrics in his *Books of Airs* (1601 to about 1617).

The sonnet is a 14-line poem with a certain pattern of rhyme and rhythm. Elizabethan poets wrote two types of sonnets, the Italian sonnet and the English sonnet. The two types differed in the arrangement of the rhymes. Sir Thomas Wyatt introduced the sonnet from Italy into English literature in the early 1500's. The Earl of Surrey modified the form into the English sonnet. Their verses were published in a collection commonly called *Tottel's Miscellany* (1557). William Shakespeare and Edmund Spenser wrote *sonnet sequences*. A sonnet sequence is a group of sonnets based on a single theme or about one person. Notable sequences include Shakespeare's sonnets to an unknown "dark lady" and Spenser's love sonnets titled *Amoretti* (1595).

Narrative poetry. A narrative poem tells a story. In addition to sonnets, Shakespeare and Spenser wrote narrative poems. Shakespeare based his *Venus and Adonis* (1593) on a Roman myth. Spenser borrowed heavily from medieval romances in his unfinished masterpiece, The *Faerie Queen* (1590,' 1596, 1609).

Translations. English poets translated many works from other literatures. For example, the Earl of Surrey translated part of the *Aeneid*, an epic poem by the ancient Roman author Virgil. The translation introduced *blank verse* into English literature.Blank verse consists of unrhymed lines of 10 syllables, with every ofher syllable accented. Many poets adopted this form.

Elizabethan drama

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

Elizabethan drama was noted for its passion and vitality. Thomas Kyd's play *The Spanish Tragedy* (1580's) was one of the earliest Elizabethan dramas. It is filled with scenes of violence and madness and set a pattern for themes of murder and revenge in later plays.

A group of leading Elizabethan playwrights were known as the *"University Wits*" because they had had attended the famous English universities at Oxford or Cambridge. These playwrights included Robert Greene, Christopher Marlowe, and George Peele. Marlowe was the most important dramatist among the Wits. He wrote tragedies that center on strong personalities. These works include *Tamburlaine the Great* (about 1587) and *The Tragical History of Doctor Faustus* (about 1588).

The greatest Elizabethan playwright was William Shakespeare. No other English author has equaled his brilliant verse and characterizations.

Elizabethan fiction

The Elizabethan Age produced most of the earliest works of prose fiction in English literature. Readers especially liked fanciful, elaborately told stories of love and adventure.

John Lyly popularized a highly artificial and elegant style in *Euphues: The Anatomy of Wit* (1578). Sir Philip Sidney wrote in Lyly's style in *Arcadia* (1580). Both works are *pastorals* (stories about the romantic adventures of shepherds). Thomas Nash wrote in a more realistic style. In *The Unfortunate Traveller* (1594), he described the adventures of one of King Henry VIII's pages.

Any discussion of Shakespeare's life is bound to be loaded with superlatives. In the course of a quarter century, Shakespeare wrote some thirty-eight plays. Taken individually, several of them are among the world's finest written works; taken collectively, they establish Shakespeare as the foremost literary talent of his own Elizabethan Age and, even more impressively, as a genius whose creative achievement has never been surpassed in any age.

In light of Shakespeare's stature and the passage of nearly four centuries since his death, it is not surprising that hundreds of Shakespeare biographies have been written in all of the world's major languages. Scanning this panorama, most accounts of the Bard's life (and certainly the majority of modern studies) are contextual in the sense that they place the figure of Shakespeare against the rich tapestry of his "Age" or "Times" or "Society." This characteristic approach to Shakespeare biography is actually a matter of necessity, for without such fleshing out into historical, social, and literary settings, the skeletal character of what we know about Shakespeare from primary sources would make for slim and, ironically, boring books. As part of this embellishment process, serious scholars continue to mine for hard facts about the nature of Shakespeare's world. The interpretation of their meaning necessarily varies, often according to the particular school or ideology of the author.

Whatever the differences of opinion, valid or at least plausible views about Shakespeare, his character and his personal experience continue to be advanced. Yet even among modern Shakespeare biographies, in addition to outlandish interpretations of the available facts, there persists (and grows) a body of traditions about such matters as Shakespeare's marriage, his move to London, the circumstances of his death and the like. The result of all this is that there is now a huge tapestry of descriptive, critical, and analytical work about Shakespeare in existence, much of it reasonable, some of it outlandish, and some of it hogwash.

THREE IMPORTANT POINTS ABOUT SHAKESPEARE

In examining Shakespeare's life, three broad points should be kept in mind from the start. First, despite the frustration of Shakespeare biographers with the absence of a primary source of information written during (or even shortly after) his death on 23 April 1616 (his fifty-second birthday), Shakespeare's life is not obscure. In fact, we know more about Shakespeare's life, its main events and contours, than we know about most famous Elizabethans outside of the royal court itself. Shakespeare's life is unusually well-documented: there are well over 100 references to Shakespeare and his immediate family in local parish, municipal, and commercial archives and we also have at least fifty observations about Shakespeare's plays (and through them, his life) from his contemporaries.

The structure of Shakespeare's life is remarkably sound; it is the flesh of his personal experience, his motives, and the like that have no firm basis and it is, of course, this descriptive content in which we are most interested. Second, the appeal

of seeing an autobiographical basis in Shakespeare's plays and poetry must be tempered by what the bulk of the evidence has to say about him. Although there are fanciful stories about Shakespeare, many centering upon his romantic affairs, connections between them and the events or characters of his plays are flimsy, and they generally disregard our overall impression of the Bard.

In his personal life, Shakespeare was, in fact, an exceedingly practical individual, undoubtedly a jack of many useful trades, and a shrewd businessman in theatrical, commercial and real estate circles. Third, the notion that plays ascribed to Shakespeare were actually written by others (Sir Francis Bacon, the poet Phillip Sidney among the candidates) has become even weaker over time. The current strong consensus is that while Shakespeare may have collaborated with another Elizabethan playwright in at least one instance (probably with John Fletcher on The Two Noble Kinsman), and that one or two of his plays were completed by someone else (possibly Fletcher on an original or revised version of Henry VIII), the works ascribed to Shakespeare are his.

BIRTH AND EARLY LIFE

Parish records establish that William Shakespeare was born on 26 April 1564. Simply counting backwards the three customary days between birth and baptism in Anglican custom, most reckon that the Bard of Avon was born on 23 April, 1564. This is, indeed, Shakespeare's official birthday in England, and, it is also the traditional birth date of St. George, the patron saint of England. The exact date and the precise cause of Shakespeare's death are unknown: one local tradition asserts that the Bard died on 23 April, 1616, of a chill caught after a night of drinking with fellow playwrights Ben Jonson and Michael Drayton. Shakespeare was, in fact, buried three days later, exactly 52 years after his baptism. Shakespeare was born and raised in the picturesque Tudor market town of Stratford-on-Avon, a local government and commercial centre within a larger rural setting, and it is likely that the surrounding woodlands of his boyhood were reflected in the play *As You Like It*,with its Forest of Arden. Shakespeare's mother Mary Arden was a daughter of the local gentry, holding extensive properties around Stratford-on-Avon in his name. In marrying Shakespeare's father, the glover and tenant farmer John Shakespeare, Mary Arden took a step down the social ladder of the Elizabethan Age, for her husband was of the yeoman class, a notch or two below the gentry. Yet long before his son's fame as a playwright fell to his good fortune, John Shakespeare's talents enabled him to rise modestly on his own accord as he became a burgess member of the town council. Despite evidence of a family financial setback when William was fifteen, Shakespeare's family was comfortable, if not privileged. Shakespeare's eventual fame and success spilled over to his parents in the form of both money and title, and on the eve of his death in 1601, Queen Elizabeth granted the Bard's father a "gentleman's" family coat-of-arms.

We have good cause to believe that Shakespeare attended Stratford Grammar School where he would have received a tuition-free education as the son of a burgess father. There young William was exposed to a standard Elizabethan curriculum strong on Greek and Latin literature (including the playwrights Plautus and Seneca, and the amorous poet Ovid), rhetoric (including that of the ancient Roman orator

Cicero), and Christian ethics (including a working knowledge of the Holy Bible). These influences are pervasive in Shakespeare's works, and it is also apparent that Shakespeare cultivated knowledge of English history through chronicles written shortly before and during his adolescence.

Shakespeare left school in 1579 at the age of fifteen, possibly as the result of a family financial problem. Shakespeare did not pursue formal education any further: he never attended a university and was not considered to be a truly learned man.

There is a period in Shakespeare's life of some seven years (1585 to 1592) from which we have absolutely no primary source materials about him. We do know that in November of 1582, at the age of eighteen, he married Anne Hathaway (a woman eight years his senior), and that she gave birth to a daughter, Susanna, six months later. Two years after that, the Shakespeares had twins: Hamnet and Judith. Hamnet, Shakespeare's only son, would die at the age of eleven. Speculation has it that Shakespeare was not happy in his marriage, and that this may have played a role in his decision to move to London's theatre scene.

In fact, during the late 1580s and early 1590s, Shakespeare travelled back and forth between London and Stratford-on-Avon, but by this time, the momentum of Shakespeare's life was toward his career and away from family, hearth, and home. Although we lack hard facts, we may surmise that before he took up a career as a playwright, Shakespeare engaged in a variety of occupations, probably working with his father in commercial trades (leathers and grains), probably working as a law clerk, and possibly serving as a soldier or sailor for an England threatened by Spain. Shakespeare displays a command of the argot and the practices of many such crafts, as in his portrayal of the law profession in trial scenes of *The Merchant of Venice*.

THE PLAYWRIGHT

Between the early 1590s (*The Comedy of Errors*) and the second decade of the seventeenth century (*The Tempest*written in 1611), Shakespeare composed the most extraordinary body of works in the history of world drama. His works are often divided into periods, moving roughly from comedies to histories to tragedies and then to his final romances capped by a farewell to the stage in *The Tempest.* The question of how and whether the Bard's career should be divided into periods aside, we do know that Shakespeare received a major boost in 1592 (the earliest review of his work that we have), when playwright-critic Robert Greene condemned the future Bard as an impudent "upstart" beneath the notice of established literary men or University Wits. Greene's critical diatribe was soon retracted by his editor as a number of leading Elizabethan literary figures expressed their admiration for his early plays.

Retreating from London in the plague years of 1592 through 1594, Shakespeare briefly left playwriting aside to compose long poems like Venus and Adonis and at least some of his sonnets. But during this period, Shakespeare garnered the support of his first major sponsor, the Earl of Southampton. Soon, as a leading figure in the Chamberlain's Men company he would garner even greater patronage from the courts of Queen Elizabeth and her successor, King James.

Just as the rise of Shakespeare's success, popularity, and fame began to accelerate, he experienced a personal tragedy when his son Hamnet died in 1596. Shakespeare undoubtedly returned to Stratford for Hamnet's funeral and this event may have prompted him to spend more time with his wife and daughters. In 1597, Shakespeare purchased a splendid Tudor Mansion in his hometown known as the New Place. During the period between 1597 and 1611, Shakespeare apparently spent most of his time in London during the theatrical season, but was active in Stratford as well, particularly as an investor in grain dealings. Shakespeare also purchased real estate in the countryside and in London as well, the latter including Blackfriar's Gatehouse which he bought in 1613. In 1612, four years before his death, Shakespeare went into semi-retirement at the relatively young age of forty-eight. He died on or about 23 April of 1616 of unknown causes.

William Shakespeare's family lineage came to an end two generations after his death. His two daughters followed different paths in their father's eyes. His older daughter, Susanna, married a prominent local doctor, John Hall, in 1607 and there are indications that a close friendship developed between Hall and his renowned father-in-law. Susanna gave Shakespeare his only grandchild, Elizabeth Hall in 1608. Although she inherited the family estate and was married twice (her first husband dying) Elizabeth had no children of her own. Shakespeare's other daughter, Judith married Thomas Quiney, a tavern owner and reputed rake given to pre-marital and extramarital affairs and the fathering of illegitimate children. They had three legitimate sons, all of whom died young.

SHAKESPEARE'S WORLD

Most of Shakespeare's career unfolded during the monarchy of Elizabeth I, the Great Virgin Queen from whom the historical period of the Bard's life takes its name as the Elizabethan Age. Elizabeth came to the throne under turbulent circumstances in 1558 (before Shakespeare was born) and ruled until 1603. Under her reign, not only did England prosper as a rising commercial power at the expense of Catholic Spain, Shakespeare's homeland undertook an enormous expansion into the New World and laid the foundations of what would become the British Empire. This ascendance came in the wake of the Renaissance and the Reformation, the former regaining Greek and Roman classics and stimulating an outburst of creative endeavour throughout Europe, the latter transforming England into a Protestant/Anglican state, and generating continuing religious strife, especially during the civil wars of Elizabeth's Catholic sister, Queen Margaret or "Bloody Mary."

The Elizabethan Age, then, was an Age of Discovery, of the pursuit of scientific knowledge, and the exploration of human nature itself. The basic assumptions underpinning feudalism/Scholasticism were openly challenged with the support of Elizabeth and, equally so, by her successor on the throne, James I. There was in all this optimism about humanity and its future and an even greater optimism about the destiny of England in the world at large. Nevertheless, the Elizabethans also recognized that the course of history is problematic, that Fortune can undo even the greatest and most promising, as Shakespeare reveals in such plays as *Antony and Cleopatra*. More specifically, Shakespeare and his audiences were keenly aware of

the prior century's prolonged bloodshed during the War of the Roses between the houses of Lancaster and York. Many Elizabethans, particularly the prosperous, feared the prospect of civil insurrection and the destruction of the commonwealth, whether as a result of an uprising from below or of usurpation at the top. Thus, whether or not we consider Shakespeare to have been a political conservative, his histories, tragedies and even his romances and comedies are slanted toward the restoration or maintenance of civil harmony and the status quo of legitimate rule.

To cut a long story short, William Shakespeare was one of the greatest and famous writers. He was born in 1564 in Stratford-on-Avon. It was a small English town. His father wanted his son to be an educated person and William was sent to the local grammar school. When the boy studied at school he had no free time. When he had a rest William liked to go to the forest and to the river Avon.

At that time actors and actresses visited Stratford-on-Avon. William liked to watch them. He was fond of their profession and he decided to become an actor. He went to London. There he became an actor. He began to write plays too. Shakespeare was both an actor and a playwright. In his works Shakespeare described important and dramatic events of life. His plays were staged in many theatres, translated into many languages and they made Shakespeare a very popular man.

The most famous plays of the writer are "Othello", "King Lear", "Hamlet", "Romeo and Juliet". He produced thirty seven plays. He was connected with the best theatres of England during twenty five years.

William Shakespeare wrote a lot of poetry. His poems have been published in many languages. They are well-known among people. We don't know a lot of facts of Shakespeare's life. We can only guess what kind of man he was, that's why there are many legends about his life. William Shakespeare died in 1616. But his plays are popular now and millions of people admire them.

Words:

Th.Wyatt -Т.Уайет
The Earl of Surrey = Henry Howard Surrey-Г.Г.Сарри (Серрей)
Tottel's**Miscellany** [mi 'selani] – Тетгелевскийальманах
William Shakespeare –Вильям(Уильям)Шекспир
E.Spenser -Э.Спенсер
Venusand Adonis -Венера и Адонис
The Faerie Queene –Королевафей
Aeneid - Энеида
J.Burbage - Дж.Бербедж
Th.Kyd -Т.Кид
R.Greene [gri:n]-Р.Грин
Ch.Marlowe- К.Марло
G.Peele [pi:l] - Дж.Пил
Tumburlaine the Great– ТамерланВеликий
J.Lyly - Дж.Лили
Euphues:The Anatomy of Wit ['ju:fjui:z] - Эвфуэс.Анатомияума ,
Ph.Sidney ['sidni] -Ф.Сидни

Th.Nash -Т.Нэш
The Unfortunate Travellor.– Злополучныйпутешественник

Questions:

1. When did Middle English begin to develop into Modern English?
2. Whose name is applied to the period of 1500's and 1600's? Why?
3. What developments contributed to the literary output of the Elizabethan Age?
4. What were three chief forms of Elizabethan poetry?
5. What is a sonnet? A sonnet sequence?
6. Who were the poets of Elizabethan Age?
7. How was blank verse introduced?
8. What dramas was the period noted for?
9. Who was the greatest Elizabethan playwright?
10. What works of prose fiction did the Elizabethan Age produce?

Seminars 1
RENAISSANCE

I. Three Periods of the English Renaissance

Questions for the group discussion:

1. Do the test 'Literature of the Middle Ages and the Renaissance' (see the supplement).
2. Discuss the term 'Renaissance'. Point out the main characteristics of the Renaissance ideology.
3. The Rise of the Renaissance.
4. The Height of the Renaissance:
   - political and social background;
   - poetry;
   - prose;
   - drama.
5. The Decline of the Renaissance:
   - prose;
   - poetry;
   - drama.

Theses (in writing, optional):

1. Thomas More – the first English humanist.
2. Christopher Marlowe – the first great tragic poet in English literature.
3. John Milton's place in English literature.

II. William Shakespeare

Reports:

1. William Shakespeare. Life and literary work.
2. The authorship of Shakespeare's plays.
3. William Shakespeare's contribution to the development of the English language.
4. Shakespearean drama. Peculiarities.

III. Sonnets

Reports:

1. The development of the English sonnet.
2. William Shakespeare's sonnets. Themes and structure.

Discussion: "Hamlet – "a tragedy of thought".

1. The plot and plot structure of the play.
2. Your opinion of Hamlet. What is Hamlet's tragedy caused by?
3. Women's characters: interpret their actions and relations with other characters in frames of the times.

Issues for discussion:

William Shakespeare. Life and creative activity.

I. W. Shakespeare's tragedy "Hamlet, Prince of Denmark".

1. The origin and the sources of the tragedy.
2. The story and the people in the tragedy. The plot, the setting, the characters.
3. The main theme and the problems of the tragedy. Be ready to discuss the following questions: The age of Hamlet, Hamlet's madness, Hamlet's hesitation. The interpretation of Hamlet's character in different epochs. Hamlet and Ophelia. Why was not Hamlet made the king on the death of his father? Supernatural in the tragedy, fate. Give points of resemblance and one of contrast between Hamlet and Horatio, Hamlet and Laertes.
4. Speak on the purpose of using the soliloquies. Listen to Hamlet's soliloquy "To be or not to be…" and explain its ideas.
5. Tell your opinion on the quotation:

"The time is out of joint, a cursed spite,
That ever I was born to set it right".

6. Why has "Hamlet" been always one of the popular Shakespeare's plays?

II. The themes and problems of the great tragedies "Othello, The Moor of Venice", "King Lear", "Macbeth".

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Theme № 3
Theme: The Stuarts and Puritans (1603 - 1660*)*

1. Metaphysical and Cavalier poets
2. Jacobean drama
3. Prose writings.
4. John Milton
5. Pilgrims and puritans in new England.
6. The new England clergy.
7. Puritan poetry in new England.

(1603 - 1660)

Elizabeth I died in 1603 leaving no heir. Her cousin James VI of Scotland became King JamesI of England. James governed the two countries as separate kingdoms. He was a member of the House of Stuart, which ruled England for most of the period from 1603 to 1714. James was an arrogant and superstitious man who quarreled often with Parliament. After James died in 1625, his son Charles I ascended to the throne. Conflicts between the monarchy and Parliament worsened. Civil war broke out in 1624 between the king's followers, who were called *Cavaliers,* and Parliament's chief supporters, a religious and political group called the *Puritans.* In 1648, the Puritans won the war. They beheaded Charles in 1649 and ruled England until 1660.

Metaphysical and Cavalier poets were two major groups of poets during the Stuart period. .The metaphysical poets included John Donne, their leader; Abraham Cowley; George Herbert; Andrew Marvell; and Henry Vaughan. The Cavalier poets, who were associated with the court of Charles I, included Thomas Carew, Robert Herrick, Richard Lovelace, and Sir John Suckling. The metaphysical poets used comparatively simple language, but they often created elaborate images called *conceits.* Donne wrote passionate love poetry, until he, converted from Roman Catholicism to the Anglican faith. He became an Anglican priest in 1615. After his conversion, Donne wrote equally passionate poems to God. Several other metaphysical poets also wrote religious verse. In contrast to the serious metaphysical poets, the Cavalier poets wrote dashing love poetry.

Jacobean drama is the name given to the plays written during the reign of James I. Jacobean tragedies reflected Elizabethan drama, especially in such characteristics as violent action,spectacle, and the revenge theme. John Webster's drama *The Duchess of Malfi* (about 1613) is a masterpiece of revenge tragedy. *Satiric comedies,* which poked fun at various subjects, werealso popular. In *The Knight of the Burning Pestle* (1607?), forexample**,** Francis Beaumont ridiculed earlier dramas and romances about elegant heroes and also satirized the newly rich merchant class. Ben Jonson wrote plays that showed the influence of ancient Roman drama. His comedies*Volpone* (1606) and *The Alchemist* **(**1610) satirize universal human failings such as greed, ignorance, orsuperstition.After James I died, the quality of English drama rapidly declined. In 1642, the Puritans ordered the closing of the theaters, claiming that plays were wicked. The order remained in effect for 18 years.

Prose writings. In 1604, King James I authorized a group of scholars to prepare a new English version of the Bible. It appeared in 1611 and became known as the *King James Version* or *Authorized Version.* The King James Version was a landmark in the development of English prose. Its elegant yet natural style had enormous influence on English-speaking writers.Many authors wrote philosophical works during the early and mid-1600's. Donne composed a series of meditations on sickness, sin, and death. Sir Thomas Browne, a doctor, and Jeremy Taylor, an Anglican bishop, wrote works noted for their beautiful prose style. In*Religio Medici (*1642), Browne gave his learned opinions on a variety of subjects, including miracles and witchcraft. Taylor is best known for two religious essays, *Holy Living* (1650) and *Holy Dying* (1651). In contrast to these serious Works, Izaak Walton wrote *The Compleat Angler* (1653), a light-hearted but thoughtful book on fishing.

John Milton (1608-1674)

John Milton's father, whose name was also John, amassed a respectable fortune as a scrivener, which at that time combined the jobs of an attorney and a law stationer. He was also a well-known musical composer and made sure that his son got the best education available. John Milton's father had been disinherited by his own father when he became a Protestant .These two elements, love of learning and strong religious beliefs, would mark the life of the younger John Milton.He was educated at St Paul's School and was an extremely diligent student, undertaking massive reading programmes from an early age (at the age of twelve his school day began at seven a.m., and he would still be studying at midnight!). In 1625 he was at Christ's College, Cambridge. Here Milton was nicknamed 'the Lady' because of his fair complexion, long hair, graceful elegance and high morals. He graduated with a Master of Arts and subscribed to the *Thirty-nine Articles of Faith of the Anglican Church,* but he did not like the strict discipline of Archbishop Laud. After this, he moved back home and continued studying for the next five years, and began to produce a series of major works, including the masque *Comus,* and the elegiac poem *Lycidas.* In 1638 he began travelling in Italy, to Tuscany, Rome and Naples. During this journey Milton met and talked with Galileo, then old and blind, near Florence. Milton wrote, "There it was that I found and visited the famous Galileo, grown old, a prisoner to the Inquisition, for thinking in Astronomy otherwise than the Franciscan and Dominican licensers thought". Milton mentions Galileo twice in *Paradise Lost.* When Milton was about to voyage from Naples to Sicily, as he himself wrote, "The sad news of civil war in England determined me to return, inasmuch as I thought it base to be travelling at my ease for intellectual culture while my fellow-countrymen at home were fighting for their liberty". After Charles I was executed on 30 January 1649, Milton defended this act, and in *a* pamphlet argued that it was lawful "for any who have the power to call to account a Tyrant or Wicked King, and after due conviction to depose and put him to death". Milton was rewarded for this pamphlet by being appointed Secretary for Foreign Tongues to the Council. His job was to prepare and translate into Latin all dispatches to and from foreign governments. Milton was also asked by the Commonwealth government to defend the regicide against many written attacks from the Continent. One of these written attacks was a defense of Charles I by a Dutch

professor named Salmasius. The Council of State ordered that Milton, "prepare something in answer to the book of Salmasius".Milton would have gladly refused this work; one eye had become useless and he was in danger of becoming totally blind. Doctors told him not to take on this job. But he felt that he had to do it. "The choice," he wrote, "lay before me of a supreme duty and loss of eyesight; in such a case I could not listen to the physician [...] I could not but obey that inward monitor, I know not what, that spoke to me from heaven". Milton's counterattack was a success, and every famous foreigner then in London came to congratulate him. Five editions of the work were almost immediately printed in Holland, and his work was read (by theCommonwealth's allies and friends) and burned (by the Commonwealth's enemies) all over Europe. But fame had its price. And Milton became totally blind. After the Restoration, Milton was briefly imprisoned for his role in the Commonwealth and his defence of the regicide. His first wife died in 1654, leaving three daughters, the eldest about eight. He married Katherine Woodcock in 1658 but she died in the same year. Milton's relationship with his three daughters was terrible, and he was mostly to blame. His views on the education of young women were rather strange: his oldest could not even write her own name. The others were taught to read to their father in foreign languages mechanically, repeating words they did not even understand. Finally, Milton married for the third time in 1662. His second daughter, Mary, is reported to have said "that it was no news to hear of his wedding, but if she could hear of his death that was something". Fortunately, Milton's third marriage was a very happy one. It was during these years that Milton completed his great epic *Paradise Lost* and its sequel *Paradise Regained.* He received many guests at his home, and he was reported to have been "extremely pleasant in conversation... though satirical". His last great work *Samson Agonistes,* a play in the form of a Greek tragedy about the heroic death of the blind Samson, with obvious reflections on his own condition, was written in 1671. Three years later he died.

Works. The most striking thing about Milton is perhaps his incredible determination to become a great poet and the sheer energy that he put into studying. He was fluent in five languages: Hebrew, Greek, Latin, Italian and English. His first poems were paraphrases o1 Psalms, dating from when he was only fifteen. During his time at Cambridge most of his poems were composed in Latin, a normal procedure at the time since Latin composition was part of any schoolboy's education. He certainly aspired to produce great poetryin his native tongue, and his first masterpiece is the *Ode on the Morning of Christ's Nativity* (1629). The companion-poems, in English despite their Italian titles, *L'Allegro*and // *Penseroso,* celebrate a joyous, festive life and a contemplative life respectively. The masque *Comus*was first performed in 1634 and deals with virtue. Perhaps Milton's greatest minor poem is *Lycidas,* a pastoral elegy written on the premature death at sea of a fellow student named Edward King, inwhich Milton takes the occasion to foretell "the ruin of our corrupted Clergy then in their height". Milton began his career as a prose pamphleteer in the early 1640s with five anti-*episcopal pamplets,* although it is the two works *Of Education* and *Areopagitica,* published in 1644, which are of most interest today. *Areopagitica*was written in response to a government order which laid down that books should be examinedby a censor before publication, and is a passionate defence of freedom of the press. He also

published various tracts on divorce (especially during his first unhappy marriage). His only poems during this period are his sonnets, such as On *His Blindness,* which although few in number have been greatly admired by many poets of subsequent generations.

Pilgrims and puritans in new England

Historical and descriptive writers

In the northern settlements, conditions socially and intellectually were very different from those existing in the South. The men who colonized New England represented a unique type; their ideals, their purpose, were essentially other than those which inspired the settlers at Jamestown and the later colonizers of Virginia. The band of Pilgrims who landed from the Mayflower at Plymouth in December, 1620, were not bent on mere commercial adventure, lured to the shores of the New World by tales of its fabulous wealth. They were not in search of gold; they were looking for a permanent home, and had brought their wives and children with them. Their ideals were of the most serious sort; their deep religious feeling colored all their plans and habits of life.

The Pilgrims were a congregation of "Separatists" or non-conformists who had already endured hardness for conscience' sake before they had ever left the old home. Under the leadership of the Rev. John Robinson and Elder William Brewster, they had fled to Holland in 1608. For ten years, this community of Englishmen had lived peacefully in the Dutch city of Leyden, earning their own living and enjoying the religious liberty they craved; but they felt themselves aliens in a foreign land, and saw that their children were destined to lose their English birthright. After long deliberation, they determined "as pilgrims" to seek in the new continent a home where they might still possess their cherished freedom of worship, while living under English laws and following the customs and traditions of their mother-land.

The Plymouth colony

This company of men obtained a grant from the London Company under the sane charter as that which had been given to the Virginia Colony. They finally set sail from Plymouth, in England, September 16, 1620. It was in the early winter when the Mayflower sighted the shores of Cape Cod. The story of "New England's trails," first told in the narrative of Captain John Smith, is as romantic as that of the Jamestown Colony and even more impressive.

Of the forty-one adult males who signed the famous compact on board the Mayflower, only twelve bore the title of "Gentlemen." They were a sober-minded, sturdy band of true colonizers, familiar with labor and inspired with the conviction that God was leading them in their difficult way. Although half the colony perished in the rigor of that first winter, for which they had been wholly unprepared, the spirit of the Pilgrims spoke in the remarkable words of their leader, Brewster: - "It is not with us as with men whom small things can discourage or small discontentment cause to wish themselves at home again."

Puritan Colonies in New England. The companies of settlers who followed the Pilgrims within the next few years were composed of the same sturdy, independent class of thoughtful, high-minded men. They were Puritans, -- for the most part well-to-do, prosperous people; many of them had been educated in the universities, and brought the reverence for education with them. "If God make

thee a good Christian and a good scholar, thou hast all that thy mother ever asked for thee," said a Puritan matron to her son. The colonists who within the next fifty years dotted the New England coast-line with their thrifty settlements were idealists. As Professor Tyler puts it, they established "not an agricultural community, nor a manufacturing community, nor a trading community; it was a thinking community." Moral earnestness characterized every action. In 1636, the General Court of Massachusetts voted to establish a college at Newtown; John Harvard, dying two years later, bequeathed his library and half his estate to the school, which was then named

The New England clergy: Theology in New England. Among a people constituted in temper like the Puritans, a people with whom religion was life and whose life even on its temporal side was closely identified with religion, it was natural that religious ideas should find constant expression in literature. This we have seen to be true in the historical narratives of Bradford and Winthrop. The Puritan writers are always impressed with the spiritual significance of their conquest in this New Canaan. Even the most casual accidents of pioneer experience are interpreted as filled with divine purpose. John Winthrop soberly records the fact that in his son's library of a thousand volumes, one, which contained the Greek Testament, the Psalms, and the Book of Common Prayer bound up together, was found injured by mice. Every leaf of the Common Prayer was eaten through; not a leaf of the other portions was touched, nor one of the other volumes injured. A marvelous providence this, clear enough in its indications. So Edward Johnson, not an educated man, but a farmer and a ship carpenter, who had been active in the founding of Woburn, in 1640, wrote his Wonder-Working Providence of Zion's Saviour in New England (1654). "For the Lord Christ intends to achieve greater matters by this little handful than the world is aware of."

The colonists are soldiers under the divine leader; they must not tolerate the existence among them of a single disbeliever; they must take up their arms and march manfully on till all opposers of Christ's kingly power are abolished.

The Clergy. There was in New England one class of men who by natural aptitude and by training were well fitted to be heard from on religious topics. These were the ministers. As the village church, or meeting-house, was the centre geographically, morally, and socially, of every New England community, so the minister was, usually, the dominating force among his townspeople, maintaining the high dignity of the sacred calling with a manner which commanded a deference amounting to awe. Not only was his authority recognized on the purely religious questions of daily life, not only was his voice reverently heard as he preached for hours from the high pulpit on Sunday, but the New England minister was the natural leader of his flock in every field. He gave counsel in town affairs; he directed the political policy of his people. In cases of disagreement, the minister was usually the mediator and the final court of appeal. The greater part of the New England ministry were educated men of noteworthy gifts. The majority was graduates of the English universities; many of them had been distinguished for their eloquence and piety before the religious persecution of

Charles and his ministers had driven them forth to find religious liberty elsewhere.

Three strong thinkers and eloquent preachers are usually mentioned as conspicuous among these early colonial ministers: Thomas Hooker, Thomas Shepard, and John Cotton. All three were graduates of the same college at Cambridge; all were Puritan preachers in England until compelled to flee for their lives because of the hostility of Bishop Laud.

Thomas Hooker, 1586-1647.

Hooker had escaped into Holland, and in 1633 followed in the track of those who had crossed the ocean before him. He became the minister at Cambridge. Three years later he led a colony of one hundred families through the wilderness into the beautiful Connecticut valley and founded the town of Hartford (1636). Here until his death, in 1647, Hooker wrote and preached and moulded the life of his parish. His power in the pulpit is said to have been wonderful. Many of his sermons were published; he wrote numerous treatises on theological and spiritual themes. It is significant of the impression left by Hooker on his contemporaries that an English clergyman affirmed that "to praise the writings of Hooker would be to lay paint upon burnished marble, or add light unto the sun."

Puritan poetry in New England

The Puritans were not susceptible to the charms of poetry. The strenuous life of the pioneer left little time for cultivating any of the arts, and the spirit of New England was too serious and too stern to permit indulgence in what was merely pleasant or beautiful. Even after the first critical years of danger and struggle were past, the intellectual life of the people was bounded by the narrow limits of religious discussion and theological debate. That the Puritan was not without imagination, however, is abundantly proved by the forceful figures and impassioned rhetoric of the prose writers whom we have been considering. Moreover, some of these same men did occasionally slip into rhyme. William Wood has been quoted. [1] Even John Cotton was the author of verses, halting and rough-hewn, and full of the queer conceits which were common at the time. It is significant that this pious man wrote much of his verse in the pages of the household almanac, where it remained hidden from the public eye; and sometimes he disguised its metrical character by inscribing it in Greek.

Words:

J.Donne - Дж.Донн
Abraham Cowley -АбрахамКаули
G.Herbert -Дж.Герберт
A.Marvell -Э.Марвел
H.Vaughan -Г.Вон
Th.Carew –Т.Керью
R.Herrick -Р.Геррик
R.Lovelace -Р.Лавлейс
J.Suckling -Дж.Саклинг
F.Beaumont -Ф.Бомонт
B.Jonson -Б.Джонсон

Volpone -Вольпоне
The Alchemist -Алхимик
Th.Browne -Т.Браун
J.Taylor -Дж.Тейлор
Izaak Walton–ИсаакУолтон
J.Milton -Дж.Мильтон
Paradise Lost–Потерянныйрай

Questions:

1. Who ruled England in 1600's?
2. What were two major groups of poets during the Stuart period?
3. How did the metaphysical and Cavalier poets differ?
4. What was the main theme of Jacobean tragedies?
5. What did satiric comedies ridicule?
6. What work was a landmark in the development of English prose?
7. What authors wrote philosophical works?
8. What is John Milton noted for?

Theme№ 4

Theme: Restoration Literature.(1660 - 1700)
The Augustan Age (1700 - 1750)
The age of Johnson (1750 – 1784)

Plan of the lecture:

1. Civil War and Restoration. Historical Context.Social Context.Literary Context.
2. John Dryden
3. Restoration drama.
4. Restoration prose.
5. The Augustan Age (1700 - 1750)The Eighteenth Century**.** Historical Context.
6. The Eighteenth Century**.**Social Context.
7. The Eighteenth Century**.**Literary Context.
8. Swift and Pope.
9. Jonathan Swift.
10. Addison and Steele.
11. The rise of the novel.
12. The Age of Johnson(1750 - 1784) .

Civil War and Restoration.
Historical Context.
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.Charles then tried to prevent its use by dissolving Parliament and he made a success of it until 1637, when he offended the Puritans with the appointment of William Laud, an enemy of the Puritans, as Archbishop of Canterbury. He tried to make the Scottish Kirk (Church) accept the same organization as the Anglican Church, and introduced the new prayer book, but, predictably, the Scots rose against [hi]m, and, in 1638, he had to face the rebel Scottish army.

Charles, who was now without Parliament's support, •ad an inexperienced army and was forced to grant the Scots' wishes (and give them money). Thus he was again obliged to convene Parliament, which lost no time in imposing a new law saying that Parliament had to meet at least once every three years. Charles continued obliviously on his way, not sensing the dangers ahead. r 1641, Ireland rebelled against Protestant settlers, and 3,000 people died, mostly in Ulster. The squabbles •in Parliament over the army continued, and, in 1642, Charles tried to arrest five MPs; he failed and was locked out of London, so he went to Nottingham and raised an army against Parliament: the Civil War had begun.

Most of the House of Lords, and some MPs, supported Charles in control of the North and West; Parliament remained in control of London, East Anglia and the Southeast. The two sides were popularly known as Cavaliers (the elegant supporters of the Monarchy) and Roundheads (the short-haired Puritan and Parliamentary forces). Charles needed a quick victory since the sources of money were controlled by Parliament, but by 1645 the Royalist army had not been paid, which led to mass desertion, and defeat at the battle of Naseby.

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 favour of theKing, 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 betweenthe Army and Parliament led to the dissolution of the latter in 1653.

From then on Cromwell ruled as a dictator and the regime was extremely unpopular since he used the army to maintain law and order, and enforced the strict observance of Puritan beliefs: there was to be no celebration of Christmas or Easter, and no games on a Sunday. Oliver Cromwell died in 1658, and his son Richard was quickly seen to be utterly incompetent. Thus in 1660, Charles II was invited to return. The loss of power of the monarchy can also be attributed to basic changes in society: economic power had shifted to the merchant and landowner classes (represented by the House of

Commons). The monarchy could not govern or get money without their cooperation. This came at the price of political power.

The Restoration

Charles II was invited to return to England in 1660, and managed his return with great diplomatic ability, making peace with the enemies of Charles I and punishing only those who had been responsible for his execution. Supporters of Parliament in the Civil War were allowed to hold positions of responsibility under the restored monarchy, although Parliament itself did not maintain its strength. He also tried to heal the rifts between the various religious factions, and to allow both Catholic and Puritan minorities to exercise their faith freely.

Parliament, strongly Anglican, did not agree, and in fact passed a law in 1673 which prevented Catholics from occupying public posts. This was intended to prevent Charles II from embracing the Catholic faith, to which he was greatly attracted.

This was also the time of the genesis of the first political parties in Britain:the Whigs and the Tories. The former group of supported religious freedom and were against absolute monarchy and a regular army. The latter group, opposing them, believed in the authority Church and Crown.

The End of the Century

Charles II died in 1685 leaving no heirs, and his son James II, a Catholic, succeeded to the throne and 1 to restore the Catholic Church and remove the preventing Catholics from holding power. Parliament resisted strongly, and James responded by removing the Tory elements who stood in his way. The situation came to a head in 1688 when James's son was born William of Orange, a Protestant married to James's daughter, Mary, was invited to invade England in the so-called Glorious Revolution. Parliament had become more powerful than the king and this new limitation a the powers of the monarchy was sanctioned with the Bill of Rights in 1689, which laid down that the monarch could not raise taxes, or maintain an army without the consent of Parliament, or persecute MPs for thepolitical beliefs. The final seal on this long series of struggles between Catholics and Protestants was the Act of Settlement, a law passed in 1701, which ensured that only Protestants could inherit the crown, a law which is still in force today. William died in 1702 and the crown passed to Mary's sister, Anne, the last of the Stuart dynasty.

The religious struggle had important consequences for Scotland and Ireland. James II had been king of both Scotland and England, and the English wanted to unite the two kingdoms. However, the Scots did not accept the deposition of James II in England, and the groups supporting the Stuarts rebelled. Eventually the Scots agreed to union with England: this was advantageous to both sides since England dropped restrictions on trade with Scotland and avoided dangerous alliances between the French and the Scots. The Act of Union was finally passed by Parliament in 1707. James II landed in 1689 in Ireland, where he had strong Catholic support, and the property of Protestants was immediately confiscated all over Ireland. After a dramatic siege in Londonderry, in the north, where Protestants held out for fifteen weeks, James's cause was finally crushed in the Battle of the Boyne by King William in 1690. At the end of the century war against France began (both to support William of Orange's native Holland and to curb the power of the French under Louis XIV). This culminated in the treaty of Utrecht in 1713,

which set limits on French expansion. Britain had also gained the rock of Gibraltar, strategically important for the control of the Mediterranean. In this period Britain actually had a smaller overseas empire than Spain or Holland, but she still dominated twelve colonies on the east coast of America, as well as the West Indies, where there was a thriving economy based on slavery. Britain also began to establish trading posts on the east and west coasts of India.

The Puritans

The reign of Elizabeth I had restored some semblance of stability to the country and established a form of moderate Protestantism. With the accession of James I, however, the religious climate once again flared up into fanaticism and violence. Although Scotland was Presbyterian, James I was hostile to Puritans and wished to restore an authoritarian monarchy and church. The Puritans believed that any kind of outward religious manifestation was blasphemous: thus theyobjected to the architecture of the great cathedrals, the decoration of altars and church interiors, as well as practices which they considered to be corrupt, such as making the sign of the cross at baptisms. They also objected to the traditional structure of Church government and in particular to the rule by bishops. The Church responded by insisting on 'conformity': all parish priests had to recognize the Thirty-Nine Articles of the Church. Many Puritan priests refused to obey and some were dismissed. The more vociferous Puritans were also banned from publishing their ideas and from preaching. Many were condemned to public mutilation.

Their attitude to Sunday was typical: Puritans attacked any games, dances or other festivities on the Sabbath. Some groups of disillusioned Puritans decided to sail to America and form a community according to their principles in the New World. The most celebrated voyage was that of The Mayflower in 1620, which founded Plymouth Colony in present-day Massachusetts. During Charles I's reign the Puritan attack on the Church of England intensified and erupted into Civil War in 1642.

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. The Pilgrim Fathers, a group of Puritan settlers, sailed to America in 1620 inorder to achieve religious freedom and live according to their beliefs and thus laid the foundations for futureBritish domination of North America. The role of scientific discoveries was becoming increasingly important. The new empiricism (that is the idea that scientific assertions must be tested by experiment), the legacy of Francis Bacon, displaced medieval scholasticism and theology. In 1628 William Harvey discovered blood circulation. The Royal Society, an institution encouraging scientific research and progress, was founded by Charles II in 1660 and such illustrious names as Isaac Newton (who published his *Principia* in 1687), Edmund Halley (who sighted Halley's comet in 1682) and Christopher Wren (the architect who rebuilt St Paul's Cathedral and many other buildings after the GreatFire of London in 1666) give some idea of the scope and excellence of thescientific community.The first newspapers also began to appear; with morepeople able to read and better printing techniques,they were guaranteed an ever increasing circulationand importance.

Rich and Poor

During the Stuart age the conditions of the poor improved: purchasing power increased and the middle classes were especially prosperous. Great interest in agricultural improvements was shown. Communications became more efficient and the first shops appeared. London had a population of half a million by 1650 (the second largest city in England numbered only 25,000). There was a new class of rich aristocrats. Social life took place in the new coffeehouses (for the middle and upper classes) and alehouses (for the poor).There was a fall in the birthrate after the large increase in Tudor times. People married later and so had fewer babies, although the precise reasons for this change remain a mystery. The power of the husband and father increased; this was partly due to the influence of Protestants who saw the head of the household as the spiritual head of the family. Children subjected to beatings, and women lost legal rights over their property.

The Restoration

With the return of the monarchy there were clear sign» that the nation wanted to break with the past and forge* religious divisions for the sake of greater freedom and a peaceful existence. This led to the immediate reopening of theatres, which had been closed by the Puritans in 1642, and in general to a more pleasure-seeking and licentious society. The influence of the court in this latter respect was particularly strong: vice and immorality became highly fashionable, and symptoms of the rather cynical and hypocritical nature of high society can be seen in the widespread use of masks, fans and other paraphernalia, and in the prevalence of arranged marriages, sexual promiscuity and affectation in general. This is also reflected in the literature of the time (see Restoration Drama below). Social divisions between the rich and poor increased, although educational standards were continually improving. Censorship was abolished in 1692.

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 metresand their poetry retain a sophisticated charm. The best Known are Robert Herrick (1591-1674), whose celebrated *To the Virgins, to Make Much of Time* is justly famous, Sir John Suckling (1609-42) and Richard Lovelace (1618-1657), the Cavalier poet par excellence. However, the distinction between Cavaliers and Metaphysicals is essentially an artificial one and several poets, in particular Marvell and Carew, combine features of both schools.

The genius of John Milton dominates the age (he is discussed separately on page 79-80) (cannot be denied that poetry was in decline after the Restoration (although Milton was published after 1660, his works are certainly Puritan in conception). The great flowering that had taken place during theRenaissance tailed off into rather tired imitations of older models and official verse, celebrating public figures, which can seem somewhat obsequious to modern ears.

Satire too became a popular mode; in one definition, the aim of satire is "to make men laugh themselves out of their follies and vices" and this anticipated the explosion

of satire in the eighteenth century. Samuel Butler (1612-1680) produced *Hudibras a* satirical treatment of figures and attitudes from the time of the Civil War. John Dryden, apart from his contribution to drama and to criticism, also wrote extremely elegant verse and an extract from his satirical poem *Absalom and Achitophel*is included below.

The Puritan rule ended in 1660, when Parliament restored the monarchy under Charles II. Charles reigned until his death in 1685. However, the entire period from 1660 to 1700 is known as the *Restoration.* ThePuritans had attempted to enforce a strict moral code during theiryears in power. The Restoration brought a strong reactionagainst this code. The nobility and upper class in particular became known for carefree and often morally loose living.Restoration writers, especially comic playwrights, reflected this relaxed morality in their works.

John Dryden (Aug. 19, 1631—May 1, 1700) was the outstanding English writer of the *Restoration period* (about 1660 to 1700). He excelled as a poet, dramatist, and literary critic. Dryden believed that the individual is part of a society that has its roots in ancient Greece and Rome. He also believed that literature, and the arts have value as civilizing forces. As a result, his writings deal with large social, political, and humanistic issues.

Dryden was born in Northamtonshire, and studied at Trinity College, Cambridge. He began writing after moving to London in the late 1650's. Dryden wrote only poetry at first, but later began writing plays to make a living. His finest play is *All for Love* (1677), an adaptation of Shakespeare's *Anthony and Cleopatra.* Dryden simplified Shakespeare's story and concentrated on the tragic passions of the two famous lovers. He also wrote the heroic drama *The Conquest of Granada* (1670, 1671), and the sophisticated comedy *Marriage a la Mode (*1672).

Dryden's best poems sprang from his involvement with political controversies. In 1668, he was appointed poet laureate and in 1670 became the royal historiographer. He became involved in political disputes between King Charles II and Parliament. A Tory, he joined the king against the Whigs. Dryden's poem *Absalom and Achitophel* (1681) is a brilliant political satire based on Absalom's rebellion against King David, which is described in the Old Testament. *The Medal* (1682) is an even more biting attack on the Whigs. His most famous poem,*MacFlecknoe (*1682), is a satire written against a literary foe, Thomas Shadwell.

Dryden also wrote to defend his religious faith. He became a Roman Catholic about 1686, and wrote *The Hind and the Panther* (1687) in defense of Catholicism.

In 1688, King James II, a Catholic, lost his throne to William and Mary, who were Protestants. Dryden refused to swear allegiance to the new rulers, and he lost his government positions. He wrote a few plays and poems after 1688, but spent much of his time translating works to support himself. Dryden's most famous translations are the poems of Virgil (1697). *Alexander's Feast* (1697) is his best poem of the period. Dryden also wrote much literary criticism. His best works include *An Essay of Dramatic Poesy* (1688), which expresses his admiration for Shakespeare; and his preface to a collection of fables published in 1700, in which he praised Chaucer. *John Dryden* became the outstanding literary figure of the Restoration after Milton's death in 1674. He wrote poetry, popular dramas, and literary criticism**.**

Dryden shifted his support from the Puritans to the restored monarchy. Late in life, he was converted from the Anglican faith to Roman Catholicism. Many of Dryden's poems reflect these political and religious shifts. For example, his political satire *Absalom and Achitophel* (1681) attacks the enemies of the future James II. In *The Hind and the Panther* (1687), Dryden justified his conversion to Catholicism. Dryden's best plays include *Marriage a la Mode* (1672), a comedy,and *All for Love* (1677), a tragedy. In addition, Dryden wrote some of the finest literary criticism in English literature. One example is *An Essay of Dramatic Poesy* (1668), which contains a brilliant analysis of Shakespeare's work.

Restoration drama

After CharlesII became king in1660, the theaters were reopened and an important period in English drama began. Two types of plays rapidly dominated Restoration stages: (1) the comedy of manners and (2) the heroic tragedy. *The comedy of manners* was witty, sometimes cynical, and occasionally indecent. It treated love and romantic intrigue in a light, often broadly humorous way. The best comedies of manners included *The Country Wife* (1675) by William Wycherley and *The Way of the World* (1700) by William Congreve. *The heroic tragedy* had a complicated plot that dealt with the conflict between love and honor. Most of these plays were set in faraway lands. Little action took place on the stage, and the characters spoke in elegant, noble-sounding *heroic couplets.* A heroic couplet is a verse form consisting of two rhymed lines of 10 syllables each. Dryden wrote several heroic tragedies, such as *The Conquest of Granada* (1670, 1671) and*Aureng- Zebe* (1675).

Restoration prose

During the Restoration, prose became less elaborate than had been fashionable earlier in the 1600's. Writers tried to express themselves clearly, simply, and directly. John Bunyan used especially simple, vivid language in *The Pilgrim's Progress* (1678, 1684), a popular Christian *allegory* (story with a literal and symbolic meaning). The diaries of Samuel Pepys and John Evelyn are also vividly written. They provide a delightful and highly detailed view of English life during the late 1600's. Pepys's work includes a particularly fascinating account of the Great Fire that destroyed much of London in 1666.

The Eighteenth Century 1702 — 1798

The Augustan Age

The eighteenth century is often referred to by critics and historians as the Augustan Age: this is due to its similarities with the era of ne Roman emperor Augustus (63 BC-AD 14). The so-called Glorious or Bloodless Revolution of 688 in England heralded a period of relative domestic peace and prosperity, which was to last for the entire first half of the century. In this sense it may justly be compared with the extended period of civil calm and economic wellbeing in the Greco-Roman world following the assassination of Julius Caesar in 44 BC: in both instances, political tranquility and economic prosperity followed constitutional or governmental turmoil and uncertainty.

Whigs and Tories

Post-1688 England gloried in a form of government which had effectively undermined the absolute constitutional rights of rings: in contrast to the invariably despotic monarchical regimes extant abroad, English parliamentarians (elected by wealthy landowning families and, admittedly, unrepresentative of the country as a whole) were in a position to challenge and influence the decisions of their albeit powerful monarch. The eighteenth century was an age of political stability. The vast majority of the population did not possess the right to vote. It was the landowning family oligarchies, together with the monarch, who were responsible for me distribution of political power. The interests of these families were represented at court by two broad factions: the Whigs and the Tories. 'Whig' was a term often applied to horse thieves and suggested non-conformity. Hence its application to those who claimed the power to exclude the heir from the throne. Tory', on the other hand, was originally an Irish term linked to papist outlaws. It was associated with those who wished to see the Stuart, James II (a Roman Catholic), restored to the English throne in accordance with hereditary rights.

Scotland

During the reign of Queen Anne (1702-1714) an Act of Union was passed in 1707, partly in an attempt to curb the threat of a future Catholic monarch. Scotland and England were united as 'Great Britain' and were to be governed under one parliament.

Scotland was provided with access to the vastly expanding markets under English control, but in return for economic security and material assistance, had to serve as an important political safeguard: it was to ensure against all future French attacks on England and to agree to the terms of the Protestant Hanoverian succession on Anne's death. With the advent of the Hanoverian king George I (1714-1727), the prospect of a future Catholic monarch for England became increasingly unlikely. A Jacobite uprising in support of James II's son (the Old Pretender) occurred in 1715 but only succeeded in further alienating the Tories from an already unsympathetic king. Indeed, for the next 50 years political power was to remain very firmly in the hands of the Whigs. Stuart pretensions to the throne ended definitively with the failure of the uprising in 1745/6 when James II's grandson, 'Bonnie Prince Charlie', and his supporters were defeated ignominiously at the Battle of Culloden.

The Hanoverian Kings

George I spoke little English and was more concerned with what was happening in his native Hanover. His frequent absences and consequent delegation of political responsibilities furthered the cause of parliamentary politics, and many decisions regarding the welfare of the country were taken directly by his Whig ministers. The most eminent politician of the time was undoubtedly Robert Walpole, whose astuteness, coupled with political bribery, was to become the hallmark of an age characterized by low taxes at home and a peaceful foreign policy. Britain had not known a period of such peace and internal stability for many years. Under George II (1727-1760) Walpole remained firmly entrenched as prime minister (a term he disliked greatly) up until 1742 when he resigned. Britain's prosperity continued at the expense of her continental allies during this period. By the time the Treaty of Paris was signed, in 1763, British hegemony in India and North America was very firmly

established, and Britain became the chief power in overseas colonization. George III (1760-1820) was the third Hanoverian king to rule in Britain. In contrast to his predecessors, he was born in England and felt a greater affinity with his subjects. This was to lead to greater popularity among the people on the one hand, but more insistent attempts to interfere in the parliamentary machinery on the other. George fiercely asserted his right to choose his ministers and inthe wake of continued political instability and corruption, numerous radical politicians began to clamor for political reform.

The International Scene

The loss of the American colonies, with the exception of Canada, became official with the end of the American War of Independence in 1783. Britain's political j leaders - fully supported by George III - had insisted on parliamentary sovereignty with regard to American affairs, whereas political activists in America were convinced that "Taxation without Representation" was unacceptable:Why, they reasoned, should we pay taxes to an English parliament which refuses us the possibility to be represented? Geographical distance between the two countries inevitably complicated matters and in 1775 war broke out. The war proved a disaster for Britain and opened a political crisis at home which was saved only by the arrival of the 24-year-old William Pitt the Younger in 1783. Any inclination towards reform dissipated in the wake of the horrors of the French Revolution. France declared war on Britain in 1793 following polemical declarations the any populace wishing to dispose of -; rulers would be assisted by French forces. The news of the bloodshed across the Channel effectively put £-end to any possibility of reform -England during the late eighteen-century.Finally, The American War of Independence proved to be an important influence on Irish politics, many members of the Protestant ascendancy (the Protestant position of power) being tempted to seek a measure of colonial self-government. The parliament inDublin had succeeded in gaining greater independence in 1782, and; much anti-Catholic legislation wasrepealed following the efforts of the parliamentarian Henry Grattan. The French Revolution led to more ambitious ideas, however. Since 1791 there had existed a secret; society called the United Irishmenunder the leadership of Wolfe Tone, a Dublin Protestant devoted to the cause of disadvantaged Catholics. This society sought political independence from England under the united banner of 'Irishmen' -regardless of religious denomination. In 1798 an armed rising occurred with the military aid of the French, but was successfully put down by the English. Realizing the possible danger of a French-sustained insurrection on their doorstep, Parliament decided it was time to bring the Irish under direct rule once again. In 1801, an Act of Union was passed: the Dublin parliament voted itself out of existence and surrendered itself to Westminster. The 'United Kingdom of Great Britain and Ireland' was to last for 120 years, while the thorny issue of Catholic emancipation was temporarily pigeon-holed.

Rationalism

Although it has become something of a cliché, it is nonetheless true that for much of the eighteenth century there was a prevailing spirit of optimism: there was a tendency to put faith in the rational capacities of man, and this was in keeping with the general intellectual climate of the Enlightenment in Europe. The powers of reason and common

sense held sway over those of the imagination and the emotions (even if there were important exceptions to this - consider, for example, the rise of sentimentalism in the mid-eighteenth-century novel and the appearance of the Gothic narrative).

Social conventions, in the form of good manners and good taste, became de rigueur; individual convictions, with all the possible associations of rebellion and unconformity, were to be held at bay until the later part of the century, when what is generally referred to as Romanticism, raised its vehemently anti-classical head. Order, reason and balance ruled the day, and this was a perfectly natural consequence of the de-mystifying and rationalist discoveries that occurred in and around this time. Indeed, both John Locke (1632-1704) and Sir Isaac Newton (1642-1727) played an important role in bringing about a new, empirically oriented - and therefore more rational - way of considering the world which surrounds us. Rebellion, under the guise of Romanticism, was, however, lurking impatiently in the wings.

The Industrial Revolution

In terms of structure and population distribution, Britain was essentially pre-industrial at the beginning of the 1700s. By the end of the century, however, it had become a prosperous nation in the throes of an industrial and agricultural revolution, the like of whichhad never been seen before. The strength of English maritime power had damaged Spanish trade in South America, while war victories against France and her allies had assured England her position as the world's most powerful colonial and trading nation. England was the main supplier of colonial goods to Europe and benefited from growing domestic and foreign demand in what has been described as a 'mercantilist age'. The volume of trade increased sevenfold during the eighteenth century, and this growth of trade was accompanied by the irresistible rise of the middle classes and the emergence of new elements of commercial and business organization. The setting up of the Bank of England (1694) complemented the establishment of insurance and trading companies. It was a buoyant age characterized by confidence and enterprise: economic or business life became respectable in the hands of an emerging middle class consisting of bankers, traders, merchants and other professional figures. It is difficult to calculate precisely changes in the number and distribution of the population in the eighteenth century, but historians seem to agree on a figure of approximately 5.5 million at the beginning of the century which rose sharply during the 1780s and 90s to reach 8.8 million by 1800. London no longer resembled a medieval town as it had done at the beginning of the century. It had become a modern city - the commercial and cultural centre ofEngland - doubling its population to 1 million between1700 and 1800. The gradual movement away from thecountryside to the towns was an indication that Britishsociety was slowly but surely becoming moreindustrialized as the century wore on. Towns such as

Birmingham, Sheffield, Liverpool and Glasgow wereexpanding, although none of them totaled more than80,000 inhabitants by the end of the century.Many changes which occurred in agriculture andindustry during this period were to have a considerableeffect on Britain's rise as the world's first truly modernindustrial nation in the nineteenth century.Through a series of Enclosure Acts,the English countryside wastransformed radically: the open fieldsystem (a medieval system ofcultivation whereby villagers ownedstrips of land and shared fields tograze their cattle in) was

graduallyabandoned in favour of the moreefficient and profitable enclosed landsystem. The old, communally farmedopen fields were replaced by enclosedprivate estates, thus creating a new,and growing, 'dispossessed' landlessclass.Despite creating hardships for agreat many people, enclosures,together with new techniques offarming and the exploitation of newcrops, meant greater and efficient food production. Increasing agricultural efficiency was matched by improver transport and industry as century slowly, yet inexorably, dragged itself into the turmoil modern industrial age. The pension of the iron and industries, especially towards the end of the century, was a thing to come. The production of basic materials such as cotton and wool was taken traditionally by the population but proved insufficient to meet growing domestic foreign demand. These so-called 'cottage industries' were among the victims of technical progress. Alongside a number of the logical innovations in weaving spinning - machines, such Cartwright's power loom invented in 1787, were to revolutionize the production of cotton, especially in the next century -the first factories were opened in a bid to increase | production. The industrial landscape familiar nineteenth century readers of Dickens were gradually taking shape. In 1776, a revolutionary work described the processes of industrial products appeared: Adam Smith's *The Wealth of Nations,* future Bible of laissez-faire capitalism. Iron production rose steeply as coal replaced wood the manufacturing process. James Wars improvements to the steam engine in 1775 heralded the beginning of the machine age which was to have a lasting memorable effect in later years. Cheap canal transport and rape road travel also played an important role in Britain's commercial andindustrial revolution. Although social conditions were probably better than in most other European countries, they were far from ideal. In the towns especially, the poor lived in wretched conditions: housing was overcrowded and, in the absence of an efficient sanitary system, the streets were used as lavatories. As the dirt and refuse accumulated so did the stench, and diseases were rife, as the high infant mortality ratewould suggest. It is estimatedthat only one child in four born inLondon lived to become anadult. Gambling and drinkingbecame two of the most popularpastimes in eighteenth-centuryEngland. Drunkenness - as thepictures of Hogarth (1697-1764)dramatically testify - was apredictable way of escapingeveryday problems. The lowprice of gin meant that a personcould get drunk for less than theprice of a newspaper.The rise of Methodism, a newreligious movement begun bythe brothers John and CharlesWesley in 1739, sought tocompensate for the lack ofconcern for the social and spiritual needs of a growingpopulation. The established Church of England wasattacked for its lethargy, and whilst never constitutingevolutionary threat, Methodism continued to attractconsiderable support among the underprivilegedthroughout the century. In its evangelical zeal and tonesof emotional enthusiasm, it has been seen as one of the first symptoms of the Romantic spirit which was to make itself felt in the latter half of the century. Non-conformistin approach, it certainly pre-dated the movements whichwere to press for social reform and the abolition ofslavery early in the next century.

From Classical to Romantic

Within the arbitrary confines of eighteenth century-society we witness not only the culmination of a neoclassical literature, which had its roots in post-Restoration England, but also the challenges of a new Romanticism which, having raised its banner

around the middle of the century, was to sweep away much before it in the wake of the French Revolution. It is therefore a variegated age and, as such, difficult to describe exhaustively. Before considering each genre in detail, we may make a few general observations. 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 Metaphysicals and Puritans had often tended towards verbal opaqueness andextravagant verbal games or unlikely associations, the new writers of both prose and poetry were more concerned with poise, balance, clarity and coherence. This was in part due to the rationalist tendencies of an age in which developments in the fields of experimental science and rationalist philosophies were leading to the predominance of a more reasoned and empirical way of interpreting reality. It was also a reflection of the desire for peace and order in a society emerging from a period of revolution and civil war. In the field of poetry in particular, it can come as no surprise that the models turned to were those of the golden 'Augustan' age in Rome: Ovid, Horace, Virgil and Tibullus.

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 labourer. 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. A rising middle class hungry for knowledge and for literary representations of a changing social reality, which was very much of their own making, sought new forms of entertainment and intellectual stimulation. Apart from the new novels - or 'histories' as they were often known - these were provided by the coffee houses which quickly became centres of active debate, business transactions and social life, and also by the proliferation of newspapers and magazines dealing with all aspects of society, from dueling to the latest fashions.A growing middle-class public was slowly becoming the arbiter of taste and 'public opinion'. Many writers had to learn to cater to the new requirements, and didso by employing a prose which was removed from the complicated niceties of its seventeenth-century forerunner. A sophisticated, speech-based prose prevailed - a social prose for what had become a social age, increasingly dominated by the tastes and opinions of both the upper and emerging middle classes.

Poetry and Drama

In contrast to prose, both poetry and drama take a secondary role in eighteenth-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.However, the guardians of reason and public life were not to have it all their own way. By the mid 1700s, it was evident that the 'conflict' between the intellect and the emotions was drawing to a climax and that the neoclassical tenets were being challenged by a more personal and melancholic kind of poetry. In the absence of a language which could deal adequately with this growing emphasis on the inner self (as opposed to man as a social being), it was to be a long time before the challenge matured fully in the poems of the so-called Romantics.As for drama, this is a particularly barren period: not a single tragedy of any worth was written during the eighteenth century. Restoration drama and its comedy of manners fell into disrepute as the new middle classaudiences rejected the frequently immoral attitudes they contained. In catering to the new tastes dramatists invariably turned out unimaginative, sentimental comedies. The tone of these comedies was frequently moralizing and there was often a strong didactic element to the plays: the theatre was evidently a place where the moral standards of a well-ordered earlyeighteenth-century society should be seen to be upheld With few notable exceptions, characterization and dialogues were lacking in the wit and sparkle and, indeed, vulgarity - often associated with Restoration drama, and the prevailing sentimentality of theatrical works was later to become an easy target for parody.

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 and heralded a new period of freedom for what amounted to the beginnings of the modern press. Many accomplished writers of the age (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. Depending on the periodical concerned, the subjects dealt with were current affairs, politics, literature, fashion, gossip, entertainment and contemporary manners, fads and morals. It was a prose frequently characterized by a refined simplicity; this, together with its almost conversational tone, was a symptom of a growing concern to reach the largest number of readers possible. This adaptable and logic-aspiring prose was most suited to those objectives held dear by the lovers of classical taste and social order -instruction, description and persuasion. Only in the field of what we now call the novel, however, was prose to manifest its truly variegated properties and infinite flexibility. Other works of prose fiction such as Mallory's *MorteD'Arthur,* Nashe's*Unfortunate Traveller* and Bunyan's *The Pilgrim's Progress,* not to mention the lengthy French romances of the seventeenth century, had existed prior to the 1700s. The eighteenth century novel - whilst varying considerably from author to author - represented, however, a new departure from previous canons. It might broadly be defined as a prose narrative of considerable length dealing more or less imaginatively and in varying degrees of complexity, with a world of actual human experience. This frequently results in a narrative consisting of a sequence of events connected one to

the other, and involving a number of people in a specific setting. We should remember the following when dealing with the most popular literary form of the time:

Philosophers like Descartes and Locke had done much to question traditional ways of interpreting reality during the seventeenth century. In drawing increasing attention to the validity of the individual's evaluation of experience they effectively undermined the classical emphasis on the search for universal truths which had alone supposedly constituted reality. The novel took individual experience as its most important criterion, and the plots that had formed the backbone of English literature for many centuries - plots taken from history, legend, mythology and previous literature – were largely abandoned by the new novelists. The familiar was being replaced by the new in what was not always a conscious reaction against a formerly unquestioned and readily recognizable literary reality. The rejection of classical literary conventions meant that instead of the general human types and universals familiar to the smaller and more easily identifiable reading public of former times, readers were presented with original plots acted out by often highly individual characters in singular circumstances. In looking at an eighteenth-century novel we are aware that characters whether one is considering novels singly or making comparisons between one novel and another – usually differ greatly one from the other. The fact that characters were often given contemporary names and surnames was something new and served to reinforce the impression of realism still further. This sense of realism extends to the background of the novels, too: any attempt to render a character individual is helped if there is a notion on the reader's part of when things are happening. In contrast to earlier fictional works where notions of specific time were usually considered irrelevant in demonstrating the unchanging nature of timeless truths, the eighteenth-century novel reveals a much greater concern with the exactness of time. We often have the sensation that characters are very much rooted in a temporal dimension: there is a sense of temporal sequencing which encourages us to believe there is some kind of causal relation between events - experiences in the past lead to results in the present. References are made to particular times of the year or even to days, and characters are seen to act and, indeed, develop against a temporal backdrop which had not been systematically present in fiction prior to the eighteenth century.Similarly, greater attention was paid to the physical background or setting. Where the action occurred became a question of great importance, and was the logical complement to the question of time. In previous fiction (for example, in Sidney or in Bunyan) the idea of place had usually been vague and, at best, fragmentary. In the new novels specific references to names of streets or towns, together with more detailed descriptions of the objects situated in the variously defined interiors and exteriors of the physical world, helped form a solid idea of setting which rendered the narrative all the more 'realistic'. Finally, a mention of the actual features of the prose itself. The genre of the realistic novel was a new form of prose and the idea of an 'appropriate' style or a form of linguistic decorum corresponding to a given subject was obviously inapplicable. In keeping with much -though not all - writing of the time, there was a general movement away from rhetorical and figurativelanguage towards a more descriptive and denotative form of language. In its hankering after verisimilitude -the desire to present things with an air of complete authenticity - prose gained in realism, even if it lacked much of the polish and elegance that had characterized it in

former times.

Daniel Defoe (1660-1731)

Defoe was born in London in 1660. A prosperous and hard-working tradesman, his father was at various times a tallow chandler and a butcher, and was well known for his dissenting or non-conformist views. Those meant that he could not send his son to Oxford or Cambridge. Instead, Daniel had a sound, dissenting education at the highly reputable Presbyterian Academy of Newington Green, where the Bible and John Bunyan - as opposed to the classics - featured prominently. The great satirist, Jonathan Swift, was later to dismiss him as "an illiterate figure, whose name I forget", but this was hardly fair. Defoe left the Academy with a keen, practical-minded temperament, and was fluent in five languages (which did not, of course, include Latin or Greek). The somewhat dry prospect of a future in the Presbyterian ministry persuaded him to follow a career in trade in the early 1680s. On becoming a merchant, he dealt in a variety of commodities, including wine and tobacco, and travelled widely both at home and abroad. His practical interests extended to politics and the theory of commerce *An Essay Upon Projects* contains a wide range of radical proposals for a new kind of state, and pre-dates by two centuries ideas of a similar kind. His dissenting spirit led him to take part in the abortive rebellion against the Roman Catholic king James II, in 1685, but, luckily, he escaped punishment. In 1688, atrue Protestant king in the shape of William III was crowned, but Defoe's commercial prosperity and personal joy ('William, the Glorious, Great, and Good, and Kind', wrote Defoe) were to prove short lived. Following a series of rash speculations he went bankrupt in 1692 and spent much of his time hiding from his creditors.

In order to pay back his considerable debts, Defoe turned to writing, among other things. He was to remain William's leading pamphleteer up to 1702 when Queen Anne succeeded to the throne. In the same year Defoe published a pamphlet attacking the High Church Tory intolerance of the mainly Whig supporting Dissenters and was promptly fined, sentenced to three days in the pillory and then detained in Newgate 'during Her Majesty's pleasure'. During this spell inprison, his prosperous brick and tile works in London went bankrupt, thus effectively ending his involvement in trade.Defoe got out of prison with the help of a Tory politician, Robert Harley. Defoe repaid Harley by agreeing to edit and write almost single-handedly his periodical The Review' from 1704-1713, and this, without attacking the government. The Review' proved to be an ideal vehicle for his prodigious journalistic talents, and was to exercise considerable influence over future periodicals of the century. Defoe also carried out intelligence work as a spy and government agent during this period, adapting himself to the views of whichever party was in power. When George I came to the throne in 1714, the Tories fell out of favour, but Defoe continued working for the government. In 1719, at the age of fifty-nine, Defoe turned from journalism to a new form of extended prose fiction and produced his most famous work, *Robinson Crusoe.* His literary fame rests on this and other works produced during the next seven years - works which, in method,

style and language, owe much to his previous experience as a journalist. He died alone and in misery in 1731 with creditors still baying for his blood.

Works

Defoe's claim to literary fame rests largely on his novels, and by many critics he is considered to be the father of the English novel. His strongly held Puritan beliefs posed something of a problem for him as a writer because fiction was tantamount to lying, insofar as it was something untrue. Defoe resolved this problem by insisting that what he wrote was "a history of fact", and in each of his works there is a moral or didactic purpose which may serve as an example to others. His most important novels are: *Robinson Crusoe* (1719), *Captain Singleton* (1720), *Moll Flanders* (1722), *Colonel Jack* (1722) and *Lady Roxana* (1724). However, Defoe is said to have written over five hundred separate works in his time: in the field of journalism he will be remembered chiefly for his work on *The Review* (1704-1713), a thrice-weekly periodical concerned with politics and current affairs. Many of his pamphlets have become legendary, including the infamous *The Shortest Way WithThe Dissenters* (1702). He also wrote some highly successful satirical verse, including *The True Bom Englishman* (1701), an attack on xenophobia and intolerance of immigrants, and *Hymn To The Pillory*, an audacious mock-Pindaric ode to celebrate his punishment in 1703.

Jonathan Swift (1667-1745)

Born of English parents in Dublin, Swift was educated in Ireland before moving to England in 1689. Here he was to enjoy the patronage of Sir William Temple, a Whig politician and enlightened patron of the arts, for a full ten years. Swift's political allegiances were always difficult to define with precision: in true conservative fashion he places the Anglican Church above party politics but was never fully able to renounce Whiggish convictions regarding the nature of government. In 1710 he turned to the Tories, following a series of personal frustrations (he never achieved the high office he was promised) and increasing Whig support for the Dissenters. He collaborated with a Tory periodical, *The Examiner* and fiercely criticized many Whig ministers.However, after the death of Queen Anne in 1714, the Tory ministry fell and left many of its leaders in disgrace: Swift promptly returned to his position of Dean of St Patrick's Cathedral and only went back to England on two future occasions, in 1726 and 1727.Much of the remaining time spent in Ireland was devoted to writing works of a satirical nature: the often caustic strain to be found in these works has earned Swift an unfortunate - and undeserved -reputation as a misanthrope. There is no doubt that his last years were far from easy, marked as they were by personal loss (the deaths of two dear lady friends) ana[1] failing health. Indeed, in the 1730s his health deteriorated considerably. After suffering a stroke in 1742 he was declared insane, and there years later he died, after succumbing to complete madness.

Works

A highly influential writer, Swift tried his hand at both verse and prose. It was the latter which was to prove his forte, particularly in the field of satire. He was a great pamphleteer who rightly takes his place alongside - if not above - Pope and Gay as one of the most astute satirical commentators of the eighteenth century. His prose is characterized by

precision and clarity, and as the critic Robert Adams wrote, 'The true greatness of Swift as a prose stylist lies in the taut, nervous energy *of* his sentences; he was a man whose very word was alive with the instincts of attack and defence".

Poetry: *A Description of the Morning* (1709) *A Description of a City Shower* (1710), *Cadenus and* a (1726) and Verses *on the Death of Dr. Swift* 1739).Prose Satire: *The Battle of the Books* (1697), *A Tale of the Tub - a* satire against the "numerous and gross irruptions in religion and learning"; *The DrapierLetters* (1724) - a well disguised and successful attack on some of the English government's negative policies toward Ireland; these letters earned Swift the love of the Irish nation; *Gulliver's Travels* (1726); and *A Modest Proposal* (1729) - one of the most enjoyable satires of all time, in which Swift pretends to be a cool and rational 'projector', or political economist as we would call him, who shows with scientific precision how to solve the problem of poverty in Ireland: Irish babies should be raised as food to be placed on the tables of the rich in England.

Gulliver's Travels

Gulliver's Travels, first published in 1726, has had a strange fate: one of the harshest and cruelest satires ever written against the follies of mankind, it is now thought of as a children's book. The reason for this is easy enough to see. A story full of fantastic images, giants, tiny people, floating islands and talking horses, it can almost seem like a fable. But adult readers have had no doubts about the true nature of *Gulliver's Travels.* A contemporary of Swift, Jonathan Smedley, drew Swift with cloven hooves just like the devil. The Victorian novelist William Makepeace Thackeray would have banned the last voyage of Gulliver from every decent, respectable household in England. Today, many critics, equally disturbed by *Swift's* description of the "singular and deformed" creatures called Yahoos have tried to use modern psychological techniques to declare Swift mad. But Swift was merely the master satirist of a satirical age. With the Restoration of 1660 the Civil War (see the previous chapter) did not end, it merely shifted ground. It became a war of pamphlets, and satire. Each of the two political parties, the Whigs and the Tories, had their own writers (Swift wrote for both of them). Then a proliferation of Protestant sects confused things even more because they were in conflict not only among themselves but also with the Anglican Church. In addition, there were the Catholics who were always suspected of wanting to return England to Catholicism. Finally, the entire 1600s and the first half of the 1700s was a period of almost continuous warfare. This then was the politically volatile atmosphere in which Swift was writing. It should also be noted that satirists had a new instrument at their disposal: the clear, plain style used to describe the experiments of the Royal Society. This new style of writing, without the rhetorical and flowery flourishes of early styles, could, to use Dryden's words "cut off a man's head without knocking it from his shoulders", and Swift was the undisputed master of this style.

The age of Johnson (1750 – 1784)

Samuel Richardson (1689-1761)

Son of a joiner, Samuel Richardson was born inDerbyshire in 1689. Ten years later his parents movedto London where he received what he called only'Common school learning'. By the age of 13, however,he already displayed a gift for story telling

and letterwriting. In 1706 he was apprenticed to a printer. Heworked hard at his trade and became both prosperous and successful in later life, serving both private authorsand the government. In 1739 he was asked to write a volume of modelletters to be used on various occasions by 'countryreaders'. While preparing the letters he hit upon theidea of pursuing the same storyline from one letter toanother. Basing himself upon the real case of a servingmaid whose virtue had beenunsuccessfully attacked by anunscrupulous man, he started writing *Pamela*, his first 'epistolarynovel', at the age of 50. Like thetwo novels which followed, it wasa great success.Richardson's personal life was notwithout considerable emotional hardship. He married his master's daughter, Martha Wilde, in 1721.She died just ten years later,having given birth to six children,none of whom was to reachadulthood. Richardson's second wife, Elizabeth Leake, also gavebirth to six children - of these, onlyfour daughters managed to survivetheir father who died in 1761.

Samuel Johnson dominated English literature from about 1750 until his death in 1784. He was as famous for his conversation in which he sometimes voiced outrageous opinions — as he was for his writings.Samuel Johnson (Sept. 18, 1709—Dec. 13, 1784), was the greatest English writer of his day and the subject of a famous biography by his friend James Boswell. Boswell preserved the wit and brilliance of Johnson's conversation; the sharpness of his opinions on people, politics, and literature; and the vigor of his personality. These qualities enabled Johnson to outshine even the most gifted people of his age, including Sir Joshua Reynolds, Edmund Burke, David Garrick, Oliver Goldsmith, and other members of the Literary Club, which Johnson and Reynolds founded in1764.

Although Johnson was a remarkable man, his achievements as a writer are even more impressive. Johnson said he talked forpleasure and wrote for bread — and yet he did both very well. His style marked a high point in English prose, and he wrote with a sense of the moral and intellectual responsibilities of authorship. Johnson was born in Lickfield, the son of a bookseller. He attended Oxford University in 1728 and 1729 but had to leave after his money ran out. Johnson was nearly penniless when he moved to London in 1737. He contributed to The Gentleman's Magazine from 1738 to 1743, serving chiefly as a reporter of parliamentary debates. His poem London (1738), written in the style of the Roman satirist Juvenal, brought him to the attention of the public. The major productions of this early period were a biography of his friend Richard Savage (1744) and his most famous poem, The Vanity of Human Wishes (1749), a Christianized imitation of Juvenal's Tenth Satire. Between 1747 and 1755, Johnson produced almost singlehandedly his massive Dictionary of the English Language, which established his fame as a scholar. He developed an equally great reputation as a teacher of moral and religious wisdom through a series of essays in The Rambler (1750— 1752) and other magazines, and in his philosophical tale, Rasselas, Prince of Abyssinia (1759). The great projects of his later years were his eight-volume edition of Shakespeare's plays (1765) and his collection of essays The Lives of the English Poets (1779—1781). Some opinions in these works are eccentric. But the works are notable for their keenness and strength of judgment, and the force andpolish of the writing. They established Johnson as one of the best critics in the English language. In 1773, Johnson and Boswell toured the Hebrides Islands of

Scotland. Johnson recorded his impressions of the trip in Journey to the Western Islands of Scotland (1775). Boswell wrote a diary, Journal of a Tour to the Hebrides (1785).Johnson's literary achievements are remarkable. His *Dictionary of the English Language (1755)* is noted for its scholarly definitions of words and the use of excellent quotations to illustrate the definitions. In *The Lives of the English Poets* (1779—1781), Johnson critically examined the work of 52 poets and did much to establish literary criticism as a form of literature. Johnson also wrote articles, reviews, essays, and such poems as *London* (1738) and *The Vanity of Human Wishes* (1749). His prose work *Rasselas* (1759) is a philosophical attack on people who seek an easy path to happiness.

Works

Together with that of Defoe, Richardson's name is most commonly mentioned when referring to the paterfamilias of the eighteenth-century novel. Despite significant differences in method and subject matter, both authors played an important part in the creation and development of the novel. During his relatively brief career as a novelist, Richardson wrote three lengthy novels which won considerable success and were later imitated all over Europe: *Pamela, or Virtue Rewarded* (1740-1), *Sir Charles Grand/son* (1753-4). Set in a domestic middle-class environment, all three novels proved immensely popular with the reading public and especially among women of leisure - a growing section of the reading public. There is a heavy moralizing tendency within the novels, reflecting the author's concern that the causes of religion and virtue be upheld. Indeed, in his preface to *Clarissa,* Richardson remarks as follows:*"What will be found to be more particularly aimed at in the following work is - to warn the inconsiderate and thoughtless of one sex against the base arts and designs of specious contrivers of the other - to caution parents against the undue exercise of their natural authority over their children in the great article of marriage - to warn childrenagainst preferring a man of pleasure to a man of probity [...] but above all, to investigate the highest and most important doctrines not only of morality, but of Christianity, by showing them thrown into action in the conduct of the worthy characters; while the unworthy, who set those doctrines at defiance, are condignly, and, as may be said, consequentially, punished".*

If in his didactic concerns Richardson resembles Defoe, in his development of plot and psychological characterization he represents a step forward. Indeed, in Richardson there is a strong element of psychological analysis which had been lacking in most other prose fiction. We are taken inside the minds of Richardson's characters and are invited to share their innermost thoughts and feelings. In contrast to the majority of previous fiction, there is also very much a sense of individual development within the confines of the story: characters are far from static and the reader is almost a privileged witness of their sharply detailed evolution. The three novels were written in the form of letters exchanged between the main characters. This 'epistolary technique' was largely a reflection of the fashion for letter writing of the period and was later to be taken up by both Rousseau and Goethe. Just as Defoe had avoided the dilemma of fiction as something immoral by insisting on its authenticity (his works were for the most part 'memoirs'), so Richardson's technique allows a mainly middle-class Puritan public to 'believe' that a series of letters had been chanced upon, collected and edited by a

scrupulous author. It is another example of fiction posing as truth in order to placate the demands of Puritanism. The epistolary form allows differing individual viewpoints of the same events to be fully explored within the text without any loss of authenticity (and in this sense Richardson anticipated the workings of the modern psychological novel with its multiple viewpoints). Indeed, the story takes on a more complete dimension in its multi-layered verisimilitude. Another aspect of this form is its immediacy, as Richardson remarks in his preface to *Clarissa: "All the letters are written while the hearts of the writers must be supposed to be wholly engaged in their subjects [...] so that they abound not only with critical situations, but with what may be called instantaneous descriptions and reflections [...] Indeed, when reading the letters the reader is implicitly invited to believe that the letters are in the very act of composition—it is almost as if we are looking over the shoulder of each character as they are writing the letters, intimately sharing the drama, suspense and excitement with them. The less positive aspect of this technique is that the reader feels bound to ask himself if it was possible for someone to write so many letters, often of such great length and detail, and under psychologically demanding circumstances."*

Henry Fielding (1707-1754)

Born into an aristocratic family in 1707, Fielding went to Eton public school and then to the University of Leiden in Holland, where he pursued studies of the classics and law. Because of a lack of money he was compelled to return to England in 1730 and chose to take up the career of playwright: he wrote over 20 plays, mostly of a satirical nature. Indeed his production of *The Historical Register* in 1737 resulted in Walpole - the chief target of his satire - introducing the Licensing Act, whereby the staging of all new plays was to be subject to the approval of the Lord Chamberlain. This measure effectively ended Fielding's involvement in the theatre, and in order to support his dearly beloved wife and two children, he took up a career in law as a barrister. During the late 1730s and early 1740s he continued to air his liberal and anti-Jacobin views in satirical articles for newspapers. Almost by accident, in angered response to the success of Richardson's novel *Pamela,* Fielding took to writing novels with *An Apology for the Life of MrsShamela Andrews* (1741). Despite significant financial and domestic difficulties (both his wife and one of his daughters died during the 1740s), he continued to write novels of a primarily satirical nature up until 1751. His consistent anti-Jacobinism and support for the Church of England was rewarded with his appointment as magistrate in 1748, a year after his much derided marriage to his pregnant maid. According to the historian G.M. Trevelyan, Fielding and his blind brother were two of the best magistrates in eighteenth-century London, and did a great to enhance the cause of judicial reform and improve prison conditions. A great humanitarian, Fielding's ardent commitment to the cause of justice in the 1750s coincided with a rapid deterioration of his always uncertain health. In 1754 he went to Portugal to improve his health, but died two months after his arrival.

Works

If both Defoe and Richardson attempted to hide fictional nature of their work under the guise respectively of 'memoirs' and 'letters', Fielding, perhaps the most remarkable and important eighteenth-century novelist, took a very different attitude. Whilst containing familiar picaresque elements *(Joseph Andrews* and *Tom Jones*

proposed the theme of the journey, and large parts of both are set among the highways and streets of eighteenth-century England), his works represented a new departure in terms of prose fiction. In no way do theyconstitute an effort to disguise literary artefact as fact: in the preface of *Joseph Andrews,* Fielding consciously speaks of the 'new Province of Writing' he was venturing into, and laid down a series of classically inspired 'laws' for what he defined a 'comic epic poem in prose', laws which were to hold good for the majority of his novels:

"Now a comic romance is a comic epic in prose; differing from comedy, as the serious epic from tragedy: its action being more extended and comprehensive: containing a much larger circle of incidents, and introducing a greater variety of characters. It differs from the serious romance in its fable and action, in this; that as in the one these are grave and solemn, so in the other they are light and ridiculous: It differs in its characters, by introducing persons of inferior rank, and consequently, of inferior manners, whereas the grave romance sets the highest before us; lastly, in its sentiments and diction; by preserving the ludicrous instead of the sublime. In the diction, I think, burlesque itself may be sometimes admitted; of which many instances will occur in this work, as in the description of the battles, and some other places, not necessary to pointed out to the classical reader; for whose entertainment those parodies or burlesque imitations are chiefly calculated."

Armed with a coherent and fully worked out theory, Fielding was the first English novelist to approach the novel form systematically: the reader is never under the illusion that what he is reading is anything other than a work of art. In *Tom Jones* the reader is addressed directly by a highly self-conscious narrative persona, both throughout the narrative and at the beginning of each of the eighteen books which make up this highly structured novel. Together with the speculations on how the story may proceed and commentaries on what has already happened, he also invites us to consider various aspects of the literary form in which the novel is cast. Fielding's narrative persona is a kind of literary guide and travelling companion who takes us behind the scenes to explain and elucidate upon what happens in the narrative, consciously dealing with the problems of the literary form in which the action is cast. The narrator's tone is conversational, amicable, and frequently ironic, and sets up a gentlemanly intimacy with the reader. If narrative authenticity surfers as a consequence, the reader is amply compensated by an illuminating and often amusing literary tour. On a polemical note, the narrator is also keen to point out that there is perhaps more 'truth' to be discovered in an openly acknowledged or confessed work of literature than there is in a piece of pretended fact, an observation which has clear implications not only for the novels of Defoe and Richardson, but for fiction as a whole.

In terms of both character and plot, Fielding's narratives differ considerably from those of his arch rival, Richardson. With regard to character, the highly esteemed Dr Johnson had few doubts as to the respective literary worth of the two authors. He remarked that there was "as great a difference between them as between a man who knew how a watch was made, and a man who could tell the hour by looking on the dial plate". There can be few doubts that Fielding attached less importance than Richardson to the growth and development of individual characters in his novels, his

principal object being the intricate unraveling of what Coleridge considered one of the three greatest plots ever written. In true classical fashion, an epic plot riddled with surprises (and pleasantly orchestrated coincidences) and a strong element of the mock heroic necessarily implied a diminished concern for the psychological subtleties of changing individuals. Fielding's characters must behave consistently from beginning to end, and while they possess greater individuality than those of the chivalric romances which preceded them, we are not allowed to witness internal thoughts and anxieties which is what Richardson's epistolary method so conveniently permits. Fielding makes no bones about this. As he points out in *Tom Jones*, "I describe not men but manners; not an individual but a species". His novels certainly contain *a* wider variety of characters than those of Richardson: they are drawn from all classes, and his extensive social panorama undoubtedly constitutes a more genuine and wide-ranging picture of eighteenth-century England than that of his contemporaries. Where intimate psychological analysis is lacking, it is the omniscient narrator - with his ironic observations, asides, warnings, moral reflections and anticipations - who compensates. As for plot, Fielding has few rivals: it is only when the reader reaches the end of *Tom Jones, a* veritable engineering masterpiece, that the full complexity of its well-knit episodic structure - never a detail out of place - may be appreciated. The architectonic majesty of this novel marked a great advance on the more rudimentary sequences of events to be found in Defoe or the more limited consideration of a single story present in Richardson.

In terms of attitudes to morality, Fielding's works also represent a break with the more Puritan concerns of his immediate predecessors. His aristocratic originsperhaps explain his more tolerant and liberal-minded attitude towards sexual promiscuousness in his protagonist Tom Jones: his exoneration of Tom (unable to seduce women of his own accord, he is equally unable to resist their seductive advances) in the final chapter would have proved far more difficult for Defoe or Richardson. While not exactly condoning Tom's behaviour, Fielding was far more generous in his moral judgment of what amounts to ordinary human weaknesses. He accepts that there are no wholly good or wholly bad characters in the world, and Tom's sexual peccadilloes are less serious than what he saw as more vicious sins: inhumanity, hypocrisy, vanity and affectation. In Fielding's world, virtues such as bravery, loyalty and benevolence are of paramount importance. His frank generosity of spirit was merely another aspect of his keenly held belief that men are naturally inclined towards goodness, and underlay his own moral purpose which was to show men that vice can be defeated by virtue. The hearty humour and irony which saves his works from excessive sentimentality, exposes the shortcomings of an imperfect humanity and is a generous instance of his conviction that men can defeat those more unpleasant aspects of immorality through laughter. As he says in his opening dedication of Tom Jones to George Lyttleton, "I have employed all the wit and humour of which I am master in the following history; wherein in I have endeavoured to laugh mankind out of their favourite follies and vices". Fielding's main works are the following: Journalism: Fielding contributed to many newspapers of the period including The Jacobite's Journal and The True Patriot.

Drama: over twenty plays including burlesques, comedies, farces and satires.

Novels:*Shamela (*1741), a parody, also in epistolary form, of Richardson's Pamela.The History and Adventures of Joseph Andrews (1742), quixotic in spirit, Fielding's first real novel represents a serious attempt to write a novel of life and manners. It also parodies what he saw as the vulgar and hypocritical moral values of the middle classes depicted in Richardson's Pamela.*The Life of Jonathan Wild, the Great* (1743), a mock-heroic satire of political opportunism and ruthless morality, this novel deals with the life of Jonathan Wild, who was hanged in 1725.*Tom Jones* (1749), his masterpiece.*Amelia* (1751), a novel more concerned with socialproblems.

Swift and Pope

Satire was one of the most common types of literature during the Augustan Age. In spite of the Augustan emphasis on reason, many of the satires were extremely bitter and personal, and thus hardly 'reasonable'. The leading satirists of the period were Jonathan Swift in prose and Alexander Pope in poetry.

Swift satirized differing interpretations of Christianity in A *Tate of a Tub* (1704). In *The Battle of the Books* (1704), he ridiculed a literary dispute of the day. The dispute was between scholars who preferred ancient authors and those who thought that modern authors were superior. Swift attacked the hypocrisy lie saw in kings courtiers, and teachers in *Gulliver's Travels* (1726), the most famous satire in the English language.Pope ridiculed the behavior of fashionable society in *The Rape of the Lock* (1712, 1714). He wrote with cutting wit about the authors of his time and their dull books in *The Dunciad*(1728—1743). Pope perfected the heroic couplet in *An Essay on Man* (1733-1734) and in *Moral Essays* (1731-1735). In *An Essay on Man,* Pope advised readers to take-the middle way — avoiding extremes — in all things. In *Moral Essays,* he discussed the nature of men and women and the uses of wealth.

Jonathan Swift

Jonathan Swift (1667—1745), an English author, is called a great *satirist* because of his ability to ridicule customs, ideas, and actions he considered silly or harmful. His satire is often bitter, but it is also delightfully humorous. Swift was deeply concerned about the welfare and behavior of the people of his time, especially the welfare of the Irish and the behavior of the English toward Ireland. Swift was a Protestant churchman who became a hero in Roman Catholic Ireland.

Swift was born in Dublin on November 30, 1667. His parents were of English birth. Swift graduated from Trinity College in Dublin, and moved to England in 1688 or 1689. He was secretary to the distinguished statesman Sir William Temple from 1689 until 1699, with some interruptions. In 1695, Swift became a minister in the Anglican Church of Ireland.

While working for Temple, Swift met a young girl named Esther Johnson, whom he called Stella. He and Stella became lifelong friends, and Swift wrote long letters to her during his busiest days. The letters were published after Swift's death as *The Journal to Stella.*

Temple died in 1699, and in 1700 Swift became pastor of a small parish in Laracor, Ireland. He visited England often between 1701 and 1710, conducting church

business and winning influential friends at the highest levels of government. His skill as a writer became widely known.

In 1710, Swift became a powerful supporter of the new Tory government of Great Britain. Through his many articles and pamphlets that were written in defence of Tory policies, Swift became one of the most effective behind-the-scenes spokespersons of any British administration.

Queen Anne recognized Swift's political work in 1713 when she made him *dean* (head clergyman) of St.Patrick's Cathedral in Dublin. Swift would have preferred a church position in England. The queen died in 1714, and George I became king. The Whig Party won control of the government that year. These changes ended the political power of Swift and his friends in England.

Swift spent the rest of his life — more than 30 years — as dean of St.Patrick's. It was as dean that Swift wrote *Gulliver's Travels* and the satiric pamphlets that increased his fame, *The Drapier's Letters*and*A Modest Proposal* Swift's health declined in his last years and finally his mind failed. He died on Oct. 19, 1745. He left his money to start a hospital for the mentally ill.

Gulliver's Travels is often described as a book that children read with delight, but which adults find serious and disturbing.Some people believe Swift was a *misanthrope* (hater of humanity), and that the ugliness and stupidity in his book reflect his view of the world. Other people argue that Swift was a devoted and courageous Christian who could not have denied the existence of goodness and hope. Still others claim that in*Gulliver's Travels*, Swift is really urging us to avoid the extremes and to lead moderate, sensible lives.Swift wrote a great deal of poetry and light verse. Much of his poetry is humorous, and it is often sharply satirical as well. But many of his poems, both comic and serious, show his deep affection for his friends.

Addison and Steele

Joseph Addison andSir Richard Steele were the outstanding essayists of the Augustan Age. They published their essays in two periodicals, *The Tatler* (1709—1711) and *The Spectator* (1711 — 1712). Both writers described and criticized the social customs and attitudes of their day. Their essays helped form middle-class tastes in manners, morals, and literature. In addition, Addison's pure and elegant prosestyle served as a model for other English writers throughout the 1700's.

The Johnson circle

Johnson's friends were the most important writers of the late 1700's. They included Oliver Goldsmith, Richard Brinsley, Sheridan, Edmund Burke, and Johnson' biographer, James Boswell.Goldsmith's novel *The Vicar of Wakefield* (1766) tells about the misfortunes of a kindly clergyman and his family. *The Deserted Village* (1770) is a poem that movingly describes the decline of an English village. Goldsmith's great play is the classic comedy *She Stoops to Conquer* (1773). Sheridan wrote two clever comedies of manners, *The Rivals* (1775) and *The School for Scandal (1777).* Burke composed essays on government, history and beauty. His *Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) anticipates many ideas of romantic writers of the 1800's.

Boswell brilliantly recorded Johnson's eccentricities and witty conversations in *The Life of Samuel Johnson* (1791), one of the great biographies in world literature. Many of Boswell's journal and private papers have been discovered in the 1900's. Like his biography, they provide a vivid picture of the times in which he and Johnson lived.

Words

J.Dryden -Дж.Драйден
Absalom and Achitophel – Авессалом и Ахитофель
The Hind and the Panther -Лань и Пантера
Marriage a la Mode– Модныйбрак
W.Wycherley-У.Уичерли
The Way of the World– Путьсвета
W.Congreve -У.Конгрив
Aureng-Zebe -Ауренгзеб
J.Bunyan-Дж.Бэньян
The Pilgrim's Progress–Странствованиепаломника
S.Pepys- С.Пипс
J.Evelyn -Дж. Ивлин
Jonathan Swift–ДжонатанСвифт
A.Pope - А.Поп
A Tale of a Tub–Сказкабочки
The Battle of the Books–Битвакниг
Gulliver's Travels–ПутешествияГулливера
The Rape of the Lock–Похищениелокон
The Dunciad –Дунсиада
An Essay on Man - Опыт о человеке
Moral Essays - Опыты о морали
Joseph Addison -Дж.Аддисон
R.Steele-Р.Стил
The Tatler -Болтун
The Spectator –Зритель
D.Defoe -Д.Дефо
R.Crusoe - Р.Крузо
Moll Flanders–МолльФлендерс
S.Richardson -С.Ричардсон
H.Fielding -Г.Филдинг
Tobias Smollett–ТобайасСмоллет
The Expedition of Humphry Clinker–ПутешествиеГемфриКлинкера
L.Sterne – Л.Стерн
S.Johnson - С.Джонсон
O.Goldsmith - О.Голдсмит
R.B.Sheridan -Р.Шеридан
E.Burke - Э.Берк
J.Boswell - Дж.Бозвелл
The Vicar of Wakefield–Вексфилдскийсвященник

The Deserted Village- Покинутаядеревня
SheStoopstoConquer–Онаунижается, чтобыпобедить
The Rivals. – Соперники
The School for Scandal–Школазлословия

Questions:

1. How did Latin literature influence the development of English literature?
2. What was the most common type of literature during the Augustan Age?
3. Who were the leading satirists of the period?
4. What did J.Swift attack in *Gulliver's Travels?*
5. What did A.Pope discuss in his works?
6. Who were the outstanding essayists of the Augustan Age?
7. What is one of the great achievements of English literature?
8. Who were the leading novelists of the period?
9. What are Johnson's literary achievements?
10. What works did he write?
11. Who belonged to the Johnson circle?
12. Why is the 1600-1700 period called the Restoration?
13. Why did John Dryden become the outstanding literary figure?
14. Why was this period important for English drama?
15. What did the comedy of manners deal with?
16. What were some characteristics of the heroic tragedy?
17. How had prose changed during the Restoration?
18. Why is Samuel Repys significant in English literature?

Seminar 2
ENLIGHTENMENT

Questions for the group discussion:

1. Give an outline of the economic and political situation in England in the 18th century.
2. Comment on the peculiarities of the English Enlightenment.
3. Three periods of the Enlightenment:
   - Early Enlightenment;
   - Mature Enlightenment;
   - Late Enlightenment
4. Do the test ‘The Enlightenment in English Literature’ (see the supplement).

THE DEVELOPMENT OF THE ENGLISH NOVEL

Reports:

1. Characteristic features of the 18th century novel in D. Defoe’s “Robinson Crusoe”.
2. Social satire in J. Swift’s “Gulliver’s Travels”. (What does the author ridicule in each of Gulliver’s voyages?)

Discussion:

"Robinson Crusoe" by Daniel Defoe

1. Comment on the genre of the novel. Why does the author combine two different types of writing – the journal that Crusoe keeps and the fuller type of storytelling that makes up the bulk of the novel?
2. Crusoe expresses very little appreciation of beauty in the novel. Is this lack of interest in beauty an important aspect of the character of Crusoe, or of the novel?
3. What is Defoe's view of the ideal society? Why does Defoe portray the island originally as a place of captivity which Crusoe was willing to escape from, and then later as a desired destination?

Issues for discussion
"Gulliver's Travels" by Jonathan Swift

I. "Gulliver's Travels". The origin of the book.
II. The subject of the story? The purpose of the author? The structure. The story of the book.

1. What is the theme of Swift's novel?
2. What political and social problems does the author bring up in the work?
3. Explain why Swift combined an adventure story, satire and fairy-tale in his novel.
4. Comment on the structure of the novel and its genre.
5. Show how Gulliver's attitude to humankind evolves in the course of the novel.

III. 1. Gulliver's travel to Lilliput.
2. Gulliver's voyage to Brobdingnag.
3. The voyage to Laputa.
4. The voyage to the country of Houynhms.
V. Close study of the first part – "A Voyage to Lilliput".
Be ready to discuss the following questions:
1. Why did Gulliver go to sea? How did he happen to land among the Lilliputians? Where does he first learn their size? What features of his meal are most striking in keeping with their size? What is their attitude to Gulliver? How are they able to keep him prisoner?
2. What details in the description of the emperor make one feel the littleness of all kings? What are the most amusing details of the search that was made of Gulliver's pockets?
3. Chapter III is intended as a satire of the court of George I with whom 's satire of the prompt of royal courts. How does "orders" seem trifling and silly?
4. Parts of Chapter IV may be considered as a description of Utopia. a. Which of the Lilliputians' laws can you mention? b. What is said of the system of education? Your attitude to it?
5. Do Chapters VII and VIII interest you more by the narrative or the satire?
VI. Speak on the importance and value of the book.

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Theme №5

Romantic Literature(1784 - 1832)
Victorian Literature(1832 - 1901)

Plan of the lecture:

1. Thepreromantics
2. Romantic poetry.
3. Lord Byron.
4. Percy Bysshe Shelley
5. John Keats.
6. William Wordsworth.
7. Romantic prose
8. Historical Context
9. Early Victorian literature.
10. Charles John Huffman Dickens.
11. Charlotte Bronte.
12. Later Victorian literature.
13. George Eliot.
14. Oscar FingalO'Flahertie Wills Wilde.
15. Robert Louis Stevenson.
16. Thomas Hardy.

Johnson and his circle were the last great literary figures of the I700's to stress the classical rules of writing. English writers of the late I700's and early I800's substituted passion for Augustan harmony and moderation. They preferred the mysterious - the 'long ago and far away.' They believed in the creative power of the imagination and adopted an intensely personal view of the world. These writers are called *romantics.*

Thepreromantics were a group of poets who represented a bridge between classicism and romanticism. In many of their works, these poets signaled the awareness of social problems and the love of nature that became typical of English romanticism. For example, Thomas Grey described the unfulfilled lives of common people in his famous *Elegy Written in a Country Churchyard* (1751). 'William Cowper wrote of the beauties of nature and his dislike of cities in *The Task* (1785). The Scottish poet Robert Burns wrote about rural characters. He often used Scots dialect. Burns's most popular verses include *Auld LangSyne* (about 1788) and*Comin*

Thro' the Rye (about 1796). The leading pre romantic poet was William Blake. His work was barely known when he was alive. Many of his most powerful poems are collected in *Songs of Innocence* (1789) and *Songs of Experience* (1794).

Romantic poetry

William Wordsworth and Samuel Taylor Coleridge were the first important English romantic poets. They produced a joint volume of poems titled *Lyrical Ballads (1798).* Wordsworth's preface to the second edition (1800) is almost a handbook for romantic poetry. In the preface, he explained why he wrote in everyday language rather than in the elevated poetic language of such earlier writers as Dryden and Pope. He also discussed why he wanted to write about everyday topics especially rural, unsophisticated subjects. Wordsworth and Coleridge lived in the scenic Lake District oft northwestern England and wrote expressively about the beauties" of nature. Many of their blank verse poems have conversational tone.

Lord Byron (Jan. 22, 1788—Apr. 19, 1824) was the most colorful of the English romantic poets. Many people find his adventurous life as interesting as his poetry. Byron often set his poems in Europe and the Near East, and they reflect his own experiences and beliefs. Byron's poetry is sometimes violent, sometimes tender, and frequently exotic. However, the underlying theme is always Byron's insistence that people be free to choose their own course in life.George Gordon Byron was born in London, but he lived most of his first 10 years in Scotland with his mother. His father, who had abandoned Byron's mother, died when the boy was 3. Byron inherited the title Lord Byron at the age of 10, upon the death of his great-uncle. He then returned to England, where he attended Harrow School and Cambridge University.Byron's first book of poems, *Hours of Idleness* (1807), was severely criticized by the *Edinburgh Review, a* Scottish literary magazine. Byron replied with *English Bards and Scotch Reviewers* (1809), a verse satire in which he attacked almost every notable literary figure of the day.

From 1809 to 1811, Byron traveled through southern Europe and parts of the Near East. In 1812, he published the first two *cantos* (sections) of *Childe Harold's Pilgrimage.* These cantos, set in the countries he had recently visited, chiefly Portugal, Spain, Albania, and Greece, immediately established his fame. This work and the sequence of *Turkish Tales* (1813—1816) that followed defined the character type known as 'the Byronic hero.' This character is the melancholy, defiant, proudly self-assured man associated with Byron and widely imitated in later literature. In canto III (1816) and canto IV (1818), Byron identifies himself with Harold and through him expresses the loss the poet felt while living abroad.Eastern verse tales, such as *The Bride of Abydos* (1813) and *The Corsair* (1814), kept him in the public eye. In 1815, Byron married Anne Isabella Milbanke. They had a brief, unhappy marriage, during which a daughter, Ada, was born. The marriage ended partly because of rumors that Byron had committed incest with his half-sister, Augusta Leigh. Byron left England forever in 1816.Byron spent several months in Switzerland, where he met fellow poet Percy Bysshe Shelley. Byron then settled in Italy, where he carried on a long romance with the Countess Teresa Guiccioli and became involved in Italian revolutionary politics. Byron also wrote such works as the verse dramas *Manfred* (1817) and *Cain* (1821). His last and greatest work was the long, unfinished epic

Don Juan. In 1823, while writing this poem, Byron decided to join the Greeks in their war for independence from the Turks. After a brief illness, he died in Missolonghi, Greece. During Byron's last years he wrote several types of works, notably such historical and Biblical tragedies as *Sardanupalus*and *Cain*. But the masterpiece of his Italian period is *A Dan'Juan.* Byron wrote the poem in the loose, flexible Italian verse-form called *ottavarima.* The poem deflates the legendary lover Don Juan to the level of a comic epic hero. The most important element in *Don Juan*, however, is the narrator, a free and self-contradictory spirit, whose tone changes continually, ranging through the forceful, biting, sentimental, cynical, self-mocking, and self-assured. The narrator's voice maintains Byron's scorn for what he called *cant,* the deceptions played by individuals and societies upon one another. Despite the range of Byron's poetry, that scorn is the main force running from the beginning to the end of his career.

Percy Bysshe Shelley (Aug. 4, 1792—July 8, 1822) was one thegreat English lyric poets. He experimented with many literary styles and had a lasting influence on many later writers, particularly Robert Browning, Algernon Charles Swinburne,William Butler Yeats, George Bernard Shaw, and Thomas Hardy.Shelley was born on Aug. 4, 1792, in Sussex into a wealthy and politically prominent family. He had a stormy career at Eton College and Oxford University/ from which he was expelled in 1811 for writing a pamphlet called *The Necessity of Atheism.*In August 1811, Shelley eloped with 16-year-old Harriet Westbrook, the daughter of a former London coffee house owner. He abandoned her in 1814 and ran away with Mary Wollstonecraft Godwin. Mary was the daughter of William Godwin, a political philosopher whose liberal ideas greatly influenced Shelley. Although both said they did not believe in marriage, Shelley and Mary Godwin were married in 1816, after Harriet drowned herself. They had three children, two of whom died in infancy.Shelley believed the Irish were being oppressed by their English rulers. He tried to rouse the Irish to rebel against English in his pamphlet *An Address to the Irish People* (1812). He wrote *Queen Mab*(1813), a revolutionary poem which attacked both political tyranny and orthodox Christianity. In 1816, Shelley and his wife became close friends with the poet Lord Byron in Geneva, Switzerland. That friendship led to an exchange of ideas that Shelley commemorated in *Julian and Maddalo*(1824), a poem in the form of a conversation.In 1818, while the Shelleys were visiting Lord Byron in Geneva, Mary conceived the idea for *Frankenstein.*After March 1818, Shelley went into exile in Italy. There he wrote a series of important works, including the play *The Cenci* (1820) and the poems *Prometheus Unbound* (1820), *The Witch of Atlas* (1820), *Epipsychidion*(1821), *and Hellas* (1822). The death of an acquaintance, the English poet John Keats, inspired his elegy *Adonais*(1821). On July 8, 1822, Shelley drowned while sailing near Livorno (sometimes called Leghorn), Italy.To support herself and her children, Mary wrote novels, including *Valperga*(1823), *The Last Man* (1826), and the autobiographical *Lodore*(1835). She also edited her husband's poetry. Mary spent much of her later life trying to seek her own identity in relation to those of her famous parents and husband.Shelley's poems are emotionally direct, but difficult to understand intellectually. Much of his poetry is openly autobiographical, including

his most famous lyric *Ode to the West Wind* (1819). Shelley's spiritual attitudes were intensely personal and tended to oppose traditional Christian views.

John Keats one of England's greatest poets and literary theoreticians, together with Lord Byron and Percy B.Shelley, formed the second generation of British romantic poets. Noted for the rich, sensuous poetry, Keats was also a strenuous thinker, as revealed by his letters; in these he speculated on the nature of poetry and the poet and straggled with the problems of suffering and death.Born in London, October 31, 1795, the son of a livery stable keeper, Keats was orphaned while still a child, and in 1811 he was apprenticed to a surgeon. As soon as he was qualified, however, Keats left surgery for poetry, influenced by his friendthe poet Leigh Hunt, who encouraged him to write and also introduced him to many poets of the day. After producing several mediocre poems, Keats suddenly composed the remarkably assured sonnet *On First Looking into, Chapman's Homer* (1816), soon to be followed by his long, ambitious allegorical poem *Endymion*(1818). Written in the lush style of Hunt — which Keats soon rejected — this work described the poet's search for ideal beauty. After its' publication he was attacked as a member of Hunt's «Cockney School» of poetry in an article in *Blackwood's Magazine.* This and other severe attacks on Keats later gave rise to the myth that Keats had been killed by criticism. Actually he died of tuberculosis, a disease against which both he and his brother Tom long struggled; in 1818, Tom died, and shortly afterward Keats became aware than he too had contracted consumption. His misery was exacerbated by his love for Fanny Brawne; because of his increasing ill health, marriage was impossible. Throughout this anguished time, however, Keats was producing his masterpieces. During 1819 alone, he composed *The Eve of St. Agnes, Lamia,* the six great *Odes* (including *Ode on a Grecian Urn* and *Ode to a Nightingale),* and reworked his unfinished epic *Hyperion* into *The Fall of Hyperion,* in which he examined his own poetic career and rededicated himself to the strenuous art of poetry.By early 1820, Keats understood clearly that he was dying and in the fall traveled with his friend the painter Joseph Severn to Rome in an attempt to delay the workings of the disease. From there he wrote agonized letters lamenting his loss of love and the failure of his hopes of poetic excellence. He died on , February 23, 1821, in the house on the Spanish Steps that now forms a memorial to him and Shelley.Keats's short poetic life is unprecedented in English literature; between the ages of 18 and 24 he wrote poems of such power that they rank with the greatest in the language. Taking in all the senses, they lyrically render the totality of an experience and catch in their packed phrases the complexity of life in which pain and pleasure are inextricably joined.

William Wordsworth (1770-1850)

Born in West Cumberland in 1770, Wordsworth's happy childhood was spent growing up in the beautiful countryside of the English Lake District. After attending a local grammar school, he proceeded to Cambridge where he graduated without distinction in 1791. Attracted by the democratic ideals of the French revolution, he moved to France the same year and there cultivated his republican and liberal sympathies. During his stay he had a love affair with Annette Vallon, but a lack of

financial means prevented him from marrying her, and he eventually returned to England. Annette bore him a daughter, Caroline, but Wordsworth was unable to rejoin them due to the outbreak of hostilities between England and France in 1793. The Terror' in France resulted in political disillusionment (and later outright political conservatism) while his separation from Annette and the daughter he had never seen provoked remorse and a severe bout of depression.A period of convalescence spent in Dorsetshire with his beloved sister, Dorothy, led to philosophical reflections on the beneficial influence of nature. Some years later these meditations were to mature in dramatic form when Wordsworth, in conjunction with his friend and literary companion, Coleridge, published the highly polemical yet influential collection of poetry *Lyrical Ballads* (1798). In 1799 Wordsworth returned to settle in the Lake District with Dorothy and Coleridge: having inherited a substantial legacy of £ 9,000 in 1795, he was now able to devote himself entirely to writing poetry. Additions to the *Lyrical Ballads* in 1799 were followed by the first draft of his lengthy autobiographical poem, *The Prelude,* six years later. In 1803 he had married an old school companion of his, Mary Hutchinson, and the marriage was to yield no less than five children. Although most of his finest verse was written in the tenyears following the publication of *Lyrical Ballads,* Wordsworth devoted himself to revising old works and writing new ones for the rest of his life. Formal recognition of his contribution to literature came sevenfears before his death in 1850 when he was appointedPoet Laureate.Wordsworth's ideas concerning nature, the task of the poet and the nature of poetical composition have become a landmark in the history of English literature and much of his earlier verse is among the finest of the Romantic period. He became less innovative and more artistically conservative in his later years, his mature verse often proving artificial and too esoteric. Technically speaking, Wordsworth is extremely versatile and he was accomplished in a number of verse forms, ranging from blank verse, sonnets and odes to ballads and delightfully simple lyrics. Wordsworth is frequently thought of as a 'nature poet': His pantheistic philosophy led him to believe that men should enter into communion with nature. Since nature was an expression of God and was charged with his presence, he believed it constituted a potential moral guide for those possessed of a 'feeling heart'. This reverence for nature went hand in hand with a sympathy for the state of childhood: in terms reminiscent of Blake, he equates childhood with innocence and a quality of imagination which has yet to be spoilt by the 'civilizing' tendencies of an adult, rational world. The child possesses an instinctive knowledge endowed with superior wisdom (‘The child is father to the man'), and the corruption of this in society is a source of real loss.Wordsworth outlined his main principles concerning poetry in a long preface - hailed by some critics as the manifesto of the English Romantic movement – which he added to the second edition of the *Lyrical Ballads* л 1800. The main points are as follows: The language of poetry was to consist of "a selection of language really used by man". In bringing his language closer to the everyday language of men, poetic diction' - with its artful figures of speech and elevated tone - was to be avoided as much as possible.The subject of poetry was to consist of "incidents and situations from common life". By this Wordsworthmeant "*humble, rustic life since under those conditions Man was in closer contact with nature and in this simple state the essential passions of the heart find a*

better soil in which they can attain their maturity".Wordsworth, like Blake and the Romantic poets who succeeded them, attached great importance to theimagination. Over ordinary incidents, situations and objects the poet "throws a certain colouring of the imagination, whereby ordinary things should be presented to the mind in an unusual aspect". In the hands of the true poet, the imagination was the faculty whereby ordinary objects were in some way transformed to reveal aspects of their inner nature to which the mind is habitually blind.For Wordsworth the memory was a key element in poetic composition. His famous and oft quoted premise that "all good poetry is the spontaneous overflow of powerful feelings" is clearly radical in its implications, but it should not be misunderstood as favouring the unrestrained outpouring of emotions. Indeed, the 'spontaneous overflow' occurs at the moment of composition, but only after the feelings have been worked out through a carefully acquired process of prior thought: the feelings to which the poet gives formal body originate from 'emotion recollected in tranquility', that is, they are newly contemplated and organized in the poet's mind through the subjective experience of memory. Wordsworth was instrumental in undermining the accepted eighteenth-century idea of the poet as a skilled craftsman versed in the dictates of socially acceptable artistic canons. The poet, he says, is "a man speaking to men", but he is also "a man, it is true, endowed with more lively sensibility, more enthusiasm and tenderness, who has a greater knowledge of human nature, and a more comprehensive soul, than are supposed to be common among mankind". The poet is possessed of a more than usual organic sensibility and his task is not simply to embellish everyday life, but to show other men the essence of things. In this critical sense he is an initiator and not an imitator of truths, a prophet-like figure who, having thought long and deeply about life and its mysteries, is responsible for conveying a new moral message. Major works:1793 - *An Evening Walk, Descriptive Sketches;* 1798 - *Lyrical Ballads* (2nd edition 1800), a collection of poems written in collaboration with Coleridge; 1798-1805 - *The Prelude,* published following the author's death in 1850, an autobiographical poem in 14 books; 1807 - *Poems in Two Volumes;*1814*The Excursion, a* nine-book poem which Wordsworth had planned to publish as part of a long philosophical poem on God, nature and man;1815 - Collected edition of his poems.

Romantic prose included essays, literary criticism, journals and novels. The leading essayists were Thomas De Quincey, William Hazlitt, and Charles Lamb. De Quincey's *Confessions of an English Opium Eater (*1821) is typical of the highly person; revealing essay that was popular during the early 1800's. Hazlitt wrote outstanding critical studies of Elizabethan drama. The studies did much to revive interest in the plays of the Elizabeth; Age. Lamb's warm and humorous essays were collected in t volumes known as *Essays of Elia* (1823) and *Last Essays of Elia*(1833). The personal tone of romantic prose appears in the letters and journals of various writers. The journals of Dorot Wordsworth, the poet's sister, are especially interesting. S kept journals that recorded daily life in the Lake District during the time her brother and Coleridge worked on *Lyrical Balla*The journals provide a fascinating account of the creative prose: Horror stories called *Gothic novels* became popular during the late 1700's and early 1800's. Most of these tales deal with ghosts and supernatural happenings. Horace Walpole wrote the first Gothic novel, *The Castle of*

Otranto (1764). Horror stories called *Gothic novels* became popular during the late 1700's and early1800's. Most of these tales deal with ghosts and supernatural happenings. Horace Walpole wrote the first Gothic novel, *The Castle of Otranto* (1764). The two greatest novelists of the romantic period were Jane Austen and Sir Walter Scott. Austen wrote about middle-class life in small towns and in the famous resort city of Bath. The women in such Austen novels as *Pride and Prejudice* (1813) and *Emma* (1816) are known for their independence and wit. Scott wrote novels set in the Scottish Highlands or Edinburgh. His series of books called the *Waverley* novels are the first truly historical novels in English literature. Scott's death in 1832 marked the end of the romantic period.

Samuel Taylor Coleridge(1772-1834)

The youngest of 13 children, Coleridge was born in Devonshire in 1772. Following the death of his father -a learned clergyman and schoolmaster - he was sent to the intellectually stimulating Christ's Hospital School in London at the age of 10. He soon displayed prodigious talents as a natural orator. His move to Cambridge in 1791 proved academically unfulfilling, and concluded three years later without his taking a degree. He remained heavily influenced by revolutionary ideals, and in 1794 met Robert Southey, already a well established poet, with whom he planned to set up an ideal community along 'communistic' lines in America, but the project came to nothing. A year later he married Sara Fricker, the sister of Southey's wife, but their marriage turned out to be a failure. Domestic difficulties were exacerbated byrecurrent bouts of ill healthand a growing addiction toopium, a drug prescribed bydoctors of the time to easebodily pains.Fruitless attempts to becomea journalist were followed byhis move to Somerset wherethe historic meeting withWordsworth took place in1797. The next few yearsproved to be crucial in termsof Coleridge's somewhat erratic creative output, and most of his importantpoetry belongs to this period. A keen interest in theworks of German idealist philosophers followed hardupon his visit to Germany in 1798, while his politicalinclinations became increasingly conservative and led eventually to an outright rejection of republicanism. In 1799, he joined Wordsworth and his sister in the Lake District.Coleridge's growing enslavement to opium coincided with his falling in love with Sara Hutchinson, the sister of Wordsworth's future wife.His separation from Sara Frickerand his children was finalized in 1806 after two years spent in Italy and Malta vainly trying to recover his health. His return to England in 1806 led to a career in lecturing on literary concerns, which he did for the next seven years with varying degrees of success.Following a serious quarrel with Wordsworth, he severed links with the Lake District and moved to London definitively in 1810. His addiction to opium continued to plague him, but was partly relieved by a certain Doctor Gillman, who provided hospitality and comfort at his home in Highgate. Indeed, Coleridge's remaining years were relatively carefree under the auspices of the London physician, and he spent most of his time giving lectures and writing as a journalist. His Highgate home became a centre of pilgrimage for a number of friends and cohorts who continued to admire his eloquence and illuminating intelligence until his death in 1834. Despite accusations of plagiarism and procrastination, Coleridge was described by Hazlitt as "the most impressive talker of his age", and he left the Romantic age a unique literary and philosophical legacy.

Works

In comparison to that of Wordsworth, his more austere and self-disciplined friend and mentor, Coleridge's poetic output was relatively small. (This was in part due to his notoriously insecure and inconstant character - one of his friends was led to remark that "he spawned plans like a herring but often they were left incomplete or simply dropped"). He did, however, write a lot of other material, including literary criticism, lectures, plays, journalistic articles, and essays on philosophy, politics and religion. He was also an accomplished translator of German. Coleridge's poetry frequently contains elements of mystery and the supernatural. In *BiographiaLiteraria*(1817) he explained the dual task which he and Wordsworth had set themselves in the *Lyrical Ballads,* in contrast to Wordsworth's preoccupation with subjects from ordinary life; his own task was to write about extraordinary events in a credible way. Speaking of this he says:'The incidents and agents were to be, in part at least, supernatural; and the excellence aimed at was to consist in the interesting of the affections by the dramatic truth of such emotions, as would naturally accompany such situations, supposing them real [...] it was agreed that my endeavoursshould be directed to persons and characters supernatural, or at least romantic; yet so as to transfer from our inward nature a human interest and a semblance of truth sufficient to procure for these shadows of imagination that willing suspension of disbelief for the moment, which constitutes poetic faith".In its credible mingling of the mysterious and magical with realism, Coleridge's masterpiece, *The Rime of the Ancient Mariner*, most successfully bears out his original aims.Like Blake and Wordsworth, Coleridge attached great importance to the role of the imagination, and the critical essays which accompanied his poetic works did much to promote the idea of this faculty as the sovereign power in the creative process. In *BiographiaLiteraria,* he divided the imagination into two - the 'primary' and the 'secondary'. He described the 'primary imagination' as the "living power and prime agent of human perception: it is the first act of self-consciousness which makes perception and knowledge possible and is common to all mankind". The 'secondary imagination' is the "poetic imagination which dissolves, diffuses, dissipates in order to re-create": in its interpreting, shaping and re-creation of experience, this faculty was fundamental to the poet and his vision.The imagination was more important than what both Wordsworth and Coleridge called 'fancy', the less inspired and more mechanical faculty associated with mastery of appropriate images, metaphors and similes, deployed in apt manner where required, and subject to the rational law of 'judgment'. In using the secondary imagination Coleridge believed the poet was free to rise above eighteenth-century conventions to awaken the mind from the lethargy of custom into which he believed it had fallen. (For the poet, the loss of this faculty could prove traumatic, as Coleridge himself suggests in *Dejection: an Ode,* written in 1802). Like Wordsworth, Coleridge believed strongly in the importance of nature, although he did not view it as a moral teacher or a source of consolation and felicity. His sensitivity is evident in the descriptions of the natural world - colours, lights, sounds - which help form a realistic background to much of his finest verse and snow faithful adherence to the truth of nature which he had posited as a necessary pre-condition for exciting tie sympathy of the reader. An interest in the exotic *(Kubla Khan)* and the medieval period *(Christabet)* are also evident in some of Coleridge's poetry. In his masterly contribution to the *Lyrical*

Ballads, The Rime of the Ancient Mariner, the structure, rhythm and rhymes of medieval ballads were used to near perfection, as the extract given below reveals.Apart from several important prose works, Coleridge wrote a small number of poems which have become an indispensable part of English literary history.

These include:

1796- poems on various subjects;

1797- *Christabel*, an unfinished poem set in the Middle Ages about a young girl under a witch's spell; *This Lime-Tree Bower My Prison, a* fine 'conversation' poem in the form of a blank verse monologue;

1798- *Kubla Khan*, again unfinished, this 54-line fragment was not published until 1816. Supposedly composed under the influence of opium, Coleridge described this dream-like poem as a psychological curiosity but many critics have interpreted it as a symbolic representation of the poetic creative process; *Frost at Midnight,* another conversation poem in blank verse; *The Rime of the Ancient Mariner*, his masterpiece; 1802- *Dejection: An Ode*, addressed to Sara Hutchinson, this ode took as its main theme the diminishing powers of perception and poetic creativity. It was his last truly great poem.

Seminar 3
ROMANTICISM

I. Pre-romantic period

Questions for the group discussion:

1. Gothic school (peculiarities and representatives);
2. Literary work of William Blake and Robert Burns.

Prove that they were the forerunners of Romanic Movement.

II. Romanticism in England

Questions for the whole group:

1. Political and social background.
2. The two generations of romantic poets: the Lake poets and the younger poets (name the representatives and point out the principal differences between them).
3. Do the test ‘Romanticism in English Literature’ (see the supplement).

Reports: Byron’s literary work.

1. “Childe Harold’s Pilgrimage”. Innovations in poetry. Romantic hero.
2. “Don Juan” – a satirical encyclopedia of Europe’s social life.

III. Romantic prose

Question for the whole group:

1. Essayists of the period. Reports:

1. Walter Scott – the founder of the historical novel (use the novel “Ivanhoe” for proving your opinion).
2. The themes of Jane Austen’s novels.

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VICTORIAN LITERATURE

Social Unrest

The reign of Queen Victoria (1837-1901) marked the climax of Britain's imperial ambitions. The era was unique for its solidity of purpose and outlook, and its tremendous energies and achievements. The earlier part of the twentieth century saw a strong reaction against the Victorian ethos, which led to critical underestimation of the literary and artistic output of the period, but the balance has now been redressed, and we are able to appreciate Victorian art and literature for what it was, in the context of its age. Consideration of two laws, passed immediately prior to Victoria's accession, is essential in order to gain understanding of the period: the First Reform Bill of 1832 and the new Poor Law of 1834. The population explosion, which took the population of Britain from 10.5 million in 1801 to about 37 million in 1901, was an extremely important factor in shaping social and political life during the nineteenth century. High inflation (caused in part by the Corn Law of 1815, which artificially raised the price of grain in order to protect British farmers) and unemployment after the Napoleonic Wars led to great social unrest. Fearing its and a French-style revolution, Parliament passed the First Reform Bill in 1832. This bill extended the routing franchise to members of the middle classes saving a certain property qualification; and, for the first stage, large cities like Manchester and Birmingham were represented in Parliament. Another step on the road to universal suffrage was the People's Charter of 1838, the result of a combined effort by unions, workers and radicals. This demanded rights which we nowadays take for granted: no property restrictions on MPs, the secret ballot, payment for MPs and voting rights for all adult citizens. The House of Commons rejected the Charter and civil unrest continued, followed by stringent measures taken by the Government to repress it. The Poor Law had set up the feared and hated "workhouses', where the poor were confined in conditions which were little improvement on the wretched misery they had suffered outside. They were fed a subsistence diet, made to work extremely long hours and separated from their families. Dickens' novels depicted the hypocrisy and contradictions inherent in the system and were important in the creation of pressure for social reform. The horrors of the workhouse led many people to drift towards the towns in the hope of finding a better life. Alas, depressing and dangerous conditions awaited them in the newly formed factories and the unhealthy slums built for them hurriedly and at minimum cost. Epidemics were common and deadly: 31,000 died of cholera in 1832. It was not until the 1850s that town councils began to pay attention to these problems, appointing a Health Officer, and building parks and public baths for the population.

Political Developments

The skill of Robert Peel, prime minister during this period, saved the day for the government. Better economic conditions in the 1840s and the repeal of the Corn Laws in 1846 eased the situation, as did the formation of a regular Metropolitan Police force in London. Britain was able to weather the revolutionary storm which swept across Europe in 1848 and itsstability and constitutional rights were much admired by other countries. Peel was a remarkable figure in that his decisions often went against party lines. In particular, his support of the right of Catholics to enter Parliament in 1829 and the repeal of the Corn laws, angered many Tories, who felt they had been betrayed. However, there was growing consensus among both Tories and Whigs that free trade and social and political reform were necessary in order to stimulate expansion. These ideas were known as 'Liberalism' and the Whigs began to be known as 'Liberals'. Sir Robert Peel lost power in 1846 and the most important political figure for the next twenty years was Lord Palmerston, a Liberal, who openly supported independence movements in Europe, although he was against further Parliamentary reform in Britain. On his death in 1865 *a*more rigid two-party system of Conservative (ex-Tory) and Liberal (ex-Whig) developed, and the composition of the House of Commons began to change, with the commercial class (factory-owners, businessmen, etc.) dominating. The leading politicians of the day were now the Liberal leader William Gladstone (an ex-factory owner) and the leader of the Conservative party, Benjamin Disraeli, of Jewish origin.

Many features of modern British Parliamentary democracy were first seen in this period: further Reform Bills, in 1867 and 1884, meant that by the end of the century 60 percent of the urban male population and 70 percent of the rural male population had the vote. Public opinion became very important and new popular newspapers grew up to satisfy this new, semi-educated market. The House of Commons grew in size and importance, while the House of Lords lost much of its power: it no longer made policy decisions, but triedinstead to prevent reform from passing through the House of Commons.

The rise of the Co-operative Movement and of Trade Unions (the first Trades Union Congress was held in 1868), which attempted to achieve reform through Parliament, led to a growing self-confidence among the working class, in spite of their rather weak bargaining position. The Independent Labour Party was founded in 1892.

The Civil Service and Army were also reorganized and the first steps were taken to ensure free and compulsory education for all children (the Education Act of 1870).

The Monarchy and the British Empire

Queen Victoria, although a symbol of the age. interfered little in the running of the country, preferring to set a moral example to the nation, through the publication of her book *Our Life in the Highlands,* a kind of family diary. Although she was presumably worried by the way in which power was draining away from the upper classes, her simple and virtuous behaviour made the monarchy more popular than it had ever been before. The loss of the American colonies in 1783 had made the idea of further empire-building unpopular until the 1830s, but Britain was still prepared to go to war in order to protect its trade routes. The so-called Opium Wars with China in 1839 are a good example of this. However, by 1850, in the face of fierce competition from its commercial rivals in Europe, Britain once more began to fight colonial wars,

such as the Crimean war in 1854 (helping the Turks against Russia), the suppression of the Indian mutiny of 1857 and, in particular, expansionism in Africa, aided by great explorers such as Livingstone. With the excuse of bringing civilization to the Africans Britain, along with other European countries, seized large areas of the African continent. The Boer Wars in South Africa at the end of the century and Britain's invasion of Egypt and Sudan in the 1880s were other instances of the confusing contradictions between Liberal ideas at home and brutal expansionism abroad.Britain's white colonies, such as Canada, Australia and New Zealand, absorbed much of the rapidly expanding population of Britain itself, unfortunately destroying most of the indigenous populations in the process (Aborigines, Maoris and Native Americans). Jingoism, a Bather extreme and superficial form of patriotism, became the order of the day. The British were extremely proud of their empire and their exportation of 'civilization' to every corner of the globe and even today, almost a century after the apex of the British Empire, Britain suffers from a certain illusion that it still 'rules the waves'.

Ireland

The struggle between Catholics and Protestants in Ireland continued throughout the century. An important step was the Emancipation Act of 1829, which allowed Catholics to become MPs, although in fact Ireland this law was accompanied by a repression of civil liberties. The potato famine of the 1840s and Britain's blind observance of the doctrine of Free Trade (which meant that it refused to prohibit the export of grain from Ireland) led to the death of 1.5 million Irish from starvation in the years 1845-7 and the emigration of many more (five million Irish settled in America between 1841 and 1920).The Nationalist Movement, and, in particular, its charismatic leader, Charles Parnell, put great pressure on the British government to grant Home Rule (self-government for the Irish). The Liberal government was about to concede Home Rule when Parnell was involved in a scandal with a divorced woman and everything fell through. It was just before the First World War that the Home Rule Bill was finally passed by Parliament at Westminster, but its application was delayed by the war, and Irish nationalists decided to use violent means to achieve their objectives (see next chapter).Political stability led to great expansion and prosperity. Britain was rich in raw materials, which were more than enough to meet the needs of its own industrial system. The rise in the production of heavy industrial goods, ships, steam engines and machinery together with the competitive price of its cloth allowed Britain to dominate world markets, and the improving railway system led to faster and more comfortable transportation of goods and people. The middle classes began to move out into the suburbs, and to commute every day to work. Between 1850 and 1880 London expanded rapidly as people sought a happy medium between the peace of village life and the convenience of living in town.

The Victorian Family

The Victorian family has become something of a synonym for a strict and repressive upbringing. For much of the century, married women continued to be simply part of their husband's property.Discipline was severe, beatings common and incredibly harsh conditions prevailed in the boarding schools of the time. Parents were typically distant and unemotional, and the family was a very closed and almost claustrophobic

environment, with little chance for women or children to have contacts outside their immediate family. Sex and other 'taboo' subjects were rigidly avoided.

Religion

The authority of the Church was now weaker and attendance was poor, both in rural districts and the cities. One reason for this was that the quality of life had changed so much that the Church of England no longer seemed to offer solutions for everyday problems.

LITERARY CONTEXT

The Victorian Age was an acutely self-conscious one. For perhaps the first time there was a considerable community of interests and opinions between writers and their readers, as well as a sense of a common existence, and shared direction. The literature of no other period speaks so directly to its audience or has such a solid ground of shared assumptions. Even though literacy had not yet penetrated all classes, the reading public was highly heterogeneous. Within the 'respectable' reading public there was a wide gap between the intellectual end of the spectrum and the escapist and frivolous reading matter available for the lower middle classes. One little-known feature of the Victorian literary scene is the sheer bulk of devotional literature. In the first half of the century religious books outnumbered fiction by a ratio of three to one, not counting the vast number of tracts and periodicals in circulation. The middle-class reading public had a lot of time to spare, especially the women, although educational standards were generally not very high in the first half of the century. (One critic even divided the English upper classes into "Barbarians and Philistines").

Circulating libraries continued to play an important role in the spread of literature, not all of which has stood t»e test of time. Sentimentality and crude moralizing were popular, and some of the most revered authors of tie Victorian Age have now been completely forgotten. Most of the best Victorian literature was certainly Wended for a tiny intellectual minority. Theage abounded in serious periodicals dealing increasingly with political and social issues, such as tie already established 'Edinburgh Review[5] and the' 'Quarterly Review', as well as The Pall Mall Gazette', The Athenaeum', and many others, written for 'thoughtful' readers. One writer remarked in 1829, "Our current periodical literature teems with thought and feeling... The whole surface of society is thus irrigated by a thousand streams." A great deal of Victorian literature was first published in this form; essays, verse and even novels often made their first appearance in the pages of periodicals. Reviewers also had a strong influence on the reception given to literary works and contributed greatly to the formation of public opinion. Victorian novelists and their readers met on a common terrain. The reader almost feels he is a personal presence in the book. This close relationship is also demonstrated by the admiration, love and awe which writers of the age commanded in their readers. One reason for this was the enormous growth in the middle classes. These sections of society, although consisting of many different strata and heavily criticized on many sides for their complacency and vulgarity, were avid consumers of literature. Many writers were preoccupied with the apparent Philistinism of the middle classes and the seeming lack of spiritual values which industrialization and the decline of religion had caused.

The relationship between religion and society was a particularly complex one during this period. Despite the force of Evangelism and Methodism and the drive for social reform, to some observers the English seemed almost indifferent to religion. The interplay between the established Church of England and the various dissenting factions provoked intense debate, but the middle classes seemed to drift towards a strange mixture of indifference and insularity, typified by Dickens' comic figure Mr. Podsnap. Here is an extract from *Our Mutual Friend* showing how Mr. Podsnap views the rest of the world from the perspective of a member of the English middle classes:

"Mr. Podsnap's world was not a very large world, morally; no, nor even geographically: seeing that although his business was sustained upon commerce with other countries, he considered other countries, with that important reservation, a mistake, and of their manners and customs would conclusively observe, 'Not English!' when PRESTO! with a flourish of the arm, and a flush of the face, they were swept away. Else wise, the world got up at eight, shaved close at a quarter past, breakfasted at nine, went to the City at ten, came home at half-past five, and dined at seven. Mr. Podsnap's notion of the Arts in their integrity might have been stated thus. Literature; large print, respectively descriptive of getting up at eight, shaving close at a quarter-past, breakfasting at nine, going to the City at ten, coming home at half-past five, and dining at seven. Painting and Sculpture; models and portraits representing Professors of getting up late, shaving close at a quarter-past, breakfasting at nine, going to the City at ten, coming home at half-past five, and dining at seven. Music: a respectable performance (without variations) on stringed and wind instruments, sedately expressive of getting up at eight, shaving close at a quarter-past, breakfasting at nine, going to the City at ten, coming home at half-past five, and dining at seven. Nothing else to be permitted to those same vagrants the Arts, on pain of excommunication. Nothing else To Be - anywhere!"

Writers such as John Ruskin (1819-1900) explored the moral basis of art and the dignity of the working classes, but there was intense pessimism in writers such as Thomas Carlyle (1795-1881) and Matthew Arnold (1822-88), who wrestled with the central question of the age: Is society spiritual or material and mechanical?The Victorian view of art and its function was essentially handed down from the Romantics, in particular Coleridge and Shelley. Some critics even consider Victorian poetry as essentially the continuation of Romantic poetry into further generations, although Arnold considered poetry to be 'the criticism of life'.It was, however, the prose writers who took on the high ambitions of the Romantics. Victorian poetry had a lower level of intensity perhaps because the 'all-pervading naturalism' of the age was in fact the negation of high poetic ambition.

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*, see below) but there was a deep pessimism in the air as exemplified in the work of Thomas Carlyle (1795-1881 >and Charles Kingsley (1819-1875). Many writers became preoccupied with the lack of spiritual direction of the burgeoning middle classes. John Ruskin (1819-1900) in such works as *The Stones of*

Venice and Modern Painters emphasized the virtues of art and literature in order to offset the blind materialistic drive of the age. The major critic of the age was Matthew Arnold (1822-1888), who, in his classic works *Culture and Anarchy* and *Literature and Dogma,* voiced his dismay about the ignorance of the masses and developed ideas for the illumination of the middle classes. Leslie Stephen (1832-1904), Virginia Woolf's father was also an influential cultural and literary critic. The biography was a genre in which the Victorians excelled, although clearly to modern eyes the biographies of the time seem to place too heavy an emphasis on those qualities considered 'noble' during the period, and are certainly extremely reticent about the details of private life which seem to obsess modem biographers. Travel books were also a popular and widely read genre.

The Novel

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 of 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 Britains: 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, humour and compassion appeared. The Bronte sisters (Charlotte, Emily and Anne) are a remarkable phenomenon. Isolated from the literary life of the capital, brought up in a wild region of Yorkshire, they evolved a uniquely expressive blend of the Gothic and psychological insight in their novels. Their passionate sincerity is a rare quality in the Victorian Age.Charles Dickens (1812-1870) stands out for his sheer energy and the comic breadth of his creations, as well as for his social conscience, and humanity, and, although some of his novels are a little patchy, his achievement remains a towering one. Critics have had extreme difficulty in putting their finger on the secret of his greatness, since his work seems to defy any rational analysis, but the continuing popularity of his novels among people from all walks of life testifies to his universal appeal, and assures him a place among the great writers of English and even world literature.

George Eliot (1819-80), whose real name was Mary Ann Evans, followed on in the great tradition of women novelists (Jane Austen, Elizabeth Gaskell, the Bronte sisters). Her outstanding feature was her skill in close observation; she lovingly reproduces rustic mannerisms and displays a deep insight into life in the country or in small-town England, portraying its values and social system. Thomas Hardy (1840-1928) had a long career which embraced both poetry (examined in the chapter on the twentieth century) and the novel. His masterful evocation of life in the rural South and West of England and his rather fatalistic point of view, outside the mainstream of Victorian intellectual life, combine to produce some of the most memorable novels of the age. Other important novelists were William Makepeace Thackeray (1811-63), whose masterpiece is *Vanity Fair,* (1848) the tale of Becky Sharp and her adventures, a brilliant satire on fashionable society, and Anthony Trollope (1815-82),

whose comic sequence of novels (known as the Barsetshire novels) are remarkable for their keen observation and humour. Minor figures include George Meredith (1828-1909) *(The Egoist);* and Wilkie Collins (1824-89) (who perfected the mystery story in his *The Moonstone* and *The Woman in White).*One of the overall trends in the period was the development, under the influence of the nineteenth-century French and Russian novels, of the English novel from an episodic structure, seemingly without a plan, to a tauter construction, what Henry James called "an organized, moulded, balanced composition, gratifying the reader with a sense of design and construction". This tendency may be seen clearly in Dickens, who evolved from the rather loose collections of episodes that characterize *Sketches by Boz*or *The Pickwick Papers* to the more concentrated use of his comic and narrative gifts in the later novels, such as *Hard Times,* and *Bleak House.*

Early Victorian literature includes some of the greatest and most popular novels ever written. Most novelists of the period wrote long works with numerous characters. In many instances, the authors included actual events of the day in their tales.

Charles John Huffman Dickens (1812-1870)

Charles Dickens was born in Portsmouth, on the south coast of England. He was one of eight children and had an unhappy childhood, since his father went to prison for debt and he had to work in a factory at the age of twelve. These years of suffering were to inspire much of the content of his novels.When he realized he had the ability to write well he taught himself shorthand and became a newspaper reporter. He began to publish sketches in various papers and magazines (collected together in *Sketches by Boz,* 1836-7), but his real popularity began with *The Pickwick Papers,* published in installments in 1836-7. Other successes were *Oliver Twist* (1837), *Nicholas Nickleby*(1838-9) and *The Old Curiosity Shop* (1840-1). He spent some time travelling in America, which inspired Martin Chuzzlewit (1843-4), but was disillusioned with the new republic. He also had a busy life as a magazine editor ('Household Words' and later 'All the Year Round' which published not only his own work, but also that of other important novelists such as Elizabeth Gaskell) and exhausted himself travelling round giving recitals of his own work. In later books, such as *Bleak House*(1852-3), *Hard Times* (1854) and *Great Expectations* (1861), his social criticism becamemore radical and his comic characters more extreme. His last novel *The Mystery of Edwin* Draodwas unfinished on his death in 1870. He is buried in Poet's Corner in Westminster Abbey and remains one of the most popular English novelists of all time. What is the secret of Dickens' success? Everyoneseems to think him the greatest of English novelists, but his work is curiously inconsistent: passages of great mastery, supreme originality and comic genius can be found alongside some of the cheapest and most tedious sentimentality. Certainly, the demands of writing a novel in instalments, put irresistible pressure on Dickens. He had to cater for public taste (which was rather sanctimonious and melodramatic) and also cope with the purely logistic problems of getting an instalment ready for the next deadline, and introducing new characters out of the blue when the public began to lose interest in the story. His admirers included Dostoevsky and Queen Victoria, as well as most of his contemporaries, and his lasting success at

all levels of society is a remarkable testimony to his gift of characterization and comic invention. We must not forget his social commitment: hisvision of the workhouse in *Oliver Twist* or theeducation system and the industrial towns in *Hard Times* were instrumental in creating public pressure for reform. The novels of Charles Dickens are noted for their colorful - and sometimes eccentric - characters. In *Oliver Twist* (1837-1839) and *David Copperfield* (1849—1850), Dickens described lives of children made miserable by cruel or thoughtless adults .He pictured the grim side of Victorian life in *Bleak House*. I n this novel, Dickens criticized the courts, the clergy and the neglect of the poor. William (Makepeace) Thackeray created a masterpiece of Victorian fiction in *Vanity Fair* (*18*47-1848). The story follows the lives of many characters at different levels of English society during the early 1800's.

Charlotte Bronte (Apr. 21, 1816-March 31, 1855) was the daughter of Patrick Bronte, an Irishman, perpetual curate of Hawort, Workshire. Charlotte's mother died in 1821, leaving five daughters and a son, Branwell, to the care of their aunt. Four of the daughters were sent to a Clergy Daughters' School at Cowan Bridge, an unfortunate step which Charlotte believed to have hastened the death in 1825 of her two elder sisters and to have permanently impaired her own health. The surviving children pursued their education at home. They began to write stories.In1831—2 Charlotte was at Miss Wooler's school at RoeHead, whither she returned as a teacher in 1835—8. She was subsequently a governess and in 1842 she and Emily went tostudy languages at the PensionnatHeger in Brussels. Charlottefell deeply in love with M. Heger, who failed to respond to theletters she wrote to him after her return to Haworth.In 1845 she 'discovered' (or so she alleged) the poems ofEmily, and projected a joint publication; a volume of verse entitled *Poems by Currer, Ellis and Acton Bell* (the pseudonyms of Charlotte, Emily, and Anne) appeared in 1846. Charlotte's best novel, *The Professor*, never found a publisher in her lifetime," but *Jane Eyre,* published in 1847, achieved immediate success. She wasnot able to enjoy her success and a tragic period of \ her life followed. Branwell, whose wildness and intemperance had caused the sisters much distress, died in September 1848, Emily in December of that year, and Anne the following summer. Charlotte nevertheless persevered with the composition *of Shirley* (1849). The loneliness of her later years was alleviated by friendship with Mrs. Gaskell, whom she met in 1850 and who was to write her biography (1857). *Villette*, founded on her memories of Brussels, appeared in 1853. Although her identity-was by this time well known in the literary world, she continued to publish as Currer Bell.

In 1854 she married her father's curate, A.B. Nicholls, but died a few months later of an illness probably associated with pregnancy. *Emma, a* fragment, was published in 1860, and many of her juvenile works have subsequently been published, adding to our knowledge of the intense creativity of her early years. In her lifetime, Charlotte was the most admired of the Bronte sisters, although she came in for some criticism (which deeply wounded her) on the grounds of emotionalism. More widespread was praise for her depth of feeling and her courageous realism.

The novels of the three Bronte sisters - Emily, Charlotte, and Anne - have many romantic elements. The novels are known especially for their psychological tormented heroes and heroines. Critics rank Emily's *Wuthering Heights* (1847) and

Charlotte's *Jane Eyre* (1847)*among the* greatest works of Victorian fiction. Several writers wrote nonfiction that dealt with what they believed to be the ills of the time. For example, Thomas Carlyle attacked the greed and hypocrisy he saw in society in *Sartor Resartus* (1833 - 1834). John Stuart Mill discussed the relationship between society and the individual in his long essay *On Liberty* (1859).

Later Victorian literature

During the late 1800's a pessimistic tone appeared in much of the late Victorian poetry and prose. Lord Tennyson discussed intellectual and religious problems of the time in his long poem *In Memoriam* (1850). Matthew Arnold described his doubts about modern life in his poems. Arnold's most important literary achievements are his critical essays on culture, literature, religion, and society. Many of them were collected in *Culture and Anarchy (*1869). Robert Browning was one of the leading Victorian poets. He created finely drawn character studies in poems called *dramatic monologues.* In these poems, a real or imaginary character narrates the story. Browning's best-known work is *The Ring and* the *Book* (1868—1869). He based the poem on an Italian murder case of 1698. Twelve characters discuss the case, each from his or her own point of view. Elizabeth Barrett Browning, Browning*'s* wife, wrote a famous sequence of love poems called Sonnets from Portuguese (1850). Gerard Manley Hopkins wrote experimental religious verse. His poems were not published until 1918, almost 30 years after his death. Hopkins filled his poetry with rich word pictures and unusual word combinations. The *Terrible* sonnets (written in 1885) are typical of his work, Rudyard Kipling came into English verse with *Departmental Duties* (1886) which was followed by other books of verse.

George Eliot (Nov. 22, 1819—Dec. 22, 1880) was the pen name of Mary Ann (or Marian) Evans, a great English novelist. Much of her fiction reflects the middle-class rural background of her childhood and youth. George Eliot wrote with sympathy, wisdom, and realism about English country people and small towns. She wrote seriously about moral and social problems, but her characters are living portraits. George Eliot's masterpiece, *Middlemarch: A Study of Provincial Life* (1871—1872), is a long story of many complex characters, and their influence on and reaction to each other. *Adam Bede* (1859), her first novel, is a tragic love story in which her father serves as the model for the title character. *The Mill on the Floss* (1860) and *Silas Marner*(1861) are somber works set against country backgrounds. *Silas Marner*is the story of an embittered old miser who loses his gold, but turns to a more human life through his love for a little girl. *Romola*(1863) is a historical novel set in Renaissance Florence. *Felix Holt, Radical* (1866), George Eliot's only political novel, is considered one of her poorer works. *Daniel Deronda*(1876), her last novel, displays the author's knowledge of and sensitivity to Jewish culture. The books are notable for the warm portrait of its heroine, GwendolenHarleth. George Eliot was born in Warwickshire. She received an excellent education in private schools and from tutors. After her father's death in 1849, she traveled in Europe and then settled in London. There she wrote for important journals and became a friend of many important people. British intellectuals regarded her as one of the leading thinkers of her day. George Eliot lived

with the writer George Henry Lewes from 1854 to 1878, although Lewes was married and could not obtain a divorce under existing law.

Meredith's novels, as well as his poems, are noted for their sophisticated psychological treatment of character. His major works include the novels *The Ordeal of Richard Feverel* (1859) and *The Egoist* (1879) and the sonnet sequence *Modern Love* (1862). The six*Barsetshire Novels* of Trollope are gentle satires of life in rural England. They often tell of conflicts within the Church of England, always in a humorous way. One of them, *Barchester Towers* (1857), captures the tone and spirit of a mid- Victorian cathedral town.

Hardy's novels dominated English literature during the late 1800's. Hardy wrote realisticstories in which the characters are defeated by a hostile fate .He used the landscape of the imaginary county of Wessex to help create the brooding atmosphere of such novels as *'The Mayor of Casterbride*(1886) an*d Jude the Obscure* (1895). Robert Louis Stevenson won fame as the author of romances and historical novels *Treasure Island, The Black Arrow, Kidnapped* (1883-1886).

English drama was reborn near the end of the Victorian Age. From the late 1700's to the late 1800's, almost no important dramas were produced in England. But by 1900, a number of playwrights had revived the English theater both with witty comedies and with realistic dramas about social problems of the time.

Oscar FingalO'Flahertie Wills Wilde (Oct. 15, 1854-Nov. 30, 1900), was born in Dublin in the family of a famous Irish surgeon and a poetess. He studied at Trinity College, Oxford, where in 1878 he won the Newdigate Prize for his poem *Ravenna.* His flamboyant aestheticism attracted attention, much of it hostile.

Wilde undertook a lecture tour of the United States in 1882, after the publication of his first volume of verse, *Poems* (1881). He soon became known as a wit, a poet, a novelist and a dramatist. In 1884 he married, and in 1888 published a volume of fairy-stories, *The Happy Prince and Other Tales,* written for his sons. In 1891 followed *Lord Arthur Savile 's Crime, and Other Stories* and his only novel, *The Picture of Dorian Gray,* a Gothic melodrama. He published *A House of Pomegranates* (1891), fairy-stories.

He achieved theatrical success with his comedies *Lady Windermere 's Fan (1892); A Woman of No Importance (1893); An Ideal Husband (1895);* and his masterpiece *The Importance of Being Earnest* (1895). The comedies are notable for their brilliant dialogues, witty paradoxes and entertaining plots.

In 1895 O.Wilde was sentenced to two years' imprisonment for homosexual offences. He was released in 1897 and went to France where he wrote *The Ballad of Reading Gaol*(1898), inspired by his prison experience. In exile he adopted the name Sebastian Melmoth. He died in Paris.

Oscar Wilde recalled the glittering Restoration comedy of manners in *Lady Windermere's Fan* (1892) and *The Importance of Being Earnest (1895).* George Bernard Shaw wrote witty plays, but he was primarily interested in exposing the faults he saw in society. His major works of the late 1800's include *Arms and the Man* (1894) and *Candida* (1897). Sir Arthur Wing Pinero wrote a number of comedies and melodramas. However, he became better known for *The Second Mrs. Tanqueray* (1893) and other y social dramas.

Robert Louis Stevenson (Nov. 13, 1850— Dec. 3, 1894) entered Edinburgh University to study engineering but soon abandoned this for the law. From 1875 on much of his life was spent travelling in search of health; he suffered from a chronic bronchial condition (possibly tuberculosis). In France in 1876 he met Mrs. Fanny Osbourne whom he married in 1880.He published *An Inland Voyage* (1878), describing a canoe tour in Belgium and France, and *Travels with a Donkey in the Cevennes* (1879), relating a tour with his donkey Modestine. He traveled to California in 1879; then returned to Europe, settling at Bournemouth for three years in 1884, where he consolidated a friendship with H. James. By this time he published widely in periodicals, and many of his short stories, essays, and travel pieces were collected in volume form.His first full-length work of fiction, *Treasure Island* (1883), brought him fame, which increased with the publication of *The Strange Case of Dr Jekyll and Mr. Hyde* (1886). This was followed by this popular Scottish romances, *Kidnapped* (1886), its sequel *Catriona*(1893), and *The Master of Ballantrae*(1889).

In 1888 Stevenson had set out with his family entourage for the South Seas. He visited the leper colony at Molokai, which inspired his celebrated defense of the Belgian priest Father Damien (1841—89), in *Father Damien: An Open Letter to the ReverandDr.Hyde of Honolulu* (1890). He finally settled in Samoa at Vailima, where he gained a reputation as ‘Tusitala’ or 'The Story Teller'. He died there suddenly from a brain hemorrhage, while working on his unfinished masterpiece *Weir of Hermiston* (1896).

Stevenson published many other volumes of fiction, and volumes of poetry, including *A Child's Garden of Verse* (1885) and *Underwoods*(1887). In them as in many of his works, critics have detected beneath the lightness of touch a sense of apprehension, sin, and suffering. The theme of dualism recurs in his work, as does an admiration for morally ambiguous heroes or anti-heroes. His more popular books have remained constantly in print, and have been frequently filmed.

Thomas Hardy (June 2, 1840— Jan. 11, 1828) was born at Upper Bockhampton, near Dorchester in Dorset, son of a stonemason. At the age of 16 he was articled to a local architect and when he was 22 he went to London to continue his architectural work, returning home in 1867. During this time he lost his religious faith.

In 1874 he gave up architecture for writing, and married Emma Gifford. He and his wife travelled in Europe and Hardy spent several months of nearly every year in London. He greatly enjoyed the admiration of London's literary and aristocratic society, but resented the constant carping of reviewers on his 'pessimism' and 'immorality'; the hostile reception of his last two major novels led him to abandon fiction and devote himself to poetry, always his first love. In 1912 Emma died and in 1914 Hardy married Florence Dugdale.

The underlying theme of many of Hardy's novels, the short poems, and the epic drama *The Dynasts* is the struggle of man against the indifferent force that rules the world and inflicts on him the sufferings and ironies of life and love. Hardy's sharp sense of the humorous and absurd finds expression largely in the affectionate presentation of the rustic characters in the novels. Most of the poems and novels

reveal Hardy's love and observation of the natural world, often with strong symbolic effect.

Hardy's novels and short stories, according to his own classification, fall into three groups:

Novels of Character and Environment: *Under the Greenwood Tree* (1872); *Far from the Madding Crowd (1874); The Return of the Native* (1878); *The Mayor of Casterbridge (1886); The Woodlanders* (1887); *Tess of the D'Urbervilles* (1891); *Jude the Obscure* (1896).

Romances and Fantasies: *A Pair of Blue Eyes (1873); The Trumpet Major (1880); Two on a Tower (1882); The Well-Beloved (1892).*

Novels of Ingenuity and Experiment: *Desperate Remedies (1891); The Hand of Ethelberta (1876); A Laodicean (1881).*

Hardy published eight volumes of poetry. The *Collected Poems* (1930), published posthumously, contain over 900 poems of great variety and individuality, yet consistent over more than 60 years in their attitudes to life and fate. Hardy followed Wordsworth and R. Browning in his endeavor to write in a language close to that of speech. He experimented constantly with rhythms and stresses and verse forms, disliking and avoiding any facile flow.

He published over 40 short stories, most of which were collected in *Wessex Tales* (1888) and two dramas.

Words

B.Disraeli - Б. Дизраэли
The Origin of Species–Происхождениевидов
Ch.Dickens ['dikinz] -Ч.Диккенс
Bleak House–Холодныйдом
W.M.Thackeray- У.М.Теккерей
Vanity Fair– Ярмаркатщеславия
Brontë - Бронте
Wuthering Heights -Грозовой перевал
Jane Eyre - ДженЭйр
Th.Carlyle - Т.Карлайль
Barsetshire Novels–Барсетширскиехроники
H.S.Mill -Дж.С.Милль
A.Tennyson ['tenisn] -А.Теннисон
Matthew Arnold–МэтьюАрнольд
R.Browning - Р.Браунинг
The Ring and the Book -Кольцо и книга
G.M.Hopkins - Дж.Хопкинз
Rudyard Kipling – РедьярдКиттлинг
Departmental Ditties– Чиновничьипесни
G.Eliot - Дж.Элиот
G.Meredith - Дж. Мередит
A.Trollope - Э.Троллоп
Th.Hardy ['ha:di] -Т. Гарди

The Ordeal of Richard Feveral– ИспытаниеРичардаФеверела
The Mayor of Casterbridge – МэрКестербриджа
Jude the Obscure– ДжудНезаметный
R.L.Stevenson ['sti:vnsn] - Р.Л.Стивенсон
Treasure Island –Островсокровищ
Kidnapped – Похищенный
O.Wilde [waild] - О.Уайльд
Lady Windermere's Fan– ВеерледиУндермир
The Importance of Being Earnest.–Какважнобытьсерьезным
B.Shaw - Дж.Б.Шоу
Arms and the Man - Оружие и человек
A.W.Pinero- А.У.Пинеро
Th.Gray - Т.Грей
Elegy Written in a Country Churchyard - Элегия, написаннаянасельскомкладбище
W.Cowper - У.Каупер
K.Burns- Р.Бернс
AuldLangSyne - шотл.Доброестароевремя
W.Blake -У.Блейк
Songs of Innocence–Песниневинности
Songs of Experience–Песниопыта
W.Wordsworth - У.Вордсворт
S.T.Coleridge - С.Т.Колридж
G.G.Byron - Дж.Г.Байрон
Childe Harold's Pilgrimage–ПаломничествоЧайлд-Гарольда
Don Juan. - ДонЖуан
Pircy Bysshe Shelley -П.Б.Шелли
Prometheus Unbound– ОсвобожденныйПрометей
J.Keats - Дж. Китс
Ode on a Grecian Urn–Одагреческойвазе
Ode to a Nightingale–Одасоловью
Th. De Quincey['kwinsi] -Т. деКвинси
W.Hazlitt-У. Хэзлитт
Ch.Lamb [laem] –Ч.Лэм
Essays of Elia-ЭссеЭлии
Horace Walpole –ХорэсУолпол
J.Austen-Дж.Остин
W.Scott- В.Скотт
PrideandPrejudice.- Гордостьипредубеждение
Waverley – Уэверли

Questions

1. Who were romantics?
2. Who was the leading preromantic poet?
3. Who were the first important English romantic poets?
4. Why was Byron considered the originator of the antihero?

5. Whose works did romantic prose include?
6. What are Gothic novels?
7. What are J.Austen's heroines known for?
8. Who was the author of the first truly historical novels in English literature?
9.What great changes occurred in Britain during the Victorian Age?
10. What did Victorian writers deal with?
11. What are the most popular novels of the period?
12. What are the novels of Charles Dickens noted for?
13. What masterpiece did W.M. Thackeray create?
14. Who wrote *Jane Eyre?*
15. What subjects did late Victorian poets deal with?
16. Who were the leading late Victorian novelists?
17. What stories did Th.Hardy write?
18. How did English drama develop during the period?

Seminar 4
VICTORIAN AGE

Questions for the whole group:
1. Historical background (the reign of Queen Victoria and the deeply conservative morality of the period; the rise of the middle class; the Industrial Revolution; the Great Exhibition of 1851).
2. Chartist literature.
3. Early Victorian literature. Characteristic features.
4. Later Victorian literature. Positivism.
II. Victorian novel
Questions for the whole group:
1. Do the test “Victorian Literature” (see the supplement).
2. Critical and objective realism in prose.
Reports:
1. Charles Dickens’ literary work. Social problems in the author’s novels.
2. William Makepeace Thackeray’s literary work. Criticism of English high society’s values in “Vanity Fair”.
3. Romantic and realistic features in Charlotte Bronte’s novel “Jane Eyre”.
4. Gothic literature characteristics vs realistic features in Emily Bronte’s novel “Wuthering Heights”.
III. Victorian poetry
Theses (in writing, optional):
1. High Victorian poets: Lord A. Tennyson, R. Browning, E. Barrett Browning, M. Arnold, J.M. Hopkins. 2. Later Victorian poets: D.G. Rossetti, Ch. Rossetti, A. Ch. Swinburne, Th. Hardy, A.
E. Houseman, W.B. Yeats.

Issuesfordiscussion
Victorian literature

I. Socio-political, literary background of the period.

II. Ch. Dickens. Life and works.
Why did Dickens supplant Scott as the most popular English novelist? Why do we call Dickens the originator of the trend? What is Dickens' contribution into the process of English literature? Why is it useful and important to consider works by critical realists taken together.
III. How were the life and work of Trackeray in contrast with those of Dickens.
IV. "Vanity Fair". Its place in Thackeray's literary activity.
V. The story. The setting. The characters. The picture of society.
VI. The main theme and the problems.
VII. Tell your point of view on the title of the novel. The problem of the hero. The subtitle of the novel.
VIII. The peculiarities of the novel:
1. author's understanding of realism.
2. system of characters. Thackeray's method.
a. Do you find any characters that are either all goodor all bad? b. Why do we say that Rebecca Sharp embodies the veryspirit of Vanity Fair? Illustrate by the examples fromthe book, c. Who does the author compare all the characters to?
b. Why do we consider "Vanity Fair" to be one of the greatest examples of the 19th century critical realism?

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Theme № 6
The Twentieth Century
The First Half of the 1900's

Plan of the lecture:

1. The Twentieth Century 1901-1945.Historical Context
2. The Twentieth Century 1901-1945.Social Context.
3. The Twentieth Century.Literary Context.
4. Literature before World War I.
5. Poetry between the wars.
6. Fiction between the wars.

The Twentieth Century 1901-1945
Historical Context
The Edwardian Age

On Queen Victoria's death in 1901 her son Edward VII succeeded to the throne and ushered in an age of flamboyant hedonism, in which the strict moral code of Victorian England began to give way to modern influences. However, at the beginning of the twentieth century Victorian ideals of progress and reform still prevailed: 'New Liberal' governments instituted a series of important social reforms: free school meals for children, the first old age pensions and also LabourExchanges where the unemployed could look for jobs. In 1911 national insurance was introduced: all working people contributed to funds which would protect the sick or the unemployed. These were the beginnings of the so-called welfare state, which was to reach its apex under ire Labour Government after the Second World War. important Parliamentary reform also occurred: in 1911 with the Parliament Act the House of Lords lost the right to veto financial legislation approved by the House of Commons, and had its powers limited in other matters too: it could now only delay legislation for a maximum of two years and not prevent it altogether. The rise of the Labour Party also began: by 1906 there were twenty-nine Labour MPs in Parliament.

The First World War

The crucial feature in the period was, of course, the build-up to the First World War. Germany was now unified and becoming increasingly strong, expanding 8s industries and in particular its navy. Britain's domination of world affairs in Victorian times was now called into question: its natural resources appeared limited compared to those of other countries, such as France and the USA, and it fell behind in education in the areas of science and technology. The rigid class system also ensured that the working classes were never made to feel they really participated in Britain's greatness. The South African war in 1899-1902, inwhich the rest of Europe sided with the Boers against Britain, led the government to seek agreements to ensure the balance of power within Europe, including treaties with France and Russia. Tension in Europe increased steadily: Germany and the Austro-Hungarian empire, on the one hand, and Russia and France, on the other, formed military alliances. The murder of an Austrian noble in Serbia led to the declaration of war between these two countries; Russia was forced to defend Serbia and Germany then came to the aid of the Austro-Hungarian empire.

When Germany marched through Belgium, which was neutral territory, in order to attack France, Britain was dragged into the war.

The bitter trench warfare, which characterized the First World War, leaving a total of 750,000 dead and two million seriously injured among the British alone, not only destroyed the flower of European youth but left deep scars on European life for generations. At the close of the war in 1918 Europe was shattered and exhausted, winners and losers. There was great hope for peace and progress, and serious disillusionment with the patriotic ideals which had been current before 1914: the suffering and cruelty of war was there for all to see.

Between the Wars (1918-1939)

One important corollary of the war was the rapid rise of the Labour party, which from 57 seats in 1918 rose to 191 in 1923. Although not a truly socialist party, the working classes in Britain showing notable resistance to the revolutionary ideology of Marx and Engels, the Labour Party strove to change things by constitutional methods, refusing to be associated with the Communist Party formed after the Russian Revolution in 1917. The Liberal party was in serious decline and was virtually annihilated by Labour's performance in 1924, its members defecting to either the Conservative or Labourcamps.

The economic effects of the war were devastating. Taxation had rocketed and industrial unrest increased sharply after the war. Strikes were the order of the day and the Government often used troops to break strikes and force the workers back. This tension culminated in the General Strike of 1926, which lasted 9 days and ended with a humiliating defeat for the TUC (Trades Union Congress), thanks also to the middle classes' willingness to break the strike by covering essential services like transport and energy. A deep depression set in, reaching its peak in the early thirties, when there were more than three million unemployed in Britain. Areas in the north of England, Scotland and Northern Ireland were particularly hard hit. However, a peculiar kind of innate conservatism in the British people meant that a violent revolution was still very unlikely. During the second half of the decade the economy recovered somewhat, mostly because of the boom created by rearmament for a new war with Hitler's Germany, which was rapidly taking control of Europe in the thirties. A weak policy of 'appeasement', accepting the German take-over of Czechoslovakia in the hope of avoiding outright war, proved, in September 1939, a mistake. Germany invaded Poland and Britain was forced to declare war. The Second World War had begun.

Social Context

Women

Women's rights had been a key issue for many years (attempts to include votes for women in the 1867 Reform Bill had failed). But it was only after a hard struggle that some women over thirty gained the right to vote in 1918, partly in recognition of women's invaluable contribution to the domestic war effort. The 'suffragette' movement, which had used spectacular tactics in the early years of the century to demandvotes for women, also had an important part to play. Alongside this political liberation, women, also achieved a degree of freedom in their social behaviour: in the 1920s they could wear their dresses and hair shorter, put on make-up, and smoke and drink in public without fear of recrimination. The divorce rate rose and the treatment of

female consciousness and sexuality in literature achieved new heights of frankness and realism.

Ireland

As mentioned in the last chapter the Irish question also came to a head at the turn of the century: the Home Rule Bill was finally approved, but its implementation was delayed by the outbreak of war. The British feared civil war in Ulster and called on the Irish to volunteer for the British army. However, a group of patriots resented Britain's rather condescending treatment organized an armed rebellion in Dublin on Easter Monday 1916. It was quickly crushed but became a near-legendary symbol of Irish heroism in the face of oppression, especially when the British cruelly executed the leaders of the movement. At the end of the war there were elections, and the Republicans won almost everywhere, but preferred to constitute their own Parliament in Dublin and declare Ireland an independent republic. Guerrilla war broke out and Britain finally agreed to the independence of Southern Ireland in 1921, although Ulster, or Northern Ireland, remained united with Britain. Neither side was happy with the agreement and civil war broke out again in Ireland. The forces which were in favour of the partition of Ireland won and in 1937 southern Ireland finally became a republic. It was an unhappy compromise, as a substantial minority of Catholics remained oppressed in the Protestant enclave of Ulster, a political minefield and a seemingly insoluble problem to this day.

Rich and Poor

The succession of Edward VII to the throne in 1901 signaled the beginning of the end of Victorian respectability and of the rigid code of hard work and seriousness that had prevailed during his mother's long reign. In reality, at the bottom of the social ladder, there were millions of people who were too poor ever to be able to afford virtues such as 'respectability' or 'self-help': they were too busy feeding themselves andtheir families in any way they could. The working classes were still condemned to a life of drudgery and often sought relief in drinking or gambling. The impact of the First World War was decisive. The patriotic values were seen to be hollow by many of the lower classes sent as 'cannon-fodder' to the front. In 1918 all adult males (over twenty-one) were granted the vote for the first time, and this effectively doubled the voting population, adding a large number of working people to the electoral roll. However, these were troubled times: the strain of rebuilding the country after a war meant that taxation increased enormously and there was much bitterness towards the government. During the 1920s two-thirds of the country's wealth was still in the hands of one per cent of the population.

The twenties and thirties also saw the growth of the motor industry in Britain, and, alongside this, the flourishing of new suburbs with shops and cinemas, which in London grew up around the expanding underground system.

Literary Context

The First World War, though the end of an era in many ways, was not the only factor producing decisive change in the intellectual climate of the early years of the century. This was a new age of uncertainty: scientific discoveries such as relativity and the quantum theory destroyed assumptions about reality. Freud's work,

beginning with *The Interpretation of Dreams* in 1901, revolutionized our view of the human mind, and numerous philosophical developments tended to undermine firm nineteenth-century beliefs in the solidity of observed reality. Darwin's theory of the evolution of the species had contributed to the demolition of the Victorian world-view, and this process was accelerated by the interest in marxism and socialism. In music and painting, too, the avant-garde broke away from nineteenth-century concepts of what was beautiful, often radically changing the basis of their art (one only has to think of the 'shock of the new' represented by such movements as Schoenberg's twelve-tone system in music or Cubism in painting). There was also an increasing interest in exotic societies and much work was done in the area ofanthropology, and the origins of myth and literature in ancient pagan ceremony. (Jessie Weston's book *From Ritual to Romance* on the origins of the Grail legend in primitive vegetation rites is a case in point). Modernism in the visual arts began to be exhibited (Post-Impressionist exhibition in London in 1910, Cubism first exhibited in 1907) and revolutionary manifestos of Futurism and Dada aggressively challenged to Victorian popular taste. Virginia Woolf went so far as to claim that "human nature changed" in 1910.

The cutting edge of the literary avant-garde became extremely distant from traditional conceptions of what verse or prose was. In the twenties in particular, the poetry of Eliot, with its wealth of allusions to other works, its abrupt transitions and numerous juxtapositions of seemingly unrelated parts, and the profusion of richly expressive styles pouring from Joyce's pen were truly revolutionary. After the intensity of literary experiment in the 1920s the 1930s seemed relatively sedate, a time of consolidation. The avant-garde in literature had in a certain sense become rapidly assimilated by the literary establishment, if not by the general public, and writers returned to more traditional methods of conveying their message, albeit with a tone and style fitting to the times, and with a wide-ranging mastery of form. The thirties, which began with the depression reached fever pitch in the Spanish Civil War in 1936, the so-called Poet's war in which many of Britain's leading writers actually took an active part in fighting for the Republican side against General Franco. The failure of the cause and the consciousness of the absurd sectarian squabbling among the various factions on the left led to a new mood of disillusionment with ideals which had once been held passionately. Influences from foreign literature continued to be strong. Russian novelists (Turgenev, Dostoevsky), French novelists (Zola, Flaubert) and poets (the symbolist movement in particular) all had an effect on the progress of twentieth-century English literature. The catalyzing effect of Ezra Pound (dealt with in the American section) who can be remembered for his fruitful relationships with Eliot and Yeats, as well as his own kaleidoscopic array of styles and influences, was a major factor in the period.One curious fact was the rather reactionary stance that many of the modernist poets and novelists came to espouse during their life: their revolutions were very much personal ones and their artistic tensions often showed themselves in a near-obsession with the cult of the artist as creator, as seer, as god, leaving precious little room for other people (Yeats, Lawrence, Pound).

Poetry

The end of the Victorian era obviously did not have an immediate effect on poetic production. Traditions methods and forms continued to feature, in the work of poets such as Walter de la Mare (1873-1956) and John Masefield (1878-1967). The horrors of the Firs-World War led to a painful consciousness of the emptiness of the patriotism espoused by writers such as Rudyard Kipling (1865-1936) and Rupert Brooke (1887-1915), who himself died at the front. A numbe[r] of extremely promising poets were killed in action 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 o' the brutality and absurdity of the war. The post-war years were dominated by the figures o' T.S. Eliot (1888-1965) and W.B. Yeats (1865-1939) both of whom had long careers spanning a wide range of styles and forms, although Thomas Hardy, better known as a novelist, also produced a fine body of original work, and D.H. Lawrence (1885-1930) also contributed some important thought-provoking lyrics treating much the same themes as his better-known novels. In the thirties, W. H. Auden's work, as well as that of his friends Stephen Spender and Louis MacNeice, combined a mastery of technique with an acute ear for colloquial speech.

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 ofits poets had their intellectual roots in the nineteenth 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. The main poets of the age were Rupert Brooke, who maintained his rather old-fashioned outlook on war and patriotism, as exemplified in the celebrated lines from the sonnet *The Soldier*. "If I should die, think only this of me: / That there's some corner of a foreign field That is for ever England."

Some war poets, in particular Siegfried Sassoon, survived the war and continued their career afterwards, although obviously deeply scarred by their experience. Others who died in action, such as Wilfred Owen and Isaac Rosenberg, were quickly disillusioned by life in the trenches and highlighted the squalor and brutality of it all in works ranging from colloquial portraits of their fellow soldiers to dream visions of mysterious significance. The case of Wilfred Owen, who was killed on Armistice Day 1918, is one of the most moving. Already a poet at an early age, much influenced by Keats and the fin-de-siècle decadents, he was called up in 1915. In his brief but brilliant career, he achieved remarkable force and delicacy of feeling in poems such as *Futility, Strange Meeting* and *Dolce et Decorum est,* given below. Among the papers found on his death was a sketch for a preface to a book of poems in which he wrote: This book is not about heroes. English poetry is not yet fit to speak of them. Nor is it about deeds, or lands, nor anything about glory, honour, might, majesty, dominion or power, except War.

Literature before World War I

Several outstanding authors gained fame during the period that began with Queen Victoria's death in 1901 and ended with the outbreak of World War I in 1914. A number of these authors wrote novels and plays of social criticism. Late in the

period, a group of poets returned to the values of the romantics, writing verse in the style of Wordsworth. After Victoria died, her oldest son became King Edward VII. The term *Edwardian* is often applied to the period of Edward's reign — 1901 to 1910. The leading Edwardian novelists included Arnold Bennett and H.G. Wells. In *The Old Wives' Tale* (1908) and other realistic novels, Bennett wrote about the dull, narrow lives of the middle class in the small towns of central England. Wells became famous for *The War of the Worlds* (1898) and other science fiction novels. However, he also wrote political and satirical fiction. Shaw continued to attack social values in such plays as *Major Barbara* (1905) and *The Doctor's Dilemma* (1906). Joseph Conrad wrote psychological novels on such themes as guilt, heroism, and honor. In *Lord Jim (1900),* for example, he described an Englishman's lifelong efforts to regain his sense of honor after committing a cowardly act in his youth. John Galsworthy became famous for his realistic novels and plays. His most famous work is *The Forsyte Saga* (1906—1921), a series of three novels about an English family's rise to wealth and power. In his short stories Rudyard Kipling revealed deep respect for the people of India who had to endure hardships for the prosperity of the English empire. Beginning about 1905, a group of writers and artists met frequently in a section of London called Bloomsbury to discuss intellectual questions. They were known as the *Bloomsbury Group.* Perhaps the leading Bloomsbury writer was Virginia Woolf. In such novels as *Mrs. Dalloway (*1925) and *To the Lighthouse* (1927), she wrote sensitive descriptions of upper middle-class life. She used a technique called stream of consciousness to reveal the inner thoughts of her characters. The leading poets of the early 1900's belonged to a group called the Georgians. The group's name came from George V, who became king on the death of his father, Edward VII. The Georgians wrote romantic poetry about nature and the pleasures of rural living. Their work was idealistic and traditional. The most important members of the group included Rupert Brooke and John Masefield. Brooke was one of several promising young writers who died during World War I. The period between 1917 and 1930 was a time when the crisis of the bourgeois world reached its highest point and revolutions took place in several countries: in Russia, in Germany and in Hungary. The writers of this period tried to show how a new society might be built up. But many bourgeois writers who were opposed to revolutions saw nothing but chaos and anarchy before them. They explained this crisis as a failure of civilization. A symbolic method of writing had already started early in the 20th century. It was in the twenties, that there appeared writers who refused to acknowledge reality as such. They thought reality to be superficial – it was only a world of appearances. The cause of everything that happened - that is what led to events – was the irrational, the unconscious and the mystical in man. These writers called the inner psychological process "the stream of consciousness" and based a new literary technique upon it. The most important to use this new literary technique was James Joyce (1882-1941). He influenced many writers on both sides of Atlantic. James Joyce, a native of Ireland, spent nearly all his life in voluntary exile. He could not live in his own country for it was enslaved by England. This fact may partly explain his pessimistic view on life, which is reflected in his work. The portrayal of the steam of consciousness as a literary technique is particularly evident in his major novel Ulysses (1922).The task

he set before himself was to present a day in ordinary life, as a miniature picture of the whole of human history. Among the writers of short stories who used the realistic method were Katherine Mansfield and Somerset Maugham. Though the works of these writers differ very much in their artistic approach, their authors had one feature in common. To them the stability of the existing social and political order seemed unquestionable. The second period in the development of English literature of the 20th century was the decade between 1930 and World War II. The world economic crisis spread over the whole capitalist world in the beginning of the thirties. The Hunger March of the employed in 1933 was the most memorable event in Britain. The employed marched from Glasgow to London holding meetings in every town they passed. In Germany Hitler came to power in 1933. In 1936 the fascist mutiny of General Franco led to the Civil War in Spain. The struggle of the Spain people was supported by the democratic and anti-fascist forces all over the world. An International Brigade was formed, which fought side by side with the Spanish People's Army against the common enemy – fascism. Many British intellectuals and workers joined the ranks of the International Brigade. Every one of them clearly realized that the struggle against fascism in Spain was at the same time a struggle for the freedom of their own country. The Second World War broke out in 1939. A new generation of realist writers, among them Richard Aldington, J.B. Priestley, A.J. Cronin and others appear on the literary scene. An important event in the literary life of the thirties was the formation of a group of Marxist writers, poets and critics. Their leader was Ralph Fox (1900-1937). He came from a bourgeois family, was educated in Oxford University, but later broke away from his class. His ideas were formed by the Great October Socialist Revolution. In 1925 he joined the Communist Party. Being a journalist, historian and literary critic, Ralph Fox devoted all his activity to spreading Marxism and fighting the enemies of the British working class. When the Civil War in Spain broke out, Ralph Fox was one of the first to join the International Brigade. He was killed in action in January 1937.Ralph Fox's main work is his book *The novel and the people*, published posthumously in 1937. The aim of the author was to show the decline of bourgeois art, and the novel in particular, together with the decline of the bourgeois in general. At the same time Ralph Fox sought to point out the way literature should develop in the future.Ralph Fox considers that the novel reached its highest point in England in the 18th century. This was a time when the bourgeoisie was a progressive class, therefore Fox concludes that the optimistic view of the world expressed in the novels by Fielding is the best manifestation of the epic quality of the novel. Man in the novels of the Enlightenment is treated as a person who acts, who faces up to life.Contrary to the active hero of the 18th century novel, the hero in the modern novel is an active figure, a passive creature. Fox speaks about 'death of hero'. He means that contemporary literature is not occupied with heroic characters. Psychological subjectivity, typical of Joyce and other authors, has nothing to do with the wide epic scene of social life described by great classics. Socialist Realism must put an end to this crisis of bourgeois literature, Fox says. It should bring forward a new man, a man who knows the laws of history and can become the master of his own life. Fox speaks of GeorgiyDimitrov at the Leipzig trial as an example of such a new hero. The future belongs to the heroic element in life.This

feeling of important change and the heroic spirit of the anti-fascist struggle found its outlet in the first place in the development of poetry. The trio of poets, Auden, Spender and Day Lewis, had in many ways inaugurated the new movement which sought to fuse poetry and politics. They stood out as representative figures, and on the whole they held this position till the year 1938. Then began the rapidly extending crisis of the movement. This group, usually known as the *Oxford Poets,* was very popular in its time. But the movement did not last long. A Marxist critic, Christopher Caudwell, in his book *Illusion or Reality* explains why the movement lost its popularity. "They often glorify the revolution as a kind of giant explosion which will blow up everything they feel to be hampering them. But they have no constructive theory – I mean as artists: they may as economists accept the economic categories of Socialism, but as artists they can not see the new forms and contents of an art which will replace bourgeois art."

Poetry between the wars

English poetry changed in both form and subject matter between the end of World War I in 1918 and the outbreak of World War II in 1939. The terrible destruction of World War I left many people with the feeling that society was falling apart. T.S.Eliot best summarized their despair in *The Waste Land (1922),* the most influential poem of the period. Its jagged style, complex symbols, and references to other literary works set a new pattern for poetry.

Eliot was conservative in politics and religion. But W.H.Auden, Sir Stephen Spender, and Cecil Day-Lewis expressed extremely liberal political ideals in their verse. All three criticized injustices they saw in an unequal society. For these poets, society suffered from a feeling of rootlessness and isolation. Dylan Thomas became the greatest Welsh poet of the 1900's. Thomas was known for his lyrical poems, which expressed his passionate love of life in vivid images.

Fiction between the wars

Perhaps the outstanding novelist between 1910 and 1930 was D.H.Lawrence. He explored relationships between men and women in *Women in Love(* 1920) and other autobiographical novels. Ford Madox Ford described changes in English society after World War **I** in four novels titled *Parade's End*(1924—1928). Graham Greene wrote about people troubled by difficult moral or religious problems in *The Power and the Glory* (1940) and other psychological novels. Archibald Joseph Cronin treated the problems of medical service, the life of coalminers and the system of education. Katherine Mansfield, short story writer and critic, sympathized with poor people in their sorrow, despair and poverty in her works.

Several writers wrote humorous, satirical novels. Evelyn Waugh satirized wealthy and fashionable young people in *Vile Bodies* (1930) and *A Handful of Dust* (1934). Aldous Huxley also made fun of fashionable society in*Crome Yellow* (1921) and *Point Counter Point* (1928). But Huxley's best-known novel is *Brave New World* (1932), which describes a terrifying future society that eliminates individuality and personal liberty. William Somerset Maugham ridiculed philistinism, hypocrisy, snobbery. *Of Human Bondage* (1915), *Cakes and Ale* (1930), *The Moon and Sixpence* (1919) are considered to be his best works. Arthur Conan Doyle and Agatha Christie became famous for their detective stories and novels.

Words

A.Bennett-А.Беннетт
H.G.Wells –Г.Дж.Уэллс
TheOldWivesTales – Повести остарыхженщинах
MajorBarbara–МайорБарбара
J.Conrad - Дж.Конрад
J.Galsworthy - Дж.Голсуорси
TheForsyteSaga - Сага о Форсайтах
V.Woolf - В.Вулф
R.Brooke -Р.Брук
J.Masefield - Дж.Мейсфилд
T.S.Eliot - Т.С.Элиот
TheWasteLand. -Бесплодная земля
W.H.Auden - У.Х.Оден
S.Spender - С.Спендер
C.Day-Lewis - С.Дей-Люис
D.Thomas - Д.Томас
D.H.Lawrence - Д.Г.Лоуренс (Лоренс)
F.M.Ford - Ф.М.Форд
GrahamGreene - Грэм Грин
ArchibaldJ.Cronin-А.Дж.Кронин
K.Mansfield -К.Менсфилд
EvelynWaugh -Ивлин Во
Vile Bodies.–Мерзкаяплоть
A Handful of Dust–Пригоршняпраха
Aldous Huxley – ОлдосХаксли
Crome Yellow– ЖелтыйКром
Point Counter Point - Контрапункт
BraveNewWorld–Прекрасныйновыймир
W.S.Maugham [mo:m] - У.С.Моэм
OfHumanBondage – Бремястрастейчеловеческих
CakesandAle.–Пирогиипиво
The Moon and Sixpence - Луна и грош
A.C.DoyIe-А.К.Дойль
A.Christie - А.Кристи

Questions

1. Who were the leading Edwardian novelists?
2. What was the Bloomsbury Group?
3. Who belonged to the Georgians?
4. How did the English poetry change between the wars?
5. What were the best-known novels of the period between the wars?

Seminar 5
LAST DECADES OF THE 19TH CENTURY

Questions for the whole group:
1. Further deepening of social contradictions in England and in the world at the end of the 19th century.
2. Simultaneous existence of several literary trends at the period.
3. Neo-romanticism: characteristic features and main representatives.
4. Do the test "Literature of the late 19th century" (see the supplement).

I. Neoromanticism

Theses (in writing, optional):
1. Robert Louis Stevenson's literary work: poetry and prose.
2. Rudyard Kipling – a short story writer, poet, literary critic.

II. Decadence

Questions for the whole group:
1. Name a few decadent trends.
2. Speak on the factors contributing to the establishment and development of Aestheticism in England.
3. Point out basic principles of Aestheticism.

Reports:
1. Oscar Wilde – the leader of the Aesthetic movement.
2. Originality of O. Wilde's poems and peculiarities of his fairy tales.

Discussion: "The Picture of Dorian Gray" – a typical example of the literature of Decadence
1. State the main themes of the novel.
2. Speak on the relations of the main characters of the novel. What was Dorian to Basil and Lord Henry? Why did Lord Henry succeed whereas Basil Hallward failed to influence Dorian Gray?
3. Comment on Lord Henry's hedonistic philosophy. Is the motto 'Carpe diem' ('Seize the day') relevant to it?
4. Speak on Dorian Gray's life outside the line of morals. Did he ever repent and try to reform himself?
5. Analyze the role of the portrait in Dorian's life and in the whole book.
6. How does Wilde disclose his idea of Art being superior to life?
7. Sum up the message of the novel.
8. Speak on the problem of Good and Evil in the book.

Question for the whole group:
1. Oscar Wilde – a great master of paradoxes: compare Wilde's maxims, aphorisms and philosophies with his ideas expressed in 'The Picture of Dorian Gray'.

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Theme № 7
The Second Half of the 1900's
The Twentieth Century
1946 – PRESENT

Plan of the lecture:
1. Historical and Social Context.
2. Literary Context .
3. Literature after World War II.
4. Literature at the turn of the century.
5. The Angry Young Men.
6. Modern English Writers.

Historical and Social Context

This brief section is intended only to whet the appetite of students for the variety of literature available from 1940 to tie present, which constraints space do not allow us to consider in depth.Interested readers are referred to the bibliography section for further details.

Great Britain and Ireland

At first the Second World War did not impinge greatly on the national consciousness, and, in contrast with the patriotic surrounding the Beginning of the First World War .mere was even talk of a 'phoney' or false war. However, developments during 1940 made the nation realize me real danger it faced and a coalition government under Churchill took power. It says much for the power of Churchill's rhetoric and charisma that he was able to transform the catastrophic retreat from Dunkirk in 1940 into a kind of moral victory. The 'Battle of Britain', the airborne battle between the Luftwaffe and the RAF for British airspace and the 'Blitz', the German bombing of large cities (in particular London), also took a heavy toll of lives, although government propaganda emphasized the resilience and courage of the British in difficulties. A certain insularity began to develop: Britain was by then the only major European power not under Germany's control. The British Empire was gradually drawn into the war: colonies first gave their support in goods and troops and later even became the theatre of war. A long, hard struggle, which left Britain financially and emotionally scarred, gradually turned

the tide of German aggression, and with the help of the Americans, who entered the war in 1941, the campaign following 'D-day' in 1944 proved decisive. By 8th May 1945 the war in Europe was over. It took another three months (and two atomic bombs dropped by the American allies on Hiroshima and Nagasaki) to end Japanese resistance and the war in the Far East. Britain seemed to be without a role after the war: the empire was falling apart at the seams and at home too the new egalitarianism which had arisen during the war years, together with a new found faith in social planning, led to widespread discontent with the old order of things.In a surprising election in 1945, the war-leader Churchill was swept from power by the Labour Party, which gained an enormous majority of 394 seats to the Tories' 210. A new era had begun.

During the war years several important social reforms had been gestating. The Beveridge Report (1942) laid down the outlines of a social security system which would protect the poor and needy 'from the cradle to the grave'. Other new policies in town planning (green belts, new towns), and a commitment to full employment and improvement of working conditions were in the air. Butler's new Education Act of 1944 paved the way for true universal secondary education. The resulting 'consensus' politics, based on a mixed economy and welfare state was to remain the dominant model for the next 30 years, under both Labour and Conservative administrations. Some of the immediate effects were nationalization (20 percent of British industry came under the control of the public sector) and an ambitious National Health Service (which became effective from 1948), as well as the provision of large numbers of low-rent council houses.

The immediate post-war period is often remembered as a time of austerity: certainly Britain had a huge debt and rationing of some products continued until 1954. However, there were real improvements in the standard of living: wages rose and there were better facilities and conditions all round. The 'Festival of Britain 1951', marking the centenary of the Great Exhibition of 1851 at Crystal Palace, involved the rehabilitation of a large area on the south bank of the Thames, and the construction of a splendid arts complex, including concert halls, art galleries and theatres. During the period 1951-64 the Conservative Party was in power, and gradually a new affluence began to replace the austerity of the immediate postwar period; this was summed up in their optimistic slogan: "You've never had it so good". Britain's international position was steadily declining: the years 1947-9 brought independence for the colonial possessions India, Pakistan, Burma and Ceylon; and during the 1950s most of the African colonies followed suit. In fact, by the early 1960s there were very few territories still under direct British rule. Symptomatic of this decline was the fiasco of the Suez crisis (1956). When Egypt threatened to seize control of the Suez Canal and nationalize it, Britain indulged in *a* very dubious military invasion (along with France), but the pressure of world opinion forced an embarrassing withdrawal and the resignation of the prime minister, Eden. Britain's relationship with America became very close, especially after the foundation of NATO, and British foreign policy, to this day, is conditioned by the need to demonstrate some semblance of independence (usually illusory) from its more powerful ally. Britain's insularity made it hostile to the dawning of European unity in the immediate post-war years. Finally, when Britain realized in 1963 the substantial advantages of joining the European Common Market the French Premier De Gaulle vetoed its application. During the 1950s and 1960s the general attitude became rather complacent; Britain was

well on the way to becoming an affluent, consumer society. Even sections of the working classes could now afford to buy their own homes, cars, and holidays abroad. The influence of television became decisive. Society became more permissive - the early sixties saw the pop revolution symbolized by the Beatles and the Rolling Stones, and by the fashion for miniskirts. However, the changes that were occurring were not only at the superficial level of these trends. There was new legislation on abortion and sexual freedom, and the traditional family structure began to break up, with a rise in the divorce rate and in the number of single-parent families. New universities sprang up, and there was increasing interest in mass culture. As far as political developments were concerned, there was great interest in CND (an anti-nuclear pressure group) and other protest movements. There was nationalist ferment in Wales and Scotland, even extending to terrorist actions in some cases. In Northern Ireland, civil rights marches by Catholics in the late sixties were brutally repressed by the (Protestant) police; when the situation got out of hand. Britain suspended the Northern Irish Parliament sent troops to Belfast and other key areas of Ulster. The 'troubles' had begun again, and, even now, after more than thirty years, the situation seems to be little better. Mass immigration during the 1950s and 1960s, especially from Britain's ex-colonies such as the West Indies, India and Pakistan, led to new problems of racial prejudice and discrimination. The economic problems which began to surface during the 1960s, such as rising inflation and unemployment, made this problem still more acute. Industrial relations were very poor, with frequent strikes which could even cause governments to fall on occasions. In 1979 the Conservative Party won the election under the leadership of Margaret Thatcher, who had become the leader of the party in 1973. Thatcher began to dismantle the welfare state and to denationalize industry. Margaret Thatcher can be characterized as a nineteenth-century Liberal rather than a Conservative in that she wanted free trade, that is, low protective tariffs, and as little interference as possible by the government in business and domestic matters. Much of the opposition to her, however, stemmed from her unwillingness to make social reforms. In this, she differed greatly from nineteenth-century Liberals.Unfortunately, British economic decline continued. From 1979 to 1983 Britain's manufacturing production fell by 17 percent and unemployment rose from 1,250,000 to over 3,000,000. Also, in 1983, for the first time since the Industrial Revolution, Britain exported more goods than it imported.Margaret Thatcher was elected two more times, becoming the first prime minister in the twentieth century to win three consecutive elections. Her successor John Major won the general elections for the Conservatives again in 1992.The long reign of the Conservatives in Britain ended with the landslide victory of Labour in May 1997. This new Labour party was led by a young lawyer, Tony Blair, who had become its leader in 1994. Tony Blair presented more centrist ideas and ended Labour's nearly century-long efforts to turn Britain into a socialist state. Two historic events marked Blair's first months in office. In June 1997, Blair went to Hong Kong to be present at the end of Britain's rule there; and in August, Diana, Princess of Wales, was killed in a car accident in Paris. Her funeral was broadcast worldwide and watched by around a billion people. Blair has made great efforts to bring peace to Northern Ireland, but Britain still keeps its distance, for the time being, from European Monetary Union. Another interesting action of Labour has been so-called devolution, i.e., the setting up of parliaments

in Scotland and Wales. Even though the results were not as overwhelming as in 1997, Labour once again won the general election of June 7, 2001.

Literary Context

One of the major trends in post-war literature in Britain has been the crucial role of television in forming the cultural tastes of the nation. A certain shift towards 'middlebrow' culture, that is neither too elitist ('highbrow') nor too populist ('lowbrow') was perhaps inevitable, but the novel, in particular, has suffered from an uncertainty about who its audience should be. George Steiner, a critic, went so far as to say: To compete with TV the serious novel had to choose topics formerly exploited by trash fiction". Fiction by and about the working classes has however been an important and vital new tendency in the panorama of the last fifty years. The uncertainty and fluidity of society during this period means that it is difficult to classify writers as belonging to one group or another, and indeed in recent years a myriad of other labels such as 'women's literature' or 'commonwealth literature' have come into being to reflect the multifaceted nature of the literary scene.

Prose

The 1950s and 1960s saw the emergence of the so-called angry young men. Novelists Kingsley Amis, John Wain, and John Braine attacked various social mores of the period. During the 1970s there was a wide range of writers. Two of the most important were V.S. Pritchett and Doris Lessing. Pritchett is a fine short story writer as well as being an important literary critic. Lessing who was born in Southern Rhodesia (now Zimbabwe), came to the fore with her short story collection *African Stories* (1965), and she has gone on to produce some of the most complex and challenging novels in modem English. Perhaps the most celebrated of these is *The Golden Notebook* (1962), about a woman writer who attempts to gain an understanding of her life through her writing. Anthony Powell is the widely read author of *A Dance to the Music of Time* (1951-1975), a series of twelve novels that relates the lives of people in the arts and politics during the First World War and afterwards. He also wrote a long autobiography called *To Keep the Ball Rolling* which was published from 1977 to 1983. Iris Murdoch is famous for her serious novels that wittily portray comic and eccentric characters as in *Under the Net* (1954), *The Black Prince* (1973) and *The Good Apprentice* (1986).The novelist and man of letters Anthony Burgess is perhaps most famous for his novel *A Clockwork Orange* (1962) which is set in the not-too-distant future. In it Burgess has invented a whole new street language, somewhat on the lines of Cockney English. This novel was also made into a fine film in 1971. Another popular novelist of the post-war period was Graham Greene who wrote many interesting and enjoyable novels with political themes. One of the most interesting was *The Quiet American* (1955) which presents an interesting picture of how and why America became involved in Vietnam. Several of Greene's books have also been made into films. William Golding, who won the Nobel Prize for literature in 1983, is most famous for his allegorical novel *Lord of the Flies* (1954) that deals with the age-old theme of human evil.

William Golding (1911-1993)

William Golding was born at Saint Columb Minor in Cornwall, and studied English literature and physics at Marlborough and Oxford University. Golding then worked for a

while in the theatre as a writer and an actor. He also studied to be teacher, but World War II interrupted this work and he joined the Royal Navy in 1940.The war changed Golding's view of human nature in general. He began to feel that no one is truly innocent and that it is society that lets us pretend that we aresuch: under situations of extreme duress, our inner nature comes out. These ideas were further developer in his first and most famous novel *The Lord of the F-=s* (1954). This allegorical novel deals with the intrinsic corruption of human nature and was further developed; in Golding's later novels including *The Inheritors* (1955) and *Pincher Martin* (1956). Golding won the Booker Prize for Rites of Passage (1980). Golding also published two volumes of essays, *The Hot Gates* (1965) and *A Moving Target* (1982). Finally, in 1983 Golding won the Nobel Prize for literature. *Lord of the Flies* (1954) tells the story of a group of boys whose plane is shot down on a desert island. Д the adults are killed and only the boys survive in crash. So, they must learn to live without the help ~ adults. Almost all aspects of modern human society emerge in some form or another in this little isolate: society of boys. They even begin a kind of debate or, the nature of evil when one of the smaller boys (referred to in the book as 'little 'uns') says that he has seen a kind of 'beastie' on the island. The boys debate whether such a creature actually exists or whether it isjust a figment of the little 'un's imagination. Most agree on the latter, but in time 'the Beast' becomes a kind of a god for the boys.Later one of the 'tribes' of boys begins to hunt and kills *a* mother- sow. They cut off her head and impale it, and then offer it to 'the Beast'. One of the boys, Simon, actually begins to talk to this pig's head, which is now surrounded by a swarm of flies, and so it is named The Lord of the Flies'. The Lord of the Flies says, "I'm part of you... We're going to have fun on this island."

Literature after World War II

Some writers, such as Greene and Auden, continued to produce important works after World WarII ended in 1945. George Orwell began his literary career in the I930's, but his most famous novel, *1984,* appeared in 1949. This frightening story describes a future society that distorts truth and deprives the individual of privacy. During the 1950's, a number of younger writers expressed their discontent with traditional English politics, education, and literature. These writers were labeled the *Angry Young Men.* They included the playwright John Osborne and the novelist John Braine. Osborne's drama *Look Back in Anger* (1956) describes a young working-class man's resentment of the English class system. In *Room at the Top* (1957), Braine created an ambitious working-class hero who has little respect for traditional English ways of life. Several authors wrote about changes in English society. Sir C.P. Snow wrote a series of 11 novels called *Strangers and Brothers* (1940—1970) about changes in university and government life. Anthony Powell wrote a 12-voIume series of novels titled A *Dance to the Music of Time* (1951—1975). The series portrays upper middle-class society from the early 1920's to the 1970's. Doris Lessing dealt with the concerns of women in her novel *The Golden Notebook* (1962). John Le Carre gained fame for his spy stories, beginning with *The Spy Who Came in from the Cold* (1963). J.R.R. Tolkien wrote about elflike beings called *hobbits* in three related novels called *The Lord of the Rings* (1954— 1955). Allan Sillitoe's novels contained impressive pictures of working-class everyday life. His characters have a strong sense

of their own worth (*The Loneliness of the Long-Distance Runner,* 1959). In drama, *The Lady's Not for Burning* (1948) by Christopher Fry and *The Cocktail Party* (1950) by T.S. Eliot marked a brief revival of interest in verse drama. Osborne wrote *Inadmissible Evidence* (1964) and several other plays with strong central characters. Harold Pinter was the most important new playwright of the postwar period. He wrote comedy dramas that seem common-place on the surface but have an underlying sense of menace. His most important early plays include *The Caretaker* (1960) and *The Homecoming (1965).*

Literature at the turn of the century

During the 1970's and early 1980's, such writers as Greene, Lessing, and Le Carre continued to produce important novels. New writers also appeared. D.M. Thomas blended fiction with actual events and famous people in *The White Hotel* (1981). Barbara Pym began writing about 1950 but did not gain wide recognition until the 1970's. Pym's fame rests on stories about genteel English life, such as *The Sweet Dove Died* (1978). P.D. James maintained an English tradition of sophisticated, well-written detective novels with *Devices and Desires* (1990). John Fowles combined adventure and mystery in such a novel as *The French Lieutenant's Woman* (1969). Margaret Drabble described the complex lives of educated middle-class people in London in *The Garrick Years (*1964), *The Middle Ground {*1980), and other novels. Iris Murdoch's novels are psychological studies of upper middle-class intellectuals. Often they are satirical as in *A Severed Head* (1961) and *The Accidental Man* (1971). Muriel Spark's novels, such as *The Prime of Miss Jean Brodie* (1961) and *The Only Problem* (1984), are often comic but with disturbing undertones. Perhaps the three leading English poets of the period are Ted Hughes, Philip Larkin, and Donald Davie. Hughes produced a major work in his cycle of grim poems (1970—1971). Larkin's verse has been published in such collections as *High Windows* (1974). Many of Davie's poems were collected in *In the Stopping Train* (1977). In drama, Harold Pinter continued to write disturbing and highly individual plays, including *No Man's Land* (1975) and *Betrayal* (1978). Tom Stoppard won praise for the verbal brilliance, intricate plots, and philosophical themes of his plays. His *Jumpers* (1972) and *Travesties* (1974) are among the most original works in modern English drama. In *Plenty* (1978), David Hare wrote powerfully about the decline he saw in postwar English society. Simon Gray created vivid portraits of troubled intellectuals in*Butley* (1971) and *Otherwise Engaged* (1975). Peter Shaffer wrote *Amadeus* (1979), a complex drama about composer Wolfgang Amadeus Mozart. Caryl Churchill mixed past and present in her comedy *Cloud Nine* (1981) and wrote *Top Girls* (1982), an imaginative feminist play. The second half of the 20th century has been characterized by no particular movement, although there has been significant development in drama from Realism in John Osborne to Absurdism in Samuel Beckett. Since the revolutionary movement of the novel in the stream-consciousness technique of Joyce and Woolf, there has been no outstanding development in the genre as an art form, although it has found solid expression in the works of such writers as G.Greene, E.Waugh, W.Golding, I.Murdoch.

After World War II there appeared young writers, who are ready to keep up the standard of wholesome optimism, and mature writers, who have passed through a

certain creative crisis. In the fifties there appears a very interesting trend in literature, the followers of which were called "***The Angry Young Man***". The post-war changes had given a chance to a large number of young from the more democratic layers of society to receive higher education at universities. But on graduating, these students found they had no prospects in life; unemployment had increased after the war. There appeared works dealing with such characters, angry young men who were angry with everything and everybody, as no one was interested to learn what their ideas on life and society were. Outstanding writers of this trend were John Wain, Kingsley Amis and the dramatist John Osborne. The sixties saw a new type of literature. The criticism was revealed in the "working-class novel" as it was called. These novels deal with characters coming from the working class. The best known writer of this trend is Alan Sillitoe. Much of post-war English literature is in the form of novels, and up to the present the novel remains the most popular literature genre in Britain. Contemporary English novelists are represented by several different trends. Since sixties the literary life in Great Britain has developed greatly. The new time brings new heroes, new experience in theatrical life and poetry, new forms and standards in prosaic works. The specific feature of nowadays literature is the variety of genres and styles, which enrich the world's literature. Alongside with the realistic method the symbolic one takes place and develops further. On the one hand, the themes in the modern literary works concern more global problems: the Peace and the War, the environmental protection, the relations between the mankind and Universe. But on the other hand, the duties and the obligations of the individual man, the psychology of the human nature, the life's situations and the ways of solving the problems, the power and money have always been in the centre of public attention that found its reflection in the newest English literature, too.

The Angry Young Men

Who are these widely discussed group known as the Angry Young Men? Although their name is not quite correct – they are not angry in the strict sense of the word, they are not all young and not all men – the members of this group have much in common. Most of these were of lower middle-class backgrounds. The four best known are novelists Kingsley Amis, John Wain, John Braine and playwright John Osborne. Although not all personally known to one another, they had in common an outspoken irreverence for the British class system and the pretensions of the aristocracy. Their heroes are usually young men from the so- called lower or lower middle class structure of English society. They strongly disapprove of the elitist universities, the Church of England, and the darkness of the working class life. Though in most cases they criticise not the essential class distinctions but the outwards signs of the Establishment such as the privileges that the top of society has retained from the times of feudalism. Outside England the influence of the Angry Young Men has been felt mainly in plays by John Osborne. As Osborne has said of himself, "I want to make people feel, to give them a lesson of feeling, They can think afterwards" .As regards literary techniques, the Angry Young Men are conservatives. They look upon Kafka, Joyce and other modernist writers of the twenties as museum pieces. Their style is close to the straightforward narrative of most of 19^{th} - century fiction. The Angry Young Men are not especially interested in the philosophical

problems of men's existence. "The great questions I ask to myself", Kingsley Amis says, "are those like 'How am I going to pay the electric bill?'

Modern English Writers

During the 1970's and early 1980's, such writers as Greene, Lessing and Le Carre continued to produce important novels. New writers also appeared. D. M. Thomas blended fiction with actual events and famous people in The White Hotel (1981). John Fowles combined adventure and mystery in such novels as The French Lieutenant's Woman (1969), Muriel Spark's novels, such as The Prime of Miss Jean Brodie (1961) and The Only Problem (1984), are often comic but with disturbing undertones. **Graham Greene.** Graham Greene is one of the most outstanding novelists of modern English literature. He is talented and sincere, but at the same time his world outlook is characterized by sharp contradictions. Greene's novels deal with real life burning problems. His observations are concentrated on the actual details of poverty and misery. The author penetrates into weak spots in the capitalist world, does not try to find out the reasons for the evil he sees. Social conditions are shown only as a background to his novels. Neither does he try to comprehend the causes of spiritual crises experienced by his contemporaries. Decadent motives are to be found in his novels, though he does not lead the reader away from reality into the world of dreams and fantasy, and in most of novels he reveals the truth of life.Graham Greene was born in 1904. He was educated at an English School, the head-master of which was his father. His childhood was not at all happy; he describes this period of his life as "…something associated with violence, cruelty, evil across the way". In 1922 Greene became a student of Balliol College, Oxford. At the age of twenty-two he became sub-editor on the staff of a newspaper The Nottingham Guardian. It was during this period that his first novel, The Man Within, was written. From 1930 onwards his work as a novelist has been steady and continuous. In 1940 he became literary editor of the spectator and the year following entered the Foreign Office. During World War II Greene spent some years in Africa. It had been his cherished desire from childhood to see that continent. In 1944 he wrote for an anti-fascist journal which was illegally published in France. Some bourgeois critics class Greene among the 'modernists'. They substantiate their classification by the fact that Greene's works, like those of modernists, are marked by disillusion, skepticism and despair, and that the themes employed by Greene and the modernists are much the same. These critics fail to understand the real nature of Greene's pessimism, which rests upon a deeply-rooted sympathy for mankind, a sympathy not to be found in the modernists. Though Greene, like the modernists, deals with the problem of crime, his approach to it is quite different. Unlike the modernists, who are mostly interested in the description of the crime itself, Greene investigates the motives behind the crime. He gives a deep psychological analysis of his criminals by investigating the causes that led to murder. According to his own words, Greene wants to make the reader sympathize with people who don't seem to deserve sympathy. The author tries to prove that a criminal may possess more human qualities, that is to say, may sometimes be better at the core, than many a respectable gentleman. He doesn't, however, always succeed in giving a truthful interpretation of the motives of the crime he deals with, though in his later works his approach to the subject becomes

more realistic. He shows the corrupting influence of capitalist civilization on human nature, and tries to prove that many of the bad qualities in a person are the natural result of cruel, inhuman conditions of life. Though crime and murder, the problem of 'the dark man', motivate many of Greene' s works, the main theme of his novels is pity for man struggling in vain against all the evils of life; his longing for sympathy, love and friendship; his striving for happiness, which is inevitably doomed to failure. In the thirties Greene's protest against human suffering brought him to Catholicism, but he did not become a true Catholic. His novels The Heart of the Matter, A Burn-Out Case, The Comedians and many others reject the dogmas of Catholicism, and his talented realistic descriptions are more convincing than his ideology and Philosophy. In The Heart of the Matter, a true Catholic, Scobie, commits suicide when he becomes aware of the fact that the church cannot free people from suffering. For this idea the novel was condemned by the Vatican. Greene is known as the author of two genres – psychological detective novels or 'entertainments', and ' serious novels', as he called them. The main theme of both genres is much the same (the problem of 'the dark man', deep concern for the fate of the common people. But in the 'serious novels' the inner world of the characters is more complex and the psychological analysis becomes deeper.

Iris Murdoch

IrisMurdoch has written novels, drama, philosophical criticism, critical theory, poetry, a short story, a pamphlet, and a libretto or an opera based on her play The Servants and the Snow, but she is best known and the most successful as a philosopher and a novelist. Although she claims not to be a philosophical novelist and does not want to philosophy to intrude too openly into her novels, she is a Platonist whose aesthetics and view of man and inextricable and moral philosophy, aesthetics, and characterization are clearly interrelated in her novels.Murdochbegantowrite prose in 1953. She soon became very popular with the English readers. All her novels Under the Net, The Flight from the Enchanter, The Sandcastle, The Unicorn, The Red and the Green, The Time of Angels, An Accidental Man, The Black Prince, and many others are characterized by the deep interest in philosophical problems and in the inner world of man. Iris Murdoch shows the loneliness and sufferings of the human being in the hostile world.Iris Murdoch, was born in Dublin in 1919. She attended school in Bristol and studied philosophy at Cambridge, the two oldest universities in England. For many years Murdoch was teaching philosophy at Oxford. Early influences on her work include French writers and philosophers including Simone de Beauvoir, Simone Well, Jean-Paul Sartre, and Raymond Queneau, as well as Samuel Beckett. Her first novel Under the Net, a picaresque tale set in London and Paris, has extensive existential derivations, including the title, and she has said that this work was influenced by Beckett's Murthy and Queneau'sPierrot. However the novels soon move away from existentialism, for she does not believe that existentialism it regards man's inner life. Although honest, intelligent, and well written, the novels of Iris Murdoch nevertheless lack clear definition. Hers seems to be a talent for humor, but she appears unable to sustain it for more than a scene or a temporary interchange. Her first novel, Under the Net (1954), fits into the humorous pattern set by Kingsley Amis in Lucky Jim (1954) and

John Wain in Hurry on Down (1953). Her Jack Donaghue of this novel is akin to Amis's Jim Dixon and Wain's Charles Lumley, in that he maintains his own kind of somewhat dubious integrity and tries to make his way without forsaking his dignity, and increasingly difficult accomplishment in a world which offers devilish rewards for loss of integrity and dignity. Jake is angry middle-aged man who mocks society and its respectability. He moves playfully around law and order; he does small things on the sly- swims in the Thames at night, steals the performing dog, sneaks in and out of locked apartments, steals food. He is a puerile existence in which he remains "pure" even while carrying on his adolescent activities. The dangers of this type of hero, indeed of this kind of novel, are apparent, for when the humour begins to run low, the entire piece becomes childish. In Lucky Jim, we saw that as the humorous invention lost vigor, the novel became enfeebled because it had nothing else to draw upon. In her first novel as well as in The Flight from the Enchanter (1956) and The Bell (1958), Miss Murdoch unfortunately was enable to sustain the humour, and the novels frequently decline into triviality. Another danger that Miss Murdoch has not avoided is that of creating characters who are suitable only for the comic situations but for little else. When they must rise to a more serious response, their triteness precludes real change. This fault is especially true of the characters in The Flight from the Enchanter, a curious mixture of the frivolous and serious. The characters are keyed low for the comic passages but too low to permit any rise when the situation evidently demands it. The comic novel usually is receptive to a certain scattering of the seed, while a serious novel calls for intensity of characterization and almost an entirely different tone. In her four novels Miss Murdoch falls between both camps; the result is that her novels fail to coalesce as either one or the other.

Agatha Christie

The woman who has become one of the most popular and prolific of all English detective novelists, Agatha Christie (1891-1976), largely, it would seem, by virtue of the skilfully engineered complexity of her plots. Once, after reading in a magazine that she was that she was 'the world's most mysterious woman' , Agatha Christie complained to her agent: " What do they suggest I am! A Bank Robber or a Bank Robber's wife? I am an ordinary successful hard-working author – like any other author." Her success was not exactly ordinary. She produced nearly 90 novels and collections of stories in a lifetime that spanned 85 years. One of her plays, The Mousetrap, opened in London in 1952 and is still running.

The Life and Creative Activity. She refined and left a lasting imprint on the detective formula. An "Agatha Christie" became a shorthand description for an undimmed display of crime unmasked by perceptive and relentless logic. She dared readers to outwit her, and few resisted the challenge. Shortly after her death in 1976, one estimate put the world-wide sale of her books at 40 million copies. Given such glittering evidence and the clues provided by her fiction, a mystique was bound to develop around the one whodunit: Agatha the enchantress, the proper Englishman with a power to murder and create. When she insisted that the truth was far less exotic, armchair sleuths who had been trained by her books recognized a false lead when they saw one. She was right, of course, as this biography, Agatha Christie, the first written with the blessings of Christie's heirs and estate, conclusively proves.

Author Janet Morgan does a through job of getting the facts in the Christie case straight and on the record. But the story, even when demystified, seems almost as unbelievable as the guessing games it prompted. Her childhood could have been written by Jane Austen. Agatha miller, beloved by her parents and an older sister and brother, grew up in an English seaside village surrounded by Edwardian privileges and leisure. Her American father lived off a trust fund that dwindled steadily and his death when Agatha was eleven left family finances more unsteady. Still, breeding and manners meant as much as money, and the young woman, largely educated at home, moved in a circle of eligible bachelors. She turned down three proposals and took a flier instead. After a stormy courtship, she married Archie Christie, a dashing aviator with few expectations of living through World War I. While he fought, his new bride stayed at home working in a hospital. Her sister suggested that Agatha who was both exhausted and bored during her free time, try to write the sort of detective novel they both enjoyed reading. She did, but by the time The Mysterious Affair at Styles appeared in print, the war was over and Agatha had a daughter and a husband, grounded at last, who seemed chiefly interested in making money and playing golf. The year 1926 changed her prospects and her life. For one thing, she published The Murder of Roger Ackroyd, which caused a stir because it broke the rules of detective fiction: the narrator did it. Something more shocking followed. In December Agatha left her husband and child and disappeared for ten days, setting off a nation-wide search and a carnival of speculation. Morgan's recreation of this drama is meticulous, but it lacks, perhaps unavoidably, the tight resolution that Christie gave her invented plots. Grieving over the death of her mother and staggering under the burden of sorting out the state, the heroine learns from her husband that he is in love with another woman. She drives off one night; her abandoned car is discovered the next morning. Questions multiply. Is he seeking publicity, has she joined her lover, is she embarrassing her husband, or has she been murdered? When she is discovered at a Yorkshire hotel, registered under the last name of the woman, Archie now wants to marry; Agatha Christie has nothing to say. Her biographer gives all the available details but suspends judgment: " There are moments in people's lives on which it is unwise, as well as impertinent, for an outsider to speculate, since it is impossible to be certain about what actually took place or how the participants felt about it. "Neither Miss Marple nor HerculePoirot would accept such an alibi, but truth is messier than the fiction. Whatever may have happened to Christie in 1926, she recovered admirably. Two years after the divorce, while visiting friends on expedition in Iraq, she met Max Mallowan, an archaeologist nearly 14 years her junior. Eventually he proposed, fretting at the same time that she might find his line of work boring. She reassured him: " I adore corpses and stiffs." They lived happily ever after. Morgan is candor about the weakness in her subject's work. Christie’s stories were ingenious but her writing is pedestrian. She intentionally offered stereotypes instead of rounded characters and grew annoyed when Poirot, her Belgian detective, began to assume a life of his own in the popular imagination. She once privately described him as 'an egocentric creep'. She constructed puzzles, not literature; she devoted what energies she could spare from a busy life to craft rather than art. To list real liabilities in this manner is, ultimately, to beg a question: why

among so talented competitors in a small field, did Agatha triumph? Responsible biography can suggest but never prove the probable verdict: she was the best at what she chose to do. Agatha Christie is one of the best known and most widely-read writers of all times. Her books have delighted readers over for more than half a century. She is the most widely-translated British author in the world in addition to her great success as a best-selling novelist, Agatha Christie also wrote the longest-running play in the history of modern theatre. The mousetrap and originally written as a radio play, It opened in London in 1952 and is still running today. She is also well-known for a number of other plays and dramatization of her novels and short stories, and has written two books of poetry, six novels of romance under the pseudonym Marry Westmacott. Agatha Christie's best-known works are: The Mysterious Affair at Styles, The ABC Murders, Crooked House, Murder in the Calais Coach, The Seven Dials Mystery and others. Agatha Christie's novel The Murder of Roger Ackroyd is considered to be one of her best works. This novel brought the author success and fame thanks to its most original concept, non-traditional for detective novels. Roger Ackroyd, a rich and respected man, was going to marry Mrs. Ferrars, a widow. But a short time before their marriage Mrs. Ferrars committed suicide living a letter with Dr. Sheppard, the local doctor, but the conversation did not take place. Soon after coming back home Dr. Sheppard was informed by a telephone call that Roger Ackroyd had been found murdered. Perhaps the three leading English writers Graham Greene, Iris Murdoch and Agatha Christie are read and loved not only in their native country.

Words

G.Orwell - Дж.Оруэлл
J.Osborne - Дж.Осборн
J.Braine - Дж.Брейн
Look in Anger– Оглянисьвогневе
P.Snow - Ч.П.Сноу
Strangers and Brothers -Чужие и братья
A.Powell -Э.Поуэлл (Пауэлл)
D.Lessing - Д.Лессинг
The Golden Notebook– Золотойдневник
J.LeCarre -Дж. ЛеКарре
J.R.R.Tolkien -Дж.Р.Р. Толкиен
The Lord of the Rings–Властелинколец
A.Sillitoe - А.Силлитоу
The Loneliness of the Long-Distance Runner– Одинокийбегун
The Lady's Not for Burning–Этадаманедлякостра
Ch.Fry [frai] - К.Фрай
TheCocktailParty–Вечеринкаскоктейлями
H.Pinter- Г.Пинтер
The Caretaker. - Сторож
TheHomecoming.–Возвращениедомой
B.Pym-Б.Пим
The Sweet Dove Died– Голубкаумирает

Ph.D.James - Ф.Д.Джеймс
J.Fowles - Дж.Фаулз
The French Lieutenant's Woman –Женщинафранцузскоголейтенанта
M.Drabble - М.Дрэббл
TheGarrickYears.–Одинлетнийсезон
IrisMurdoch–АйрисМердок
ASeveredHead.–Отрубленнаяголова
TheAccidentalMan – Человекслучайностей.
MurielSpark–МюриэлСпарк
ThePrimeofMissJeanBrodie–МиссДжинБродиврасцветелет
T.Hughes - Т.Хьюз
Ph.Larkin - Ф. Ларкин
D.Davie - Д.Дейви
No Man's Land– Ничейнаяземля
Betrayal - Измена.
T.Stoppard - Т.Стоппард
Travesties - Травести
Plenty.– Изобилие
D.Hare- Д.Хэар
S.Gray [grei] - С.Грей
P. Shaffer -Р.Шеффер
Amadeus -Амадей
Churchill - К.Черчилль

Questions

1. Who were the Angry Young Men?
2. What were C.P.Snow's and A.Powell's novels about?
3. Who gained fame for spy stories?
4. Whose works marked a revival of interest in verse drama?
5. Which novelists gained recognition in the 1900's-1980's?
6. Who wrote detective novels?
7. What works did John Fowles and Iris Murdoch write?
8. What are the three leading English poets?
9. Whose plays are the most important in English drama of the period?
10. What are the main themes of modern English literature?

AMERICAN LITERATURE
Theme 1
COLONIAL WRITING (1600-1776)

Questions:

1. Main literary forms: stories, sermons, poetry

The first explorers and settlers who came to North America from Europe wrote little beyond practical reports which they sent back to the Old World, describing the continent's natural beauty, its unique plants and animals, and the customs of the dark-skinned inhabitants already there. They did not note the rich local folklore (myths, legends, tales, and lyrics of Indian cultures) – an oral, not written, tradition – which was really the first American literature.

MAIN LITERARY FORMS

Stories

Leaders of the earliest permanent settlements, in the first years of the 1600s, kept detailed accounts of the lives of their little groups of colonists. Their purpose was not only to tell their friends back home what the new land was like; they also wanted to describe what was in effect a social experiment. The first English colony was set in 1585 at Roanoke, off the coast of North Carolina. The exploration of the area was recorded by *Thomas Hariot in "A Brief and True Report of the New-Found Land of Virginia"* (published in 1588). Captain **John Smith** (1580-1631), who organized the English colony of Jamestown (in what is now the state of Virginia), wrote books in which he outlined carefully the economic and political structure of his settlement. He probably wrote the first personal account of a colonial life in America *"A True Relation of Virginia"* (published in England in 1608). Farther north, in the Massachusetts Bay Colony, Governor *William Bradford* (1590-1657) recorded the experiences of the Pilgrims who had come from England and Holland seeking religious freedom. His history *"Of Plymouth Plantation"* (1651) focused on their hardships, on their spiritual response to life in a remote wilderness, and on the religious meaning of those events.

For a long time, however, there was little imaginative literature produced in the colonies. At first, the settlers' waking hours were occupied nearly totally with efforts to ensure survival. Later, the community discouraged the writing of works such as plays because these weren't "useful" and were widely considered to be immoral. In the North, where the communities were run by the religious Protestants generally called Puritans, hard work and material prosperity were greatly valued as outward signs of God's grace.

Making money was also important, for other reasons, to the merchants of the growing cities of New York and Philadelphia and to the farmers of large tracts of land in the southern colonies.

Sermons

The population of the colonies increased rapidly, and by the middle of the 17th century these colonies were no longer crude outposts. In 1647, Massachusetts began to require towns of 50 families or more to establish elementary schools. Excellent colleges such as Harvard, Yale, and William and Mary were founded throughout the

colonies for training religious leaders. In 1640, the *"Bay Psalm Book"* was the first book printed in America; by the early 1700s, newspapers were appearing. As the latest books arrived on ships from Europe, colonists involved themselves in various European religious and political controversies. Puritan sermons, such as those of *Increase Mather and his son Cotton Mather*, the author of 1702 *"Magnalia Christi Americana"("EcclesiasticalHistory of New England")* in the late 1600s, or of **Jonathan Edwards** (Calvinismdefender) in the mid-1700s, were often highly intellectual discussions of theology, responding to arguments in the English church. These were not inevitably dry, sterile lectures. Edwards' famous sermon *"Sinners in the Hands of an Angry God,"* for example, was full of imagery and passion. **John Woolman**, a Quaker, left a record of his innermost thoughts in his *"Journal"* (published in 1774). The work reflects his deep faith in the "Inner Light". According to Quaker's belief, the light is God's spirit and exists in every human being.

Poetry

The Puritan notion that God should be seen in every phase of daily life also gave rise to poetry. **Anne Bradstreet** published a volume of fine poems, chiefly religious meditations, in 1650. Edward Taylor, who wrote at about the same time but did not publish his poems during his life, used imagery in the same bold, witty, original way as did English religious poets John Donne and George Herbert. These writers were known as the "Metaphysical" poets. Taylor's poems belong to the literary tradition of the individual focusing on his interior life. Anne Bradstreet's poems represent yet another important element of American literature: From the beginning, women were active literary figures in the New World. *Michael Wigglesworth*, another important colonial poet, achieved wide popularity with his poem *"The Day of Doom"* (first published in 1662). It gives the description of the day of judgment.

Theme 2
THE BIRTH AND RISE OF A NATIONAL LITERATURE (1776-1820)

Questions:

1. Development of the national American literature: B. Franklin, Ph. Freneau, W. Irving, J.F. Cooper, W.C. Bryant

As a philosophical movement called the Enlightenment swept over Europe in the 18th century, its rational logic and its ideas on human rights were eagerly adopted in the colonies. Benjamin Franklin (1706-1790), a printer and publisher in Philadelphia, was a model Enlightenment figure. He was an author, scientist, inventor, common-sense philosopher, and a statesman and diplomat in his later years, during the colonies' fight for independence. Franklin's "Autobiography", written about his life from 1731 to 1759, displays worldly wisdom and wit, along with satire and a practical dose of advice on daily living.

By the mid-1700s, the colonies had enough printing presses to publish a great number of newspapers and political pamphlets, most of them echoing the ideology of the Enlightenment. These political writings helped arouse the colonists

to wage waragainst the British government that ruled them. In 1776, the colonists' position was formally stated in the Declaration of Independence, which was chiefly the work of a wealthy young Virginia landowner and lawyer, Thomas Jefferson (1743-1826). Although he wasn't a writer by profession, Jefferson was a brilliant thinker, and the strong, clear, fervent language of the Declaration makes it a prose masterpiece. After the colonies won their independence from Britain in 1783, Jefferson campaigned for Constitutional provisions protecting individual rights, which were embodied in the Billof Rights (the Constitution's first 10 Amendments). He also served as the new country's third president.

With independence, energies that had gone into fighting the war were channeled instead into building the new United States. That included the development of a "native" culture. Colonists had imported new plays and novels from Europe before the war; now they hoped for American writers to give them similar literature, dealing with American subjects. A new literature could not, of course, spring up overnight. What often happened was that American writers strained to copy British works. The first American plays were mostly romantic melodramas, usually set during the recent war. The first novelists generally imitated popular European novels. Many women wrotesentimental love stories modeled upon British novelist Samuel Richardson's (1689-1761) "Pamela" and "Clarissa". American author Hugh Henry Brackenridge (1748-
1816) wrote a sprawling satire, "Modern Chivalry", which was similar to the Spanish masterpiece Don Quixote, except that it was set on the American frontier. Charles Brockden Brown's (1771- 1810) "Wieland" and "Ormond" were imitations of the suspenseful "Gothic" novels then being written in England.

The leading poet of the early republic was Philip Freneau (1752-1832), a personal friend of many important leaders of the American Revolution. Freneau's early poems were glowingly patriotic, either celebrating American victories or commenting passionately upon the issues facing the new democracy. After the turn of the century, however, he wrote instead about nature, following the trend in Europe, where the "Romantic" movement was just beginning.

Freneau was perhaps the first professional writer in America, but his fame did not spread beyond his native shores. In 1819, however, a cultured young New Yorker named Washington Irving (1783-1859) published "The Sketch Book of Geoffrey Crayon, Gent", a volume of stories that was read just as eagerly in Europe as in the United States. Irving was known in New York as part of a circle of literary men-about-town called "the Knickerbocker Wits," but his travels in Europe and his friendship with major literary figures abroad had given him a more cosmopolitan viewpoint. The Sketch Book contains such classic American stories as "Rip Van Winkle" and "The Legend of Sleepy Hollow." To Europeans, these tales from the New World seemed exotic, yet they were written with a European polish and humor.

Only two years after The Sketch Book, another American writer began to attract attention – James Fenimore Cooper (1789-1851). His books included a series of frontier novels, such as "The Last of the Mohican" and "The Deerslayer", and several gripping sea novels. Cooper used the "exotic" settings of the new continent, but he

went beyond that to create a distinctively American style of hero – an uneducated man, close to nature, who survived on his instincts, honesty and common sense.

William Cullen Bryant (1794-1878) became recognized as the finest American poet. His most famous poem "Thanatopsis" is a meditation on the meaning of death. He was also one of the most influential newspaper editors of his time and played a leading role in public affairs for almost 50 years.

In 1828, Noah Webster published an American dictionary, defining what made the English language spoken in America different from British English. The election of frontier hero Andrew Jackson to the presidency in 1829 symbolized to many the achievement of a real democracy, and political cartoons and satiric humor blossomed in newspapers. The spread of public schools through the states ensured a large reading public. Educator William Holmes McGuffey's (1800-1873) publishing of a series of primers, which were widely used in those schools, ensured that the general population shared a common store of literary material – poems, moralistic tales and quotations from literature. After 1836, more than 120 million copies of the "McGuffey Readers" were printed, and they influenced generations of Americans.

Theme 3
THE ROMANTIC PERIOD (1820-1860)

Questions:

1. Transcendentalism: R.W. Emerson, H.D. Thoreau
2. The Boston Brahmins: H.W. Longfellow
3. Individuals: E.A. Poe, N. Hawthorne, H. Melville, W. Whitman, E. Dickinson

The Romantic Movement, which originated in Germany but quickly spread to England, France, and beyond, reached America around the year of 1820. The Romantic spirit seemed particularly suited to American democracy: it stressed individualism, affirmed the value of the common person, and looked to the inspired imagination for its aesthetic and ethical values. So, American Romanticism was defined by five "I's": inspiration, innocence, intuition, imagination, and inner experience. It lasted from 1828 to 1895, the glory years being 1850-1855.

TRANSCENDENTALISTS

The country was expanding westward, but in the older cities of the northeastern states still – referred to as "New England" – the influence of early Puritan teachings remained strong. However, such authoritarian religious organizations inevitably produce dissenters. In 1836, an ex-minister named Ralph Waldo Emerson (1803-1882) published a startling book called "Nature". In this volume, Emerson claimed that by studying and responding to nature individuals could reach a higher spiritual state without formal religion. For the next several years, Emerson's essays ("Self-Reliance","The Over-Soul", "Compensation" and others) made him extremely influential, not only upon other thinkers and writers, but upon the general population as well, thanks to a growing popular lecture circuit that brought controversial speakers to small towns across the country. In effect, Emerson's lectures were like sermons, with their direct, motivating language. In his poetry, Emerson developed a free-form,

natural style, using symbols and imagery drawn from nature. His work had an immense impact on other poets of the time.

A circle of intellectuals who were discontented with the New England establishment soon gathered around Emerson. They were known as "the Transcendentalists," based on their acceptance of Emerson's theories about spiritual transcendence. One of Emerson's most gifted fellow-thinkers was Henry David

Thoreau (1817-1862).

Thoreau was passionate about individuals' learning to think for themselves and being independent, both traditional American values. He carried out this ideal by going to live by himself for two years in simple cabin beside a wooded pond, where he survived essentially by his own labors and meditated in solitude. The book he wrote about this experience, "Walden", was published in 1854, but many of its statements about the individual's role in society – simply put, that the dictates of an individual's conscience should take precedence over the demands, even the laws, of society – sound radical even today.

THE BOSTON BRAHMINS

The most popular poet in America at this time was a rather traditional writer – Henry Wadsworth Longfellow (1807-1882). Although his style was conservative, with strict meter and rhymes, his themes were deliberately American, and he was intent upon giving American history the dignity of classical mythology. Longfellow published over 20 books. In 1855 there appeared "The Song of Hiawatha", a long epic poem about a young warrior of an American Indian tribe. In his poem, the author sang the harmony of nature and the harmony in the relationship of man and nature. For the first time in American literature, Indian themes gained recognition as sources of imagination, power, and originality.

Longfellow was one of a popular group called the "Fireside Poets" because they often depicted the lives of simple New Englanders in gentle, nostalgic verse. Although they came from old New England families – a sort of American "aristocracy", they named themselves "The Boston Brahmins" – Longfellow and his circle were dedicated to America's democratic ideals. Besides Longfellow, leading Brahmin authors included George Ripley, Margaret Fuller, Nathaniel Hawthorne, Oliver Wendell Holmes, John Greenleaf Whittier, James Russell Lowell and some famous historians. In 1857, the club started its own magazine, the "Atlantic Monthly", through which Boston's literary establishment tried to influence the intellectual life and tastes of the new American republic.

Theme 4
THE ROMANTIC PERIOD (2)

INDIVIDUALS

While these New England intellectuals presented perspectives of literature and life other writers were concentrating upon human imagination and emotion rather than the intellect. A young Virginian, Edgar Allan Poe (1809-1849), was publishing poems of musical language and extravagant imagery, which made him a worthy rival of the European Romantic poets. Poe based his poetic works ("The Raven", "Annabel Lee",

"To Helen", Ulalume", "For Annie", etc.) on the theory that the best subject for poetry is the death of a beautiful woman, who symbolizes an ideal spiritual value. Brilliant but unstable, Poe earned his living as a journalist, often writing devastating reviews of other writers' work. In 1835, he also began writing bold, original short stories, such as "The Pit and the Pendulum", "The Fall of the House of Usher". These suspenseful, sometimes terrifying tales plunged deep into human psychology and explored the realms of science fiction and the mystery story long before such genres were recognized. With his "Murders in the Rue Morgue", The Purloined Letter", "The Mystery of Marie Roget", Poe also became the father of detective fiction. As to his literary criticism, Poe believed that the ideal critic should be objective, analytical, and, if necessary, unhesitatingly negative. He insisted that criticism should deal with qualities of beauty, not history, biography, or philosophy.

Meanwhile, in 1837, a young writer in New England named Nathaniel Hawthorne (1804-1864) published a volume called "Twice-Told Tales", stories rich in symbolism and peculiar incidents. Although he knew the Transcendentalists, Hawthorne did not share their beliefs. His way of rebelling against the traditional New England outlook on life was to write imaginative "romances," stories and novels which were not necessarily realistic but which were designed to explore certain moral themes such as guilt, pride and emotional repression. His masterpiece was "The Scarlet Letter", a novel published in 1850. Set in the Puritan past, it is the stark drama of a woman harshly cast out from her community for committing the sin of adultery.

Hawthorne's writing had a profound impact upon another writer, originally from New York, who was living at the time in New England. Herman Melville (1819-1891), whose wealthy father had gone bankrupt, had worked at many jobs before signing on in 1839 for the first of several sea voyages. Seven years later, he began writing accounts of his adventures on the open seas and in exotic ports, which won him instant success. Yet Melville longed to write something more serious. Inspired by Hawthorne's example, he began writing novels which were fundamentally allegories on politics and religion. The public rejected them, however, and, discouraged, Melville published little except poetry for the rest of his life. Ironically, the very books that proved unacceptable during his lifetime are the ones most admired today. "Moby Dick", published in 1851, uses a story of a whaling voyage to explore profound themes such as fate, the nature of evil, and the individual's struggle against the universe. It is considered an American masterpiece.

Theme 5
THE ROMANTIC PERIOD (3)

INDIVIDUALS: NEW VISIONS OF AMERICA

Poe, Hawthorne and Melville all struggled to find their individual voices, and through them American literature began to acquire its own personality. One more figure emerged in the 1850s to assert a truly American voice, one that celebrated the American landscape, the American people, their speech and democratic form of government. His name was Walt Whitman (1819-1892), and like so many other of these writers, he had had to work hard for a living as a schoolteacher, printer and

journalist. In 1848, he took a trip to the southern city of New Orleans, at the mouth of the Mississippi River, that great waterway flowing through the heart of the country. There Whitman gained a new vision of America and began writing poetry that would embody this vision. In 1855, he published a ground-breaking book called "Leaves of Grass". Readers were amazed by the free-flowing structure of this poetry, with its long irregular lines. Like Melville in "Moby Dick", Whitman ventured beyond traditional forms to meet his need for more space to express the American spirit. Some readers were disturbed by Whitman's egotism (one main poem in "Leaves of Grass" is called "Song of Myself"), but Whitman dwelt on himself simply because he saw himself as a prototype of "TheAmerican." The subject material ranges from the particular to the universal, from the intimate to the cosmic, the theme of self-realization being central to Whitman's sense of purpose. Startling as this poetry was, it won Whitman admirers across America and in Europe. Throughout the rest of his life, he kept rewriting and republishing editions of "Leaves of Grass". He celebrated a sweeping panorama of the American landscape and sang almost mystically of the rhythms of life uniting all citizens of the democracy.

While prose fiction in the United States was developing in vital and imaginative ways, poetry seemed to recede as an art form. The poetic giants, Longfellow andWhitman, both died in the 1880s, as did two poets who have been admired by later generations, but who were barely known while they lived. One was southerner Sidney Lanier (1842-1881), who mourned the romantic ideal of the "Old South," which he felt had been shattered by the Civil War. Lanier held strong theories about poetry's relationship to music, and his rhythmic, singing verse reminded many people of the poetry of Edgar Allan Poe.

The other unrecognized poet was Emily Dickinson (1830-1886), a shy, brilliant New England woman who lived almost as a recluse in her family home. After a batch of her poems were rejected by one editor, she wrote only for herself, or sent verses as gifts to friends and relatives. They were typically short, reflective poems, with regular meter and rhyme and fresh, closely observed images. Although at first they appear to be traditional love poems or religious meditations, upon closer reading Dickinson's poems reveal a religious skepticism and psychological shrewdness that is surprisingly modern. Emily Dickinson was one of the first writers whose work can be seen as inherently American. Two of her great themes are eternity and the moment of death, and her use of dashes gives us a visual sense of the gap between the worlds and emphasizes the endlessness of infinity. She wrote over 1.700 poems, which were discovered after her death.

REFORM AND LIBERATION: ABOLITIONISTS

New England intellectuals had, in fact, a tradition of involvement in liberal reform. In the 1850s, this took the form of a movement to end the institution of slavery, which by that time was practiced chiefly in the southern states. In 1852, a New England woman named Harriet Beecher Stowe (1811-1896) wrote "Uncle Tom's Cabin", an antislavery novel that galvanized political opinion across the nation. Sentimental and melodramatic as it was, "Uncle Tom's Cabin" portrayed black slaves as sympathetic, suffering figures, and created an image of the cruel slave-owner in the character of Simon Legree. Largely as a result of this best-

selling novel, the slavery question became a passionately debated political issue. Eventually the Southern states determined to secede from the Union and to establish themselves as an independent country in order to preserve their way of life, which included an agrarian economy based in great part on slave labor. The result of Northern reaction to this secession was the Civil War (1861-1865), fought to preserve the Union. One consequence of the South's defeat in that war was the abolition of slavery in the United States. In many ways, this bloody, divisive war dimmed American optimism, and for a time writers retreated from national themes.

Theme 6
THE RISE OF REALISM (1860-1914)

Questions:

1. Frontier humor and realism. M. Twain
2. Naturalism and muckraking: H. Garland, Stephen Crane, Th. Dreiser, F. Norris, U. Sinclair

FRONTIER HUMOR AND REALISM

The country had been growing; as pioneers settled new territories in the West, writers now focused on the differences between the various regions of the United States rather than on a single vision of the expanding country. One of the most important leaders of this "regionalism" movement was William Dean Howells (1837-1920), who in 1866 became editor of the influential Atlantic magazine. Howells published stories from all over the United States, and in his literary reviews he praised writers who described local life realistically. In New England, Mary E. Wilkins Freeman (1852-1930) and Sarah Orne Jewett (1849-1909) wrote fine novels and stories about small-town life.

Three other women, in different parts of the country, were also writing sympathetic psychological studies. Though influenced by regionalism, they didn't emphasize setting so much as they did their characters, individuals who often felt out of place in their environments. Kate Chopin's "The Awakening" (1899) is set in the heart of the South, in New Orleans; Ellen Glasgow's "The Voice of the People" (1900) is a realistic portrait of provincial Virginia society; and Willa Cather's "O Pioneers!" (1913) depicts life on the sweeping plains of Midwestern Nebraska. Glasgow and Cather went on to write several novels and establish themselves as major American writers, but Chopin stopped writing after her book was condemned by literary critics.

Joel Chandler Harris (1848-1908) wrote colorful stories about the South, such as his "Uncle Remus" stories, in which the strong southern accent was written in dialect.

The central part of the country, the wide plains and rolling farmlands of the Midwest, were depicted in John Hay's "Pike Country Ballads" and Edward Eggleston's "The Hoosier Schoolmaster". And the raw mining camps and settlements of the far West were brought to life by storytellers such as Bret Harte, in "The Luck of Roaring Camp" and a newspaper correspondent named Samuel Langhorne Clemens (1835-1910), who wrote under the pen name of Mark Twain.

Mark Twain was the first major American writer to be born away from the East Coast. He grew up in a small town on the banks of the Mississippi River and received only a basic public school education. He began working in a printer's shop when he was still a boy, and this experience led to a series of newspaper jobs in the Midwest and the West. Twain was a new voice, an original genius, a man of the people, and he quickly won readers. He captured a peculiarly American sense of humor, telling outrageous jokes and tall tales in a calm, innocent, matter-of-fact manner. He sometimes used local dialect for comic effect, but even his normal prose style sounded distinctively American – rich in metaphor, newly invented words and drawling rhythms. Twain had a cynical streak that matched the country's skeptical post-Civil War mood. He soon developed beyond merely "regional" stories and turned to comic novels. His shrewd social satire was most apparent in books such as "A Connecticut Yankee in King Arthur's Court", but perhaps his greatest book is "The Adventures of Huckleberry Finn" (1884). This is the story of a boy running away from home and steering a raft down the Mississippi River, but it is more than that. The people the boy meets cover the entire spectrum of humanity, and his voyage down the river becomes a metaphor for a journey through life. Funny, powerful, humane and laced with social commentary and criticism, 'Huckleberry Finn" has been called the greatest novel in American literature.

Throughout all of Twain's writings, we see the conflict between the ideals of Americans and their desire for money. Twain never tried to solve the conflict. He was not an intellectual. He was like a newspaperman who reports what he sees.

As the wounds of the Civil War slowly healed, many Americans became discontented with the growing materialism of society in the United States. Henry Adams (1838-1918), a thoughtful historian and social critic, wrote two social novels in the 1880s (although today they are not as well read as his autobiography, "The Education of Henry Adams").

Henry James (1843-1916), an American who lived in Europe, examined American society by observing the divergence between American and European culture in novels like "The American" and "Portrait of a Lady". James' realism was a special kind of psychological realism. He was an observer of the mind rather than a recorder of the times. He never tried to give a detailed picture of society. He selected a problem and studied it from different points of view. One kind of problems James considered is the nature of art, the other – the unlived life.

In 1888, one of the most widely read American books was Edward Bellamy's (1850-1898) "Looking Backward", a portrait of an imaginary future society which embodied all of Bellamy's ideas for social, economic and industrial reorganization.

These books signaled a return to social discussion in fiction.

NATURALISM AND MUCKRAKING

"Regional" writers began to drop their narrow provincial focus, while still using realistic descriptions of everyday life. As they concentrated increasingly upon the grimmer aspects of reality and a deterministic view of life, they were called "naturalists," linking them to European naturalists such as French novelist Emile Zola.

Again, William Dean Howells led the American realistic movement, both with his magazine criticism and with his own novels, such as "The Rise of Silas Lapham", a probing but sympathetic portrait of an American businessman. Howells defined the aims of realism as "nothing more and nothing less than the truthful treatment of material". He called on writers to describe the average and the ordinary in the lives of the people of America.

In 1881, Hamlin Garland (1860-1940) published "Main-Travelled Roads", a gritty portrayal of the farming communities of the upper Midwest, where he had grown up. It went beyond regionalism to condemn the economic system that, in his opinion, kept these people poor. Stephen Crane's (1871- 1900) "Maggie, A Girl of the Streets", in 1893, and Theodore Dreiser's (1871-1945) "Sister Carrie", in 1900, were considered shocking because they described young urban women who fell into sexual sin. Crane's next novel, 'The Red Badge of Courage" (1895) was set during the Civil War. By limiting itself to a young soldier's confused impressions of battle, it became the first impressionistic novel in America. Frank Norris' (1870-1902) "McTeague" (1899) was the story of a dentist's despairing life; Upton Sinclair's (1878-1968) "The Jungle" (1906) exposed the horrible lives of meat-packing factory workers.

Jack London's (1876-1916) "Call of the Wild" (1903), the tale of a sled dog, was set in the snowy wilderness of the Northwest, where the discovery of gold had caused a rush of greedy prospectors. In this novel and other celebrated tales set in Alaska and in the South Pacific, London expressed his sense that primitive urges underlie all of life, reducing even humans to the level of animals. The autobiographical novel "Martin Eden" (1909) depicts the inner stresses of the American dream as London experienced them during his meteoric rise from obscure poverty to wealth and fame. The novel looks ahead to F.Scott Fitzgerald's "The Great Gatsby" in its despair amid great wealth.

While these controversial books disturbed the reading public, other writers were quietly exploring the fate of the individual. After the turn of the century, Henry James, still living in Europe, wrote three brilliant novels, "The Wings of the Dove', "The Ambassadors" and "The Golden Bowl", in which he plunged deep into the characters and personalities of his subjects. These were chiefly wealthy, cultured Americans living in Europe, but, like the lower-class characters of the naturalists' novels, James' people were trapped in their environment, struggling to find happiness. James' interest was psychological rather than social, however. Recording the mostminute details of perception, he drew his readers close to his characters' mental and emotional processes. His writing style became increasingly complex, but this focused attention away from action and setting and onto what the characters were feeling.

Edith Wharton (1862-1937) was one of James' close friends and literary followers. She came from a socially prominent New York family and had married into anequally important Boston family. This high-toned social circle disapproved of her writing, but eventually she defied her peers and produced insightful novels and stories.

One of her finest books, "The House of Mirth" (1905), tells the tragic story of a fading beauty hunting desperately for a rich husband. Wharton exposed her upper-class world as only an insider could, but her characters were her main interest.

By the first decade of the 20th century, even writers of popular fiction were concentrating their attention upon the lower levels of society. One of the most successful of these writers was O. Henry (William Sydney Porter, 1862-1910), who churned out hundreds of clever magazine stories, usually with an ironical surprise ending. Like Mark Twain (whose work is filled with stories about how ordinary people trick experts, or how the weak succeeded in "hoaxing" the strong), he takes the side of the "little people" and the weak "under-dogs" against the strong or important.

Midwesterners Ring Lardner ("The Love Nest and Other Stories") and Booth Tarkington ("Alice Adams" and "The Magnificent Ambersons"), were less sentimental and more satirical than O. Henry, but they too wrote humorous popular fiction about the unglamorous lives of everyday people.

Theme 7
THE 1ST HALF OF THE 20TH CENTURY

Questions:

1. Realism and naturalism: S. Anderson, S. Lewis, Th. Dreiser
2. The Lost Generation: E. Hemingway, J. Dos Passos, F.S. Fitzgerald, W. Faulkner
3. Modernism in poetry: G. Stein, T.S. Eliot, E.E. Cummings

REALISM AND NATURALISM

In the first decades of the 20th century the United States became increasingly urban.

Three major works of literature expressed this new attitude of rebellion against the limited life of the typical small American town. The first work, written in 1915, was "Spoon River Anthology", by Edgar Lee Masters (1869-1950). The "Spoon River" poems all took the form of gravestone inscriptions from the cemetery of an imaginary Midwestern town. In each short poem, one buried person recounted his or her life experience in ironic, sometimes bitter statements, full of regret. The overall message was one of tragically wasted lives.

In 1919, a writer named Sherwood Anderson (1876-1941) published a book of short stories called "Winesburg, Ohio". Like "Spoon River Anthology", this was a series of portraits of different personalities in one Midwestern town, creating an overall impression of narrow-minded ignorance and frustrated dreams.

The third "revolt from the village" work was a novel called "Main Street", by Sinclair Lewis (1885-1951), published in 1920. Again, the setting was a small Midwestern town, this one called Gopher Prairie, a name that suggested crudeness and lack of culture. In this book, and in others such as "*Babbitt*" and "*Arrowsmith*", Lewis drew vivid caricatures and satirized the traditional "American dream" of success. To urban Americans and Europeans both, Lewis seemed to sum up what

small-town America was all about. He was awarded the Nobel Prize for Literature in 1930, the first American to be so honored.

The 1925 work "An American Tragedy" by Theodore Dreiser, like London's "Martin Eden", explores the dangers of the American dream. The novel is a reflection of dissatisfaction, envy, and despair that afflicted many poor and working people in America's competitive, success-driven society. His other works of desire and fate are"Jennie Gerhardt" (1911), and a "Trilogy of Desire" which include "The Financier" (1912), 'The Titan" (1914), and "The Stoic" (1947). Dreiser is still considered one of the great American realists, or naturalist. His works deal with everyday life, often with its sordid side. The characters of his novels, unable to assert their will against natural and economic forces, are mixtures of good and bad, but he seldom passes judgment on them. He describes them and their actions in massive detail. As Dreiser sees them,human beings are not tragic but pathetic in their inability to escape their petty fates

THE "LOST GENERATION"

The central distinguishing element of American literature is a strong strain of realism, seen earlier in perhaps America's greatest novel, "The Adventures of Huckleberry Finn" (1884) by Mark Twain and also in its greatest, or at least, most extensive work of poetry, Walt Whitman's "Leaves of Grass" (1855). Also, at its best there is a high moral tone to American literature reflected in the constant anguish over the loss of ideals and failure of the American dream to provide opportunity for all. This same concern for spiritual or moral well-being is evident in the rebellion against the stultifying elements of small-town American life.

In the aftermath of World War I many novelists produced a literature of disillusionment. Some lived abroad and were known as "the Lost Generation." The term refers to the generation who came of age during World War I. Many of this generation – writers and artists – ended up living in Paris. They came from the United States, from the United Kingdom, from Canada. The term itself was coined by Gertrude Stein. Her phrase "you are all a lost generation" quickly became a name for these authors after Ernest Hemingway mentioned it in the epigraph for 'The Sun Also Rises".

F. Scott Fitzgerald's (1896-1940) novels capture the restless, pleasure-hungry,defiant mood of the 1920s. His first novel *"This side of Paradise"* (1920), became a bestseller. In the second, *"The Beautiful and the Damned"* (1922), he continued his exploration of the self-destructive extravagance of his times. Fitzgerald's great theme, expressed poignantly in "The Great Gatsby" (1925), was of youth's golden dreams turning to disappointment. His prose was exquisite, yet his vision was essentially melancholy and nostalgic. Other fine works include "Tender Is the Night" (1934), the collections of stories "Flappers and Philosophers" (1920), "Tales of the Jazz Age" (1922), and "All the Sad Men"(1926).

John Dos Passos (1896-1970) came home from the war to write long novels that attempted to portray all of American society, usually with a critical eye. In three novels combined under the title U.S.A. ("The 42nd Parallel", "1919", "The Big

Money") he interwove many plots, characters and settings, fictional and non-fictional, cutting back and forth between them in a style much like the new popular art-form, motion pictures.

Dos Passos's new techniques included "newsreel" sections taken from contemporary headlines, popular songs, and advertisements, as well as "biographies" briefly setting forth the lives of important Americans of the period. Both the newsreels and biographies lend Dos Passos's novels a documentary value; a third technique, the "camera eye", consists of stream of consciousness prose poems that offer a subjective response to the events described in the books. His style is fast-moving and unemotional. It is filled with the sounds, smells and colors of reality. Like other members of the Lost Generation, Dos Passos saw the modern, post-war world as dirty and ugly. To him, only art, and the invention of new artistic styles ("modernism"), could save the world. War had also affected Ernest Hemingway (1899-1961). Having seen violence and death close at hand, Hemingway adopted a moral code exalting simple survival and the basic values of strength, courage and honesty. In his own writing, he cut out all unnecessary words and complex sentence structure, concentrating on concrete objects and actions. The language is rarely emotional and only rarely the writer does use adjectives. He will sometimes repeat a key phrase to emphasize his theme. His main characters are usually tough, silent men, good at sports or war but awkward in their dealings with women. The concept of the Hemingway hero (sometimes known as the "code hero") is common to almost all of the author's novels. As to Hemingway's heroines, they nearly always personify the physical appearance of the ideal woman in their beauty. But in their personality, they appear as two types: the "all-woman" who gives herself entirely to the hero and the "femme fatale" who retains herself andprevents the hero from possessing her completely. But the heroine, like the hero, obeys the "Hemingway code" – she is basically courageous in life, choosing reality over thought, and she faces death stoically. Among Hemingway's best books are "*The Sun Also Rises*" (1926), "*A Farewell to Arms*" (1929) and "*For Whom the Bell Tolls*" (1940). "*The Old Man and the Sea"*, a short poetic story about a poor, old fisherman who heroically catches a huge fish devoured by sharks is an allegory of human life. It won the Pulitzer Prize in 1953. Next year Hemingway won the Nobel Prize and is considered one of the greatest American writers.

Another expatriate, **Henry Miller** (1891-1980), used a comic, anecdotal style to record his experiences as a down-and-out artist in Paris. Miller's emphasis on sexual vitality made his books, such as *"Tropic of Cancer"* (1934), shocking to many, but others felt that his frank language brought a new honesty to literature.

Southerner **Thomas Wolfe** (1900-19380 felt like a foreigner not only in Europe but even in the northern city of New York, to which he had moved. Though he rejected the society around him, he did not criticize it – he focused obsessively on himself and on describing real people from his life in vivid characterizations. His long novels, such as *"Of Time"* and the *"River"* and *"You Can't Go Home Again",* gushed forward, powerful, romantic and rich in detail, although emotionally exhausting.

Another southerner, **William Faulkner** (1897-1962), found in one small imaginary corner of the state of Mississippi, deep in the heart of the South, enough

material for a lifetime of writing. Faulkner created an entire imaginative landscape, Yoknapatawpha County (with its capital Jefferson), mentioned in numerous novels, along with several families with interconnections extending back for generations. His social portraits were realistic, yet his prose style was experimental. To show therelationship of the past and the present, he sometimes jumbled the time sequence of his plots using the "continuous present" style of writing, which was invented by G. Stein; to reveal a character's primitive impulses and social prejudices, he recorded unedited the ramblings of his or her consciousness (stream-of-consciousness technique"). In most of his novels, Faulkner uses various viewpoints and voices, which makes his works self-referential, or "reflexive". His best novels include "*The Sound and the Fury"* (1929) and *"As I Lay Dying"* (1930), two modernist works; *"Light in August"* (1932), *"Absalom, Absalom!"(*1936), *"The Hamlet"* (1940), *"The Town"* (1957), and *"The Mansion"* (1959). Faulkner won a Nobel Prize for Literature in 1949.

POETRY

With growing sophistication in literature came a resurgence of American poetry. Many poets first became known by having work published in "Poetry" magazine in Chicago, though the writers themselves came from various regions of the country. The one thing they had in common was technical skill and originality.

On one hand there were social satirists like Edgar Lee Masters and Edwin Arlington Robinson. Robinson wrote melancholy, ironic portraits of American characters, often set in a small town, a New England version of Masters' "Spoon River". On the other hand, Vachel Lindsay and Carl Sandburg poured out exuberant verse that sang proudly of America.

Robert Frost's (1874-1963) lyric poems about the New England countryside seemed simple and traditional in form, although underneath there ran a darker vision.

On the other side of the continent, in the western state of California, Robinson Jeffers was writing, in sprawling free verse, more openly pessimistic poetry set against a grimmer image of nature.

THE MODERNISTS

Technical innovations in both poetry and prose were just getting under way, perhaps as a reaction to the plain style of the realists and naturalists. The large wave of Modernism, which gradually emerged in Europe and the United States in the early years of the 20th century, expressed a sense of modern life through art as a sharp break from the past, as well as from Western civilization's classical traditions. Modern life seemed radically different from traditional life – more scientific, faster, more technological, and more mechanized. Modernism embraced these changes.

In 1909, an American woman named Gertrude Stein (1874-1946), who had settled abroad in Paris, France, published an experimental work of prose called "Three Lives" that would influence an entire generation of younger writers. Stein once explained that she and Picasso were doing the same thing, he in art and she in writing.

Using simple, concrete words as counters, she developed abstract, experimental prose poetry. The childlike quality of Stein's simple vocabulary recalls the bright, primary colors of modern art, while her repetitions echo the repeated shapes of abstract visual compositions. By dislocating grammar and punctuation, she achieved

new abstract meanings as in her influential collection "Tender Buttons" (1914), which views objects from different angles, as in a cubist painting. Meaning, in Stein's work, was often subordinate to technique, just as subject was less important than shape in abstract visual art. The idea of form as the equivalent of content, a cornerstone of post-War War

In 1912, in the major Midwestern metropolis of Chicago, Harriet Monroe founded a magazine called "Poetry", through the pages of which she would discover and encourage a whole group of masterful new poets.

One important literary movement of the time was "Imagism," whose poets focused on strong, concrete images. New Englander Amy Lowell poured out exotic, impressionistic poems; Marianne Moore, from the Midwestern city of St. Louis, Missouri, was influenced by Imagism but selected and arranged her images with more discipline. Ezra Pound (1885-1972) began as an Imagist but soon went beyond, into complex, sometimes obscure poetry, full of references to other art forms and to a vast range of literature. Living in Europe, Pound influenced many other poets, especially T.S. Eliot (1888-1965).

Eliot was also born in St. Louis but settled in England. He became a towing figure in the literary world there and one of the most respected poets of his day. To both Eliot and Pound, knowledge of tradition is necessary for the poet to create "new" poetry. Another principle of their philosophy was "impersonalism", which means that it is important to look at the poetry, not at the poet. Eliot wrote spare, intellectual poetry, carried by a dense structure of symbols. His modernist, seemingly illogical or abstract iconoclastic poetry had revolutionary impact. He also wrote influential essays and dramas. As a critic, Eliot is best remembered for his formulation of the "objective correlative", which he described in "The Scared Wood", as a means of expressing emotion through "a set of objects, a situation, a chain of events" that would be the formula of that particular emotion. Poems such as *"The Love Song of J. Alfred Prufrock"* (1915) embody this approach. Eliot's poem "The Waste Land" (1922) spun out, in fragmented, haunting images, a pessimistic vision of post-World War I society. From then on, Eliot dominated the so-called "Modern" movement in poetry. His other major poems include "Gerontion" (1920), "The Hollow Men" (1925), "Ash-Wednesday" (1930), and "Four Quartets" (1943), a complex, highly subjective, experimental meditation on transcendent subjects such as time, the nature of self, and spiritual awareness. Eliot received the Nobel Prize for literature in 1948, for his innovations in modern poetry.

Another Modernist, E.E. Cummings (Edward Estlin Cummings, 1894-1962), called attention to his poetry by throwing away rules of punctuation, spelling, and even the way words were placed on the page. His poems were song-like but satiric, humorous and anarchistic. He was the most joyful poet of the Lost Generation. His first work was a novel about war, "The Enormous Room" (1922). It attacks both war and government. In his poetry, we can see the clear influence of both G. Stein and the Cubist painters. Like the Cubists broke their paintings up into many different angles or "facets", Cummings loved to break the traditional poem into unusual bits and pieces. He made every part of a poem express his own individuality. He rarely capitalized the words we usually capitalize (like his name). He sometimes uses capital

letters in the middle or at the end of words. Cummings hated the large, powerful forces in modern life: politics, the Church, Big Business. To him, real love can only happen in complete freedom. Just as Whitman liberated American poetry in the nineteenth century, Cummings liberated the poetry of the twentieth century.

Wallace Stevens, in contrast, wrote thoughtful speculations on how man can know reality. Stevens' verse was disciplined, with understated rhythms, precisely chosen words and a cluster of central images. The poetry of William Carlos Williams, with its light, supple rhythms, was rooted in Imagism, but Williams, a New Jersey physician, used detailed impressions of everyday American life.

Theme 8
THE 1ST HALF OF THE 20TH CENTURY (2)

Questions:

1. Depression realism
2. Escapism and war
3. Harlem renaissance

DEPRESSION REALISM

The Depression caused novelists, too, to focus on social forces. In the South, Erskine Caldwell took a satiric look at poor southern life in "Tobacco Road" and "God's Little Acre". In the Midwest, James T. Farrell depicted the harsh city slums of Chicago in a trilogy of novels about a young man named Studs Lonigan. In the West, John Steinbeck (1902-1968) told sympathetic stories about drifting farm laborers and factory workers. His 1939 masterpiece, "The Grapes of Wrath", depicted an impoverished Midwestern family joining a stream of poor farm laborers heading west to the "land of opportunity," the state of California. By interweaving chapters of social commentary with his story, Steinbeck made this portrait of the Joad family into a major statement about the Depression.

In New York, humorists Robert Benchley, Dorothy Parker, James Thurber and Ogden Nash carried on a tradition of witty, urbane, cynical writing in magazines like "The New Yorker" and 'Vanity Fair". This was followed by a crop of novelists and short story writers, whose literary territory was on the east coast, in sophisticated suburbs or city neighborhoods, populated by the upper middle class. J. P. Marquand established his reputation with "The Late George Apley" (1937). John O'Hara wrote a stream of short stories, as well as novels such as "Appointment in Samarra" and "Butterfield 8". John Cheever's masterful short stories, beginning in the early 1940s, defined what has become known as "the New Yorker story" – an understated, elegantly written tale of modern lives.

As the seedy underside of society began to acquire a perverse glamour, Dashiell Hammett and Raymond Chandler elevated the detective story from the status of cheap fiction to literature. Hammett's most famous detective hero was tough guy Sam Spade, in "The Maltese Falcon' (1930); Chandler's was Philip Marlowe, who first appeared in "The Big Sleep" (1939).

ESCAPISM AND WAR

Historical fiction became increasingly popular in the Depression, for it allowed readers to retreat to the past. The most successful of these books was "Gone with the Wind", a 1936 bestseller about the Civil War by a southern woman, Margaret Mitchell.

The western novel became popular in the 1940s. The earliest westerns had been adventures of cowboys and Indian fighters, published in cheap fiction magazines in the late 19th century. Owen Wister's novel "The Virginian" (1902) had introduced rugged, self-contained cowboy hero, who embodied the American ideal of the individualist.

Even in the hands of a master like Zane Grey ("Riders of the Purple Sage", 1912), however, western novels were written to a formula, colorful and action-packed but rarely thought-provoking. Then in 1940 Walter Van Tilburg Clark's "The Oxbow Incident" examined the rights and wrongs of frontier justice and Jack Shafer's "Shane", published in 1948, was a sensitive study of a boy's hero-worship of a frontier loner.

In 1939, war broke out in Europe, and eventually the entire world was embroiled in conflict again. The United States joined the war in December 1941, fighting both in Europe and in the Pacific. Right after the war, a series of young writers wrote intelligent novels showing how the pressures of war highlight men's characters. These included Norman Mailer's "The Naked and the Dead", Irwin Shaw's "The Young Lions", Herman Wouk's Caine "Mutiny" and James Michener's "Tales of the South Pacific". By 1961, Joseph Heller published his satiric war novel "Catch-22", in which war is portrayed as an absurd exercise for madmen.

HARLEM RENAISSANCE

American literature entered the 20th century not as optimistic or patriotic as it had been a century earlier, yet full of democratic spirit. There were some voices still to be heard, however. Black Americans were just beginning to make their mark in literature in the wake of the Civil War's having freed them from slavery. One gifted black poet, Paul Laurence Dunbar (1872-1906), published a few volumes of poetry during the 1890s which were discovered and admired by white readers. Most of his poems, however, used the black dialect of folklore for humorous effect; only a few poems express the painful struggle of his short life. In 1903, W.E.B. Du Bois (1869-1963) published "Souls of Black Folk", a series of sketches of the common lives of his people which was the first glimpse many white Americans had had of the social condition of blacks since slavery. In 1912, poet James Weldon Johnson (1871-1938) wrote a novel, "The Autobiography of an Ex-Coloured Man", which also depicted blacks building a new culture after slavery. But it would still be a few years before black literature would burst into flower.

The 1920s also saw the rise of an artistic black community centered in New York City in Harlem, a fashionable black neighborhood. African-Americans had brought alively, powerful music called jazz with them as they moved to northern cities; the jazz clubs of Harlem became chic night spots in the 1920s. The nation suddenly discovered "the new Negro," an articulate urban black, conscious of his or her racial identity. Magazines and newspapers dedicated to black writing sprang up. New poets such as Langston Hughes, Countee Cullen, Claude McKay, Jean Toomer

and Arna Bontemps wrote about what it mean to be black. They used exotic images drawn from their African and slavery pasts, and incorporated the rhythms of black music such as jazz,blues and the folk hymns called "spirituals." Many of these poets also wrote novels, such as Toomer's "Cane" (1923), McKay's "Home to Harlem" (1928) and Bontemps' "Black Thunder" (1936). Cullen and James Weldon Johnson published anthologies of black poetry. The Harlem Renaissance gave African-American culture prominence and an impetus to grow.

Theme 9
THE 2ND HALF OF THE 20TH CENTURY
Questions:

1. Postwar literature: realism, science fiction
2. 'Beat generation'

POSTWAR VOICES

After World War II, southern literary pride gave rise to a host of new southern writers, all with a skill for rich verbal effects and a taste for grotesque or violent episodes. These included Carson McCullers ("The Heart is a Lonely Hunter"), Eudora Welty ("The Wide Net"), Truman Capote ("Other Voices, Other Rooms"), Robert Penn Warren ("All The King's Men"), William Styron ("Lie Down in Darkness"), Flannery O'Connor ("Wise Blood") and James Agee ("A Death in the Family"). Science fiction had for years existed in cheap popular magazines, offering readers a fantastic escape from their own world. Yet in the 1950s, "sci-fi" became serious literature, as Americans became more and more concerned about the human impact of their advanced technological society. Ray Bradbury ("Martian Chronicles", 1950), Isaac Asimov ("Foundation", 1951), Kurt Vonnegut ("Player Piano", 1952), and Robert Heinlein ("Stranger in A Strange Land", 1961) imaginatively portrayed future worlds, often with a moral message for the writer's own era.

The new receptivity of American society to a diversity of voices incorporated black writers and black protest into the mainstream of American literature. Richard Wright's disturbing novel "Native Son", published in 1940, revealed a new black hero, whose character had been warped by his violent and cruel society. The hero of Ralph Ellison's "Invisible Man" (1952), is also driven underground by the values of white society. James Baldwin's characteristic themes, hatred of racism and celebration of sexuality, were expressed in novels like "Go Tell It On The Mountain" (1953) and in essays like "The Fire Next Time" (1963). Beginning with "A Street in Bronzeville" (1945), Gwendolyn Brooks wrote haunting poetry of life in a Chicago black ghetto.

Lorraine Hansberry dramatized the tensions pulling apart a poor black family in her 1959 play "A Raisin in the Sun". Black writing grew even more political in the 1960s,as the struggle for equal rights for blacks grew into a more general "black power" movement. Some of this anger could be seen in the poetry, plays and essays of Imamu Amiri Baraka (formerly known as Leroi Jones). Black political figures

produced stirring books like “The Autobiography of Malcolm X” (1965), written with Alex Haley, and “Soul On Ice” (1968) by Eldridge Cleaver.

Women poets such as Sonia Sanchez, Mari Evans and Nikki Giovanni expressed their black pride in less violent, but still bitter, language.

American Jews also began to raise their literary voices at this time. Writers suchas Saul Bellow (“The Adventures of Augie March”,1953), Bernard Malamud (“The Assistant”,1957), and Philip Roth (“Goodbye. Columbus”, 1959) not only focused upon Jewish characters and social questions, they brought a distinctively Jewish sense of humor to their novels. Their prose often carried echoes of Yiddish, the language used by European Jews which had helped preserve Jewish culture, isolated but intact, until the early 20th century. Another Jewish writer, Isaac Bashevis Singer, who was born in Poland but had emigrated to the United States in 1935, continued to write in Yiddish, though his stories were quickly translated into English and became part of the national literature. Both Singer and Bellow won the Nobel Prize for Literature.

TOWARD A ‘BEAT GENERATION’

Post-war poets, such as Robert Lowell, Elizabeth Bishop, Richard Wilbur, Theodore Roethke and Howard Nemerov, emphasized traditional form, polish and precision, yet they could be emotional and moving, as some of Roethke’s love poems or Lowell’s personal “confession” poems show. Other poets experimented with new poetic effects.

Lawrence Ferlinghetti, one of the leading figures of the San Francisco Renaissance, wrote topical poems specifically to be read aloud in local coffeehouses. By making art a public event, artists like Ferlinghetti hoped to shake middle-class America out of a lifestyle they viewed as self-centered, materialistic and conformist.

The San Francisco writers were also part of a larger group called the “Beat Generation”, a name that referred simultaneously to the rhythm of jazz music, to their sense that society was worn out, and to their interest in new forms of experience, through drugs, alcohol or Eastern mysticism. Poet Alan Ginsberg’s “Howl” (1956) set for them a tone of social protest and visionary ecstasy, in elaborate language reminiscent of Whitman. Other poets included Gregory Corso (“Gasoline”, 1958) and Gary Snyder (“Riprap”, 1959). Novelist Jack Kerouac, with “On the Road” (1957), celebrated the reckless lifestyle of the Beats. Other Beat-inspired novels included William Burroughs’ “Naked Lunch” (1959), a hallucinatory look at the subculture of drug addiction, and Ken Kesey’s “One Flew Over the Cuckoo's Nest” (1962), an anarchic satire on life in a mental hospital.

While other writers did not espouse the lifestyle of the Beats, they also viewed the world in a comic, absurd light. In J. D. Salinger’s “The Catcher in the Rye” (1951), a sardonic teenage boy resists the hypocrisies of adult society. Funny as the novel is, there is something tragic in the boy’s hopelessness about his world. This same combination of wild comedy and despair, often touched with nightmare surrealism, appeared in novels like John Barth’s “The End of the Road” (1961),

Thomas Pynchon’s “The Crying of Lot 49” (1966), John Hawkes’ “The Blood Oranges” (1970), and also in the work of two European emigrants,Russian-born

Vladimir Nabokov ("Lolita", 1951) and Polish-born Jerzy Kosinski ("The Painted Bird", 1965).

Theme 10
THE 2ND HALF OF THE 20TH CENTURY (2)

Questions:

1. Journalistic tendency in fiction
2. Personal poetry
3. Multinational literature

JOURNALISTIC APPROACHES

The line between journalism and fiction began to blur in the 1960s, as magazine reporters such as Tom Wolfe ("The Electric Kool-Aid Acid Test") and Hunter S. Thompson ("Fear and Loathing in Las Vega") explored the various subcultures developing in America. Both used subjective viewpoints, slang and colloquial rhythms to convey the feeling of these lifestyles. In turn, novelists created "non-fiction novels," reporting on real incidents using the techniques of fiction: dialogue, descriptive prose and step-by-step dramatic suspense. Truman Capote's "In Cold Blood" (1966) told the detailed story of a family murdered on their Midwestern farm; Norman Mailer's "The Executioner's Song" (1979) was about a social misfit and the path that led him to violent crime and a death sentence.

PERSONAL POETRY

The feminist movement of the 1960s and 1970s fueled creative energies for many women writers. Poets Sylvia Plath, Adrienne Rich and Anne Sexton, with their searingly personal poetry, revealed some of the pain and joy of being a woman.

Novelists like Joan Didion ("Play It As It Lays"), Marge Piercy ("Woman on the Edge of Time") and Erica Jong ("Fear of Flying") were consciously social critics, with a feminist perspective. As the women's movement gained more acceptance, however, women wrote less in protest and more in affirmation – particularly black women writers, such as Toni Morrison ("Beloved", 1988), Gloria Naylor ("The Women of Brewster Place", 1980), Alice Walker ("The Color Purple", 1982) and Paule Marshall ("Praisesong for the Widow", 1983), who portrayed strong black women as the source of continuity, the preservers of values, in black culture.

NEW AMERICAN VOICES

Only in the 1970s did other ethnic groups begin to find their literary voice. Magazines and anthologies were dedicated to the works of American Hispanics, who had come largely from Mexico and the Caribbean. The new Hispanic poets included Tino Villanueva, Ronald Arias, Carlos Cortez and Victor Hernandez Cruz. N. Scott Momaday, an American Indian, wrote about his Native American ancestors in "The Names" (1976). Chinese-American Maxine Hong Kingston also wrote about her ancestors in the books "The Woman Warrior" and "China Men". And writers from foreign ethnic backgrounds did not occupy the fringe of American literature – they were very much in the mainstream. Amy Tan, a Chinese-American writer, told of her parents' early struggles in California in "The Joy Luck Club" (1989), which quickly climbed to the top of the best-selling book list. In 1990, Oscar

Hijeulos, a writer with roots in Cuba, won the coveted Pulitzer Prize for "The Mambo Kings Play Songs of Love". In 1991, Russian-born Joseph Brodsky was appointed poet laureate of the United States.

While turbulent social changes of the 1960s and 1970s unsettled American culture, several writers kept a steady eye on basic values and main traditional plot, characterization and lucid prose style. John Updike, following in John Cheever's footsteps, wrote polished stories for magazines such as "The New Yorker", and in novels such as "Rabbit Run" (1960) and "Couples" (1968) crystallized a view of contemporary America. Later on he wrote "Rabbit Redux, "Rabbit is Rich". Evan Connell, in a pair of novels called "Mrs. Bridge" and "Mr. Bridge", sensitively painted a portrait of a middle-class family. For many years William Kennedy's novels were neglected, but with the publication of "Ironweed" in 1983, his tender, keen-eyed social panorama of Albany, New York, was finally brought to public attention.

Both John Irving ("The World According to Garp", 1976) and Paul Theroux ("The Mosquito Coast", 1983) portrayed eccentric American families, in comic, even surrealistic episodes. Anne Tyler, in novels such as "Dinner at the Homesick Restaurant" (1982) and "Breathing Lessons" (1989), painted a gently humorous picture of misfits on the shabby fringes of middle-class society. Bobbie Ann Mason's short stories, which first appeared in the early 1980s, depicted life in the rural southern state of Kentucky with an unsentimental and yet sympathetic eye. The spare, understated stories of Raymond Carver have helped establish a "minimalist" school of fiction writing that has proven influential. Some contemporary writers, such as Peter Taylor ("A Summons to Memphis", 1987) Peter Dexter ("Paris Trout", 1988), and Mary Gordon ("The Other Side", 1989) bring fresh perspectives to the time-honored themes of fiction: love, death, family relationships and the quest for justice. Other young writers take real events and actual people as inspiration for their novels. Joanna Scott's "Arrogance" (1990) focuses on Egon Schiele, a controversial Austrian artist of the early twentieth century. And John Edgar Wideman's "Philadelphia Fire" (1990) looks at an actual news event through the prism of African-American consciousness.

While it is difficult to predict which of these writers will endure as major figures of American literature, their optimism, strong sense of place, love of the absurd and delight the individual, however eccentric, place them firmly within the American tradition.

Theme 11
20TH CENTURY AMERICAN DRAMA

Questions:

1. The rise of American drama. Eugene O'Neill
2. Postwar drama: T. Williams
3. Dark drama: E. Albee

NEW DRAMA

There was another burst of intense literary activity in the 1920s – in drama. Although the premiere theater town was the large eastern city of New York,

most cities had their own theaters. Professional actors toured the United States, performing British classics, musical entertainments or second-rate melodramas. During the 19th century, melodramatic plays with exemplary democratic figures and clear contrasts between good and evil had been popular. Plays about social problems such as slavery also drew large audiences; sometimes these plays were adaptations of novels like "Uncle Tom's Cabin". Bronson Howard (1842-1908) was the first important realist in American drama. In such plays as "The Banker's Daughter" (1878), "Young Mrs. Winthrop"(1882), "The Henrietta" (1887), he carefully studied two areas of American society: business and marriage. He made audiences at the time think "uncomfortable thoughts" about both of them. But Howard's techniques were still the old-fashioned techniques of melodrama.

The Little Theater movement began around 1912. It was a revolt against the big theaters, whose main interest was making money. The "Little Theaters" were to be art theaters. Between 1912 and 1929, there were over a thousand of Little Theaters across the country. The most famous of these were the Washington Square Players in NewYork City's Greenwich Village, and the Provincetown Players in Massachusetts. In 1916, the Provincetown Players began to produce the works of Eugene O'Neill (1888-1953) – plays that were more than just entertainment. With O'Neill, American drama developed into a form of literature.

O'Neill borrowed ideas from European playwrights, such as August Strindberg. Like the Modernists, he used symbolism, adapted stories from classical mythology and the Bible, and drew upon the new science of psychology to explore his characters' inner lives. What made O'Neill unique was his incorporation of all these elements into a new American voice and dramatic style. His characters spoke heightened language - not realistic, yet not flowery. He described elaborate stage sets that stood as dramatic symbols. O'Neill redefined the theater by abandoning traditional divisions into acts and scenes ("Strange Interlude" has nine acts, and "Mourning Becomes Electra" takes nine hours to perform); using masks such as those found in Asian and ancient Greek theater; introducing Shakespearean monologues and Greek choruses; and producing special effects through lighting and sound. So, to express psychological undercurrents, he had characters speak their thoughts aloud or wear masks, to represent the difference between public self and private self. He wrote frankly about sex and family relations, but his greatest theme was the individual's search for identity. Among his major plays were "The Hairy Ape" (1922), "Desire Under the Elms" (1924), "Mourning Becomes Electra" (1931), "The Iceman Cometh" (1946) and "Long Day's Journey into Night" (1956). O'Neill is generally acknowledged to have been America's foremost dramatist. In 1936 he won a Nobel Prize for literature.

By the 1930s, the country was plunged into a severe economic depression, and O'Neill's emphasis on the individual was replaced by other playwrights' social and political consciousness. Robert Sherwood's "The Petrified Forest", Clifford Odets' "Awake and Sing" and Sherwood Anderson's "Winterset" all written in 1935, were marked by this new awareness of the individual's place and role in society. Even comedies acquired biting wit and social awareness, as in Philip Barry's "The Philadelphia Story" and S. N. Behrman's "No Time for Comedy". Yet

the Depression made many people long for tender humor and the affirmation of traditional values; this they found in "Our Town", Thornton Wilder's panorama of an American small town, and "The Time of Your Life", William Saroyan's optimistic look at an assortment of outcasts gathered in a saloon.

POSTWAR DRAMA

Tennessee Williams (1911-1983), a native of Mississippi, was one of the most complex individuals on the American literary scene of the mid-20th century. Elements of the Southern literary tradition can clearly be seen in his work. The first of these elements is his complicated feelings about time and the past. The past is usually looked upon with sadness, guilt or fear. Like many Southern writers, he describes his society as a kind of "hell" of brutality and race hatred. His work focused on disturbed emotions and unresolved sexuality within families – most of them southern. He was known for incantatory repetitions, a poetic southern diction, weird Gothic settings, and Freudian exploration of sexual desire. Beginning with "The Glass Menagerie" (1945), T. Williams expressed his southern heritage in poetic yet sensational plays, usually about a sensitive woman trapped in an insensitive environment. Other famous works include "A Streetcar Named Desire", "Orpheus Descending", "Suddenly Last Summer", "Summer and Smoke", "Sweet Bird of Youth", "Tattoo Rose".

The world of Tennessee Williams is ruled by irrational forces. He seems to see life as a game which cannot be won. The world of Arthur Miller (1915-2005) is quiterational. He believes that things happen for a reason. Unlike Williams, he believes that "life has meaning". The theme of his plays "The Crucible" (1953) and "View from theBridge" (1955), is that social evil is caused by individuals who do not take responsibility for the world they live in. He portrays the common man pressured by society; his greatest play, "Death of a Salesman" (1947), turns a second-rate traveling salesman, Willy Loman, who judges his own value as a human being by his own financial success, into a quasi-tragic hero. All Miller's plays show a deep faith. They show that moral truth can be found in the human world.

William Motter Inge (1913-1973) was an American playwright and novelist, whose works typically feature solitary protagonists encumbered with strained sexual relations. Inge's psychological dramas, such as "Picnic" (1952), explored the secret sorrows in the lives of an ordinary small town.

DARK DRAMA

In the theater, dramatists competed against movies and television by featuring the kind of strong language, illogical events and satirical subject matter that didn't often appear in commercial film and TV. The big discovery of 1958 (after some period of crisis in the American theater) was "The Zoo Story" by Edward Albee (b. 1928). Many of Albee's plays seem to be influenced by the European "Theatre of the Absurd" movement of the fifties and sixties. The basic philosophy of this movement was that traditional realism only shows life as it "seems to be"; and that in fact, life is meaningless (absurd). Art should reflect the meaninglessness (absurdity) of life. Albee used absurdist techniques in his plays such as "The Sandbox" (1960) and "The American Dream" (1961). In his dark comedy "Who's Afraid of Virginia Woolf?" (1962), the author made a savagely realistic study of marriage using a barrage of witty dialogue to keep audiences disoriented.

Many American playwrights, though they were not necessarily absurdist writers, used nonrealistic theatrical techniques. Arthur L. Kopit, in plays such as "Indians", wrote funny, energetic satires. Sam Shepard's strong dramas – "Buried Child" and "True West" – used outrageous jokes and boisterous physical action on stage to make audiences aware that they were watching live actors, not filmed figures. David Rabe ("Hurlyburly"), David Mamet ("Glengarry Glen Ross') and Lanford Wilson ("The Fifth of July") began with realistic groups of characters in typical situations, which then exploded with confrontations, physical violence and rich, rapidly flowing dialogue.

Theme 12
THE AMERICAN SHORT STORY

Questions:

1. The beginning of the short story: E. Allan Poe, N. Hawthorne, W. Irving
2. O. Henry's short stories
3. Further development of the genre

From the beginning of time, man has been interested in stories. For many thousands of years stories were passed from generation to generation orally, either in words or in song. Usually the stories were religious or national in character. There were myths, epics, fables and parables. Some famous examples of story-telling of the Middle Ages are "A Thousand and One Nights", Chaucer`s "Canterbury Tale", and Boccaccio`s "Decameron".

Perhaps it can be said that the short story is well-suited to American life style and character. It is brief. (It can be read usually in a single sitting). It is concentrated. (The characters are few in number and the action is limited).

Dr. J. Berg Esenwein in his book *"Writing the Short Story" defines the short story as follows: "A short story is a brief, imaginative narrative, unfolding a single predominating incident and a single chief character; it contains a plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression".*

A good short story should (1) narrate an account of events in a way that will hold the reader`s interest by its basic truth; and (2) it should present a struggle or conflict faced by a character or characters. The plot is a narrative development of the struggle as it moves through a series of crises to the final outcome. The outcome must be the inevitable result of the traits of the character involved in the struggle or conflict. The short story is the literary form to which the United States made early contributions. In fact, early in 19th century America, the short story reached a significant point in its development. Three American writers were responsible for this development: Nathaniel Hawthorne, Washington Irving and Edgar Allan Poe. It was the latter who defined the literary form in his review of Hawthorne`s "Twice-Told Tales".

In this review, Poe asserts that everything in a story or tale – every incident, every combination of events, every word – must aid the author in achieving a preconceived emotional effect. He states that since the ordinary novel cannot be read at one sitting, it is deprived of "the immense force derivable from totality". For Poe

the advantage of the short prose narrative over the novel was that it maintained unity of interest on the part of the reader, who was less subject to the intervention of "wordly interests" caused by pauses or cessation of reading as in the case of a novel.

"In the brief tale, however," Poe states, *"the author is enabled to carry out the fullness of his intentions, be it what may. During the hour of perusual the soul of the reader is at the writer`s control. There are no external or extrinsic influences – resulting from weariness or interruption".*

Poe felt that the writer of short stories should conceive his stories with deliberatecare in order to achieve "a certain unique or single effect", beginning with the initial sentence of the story. According to Poe, the short story writer should not form his thoughts to accommodate his incidents, and thereby destroy the possibility of establishing the pre-conceived single effect, so much desired.

In his short stories, Poe concentrated on the plot and emphasized mystery and suspense. "The Murders in the Rue Morgue", "The Purloined Letter" became models for later detective stories. In his stories "The Masque of the Red Death", "The Fall of the House of Usher", Poe is a forerunner of symbolism, impressionism, grotesque inmodern literature. His fiction is filled with the strange and the terrible; many stories present the theme of moral responsibility, express psychological and moral realities. His method is to put his character into unusual situation and carefully describe his feelings of terror and guilt ("The Tell-Tale Heart", "The Black Cat", "The Pit and the Pendulum","William Wilson").

The short story grew in importance during the 1900s. Serious and humorous, detective and mystery stories appeared and became popular. The horror stories of Howard Philip Lovecraft (1890-1937) often have themes which come closer to science fiction. Lovecraft invented a basic myth for all his tales: "The Cthulhu Mythos". According to this myth, in the days before human beings, our planet Earth was ruled by fish-like people. Their God was Cthulu. Then the civilization was destroyed by man. The fish-like people are always trying to get back their power on our planet. They always fail but they keep trying. Lovecraft wrote more than sixty "Cthulu" stories.

Myths and invented histories like this have now become an important part of modern science fiction.

Many leading novelists, including Ernest Hemingway, William Faulkner, F. Scott Fitzgerald, John Steinbeck, also devoted their skills to short stories.

The author most closely associated with the short story is O. Henry (the pen name of William Sydney Porter, 1862-1910). Millions of readers have enjoyed such favorites as "The Furnished Room" and "The Gift of the Magi", "A Retrieved Reformation". Like Mark Twain, he wrote in aneasy-to-understand, journalistic style. His stories begin with action and move quickly toward their conclusion. His plots often seem to be written according to a formula. One such formula is the "reversal": an action by a character produces the opposite effect from the one he had been hoping for. Another O. Henry formula is to keep an important piece of information from the reader until the very end (this technique became known as the "O. Henry twist").

Another author, writing with a minimum of concessions to the critics and to the public, began to attract the attention of serious students of literature. She was a Southerner, Katherine Anne Porter (1894-1980).

K.A. Porter grew up in Texas and lived for a time in Mexico. She used both places as the settings for some of her rich, involved stories. She gathered her early tales in a book called "Flowering Judas". Later collections of her works also proved to be distinguished. The best of them was "Pale Horse, Pale Rider". The title story tells about a girl`s love for a soldier who dies of influenza in camp during World War I. It is a remarkable appealing tale told in a style that is elegant but with a cutting edge. Much of the critical acclaim for this work resulted from Porter`s skillful use of symbols in it.

Some of her stories Show Porter's interest in the tension between two cultures, in particular between the Mexican and American, and between the Negro and the White.

The short story "Theft" – unusually short for her – is a brilliant combination of clashes. It encompasses the encounters of races, nations, and sexes. The same talent for simultaneously treating several conflicts appears in her one long novel entitled "Ship of Fools". Humorous stories and essays have attracted a large audience: Ring Lardner, Damon Runyon, Robert Benchley, James Thurber, E. B. White, Dorothy Parker, and of many other short story writers can be mentioned among those whose books are a very important part of America's culture.

AMERICAN LITERATURE

Seminar 1
AMERICAN ROMANTICISM

Questions for the group discussion:

1. Peculiarities of American Romanticism.
2. Main stages of the development and the representatives of Romantic literature
3. Transcendentalism

Reports (with the elements of discussion):

1. Henry Wadsworth Longfellow. Literary work.

a) Name the characteristic features of Longfellow's Romanticism. What qualities of his poetry contributed to American literary tradition?

b) What is "The Song of Haiwatha" based on?

(To support your answer/opinion you are to read "The Song of Hiawatha" and some poems – of your choice).

2. Edgar Allan Poe – a short story writer, poet, literary critic.

(To get acquainted with E. Poe's style and to take part in the discussion you are to read the following stories: "The Tell-Tale Heart", "The Black Cat", "The Pit and the Pendulum", "William Wilson", "The Fall of the House of Usher", "The Masque of the Red Death", "Murders in the Rue Morgue", The Purloined Letter", "The Mystery of Marie Roget").

3. Walt Whitman. Democratic pathos of "Leaves of Grass".

a) What did Whitman praise in his poems?

b) What symbols do Whitman's poems contain?

c) What form did Whitman write in?
d) Is his poetry idealistic or romantic?
e) What were his views upon the vocation of the poet?
("Leaves of Grass" – selectively: poems of your choice).
4. Emily Dickinson. Innovation in poetry.
a) What are the themes of her poems?
b) What are the characteristic features of her poetic style?
(Selective poems – of your choice).

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Seminar 2
AMERICAN LITERATURE OF THE I HALF OF THE XX CENTURY
REALISM

Questions for the group discussion:
1. The rise of realism.
2. Realism and naturalism as literary trends.
3. Muckraking as a new trend in literature.
Reports:
1. Frontier humor and realism. M. Twain.
2. Realistic tendencies in the short-story genre.
3.Theodore Dreiser's literary work.
Discussion: "American dream" in Theodore Dreiser's works.
1. Consider the nature of consumer society, the distinction between imitation and the genuine as shown in Dreiser's novels. How does consumer society turn people into commodities or objects?
2. What does human destiny result from, according to Dreiser: hereditary, environmental, economic, social, and fatalistic forces or a man's struggle against them?
3. Can anyone, in author's opinion, achieve success and make their dream come true – regardless of his or her family's background?
4. Why did Clyde Griffiths fail to achieve his dream? Why did Carrie succeed? Can any moral lessons be drawn from either of their fates?
(To read: "An American Tragedy" and "Sister Carrie").

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Seminar 3
AMERICAN LITERATURE OF THE I HALF OF THE XX CENTURY

"LOST GENERATION"

Questions for the group discussion:
1. Social and political situation in the world and the USA in the 1st half of the 20th century.
Characterize the main tendencies in the American literature of the period
2. The "Lost Generation" writers: explain the term and name the representatives.
3. Modernism in prose and poetry. Characteristic features and main representatives.
Reports:
2. Characteristic features of E. Hemingway's style.
3. The "Lost Generation" hero in F.S. Fitzgerald's works.
(To read: "A Farewell to Arms" and "The Great Gatsby").
Discussion: "American dream" in the works of the Lost Generation writers.
1. What is your definition of the American Dream?
2. The works of E. Hemingway, J. Dos Passos, F.S. Fitzgerald and others authors
(The works to refer to: "A Farewell to Arms" by E. Hemingway, "The Great Gatsby" by F.S. Fitzgerald, "U.S.A. by John Dos Passos, "Of Mice and Men" and "The Grapes of Wrath" by John Steinbeck, "The Catcher in the Rye" by J.D. Salinger, "To Kill a Mockingbird" by L. Harper, "Fight Club" by Chuck Palahniuk and any other book of your choice)

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REVISION AND CONSOLIDATION TESTS

SUPPLEMENT 1

Literature of the Middle Ages and the Renaissance

I. Recollect the main stages of the English literature development in the Middle Ages. Make the right choice:

1. The first known English literary work is
a) The Canterbury Tales b) the romances about King Arthur
c) The Song of Beowulf d) a ballad about Robin Hood
2. A 'romance' means _
a) лирическое стихотворение b) романс
c) рыцарский роман d) романтический рассказ
3. Beowulf was
a) an outlaw who fought against the king and the rich
b) a young Viking who saved the Danes
c) a legendary Celtic king
d) one of King Arthur's knights
4. The Ecclesiastical History of the English People was written by …
a) Caedmon b) Bede c) Alfred the Great d) Geoffrey Chaucer
5. King Alfred the Great wrote
a) Beowulf b) The History of the English Church
c) Anglo-Saxon Chronicle d) Paraphrase
6. The Canterbury Tales is
a) a fairy tale b) a collection of stories told by different people
c) a romance d) a collection of ballads sung by one person
7. Grendel was
a) a king of Norway b) a brave Viking c) a lake monster d) Beowulf s father
8. Bring the literary notions and their definitions in correspondence:
1) a romance 2) a bestiary 3) a fabliau 4) a ballad
a) a funny story about the life of townspeople
b) a legend about the deeds of noble knights
c) a song in verses of four lines
d) an allegorical story which has animals for its characters
9. King Arthur was a half-legendary Celtic king who probably lived in the century.
a) 4th b) 6th c) 9th d) 12th
10. Robin Hood was an outlaw who probably lived in …. century.
a) 4th b) 6th c) 9th d) 12th
11. Geoffrey Chaucer was the greatest writer of the century.
a) 9th b) 12th c) 14th d) 16th
12. King Arthur was married to
a) Mary b) Guinevere c) Marian d) Isolde
13. Robin Hood's worst enemy was
a) the Head Forester b) Friar Tuck c) the Bishop d) the Sheriff
14. Put the sentences in the order corresponding to the contents of The Song of Beowulf

1) Beowulf saved his country from a fiery dragon.
2) Grendel's mother, a water witch, avenged her son's death.
3) Beowulf fought against Grendel.
4) Grendel kept coming to Hrothgar's place and seizing his men.
5) Beowulf killed the water witch.
6) Beowulf returned to his people.
7) Beowulf came to Hrothgar's palace.
8) King Hrothgar built a beautiful palace for himself and his warriors.

15. Thomas More wrote …
a) Cephalonian Journal b) Utopia c) Memento Mori d) Ulysses

16. Explain why The Canterbury Tales are called 'a literary encyclopaedia of the Middle Ages'.

SUPPLEMENT 2

The Enlightenment in English Literature

I. Test yourself:

1. Who of the following authors do not belong to the English moderate Enlighteners?
a) Joseph Addison b) Henry Fielding
c) Daniel Defoe d) Richard Steele

2. Who of the following authors do not belong to the English radical Enlighteners?
a) Oliver Goldsmith b) Richard Sheridan
c) Jonathan Swift d) Samuel Richardson

3. The Enlightenment epoch in English literature may be divided into periods:
a) two b) three c) four d) five

4. Journalism appeared and flourished in
a) 1608-1640 b) 1688-1740 c) 1648-1660 d) 1628-1668

5. Who is considered an outstanding satirical poet of the English Enlightenment? a) Joseph Addison b) Tobias Smollett c) Richard Steele d) Alexander Pope

6. Bring the authors and their works in correspondence:
1) R. Sheridan 2) H. Fielding 3) O. Goldsmith 4) T. Smollett
a) The Vicar of Wakefield b) School for Scandal
c) The History of Tom Jones, a Foundling d) The Expedition of Humphrey Clinker

7. Who of the following authors does not belong to the English Sentimentalists?
a) Oliver Goldsmith b) Lawrence Sterne
c) Richard Steele d) Richard Sheridan

8. The Rape of the Lock was written by
a) Lawrence Sterne b) Oliver Goldsmith c) Richard Steele d) Alexander Pope

9. Robinson Crusoe spent on the island
a) several months b) two years c)14 years d) twenty-eight years

10. The first word Robinson Crusoe taught Friday was
a) Mister b) Sir c) Master d) Lord

11. Before going on a slave-trading expedition to Africa Robinson Crusoe spent four years as a planter in …
a) Mexico b) Brazil c) Australia d) South Africa

SUPPLEMENT 3

Romanticism in English Literature

I. Test yourself:

1. Who wrote Song for the Luddites?

a) George G. Byron b) Percy Bysshe Shelley

c) Robert Southey d) Samuel Coleridge

2. Who was expelled from Oxford University for a pamphlet?

a) William Wordsworth b) John Keats c) George G. Byron d) Percy Bysshe Shelley

3. Who is one of the Lake Poets?

a) George G. Byron b) Percy Bysshe Shelley c) Robert Southey d) Robert Burns

4. Who is not one of the Lake Poets?

a) William Wordsworth b) John Keats c) Robert Southey d) Samuel Coleridge

5. Walter Scott's novel Ivanhoe deals with …

a) the Civil War b) the Wars of the Roses

c) the reign of Queen Elizabeth I d) the Norman conquest

6. George G. Byron was a contemporary of …

a) Mikhail Lomonosov b) Leo Tolstoy c) Adam Mickiewicz d) Maxim Bogdanovich

7. The author of The Rights of Man is …

a) Ned Ludd b) William Blake c) John Keats d) Thomas Paine

8. Lyrical Ballads were written by …

a) Percy Bysshe Shelley and George G. Byron

b) Robert Burns and William Blake

c) William Wordsworth and Samuel Coleridge

d) Robert Southey and Percy Bysshe Shelley

9. Walter Scott wrote …

a) Manfred b) A Tale of a Tub c) John Barleycorn d) Ouentin Durward

10. Frankenstein was written by …

a) Jane Austen b) Mary W. Shelley c) Percy Bysshe Shelley d) Walter Scott

11. Sense and Sensibility was written by …

a) Jane Austen b) Mary W. Shelley c) John Keats d) Percy Bysshe Shelley

SUPPLEMENT 4

Victorian Literature

I. Test yourself:

I. Who of the following authors belongs to the trend of critical realism?

a) W. Scott b) G.G. Byron c) E. Gaskell d) J. Austen

2. The Song of the Shirt by Thomas Hood raised a problem of …

a) exploitation of children b) poverty c) exploitation of women d) education

3. There were ….. of the Bronte sisters.

a) two b) three c) four d) five

4. Who wrote The Wuthering Heights?

a) Ch.Bronte b) E.Bronte c) A.Bronte d) J.Austen

5. Who can be named the first women English novelist?

a) J.Austen b) Ch.Bronte c) E.Bronte d) G.Eliot
6. Charles Dickens and William M. Thackeray were contemporaries of …
a) the French Bourgeois Revolution b) the Industrial Revolution
c) the Chartist movement d) the Civil War
7. Who is considered the founder of historical novel?
a) Charles Dickens b) William Shakespeare c) Walter Scott d) John Galsworthy
8. Dickens' first prominent work was …
a) David Copperfield b) A Tale of Two Cities
c) The Posthumous Papers of the Pickwick Club d) Hard Times
9. The subtitle of Thackeray's novel Vanity Fair is …
a) A Story of Two Girls b) A Novel with a Happy End
c) A Novel without a Hero d) A Story of Snobs
10. The central figure of Vanity Fair is …
a) Martin Chuzzlewit b) Rebecca Sharp c) Quentin Durward d) Sheila Sheridan
11. George Osborne of Vanity Fair is …
a) a colonel b) Becky's fiance c) Amelia's fiance d) Sir Crawley's nephew
12. Becky Sharp of Vanity Fair secretly marries …
a) Amelia's brother Joseph b) Sir Crawley's son Rawdon
c) Colonel Dobbin d) Lord Steyne
13. Is Amelia's "goodness" really good in Vanity Fair?
14. What name did Thackeray's literary manner receive?
a) subjective b) objective c) attitudinal d) non-conformist
15. What novel by Charlotte Bronte was rejected by publishers?
a) Villette b) Shirley c) The Professor d) Jane Eyre
16. How many novels did Emily Bronte write?
a) one b) two c) three d) four
17. Whose pen-name is George Eliot?
18. Until writing fiction George Eliot had worked as
a) a teacher b) a publisher c) a journalist d) a land agent
19. What's the difference between 'critical realism' and 'social realism' of the 19lh century?
20. Can “The Wuthering Heights” be viewed as a purely realistic work? Give your reasons.

SUPPLEMENT 5

Literature of the late 19th century

I. Test yourself:
1. Who of the following authors continued the traditions of critical realism in the second half of the 19th century?
a) Joseph Conrad b) Samuel Butler c) Rudyard Kipling d) Robert Stevenson
2. Thomas Hardy belongs to the literary trend known as …
a) romanticism b) neoromanticism c) realism d) socialist literature
3. Heart of Darkness is written by
a) S. Butler b) J. Conrad c) J.B. Priestly d) Th. Hardy
4. Tess of the D 'Urbevilles is written by …

a) J. Conrad b) G. Meredith c) Th. Hardy d) S. Butler
5. George Meredith wrote …
a) Jude Obscure b) The Way of All Flesh c) The Egoist d) The Rescue
6. The Gadfly is written by …
a) J.B. Priestly b) G. Meredith c) S. Butler d)) E.L. Voynich
7. Who challenged puritan bigotry in his novels?
a) E.L. Voynich b) J. Conrad c) J.B. Priestly d) Th. Hardy
8. Who among critical realists is considered a master of irony?
a) J. Conrad b) G. Meredith c) Th. Hardy d) S. Butler
9. Bring the authors and their works in correspondence:
1)O. Wilde 2) T. Hardy 3) E.L. Voynich 4) S. Butler
a) The Picture of Dorian Gray b) The Gadfly
c) The Way of All Flesh d) Tess of the d'Urbervilles
10. Bring the authors and their works in correspondence:
1) G. Eliot 2) R.L. Stevenson 3) R. Kipling 4) J. Conrad
a) Lord Jim b) Barrack Room Ballads c) The Black Arrow d) Middlemarch
11. Who invented the word 'snark'?
a) O. Wilde b) R.L. Stevenson c) R. Kipling d) L. Carroll
12. What is the first novel published by Thomas Hardy?
a) Under the Greenwood Tree b) Wessex Tales
c) The Woodlanders d) Desperate Remedies
13. Who of the following authors belongs to the literary trend of neoromanticism?
a) O. Wilde b) R.L. Stevenson c) J. Austen d) G. Meredith
14. Who of the following authors created poems with racial and military content?
a) R.L. Stevenson b) J. Conrad c) R. Kipling d) L. Carroll
15. Whose novel is one of the strongest among atheist fiction in world literature?
a) O. Wilde b) E.L. Voynich c) J.B. Priestly d) W. Morris
16. Make up a correct statement:

1. The Happy Prince by O. Wilde is	a an adventure novel
2. Treasure Istand by R.L. Stevenson	b a Utopian novel
3. An Ideal Husband by O. Wilde	c a satirical play
4. News from Nowhere by W. Morris	d a fairy tale

17. The author of Alice's Adventures in Wonderland is …
a) R.L. Stevenson b) J.B. Priestly c) R. Kipling d) L. Carroll
18. How many novels did O. Wilde write?
a) one b) two c) three d) four
19. Charles Lutwidge Dodgson's pen-name was…
a) R.L. Stevenson b) J. Conrad c) R. Kipling d) L. Carroll
20. A Child's Garden of Verse is written by …
a) O. Wilde b) R.L. Stevenson c) R. Kipling d) L. Carroll
21. What does the French word 'decadence' mean in English?
22. Who of the following authors was the first writer and the first Englishman awarded the Nobel Prize for literature?
a) R.L. Stevenson b) J.B. Priestly c) R. Kipling d) L. Carroll

SUPPLEMENT 6

Literature of the first half of the 20th century

I. Test yourself:

1 Who of the following authors can be named a traditionalist among British novelists?
a) J. Conrad b) J B Priestly c) J. Galsworthy d) R. Aldington

2. Bernard Shaw called his first dramas …
a) funny comedies b) unpleasant plays c) serious tragedies d) entertaining satires

3. What play can be included into Shaw's 'Pleasant Plays'?
a) Widower's House b) Mrs. Warren's Profession
c) Candida d) Caesar and Cleopatra

5. Bring the authors and their works in correspondence:
1) J.B. Priestly 2) J. Galsworthy 3) G.B. Shaw 4) H.G. Wells
a) Arms and the Man b) Time and the Conways
c) The War of the Worlds d) The Island of Pharisees

6. Who of the following authors belongs to the "lost generation" writers?
a) H.G. Wells b) A. Huxley c) E.M. Forster d) R. Aldington

7. Bring the authors and their works in correspondence:
1) A. Cronin 2) K. Mansfield 3) R. Aldington 4) A. Huxley
a) The Garden Party b) Death of a Hero c) Crome Yellow d) The Citadel

8. The Man of Property was written by …
a) Thomas Hardy b) Bernard Shaw c) John Galsworthy d) Herbert Wells

9. Eliza Doolittle is the heroine of …
a) The Forsyte Saga b) The Time Machine c) The Gadfly d) Pygmalion

10. The Invisible Man was written by …
a) G.B. Shaw b) W.M. Thackeray c) H.G. Wells d) W.S. Maugham

I1. Which of the trilogies of The Forsyte Saga is dedicated to the 'lost generation'?
a) The Forsyte Saga b) A Modern Comedy c) End of the Chapter

12. Which of the books of The Forsyte Saga describes the beginning of the Forsytes' degradation?
a) The White Monkey b) In Chancery c) To Let d) The Silver Spoon

13. Virginia Woolf belonged to the literary trend called …
a) neoromanticism b) modernism c) existentialism d) aestheticism

14. Who introduced the 'stream-of-consciousness' method of writing?
a) O. Wilde b) K. Mansfield c) J. Joyce d) R Aldington

15. "The Theatre" was written by …
a) G.B. Shaw b) D.H. Lawrence c) V. Woolf d) W.S. Maugham

16. Bring the authors and their works in correspondence:
1) G.B. Shaw 2) K. Mansfield 3) J. Galsworthy 4) W.S. Maugham
a) Laura Sheridan b) Julia Lamberth c) Philip Bossiney d) Colonel Pickering

17. D.H. Lawrence wrote …
a) Ulysses b) The Painted Veil c) Sons and Lovers d) Bliss

18. W.S. Maugham's novel "The Moon and Sixpence" describes the life of ...
a) an artist b) a doctor c) a war veteran d) a scientist

19. Who of the following authors wrote outstanding poetry?

a) E.M. Forster b) T.S Eliot c) K. Mansfield d) G.K. Chesterton
20. Which of the following novels was written by W.S. Maugham?
a) Brave New World b) Angel Pavement
c) Of Human Bondage d) AII Men Are Enemies
21. Bring the authors and their works in correspondence:
1) J. Joyce 2) D.H. Lawrence 3) V. Woolf 4) E.M. Forster
a) Lady Chatterley's Lover b) Dubliners c) Jacob's Room d) A Room With a View
22. Match the writers and their heroes:
1) J. Joyce 2) V. Woolf 3) R. Aldington 4) W.S. Maugham
a) George Winterbourne b) Stephen Dedalus c) Mrs. Dalloway d) Charles Strickland
23. The Hobbit was written by ...
a) G.K. Chesterton b) E.M. Forster c) J.R.R. Tolkien d) J.B. Priestly
24. Who of the following writers was awarded the Nobel Prize for Literature in 1925?
a) R. Aldington b) K. Mansfield c) G.B. Shaw d) W.S. Maugham
25. Who of the following writers was awarded the Nobel Prize for Literature in 1932?
a) E.M. Forster b) G.K. Chesterton c) J.B. Priestly d) J. Galsworthy
26. Who of the following writers was awarded the Nobel Prize for Literature in 1983?
a) Iris Murdoch b) Charles Percy Snow c) William Golding d) Graham Greene

SUPPLEMENT 7

Post-World War II Literature

I. Test yourself:
l. Who of the following authors belongs to "The Angry Young Men"?
a) Richard Aldington b) John Osborne c) Graham Greene d) Charles Percy Snow
2. Who of the following authors belongs to critical realism?
a) James Aldridge b) Kingsley Amis c) George Orwell c) John Osborne
3. Whose real name is Eric Arthur Blair?
a) James Aldridge b) Kingsley Amis c) George Orwell c) John Osborne
4. The New Wave drama was introduced in Britain by …
a) John Osborne b) James Aldridge c) Iris Murdoch d) John Wain
5. Absurd Drama was introduced in Britain by …
a) John Osborne b) James Aldridge c) John Wain d) Samuel Becket
6. Bring the authors and their works in correspondence:
1) James Aldridge 2) Kingsley Amis 3) George Orwell 4) John Osborne
a) Lucky Jim b) Animal Farm c) Look Back in Anger d) The Sea Eagle
7. The first novel by James Aldridge is …
a) DeathUnder Sail b) The Quiet American
c) Signed With Their Honour d) Scenes from Provincial Life
8. The first novel by Charles Percy Snow is …
a) Death Under Sail b) The Light and the Dark
c) Time of Hope d) Corridors of Power
9. Which of the following novels by G. Greene belongs to "serious novels"?
a) A Gun for Sale b) The Quiet American c) Stamboul Train d) Loser Takes All

10. The last novel by G. Greene is …
a) England Made Me b) The Heart of the Matter
c) The Ministry of Fear d) The Captain and the Enemy
11. Which of the following novels by G. Greene belongs to "entertaining novels"?
a) The Man Within b) The Power and the Glory
c) The Confidential Agent d) A Burnt-Out Case
12. Who of the following authors belongs to the trend "working class novel"?
a) Kingsley Amis b) John Wain c) Allan Sillitoe d) Samuel Beckett
13. Bring the authors and their works in correspondence:
1) Samuel Beckett 2) Allan Sillitoe 3) John Wain 4) Sid Chaplin
a) Key to the Door b) Hurry on Down c) The Day of Sardine d) Waiting for Godot
14. Bring the authors and their works in correspondence:
1) William Cooper 2) Angus Wilson 3) Stan Barstow 4) Iris Murdoch
a) Under the Net b) The Old Men at the Zoo
c) Scenes from Provincial Life d) A Kind of Loving
15. Who wrote a series of novels under the general title of Strangers and Brother?
a) G. Greene b) S. Barstow c) A. Sillitoe d) Ch.P. Snow
16. Who of the following authors wrote science fiction novels?
a) Muriel Spark b) Evelyn Waugh c) Arthur Clarke d) Raymond Williams
17. Bring the authors and their works in correspondence:
1) Muriel Spark 2) Evelyn Waugh 3) Arthur Clarke 4) Iris Murdoch
a) A Handful of Dust b) A Fall of Moondust c) The Public Image d) The Black Prince
18. Match the writers and their heroes:
1) Ch.P. Snow 2) I. Murdoch 3) G. Greene 4) J. Aldridge
a) John Quayle b) Pyle c) Lewis Eliot d) Bradley Pearson
19. Match the novels and their characters:
1) The Public Image 2) Look Back in Anger 3) Under the Net 4) Time of Hope a) Jimmy Porter b) Lewis Eliot c) Jake Donaghue d) Annabel Christopher
20. The Lord of the Rings (1965) is written by …
a) A. Christie b) J.K. Rowling c) Ch.P. Snow d) J.R.R. Tolkien
21. The first detective novel by Agatha Christie published in 1920 is …
a) The Regatta Mystery b) The Hound of Death
c) The Mysterious Affair at Styles d) The Listerdale Mystery
22. G. Greene's novel The Quiet American deals with …
a) World War I b) World War II
c) Civil War in America d) the USA's war in Vietnam
23. Look Back in Anger is …
a) a novel about a working-class family b) a play about a young intellectual
c) a philosophical novel d) a war novel
24. John Osborne is a representative of the literary trend called …
a) 'teenager's literature' b) 'new wave drama'
c) 'the philosophical novel' d) 'working-class novel'
25. Which of the writers represented the literary trend called 'the philosophical novel'?
a) A. Sillitoe b) J. Aldridge c) S. Barstow d) I. Murdoch

26. Which of the writers wrote satirical novels?
a) C. Wilson b) K. Amis c) S. Chaplin d) M. Spark

List of questions for the examination

1. Who were the Anglo-Saxon Founders of England?
2. What kind of literature did they enjoy?
3. Why do we read this literature today?
4. What effect did Christianity have on the early pagan literature of the Anglo-Saxons?
5. What effect did Norman Conquest produce?
6. How did the Celtic influence appear in literature?
7. What was the nature of the literature enjoyed in Norman England?
8. What was there in the age and in Chaucer's training to make him a great writer?
9. What Italian influences appeared in his writings and how were they important?
10. What are the outstanding features of Chaucer's "Canterbury Tales" and its influence?
11. What two literary works of the age were inspired by a desire to reform society?
12. What kind of literature did the common people enjoy?
13. What was the chief work composed for the upper classes?
14. What two services to literature did the invention of printing provide?
15. What was the main difference between the medieval way of looking at life and the new way that was brought in by the Renaissance?
16. How did this new spirit affect men of action?
17. How did it affect the writing of poetry?
18. How has the Renaissance change the drama? What had grown up in medieval times?
19. How is the Renaissance reflected in the work of the first great poets of the age: Spenser, Sidney?
20. How do the plays of "The University Wits" and Ch. Marlowe reflect the Renaissance enthusiasm at the turning point of Elizabeth's reign?
21. How did Shakespeare get his start?
22. What is the distinctive feature of each of the periods in Shakespeare's development?
23. What qualities in Shakespeare as playwrite and poet make him supreme in English literature?
24. In what respects did drama decline in value as Literature in the last stage of Renaissance?
25. How did Ben Jonson influence drama?
26. How did Bacon contribute to the advancement of science?
27. Why did the Puritans oppose the royal power?
28. What Renaissance training did Milton receive?
29. What Puritan ideals did Milton exhibit in his own life?
30. How did Milton's chief poems reflect his character?
31. How did Milton differ from Jon Bunjan?

32. What new ideals did writers hold to after the Restoration?
33. How do the new ideals appear in the work of Dryden and Pope?
34. What new forms of prose literature were developed in this period?
35. What were the nature and importance of the new form of fiction – the novel?
36. The role of D. Defoe in the formation of the novel.
37. How did Samuel Johnson strive to maintain the reign of form?
38. What was the spirit of the new development in drama?
39. How does Fielding contribute to the Enlightenment prose writing?
40. What were the fashionable notions of what poetry should be?
41. How did the love of nature reappear in poetry?
42. How did interest in common people once more find a voice?
43. How did remote times and places regain the attention of readers?
44. What changes did expression of personal emotion find a voice inpoetry?
45. What were the social conditions that led high-minded Englishmen to hope for the changes in English life?
46. In what different ways did Wordsworth, Coleridge and Scott depart from the reigning notions of what poetry should be?
47. Why is this literary revolt called romantic?
48. How did the second and the third generation of romantic poets differ from the first in their attitude towards the society and in the nature of the poetry they wrote?
49. What qualities of Scott's novels made them the most popular form of literature?
50. Why is Jane Austen among the foremost of English novelists?
51. What conditions led to the rise of the Familiar essay?
52. Why did Dickens supplant Scott as the most popular English novelist?
53. How were the life and work of Thackeray in contrast with those of Dickens?
54. What were the spirit and nature of George Eliot's fiction?
55. What are the themes and characters of Bronte's novel?
56. In what respects did Hardy's novels from the climax of realistic fiction in the 19th century?
57. How did Stevenson represent the return of romance to English fiction?
58. How did the verse of Kipling express the national mood at the end of the century?
59. What contribution did R. Kipling make to the twentieth century fiction?
60. What was the chief quality of J. Conrad's romance?
61. What two different kinds of fiction did Wells produce?
62. For what new type of novel did J. Galsworthy make notable contribution?
63. For what was Arnold Bennet distinguished as a novelist?
64. Which author made the most finely wrought addition to the short story?
65. What is the significance of Cronin's success with the novel writing?
66. In what two ways did Shaw help to reestablish drama as a part of literature?

American Literature

1. Colonial writing in American literature. Main literary forms.
2. The birth and rise of a national literature.
3. American Romanticism (periods, characteristic features, representatives).

4. American Romanticism. Transcendentalists.
5. American Romanticism. The Boston Brahmins.
6. American Romanticism. “Individuals”.
7. Humorists and colorists in 19th century American literature.
8. The rise of realism in American literature.
9. Naturalism and muckraking in American literature.
10. Realism and naturalism as literary trends in American literature.
11. The “Lost Generation” literature.
12. The “Lost Generation” hero in 20th century American literature.
13. The “Lost Generation”. Modernism in prose.
14. “American dream” in the works of American writers of the 20th century.
15. The 1st half of the 20th century. Modernism in poetry
16. Escapism and war in 20th century American literature.
17. Postwar American literature. Main literary trends.
18. The 2nd half of the 20th century. Main trends in prose and poetry.
19. The development of Americandrama.
20. The American short story.

Glossary of Literary Terms

Allegory: The literal meaning of this term is 'other reading';when the superficial meaning actually symbolizes a deepermeaning.*Examples:* George Orwell's *1984*, Bunyan's *Pilgrim'sProgress.*

Alliteration: A repeated consonant sound in verse or prose. A good example of alliteration on both 'm' and 'd' is G.M.Hopkins': "I caught this morning morning's minion, kingdomof daylight's dauphin, dapple-dawn-drawn falcon" . Anti-Novel: A type of prose fiction which rejects conventional ortraditional elements of the novel.

Aside: In drama, a remark which a character makes, notdirectly addressed to any of the other characters, and whichconventionally is used to express the speaker's secretplans or desires.

Assonance: A repeated vowel sound in verse or prose.*Example:* the line given from G. M. Hopkins above (underalliteration) displays assonance as follows: caught/-morning/dauphin/dawn/drawn.

Ballad metre: Four-line stanzas rhyming, with alternatingthree-foot and four-foot lines (see *Metre)Example :* Coleridge's *The Rime of the Ancient Mariner*

Ballade: A form of lyric poetry in France in the fourteenth andfifteenth centuries consisting of three stanzas, each of eightlines, plus a four-line 'envoi'.

Bildungsroman: A novel which takes as its main subject aperson's formative years and development.

Blank verse: Unrhyming iambic pentameter *(see Metre).Example:* Wordsworth's *The relude*.

Blazon: A way of praising a person or object by cataloguing itsconstituent parts.
Example: Marvell's *To His Coy Mistress (a* satirical version),

Burlesque: A literary or dramatic work which imitates in anexaggerated manner serious literary works and oftenmakes them appear ridiculous.

Carole, Carol: In Medieval times, a song sung while dancing,often in ballad metre.

Conceit: An extended metaphor, a detailed comparison of onething (often remote or abstract) with another (often presentand concrete). *Example:* Donne's image of the two loversas a pair of compasses, (see headnote to Metaphysicalpoets).

Couplet: Two rhyming lines. A couplet is decasyllabic if it hasten syllables, octosyllabic if it has eight, heroic if it is iniambic pentameter, closed if the final rhyme corresponds tothe end of a sentence.

Courtly love: Conventional basis of medieval love poetry. Thewoman is idealized and her love has an ennobling influenceon the lover.

Diction: In writing or speech, diction is the choice and use ofwords.

Doggerel: Rough, unpolished verse apparently of poor quality,where the rhymes, though regular, seem to be unnatural.*Examples: Skelton* (Renaissance poetry headnote),Samuel Butler.

Dream-allegory: A form of medieval poem in which the poetfalls asleep (usually in Spring, in a green and pleasantplace) and has a visionary dream, which throws light on aphilosophical, social or political issue.

Early Modern English: The English used from theRenaissance to the early eighteenth century.

Elegy: A serious poetic meditation, often on the death of aperson.*Example:* Milton's *Lycidas.*

Elision: Literally the omission or disappearance of sounds atthe beginning or end of a word.

Enjambment: When a clause or sentence in poetry cuts acrossthe lines of the verse.*Example:* Shakespeare, *The Tempest* :"Our revels now are ended. These our actors,As I foretold you, were all spirits, andAre melted into air, into thin air."

Epic: Originally an oral narrative (often in verse oraccompanied by music) dealing with the life and exploits ofa heroic figure or group. *Examples:* Homer's *Iliad* and*Odyssey*, *Beowulf.* Later the term came to mean a long andambitious poem composed in a grand style. *Examples:*Milton's *Paradise Lost.*

Fabliau: A comic story composed in verse, often with anamusing twist.

Fancy: More casual and superficial than 'imagination',Coleridge described fancy as the power of combiningknown properties of things into new combinations. Seeheadnote on Coleridge.

Figurative language: When language is not used with its literalmeaning.

Flashback: In fiction or films, a passage describing eventswhich happened earlier in the story.

Foot: See **Metre.**

Free verse: Verse that, not based on the number of stressedsyllables in a line, has an irregularity of form. Typically atwentieth-century development, its earliest use in English infact dates back to the eighteenth century.*Example:*Auden's *Mus e des Beaux Arts*,Whitman's Song *of Myself*.

Genre: Literary type, e.g., novel, poem, ballad, short story,biography, travel book, etc.

Gothic: Term describing medieval architectural style, laterapplied to novels or other literature dealing with mysteriousor supernatural occurrences, often with pseudo-medievalsetting.

Heroic couplet: Rhyming couplet of iambic pentameter.*Examples*.

Historical Novel: A novel which takes as its background realhistorical events or characters.

Iambic: Predominant form of stress pattern in English verse: aniambic foot consists of an unstressed syllable followed by astressed one.

Imagism: An early twentieth-century movement in poetryinitiated by Ezra Pound. Imagist poems are characterizedby ordinary speech and brief, intense, visual images

Interlude: Short one-act play in vogue during the earlier part ofthe sixteenth century; stepping stone between medievalmystery and morality plays and Elizabethan drama.

Internal rhyme: When two words rhyme within the same line.

Irony: Saying one thing but meaning another. *Example*.Chaucer's *Description of the Wife of Bath*: "She wasa worthy womman all hir live", whose meaning in context ispractically the reverse of the literal meaning.

Kenning: Cryptic metaphor much used in Old English.*Example:*"leading forth from the house of flesh" = death

Lyric: Poetic mode that, unlike epic or dramatic modes, is based on the direct expression of personal feelings oremotion.*Examples,* most Romantic poetry.

Metaphor: Rhetorical device comparing one thing to another not by the direct use of the conjunctions 'as' or 'like'. *Example:* in Shakespeare "Sometime too hot the eye of heaven shines," the eye of heaven is a metaphorical reference to the sun.
Metre: Generally, English verse is not constructed according to the number of syllables in a line, but according to the number of metrical feet (although in the twentieth century some experiments were carried out with syllabic verse). Historically, English verse was analyzed according to terminology deriving from the study of Greek and Latin verse: thus a line is divided into 'feet' or rhythmical units, consisting of a group of syllables containing one stressed syllable. In English verse the iambic foot predominates (that is a group of two syllables, of which the first is unstressed or weakly stressed and the second strongly stressed). Verse may also vary according to the length of a line: thus trimeter has three feet in a line, tetrameter four, pentameter five and hexameter six. Thus 'iambic pentameter' means a line of verse arranged in five groups of syllables, each with the stress pattern unstress/stress. *Example:* Marlowe's "Let FAUstus LIVE in HELL a THOUsand YEARS" where the accented syllables are given in capital letters.
Middle English: roughly speaking, the English used during the Middle Ages, especially from Chaucer onwards.
Mock-heroic: In poetry, the imitation of the style of heroic poetry in order to satirize an unheroic subject. *Example:* Pope's *The Rape of the Lock* .
Modern English: The English used from the mid eighteenth century onwards.
Naturalism: A literary movement associated with Zola, which advocated detailed and realistic factual descriptions. *Example :* Dreiser .
Neoclassicism: A term used with reference to literary works -especially in the early eighteenth century - that take classical works as their model.
Ode: Poetic form, originating in Ancient Greece. Originally sung and danced on ceremonial occasions. During the seventeenth century in England the form was adapted to serve as a vehicle for poetical meditation and comment, and, later still, for a personal and visionary poem. *Example.* Keats' *Odes*, Marvell's *Horatian Ode on Cromwell's Return from Ireland.*
Old English: The Germanic language spoken in England from the Anglo-Saxon invasions to the Battle of Hastings.
Ottavarima: Eight iambic pentameter lines rhyming A B A B A B C C. *Example:* Byron's *Don Juan* .
Parody: A literary composition that mimics the style of another author in a humorous or satirical way.
Pastoral: Classical poetic mode celebrating or describing the lives of country people, in more sophisticated versions becoming the vehicle for intellectual discussion. A particular form is the pastoral elegy *(Example:* Milton's Lye/das), a lament for the death of a poet.
Periphrasis: Circumlocution - a roundabout way of expressing something.
Picaresque: Originally a sixteenth-century Spanish form of literary composition, it relates to a type of fiction in which a roguish hero undergoes a series of episodic adventures. A popular literary form in eighteenth-century England.

Pathetic fallacy: The idea that the elements or atmospheremirror moral or aesthetic circumstances. First coined by John Ruskin.
Pentameter: See **Metre.**
Personification: Rhetorical device endowing a thing or quality with human characteristics.
Pun: Play on words, double meaning.*Example:* the pun on collar/choler in Herbert's poemCollar.
Quatrain: Group of four lines.
Realism: Fiction which seeks to represent the familiar or typical aspects of real life without any idealizing or romanticizing.
Refrain: Repeated section of a poem.
Rhyme: Where *a* word or line ends with the same sound another. Half-rhyme is when the similarity is not exact, but involves a difference in the quality of the final vowel orconsonant sound.*Example:* Yeats:"And this brought forth a dream and soon enough.This dream itself had all my thought and love"where the f-sound in enough and the v-sound in love are not a full rhyme.See also **Internal rhyme.**
Romance: Medieval tale (prose or verse) dealing with chivalry or love. Often developed into complex cycles of tales *(e-g.*Arthurian legends). During the Renaissance it became
more complex and self conscious*(e.g.*, Spenser's The *Faerie Queene)*
Satire: A distorted image of the world, or a character designedas a moral criticism, in Fielding's phrase "to make men laugh themselves out of their follies and vices."*Examples:* Swift's *Gulliver's Travels* .
Sentimentality: In eighteenth-century fiction, a new tendertowards the expression of emotion and feeling.*Examples'.* Richardson, Sterne.
Sestet: See **Sonnet.**
Simile: Rhetorical device comparing one thing directly with another, using a conjunction such as 'like' or 'as'.*Example:* Shakespeare ."My mistress' eyes are nothing like the sun".
Soliloquy: Speech made by an actor to himself, monologue expressing the character's thoughts.
Sonnet: In English, a fourteen-line poetic form, written in iambicpentameter and following a rigid rhyme-scheme. ThePetrarchan sonnet is divided into octave (the first eight lines, rhyming ABBAABBA) and the sestet (the final six lire;rhyming CDCDCDor something similar). The Shakespearean sonnet, on the other hand, takes the form of three quatrains (four-line groups rhyming ABAB) followed by a final rhyming couplet. Often written in long cycles, especially during the Renaissance.
Stanza: Section of a poem, divided from others by use of blank space.
Stream of consciousness: Twentieth-century fictional technique, which attempts to depict the thought processesof a character by a sequence of free associations of words or concepts without any explict links. *Typical exponents:* James Joyce, Virginia Woolf.
Stress: Strong accent on a syllable (within a word) or a wet(within a phrase).
Terza Rima: A three-line verse form employed by Dante in La*Divina Commedia*, rhyming ABA CDCDetc.*Example:* Shelley's *Ode to the West Wind* .

Vernacular: The native language (here English) as opposed touniversal languages (such as Latin in medieval times)

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