

## LECTION 1

**Topic:** The Middle Ages.

### Lecture Plan

1. The Dawn of English Literature “Beowulf”, The Story, The Language of the Poem
2. Anglo-Saxon Literature (7<sup>th</sup>-11<sup>th</sup> centuries)
3. The Literature of the Norman Period (12<sup>th</sup>-13<sup>th</sup> centuries): The
4. Romance, The Fable, and the Fabliau
5. The Literature of the 14<sup>th</sup> Century: Geoffrey Chaucer, His Life and Work, “The Canterbury Tales”, Chaucer’s Contribution to Literature
6. The Literature of the 15<sup>th</sup> Century: Folk-Songs and Ballads, The Robin Hood Ballads

### THE OLD ENGLISH PERIOD (428—1100)

During the A.D. 400s and 500s. 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 served as the chief literary language of England until about 1100. In 597, Saint Augustine of Canterbury converted the Anglo-Saxons to Christianity. English literature began through combined influence of the Anglo-Saxon kingdoms and the Christian church. Old English poetry. Many Old English poems glorified the 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 600s. 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.

The first major work of English literature is the epic poem "Beowulf. One or more unknown authors wrote it in the 700s. The poem tells about the adventures of a brave hero named Beowulf.

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". Old English prose. Most prose writers wrote in Latin until the late 800s, when Alfred the Great became King of Wessex in southwestern England. Alfred translated or ordered the translation of several works from Latin into Old English. One of the most important of these works was the "Ecclesiastical History of the English Nation "(731) 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 500s to 731. A monk named Aelfric wrote a series of homilies (short moral essays) in Old English during the 900s. From about 892 to 1154, a number of authors contributed to the "Anglo-Saxon Chronicle", a record of current events in England.

### BEOWULF

"Beowulf is the most famous and the longest surviving poem in Old English, written in the West Saxon dialect. It probably developed orally and achieved its present form during the 8th century in Mercia or Northumberland. The setting is southern Scandinavia in the age of

migration of the 5th and 6th centuries, and poem has no reference to Britain. It is an epic recording of the great deeds of the heroic warrior Beowulf in his youth and maturity.

A brave young man, Beowulf, goes to help Hrothgar, King of the Danes. Hrothgar is in trouble. His great hall, called Heorot, is visited at night by a terrible creature. Grendel, which lives in a lake and comes to kill and eat Hrothgar's men. One night Beowulf waits secretly this thing, attacks it, and in a fierce fight pulls its arm off. Grendel manages to reach the lake again, but dies there. Then its mother comes to the hall in search of revenge, and the attacks begin again. Beowulf follows her to the bottom of the lake and kills her there.

#### THE MIDDLE ENGLISH PERIOD 1100-1485

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.

The development of English romances. Romances were adventure stories, usually in verse, about battles and heroes. Medieval romances originated in France during the 1100s. By the end of the 1200s, 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 favourite subject in English romances. During the 1400s, Sir Thomas Malory wrote a prose work called "Le Morte d'Arthur" (The Death of Arthur). Malory's romance is the most complete English version of stories about Arthur.

The age of Chaucer. The greatest writer of the Middle English period was the poet Geoffrey Chaucer. His masterpiece is "The Canterbury Tales" (late 1300s), an unfinished collection of comic and moral stories. Pilgrims tell the stories while passing the time 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 "Confessio Amantis" (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 as many as five persons may have contributed to it. Three versions of the poem appeared in the late 1300s. Like the works of Chaucer and Gower, "Piers Plowman" provides a fascinating glimpse of English life during the 1300s.

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 1400s, morality plays first appeared in English drama. Morality plays featured characters who represented a certain quality, such as good or evil. These dramas were less realistic than the earlier plays and were intended to teach a moral lesson.

#### GEOFFREY CHAUCER (1340-1400)

1<sup>st</sup> year of Chaucer's birth is not known for certain, but it was probably not long after 1340, for in 1386 he described himself as aged 'forty years old and more'. His mother was

probably called Agnes, and his father was John Chaucer, a prosperous London wine merchant, whose social aspirations led him to attend occasionally upon King Edward III.

A child of young Geoffrey's background would probably have received his basic education first in one of the 'song' schools (so called because they were attached to the cathedrals) and later in a grammar school, where he would have learned Latin and French, the languages in which lessons were normally conducted. However, he is not definitely heard of until 1358, by which time he was a valet in the service of Lionel and Elizabeth, Earl and Countess of Ulster, from whom he received that year a livery' of clothing and the sum of two shillings and sixpence for necessaries at Christmas '. These years of service were also part of his education.

The next fact we know is that in 1359 he was on a military expedition in France, where he was taken prisoner. King Edward paid 16 pounds, a large sum on those days, towards his ransom; we do not know if this was the full amount, but, whatever the case, the sum suggests that Chaucer was already a person of importance, for much smaller sums were paid for other valets of the court. Chaucer acted as a courier in the peace negotiations of 1360, for which he received nine shillings from Prince Lionel.

In the ensuing six years nothing is heard of him at all. One theory is that he was studying law in London, another that he was in Ireland with Prince Lionel. It was probably in this period, about 1366, that he married Philippa Roet, a lady-in-waiting to the queen. Her sister, (Catherine, was later married to John of Gaunt, son of Edward III and one of the greatest nobles of his day. and as a result Chaucer actually became related to the royal family. By his marriage Chaucer seems to have had at least three children — Elizabeth, Thomas, and Lewis. Philippa was Chaucer's wife for over twenty years, until her death in 1387. about the time when he was embarking on "The Canterbury Tales

In the years 1366—98 Chaucer was engaged in extensive travels abroad in the service of the king. Many of the details are obscure, and some of the journeys were secret, concerning perhaps delicate matters of diplomacy or trade. The countries he visited include Spain (1366). France (1368). 'part beyond the sea' (1370), Italy (1372 —73), some unspecified place or places 'in secret negotiations for the king' (1376 — 81), Italy again (1378), and France again (1387). Presumably he had a fair for foreign languages, including by this time Italian. The visits to France and Italy were to have a profound effect on his writings, for they brought him into contact with important men of letters whose new and exciting ideas he incorporated and adapted in his own works.

By 1367 Chaucer seems to have left the service of Prince Lionel and become an esquire of the royal household. In that year he received from the king a pension of twenty marks (approximately 13 pounds) for life, to which in 1374 was added an award of a daily pitcher of wine. That same year he was given rent-free accommodation in a house over Aid gate, one of the gates of the city of London, which he occupied for the next twelve years. This year also saw the first of a number of public and professional appointments when he became a Controller of Customs and Subsidy of Wools, Skins and Hides in the Port of London. For this important job the salary was 10 pounds, to which was added an annual bonus often marks. But he probably received more than this in fees and 'perks '. such as the sum of over 71 pounds, the fine of a merchant caught trying illegally to export wool, which was given over to him in 1376. Another appointment in 1375—76 was to the lucrative guardianship of two young heirs in Kent; another in 1382 was to a Controldership of Petty Customs of Wines and other Goods; and another in 1385— 89 was to the office of Justice of the Peace for Kent. This last appointment shows that he

must have moved from London to Kent, probably to Greenwich, because only residents were eligible to become Justices of the Peace. Obviously he was making a great success of his public career, and in 1386 he was elected as one of the two Knights of the Shire to represent Kent in Parliament.

Chaucer retired from his duties as a Controller of Customs in 1386. This change may have been connected with a decline in the influence of his political friends and supporters at court. Richard II, grandson of Edward III, had become king in 1377 at the age of ten, and Chaucer's Controllershship and pensions had at the time been reaffirmed. But in the mid-1380s John of Gaunt's influence over the young king began to diminish as his brother Thomas, Duke of Gloucester, rose to power. These years saw Chaucer sued for debt (1388), and it could be that the change in political circumstances is mirrored in the change in his own fortunes. However, the situation is far from clear, and Chaucer's financial ups and downs seem to have continued, whatever the reason, until the very end of his life.

In 1389 Chaucer was appointed Clerk of the King's Works, the official in charge of royal buildings, and in 1390 was included in a royal commission on the mundane-sounding subject of walls and ditches. During this period, he was attacked and robbed several times of large sums of money belonging to the Works. He was absolved of the responsibility to repay the stolen money, but these unpleasant experiences may have inducted him to give up the task before two years had elapsed. He moved straight to a job as deputy forester for the royal forest of North Petherton in Somerset: his duties were to oversee the rangers and gamekeepers — men like the Yeoman on the Canterbury pilgrimage. This was more successful, and he seems to have continued in this office for most of the remaining years of his life.

Chaucer continued to receive grants and pensions from Richard II until the latter's deposition in 1399. The new king, Henry IV, was already acquainted with Chaucer, and in 1396 had given him a fine gown trimmed with fur. Upon his accession he immediately reconfirmed Chaucer's annual pension of 20 pounds granted in 1394, and, in fact, increased it with an annuity of twenty marks; and he did not forget the annual butt of wine which had been Chaucer's since 1397. All the signs are that Chaucer at the very end of his life, as in most of his adult years, was a valued and respected royal servant.

On Christmas Eve 1399 Chaucer took a lease for 53 years on a house in the garden of Westminster Abbey in London. But his residence there could only have been brief, for within a year, on 25 October 1400, he was dead, his age probably was a little short of sixty. He was buried in the Abbey, and occupies an honoured place in what has since become known as Poets' Corner.

The earliest influences on Chaucer's style of writing and choice of subjects were French. Possibly one of his first undertakings was a translation of the long French allegorical poem "Le Roman de la Rose", in which a lover dreams that he is searching for a rose (symbolic of his lady) in a beautiful walled garden peopled by personified abstractions such as Idleness and Chastity: however, Chaucer's part in the authorship of the version which survives is not certain. Another early work is "The Book of the Duchess", also a dream poem, which is said to have been composed as an elegy to Blanche (died in 1369), first wife of John of Gaunt. Yet another dream poem is "The House of Fame", in which Chaucer imagines himself carried by an eagle to a palace dedicated to famous people of old; the poem, which is unfinished and breaks off inconsequentially, shows the beginnings of the important Italian influence which may have resulted from his travels abroad. "The Parliament of Fowls" is yet another dream poem; in it the poet imagines himself to be in a beautiful garden on St. Valentine's Day, where he witnesses a gathering of birds at which they all choose their partners for the coming year. "Troilus and

"Crisyede" is the longest poem which Chaucer completed, and tells a tragic love story set in ancient Troy. Both this and the "Parliament" are strongly influenced by Italian writers such as Boccaccio, Dante and Petrarch, as well as by the famous Latin work "Consolation of Philosophy" of the philosopher Boethius (c. 480— c.524 A.D.). of which Chaucer made a prose translation, probably around 1380. Next in sequence is another work never completed, "The Legend of Good Women", in this legend Chaucer pretends to be acting under the instructions of the God of Love to tell the stories of virtuous women as a penance for having defamed the female sex by having previously told of the faithless Crisyede. Finally comes Chaucer's most famous work, associated predominantly with the period 1387—1400. "The Canterbury Tales".

### BALLADS

One of the oldest forms of poetry is a special kind of narrative poem known as the ballad. As a rule, ballads are concerned with sharp conflicts and deep human emotion. Once in a while, however, a ballad will deal with the funny side of life.

The first ballads were songs made up by bards and minstrels who travelled from town to town, earning their living by singing their stories to entertain groups of people- common people in town marketplaces, as well as nobles in manor houses and castles. Sometimes listeners would join in on the refrain (repeated lines), and sometimes listeners would dance to the music of the ballad.

The minstrels who composed the early ballads were, as a rule, uneducated persons. As a result, the language of the early ballads is quite simple. The ballads were passed on orally from one minstrel to another and from one generation to another. And so, there are often several variations of the same ballad. But even though names and details may differ, the basic story remains unchanged. Interestingly enough, it wasn't until the middle of the 1700s that scholars began to write down the early ballads in the forms in which we read them today.

Ballads differ from ordinary narrative poems in these ways: (1) They usually involve common, everyday people (although there are ballads about nobles, too). (2) They ordinarily deal with physical courage and/or tragic love. (3) They contain little characterization or description; the action moves forward mainly through dialogue. (4) Much of the story is told indirectly; that is, you, the reader, have to fill it in from what the words imply.

A final characteristic that distinguishes ballads from other narrative poems is this: Traditionally, ballads tell their stories in ballad stanzas. Each stanza has four lines, and the fourth line usually rhymes with the second. As a rule, the rhythm comes from the repetition of one unaccented sound followed by one accented sound. The first and third lines of the ballad stanza usually have four accented sounds (syllables); the second and fourth lines have three each. Occasionally, to hold the rhythm to the regular beat, you'll need to slur over some sounds or run two syllables together to make them sound like one.

### THE ROBIN HOOD BALLADS

England's favourite hero, Robin Hood, is a partly legendary, partly historical character. He lived in about the second half of the 12th century, in the times of King Henry II and his son Richard the Lion- Heart, in those days many of the big castles belonged to robber-barons, who ill-treated the people, stole children and took away the cattle and corn of the villagers. If the country-folk resisted, they were either killed by the barons or driven away, and their homes were destroyed. They had no choice but to go out in bands and hide in the woods; then they were declared outlaws (outside the protection of the law).

Great oaks and beeches grew in the forests. The forests abounded in game of all kinds. The Saxons were keen hunters and skilled archers. But in the reign of Henry 11 the numerous

herds of deer that grazed in the open glades by the brooks were proclaimed the king's deer and the immense forests the king's forest. Hunting was prohibited. The laws were always hard on the Saxons and favoured the Normans. The king's foresters allowed the barons and the rich abbots to hunt as much as they pleased. They provided the sheriffs (a sheriff was the chief officer of the king in a country or shire, responsible for administering justice and keeping the peace) of the towns with venison (deer flesh). But if a Saxon was caught drawing a shaft (letting an arrow fly), he was dragged off to prison and one of his ears was cut off.

In Sherwood Forest near Nottingham there was a large band of outlaws led by Robin Hood. He came from a family of Saxon landowners, whose land had been seized by a Norman baron. Their house was not confiscated only because it was thought unworthy of being the residence of a Norman baron. Robin's family were allowed to stay in their home on the condition that they make an annual payment of hogs and hay.

The Norman barons were all engaged in the king's service, which meant they had to fight in some of the king's wars. During the absence of the baron, Robin Hood's family refused to send in their contribution of hogs and provender. When the baron came back he punished them: stole their cattle, burned down their house and drove them off into the forest. Fortunately for the Saxon families their Norman masters were always getting killed, and then the Saxons would return, rebuild their houses and live in peace until the next baron came. This was exactly what happened to Robin's family too.

So Robin had practically grown up in the forest. He had become so skilful an archer that he excelled all others. He also met his love in the forest, the fair maiden Marian. They would have been happy but for the continual fear of the Norman foresters. One-day Robin's father was found murdered in the forest. The night after the funeral the sheriff of Nottingham came with 20 men to arrest Robin in his house. The sheriff obviously meant to clear the country of all the Saxon hunters. Robin defended himself and his arrow pierced the sheriff through the heart. That night Robin burned down his house and went to the forest again, taking with him all his family and his friends.

The ballads of Robin Hood tell us of his adventures in the forest as an outlaw. Many Saxons joined him there. They were called the merry men of Robin Hood. They roamed the woods in their green coats killing birds and animals for food, and playing all sorts of tricks on anyone who happened to come near them. Robin's closest friends were Little John (he was the tallest of them all) and Alan a Dale. Robin himself is described as a man with a twinkle in the eye, who never robbed the poor. He was a tireless enemy of the Norman oppressors and always helped the county-folk in their troubles. Though the sheriff had put a big price on Robin's head, not a Saxon in all Nottingham betrayed him.

*Література:* [1 – C.114 – 118; 2 – C. 73 – 75; 3 – C. 14 – 42]

## LECTION 2

**Topic:** Renaissance

### Lecture Plan

1. Sir Thomas More
2. The predecessors of Shakespeare
3. William Shakespeare
4. John Milton

### THOMAS MORE (1478-1535)

Thomas More is the first English humanist of the Renaissance. The word 'humanist' was first used by Italian scholars to refer to a teacher of the *studia humanitatis* — the language and

literature of Ancient Rome and Ancient Greece. The aim of such teachers was to bridge the gap between the *classical* period and their own. The humanists were interested in the ancient classics not only because they were models of literary style, but also because they were guides to the understanding of life. This understanding was in contrast to the emphasis of many medieval scholars, who taught that life on earth should be despised. Such persons viewed human beings as sinful creatures who should devote their lives to trying to earn heaven. Humanists rejected this view of the sinful nature of humanity. The movement has its origins in the Italian poet and scholar Petrarch (1304—1374) but didn't reach England until the sixteenth century. Education to the humanists meant the training of the "universal man". Such a person was skilled in many fields of knowledge, including art, science, sports, and politics. Sixteenth-century humanists were Christians, even though their critical spirit eventually brought them into conflict with the Church. The greatest of the European humanists were the Dutchman Erasmus (1466—1536) and his English friend Sir Thomas More.

Thomas More was a devoted churchman who died as a martyr. But "Utopia", his best-known book, criticized the society of his time.

Thomas More was born in London in 1478. Educated at Oxford, he could write a most beautiful classical Latin. At Oxford More met a foreign humanist, the writer Erasmus of Rotterdam (Holland), and made friends with him. Erasmus believed in the common sense of man and taught that men ought to think for themselves, and not merely to believe things to be true because their fathers, or the priest, or the Pope had said they were true.

Thomas More began life as a lawyer. During the reign of Henry VII he became a member of Parliament. He was an active-minded man. He was the first great writer on social and political subjects in England.

Fourteen years after Henry VIII came to the throne, More was made Speaker of the House of Commons. The Tudor monarchy was an absolute monarchy, and Parliament had very little power to resist the king. There was, however, one matter on which Parliament was very determined. That was the

right to vote or to refuse to vote money. Once when the King wanted money and asked Parliament to vote him £800000. the members sat silent. When Parliament was called together again. Thomas More spoke up and urged that the request be refused. After a long discussion a sum less than half the amount requested by the King was voted, and that sum was to be spread over a period of four years.

Thomas More was an earnest Catholic, but he was not liked by the priests and the Pope on account of his writings and the ideas he taught. After Henry VIII quarrelled with the Pope he gathered around himself all the enemies of the Pope, and so in 1529 More was made Lord Chancellor (highest judge of the House of Lords). He had not wanted the post because he was as much against the king's absolute power in England as he was against the Pope. More soon fell a victim to the King's anger. He refused to swear that he would obey Henry as the head of the English Church, and was thrown into the lower. Parliament, to please the King, declared More guilty of treason, and he was beheaded in the Tower in 1535.

The humanists of all European countries communicated in the Latin language, and their best works were written in Latin.

The English writings of Thomas More include: discussions on political subjects, biographies, poetry.

His style is simple, colloquial and has an unaffected ease.

The work by which he is best remembered today is "*Utopia*" which was written in Latin

in the year 1516. It has now been translated into all European languages.

"*Utopia*" (which in Greek means "nowhere") is the name of a non-existent island. This work is divided into two books.

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

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

There is no private property in Utopia. The people own everything in common and enjoy complete economic equality. Everyone cares for his neighbor's good, and each has a clean and healthy house to live in. Labor is the most essential feature of life in Utopia, but no one is overworked. Everybody is engaged in useful work nine hours a day. After work, they indulge in sport and games and spend much time in improving their minds (learning). All teaching is free, and the parents do not have to pay any school fees. (More wrote about things unknown in any country at that time, though they are natural with us in our days.)

For magistrates the Utopians choose men whom they think to be most fit to protect the welfare population. When electing their government, the people give their voices secretly. There are few laws and no lawyers at all. but these few laws must be strictly obeyed.

"Virtue," says Thomas More, "lives according to Nature." The greatest of all pleasures is perfect health. Man must be healthy and wise.

Thomas More's "*Utopia*" was the first literary work in which the ideas of Communism appeared. It was highly esteemed by all the humanists of Europe in More's time and again grew very popular with the socialists of the 19th century. After More a tendency to write fantastic novels on social reforms began in literature, and many such works appeared in various countries.

The word "utopia" has become a byword and is used in modern English to denote an unattainable ideal, usually in social and political matters.

#### THE RENAISSANCE PERIOD 1485-1660

This word, meaning *rebirth*, is commonly applied to the period of transition from the medieval to the modern world in Western Europe. The break from medievalism was gradual, some *Renaissance* attitudes going back into the heart of the medieval period and some medieval traits persisting through the *Renaissance*.

The period in English literature generally called the *Renaissance* is usually considered to have begun a little before 1500 and to have lasted until the *Commonwealth Interregnum* (1649—1660). It consisted of the *Early Tudor Age* (1500—1557), the *Elizabethan Age* (1558—1603), the *Jacobean Age* (1603—1625). and the *Caroline Age* (1625—1642).

From 1485 to 1603. the royal House (family) of Tudor ruled England. Queen Elizabeth I. the last Tudor monarch, reigned from 1558 to 1603.

A number of developments contributed to the brilliant literary output of the Elizabethan Age. 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 and at 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 more and more books.

During the 1500s, English scholars joined other European scholars in rediscovering the cultures of ancient Greece and Rome, which they had largely neglected for centuries. 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 directly or modified such forms as the essay from 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 the colonies poured into England. A newly rich merchant class made London a great commercial centre. These merchants as well as 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 centre. English writers produced some of the greatest poetry and drama in world literature.

**Elizabethan poetry.** Three chief forms of poetry flourished during this time. They were the lyric, the sonnet, and narrative poetry.

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*".

*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 1500s. The Earl of Surrey modified the form into the English sonnet. Their verses were published in the 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.

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.

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 other 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, and at 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*" (1580s) 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 attended the famous English universities at Oxford or Cambridge. These playwrights included Robert Green, Christopher Marlowe, and George Peele. Marlowe was the most important dramatist among the Wits. He wrote tragedies that centre 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 characterization.

**The Stuarts and the Puritans.** Elizabeth I died in 1603 without leaving an heir to the throne. Her cousin King James VI of Scotland became King James I 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 quarrelled 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 1642 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, the leader of the group, Abraham Cowley, George Herbert, 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, were also popular.

After James I died, the quality of English drama rapidly declined. In 1642, the Puritans ordered the closing of the theatres, 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*". This 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-1600s. Donne composed a series of meditations on sickness, sin, and death. Sir Thomas Browne and Jeremy Taylor wrote works noted for their beautiful prose style. In "*Religio Medici*", Browne gave his learned opinions on a broad variety of subjects, including miracles and witchcraft. Taylor is best known for two religious essays.

#### WILLIAM SHAKESPEARE (1564-1616)

William Shakespeare is generally considered the greatest dramatist the world has ever known and the finest poet who has written in the English language. Shakespeare has also been the world's most popular author. No other writer's plays have been produced so many times or read so widely in so many countries.

Shakespeare understood human nature as few other artists have. He could see in a specific dramatic situation the qualities that relate to all human beings. He could thus create characters that have meaning beyond the time and place of his plays. Yet, his characters are not symbolic figures. They are remarkably individual human beings. They struggle just as people do in real life, sometimes successfully and sometimes with painful and tragic failure.

Shakespeare was born to middle-class parents on the 23 of April, 1564. His birth-place

was the small market town of Stratford-upon-Avon. His father was a glover and merchant. He bought land and houses in Stratford and in 1568 he was made Mayor. His mother, Mary Arden, was the daughter of a local landowner. In 1582 at the age of 18 William married 25-year-old Anne Hathaway, the daughter of a farmer. Shortly after marriage Shakespeare left Stratford to seek his fortune in the theatrical world of London. Within a few years, he had become one of the city's leading actors and playwrights. His last few years he spent in retirement in Stratford, where he died on 23 April, 1616. Shakespeare was buried in Stratford Church.

Shakespeare wrote at least 37 plays. These plays contain vivid characters of all types and from many walks of life. Kings, pickpockets, drunkards, shepherds and philosophers, generals and hired killers all mingle in Shakespeare's plays. In addition to his deep understanding of human nature. Shakespeare had knowledge in a wide variety of other subjects. These subjects include music, the law, the Bible, military science, art, politics, history and sports. Yet, Shakespeare had no professional experience in any field except the theatre.

*Works* Above all other dramatists stand William Shakespeare, a supreme genius whom it is impossible to characterize briefly. Shakespeare is unequaled as poet and intellect, but he remains elusive. The sureness and profound popularity of his taste enabled him to lead the English Renaissance without privileging or prejudicing any one of its divergent aspects, while as actor, dramatist, and shareholder in the Lord Chamberlain's players he was involved in the Elizabethan theatre at every level. His career (dated from 1589 to 1613) was exactly within the period of greatest literary flourishing, and only in his works are the total possibilities of the Renaissance fully realized.

*The early histories.* Shakespeare's early plays were principally histories and comedies. About a fifth of all Elizabethan plays were histories, but this was the genre that Shakespeare particularly made his own. dramatizing the whole sweep of English history from Richard II to Henry VII.

The early comedies share the popular and romantic forms used by the "university wits" but overlay them with elements of elegant courtly revel and a sophisticated consciousness of comedy's fragility and artifice. These are festive comedies, giving access to a society vigorously and imaginatively at play. One group, "*The Comedy of Errors*", "*The Taming of the Shrew*", "*The Merry Wives of Windsor*", and "*Twelfth Night*", are comedies of intrigue, fast moving, often farcical, and placing a high premium on wit. A second group, "*The Two Gentlemen of Verona*", "*Love's Labour's Lost*", "*A Midsummer Night's Dream*", and "*As You Like It*", have as a common denominator a journey to a natural environment, such as a wood or park, in which the restraints governing everyday life are released and the characters are free to remake themselves untrammelled by society's forms. All the comedies share a belief in the positive, health-giving powers of play, but none is completely innocent of doubts about the limits that encroach upon the comic space, and in the four plays that approach tragicomedy. "*The Merchant of Venice*", "*Much Ado About Nothing*", "*All's Well That Ends Well*", and "*Measure for Measure*", festivity is in direct collision with the constraints of normality, with time, business, law, human indifference, treachery, and selfishness.

*The tragedies.* The confusions and contradictions of Shakespeare's age find their highest expression in his tragedies. In these extraordinary achievements, all values, hierarchies, and forms are tested and found wanting, and all society's latent conflicts are activated. Shakespeare sets husband against wife, father against child, the individual against society: he uncrowns kings, levels the nobleman with the beggar, and interrogates the gods. In the major tragedies that follow. Shakespeare's practice cannot be confined to a single general statement that covers all

cases, for each tragedy belongs to a separate category: revenge tragedy in "*Hamlet*", domestic tragedy in "*Othello*", social tragedy in "*King Lear*". political tragedy in "*Macbeth*" and heroic tragedy in "*Antony and Cleopatra*".

The last group of plays comprises the four romances, "*Pericles*", "*Cymbeline*", "*The Winter's Tale*", and "*The Tempest*", which develop a long, philosophical perspective on fortune and suffering. In these plays Shakespeare's imagination returns to the popular romances of his youth and dwells on mythical themes — wanderings, shipwrecks, the reunion of sundered families, and the resurrection of people long thought dead.

It was a triumphant record. Shakespeare revolutionized the drama, enlarging the audience's vision of human life and enriching the language. His plays, then as now, appealed to a wide audience. They reveal both a thorough knowledge of literature and a profound sympathy with the language and behavior of the common man. The shrewd commercial dramatist and the supremely gifted artist cannot be separated.

#### JOHN MILTON (1608-1674)

*Life.* The English great poet, John Milton, was born in

London on December 9, 1608. The family had descended from the English yeomen. Milton's father had received an education and was a prosperous scrivener (a clerk who copied documents) in London. He was a great lover of music and also a composer of the time. The mother of the poet is said to have been '*a woman of incomparable virtue and goodness*'.

Milton's childhood was very different from that of other children of his time. He was little interested in games and outdoor amusements. His father took care of his early education. John learned to love music and books; he read and studied so intensely that at the age of twelve he had already formed the habit of working until midnight.

At first Milton attended St. Paul's school. His progress in every department of knowledge was very rapid, and at the age of 16 he went to the University of Cambridge. He obtained his "Bachelor" degree in 1629, and his "Master of Arts" in 1632. On graduating Milton was asked to remain at the University as an instructor, but he refused because this meant he would have to take Holy Orders (to become a clergyman of the Church of England). He left the University and retired to his father's country place, Horton, in Buckinghamshire. There he gave himself up to study and poetry.

Milton had long wished to complete his education by travelling, as was the custom of the time. He longed to visit Italy. The death of his mother in 1637 seems to have removed the strongest family tie he had. Having obtained his father's consent, Milton left England for a European tour. He visited Paris and the cities of Nice, Genoa and Florence. The many interesting men of literature that he met there, gave him much opportunity to satisfy his thirst for knowledge. He spent much time in the library of the Vatican. In Italy, he visited and talked with great Galileo who, no longer a prisoner in the Inquisition, was still under the supervision of Catholic churchmen. Milton succeeded in getting into the house where Galileo was kept. His meeting with the great Martyr of science is mentioned in "*Paradise Lost*" and in an article about the freedom of the press. After visiting Naples, he wanted to go to Sicily, but news of the state of affairs in England hastened his return. He returned to England in 1639, just when the struggle between the king and the Puritan bourgeoisie began. For some time, Milton had to do education work, and the result of his educational experience was a treatise on education.

At the age of 34, Milton married Maty' Powell, the daughter of a wealthy royalist. The union proved unhappy. She was a young and frivolous girl, little fitted to be the companion of such a serious man. They had only been married a month, when the young bride sought

permission to visit her parents and did not return.

Milton did not see his wife for four years. During this time, he reflected much on marriage and divorce. As a result, a treatise on divorce appeared, in which, with no mention of his personal drama. Milton regarded marriage and divorce as a social problem. An unexpected turn in the political situation of the country brought about the reconciliation of the couple and Mary returned.

When a Republican Government was established in the year 1649. Milton was appointed Latin Secretary' of the Council of State. The work consisted chiefly of translating into Latin and from Latin diplomatic government papers. Milton had had poor eyesight even as a child, and now his doctors warned him that unless he stopped reading and writing entirely, he would lose his sight. To this Milton replied that he had already sacrificed his poetry and was willing to sacrifice his eyes, too. for the liberty of his people. He lost his eyesight in 1652. In the same year Milton's wife died in child-birth. Milton was left with three young daughters. Four years later he married Catharine Woodcock, the daughter of a republican, but their happiness was not long. She died within a year of their marriage. During the years of his work as Latin Secretary and journalist, Milton wrote only a few sonnets.

The death of Cromwell in 1660 was followed by the restoration of the monarchy. The son of the executed king. Charles II, was made king of England. With the restoration of the monarchy Milton was discharged from his office. The work of all his lifetime was destroyed. He and his family moved to a small house not far from London, and Milton again began to write poetry.

The years of Milton's retirement became the third period in his literary work. During this period, he created works that made him one of the greatest poets of England. These were "*Paradise Lost*" and "*Paradise Regained*". Milton's third wife was Elizabeth Minshel. She was not very well educated but she willingly wrote for her blind husband, and he dictated his last great works to her. Milton died on November 8. 1674, and was buried in London. Many years afterwards a monument was erected to his memory in Westminster Abbey.

*Літєратура:* [[1 – C.114 – 118](#); [2 – C. 73 – 75](#); [3 – C. 14 – 42](#)]

### LECTION 3

**Topic:** The Enlightenment

#### Lecture Plan

1. The Literature of the Period
2. Daniel Defoe
3. Jonathan Swift
4. The Development of English Realism Novel
5. Henry Fielding
6. The Sentimentalists
7. Robert Burns

DANIEL DEFOE (1660-1731)

*Literary scene* in 1660. two years after the death of Cromwell, the rule of Parliament came to an end and a king was restored to the throne — Charles II. The son of a French princess, returning from exile in France. Charles brought with him many of the ideas about 'good form' and obedience to classical rule — in art, literature and behaviour — that were fashionable in that country. The new King and his court favoured architects, landscape gardeners, poets and playwrights who were faithful rather to matters of style and to good order than to formless nature. Classical models were thought of as telling eternal truths. Writers like *Swift* and

*Alexander Pope* obeyed the rules.

The novel still had a long fight on its hands before it was to be thought respectable. Its history was too short and its parentage too much in doubt. It obeyed no rules and (*"The Pilgrim's Progress"* apart) it sought to entertain rather than to instruct. Defoe, in his turn, felt bound to pretend that his *"The Life and Strange Surprising Adventures of Robinson Crusoe, of York. Mariner"* (1719) was history rather than fiction. It reads like a piece of autobiography, as it was meant to do. In order to win respect for itself, the novel had first to appear dressed up as one of the travel and adventure stories that were then so popular.

*Life.* Daniel Defoe was born in 1660 in the City of

London, the son of James Foe, a butcher. His father intended him to be a minister of the Presbyterian Church, a church to which belonged Puritans (who had fought against Charles I in the Civil War) and others who dissented from or disagreed with the Established Church of England. Daniel was sent to a school for such '*dissenters*'—a good school at which he developed a longing to write. He did not study to be a minister: instead, he took to trade. In this he was typical of the townsmen of his class: men of humble birth, but with education enough to make their own way in the world: men of the new 'middle class' (neither labourers nor aristocrats); men who looked to Parliament to protect their freedom to trade, and to believe what they wished, rather than to the King or to the Church.

Foe (who changed his name to Defoe, in order to impress) was by turns a success and a failure as a businessman. He made money and he lost it. What is more serious, he lost other people's money in unwise dealings and so became accustomed to being pursued by those from whom he had borrowed and to whom he had promised a share in his wealth. He traded in insurance, tobacco, brandy, bricks and much else, but he settled for nothing.

But if Defoe failed to amass wealth, he did achieve fame. A verse pamphlet in defence of the new King William III (1701) was very well received. Fame of a different sort was waiting for him on the publication of a pamphlet, *"The Shortest Way with Dissenters"* (1702), which ridiculed the Church authorities. But the irony was so subtle that the enemy did not understand it at first; they admired the pamphlet and considered it to be next best to the Bible. But as soon as they realized the real character of the pamphlet, Defoe was sentenced to seven years' imprisonment, and, in order to disgrace him, the Tories subjected him to a cruel punishment. He had to stand in the pillory on a public square with his hands and head in stocks. Before he went to prison he wrote his *"Hymn of the Pillory"*, in which he criticized the law and demanded a fair trial. The Hymn was not published, but his friends made it popular, and it had tremendous success with the people. It was sung in the streets on the day Defoe was put in the pillory. Many of the poorer Londoners who knew him well and remembered that he had always been their friend, gathered round him forming a strong guard and prevented the mob from tormenting him while he was in the pillory. Women threw flowers to him and when the time came for him to be set free, people cheered him and carried him from the square on their shoulders. This was the climax of his political career and the end of it. In 1719, he tried his hand in another kind of literature — fiction, and wrote the famous novel he is now best known by, *"Robinson Crusoe"*. After the book was published, Defoe became famous and rich and was able to pay his creditors in full. He wrote for four public journals and received a regular sum of money from the government. He built himself a house with stables and a pleasure ground and kept a coach and a pleasure boat.

Other adventure novels which Defoe wrote were also very much talked about during his lifetime, but we do not hear much about them now. Defoe published his *"Captain Singleton"* in

1720. *Moll Flanders*". "*Lady Roxana*" and "*Colonel Jacque*" 1722.

It is said that not long before his death Defoe fell victim to a serious mental disease. In 1729, he was at work on a book which was to be entitled "*The Complete English Gentleman*". Part of it was in print when he broke off abruptly and fled. He was very fond of his wife and daughters, but he did not want them to see him and he concealed his hiding-place. For two years he lived in a poverty and quite alone, forsaken by all who were dear to him, and died in 1731.

*Works.* His best-known work is deservedly "*Robinson Crusoe*" (1719). This describes the career of a sailor and merchant of Defoe's own kind. It is loosely based on the adventures of Alexander Selkirk (and a good many other travellers' tales of the day); but whereas that sailor was cast up on an island for four years before being rescued, Crusoe was marooned for 28 years — and in each one of them he learned more about himself, about God, about man's basic needs and nature. "*Robinson Crusoe*" is a fable. To this extent, Crusoe — alone on his desert island, planning, building, hunting and praying — is a symbol. But he is much more: he is a man described in such detail, on an island so imaginable, that the reader is completely carried along on the waves of his fortunes and misfortunes.

Of his other novels "*Moll Flanders*" and "*A Journal*" that are most widely read. Moll is a criminal, a professional thief in London, and the novel is a confession of her crime. But it is also a reflection of her times. We are persuaded that she is not all bad; that she is, to some extent, a victim of circumstances. Moll is a very real woman, whom we can know, understand and like. In "*A Journal of the Plague Year*". Defoe convinces us of the historical basis of his narrative by the wealth of detail and by the finely-drawn character of the narrator — a humble tradesman. To write this history, of the terrible plague that struck London in 1665, Defoe drew on his own memories, on stories that he had heard, and on factual accounts that he had read. The result is one of the most 'historical novels' ever written regard them primarily as satirists. Many of Chaucer's portraits of the Canterbury pilgrims are satirical, and many of Shakespeare's fools and villains are plainly types of social folly and villainy inviting laughter, if not ridicule. Jonathan Swift, '*among the great satirists of all literature*', wrote satire more in the manner of Juvenal. '*Reason and common sense*' were his highest goods, and he directed his satire at whatever and whoever was without them.

Whether Swift hated humanity or whether he mocked people to reform them is still disputed. However, there are some things Swift clearly hated and loved. He hated those who attacked religion, particularly when they pretended to be religious themselves. He also hated the tyranny of one nation over another nation. Above all, he hated false pride — the tendency of people to exaggerate their own accomplishments and overlook their own weaknesses. Swift loved liberty, common sense, honesty, and humility.

*Life.* 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, he became a powerful supporter of the new Tory government of Great Britain. Through his many articles and pamphlets in defense of Tory policies, Swift became one of the most effective behind-the-scenes speakers of any British administration.

Queen Anne recognised 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. In many ways, these years were disappointing. Swift was disheartened because his political efforts had amounted to so little. He also missed his friends in England, especially the poets Alexander Pope and John Gay. However, he served in Ireland energetically by taking up the cause of the Irish against abuses he saw in British rule. 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 October 19, 1745. He left his money to start a hospital for the mentally ill.

Works "*A Tale of a Tub*" has been called '*perhaps (Swift's) greatest work*'. Most would accord "*Gulliver's Travels*" OMS honour. But his first satire, '*written for the*

*Universal improvement of Mankind*', is less affected by his own disillusionment than the latter work. The satire is more truly comic, and therefore effective. On to a story' about three brothers. Peter (Roman Catholicism). Martin (Anglicanism), and Jack (Dissent), quarrelling over the coats that their father has left them. Swift builds arguments against critics. Dissenters, '*enthusiasts*', and defenders of contemporary '*pseudoscience*'.

"*Gulliver's Travels*" was attended by misunderstandings. There were those (now as then) who read it as a simple travel-story, more fantastic than most, but not altogether unbelievable in a world of pygmies and yellow men. There were those who read it as a children's story. There were, however, those who saw behind the disguise. Gulliver is a ship's surgeon who is, in Book I, shipwrecked on an island whose inhabitants are no bigger than his fingers. This is Lilliput. We laugh with Swift at the petty politics of the Lilliputians, and as we do so, we can recognise the follies of contemporary church and party politics in England. In Book 2, Gulliver is left ashore on Brobdingnag, where he is himself a Lilliputian compared to the Brobdingnagian giants. Book 3 is that in which Swift described the flying island of Laputa, and the Academy of Lagado, where scientists and inventors are engaged in developing all manner of devices, useless and ridiculous. Later he is introduced to the Strulbrugs, whose immortality brings them more misery than satisfaction. In Book 4 Swift's bitter case against all of mankind is brought to a head in the contrast between the rational horses, the Houyhnhnms, and the disgusting man-like apes, the Yahoos.

Swift has gone down in literary history as the type of mocking satirist. To be 'Swiftian' is to be almost hurtful, bitter, caustic, even though Swift himself did not set out to be any of these things. He has been equally misunderstood by those who have traced the '*madness*' of his last years (no one has managed to prove that he died clinically insane) back into his earlier life and works, as by those who regard him as the author of one of our most famous '*children's stories*'. The fact that thousands of children have read abridged editions of "*Gulliver's Travels*" should not blind us to its merits as social-political satire. His contemporaries were under no illusions as to the power of his pen. They were just in their judgement of him as '*one of the greatest living writers in English*'.



## LECTION 4

**Topic:** Critical realism in England

### Lecture Plan

1. The Historical and political Background of the Epoch, The Victorian Age, Chartism in Literature, The New Literary Trends and its Characteristic Features
2. Charles Dickens
3. William Makepeace Thackeray
4. Some Historical Facts, The Realistic traditions in the Works of Prosaic Writers
5. Robert Louis Stevenson
6. Oscar Wilde

John Dickens, was a poor and easy-going naval clerk. The family moved to Chatham, on the Thames, in 1816, and then Camden Town, London, in 1823. In the following year, Charles was sent to work for a short time in a shoe-polish factory. It was his parents' neglect of him, rather than the work itself, which imprinted itself on his young mind. His father was imprisoned for debt, and the family had to live in prison with him. Charles spent only brief periods in private school until, when he was 15, he worked as a law' clerk before becoming a reporter in the courts and in Parliament.

He travelled, walked a good deal, and studied in the British Museum. He contributed sketches of London life to various newspapers and periodicals, and these were collected and published as *Sketches by 'Boz' Illustrative of Every-day Life and Every-day People*" (1836). These sketches attracted some attention, so that in the same year he was approached by a publishing firm to write humorous episodes to accompany drawings of contemporary sporting and eccentric characters. Dickens's prose pieces rapidly outshone the drawings that they accompanied and, when two great characters, Pickwick and Sam Weller, were introduced, sales figures soared. What had been sketches — "*The Posthumous Papers of the Pickwick Club*" (1836—37) — grew into the novel as we know it, "*The Pickwick Papers*". While this series was still running, his second novel, "*Oliver Twist*", began to appear in monthly instalments (1837—38) in "*Bentley's Miscellany*", a periodical that Dickens himself was editing. Charles was only 25 but he was famous nationwide, and a readership of thousands waited month by month for the next instalment of the latest story. He was **not** to prove so fortunate in his marriage: in 1836 he married Catherine Hogarth, who bore him ten children, but from the start he seems to have thought more highly of her sisters than of his wife.

He worked rapidly, often on more than one novel at a time. "*Nicholas Nickleby*" appeared in book form in 1839. Dickens visited America in 1842 and wrote very critically about American manners in his "*American Notes*" published in the same year. "*Martin Chuzzlewit*" (1844), based on the same trip, was a disappointment to Dickens, but the "*Christmas Z>ooAs*" which appeared from 1843 through 1848 were extremely popular and remain the books by which he is, perhaps, best known. From 1844 to 1845 he lived with his wife in Italy, and in 1846 he visited Switzerland, where he began "*Dombey and Son*" (1846—47).

In 1849, Dickens founded and edited his own periodical, "*Household Words*": this, he incorporated in 1859 into "*All the Year Round*", a periodical which he edited until his death. Dickens was a man of enormous energy. When he was not writing, he went on long walks, and produced and acted in plays. With "*Little Dorrit*" (1855—56), he launched a series of novels having a more planned structure, and poetic depth, than his earlier works.

In 1858 his wife left him because of his association with a noted actress. In the same year he threw himself into the first of a number of tours in which he gave dramatic public readings of his works. He toured Britain extensively — three times between 1858 and 1867 — and from 1867 to 1868 he made a triumphant return to America, where his novels were equally popular. It was in the course of a fourth tour of Britain (1869—70) that his health broke. His readings gave him enormous satisfaction, but they were physically and emotionally exhausting. He died of a stroke in June 1870, leaving his last novel, *"The Mystery of Edwin Drood"*, unfinished.

Works. *"The Pickwick Papers"* (1836—37) represents

Dickens at his most comically inventive, it is full of likeable characters, rogues and fools, and of their adventures and misadventures in and about London. He makes no judgements; there is no satire here. All is good humour — even fantasy. It was Sam Weller, the humorous, down-to-earth servant to the good-natured, head-in-the-clouds Pickwick, that lifted sales and made Dickens's name. Dickens revealed another side of himself at about the same time in his *"Oliver Twist"*, or *"The Parish Boy's Progress"* (1837—38). It was much more a quiet personal protest against society's treatment of the young and innocent. Oliver leaves the parish workhouse to be an apprentice coffin-builder: he falls among thieves, and is adopted by a rich benefactor. The novel is very much a contrast between good and evil: and it is always the evil that is the more striking and believable. Dickens revealed the criminal underworld of London at its most black.

This is best known for its attack on a certain kind of contemporary private 'school'.

With *"Dombey and Son"* (1846—48) Dickens launched a series of novels whose plots are more carefully controlled and in which his attack on Victorian society, and in particular its unhealthy interest in moneymaking, is more comprehensive and penetrating. *"Dombey and Son"* is a powerful investigation into the economic background to human behaviour. Mr. Dombey is a proud man, the owner of an old-fashioned business. His pride and his profits blind him to the needs of his family for simple human affection and to the changes in business methods that are overtaking him. But there is a happy ending in Dombey's Scrooge-like realisation of his folly, followed by his subsequent reform. With *"David Copperfield"* (1849—50), Dickens took a rest from social criticism to return to an expression of sympathy with the young and innocent, to sentiment and to semi-autobiography. David's youth clearly owes a good deal to that of Dickens and, though it is a charitable portrait of him, there is much of his father in the neglectful, unreliable but amusing Mr. Micawber who is forever optimistic that something will 'turn up'. Dickens makes his likes and dislikes plain: we are meant to like Barkis, Peggotty, Betsy Trotwood and we do. We are meant to dislike Mr. Murdstone, Mr. Creakle and Uriah Heep — and we do. Dickens said: *'I have in my heart of hearts a favourite child. And his name is David Copperfield.'* It is a marvellous novel, but few critics would agree with Dickens that it is his best.

Many would say that *"Bleak House"* (1852—53) is his best. It opens with a vivid description of London in a thick fog. Fog, disease and the lust for money are symbols of social and moral breakdown. There is wretched poverty, chiefly represented by Jo, the road-sweeper, and boredom with wealth represented by the no less neglected and therefore tragic Lady Dedlock. Lawyers argue the case of Jamdyce and Jarndyce year after year, as if the law was invented so that lawyers could make a comfortable living. It is a portrait of a confused society losing its hold on order in an ever-thickening fog. Greater poetry has seldom been achieved in a novel than in *"Bleak House"*.

*"Hard Times"* (1854) is shorter and simpler. This novel of factory life is on the theme of existing one law for the rich and another for the poor. Perhaps it is because it is set in Preston, Lancashire, instead of in Dickens's London that it is not quite convincing. But this novel is

notable for its attack on cold-hearted, functional education and for its investigation of emerging trade-unionism. Jeremy Bentham, the philosopher, had judged things by their usefulness. It was this calculating and unloving materialism that Dickens attacked in "*Hard Times*" — materialism that shut out human affection. Something like this is the theme of its successor, "*Little Dorrit*" (1855—57). Here, Dickens presses the attack, begun in "*Bleak House*", on a whole network of social injustices, on the stark inequality between rich and poor, on greed and snobbery, and on the indifference and incompetence of government.

Dickens returned to the London and Paris of the 1780s for material for his second historical novel, "*A Tale of Two Cities*" (1859). His imaginary hero, Sidney Carton, moves in a world turned upside down by the French Revolution. The events are vividly recreated — at times to the point of melodrama. It was not a subject that fully involved all Dickens's interests and passions. It was influenced by Carlyle's powerful history of the Revolution, but not by any very original interpretation of it.

Dickens's last two novels are regarded by many as the summit of his achievement. In "*Great Expectations*" (1860 — 61) Dickens returns to the simple, innocent youth growing up in a hard world of eccentric, malicious and foolish adults. But Pip is not a hero who wins our sympathy and approval at every turn, unlike Oliver Twist or David Copperfield. It is his guardian, Joe Gargery, the humble blacksmith, who earns our love and respect. Pip, the boy with 'great expectations', forfeits approval when he grows to be as big a snob as his beloved Estella. Pip is proud; Pip is a gentleman; Pip rises from humble

beginnings into comfortable society — as a result of the generosity of a criminal. It is only when Pip learns who his benefactor is, and his pride takes a fall, that he can rethink his values and value a human being for himself rather than in light of his social position. "*Great Expectations*" is Dickens's attack on greed and hypocrisy at its most personalised.

In "*Our Mutual Friend*" (1864 — 65) (as in "*Little Dorrit*") the story is on a more symbolic level. Money, and the love of money (as opposed to love itself), is seen as the root of all social evils; of crime, false values, inequality and of indifference to human misery. Rubbish dumps, ashes and human waste are the symbols of this, and throughout the novel they stand, like threats, on the edges of London.

Dickens was an uneducated man writing for uneducated men. They sought entertainment, and Dickens entertained them in novel after novel full of marvelous, incredible, memorable characters, full of incident, humour and of high and low life. It is the measure of Dickens's greatness that he is all things to all men. Every reader has his own favourite Dickens's novel. He shocked and he entertained; he was popular from the start and he made the novel popular. For all this, he was a thinker, a teacher and an artist. He was, and is, the great comic novelist and the great poetic novelist. His special genius must now be beyond dispute.

#### WILLIAM MAKEPEACE THACKERAY (1811 — 1863)

*Literary scene* The Victorian age is best known for its concern for 'respectability'. Earnest workmen strove to be accepted by the middle class, and the successful merchant was keen to mix, to be seen mixing, with gentlemen. Wealth fought for social equality with birth. Language, dress, table manners, education, family connections, property — all served as badges of social class. Dickens satirised hypocrites and social climbers. Thackeray mocked snobs.

Like Dickens, Thackeray began his literary career as a journalist in London. His London (and Paris), however, was that of the moneyed middle class — of society, card playing and clubs. He had to write in order to live, like many of his predecessors, but he wrote in order to

live well. He laughed at 'respectable' society in his novels, yet he himself was very much of it.

*Life.* Born in Calcutta. India, the son of a wealthy

civil servant. Thackeray was educated from the age of six, at private schools until, at nine, he went to Charterhouse, a top public school. From there he went in 1829 to Trinity College. Cambridge, where he stayed for only one and a half years, leaving without a degree. He idled, gambled and lost a good deal of money. He travelled, began to study law. abandoned it and turned to journalism, buying "*The National Standard*" newspaper in 1833. When this failed, and his family fortune was lost in the collapse of a Calcutta company, he studied art in Paris, and attempted to earn his living by drawing and painting and by contributing articles to periodicals. He married Isabella Shawe in Paris in 1836. The couple returned to London in the following year, where Thackeray supported his wife, and soon his daughters, by writing and illustrating satirical articles for "*Fraser's Magazine*" and "*Punch*". To the latter alone he made nearly 400 contributions between 1842 and 1854. He wrote parodies and burlesques which appealed to gentlemen in their London clubs, and it was to such society that Thackeray turned when his wife became insane shortly after the death in 1839 of their second daughter and the birth of their third in 1840.

Thackeray's first full-length works were travel books — "*Paris Sketch Book*" (1840) and "*Irish Sketch Book*" (1843) - and collections of his early articles written under a number of pseudonyms. His first novel, written in his own name, was "*Vanity Fair*" and was published in installment in the years 1847 and 1848. This established Thackeray's reputation as the foremost social satirist of his day and as a novelist who could be compared with Dickens. Four other major novels followed — "*Pendennis*" (1848—50). "*Henry Esmond*" (1852), "*The Newcomes*" (1853—55) and "*The Virginians*" (1858—59) which, though they did not better the first, were widely read and admired. Thackeray continued to write for periodicals contributing essays, verses, caricatures and burlesques.

When he resigned from "*Punch*" in 1851 because of political differences, he began giving public lectures to support himself. He toured England and America (1852—55). lecturing on aspects of 18th century England. These lectures were published as "*The English Humourists of the Eighteenth Century*" (1853) and "*The Four Georges*" (1860). The latter, a series of 'sketches', first appeared in the "*Cornhill Magazine*", of which Thackeray himself was the first editor (1860—62). The magazine achieved a circulation of nearly 100,000 at its first appearance, so eager was the reading public for another Thackeray's novel. But only two, disappointing, novels ("*Lovel the Widower*" and "*The Adventures of Philip*") were completed before his death — and these did not long survive him. Towards the end. Thackeray's powers, like his zest for life, were in decline. He died a tired man.

*Works.* Among Thackeray's early contributions to periodicals, the best known is "*The Memoirs of Barry Lyndon. Esq.*" (1856). "*Barry Lyndon*" was the most creative and novel-like of these social satires. It takes the form of a clever rogue's confessions, but the rogue suffers no shame. On the contrary, he is proud to have made such a fool of respectable society. In these works, are the seeds of much that was to flower in Thackeray's first novel: bad characters having in them much that is good and worthy of respect, and good characters who, though respectable, are often both selfish and silly. The rogues serve to show' up the hypocrisy of 'respectable' society. In his burlesque "*Punch's Prize Novelist*" (1847), Thackeray parodied novelists great and small in the same year in which he embarked on his own first novel: and in "*The Snobs of England*" (1846—47) reprinted in 1855 as "*The Book of Snobs*", he attacked every' sort of social pretence. He was ready to take on the whole of polite society' as he knew it. and to balance the

weak with the wilful, the heroic with the ridiculous.

This he did in "*Vanity Fair: A Novel Without a Hero*" (1847—48). Becky Sharp, one of the most fully-rounded and convincing characters in English literature, is a scheming and worldly adventuress. She is a social climber with none of the moral sensibility or weaknesses of character of her opposite, Amelia Sedley. Becky marries Rawdon Crawley for money and influence; she mixes with those who can advance her plans, and she steps over those who cannot. We like Becky Sharp for all her selfish cunning (as Thackeray himself does) in a way that we cannot altogether like the gentle, sensitive Amelia, whom even Thackeray calls '*a silly little thing*'. And in the end there is some disappointment and disbelief in Becky's downfall. We are not sure that she is more to blame for her failings and failure than the polite society which (because she has neither money nor position) forces her to rely on her native cunning and then rejects her because she will not conform. We feel that she need not conform because society itself has already been shown up in all its unlovely, unrespectable vanity. But it is a sparkling picture that Thackeray paints of Regency London (c. 1810—26). It is a small-scale saga novel full of brilliant characters, who change and develop as we read, and of sketches of contemporary life and manners. Undoubtedly the most memorable scenes are those of the Battle of Waterloo, at which the high society of London is a spectator, as at a fashionable race-meeting. Thackeray was a realist who recognised that there is good and bad in everyone, that no one is all hero or all villain.

He was no less honest about himself in his second novel, the semi-autobiographical '*Pendennis*' (1848—50), in which there is less social satire than in "*Vanity Fair*", though he continues to press his attack on snobs and hypocrites. Pendennis is a sincere, but rather spoiled young man who learns much about himself and about the world from his uncle, Major Pendennis, and from his involvement in one love affair after another.

Thackeray had a great liking for the 18th century. "*The History of Henry Esmond, Esq.*" (1852) is set in the reign of Queen Anne. Its atmosphere, even its language, is as true to that period as it is possible to imagine. "*Henry Esmond*" was the only one of Thackeray's novels to be published for the first time in book form. It was carefully planned, and revised more than once before publication. Its strength lies in its scenes, its characters and its loving re-creation of the age of *Swift* and *Pope*. In "*The Newcomes*" (1853—55), Thackeray gave his public the sort of family novel that it loved best. Clive Newcome is a more admirable young man than Pendennis; his cousin and beloved, Ethel Newcome, is a more many-sided woman than most others; and Colonel Newcome is a marvellous quixotic character over whose death Thackeray himself is said to have wept. Where it is flawed, it is just because of this rather excessive sentimentality. For his last full-length novel, "*77K? Virginians*" (1857—59), Thackeray turned to the second half of the 18th century and to fashionable society in America as well as in England. He made use of his lecture tour to America in the writing of this novel. However, though the social satire remains characteristic of him, it is not Thackeray at his best.

Thackeray was popular because he was true to the conventions of his day: when those conventions changed, his popularity declined. Thus, he is now regarded as a novelist of the second rank. Nevertheless, for its penetrating social comment, its irony, its great characters and set pieces, "*Vanity Fair*", at least, is never likely to go out of print.

ROBERT LOUIS STEVENSON (1850-1894)

*Literary scene* Stevenson's novels took his readers a long way beyond their everyday experience, but in the most adventurous of them he created an illusion of reality by attending to detail. One of the great themes of his novels is the conflict between good and evil.

Stevenson spent rather little of his career in his native Scotland. This is partly because he quarrelled with his parents, partly because the Scottish climate was bad for his health, and partly because he was a natural wanderer. His love of adventure and of writing adventure stories both fed and was fed by his travels. His own life was an adventure: he proved to have a special gift for writing adventure stories for boys. Stevenson was a born story-teller: but it was not only in the writing of stories that he practised his craft: he was also an accomplished poet, essayist, playwright and writer of letters and travel books — a literary all-rounder.

*Life.* Born in Edinburgh, the son of an engineer, and grandson of a famous lighthouse builder, Stevenson suffered from a lung disease which later developed into tuberculosis. He loved to read novels and to wander about the countryside around Edinburgh. His father wanted him to study engineering, but agreed to his reading law. Stevenson never practised law, however; instead, he practised writing with a view to living by his pen. He travelled in Belgium and France for his health's sake, and in 1876 at Fontainebleau, near Paris, he met an American, Fanny Osbourne, who was 11 years older than himself and separated from her husband, he fell in love with her and in 1879, strictly against the wishes of his parents, followed her to America, where he awaited the granting of her divorce. His journey to California was a difficult one, and his first months of marriage, being poor and sick, were no less difficult. The couple, together with Mrs. Osbourne's son and daughter, returned to Scotland in 1880. Stevenson was reconciled with his parents, but on medical advice the Stevensons spent most of the next ten years in one European health resort after another. He began his most famous story, "*Treasure Island*", in Scotland in 1881 and completed it in Davos, Switzerland. It came easily to him, a chapter a day. It was a delight to his stepson, for whom he wrote it, to his own father and to himself in both its writing and its reception. The £100 advance payment that it earned him was the first big sum of money that he had made.

Most of the works for which Stevenson is famous were written during the 1880s. He wrote short stories in Davos. "*Prince Odo*" (1885) and "*A Child's Garden of Verses*" (1885) in southern France, and two of his best-known works. "*Kidnapped*" (1886) and "*Dr. Jekyll and Mr. Hyde*" (1886). In Bournemouth. But Bournemouth was not mild for his health, so in 1887 the Stevensons returned to America. Stevenson spent a winter at a health clinic at Saranac Lake, New York, after which he felt well enough to travel again — first of all across America, and then by sailing-boat through the South Pacific. Finding that the climate and people of Samoa suited him well, he settled there and in 1889 bought himself an estate. The last five years of his life were happy and productive. He had his wife, mother and stepchildren with him, and a people who made a receptive audience for his last stories. He took an active and interested part in Samoan affairs, and wrote a controversial study of the island's recent history — "*A Footnote to History: Eight Years of Trouble in Samoa*" (1892). The Samoan people honoured him with the title, '*Tusitala*' (Teller of Tales), and when he died suddenly of a stroke in December 1894 they buried his body on a mountain top as if he was one of their chiefs.

#### OSCAR WILDE (1856-1900)

*Life.* Oscar Wilde was born in Dublin, in the family of a famous surgeon and poetess. Oscar Wilde had every opportunity to develop his abilities. His education began at Portora Royal School from which he obtained a scholarship to Trinity College, Dublin, where he won the Berkeley Gold Medal for Greek. Then he studied at Oxford, where he came under the influence of John Ruskin, who thought life without art to be futile and senseless. Ruskin was of an opinion that art's aim was to educate people, to serve humanity. Oscar Wilde, however, was greatly influenced by the theory of '*Art for art's sake*'

that was popular at that time. He thought that every human being had a right to avoid hardships in the search of pleasure. Oscar Wilde refused to admit the fact that art reflects reality trying to prove that it's the human mind and imagination that gives birth to real beauty. He considered art to be able to exist, develop independently without reflecting reality .

" *The artist is the creator of beautiful things*" he writes in the preface of " *The Picture of Dorian Gray*", "and all art is quite useless."

In 1881 Oscar Wilde visited America where he lectured on art and in the same year he published his first book of poems.

In 1884 he married Constance Mary, daughter of a distinguished Irish barrister. Oscar was romantically in love with his beautiful young wife and for some years he was ideally happy. He had 2 sons by his wife, born in 1885 and 1886.

In 1888 his famous tales appeared, the latter being followed by " *The Picture of Dorian Gray*", some theoretical essays on aesthetics and a number of comedies: '*Lady Windermere's Fan*', "*A Woman of No Importance*", "*An Ideal Husband*". "*The Importance of Being Earnest*", etc.

These works made Oscar Wilde famous both at home and abroad. He wasn't satisfied with the fame of the writer though and tried to make his own life and personality a masterpiece of art. He took to dressing himself in strange shocking styles, fell into habit of using witty as well as biting paradoxes that scandalized English high society. Such eccentricity made him forget the laws of morality. He was accused of perversion and a suit was brought against him. In 1895 Oscar Wilde was sentenced to two year's imprisonment. The scandalous lawsuit and the two years of imprisonment made it impossible for the great writer to stay in England. He spent the last three years of his life in Paris under the pseudonym of Sebastian Melmont. Oscar Wilde's body remains now lie in the French National Cemetery of Perc Lachaise.

*Tales.* The fairy-tale belongs to folk literature and is

part of the oral tradition. And yet no one bothered to record them until the brothers Grimm produced their famous collection of "*Household Tales*" (1812, 1815, 1822).

In its written form the fairy-tale tends to be a narrative in prose about the fortunes and misfortunes of a hero or heroine who, having experienced various adventures of a more or less supernatural kind, lives happily ever after. Magic, charms, disguise and spells are some of the major ingredients of such stories, which are often subtle in their interpretation of human nature and psychology.

Oscar Wilde's fairy-tales have long taken their place with some of the most treasured achievements in the field of English fiction. In this respect Wilde is often compared with Andersen and the Grimm brothers. He addresses himself to children of all ages.

Both collections — "*The Happy Prince and Other Tales*" and "*1 House of Pomegranates*" — are written in the form of a *poetical prose*. The beauty of the language, the rhythmical qualities of these poems in prose reach a height of excellence which in English literature has hardly ever been surpassed.

Contrary to his widely advertised views on life as a means of seeking pleasure Wilde often speaks of sorrow and suffering in his tales. In them, for the first time, he recognizes sorrow as a part of human life that is just as real as man's intense longing for happiness. But suffering in his tales is ennobling, it makes people capable of deep emotions, of great self-sacrificing love. It is precisely to this kind of emotion that "*The Nightingale and the Rose*" is dedicated.

## LECTION 5

**Topic:** The Twentieth Century

### Lecture Plan

1. A Short Review of the Epoch, The Beginning of the Century
2. Rudyard Kipling
3. George Bernard Shaw
4. Herbert George Wells
5. John Galsworthy

### JOHN GALSWORTHY (1867-1933)

*Literary scene* Galsworthy was of the upper class of prosperous merchants and professional men who were benefiting from Britain's late- 19th-century economic expansion. The British flag was being taken to all parts of the world. British business followed that flag, and British ships carried British cargoes to countries whose raw materials British industry could convert to new wealth. It was a period of patriotism and self-confidence. Galsworthy's novels reflect this confidence, and the '*possessive instinct*' that went with it. At the same time, they reflect the contemporary changes that had not taken place so fast before and of which: he age was quite conscious. Bennett and Galsworthy illustrated families of their own class. In this sense, the saga novel was a product of the consciousness of change; it was an attempt to come to terms with it.

*Life.* John Galsworthy's school-fellows used to say that

he was born with a silver spoon in his mouth. Yet, of Galsworthy more than of most men. It is true to say that the story of his life lies in his work. It was owing to hard and persistent work: that he became one of the most prominent of English 20th century writers.

John was born in a well-to-do family. The great family lived in a large Victorian house surrounded by green fields, pastures, woods and lakes, in these beautiful surroundings young John lived a pleasant and interesting life. He was especially fond of his father who was the idol of all the children. Every evening with John's hand in his. the father made his rounds of the gardens, pastures and little farmyards stroking the cows, watching the chickens and baby pigs, searching in the bushes for the latest birds' nests. Those daily rounds as well as the beauty of the place made a deep impression on the boy. John was taught at home by some governesses English and foreign languages until he was 9 years old, when he went to a small preparatory school. At that time he had a special liking for books of history and adventures. Later the battles and tournament about which he read, took place in the house and ships were built of beds and cupboards, with curtains set up for sails.

At the age of 14 John was sent to Harrow School, a very old and famous public school for boys. At Harrow he distinguished himself as an excellent pupil. Besides, he was the best runner and football player in the school. After Harrow' he studied at the University of Oxford.

He became a barrister in 1890 but, instead of practising, he voyaged to the Far East. His first work, a collection of short stories "*From the Four Winds*", was published in 1897. Another collection and three novels followed in the pen name of 'John Sinjohn' before he scored his first successes in 1906. In that year, his first play, "*The Silver Box*", was staged and was well received by audiences and critics. The first novel of what came to be known as "*The Forsyte Saga*" ("*The Man of Property*") was published in the same year under his own name. This year saw the beginning of his acceptance as a rival to the playwrights G.B. Shaw and J.M. Barrie, and as a



'serious' novelist in the same class as Wells and Bennett. It had been his cousin, Ada Galsworthy, who had encouraged Galsworthy to write. It was she who spoke the fateful words, " *Why don't you write? You're just the person*". The story of their love is very romantic. Ada was very unhappily married to John's cousin so that only after nine long years could they be married. It was to Ada that lie dedicated "77te *Forsyte Saga*" in acknow ledgement of her loving support.

After "*The Man of Property*", not at first conceived of as the first novel of a series, competent and quite successful plays and novels flowed in a steady stream. It was not until 1920, with the publication of "*In Chancery*", that he took the story of the Forsytes further: and with "*To Let*" (1921) he completed the saga proper. It was published in 1922 as "*The Forsyte Saga*", with specially written interludes to connect the three parts. The Forsytes had become an institution whose life Galsworthy sought to prolong in two further trilogies, "*A Modern Comedy*" (1929) and "*End of the Chapter*" (1934). Each of these was a collection of novels that had been published separately, and which collectively came to be referred to as the " *The Forsyte Chronicles*". Galsworthy refused a knighthood after the First World War but lie accepted the Order of Merit in 1929. and in 1932, the year before his death, he was awarded the Nobel Prize for Literature.

*Works. Villa Rube in*" (1900) and " *The Island Pharisees*"

(1904) did not attract much notice. " *The Man of Property*" (1906) brought him to public attention, and is still his main claim to it. The Forsytes are men of the stamp of the older generation of Galsworthys — men of property for whom success is to own more. They live in fine houses in London, meet at weekends to exchange family news, and discuss the sale and purchase of property. Soames is the"most fully realised character in the novel, and the story focuses on his ambition to provide himself w ith a big house, Robin Hill, for the display of his wealth, his wife Irene, his paintings, and his hopes for family. The architect is to be Philip Bosinney, who is engaged to June, the granddaughter of the oldest of the Forsytes, Old Jolyon. Philip and the beautiful Irene fall in love. Philip charges more for his services than he had said he would, and Soames takes him to court for breach of contract. Irene leaves Soames, but shortly afterwards her lower is killed in a motor accident. June persuades Old Jolyon to buy Robin Hill from Soames. to whom it has become a mark of failure. Irene is made to represent beauty and culture, in opposition to the materialism of the Forsytes — but she is little more than a symbol, since she is really only portrayed at second hand in the thoughts of men who are incapable of appreciating her.

In "*Chancery*" (1920) Galsworthy takes the story out of the 1880s and into the late '90s. Old Jolyon is dead, young Jolyon, living with his second wife and their children at Robin Hill, meets Irene in Paris and falls in love with her. Soames divorces Irene, allowing the pair to marry and freeing himself to marry Annette, daughter of the proprietress of a London restaurant. The story is one of pairings and separations, of law suits, dishonour and death in war.

"*To Let*" (1921) follows the fortunes of the two sides of the divided Forsyte family: Soames. Annette and their daughter Fleur, on the one hand, and Jolyon, Irene and their son Jon. on the other. Ignorant of family history. Jon and Fleur fall in love and plan to marry'. Fleur hears of the earlier relationship between Soames and Irene from a family friend, but is determined that this should **not** prevent her marrying Jon. Jon's discovery of the truth, however, shocks him into siding with his mother against Soames — d thus the conflict within the family is perpetuated for another generation. It is the general critical opinion that the two trilogies published in 1929 and 1934 (completing the "*Chronicles*") were rather an attempt to capitalise on **an** established success than a well-calculated development of still live themes. They added to the *Saga* , but

they did not enlarge it.

Galsworthy's plays were strongly moral. "V/rz/e" (1909) is about a strike at a tin-plate works led by a fanatic, and resisted by an equally uncompromising chairman of directors. "Justice" (1910) is a tragedy about the ruin of a young clerk accused of embezzlement his imprisonment and later sufferings as one with a criminal record "The

*Skin Game*" (1920) concerns the ownership of property and persons, and a sale of land that has unforeseen consequences. A collection of Galsworthy's poems was published in 1934, the year following his death.

Galsworthy was a great master at creating characters. In his opinion each character should possess features typical of a certain group of society. His novels are packed with characters, most of them alive and full-blooded. The author appeals both to the reader's reason and to his heart, but at the same time there is little sentimentality to be found in his works.

#### GEORGE BERNARD SHAW (1856-1950)

*Life.* George Bernard Shaw, the great English play

wright. was the founder of the social realistic drama in English literature. Bernard Shaw was born in Dublin in a poor middle-class family. His father had retired from the Department of Justice and the family lived on a small pension.

The boy took lessons of reading and writing from a governess and his uncle gave him some lessons in Latin. In 1867 Bernard Shaw was sent to a college where, as he said later, he had learned nothing.

He attended some other schools and in 1869 entered the Dublin English Scientific and Commercial Day School. When Shaw left school in 1871 he went to work as a clerk in a Dublin estate office. His wages were eighteen shillings a month; his duties were to get the incoming letters, to post the outgoing letters and buy lunch for the other clerks. His wages were soon raised and he worked in that office for five years.

Shaw's mother had a nice voice. She moved to London and worked as a teacher of singing there. In 1876 Bernard Shaw decided to follow her example and go to London. By that time he had understood that work at an office was impossible for him. He got a good recommendation when he left the office. London was the literary centre of the country and the young man wanted to try himself in writing. His father and mother helped him at that period, from time to time he worked at some offices, but his aim was to be a writer. Bernard Shaw described that period: "*I bought paper and ordered myself to write five pages of it a day. I had so much of the schoolboy and the clerk in me that if my five pages ended in the middle of a sentence I did not finish it until next day.*"

He wrote articles and poems, essays and novels. But very little of it was published. Four novels were written at that time and only the fifth, "*An Unsocial Socialist*", was published in 1884.

Bernard Shaw was a socialist and in 1884 he joined the Fabian Society, a petty-bourgeois organization. The Fabians understood that the social revolution was necessary, but they did not want the workers to head this revolution. The ideas of the Fabians are present in all the works of Bernard Shaw. He became a clever public speaker, and atheist. But his novels had little success and Bernard Shaw turned to dramatic writing.

Bernard Shaw was an enemy of "art for art's sake" and used the stage to criticize capitalism and bourgeois society. The characters in his plays discuss political events, science, religion, education and economy. Bernard Shaw wrote more than fifty plays. In 1925 he was awarded the Nobel Prize for literature.

Bernard Shaw died at his country' home in Hertfordshire, on November 2. 1950. at the age of ninety- four.

*Works.* Bernard Shaw is one of the greatest satirists of the 20th century. His biting satire is the form by means of which he carries his humanism to the reader or listener. As a man he was as sensitive to human suffering as Dickens and he hated injustice as much as Swift.

But each age has its own manner of expression. Shaw's manner of expression is based on real facts and ridicule. He exposes truth through satire and sarcasm. He enjoys making fun of the government, or pulling the leg of a famous contemporary, but he does it with a noble object and in good humor. He said that he was born with such a habit of mind and could not help it. His style of writing is always optimistic.

The creative work of Bernard Shaw is divided into two periods. The first period begins in 1879 and lasts till World War I. His literary work of the period comprises five novels, and a number of pamphlets, critical articles on art. and plays. In 1892 Bernard Shaw's first play " *Widowers' Houses*" was performed in London. Then followed " *Mrs. Warren's Profession*" and " *The Philanderer*". Bernard Shaw called these works *Plays Unpleasant*. Unpleasant they were to the bourgeois public because in them the writer attacked the capitalist society. These three plays unmasked bourgeois respectability and brought Shaw fame as a dramatist.

flic days of melodramatic sentimentality on the stage were over. The new plays had won the public. Shaw introduced discussion into his plays. He urged truthful art even if it caused discomfort and uneasiness to certain people. Shaw was exceedingly courageous in treating new social themes, and as a dramatist he was absolutely free standard theatrical traditions.

His next plays Bernard Shaw called *Plays Pleasant* They are: " *Arms and the Man*", " *You Never Can Tell*". Since the scene of some of them was not England, he believed the public would accept them without being shocked. The conflict in these plays is psychological, and the dialogue is a battle of wits. But Shaw was first of all a publicist. In all his plays, even when he wrote of people who lived in the Middle Ages and in far-off lands, he dealt with English problems of the day. The British colonial policy was exposed and criticized in a group of plays called *Three Plays for Puritans*: " *Man and Superman*" (this play was written to criticize the philosophy of the individualists); " *John Bull's Other Island*" (a play written on the Irish question); " *Major Barbara*" (a play about the Salvation Army).

All together twenty-two plays were written between 1879 and 1918.

The works of the first period expose the vices of capitalist society. They also reveal human psychology as a product of this society. There are no heroes in the plays, the principal character is society itself. When dealing with social problems, Shaw exposes the social institutions worshipped so long: the Government, the Church and marriage, and makes a point of the fact that often there is no democracy behind the Government, no religious feeling for the Church and no love behind marriage.

I he second period oi Shaw's creative work began with the end of the war and ended in the middle of the 20th century.

I he 20 plays representing the 2nd period include: " *Pygmalion*" (1919), " *Heartbreak House*" (1919). " *Saint Joan*" (1924). " *The Apple Carl*" (1929), " *Too True to Be Good*" (1931), " *Ow the Rocks*" (1933).

In the works of this period Bernard Shaw goes deeper into politics. Mere criticism of capitalist society is replaced by an attempt to find a way out of social conflicts.

Bernard Shaw has introduced a new form of drama, the publicist drama. His plays are

suitable for reading as much as for acting. He expresses his ideas not only through the individual characters but through the settings of the plays as well. Each play has a preface in which portraits of the persons in the play are drawn, and the setting described. Bernard Shaw introduces many remarks in the text of his writing which prove him to be a clever stage director.

#### HERBERT GEORGE WELLS (1866-1946)

*Literary Scene* The 20th century began a new era. John Dalton was studying the expansion of gasses. Faraday's investigations on electricity had revolutionized industrial science. Various types of rays, cathode rays, Röntgen rays, etc. were discovered.

The most important event in the history of biology in the 20th century' was the publication of "*The Origin of Species*" (Charles Darwin). This work changed the history of thought and many good writers had been educated by it.

Science finds its strongest advocate in Herbert Wells who embodies the theory that science, which has done so much for man, can be made to do everything.

*Life.* H.G. Wells was born at Bromley in Kent in 1866.

After a year or two in a draper's shop and 6 months as an usher, he won a scholarship to the Royal College of Science (London University) and graduated with first class honours in 1888.

Wells came into literature from shop-keeping, teaching and science — he had studied and taught biology — and his earliest volumes were elementary text-books. But he had contributed articles to the newspapers and magazines. His first *real* books show not only the ability to make science the matter of a story, but the rare gift of scientific imagination. The novelist transfigures a scientific idea into an artistic creation, he does not employ fiction to propagate an idea. The difference is vital: Wells explores the new world of romance opened up by modern science. "*The First Men in the Moon*" - in this book he fares through space at the interior of our satellite, in the romance "*Time Machine*" he fares through time to a calling world. In "*War of the Worlds*" the Martians come to the Earth. In the best comedies such as "*Kipps*" the Wellsian combination of scientific imagination and humour from personal experience can be seen. H.G. Wells, though a man of science, believes that intelligence and good will of mankind in league with "*God and King*" can accomplish anything.

Wells after all is more interesting than many a man and deserves a lion's share of attention though one tends to under-estimate him as a writer. He considers that interests in external things are one of the chief causes of happiness.

"*We should endeavour to lift ourselves up out of the selfish little pit of vanity and desire which is the self by concentrating of something external to the self by losing ourselves in work, devoting ourselves to a cause or sacrificing for an ideal,*" says Wells.

*Works.* "*The Time Machine*", Wells's first novel was an

immediate success. Nothing quite like it had happened before. An inventor builds a machine which enables him to travel through time. A scientist and visionary, Wells was more interested in the future than in the past; therefore, he has his Time-Traveller fly himself into a distant future in which human beings are divided into two: The Eloi, a feeble race of vegetarians, artistic people living above ground, and the horrible Morlocks — meat-eating creatures living underground — of whom the Eloi live in constant fear. The Time-Traveller himself only escapes from the Morlocks by throwing himself into a still more distant future in which the world is dying and growing cold.

Martians invade the Earth in "*The War of the Worlds*". They consist mostly of brain, but they house themselves in purpose-built machines and walk on long metal tripod legs. They prove

to be deadly and cause havoc wherever they land, but earthly bacteria prove to be just as deadly to them, bringing their short reign of terror to an end. The story is set in the Thames Valley and is so real in its detail that, when it was broadcast on the radio in the 1930s, many thought that Martians had indeed landed.

"*The First Men in the Moon*" was a serious effort to imagine the circumstances of space flight and moon-living. Wells paints an extremely clear, if inaccurate, picture of life on the Moon. His two heroes, Cavor and Bedford, meet with the inhabitants, the Selenites, and are captured and imprisoned by them underground. Upon escaping, the pair go separate ways in search of their spacecraft. Bedford finds it and, supposing Cavor to be dead, returns to Earth only to learn, through messages picked up on a piece of electrical apparatus, that Cavor is still alive on the Moon and is engaging in intelligent communication with the Selenites. Cavor's end is left undefined.

*Література:* [[1 – C.421 – 430](#); [2 – C. 322 – 361](#); [3 – C. 194 – 197](#)]

## LECTION 6

**Topic:** The English literature of the period since 1917 till 1945

### Lecture Plan

1. English Poetry of the Period
2. Dramatic Writers of the Period
3. English Novelists of the Period
4. William Somerset Maugham
5. Katherine Mansfield
6. Richard Aldington
7. Archibald Joseph Cronin

Between 1914 and 1965, modernism gained a powerful ascendancy. England in the twentieth century watched its political and military supremacy gradually dissipate. World War I created severe economic problems for Britain and shook its position as a world power. Britain lost some of its markets to competitors. With the decline in foreign trade, depression swept the country. In 1931, Britain granted independence within the empire to Australia, Canada, the Irish Free State, New Zealand, Newfoundland and South Africa. They became the first members of the Commonwealth of Nations, an association of countries and dependencies that succeeded the empire. After World War II Britain could no longer keep control of its colonies. Many British possessions became independent nations. Most of them have stayed in the Commonwealth.

Throughout history, Britain had preferred to stay out of European affairs. In the 1950s, it even refused to join the European Economic Community (EEC), but later Britain regretted its refusal to join the EEC. In years after World War II, Great Britain's foreign policy was closely connected with that of the United States.

English writers during these turbulent and unhappy years turned inward for their subject matter and expressed bitter and often despairing cynicism.

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*", 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 criticised 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 1900s. 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 of this time was D.H. Lawrence. He explored the relationships between men and women in *"Women in Love"* and other autobiographical novels. Ford Madox Ford described the changes in English society after World War I in a series of four novels titled *"Parade's End"*. Graham Greene wrote about people troubled by difficult moral or religious problems in *"The Power and the Glory"* and other psychological novels.

Several writers wrote humorous, satirical novels. Evelyn Waugh satirised wealthy and fashionable young people in *"Brideshead Revisited"* and *"A Handful of Dust"*. Aldous Huxley also made fun of fashionable society in *"Crome Yellow"* and *"Point Counter Point"*. But Huxley's best-known novel is *"Brave New World"*, which describes a terrifying future society that eliminates individuality and personal liberty. Literature after World War II. Some writers, such as Greene and Auden, continued to produce important works after World War II ended in 1945. George Orwell began his literary career in the 1930s, 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 1950s, 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"* describes a young working-class man's resentment of the English class system. In *"Room at the Top"*. Braine created an ambitious working-class hero who has little respect for traditional English ways of life.

A number of authors wrote about changes in English society. Sir C.P. Snow wrote a series of eleven novels called *"Strangers and Brothers"* about changes in university and government life. Anthony Powell produced a 12-volume series of novels titled *"A Dance to the Music of Time"*. The series provides a history of upper middle-class society following World War II.

Doris Lessing dealt with the concerns of women in her novel *"The Golden Notebook"*. John Le Carré gained fame for his spy stories, beginning with *"The Spy Who Came in from the Cold"*. R.R. Tolkien wrote about elflike beings called *hobbits* in three related novels called *"The Lord of the Rings"*.

In drama *"The Lady's Not for Burning"* by Christopher Fry and *"The Cocktail Party"* by T. S. Eliot marked a brief revival of interest in verse drama. Osborne wrote *"Inadmissible Evidence"* 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 commonplace on the surface but have an underlying sense of menace. His most important early plays include *"The Caretaker"* and *"The Homecoming"*.

#### WILLIAM SOMERSET MAUGHAM (1874-1965)

*Life.* Maugham was born in Paris, the 4th surviving son of a lawyer attached to the British embassy. His mother died when he was 8, shortly after the birth of a baby who lived only a day; stillbirths and fatal pregnancies were themes in Maugham's fiction. His father died in 1884, and

William was sent to Whitstable to live with a childless middle-aged aunt and clergyman uncle. Educated at the King's School, Canterbury, and at Heidelberg University, he then trained as a doctor at St. Thomas's Hospital in London. His first novel "*Liza of Lamberth*" (1897) drew on his experiences of slums and Cockney life as an obstetric clerk. Success was not instant, but he achieved fame in 1907 with the production of "*Lady Frederic*", a comedy of marriage, and money. In 1908 he had 4 plays running simultaneously in London.

In 1911 he met Syrie Wellcome, wife of an American businessman. Their only child Liza was born in 1915 and he married Syrie in 1917. The marriage was unorthodox, and they spent most of their time apart. Syrie made a name for herself as an interior decorator. In 1914 Maugham met Gerald Haxton in Flanders, where both were working for an ambulance unit. Haxton, 18 years younger than Maugham, became his secretary and companion, and in 1916 they set out on the 1st of many journeys together, this time to the South Seas. Further travels to China, south-east Asia, and Mexico followed. Haxton made many useful contacts for the more reserved Maugham, and the stories they heard appeared in Maugham's fiction and plays. In 1926 Maugham bought a house on the French Riviera, which became a meeting place for a wide variety of writers, personalities and politicians in later years. It was Maugham's home until his death, although he continued to travel widely. In 1954 he was created a Companion of Honour.

Among Maugham's plays should be mentioned "*The Circle*" the story of a young wife who falls in love with a rubber planter from Malaya and elopes with him, despite many warnings about the inevitable death of romance, "*Our Betters*" (1917), a satire on title-hunting Americans, "*For Services Rendered*" (1932), an antiwar play bitterly attacking '*this muddle of a post-war world*'. His best-known novel is a thinly-disguised autobiography, "*Of Human Bondage*" (1915). which describes Philip Carey's lonely boyhood and his subsequent adventures. Carey is handicapped by a club foot, as Maugham was handicapped by a severe stammer. "*The Moon and Sixpence*" (1919), in which Maugham used the firsthand knowledge of Tahiti acquired in 1917. recounts the life of Charles Strickland, an artist who neglects duty for art. "*Cakes and Ale*" (1930). his most genial book, is a comedy about the good-natured Rosie Driffield. Maugham's last important novel, "*The Razor's Edge*" (1944). takes a mystical turn; its American hero Larry Darrel goes to India, and learns the value of non-attachment.

Despite his worldly success and great popularity as a writer, Maugham throughout his career seemed conscious of a lack of serious recognition, and the view expressed in his autobiography "*The Summing Up*" (1938) has been largely endorsed by literary critics.

*Works.* Maugham's travels in the South Seas, his years in Paris, and his interest in the story of the French painter Gauguin, all contributed to "*The Moon and Sixpence*". In 1919 after his first visit to the Tahiti islands. Maugham published his famous novel.

" *I think what has chiefly struck me in human beings is this lack of consistency. I have never seen people all of a piece I have known crooks who were capable of self-sacrifice, sneak-thieves who were sweet-natured.*"— says the author trying to defend himself when accused of being cynical and making men out worse than they are. Revealing unexpected traits of characters is one of the most typical features of Maugham's manner of writing.

This feature of his along with his views of the problem of creation is clearly expressed in "*The Moon and Sixpence*" which has rather an unusual plot.

Charles Strickland, a London stockbroker in middle life, suddenly abandons his business career, his wife and devotes himself to painting. After years of struggle in Paris he sets out for Tahiti where he covers with astounding pictures the walls of the hut which he shares with a devoted Polynesian woman. Strickland dies of leprosy and his companion destroys his work.

Only on the discovery of the canvases Strickland had carelessly tossed aside during the years ( unrewarded work, does the world of art realize that it has lost geniui

Writing his novel S. Maugham had in mind the story of th famous French painter Paul Gauguin's exotic life in the South Sea Paul Gauguin was an innovator and rebel who wanted to do awa with the conventionalism of life of bourgeoisie. Strickland. howe\ er. is possessed by an irresistible desire to express himself in paini ng. He does not seem quite sane. He is living in dream and the real ity means nothing to him. He does not care for the opinion of pec pie. "*How can you care for the opinion of the crowd when you don care for the opinion of the individual?*" — says Strickland.

There are some really true-to-life characters of the representative of bourgeois society in the novel. By means of Mrs. Strickland's por trait the author expresses his negative attitude towards selfishness an narrow-mindedness. The portrait of the painter Dirk Stroeve is full c discrepancies. He makes money by means of art. a true appreciatio of the old masters as well as sympathy with the moderns. He is als the first to discover that Strickland has genius. By means of this tra; of his the author wants to prove that real art is always bound to apper to people.

Maugham understands, however, that bourgeois society can' comprehend self-sacrifice in the name of art. Strickland's life is con trasted to that of the vulgar, self-satisfied, narrow-minded Philistine; The very title of the book gives a hint of the discrepancy between rea art and the petty desires of bourgeoisie. On the other ham Strickland's life-story leads to the conclusion that art becomes futile when it doesn't serve humanity. And for the artist who tries to con ceal the poor contents of his pictures by means of colours, real ar is as unattainable as the moon.

Maugham is best known now for his short stories. These con tain versions of his experiences in World War 1 and his particular! Far Eastern travels. His first collection was "*Orientalisms*" (1899) "*The Trembling of the Leaf*"( 1921) contains some of his best-know i pieces — "*Rain*", "*Red*" and " *The Fall of Edward Barnard*" "*Ashenden, or The British Agent*" (1928) made use of his wartimi experiences; and his choice of the title "*The Mixture as Before*" (1940) for his last original collection is proof of his quite justifiei confidence that he was giving the public what it wanted — detached economic, polished pieces that keep him in the front ranks of short story writers to this day.

His plays have dated more quickly. They are comedies of man ners about the well-to-do. In spite of his success of 1908, his play of the 1920s - "*77te Circle*" (1921), " *East of Suez*" (1922), "*Our Belters*" (192\_>), " *The Constant Wife*" (1927) and "*The Bread Winner*" (1930) — are now better known and performed by amateu companies. They are '*drawing-room comedies*', well made but undemanding. His later years saw the publication of personal, revealingj studies of himself and his work; "*The Summing Up*" (1938) and " / *Writer's Notebook*" (1949).

*Литература:* [[1 – C.431 – 447](#); [2 – C.236 – 238](#)]

## LECTION 7

**Topic:** Post II War and Modern Literature

### Lecture Plan

- 1.English Poetry of the Period Since 1945
- 2.English Post War and Modern Drama
- 3.English Post War and Modern Novelists
- 4.Agatha Christie
- 5.Graham Greene



6. James Aldridge

7. Iris Murdoch

#### AGATHA CHRISTIE (1890-1976)

*Literary scene* Agatha Christie was born in 1890 in Devon of an American father and English mother. She enjoyed a quiet, middle-class childhood that set the keynote for her adult life and personality. The more than 80 books she produced made her beyond doubt the most famous detective novelist of the century. Her first novel "*The Mysterious Affair at Styles*" (1920) introduced the Belgian private detective Hercule Poirot, whose fictional career extended through many books to "*Curtain*" (1915). "*The Murder at the Vicarage*" (1930) introduced the shrewd, gentle Miss Marple, whose fictional career rivalled Poirot's in length and popularity ending with "*Sleeping Murder*"

Agatha Christie's classic books "*The Murder of Roger Ackroyd*" (1926), "*Peril at End House*" (1932), "*Murder on the Orient Express*" (1934), "*Why didn't they ask Evans?*" (1934), "*The ABC Murders*" (1936) and "*Three Little Niggers*" (1939) epitomize the so-called Golden Age of detective fiction in the 1920s and 1930s. They concentrate almost exclusively on tantalizing ingenuity of plot.

Agatha Christie also wrote 6 novels under the pseudonym Mary Westmacott. 2 self-portraits and several plays including "*The Mousetrap*", which has run continuously in London for more than 30 years. Her prodigious international success seems due to her matchless ingenuity in contriving plots, suspense and misdirecting the reader, to her ear for dialogue, and brisk, unsentimental common sense and humour. Her style is undistinguished and her characterization slight, but sufficient for the exigencies of the form.

#### GRAHAM GREENE (1904-1991)

*Literary scene* Graham Greene is, perhaps, the most interesting and the most complicated English novelist writer today. He was much occupied in his thinking (and later, in his writing) with the conflict between good and evil. An unhappy school-life (the consciousness and experience of schoolboy cruelty) and a period of psychoanalysis in his late teens fuelled this interest, he was converted to Roman Catholicism. Greene was an '*intellectual convert*' to whom Catholic doctrine was all-important. It provided him with the moral standpoint from which he wrote his later novels. In particular, he wrestled with these questions: What is it that makes a 'good' man good? How can man, who (according to Catholic doctrine) is evil, be saved from the hell that he deserves?

Greene's work as a journalist, and in the Foreign Office, took him to many exotic places in West Africa, Central America and the Far East. These places provided him with the background and the sense of adventure for many of his fiction and non-fiction works.

*Life.* Born at Berkhamstead, Hertfordshire, Greene was

educated at Berkhamstead School, where his father was headmaster. He ran away from school and underwent psychoanalysis in London. He read English at Oxford, and graduated in 1925 the year in which his only collection of poems, "*Babbling April*", was published, he worked for a year as a reporter for the *Nottingham Journal*. It was at this time that he turned from the Anglicanism of his family to Roman Catholicism. He worked for four years (1926—30) as a subeditor with *The Times*. Soon after his first novel, "*The Man Within*", was published in 1929, he left his job to free-lance as a book and film critic. His first three novels are less highly regarded than his fourth and subsequent works. It was with "*Stamboul Tra/w*" (1932) that he began to attract attention, particularly when, two years later, it was the first of his many novels to be filmed. In 1935 he travelled in Liberia, West Africa, and returned to write about the

experience in *"Journey Without Maps"* (1936). In 1938 he was commissioned by the Church to visit Mexico and report on the persecution of priests and believers there by the military government. This trip was recorded in *"The Lawless Roads"* (1939) and provided him with inspiration for what is regarded by many as his finest novel, *"The Power and the Glory"* (1940). During the Second World War. Greene worked for the Foreign Office in Sierra Leone (1941—43). *"The Heart of the Matter"* (1948). his other 'finest novel', was a product of those years. Other novels, 'entertainments', short stories

— *"May' We Borrow Your Husband?'"* (1967) was the latest — and his autobiography. *"A Sort of Life"* (1971). followed in the postwar years. His plays *"The Living Room"* (1952), *"The Potting Shed"* (1947) and *"The Complaisant Lover"* (1959) were published and performed. But these have not added substantially to his literary reputation. He has been actively involved in the filming of his novels, in publishing, and in public affairs bearing upon censorship and authors' rights. He was made a Companion of Honour (CH) in 1966.

*Works.* Greene's first three novels. *"The Man Within"* (1929), *"It's a Battlefield"* (1934) and *"England Made Me"* (1935). have been called 'clever and technically interesting' (the first is a historical novel — unusual for Greene — about 19th century smugglers), but they are little read now. There is rather more to his first 'entertainment', *"Stamboul Train"*, published in 1932. This is a thriller whose action takes place on board the 'Orient Express', (the book's American title) from Ostend, in Belgium, to Istanbul.

*"Brighton Rock"* (1938), on the face of it, is another crime thriller, and Greene has referred to it as another of his 'entertainments'. But its hero is a non-practising Catholic. Pinkie Brown, a young gangleader who dominates people by the strength of his will. The gang murders a member of a rival gang. Hale, and is thereafter on the run both from the police and from Ida Arnold, a vulgar but decent woman 'ignorant of evil'. Pinkie is evil through and through. As a Catholic he is acquainted with evil and embraces it knowingly. It is as much God who is in pursuit of him as the forces of law and order. Ida knows right and wrong when she sees it, yet, because she is morally shallow (Greene suggests), she has less chance of salvation than the criminal Pinkie. In the event. Pinkie chooses damnation. He marries a young waitress, Rose, not out of love, but in order to prevent her from betraying him to the police.

Betrayal is the motif of much of Greene's writing. Pinkie betrays Rose's love, he betrays his accomplice, Spicer, to a rival gang, and he kills himself when he fancies he has been betrayed to the police. There is no love in him at all. no humanity. He is an appalling portrait of the devil incarnate, and 'seedy' Brighton (a favourite Greene word implying cheapness, ugliness and dirt) has just the sort of atmosphere in which evil might flourish.

Among the latest books serious, problem novels prevail such as *"The Power and the Glory"*, *"The Heart of the Matter"*, *"The Quiet American"*. In these novels Greene tries to solve the moral problems that torment the modern man. He discusses the question of the meaning of life, the meaning of human actions. *"The Heart of the Matter"* is one the typical novels of this kind.

*"Point me out the happy man. — says Greene in "The Heart of the Matter". and I will point you out either egoism, selfishness, evil or else, an absolute ignorance. Happiness is an impossibility for the sensitive man: what he must feel is pity pity for youth and innocence, pity for sufferings of all kinds, pity even for the wicked."*

He stories of the novel *"The Heart of the Mailer"* is about Scobie, a deputy-commissioner of police in Sierra Leone, and his relations with two women — Louise and Helen. In or them he sins and commits crimes and for them he finally dies. He is a man of nearly fifty

and does not love his wife Louise any longer, still he thinks of her with worried affection and compassion. Pity and responsibility for others, particularly where the others are weak, unattractive or defenseless, a hopeless longing for freedom from anxiety, a sincere belief in his religion — these are Scobie's main traits. It is owing to this sense of pity that Scobie falls in love with Helen, a 19-year-old girl, widowed in the shipwreck. Still he feels that he is responsible for Louise's happiness as well. He is helpless between the claims of Louise and Helen for he does not want to make either of them unhappy. This position soon becomes unbearable and for the sake of the two women Scobie decides to commit suicide, though suicide is contrary to his religious beliefs. If the women, he thinks will soon forget him after his death. What happens after his death? Helen's grief is real, but we know it will not last. Louise after Scobie's death finds out the "truth". She has no idea of the suffering he has endured, and she thinks of him as a bad and dishonest man. Though Scobie's attempt to take responsibility for the happiness of others is a failure, he is the best, the most attractive person in the novel.

Besides the subtle psychological analysis social and political motives are introduced into some of Greene's latest books. Such is the novel "*The Quiet American*" (1955).

"*The Quiet American*" is set in 'seedy' Saigon and explores the implications, some years before the war itself, of American involvement in Vietnam. His prophetic work is counted among his 'novels'. Notable among the later 'entertainments' are "*The Ministry of Fear*" "*The Third Man*" (1959),

"*Our Man in Havana*" (1958) - a 'burlesque' on British inefficiency in the Cuba of the 1950s. and "*A Burnt-Out Case*" (1961) - a moral parable set in the Belgian Congo. Its hero, a Catholic architect, bearing more than a passing resemblance to Greene himself.

Greene's novels since the 1960s — "*The Comedians*" (1966). "*Travels with My Aunt*" (1969), "*The Honorary Consul*" (1973). "*The Human Factor*" (1978), "*Doctor Fischer of Geneva or the Bomb Party*" (1980). "*Monsignor Quixote*" (1983) — were eagerly read by the novelist's fans, respectfully reviewed by the critics, but did little to either increase or diminish the reputation of the world famous author.

Greene is a literary all-rounder. By turns, he tried his hand at poetry, novels, short stories, essays, travel books, plays and children's stories. He is one of few modern novelists to have been acceptable to both critics and the general public. Many of Greene's novels have been seen by thousands of cinemagoers who have never read them. But many will have read them as a direct result of seeing the films.

#### THE POSTMODERNIST PERIOD

Little changed during the 1960s in the national life of England; what had been characteristic in the 1950s continued and was accentuated. The Empire continued to shrink to an island realm. Struggles in Ireland between Catholics and Protestants intensified and demanded more and more of the attention of the English. Inflation continued to function as a great equalizer of classes. Extensive strikes often almost paralyzed the country. A kind of spiritual malaise seemed to envelop many of the English people, a malaise sharply defined by Margaret Drabble in her novel "*The Ice Age*" (1977).

In literature it was a time of continuance and completion. Graham Greene, Kingsley Amis, and Lawrence Durrell continued to produce work typical of their younger days. Doris Lessing completed the "*Children of Violence*" series.

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 widespread recognition until the 1970's with such novels as "*The Sweet Dove Die*" (1978). Pym's

low-keyed stories about genteel English life have been compared with the novels of Jane Austen. P. D. James maintained a long English tradition of sophisticated, well-written detective novels with *"The Skull Beneath the Skin"* (1982).

Perhaps the three leading English poets today are Ted Hughes, Philip Larkin, and Donald Davie. Hughes produced a major work in his cycle of grim Crow 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 Sloping Train"* (1977).

An important characteristic of the period following 1975 is its undirected openness to different styles of writing and different perceptions of reality. In the theatre, which has remained the most political genre, several impressive heirs to the radical tradition such as Trevor Griffiths, Howard Brenton, David Hare, and David Edgar have widened their dramatic scope with techniques adapted from films and television, but similar skills have been as richly exploited by bourgeois ironists such as Simon Gray. Alan Bennett, Michael Frayn, Alan Ayckbourn, and Caryl Churchill.

Harold Pinter continued to write disturbing and highly individual plays, including *"No Man's Land"* (1975) and *"Betrayal"*. Caryl Churchill 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 *"Pulley"* (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 *"Top Girls"* (1981) and wrote *"Top Girls"* (1982), an imaginative feminist play.

Meanwhile, in spite of the publicity and enthusiasm created by literary prizes, the habit of reading is threatened on all sides, by television, by falling standards of education, and by the erosion of communal myths or frames of reference.

*Література:* [1 - С. 229 - 302]

## (VII СЕМЕСТР)

### LECTURE 1

**Topic:** Historical Background.

**Goals:** to give students the general knowledge of the historical background on which the American culture and literature is based; to practice their writing skills; to develop their command of English language.

#### Lecture Plan

1. Historical Background.
2. The Beginning of National Literature in America.
3. The American Revolution, or War of Independence.

#### Historical background

It is known that America was discovered in 1492. But it was only at the beginning of the 17th century that colonization of America really started, four European nations competed in that overseas expansion: Spain, Holland, France and England. But before in September 1620 a group of English Puritans set sail from England in a ship called "Mayflower". These Puritans are generally spoken as Pilgrim Fathers. They sailed for America from England to escape religious

persecution. So, in December they dropped anchor at Cape God Bay in Plymouth. Since then Plymouth became the first permanent European settlement in New England. The puritans set up more democratic form of government than that of the southern colonies, yet it was a bourgeois order with a theocracy at the top (system of government in which the laws of the state are made by priests because they are supposed to be the representatives of God).

It should be remembered that before the American Revolution the main occupation was agriculture. Industry developed later. At first pilgrims had a hard time cultivating the virgin land, but when they began to prosper, they expanded their holding. They drove the Indians off their hunting-grounds and took the land for their own use. It should be mentioned that the Europeans could have easily manage to live in America without disturbing Indians, but these Europeans in their greed for riches Were ruthless.

### **The beginning of literature in America**

The settlements of New England developed rapidly. Ten years after the landing of the "Mayflower" Pilgrims (more than 20.000 people) lived in the colony and the majority were from England. And it was here in New England that the literature of the New American nation appeared. The Pilgrim Fathers played a historical role in this, although it was through no conscious desire of their own. Many of them were men of learning with university education. They brought books on various subjects to America. They opened schools for the children and in 1636 founded Harvard College, the first American University. They also set up the first printing press in the country and published the first books. But the American puritans were not guided in this by any humanitarian desire to spread knowledge among the people. They were first and foremost religious, fanatics, determined to subjugate everyone to their rigorous, dogmatic discipline: the school taught their religion to foe children, foe university trained clergymen for the protestant churches in the colony, and foe books they published had the same purpose.

Although the only book they recommended for home reading was the Bible, they also printed various histories, journals, theological tracts intended for the clergy who ruled the colony. The authors of these books were far from being the professional writers but their writings tell foe story of the colony and disclose foe true nature of the Puritanism of those days.

The power of puritan theocracy lasted for three generations, gradually, under the influence of French and German culture brought to America by new Immigrants, theocracy was defeated and the number of secular poets and writers increased. Some writers of foe early colonial period:

WILLIAM BRADFORD (1590-1657) was one of the Pilgrim Fathers. In his book "History of Plymouth Plantation" he tells about their voyage.

ANNE BRADSTREET (1612-1672) a poet (was married at 16, had 8 children). SARAH KEMBLE KNIGHT (1666-1727) is supposed to be the first American Humorist Once she had to go to New York and made the long and dangerous journey on horseback. She kept a diary in which she described everything that happened to her on the way. And so her book "Private journal of a journey from Boston to New York" appeared.

The sources on which the American culture is based American culture is more than 300 years old. It is an independent literature intimately connected with the history of the country and should not be considered as a branch of British literature because it is written in the English language.

Literature not only reflects the particular period in which it was created, it always rests on the traditions of the country which reared it.

So, the sources from which the American culture developed:

1) Indian mythology (some of the Europeans who had come to America learned from the Indians: their social laws, human values such as love for freedom, self-respect and so on).

2) Negro folklore (Negroes were transported to America as the slaves, but still they contributed greatly to the development of the arts. Negro songs and acting have become part of American national music and drama. Negro folklore has given American literature a specific coloring: a mixture of jocularity and sadness).

3) Mixture of various cultures brought by the colonists and settlers from all over the world.

*Домепамыпа:* [[1. C. 3 – 10](#); [2 C. 5 – 16](#); [3 C. 5 – 10](#)]

## LECTION 2

**Topic:** Enlightenment in America.

**Goals:** to give students the general knowledge of the Age of Reason in America; to practice their writing & speaking skills; to develop their command of English language.

### Lecture Plan

1. Enlightenment in America.
2. Benjamin Franklin, Thomas Jefferson, Thomas Paine.
3. Popular Revolutionary Poetry (Vernacular Poetry).
4. Philip Franeau.

#### Enlightenment in America

The Enlightenment (Age of Reason) – the period in the 18th century in Europe, when particular thinkers began to emphasize the importance of science & of people using their reason, rather than religion or tradition.

The ideas of the Age of Reason were expressed in the Revolution (War of Independence – 1775-1783). The outstanding writers of the time were Benjamin Franklin, Thomas Jefferson, Thomas Paine, and the poet Philip Franeau. The chief aim of the writers of the Enlightenment was to diffuse republican ideas among the people, they were against monarchy and the strict laws of the Church.

#### 3 periods of the Enlightenment:

- 1 80s of the XVII cen.— the beginning of the movement of the Enlightenment
2. 30-50s of the XVIII cen.- the flowering of the Enlightenment.
3. 50-80s of the XVIII cen. - the crisis in the ideology of the Age of Reason, the beginning of the Age of Sentimentalism.

The appeal to reason prompted men of all ranks to discuss existing social problems. It accounted for a tremendous development of journalism (people wanted to share their ideas with the society). The number of periodical magazines increased greatly.

NB When Franklin was born there was only one American newspaper; by the time of the Revolution there was nearly fifty.

#### The characteristic features of American Enlightenment:

1. A firm belief in the reality of the world as revealed to the senses (increasing of the interest to science);
2. A distrust of mystical (development of the atheism);
3. Strong belief that the further progress of the mankind is impossible without education and humanitarianism (new methods of teaching in schools appeared, education became compulsory);
4. A belief in progress as the exercise of reason.

### **Benjamin Franklin (1706-1790)**

B. Franklin was a figure of universal dimensions, being printer, writer, philosopher, scientist, economist and statesman.

He organized a literary and philosophic society the “Junto” (Sp. Word, means an unofficial group of people, who meet to discuss various problems), where young men met to read and discuss contemporary literature (Swift, Defoe, Locke).

In 1733 he started a periodical. Using the pen-name of Richard Saunders he began to issue the “Poor Richard’s Almanac”, which continued to appear 25 years. It was a sort of calendar and contained, in addition to useful information and literary selections, a section in which progressive ideas on the mode of living, on education and on the political events of the day were communicated to the reader through this imaginary Richard and his wife Bridgett. These were mostly in the form of sayings (Early to bed and early to rise makes a man healthy, wealthy and wise).

When Franklin became a statesman, he was sent to England to defend the interests of the colonies. During the Revolution he and Thomas Jefferson were chosen to draft the Declaration of Independence.

After the war Franklin was chosen a member of the Convention to frame the Constitution of the US. He wrote many political and satirical pamphlets defending the rights of all men, became president of the society for the abolition of slavery.

### **Thomas Jefferson (1743-1826)**

is known as lawyer, philosopher, architect, statesman, he was a real man of the age of Enlightenment.

He received a university education, after graduating he read law with one of the best teachers of the time and became unusually learned in law.

All his life he supported the idea of self-government. In 1776 as a member of continental congress he was in the committee of five to draft the Declaration of Independence.

After the Revolution Jefferson went to Paris where he succeeded Franklin as American ambassador. There, in 1785, he published his best work, “Notes on the state of Virginia”. The book is an account on Virginia prepared by the author as a reply to a series of questions put to him in France during official negotiations. It has 23 sections dealing with natural resources, geography, nature, the inhabitants, customs, etc. Thanks to Jefferson we learn about the Indians, the names of their tribes and their social customs, the story of their struggle with the colonizers. Also there’s a special chapter which deals with the institution of slavery that Jefferson severely criticizes.

During the last years of his life he built the University of Virginia. He set up a public library, became a president of the American Philosophical Society.

### **Thomas Paine (1737-1809)**

the most democratic writer of Enlightenment in America. Was born in England. Once he met B. Franklin in London and sailed with him to America. In Philadelphia he began to work for Pennsylvania magazine. In 1776, when relations between Britain and the colonies were drawing to a crisis, Paine's famous pamphlet "Common Sense" appeared, in which he urged a declaration of independence.

During the military campaigns between 1776-1783 Paine wrote 16 pamphlets dealing with the revolutionary war, under the general title "The American Crisis". After the war he went to London & Paris. In England he defended the French Revolution against reactionary statesman by writing his pamphlet "The rights of man". He also suggested the overthrow of British Monarchy, for this he was accused to treason, but his friend W. Blake warned him, so Paine fled to France. There, in December 1793 he was imprisoned at last, but still continued to work on his pamphlet "The Age Of Reason". Released from prison after the death of Robespierre, Paine returned to America.

*Тлумепамыпа:* :[[1. C. 28 – 30](#); [2 C. 10 – 15](#); [3 C. 5 – 10](#) ]

### **LECTION 3**

**Topic:** American literature in the first half of the XIX century.

**Goals:** To give students the general knowledge of the American literature in the first half of the 19th century, about Romanticism and Abolitionism; to practice their writing & speaking skills; to develop their command of English language.

#### **Lecture Plan**

1. Romanticism
2. Washington Irving, Herman Melville, James Fenimore Cooper, Edgar Allan Poe, Henry Wadsworth Longfellow
3. The Abolition Literature
4. Harriet Beecher-Stowe

#### **Romanticism**

Romanticism appeared in American literature in the years of social unrest which followed the Revolution of 1775-1783 as great disappointment with the results of the Revolution took hold of people. The ideals of the age of Enlightenment for which the people fought were wrecked in the storm of economic conflicts. Poets and writers repulsed by the dishonest practice of businessmen romanticized the "common man", and sought beauty and happiness in the primitive life of the American Indian or the native of some distant island.

published at the time. The publication was the first step on the road of American Romanticism.

2) 17 years, the European Period (visited Britain, got acquainted with Byron, Scott). During this period Irving wrote books, which brought him international fame:

- 1819- "The Sketch Book", collected stories;
- 1822- "Brace-Bridge Hall";
- 1824- "Tales of a Traveler" (a story "Rip Van Winkle" is considered to be the first American short story)

Irving contributed much to the development of the American short tale, he lent in style, skill and atmosphere, he is generally considered as the "father of the Am. short story" and America's first internationally acclaimed man of letters.



### **James Fenimore Cooper**

J. F. Cooper (1769-1851) was the first Am. novelist to reflect the history of his country as a succession of changes brought by the Europeans; to show the harm that was caused to the Indians; to the nature. Cooper saw only tragedy in the progress of civilization and this gave him no peace, his point of content was that everything that was best in the nature had been lost.

Cooper left a very large literary heritage- 32 novels, a history of the US Navy, many articles and pamphlets on social problems, left 10 volumes about his travels.

Cooper was the creator of the historical novel; he gives the reader a broad panorama of America.

Novels: historical romance ("The Spy"), tales of the sea ("The Pilot"), "Leather-Stocking Tales"("The Pioneers" 1823, "The last of the Mohicans" 1826), a trilogy "Satanstoe"- "The Chainbearer"- "The Redskins".

### **Herman Melville (1819- 1891)**

1846 – "Typee"-his first novel

1847 – "Omoo"

1849 – "Madri"

1851 – "Moby-Dick or the White Whale"

"Pierre", "The Confidence man", poetry

"Moby Dick" is supposed to be the first American prose epic (*epic*- a long poem on an important theme). Its plot deals with the ceaseless conflicts between good and evil, of nature's indifference to man. The narrative is weighed with mythological details, symbolism -objects or person who represent something else, thus the whale symbolizes the nature itself, good or evil for different heroes. &

### **Edgar Allan Poe (1809-1849)**

Outstanding romantic poet, romancer, short-story writer, inventor of the story of detection, of a new symbolic poetry (American critics didn't like him? In Europe, however, critics highly praised him).

Method: E. Poe made it a rule never to write long epic poems. He thought a poem should be read at one sitting, otherwise the unity of the effect would be destroyed, nor did he think a poem should be too short, because then it would end before the excitement had run its course. Poe's most famous poems are. Annabel Lee", "The Bells" (Rachmaninov set it to music), "The Raven".

Poe's tales and romances may be divided into three types: tales of horror, detective stories and science fiction.

The tales of horror represent a psychological study of anxiety and terror, of passion, anger, revenge and other emotions suffered by a hero, usually a lonely person, who thinks, that he is destined for some strange fate ("The Fall of the House of Usher", "The Black Cat").

The detective stories are mathematical at their foundation. Poe had an analytical mind. Having invented a combination of events and circumstances, the author logically follows their development step by step and the consequence comes with the precision of the solution of a mathematical problem.

### **Henry Wadsworth Longfellow (1807-1882)**

Continued that literary tradition begun by Washington Irving and Fenimore Cooper, of describing the life of the Indian people. He also gathered their folklore. ("The Song of

Hiawatha”).

### **Negro slavery in America**

Negro slavery had been introduced into the American colonies at the beginning of the 17th century. Throughout the 17 and 18<sup>th</sup> centuries, as the plantation system came to be an integral part of the Southern economy, slavery as the source of plantation labor seemed more and more identified with the South’s economic well-being.

There was number of Americans, however, who didn’t support the slaveholders rationalizations. Many of them joined the numerous Northern societies dedicated to the abolition of slavery.

At the beginning of the 19<sup>th</sup> century the movement for the abolition of slavery began to spread. The abolitionists organized a continuous chain of stopping places at private houses in various towns to help runaway slaves reach the Northern Free States. It was called “the underground railway”. They put out periodicals to inform people of the evils of slavery. In 1829, the abolitionists helped a Negro, David Walker, to print a pamphlet “Walker’s appeal”, it was addressed to the Free Blacks.

But lots of people were for slavery, the Ku Klux Klan and other instruments were designed by the Southerners to terrorize Negroes.

In 1850 government passed a law - the Fugitive Slave Act, by which citizens in free states were required to assist in the recovery of “slave property”, so if a Negro was found in a free state, he was to be returned to his master.

It was at that time that the famous “Uncle Tom Cabin” appeared.

ension between anti-slavery and pro-slavery, North and South, partly lines grew and threatened the Union. In April, 1861, the Civil War began.

The abolition literature was very pathetic in style. It expressed a desperate state of mind. It is considered to be a part of romantic literature. At the same time this literature developed the American social novel by introducing many realistic about laws and customs of that time.

### **Harriet Beecher-Stowe (1811-1896)**

The famous American novelist. “Uncle Tom’s Cabin”: the purpose of the book was to show slavery as a national institution. In the preface to this book, Beecher-Stowe states that freedom should become a principle, and in the country where it had become a privilege nation will never be free. The original of Uncle Tom, Josiah Henson, escaped from slavery, met Beecher-Stowe by chance and told her this story.

*Література:* [1. C. 15 – 18; 2 C. 32 – 38]

## **LECTION 4**

**Topic:** American literature in the second half of the XIX century.

**Goals:** To give students the general knowledge of the American literature in the second half of the 19<sup>th</sup> century, about the Age of Critical Realism and its main representatives; to practice their writing & speaking skills; to develop their command of English language.

### **Lecture Plan**

- 1.Critical Realism.
- 2.Humor of the West.

3. Walt Whitman, Francis Bret Harte.
4. Mark Twain.
5. American Literature of the Nineties and at the Turn of the Century.
6. Stephen Crane, Frank Norris.

### **Critical Realism**

In the second part of the 19<sup>th</sup> century, the romantic trend in America gave way to the new one which took name of the Critical Realism. Critical realism as a trend in American literature reached development after the Civil War.

This change was influenced by many reasons. One of them is the changes in the country and in the society itself, which became more material. Before, in the romantic period, writers depicted the humanity through one ideal hero, now they realized that the people must be represented as a whole, the life of the individual must be interlinked with that of the others.

Critical Realism embraced all aspects of American life. Of course, many of the old themes were the same, but the general approach changed, now they were treated in a new light. E. x. - love, art. The romantic school had treated love as a refuge from the reality, the realists used it to show the role of it in a new society, trying to find a bound between love and marriage as a matter of business. Art - the romantics understood it to be the great power which can influence our life, the realists showed how people can destroy the noble role of it and reduce art to a commodity.

The realists saw man on the background of social conflicts of the day and analyzed human nature and human emotions in relation to this background, realists portrayed life so to say rude, just as it is, without embellishment.

American critical realism developed in contact with European one; it was greatly influenced by Balsec, Gogol, Turgenew, Tolstoy. But of course it didn't absorb it as it was, American realism enriched world realism with some new themes - negro and Indian questions, problem of emancipation of women.

#### **Walt Whitman (1819-1892)**

The great poet W. Whitman was America's first critical realist. He developed and affirmed the aesthetics of realism, reformed the language of poetry and boldly linked it with the life of the people.

With Whitman begins the epoch of accomplished originality in American poetry. Whitman was the first truly national, truly American poet, who rejected point-blank the traditional European mode of versification. He assembled true facts from life and found his own style of expressing them, that is to say, a new form of poetry. These principles, and Whitman's realistic aesthetics, greatly influenced the further development not only of American poetry but the whole of American literature in all its various genres.

1855 - "Leaves of grass", a collection of verses. The most famous one is "Song of Myself".

Whitman was also the supporter of the abolitionist's movement ("I Sing the Body Electric").

#### **Francis Bret Harte (1836-1902)**

Bret Harte was a writer of the gold-rush period in America. He was one of the first to use the literary possibilities of the picturesque new south-west, the first writer to deal with the sharp contrasts of human behavior in the Wild West, as that part of the country came to be known, and

he succeeded in catching the flavor of characteristic period of American history.

1868- “The Luck of Roaring Camp”

1869- “The Outcasts of Pocer Flat”

“Wan Lee, the pagan”

Mark Twain (1835-1910)

Mark Twain is the writer’s pen-name. His real name was Samuel Langhorne Clemens. Twain enriched the American short story with native American humor, and pointed out the way for the social novel in America.

His first short-story “The Celebrated Jumping Frog of Calaveras County”, his the most famous books - “The Adventures of Tom Sawyer” and “The Adventures of Huckleberry Finn”.

His also known for his political pamphlets: “The United States of Lyncherdom”, “To the person Sitting in Darkness”.

### **The characteristics of the early XX cen., which influenced American literature**

1. Industrial monopolies.
2. A borderline between social classes became more obvious; the standards of living for the working class lowered and vice versa for the ruling upper class - higher.
3. As a result, economic unrest increased; this very fact leads to the social conflicts, industrial strikes broke out rather often.
4. Censure increased its strength. Publishing of books and newspapers became a business owned and run by monopolies, and of course, the ruling classes couldn’t have all the social conflicts of the time enlightened. So that literal works which bore some traits of realism were rejected. Only stories for “easy-reading” were published. But still there were writers, who could afford to pay for the printing and distribution of their books themselves, they could write about everything they only desired and were called “progressive writers”, but now they’re referred to as “realists”. In their works they tried to show businessman as a parasitic class, and workers - as a poor victim. They depicted a businessman as a cruel, unscrupulous millionaire. Of course, the influence caused to the literature by the works of Marx and Engels cannot be omitted. With their ideas they influenced the development of so-called “sociological novel”.
5. Darwin, and the theories of natural selection greatly undermined religious foundation and threatened Christianity, this spirit which reigned in the society caused quarrels between science and religion and prepared the way for attitude which was critical of the whole social and moral order.
6. About this time the works of Zola had been translated. Zola was the representative of the school of Naturalism, and influenced the American writers, especially young ones — Stephen Crane and Frank Norris, also Henry James, Jack London, Theodore Dreiser

### **Stephen Crane (1871-1900)**

First book — *Maggie: A Girl of the Streets* 1893 - an example of mere moralistic literature, nobody wanted to publish this novel, so it was printed for his own money under the penname Johnston Smith, the book was extremely unpopular. His another writing brought him some fame: *The Red Badge of Courage* 1894, - a novel about war, a book of collected verses *The Black Riders and Other Lines* 1895, *War Is Kind* 1899.

*Литература*: [1. C. 35 – 48; 2 C. 492 – 521]

**Topic:** American literature at the beginning of the XX century (1900-1917).

**Goals:** To give students

the general knowledge about the American literature at the beginning of the XX century; to practice their writing & speaking skills; to develop their command of English language.

### **Lecture Plan**

1. American literature at the beginning of the XX century (1900-1917).

2. O. Henry

3. Jack London

### **O. Henry**

Born Sept. 11, 1862, Greensboro, N.C., U.S.

Died June 5, 1910, New York City

Pseudonym of William Sydney Porter American short-story writer whose tales romanticized the commonplace—in particular the life of ordinary people in New York City. His stories expressed the effect of coincidence on character through humour, grim or ironic, and often had surprise endings, a device that became identified with his name and cost him critical favour when its vogue had passed.

Porter attended a school taught by his aunt, then clerked in his uncle's drugstore. In 1882 he went to Texas, where he worked on a ranch, in a general land office, and later as teller in the First National Bank in Austin. He began writing sketches at about the time of his marriage to Athol Estes in 1887, and in 1894 he started a humorous weekly, *The Rolling Stone*. When that venture failed, Porter joined the *Houston Post* as reporter, columnist, and occasional cartoonist.

In February 1896 he was indicted for embezzlement of bank funds. Friends aided his flight to Honduras. News of his wife's fatal illness, however, brought him back to Austin, and lenient authorities did not press his case until after her death. When convicted, Porter received the lightest sentence possible and in 1898 he entered the penitentiary at Columbus, Ohio; his sentence was shortened to three years and three months for good behaviour. As night druggist in the prison hospital, he could write to earn money for support of his daughter Margaret. His stories of adventure in the southwest U.S. and Central America were immediately popular with magazine readers, and when he emerged from prison W.S. Porter had become O. Henry.

In 1902 O. Henry arrived in New York—his “Bagdad on the Subway.” From December 1903 to January 1906 he produced a story a week for the *New York World*, writing also for magazines. His first book, *Cabbages and Kings* (1904), depicted fantastic characters against exotic Honduran backgrounds. Both *The Four Million* (1906) and *The Trimmed Lamp* (1907) explored the lives of the multitude of New York in their daily routines and searchings for romance and adventure. *Heart of the West* (1907) presented accurate and fascinating tales of the Texas range.

Then in rapid succession came *The Voice of the City* (1908), *The Gentle Grafter* (1908), *Roads of Destiny* (1909), *Options* (1909), *Strictly Business* (1910), and *Whirligigs* (1910). *Whirligigs* contains perhaps Porter's funniest story, “The Ransom of Red Chief.”

Despite his popularity, O. Henry's final years were marred by ill-health, a desperate financial struggle, and alcoholism. A second marriage in 1907 was unhappy. After his death three more collected volumes appeared: *Sixes and Sevens* (1911), *Rolling Stones* (1912), and *Waifs and Strays* (1917). Later seven fugitive stories and poems, *O. Henryana* (1920), *Letters to Lithopolis* (1922), and two collections of his early work on the *Houston Post*, *Postscripts* (1923) and *O. Henry Encore* (1939), were published. Foreign translations and adaptations for other ail

forms, including films and television, attest his universal application and appeal.

### **Jack London**

Born Jan. 12, 1876, San Francisco, Calif., U.S.

Died Nov. 22, 1916, Glen Ellen, Calif.

Pseudonym of John Griffith Chaney American novelist and short-story writer whose works deal romantically with elemental struggles for survival. He is one of the most extensively translated of American authors.

Deserted by his father, a roving astrologer, London was raised in Oakland, Calif., by his spiritualist mother and his stepfather, whose surname, London, he took. At 14 he quit school to escape poverty and gain adventure. He explored San Francisco Bay in his sloop, alternately stealing oysters or working for the government fish patrol. He went to Japan as a sailor and saw much of the United States as a hobo riding freight trains and as a member of Kelly's industrial army (one of the many protest armies of unemployed born of the panic of 1893). He saw depression conditions, was jailed for vagrancy, and in 1894 became a militant socialist. London educated himself at public libraries with the writings of Charles Darwin, Karl Marx, and Friedrich Nietzsche, usually in popularized forms, and created his own amalgam of socialism and white superiority. At 19 he crammed a four-year high school course into one year and entered the University of California at Berkeley, but after a year he quit school to seek a fortune in the Klondike gold rush of 1897. Returning the next year, still poor and unable to find work, he decided to earn a living as a writer.

London studied magazines and then set himself a daily schedule of producing sonnets, ballads, jokes, anecdotes, adventure stories, or horror stories, steadily increasing his output. The optimism and energy with which he attacked his task are best conveyed in his autobiographical novel *Martin Eden* (1909), perhaps his most enduring work. Within two years' stories of his Alaskan adventures, though often crude, began to win acceptance for their fresh subject matter and virile force. His first book, *The Son of the Wolf* (1900), gained a wide audience. During the remainder of his life he produced steadily, completing 50 books of fiction and nonfiction in 17 years. Although he became the highest-paid writer in the United States, his earnings never matched his expenditures, and he was never freed of the urgency of writing for money. He sailed a ketch to the South Pacific, telling of his adventures in *The Cruise of the Snark* (1911). In 1910 he settled on a ranch near Glen Ellen, Calif., where he built his grandiose Wolf House. He maintained his socialist beliefs almost to the end of his life.

Jack London's hastily written output is of uneven quality. His Alaskan stories *Call of the Wild* (1903), *White Fang* (1906), and *Burning Daylight* (1910), in which he dramatized in turn atavism, adaptability, and the appeal of the wilderness, are outstanding. In addition to *Martin Eden*, he wrote two other autobiographical novels of considerable interest: *The Road* (1907) and *John Barleycorn* (1913).

Other important works are *The Sea Wolf* (1904), which features a Nietzschean superman hero, and *The Iron Heel* (1907), a fantasy of the future that is a terrifying anticipation of fascism. London's reputation declined in the United States in the 1920s when a brilliant new generation of postwar writers made the prewar writers seem lacking in sophistication, but his popularity has remained high throughout the world, especially in Russia, where a commemorative edition of his works published in 1956 was reported to have been sold out in five hours. A three-volume set of his letters, edited by Earle Labor et al., was published in 1988.

## LECTION 6

**Topic:** American literature after WW II

**Goals:** To give students the general knowledge about the American literature after WW II, its peculiarities and representatives; to practice their writing & speaking skills; to develop their command of English language.

### Lecture Plan

1. Jerome David Salinger.
2. Truman Capote.
3. Harper Lee.
4. Robert Penn Warren.

### Jerome David Salinger

U.S. writer whose novel *The Catcher in the Rye* (1951) won critical acclaim and devoted admirers, especially among the post-World War II generation of college students. His entire corpus of published works consists of that one novel and 13 short stories, all originally written in the period 1948-59.

Salinger was the son of a Jewish father and a Christian mother, and, like Holden Caulfield, the hero of *The Catcher in the Rye*, he grew up in New York City, attending public schools and a military academy. After brief periods at New York and Columbia universities, he devoted himself entirely to writing, and his stories began to appear in periodicals in 1940. After his return from service in the U.S. Army (1942—46), Salinger's name and writing style became increasingly associated with *The New Yorker* magazine, which published almost all of his later stories. Some of the best of these made use of his wartime experiences: "For Esme—With Love and Squalor" (1950) describes a U.S. soldier's poignant encounter with two British children; "A Perfect Day for Banana fish" (1948) concerns the suicide of the sensitive, despairing veteran Seymour Glass.

Major critical and popular recognition came with the publication of *The Catcher in the Rye*, whose central character, a sensitive, rebellious adolescent, relates in authentic teenage idiom his flight from the "phony" adult world, his search for innocence and truth, and his final collapse on a psychiatrist's couch. The humor and colorful language of *The Catcher in the Rye* place it in the tradition of Mark Twain's *Adventures of Huckleberry Finn* and the stories of Ring Lardner, but its hero, like most of Salinger's child characters, views his life with an added dimension of precocious self-consciousness. *Nine Stories* (1953), a selection of Salinger's best work, added to his reputation.

The reclusive habits of Salinger in his later years made his personal life a matter of speculation among devotees, while his small literary output was a subject of controversy among critics. *Franny and Zooey* (1961) brought together two earlier *New Yorker* stories; both deal with the Glass family, as do the two stories in *Raise High the Roof Beam, Carpenters*; and *Seymour: An Introduction* (1963).

### Truman Capote

Born Sept. 30, 1924, New Orleans, La., U.S. Died Aug. 25, 1984, Los Angeles, Calif.

Original name Truman Streckfus Persons American novelist, short-story writer, and playwright. His early writing extended the Southern Gothic tradition, but he later developed a more journalistic approach in the novel in *Cold Blood* (1965), which remains his best-known

work.

His parents were divorced when he was young, and he spent his childhood with various elderly relatives in small towns in Louisiana and Alabama. (He owed his surname to his mother's remarriage, to Joseph Garcia Capote.) He attended private schools and eventually joined his mother and stepfather at Millbrook, Conn., where he completed his secondary education at Greenwich High School.

Capote drew on his childhood experiences for many of his early works of fiction. Having abandoned further schooling, he achieved early literary recognition in 1945 when his haunting short story "Miriam" was published in *Mademoiselle* magazine; it won the O. Henry Memorial Award the following year, the first of four such awards Capote was to receive. His first novel, *Other Voices, Other Rooms* (1948), was acclaimed as the work of a young writer of great promise. The book is a sensitive portrayal of a homosexually inclined boy's search for his father and his own identity through a nightmarishly decadent Southern world. The short story "Shut a Final Door" (O. Henry Award, 1946) and other tales of loveless and isolated persons were collected in *A Tree of Night* (1949). The quasi- autobiographical novel *The Grass Harp* (1951) is a story of nonconforming innocents who retire temporarily from life to a tree house, returning renewed to the real world. One of Capote's most popular works, *Breakfast at Tiffany's* (1958; filmed 1961), is a novella about a young, fey Manhattan playgirl.

Capote's increasing preoccupation with journalism was reflected in the "nonfiction novel" *In Cold Blood*, a chilling account of a multiple murder committed by two young psychopaths in Kansas. Capote spent six years interviewing the principals in the case, and the critical and popular success of his novel about them was the high point of his dual careers as a writer and a celebrity socialite. For though a serious writer, Capote was also a party-loving sybarite who became a darling of the rich and famous of high society. Endowed with a quirky but attractive character, he entertained television audiences with outrageous tales recounted in his distinctively high-pitched Southern drawl.

Capote's later writings never approached the success of his earlier ones. In the late 1960s he adapted two short stories about his childhood, "A Christmas Memory" and "The Thanksgiving Visitor," for television. *The Dogs Bark* (1973) consists of collected essays and profiles over a 30-year span, while the collection *Music for Chameleons* (1980) includes both fiction and nonfiction. In later years Capote's growing dependence on drugs and alcohol stifled his productivity. Moreover, selections from a projected work that he considered to be his masterpiece, a social satire entitled *Answered Prayers*, appeared in *Esquire* magazine in 1975 and raised a storm among friends and foes who were harshly depicted in the work (under the thinnest of disguises). He was thereafter ostracized by his former celebrity friends. *Answered Prayers* remained unfinished at his death.

### **Harper Lee**

In full Nelle Harper Lee (b. April 28, 1926, Monroeville, Alabama, U.S.), American writer nationally acclaimed for her one novel, *To Kill a Mockingbird* (1960).

Related to Robert E. Lee's family, Harper Lee was the daughter of a lawyer apparently rather like the hero-father of her novel in his sound citizenship and warm-heartedness. Lee attended the University of Alabama (spending a year as an exchange student at Oxford University) but left for New York City before obtaining her own law degree. In New York she worked as an airlines reservationist but soon received financial aid from friends that allowed her to write full-time. With the help of an editor, she transformed a series of short stories into *To Kill a Mockingbird*.



The narrator of the novel is lawyer Atticus Finch's six-year-old daughter "Scout." Scout and her brother Jem learn the principles of racial justice and social tolerance from their father, whose just and compassionate acts include an unpopular defense of a black man falsely accused of raping a white girl. They also develop tolerance and the strength to follow their convictions in their acquaintance and eventual friendship with a recluse who has been demonized by the community. *To Kill a Mockingbird* received a Pulitzer Prize in 1961. Criticism of its tendency to sermonize has been matched by praise of its insight and stylistic effectiveness. It became a memorable film in 1962 and was filmed again in 1997.

After a few years in New York, Lee divided her time between that city and her hometown of Monroeville. In addition to her novel she wrote a few short essays, including the 1983 "Romance and High Adventure," devoted to Alabama history.

### **Robert Penn Warren**

Born April 24, 1905, Guthrie, Ky., U.S. Died Sept. 15, 1989, Stratton, Vt.

American novelist, poet, critic, and teacher, best-known for his treatment of moral dilemmas in a South beset by the erosion of its traditional, rural values. He became the first poet laureate of the United States in 1986.

In 1921 Warren entered Vanderbilt University, Nashville, Tenn., where he joined a group of poets who called themselves the Fugitives (q.v.). Warren was among several of the Fugitives who joined with other Southerners to publish the anthology of essays *I'll Take My Stand* (1930), a plea for the agrarian way of life in the South.

After graduation from Vanderbilt in 1925, he studied at the University of California, Berkeley (M.A., 1927), and at Yale. He then went to the University of Oxford as a Rhodes scholar. From 1930 to 1950 he served on the faculty of several colleges and universities—including Vanderbilt and the University of Minnesota. With Cleanthes Brooks and Charles W. Pipkin, he founded and edited *The Southern Review* (1935-42), possibly the most influential American literary magazine of the time. He taught at Yale University from 1951 to 1973. His *Understanding Poetry* (1938) and *Understanding Fiction* (1943), both written with Cleanthes Brooks, were enormously influential in spreading the doctrines of the New Criticism (q.v.).

Warren's first novel, *Night Rider* (1939), is based on the tobacco war (1905-08) between the independent growers in Kentucky and the large tobacco companies. It anticipates much of his later fiction in the way it treats a historical event with tragic irony, emphasizes violence, and portrays individuals caught in moral quandaries. His best-known novel, *All the King's Men* (1946), is based on the career of the Louisiana demagogue Huey Long and tells the story of an idealistic politician whose lust for power corrupts him and those around him. This novel won the Pulitzer Prize in 1947 and, when made into a film, won the Academy Award for best motion picture of 1949. Warren's other novels include *At Heaven's Gate* (1943); *World Enough and Time* (1950), which centers on a controversial murder trial in Kentucky in the 19th century; *Band of Angels* (1956); and *The Cave* (1959). His long narrative poem, *Brother to Dragons* (1953), dealing with the brutal murder of a slave by two nephews of Thomas Jefferson, is essentially a versified novel, and his poetry generally exhibits many of the concerns of his fiction. His other volumes of poetry include *Promises: Poems, 1954-1956*; *You, Emperors, and Others* (1960); *Audubon: A Vision* (1969); *Now and Then; Poems 1976-1978*; *Rumor Verified* (1981); *Chief Joseph* (1983); and *New and Selected Poems, 1923-1985* (1985). *The Circus in the Attic* (1948), which included "Blackberry Winter," considered by some critics to be one of Warren's supreme achievements, is a volume of short stories, and *Selected Essays* (1958) is a collection of some of his critical writings.

Besides receiving the Pulitzer Prize for fiction, Warren twice won the Pulitzer Prize for poetry (1958, 1979) and, at the time of his selection as poet laureate in 1986, was the only person ever to win the prize in both categories. In his later years he tended to concentrate on his poetry.

*Література:* [[1. C. 90 – 119](#); [2. C. 249 – 291](#); [3. C. 78 – 97](#)]

## LECTION 7

**Topic:** Leading tendencies of the newest American literature

**Goals:** To give students the general knowledge about the leading tendencies of the newest American literature, its peculiarities and representatives; to practice their writing & speaking skills; to develop their command of English language.

### Lecture Plan

1. Leading tendencies of the newest American literature.
2. James Jones.

### James Jones

Born Nov. 6, 1921, Robinson, Ill., U.S. Died May 9, 1977, Southampton, N.Y.

U.S. novelist best known for *From Here to Eternity* (1951), a novel about the peacetime army in Hawaii just before the Japanese attack on Pearl Harbor in 1941.

The strongest influence on Jones's literary career was his service in the U.S. Army from 1939 to 1945, during which he received the Bronze Star and the Purple Heart after actions in the South Pacific. He used his knowledge of day-to-day life in the military to advantage in his first novel, *From Here to Eternity*, which described the experiences of a charismatic serviceman who dies shortly after the outbreak of war in the Pacific. (A film in 1953 adapted from the book won eight Academy Awards and several other awards.) In his second novel, *Some Came Running*, published in 1958, the same year that he moved to Paris, Jones drew on his Midwestern life in Illinois after the war. His next two novels, however, returned to his wartime experiences: *The Pistol* (1959) and *The Thin Red Line* (1963). Jones remained an expatriate in Paris until 1975, when he returned to the United States. He settled in Long Island, where he remained until his death in 1977. None of his later works attracted the public or critical attention that his first novel had.

*Література:* [[1. C. 162 – 164](#); [2 C. 467 – 503](#); [3. C. 108 – 140](#)]