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HISTORY OF BRITISH LITERATURE

EDUCATIONAL AND PRACTICAL GUIDE

Chelyabinsk

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The guide consists of a lecture course offering theoretical material on the history of the literature of Great Britain, and a practical part including excerpts from works of fiction and tasks for literary analysis of the text. The purpose of this manual is to acquaint English language learners with the chronology of the literary process, with the main trends of literary thought, with the distinctive features and characteristics of each literary period, with original works of fiction by outstanding English-speaking writers and poets, with elements of literary analysis of fiction.

The excerpts are selected and arranged in a sequence corresponding to the theoretical material. Each work in prose or verse is accompanied by tasks, the performance of which will provide a deeper understanding of what is stated and the possibility of analysis at the level of text, context and subtext. The educational and practical guide is intended for bachelors of the Faculty of Foreign Languages, qualification 44.03.05 Pedagogical education (with two profiles): “English. Foreign language”, “German. English” and “French. English”. The guide has been prepared in accordance with the requirements of the Federal State Educational Standard of Higher Education and assures the acquisition of a set of competencies provided by the disciplines: “Literature of Great Britain and the USA”, “Literature of the countries of the studied language”.

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Е.В. ЧЕЛПАНОВА

Е.А. ШМИДТ

ИСТОРИЯ ЛИТЕРАТУРЫ ВЕЛИКОБРИТАНИИ

УЧЕБНО-ПРАКТИЧЕСКОЕ ПОСОБИЕ

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Пособие состоит из лекционного курса, предлагающего теоретический материал по истории литературы США, и практической части, включающей отрывки из художественных произведений и задания для литературного анализа текста. Цель данного пособия – познакомить изучающих английский язык с хронологией развития литературного процесса, с основными течениями и направлениями литературной мысли, с отличительными чертами и характеристиками каждого литературного периода, с оригинальными художественными произведениями выдающихся англоязычных писателей и поэтов, с элементами литературного анализа художественного текста.

Тексты подобраны и расположены в последовательности, соответствующей теоретическому материалу. Каждое произведение в прозе или стихах сопровождается заданиями, выполнение которых обеспечит более глубокое понимание изложенного и возможность анализа на уровне текста, контекста и подтекста.

Учебно-практическое пособие предназначено для бакалавров факультета иностранных языков, обучающихся по направлению 44.03.05 «Педагогическое образование», профили «Английский язык. Иностранный язык», «Немецкий язык. Английский язык» и «Французский язык. Английский язык», а также по направлению 45.03.02 «Лингвистика», профильная направленность «Перевод и переводоведение». Пособие подготовлено в соответствии с требованиями Федерального государственного образовательного стандарта высшего образования и обеспечивает усвоение студентами комплекса компетенций, предусмотренных дисциплинами: «История литературы США», «Литература Великобритании и США», «Литература стран изучаемого языка».

Челпанова Е.В. – Главы I–II, V–X.
Шмидт Е.А. – Главы III–IV.

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ОГЛАВЛЕНИЕ

ВВЕДЕНИЕ

Учебно-практическое пособие *История литературы Великобритании* предназначено для бакалавров факультета иностранных языков, обучающихся по направлению 44.03.05 Педагогическое образование (с двумя профилями подготовки), профили *Английский язык. Иностранный язык, Немецкий язык. Английский язык и Французский язык. Английский язык*.

Пособие является учебно-методическим обеспечением для проведения семинаров и практических занятий, предусмотренных дисциплинами: *Литература Великобритании и США, Литература стран изучаемого языка, а также самостоятельной работы обучающихся*. Для достижения поставленной цели необходимо выполнение следующих задач:

• ознакомить студентов с этапами становления и развития англоязычной литературы, а также с представителями каждой эпохи;

• развить у студентов умения идентифицировать общие закономерности исторического развития литературы Великобритании; идентифицировать основные литературные направления и жанры; анализировать мировоззренческие, социальные и личностные проблемы, поднятые в литературных произведениях;

• сформировать у студентов навыки оценивания фактов истории и культуры, отражённых в художественных произведениях; интерпретации идейного и жанрово-стилистического содержания художественных произведений. Применение знаний об истории литературы страны изучаемого языка, основных художественных системах, основных литературных направлениях, умения комплексного исследования текста литературного произведения, понимание авторской позиции и восприятие целостного эстетического смысла текста помогут обучающимся в дальнейшей научной и профессиональной деятельности.

Пособие подготовлено в соответствии с требованиями Федерального государственного образовательного стандарта высшего образования и отражает требуемые компетенции. Пособие состоит из десяти разделов, основанных на лекционном курсе и заданиях для практических занятий.

Во время подготовки к практическим занятиям немаловажная роль отводится самостоятельной работе, а именно: работе со словарями, энциклопедиями, поиску и отбору материала для докладов, сообщений, прослушиванию аудиозаписей, просмотру видеоматериалов.

Пособие способствует достижению требуемых результатов освоения дисциплины *Литература Великобритании и США*: обучающийся способен корректно и полно анализировать и обобщать информацию о литературном процессе в странах изучаемого языка, владеет культурой устной и письменной речи; обучающийся знает и в процессе анализа литературных произведений умеет корректно использовать основные способы выражения семантической, коммуникативной и структурной преемственности между частями высказывания – композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями. Обучающийся способен свободно выражать свои мысли относительно феноменов национальной литературы Великобритании, адекватно используя разнообразные языковые средства с целью выделения релевантной информации.

Предлагаемое вашему вниманию учебно-практическое пособие может быть использовано студентами языковых факультетов, а также широким кругом лиц, изучающих английский язык самостоятельно.

PART I. MEDIEVAL LITERATURE

Periods of English Literature

I. The Old English (Anglo-Saxon) period (450 AD-1066).

II. The Middle English period (1066–1450).

III. The Renaissance (1485–1660).

IV. The Enlightenment:

– the Restoration Period (1660–1700);

– the Augustan Age (1700–1750);

– the Age of Sensibility (1745–1785);

V. The Romantic period (1785–1832).

VI. Victorian Period / Critical Realism (1832–1901).

VII. The Edwardian period / Realism (1901–1914).

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IX. Postmodernism (1945-onward).

I. THE OLD ENGLISH (ANGLO-SAXON) PERIOD (450 AD-1066)

When Rome falls, barbarian tribes move into Europe. Franks, Ostrogoths, and Goths settle in the ruins of Europe and the Angles, Saxons, and Jutes migrate to Britain, displacing native Celts into Scotland, Ireland, and Wales.

The term Anglo-Saxon comes from two Germanic tribes, the Angles and the Saxons. The first half of this period was oral literature. It was composed by travelling minstrels and troubadours who performed in the halls of kings. The minstrels knew the old stories the first settlers had brought with them in the V century from their homelands, so they were the memory bank for the tribe or for the kingdom's history.

The poems composed by the minstrels can be divided into two groups: Pagan and Christian.

– The Christian poetry used the subjects from the Bible and the lives of the saints (the writers of religious poetry were Caedmon *(*mid seventh century) and Cynewulf (eighth century)).

– The pagan group includes sagas, epics, tales and legends that are common to all Germanic cultures.

The oldest existing Anglo-Saxon epic poem is *Beowulf*. The most famous European saga is the Germanic epic poem *The Nibelungenlied (Song of the*

Nibelungs). The French epic poem *Chanson de Roland* was sung at the battle of Hastings.

II. THE MIDDLE ENGLISH PERIOD (1066–1450)

In 1066, Norman French armies invade and conquer England under William the Conqueror. This marks the development of French chivalric romances, Arthurian legends, and French fables. This period is home to Chaucer and Thomas Malory. A notable work is *Sir Gawain and the Green Knight* by *Pearl Poet.*

III. THE RENAISSANCE (1485–1660)

It is marked by the following events:

- the War of the Roses ends in England;
- Henry Tudor (Henry VII) claims the throne;
- Protestantism emerges;
- the Church of England (the Anglican Church) is created.

Elizabethan Period (1558-1603):

The Elizabethan Age was the golden age of English drama. The early works of Shakespeare, Marlowe, Kyd mark Elizabeth's reign.

Later works include Ben Jonson, John Donne, John Milton.

The Renaissance ended with Cromwell's Puritan dictatorship. At this time, public theaters were closed (for nearly two decades) to prevent public assembly.

IV. THE ENLIGHTENMENT

Restoration Period (1660–1700): This period marks the British king's restoration to the throne. The Stuart monarchy regained its power. Its symptoms were the dominance of French and Classical influences on poetry and drama. John Lock is the most prominent writer (*An Essay Concerning Human Understanding*)

The Augustan Age (1700–1750): This period is marked by the imitation of Virgil and Horace's literature in English letters. The principal English writers include Jonathan Swift (*Gulliver's Travels*), and Alexander Pope, Daniel Defoe (*Robinson Crusoe*), Adam Smith (*The Wealth of Nations*).

The Age of Sensibility (1745–1785). Novelists to explore include Henry Fielding, Samuel Richardson, and Laurence Sterne.

V. THE ROMANTIC PERIOD (1785–1832)

Romantic writers and poets focused more on imagination and emotions instead of logic and reason of the Enlightenment.

Key characteristics of this period include an interest in, emotions and feelings, myths, the awe of nature, emphasis on the individual.

This era includes the works of William Wordsworth and Samuel Coleridge, as well as William Blake, Lord Byron, John Keats, Mary Wollstonecraft, Percy Bysshe Shelley, Jane Austen, and Mary Shelley.

There is also a minor era (1786–1800) called the Gothic era. Writers of note for this period include Matthew Lewis, Anne Radcliffe, and William Beckford.

VI. VICTORIAN PERIOD / CRITICAL REALISM (1832–1901)

This period is named for the reign of Queen Victoria, who ascended to the throne in 1837 and lasts until her death in 1901. It was a time of great social, religious, intellectual, and economic issues. The period has often been divided into two phases, that of the Pre-Raphaelites [pri:'ræfəlaits](1848–1860) and that of Aestheticism [i:s'θetisizəm] and Decadence ['dekədəns] (1880–1901).

1. Scientific objectivity and observation were used in literature during the period of realism.

2. Realism often confronted readers with the harsh realities that life offered.

3. This movement showed the dark side of life instead of the idealization of nature, the poor, love, and polite society during the romantic period.

4. Some writers portrayed the cruelty of the developing industrialism in Europe during this time.

5. The Victorians saw nature as harsh and cruel.

6. Some common themes of this era were the middle class, work, and nations as a whole instead of the individual.

7. Some of the values were earnestness, respectability, and a strong emphasis on duty.

8. Major ideas of this period of literature included the glorification of war, expansion of empires, industrialism, economic prosperity, and reform.

VII. THE EDWARDIAN PERIOD / REALISM (1901–1914)

This period is named for King Edward VII and covers the period between Victoria's death and the outbreak of World War I. The era includes incredible classic novelists such as Joseph Conrad, Rudyard Kipling, H.G. Wells, and Henry James, and John Galsworthy.

Realist writers and Poets

1. Poets: Robert and Elizabeth Barret Browning, Lord Alfred Tennyson, Matthew Arnold;

2. Louis Stevenson, *Treasure Island*;

3. Oscar Wilde, *The Importance of Being Earnest;*

4. George Eliot, *The Mill on the Floss;*

5. Emily Bronte, *Wuthering Heights;*

6. Thomas Hardy, *Tess of the d'Urbervilles;*

7. Charles Dickens, *Oliver Twist;*

8. Anthony Trollope, *Chronicles of Barsetshire;*

9. George Bernard Shaw, *Pygmalion.*

VIII. MODERNISM (1914–1945)

1. The disillusionment with the World Wars led to new experimentation with subject matter, style and form.

2. Many English writers challenged the values of the Victorian period: modernist writers liked spontaneity and stream of consciousness instead of scientifically objective narrations of realism. So this period was marked by quick and unexpected shifts from traditional ways of viewing the world.

3. Modernism was characterized as having a concern for the aesthetic and beautiful.

4. While modernism arose before World War I, it would flourish after the war because of the immense turmoil and social problems the war created.

5. Experimentation and individualism became virtues, while they had been discouraged in the past.

It is difficult to say whether modernism has ended, though we know that postmodernism has developed after and from it; but for now, modernism remains ongoing.

Some of the most notable writers of this period include the novelists James Joyce, Virginia Woolf, Aldous Huxley, D.H. Lawrence, Joseph Conrad, Dorothy Richardson, Graham Greene, E.M. Forster, and Doris Lessing, and others.

IX. POSTMODERNISM (1945-onward)

This period begins about the time that World War II ended. Many believe it is a direct response to Modernism. Some say the period ended about 1990, but it is likely too soon to declare this period closed.

1. Postmodernism developed after World War II and utilized techniques such as fragmentation, paradox, and questionable narrators.

1. Postmodernism tended to stray from the neatly tied-up ending in modernism, and celebrated chance over craft.

2. Questioning of the distinctions between low and high culture through a jumble of various ingredients, known as pastiche, that before wasn't seen as appropriate for literature became common in postmodernism.

3. Poststructuralist literary theory and criticism developed during this time.

Some notable writers of the period include Samuel Beckett, Joseph Heller, John Fowles, Penelope M. Lively. Many Postmodern authors had written during the Modern period as well.

The division into periods is very rough. Most writers lived and worked during several periods, changed their views on life and style of writing, and, of course, tried to use new techniques and discuss new issues as soon as they appeared. That is why some of them are treated as Victorian and realist writers (for example, Thomas Hardy and Charles Dickens). Others are both modernist and postmodernist writers. So attaching this or that writer to a certain period can be rather arbitrary.

Heroic epic poem Beowulf

Beowulf ['beiəwulf] has come down to us in a single manuscript, written at the end of the X century. The name of the author is unknown. The manuscript called the Nowell Codex is in the British Museum, in London.

The scene is set among the Jutes, who lived on the Scandinavian Peninsula at that time, and the Danes, their neighbors across the strait.

The action takes place in about V-VII centuries AD.

The people were divided into two classes: free peasants and warriors. The peasants planted the soil and served the fighting-men who defended them from hostile tribes. Their kings were often chosen by the people for they had to be wise men and skilled warriors.

The safety of the people depended on the warriors. There were several ranks of warriors; the folk-king, or liege-lord, was at the head of the community; he was helped by warriors who were his liegeman.

The Danes and the Jutes were great sailors. Their ships had broad painted sails and tall prows which were often made into the figure of a dragon or wolf or some other fierce animal. The poem shows us these warriors in battle and at peace, their feasts and amusements, their love for the sea and for adventure.

Beowulf is the main character of the poem. He is a young knight of the Jutes, who lived on the southern coast of the Scandinavian Peninsula. His adventures with the sea-monster abroad, in the country of Danes, and later, with a fire-dragon at home, form two parts in this heroic epic. His unselfish way in protecting people makes him worthy to be folk-king. He would be slave to no man. Though fierce and cruel in war, he respected men and women. He is ready to sacrifice his life for them. Beowulf fights for the benefit of his people, not for his own glory, and he strives to be fair to the end in the battle.

The Language of the Poem

The Anglo-Saxon verse had no rhyme. It had even no regular number of syllables for its lines. Yet it was necessary that the stressed syllables of one line should begin with the same consonant. This made their poetry very musical in sound and was called *alliteration*. Note the different sounds in the following lines of alliterative verse.

[f]: The **f**olk-kings **f**ormer **f**ame we have heard o**f**;

[b]: **B**ore it **b**itterly he **b**ided in darkness;

[t]: **T**welve-win**t**ers' **t**ime **t**orture...;

[s]: **S**oul-crushing **s**orrow. Not **s**eldom in private;

[k]: Sat the **K**ing in his **c**ouncil, **c**onference held they;

[g]: Good among Geatmen, of Grendefs achievements;

[h]: Heard in his home: of heroes then living.

Many nouns and names of people are accompanied by one or even two descriptive words. Based on a certain likeness between two subjects or two ideas, the descriptive words show the subject in a new light. They help the reader to catch the exact meaning the author had in mind. These descriptive words, whether verb, adjective or noun, are now called *metaphors*. For example: salt-streams, sail-road, wave-goer, hot-burning hatred.

Along with the Anglo-Saxon epic poem *Beowulf* other epic poems constitute the emergence of early European culture: the Germanic epic poem The Nibelungenlied (Song of the Nibelungs) and the French epic poem Chanson de Roland.

The Middle Ages: Religious Influence on Literature

The main influences on medieval thought and literature were the church and chivalry.

The Church dominated life and literature. People seemed to have a sense of the brevity of human life on earth.

The Middle Ages were a dangerous, unhealthy time. Outbreaks of plague, known as the Black Death, affected both the everyday lives and the philosophy of the Middle Ages. It was usual for the populations of entire villages to die of plague. Women frequently died in childbirth, infant and child mortality rates were high and life expectancies short, sanitary conditions and personal hygiene, particularly among the poor, were practically nonexistent.

With these conditions, it's not surprising that people of the Middle Ages lived with a persistent sense of mortality. Life on earth was viewed as a hardship to endure until one reached the afterlife.

The Church had an immense influence on medieval literature.

The subjects of the Christian poetry were taken from the Bible and the lives of saints. Caedmon ['kædmən] (mid-seventh century) and Cynewulf ['küniwulf] (eighth century) were the most important writers of religious poetry. Caedmon wrote poems based on stories from the Old Testament. Cynewulf wrote poems about the lives of the saints and apostles.

The drama of the Middle Ages grew from the Church's services, masses conducted in Latin before a crowd of peasants who did not understand what they were listening. Gradually, these productions became more complex, Latin was replaced by English, ordinary people performed instead of priests and the churches grew more crowded. So, eventually, religious performances had to move outside to the churchyard and then into marketplaces.

The two types of religious plays developed out of religious services: Mystery plays and Miracle plays. Later, in the XIV century, Morality plays became extremely popular.

Mystery Plays

Mystery plays were based on stories from the Bible. Each Mystery play was a single episode such as the Fall of Lucifer, Noah's Flood or the Crucifixion and Resurrection. Together they formed the *Mystery Cycle,* which told the story of Christianity from Creation to the Last Judgement.

Some play cycles were performed by guilds, each guild taking one event to dramatize. Often a guild would perform a play that was relevant to their trade, for example, shipbuilders' guild often performed the story of Noah. One of the most famous play cycles, the York mystery play, is still performed in the English city of York. The cycles were performed on movable "stage carriages" called *pageant*s which were drawn by horses. They moved on a pre-determined route through the city. By staying in the same place, the audience could see each part of the cycle as the wagon stopped and the actors performed before moving on to perform again at the next station.

Miracle plays were dramatization of the lives of saints.

Morality Plays

Another medieval dramatic form is a morality play. It's not religious. Its purpose is to teach a moral lesson. These plays were based on allegory, the

use of characters or events in a literary work to represent abstract ideas or concepts. Morality plays were allegorical tales in which the characters were personifications of abstract concepts such as greed, laziness and kindness. Personified abstractions of virtues and vices struggle for man's soul. These dramatized allegories presented the life of man, his temptation and sinning, his quest for salvation, and his confrontation by death.

The most well-known morality play is *Everyman* (about 1500). The main character Everyman, who represents mankind, angers God because he is obsessed with material goods. God orders Death to take him. Everyman wishes to have company on his last journey so he asks Fellowship (Friendship), Kindred and Cousin (family) and Goods (wealth) if they will go with him, but they all refuse. The only characters who help everyman in his hour of need are Knowledge and Good Deeds: thus only spiritual strength can help him in his last hour.

Key Elements of Morality Plays

1. The hero represents *Mankind* or *Everyman*;

2. Among the other characters are personifications of virtues, vices and Death, as well as angels and demons who battle for the possession of the soul of man;

3. The *psychomania*, the battle for the soul.

4. A character known as the Vice often played the role of the tempter in a fashion both sinister and comic.

The earliest complete morality play is *The Castle of Perseverance***,** which was written in about 1425. This was an elaborate play with 3650 lines and 34 characters, and its theme is the fight between Mankind's Good Angel and his supporters and his Bad Angel, who is supported by his seven Deadly Sins. The action takes Man from his birth to the Day of Judgment.

Chivalric Romances. Arthurian Legends

Arthurian legends are the stories of King Arthur and the Knights of the Round Table. In addition to religion, a second major influence on medieval literature was chivalry. In Britain, chivalric literature in the form of medieval romances and legends, particularly the legends of King Arthur, flourished in the Middle Ages. Historians generally agree that, if Arthur existed, it was most likely in the time period after the Roman legions left Britain. Arthur was likely a Celtic/Roman leader who repelled the invading Anglo-Saxons.

However, the King Arthur of the legends is a fictional figure of the later Middle Ages, along with his Queen Guinevere, the familiar knights such as Lancelot and Gawain, his sword Excalibur, Merlin the magician, and his kingdom of Camelot.

The medieval romance [rou'mæns] is a narrative, in either prose or poetry, presenting a knight and his adventures. A medieval romance presents a knight in a series of adventures (a quest) featuring battles, supernatural elements, repeated events, and standardized characters.

One of the major legends about King Arthur and his Knights is the work by the unidentified Pearl Poet *Sir Gawain* (BrEng ['ga:wein]; AmEng [gə'wein]) *and the Green Knight*. Pearl poet is called so because of the poem with the same title which he composed.

It has a huge literary, social and historical significance:

• It exhibits literary techniques typical of the alliterative revival.

• It reveals vestiges of paganism in a society dominated by Christianity.

• It illustrates two concepts important to medieval nobility: chivalry and courtly love.

• It exemplifies the medieval romance genre.

Sir Gawain and the Green Knight is preserved in a manuscript dated about 1400. Sir Gawain, one of the knights of King Arthur's court, is tested by mysterious supernatural powers, but instead of triumphing in the usual way he fails the test. *Sir Gawain and the Green Knight*, although composed in the Middle Ages when the Church dominated society, combines hints of paganism in the figure of the Green Knight with obvious Christian elements in Sir Gawain. The Green Knight is a type of Green Man, a character in ancient myths representing spring and the renewal of life, a parallel of Christian belief in resurrection.

In this narrative we find all the characteristics of a medieval romance:

1 a plot about knights and their adventures;

2 improbable, often supernatural, elements;

3 conventions of courtly love;

4 standardized characters (the same types of characters appearing in many stories: the chivalrous knight; the beautiful lady; the mysterious old hag);

5 repeated events.

In *Sir Gawain and the Green Knight*, both the code of chivalry and the rituals of courtly love govern Sir Gawain's behavior and decisions. The concepts of chivalry and courtly love, unlike King Arthur, were real. The word *chivalry*, based on the French word *chevalerie*, derives from the French words for horse

(*cheval*) and horsemen, indicating that chivalry applies only to knights, the nobility. Under the code of chivalry, the knight vowed not only to protect his vassals, as demanded by the feudal system, but also to be the champion of the Church.

Chivalry is the code of conduct which bound and defined a knight's behavior.

In addition to the ideals of chivalry, the nobility often modeled their behavior on the concept of courtly love.

Courtly love is defined by rules governing the behavior of knights and ladies in a ritualistic, formalized system of flirtation. Courtly love is an integral part of the medieval romances sung by troubadours as entertainment in the courts of France. These were stories of knights inspired to great deeds by their love for fair damsels. The idea is that a knight idealized a lady, a lady not his wife and often in fact married to another, and the knight performed deeds of chivalry to honor her.

The concept of courtly love and the medieval romance arrived in Britain during the reign of Henry the Second and his wife Eleanor. She was the granddaughter of a Norman Duke and tried to preserve her French culture.

Folklore

Different Kinds of Folklore

In the Middle Ages most people, including aristocracy, could neither read nor write. That's why folklore was developing rapidly. Such genres as romances, fables, fabliau, and ballads were the most common.

– The Romances. The romances idealized their characters and the relationship between people. They praised chivalrous attitude towards women. Many of such stories came from old French, which was a Romantic dialect. So such works were called "Romances".

– The Fable. Fables were short stories with animals for characters. They always conveyed a moral.

– The Fabliau ['fæbliəu]. Fabliaux were funny stories or poems about cunning humbugs and the unfaithful wives of rich merchants. These stories were collected and written down much later. Contrary to the romances the literature of the towns did not idealize their characters. These stories show a practical attitude to life.

– Folk Songs and Ballads. In England and Scotland folk songs were made up for every occasion. The best of folk poetry were the ballads. The word "ballad" comes from the French "ballet", which in its turn was derived from the Italian word "ballare", which means, "to dance".

English and Scottish ballads were short narratives in verse, which were either for singing or for reciting. They were often accompanied by musical instruments and dancing. They were sung in towns and villages and became the most popular form of amusement. They expressed the thoughts and sentiments of the people and they became so popular that the names of their authors were forgotten. The ballads were handed down orally from generation to generation. The most popular ballads in England were those about Robin Hood.

The Medieval English and Scottish Ballads had a refrain and a certain rhythm. The refrains are the two last lines of a stanza. When repeated they helped to add suspense to the stories as well as to make stories easier to remember.

Many ballads are about death and morbid subjects because during that period many people were dying from different deceases and it was common for ballads to be stories about death. They even had slight humor because death was very common in everyday life.

Robin Hood Ballads

England's favourite hero Robin Hood is partly a legendary and partly a historical character. He lived in about the second half of the XII 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 people, stole children and took away the cattle and corn of peasants. 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. After that they were declared outlaws and found themselves outside the protection of the law. In *Sherwood* Forest near Nottingham there lived a large band of outlaws led by Robin Hood. He came from a family of a Saxon landowner whose land had been seized by a Norman Baron.

The ballads of Robin Hood tell us of his adventures in the forest as an outlaw. Many Saxons joined him. They were called the Merry Men of Robin Hood. The men in their green coats were 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 who was the tallest and the strongest and *Allan-a-deil.* Robin himself was described as a man with twinkle in his eye, who never robbed the poor. He was a tireless enemy of Norman aggressors and always helped the country folk in their troubles. Though the sheriff had put a big prize on Robin's head, not a Saxon in the whole Nottingham betrayed him.

The Pre-Renaissance in England in the XIV century. Geoffrey Chaucer. Canterbury Tales.

After the Norman conquest of England in 1066, the written form of the Anglo-Saxon language became less common. Under the influence of the new aristocracy, Law French became the standard language of courts, parliament, and polite society. At the same time Anglo-Saxon underwent a gradual transition into Middle English. Thus in the XII and XIII centuries Middle English gradually evolved. But it was in the XIV century that major writers in English first appeared. Geoffrey Chaucer ['dʒefri 'tʃɔ:sə] is the most notable of them. He wrote about the things he saw and described people he met. Chaucer was the 1st who broke away from medieval forms and approached realism. Chaucer liked the town's folk and hated any kind of tyranny, so his views were similar to those of a humanist. That's why his period is called Pre-Renaissance.

Geoffrey Chaucer (1343-1400) was born in the family of a wine merchant. Chaucer's parents were not very wealthy. Chaucer, however, received a good education. Many people think that he must have been educated at Oxford or Cambridge, because he was a poet, but nothing is known about that for sure.

As his father had some connections with the court, the seventeen-year-old Geoffrey became a page to a lady at the court of Edward the 3rd. Thus, he became a favourite with the Royal Family. His education was very good for his time. At court he met travellers and men-of-law, who came to England from other countries. Besides, the realities of surrounding life taught him more than could all the absurdities, taught by some churchmen at Universities of the Middle Ages.

There are three periods of Chaucer's writings. In the first period he was greatly influenced by French romances. Chaucer spoke French brilliantly and was very fond of French poetry. Then he went to Italy. Chaucer made three trips to Italy and this country made a deep impression on him. The second period of his literary work is marked by Italian influence. When Chaucer came back to England after his journeys to France and Italy, he received a post in the Customs in the port of London. The third period of his creative work begins in 1384 when he left behind the Italian influence and became entirely English as he started writing literary work in the English Language. It was in this time that he wrote his masterpiece "Canterbury Tales".

Chaucer died in 1400 and was buried in Westminster Abbey. Chaucer was the last English writer of the Middle Ages and the first of the Renaissance.

Canterbury Tales

This is an unfinished collection of stories written in Middle English (mostly written in verse although some are in prose). Chaucer intended to write 124 stories but managed to write only 24 ones.

A Pilgrimage to Canterbury serves as a link between the stories. The Pilgrimage was a highly democratic institution: rich and poor, noble and villain rode side-by-side and stopped at the same places.

The Pilgrims agree to tell stories to shorten a tiresome four days trip. The prize for this story-telling contest is a free meal at an Inn on their return. Each pilgrim was to tell four stories.

In the prologue 31 men and women from all ranks of society pass before the reader's eyes:

– a brave knight who loved truth, honour and generosity. The knight is Chaucer's ideal of a soldier;

– two nuns and 3 priests. One of the nuns weeps seeing a mouse caught in a trap but turns her head from a beggar in his "ugly rags";

– a fat monk who loved hunting and a good dinner better than praying;

– a pardoner, a miller, a merchant, a sailor and so on.

So we are acquainted with the medieval society. All his characters are typical representatives of their classes.

The Role of Chaucer in English Literature:

1) His poetry reflects the views and values of the society in which he lived. Chaucer took his characters from life. He described the individual features of his characters according to the profession.

2) His interests were not limited to local events and contemporary issues. His themes were of universal interest.

3) Chaucer was the creator of a new literally language. He chose to compose in the popular English language though the aristocracy of that time read and spoke French.

4) He had a great talent for narrative writing. His masterpiece *The Canterbury Tales* sums up all types of stories that existed in the middle Ages. The knight tells a romance, the Nun – a story of a Saint, the Miller – fabliaux, the priest – a fable, the pardoner – a moralizing tale and so on. Some stories are comical, gay, witty or romantic; others are serious and even tragic.

5) Various ranks of society pass by Chaucer and he observes them with mental calmness:

– Clergymen: It was very common to criticize the church, but Chaucer was the 1st to attack the clergy with real humour. Most of his churchmen are not religious at all. To be a churchman meant to have a job that was paid well and Chaucer never concealed this fact in his work. Yet he never was an atheist himself.

– People of the court: Though a courtier, Chaucer was not a follower of monarchism and he hated any kind of tyranny. Yet he speaks with admiration of the honourable knight for his generosity and for the dangers he had been in.

– Town's folk: Chaucer liked the common sense of the town's folk, though he did not take their part when they behaved dishonorably. And he was merciless in his condemnation of the wicked.

PART II. LITERATURE OF THE RENAISSANCE (1485–1660)

Key characteristics of the Renaissance. Humanism

The key idea of the Renaissance is Humanism which is the revival of interest in classical culture that occurred in the XIV, XV and XVI centuries in Europe. The word *renaissance* [rə'neisəns] means *rebirth* in French.

Humanism was a radical departure from the principles that governed medieval art and literature. Humanism focused on:

1) Man rather than God
2) Love of the real world rather than preparation for the next
3) Exploration of man as an individual
4) The idea that a man could shape his own destiny.

In 1453 Constantinople [ˌkɒnstæntɪˈnəʊp(ə)l] fell to the Turks. As Greece was a part of the Byzantium [bɪˈzæntɪəm] Empire, its territory was also invaded be the Turks. The Greek refugees fled to Italy. They brought with them masterpieces of Greek literature, science, physics, astronomy, medicine.

Classical Influence on the Renaissance

Under the influence of the Classics (ancient Greek and Roman art) the concept of the Perfect Beauty emerged, which implied:

- a search for perfection;
- the desire to create something ideally beautiful;
- the techniques to carve or paint the perfect human figure;
- a search for symmetry, proportion, and balance.

Antique works were looked upon from the new, humanistic, point of view. The humanists also appealed for the creation of a new science, Natural Science, based on experiment, study and investigation, as a result man learned to know himself. Antique literature seemed original and up-to-date again. Great men appeared in science, art and literature. There were Dante ['dænti], Petrarch ['petra:k] and Boccaccio[bəu'ka:tʃiəu] in literature. The Italian painters and sculptors, such as Leonardo da Vinci [liə'na:dəudə'vintʃi:], Michelangelo ['maikəl'ændʒiləu], and Raphael ['ræfeiəl] revived the natural beauty of a body and the subject of love in art, both of which had been made sinful during the Middle Ages.

From Italy, Humanism spread to other countries. Compared to other European countries, the renaissance came relatively late to England. Its first

great representative was Thomas More. His novel *Utopia* established him as a leading humanist of the Renaissance.

Thomas More (1478–1535). Utopia

Thomas More was one of the most influential figures of his day. He was born in London and educated at Oxford. He could write Latin very well. He began life as a lawyer. He was a witty and active-minded man and kept a keen eye on the events of his time. Soon he became the first great writer on social and political subjects in English. The English writings of Thomas More include discussions on political subjects, biographies, and poetry. He was appointed Lord Chancellor by Henry VIII. It made him the most powerful man in England after the king. He was a Catholic and a deeply religious man. He refused to accept Henry VIII as the Head of the Church of England. Because of this he was arrested, thrown into the Tower and beheaded in 1535.

His greatest work, Utopia, an attack on the evils of English society, was widely read in England and in many other countries. *Utopia* was published in Latin in 1516 and later translated into English and other languages. Utopia means *nowhere* in Greek. It is the name of a non-existent island. It is written in the form of a dialogue between Thomas More and an imaginary traveller. It is divided into two books.

In the first book More criticizes England for its corruption, the misuse of private property, religious intolerance, the exploitation of workers and cruelty to animals in the form of hunting. The author gives a truthful picture of the people's sufferings.

In the second book he describes the imaginary island of Utopia, on which a society is based on a) shared property, b) education for both men and women and c) religious tolerance. It is the author's ideal of what future society should be like. It is an ideal republic. Its government is elected. Everybody works. All schooling is free. People are healthy and wise, but not rich. The word *utopia* has become a byword and is used in Modern English to denote an unattainable ideal, usually in sociable and political matters.

The most significant period of the Renaissance in England falls to the reign of Queen Elizabeth. England's success in commerce brought prosperity to the nation and gave a chance to many talented people to develop their abilities. Both the court and the emerging middle class dedicated a lot of time to art and literature. The classics were widely studied. Explorers, men of letters, philosophers, poets and famous actors and dramatists appeared in

rapid succession. The great men of the so-called *Elizabethan Era* distinguished themselves by their activities in many fields and displayed an insatiable thirst for knowledge.

For several reasons English drama flourished under Elizabeth I and James I:

– Theatre appealed to all social classes, from the sovereign to the lowest class;

– Plays could be understood by the illiterate, who formed the largest section of the population;

– There had been a strong theatre-going tradition in Britain since the Middle Ages;

– The theatre was patronized by the Court and the aristocracy.

– The language of drama was less artificial than that of poetry;

– There was a great number of talented playwrights who produced works of extraordinary quality;

The prosperity of the Elizabethan period meant that people had both time and money to go to the theatre.

Christopher Marlow. The tragic story of Dr. Faustus

An important figure in Elizabethan theatre is Christopher Marlowe (1564–1593) [ˈkristəfə ˈmaːləu].

His father was a shoemaker in Canterbury. Christopher Marlowe studied at Cambridge University and was greatly influenced by the ideas of the Renaissance. Almost nothing is known of his life after he left the University. He was killed at a tavern at the age of 29.

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Christopher Marlowe is famous for his tragedies: *Tamburlaine [ˈtæmbəlein] the Great; Doctor Faustus [ˈfaustəs], The Jew of Malta [ˈmɔːltə], Edward II.* Marlowe focuses on the moral drama of the Renaissance man. His tragedies show strong men who fight for their own benefit. No enemy can overcome them except death. They are great personalities who challenge men and gods with their strength.

Doctor Faustus (about 1592) is considered to be the best of his plays. It is based on the German legend of a scholar who for the sake of knowledge sold his soul to the devil. The scientist is obsessed with the thirst of knowledge and the desire to push man's technological progress. Dr. Faustus wants to have power over the world: "All things that move between the quiet poles shall be at my command." The devil serves him 24 years. When Faustus sees the beautiful Helen he wants to get his soul back. But it is too late.

Marlowe's plays taught people to understand a tragedy which was not performed just to show horror and crime on the stage, but to reveal the suffering of man. Marlowe introduced blank verse in his tragedies. Besides, he uses the dramatic framework of the morality plays: namely, he presents a story of temptation, fall, and damnation. Just like in morality plays there are morality figures, such as the good angel and the bad angel and the seven deadly sins, along with the devils Lucifer [ˈluːsəfə'] and Mephistopheles [ˌmefəˈstɒfəliːz].

William Shakespeare

William Shakespeare (1564–1616) stands out in the Renaissance as a poet and playwright yet unsurpassed.

Shakespeare wrote 37 plays, 154 sonnets and 2 narrative poems. Shakespeare's pays belong to different dramatic genres, including histories (chronicle plays), tragedies, comedies and tragicomedies. His literary work is usually divided into 3 periods. He wrote:

- histories, comedies and sonnets;
- tragedies;
- tragicomedies.

These three periods are sometimes called optimistic, pessimistic and romantic.

The first period (1590–1601) is that of histories and comedies.

The first period is marked by youthful optimism, great imagination and extravagance of language. His brilliant cycle of comedies is all written in his playful manner. The witty and joyful heroes and heroines of comedies come into conflict with unfavourable circumstances and wicked people. But their intellect, love and friendship always win.

The comedies are written in the bright spirit of the Renaissance. The heroes are the creators of their own fate. To achieve happiness they rely only on themselves, on their cleverness. These comedies were written to take the

spectator away from everyday troubles. In them people lived for merriment, pleasure and love.

The best comedies of that period are:

A Comedy of Errors – 1591;

The Two Gentlemen of Verona [vɪ'rounə] – 1592;

A Midsummer Night's Dream - 1594;

The Merchant of Venice [ˈvenis] – 1595 (is unique in the way it portrays Shylock [ˈʃaɪˌlɑk], a vengeful Jewish moneylender);

The Taming of the Shrew [ʃruː] – 1596;

*Much Ado about Nothing – 1599 (*is famous for its wit and wordplay);

The Merry Wives of Windsor ['winzə] – 1599;

As You Like It – 1600;

Twelfth Night – 1600.

Sonnets

Shakespeare's sonnets occupy a unique place in Shakespeare's heritage, because they are the only things he wrote about himself. Some critics think that practically every line is absolutely autobiographical.

The sonnet is a poetical form that appeared in Italy in the XIV century. It was introduced into English literature during the first period of the renaissance. Shakespeare's sonnet has 14 lines. It is divided into 3 stanzas of four lines with a final rhyming couplet.

The sonnets of Shakespeare were published in 1609, but were probably written between 1597-1600. The first 126 are addressed to a man, a certain "W.H." whose identity remains unknown. He is the author's friend, and the sonnets are addressed to him. The poet expresses the warmest admiration for his friend (Sonnet 41 - 42). Shakespeare complains of his hard life in which his love for his friend is the only comfort (Sonnets 26–29), but his friend often forgets him.

Beginning with sonnet 127 a new person appears – The Dark Lady. The author and his friend are in love with her. The author both loves her and hates her for making him suffer (Sonnet 133). The Dark Lady is the beloved of the Poet. She is false and vicious, but the Poet, though aware of the fact, can't help loving her. "Dark" means not only dark-haired but it is a synonym for "wicked", "sinister".

Then the tragedy comes: the Friend and the Dark Lady betray the Poet (Sonnet 116, 144).

To sum up, the 3 main characters of the sonnets are the Poet, his Friend and the Dark Lady.

Reading the sonnets one can see a tragedy in Shakespeare's life. We see that the Poet's friend is a shallow, cruel and moody man; the Dark Lady is shown to be wicked and insincere. In the sonnets we see the great misfortune of a genious, who wasted his life and his soul for the sake of people unworthy of him.

Shakespeare popularized the English sonnet.

Histories

During the first period Shakespeare also wrote histories (chronicles) which are a poetic history of England. Shakespeare creates a broad panorama of English life. Scenes of private life alternate with episodes of war and political intrigues. The histories show the necessity of a strong national state united under the power of the king.

The historical chronicles are:

King Henry VI – 1592;

The Tragedy of King Richard III – 1593;

Titus Andronicus ['taɪtəs ən'drɒnɪkəs] – 1594;

The tragedy of King Richard II – 1594;

The Life and death of King John – 1594;

King Henry IV – 1597;

The Life of King Henry V – 1599.

These historical dramas are full of tragic events and bloodshed, but they also belong to the first period.

Two tragedies *Romeo and Juliet* (1593) and *Julius Caesar* ['dʒu:lɪəs 'si:zə] (1599) were written during this period, too.

In spite of its tragic end Romeo and Juliet does not depress the reader. This tragedy is full of youth and beauty, the colours are vivid, and the victory of love is complete.

Romeo and Juliet was Shakespeare's first tragedy. He turned from the romantic comedies to the romantic tragedy. The problem of love is raised to a deep social problem in this tragedy. Romeo and Juliet are the victims of a long senseless feud between their families. The world of their parents, the Montagues [ˈmɒntəgju:z] and Capulets, is antagonistic to their love. The young people have to fight against medieval traditions and morality.

The death of the young people makes the older generation realize the absurdity of their feud and leads to the reconciliation of the two families. The tragedy ends in an optimistic mood.

The second period (1601-1608) is that of tragedies. In the plays of this period the dramatist reaches his full maturity. Humanistic ideas are particularly stressed in *Hamlet* and *King Lear* [lɪə]: something must be done to change the world, the laws and moral. Human relations depend on social problems; intelligence is not enough to be happy. He shows the social injustice and suffering of men. In Shakespeare's tragedies the evil forces are victorious only to a certain point, in the end the good wins.

The plots of Shakespeare's tragedies are often based on such fatal errors or flaws, which overturn order and destroy the hero and those he loves. Each tragedy portrays some noble figure caught in a difficult situation. A man's tragedy is not individual; it is spread to other people as well.

During the second period Shakespeare wrote the following tragedies:

Hamlet – 1602;

Troilus [ˈtrɔɪləs] *and Cressida* [ˈkresədə] – 1603;

Othello – 1604;

King Lear – 1605;

Macbeth [mək'beϑ] – 1606;

Anthony ['æntəni] *and Cleopatra [*ˌkliəˈpætrə] – 1607.

He also wrote some comedies during the second period: *All's Well That Ends Well* (1602), *and Measure for Measure* (1604). These comedies have many tragic elements in them and have been named the dark comedies.

His characters become more complex and tender as he switches from comic to serious scenes, prose and poetry.

Hamlet

Hamlet is the prince of Denmark. He is abroad, studying in Germany, when his father, the king, dies. He hurries back to Denmark to attend his father's funeral.

Hamlet becomes even more upset by the fact that his mother has married his uncle – the brother of her departed husband.

Hamlet does not think she mourned his father for a reasonable amount of time. And the marriage also means that his uncle, King Claudius ['klɔ:djəs], sits upon the throne instead of Hamlet himself. Hamlet suspects foul play.

One night, Hamlet sees the ghost of his father, who tells him that he was killed by his own brother, King Claudius. Claudius poured some poison into the King's ear while he was asleep in the garden. The ghost commands Hamlet to seek revenge for the murder. Hamlet swears to fulfill his revenge and to kill King Claudius.

But later, Hamlet faces a dilemma. Can he trust the ghost? Is the vision of a spirit enough reason to kill his uncle, the king?

Later Hamlet considers many options to escape his unhappy situation, including suicide. He even pretends to be mad and makes biting remarks to his mother, Queen Gertrude [ˈgɜ:tru:d], his uncle, King Claudius and all the courtiers.

Polonius [pəˈləunjəs], one of the queen's courtiers, has two children, a daughter Ophelia [ɒˈfi:ljə] and a son Laertes [leɪˈɜ:ti:z]. Hamlet loves Ophelia, but he puts aside his love and simulates madness to conceal his plans.

Hamlet's mother thinks that it is only her unfaithfulness that makes him mad, and Polonius thinks Hamlet's love for his daughter is the only reason. Ophelia in her natural simplicity admires Hamlet, but in her blind obedience to her father she avoids him. Seeing the change in Hamlet, her heart nearly breaks with pity and sorrow.

Hamlet's Soliloquies

From time to time in the play, Hamlet delivers a soliloquy [sɒˈlɪləkwɪ], or an inner monologue that the audience can hear, but the other characters cannot. These speeches let us know what Hamlet is thinking but not saying. There are seven soliloquies in the tragedy.

In these seven soliloquies, Hamlet shares his inner feelings, thoughts, and plans for the future. These soliloquies are considered Shakespeare's most brilliant writing. You will easily recognize some lines, such as the famous "To be or not to be..." or "Alas, poor Yorick!". Before watching the episodes let us first read the original version.

The most famous soliloquy is "To be or not to be..." from Act three. It allows us to distinguish the underlying themes of uncertainty and death. This soliloquy is spoken after Polonius and Claudius hide as they hear Hamlet approaching.

The critics differ in the opinion concerning whether Hamlet is aware of the fact that he is being spied on or if he is unaware. Hamlet speaks out in a very philosophical manner, as if he is giving a seminar to someone. This may indicate that he suspects being spied on. There is no evidence in the soliloquy that he is talking about his own life as there is no use of the words "I" or "my" which further demonstrates the fact that he knows that he is being listened to.

Hamlet's soliloquy does not run very gracefully. Hamlet jumps from one subject to another, unable to decide "whether 'tis nobler in the mind to suffer" and "bear those ills we have" in life or "to take arms against a sea of troubles" by committing suicide.

After his long soliloquy expressing his thoughts, Hamlet is unable to reach a conclusion as to whether he should commit suicide or not. Hamlet reveals his confusion and bewilderment to the audience through his fluctuating emotions and his indecisiveness, which is a turning point in the play as the audience is unable to understand whether Hamlet is acting mad or has really become mad.

Hamlet is one of the most difficult tragedies to interpret. No work of literature has caused so many explanations as Hamlet. The reason for it is Hamlet's behavior. Shakespeare's Hamlet is a typical man of the Renaissance – well-educated and noble, open-hearted, clever and generous. He loves life; he believes in man and is full of hopes and noble desires. But suddenly Hamlet understands that the word is not the place only for good hopes and noble desires: his father is murdered by his uncle, and his mother becomes his wife thus helping Claudius to become king.

Hamlet grieves that injustice triumphs over justice, that cruel rulers are tyrannizing the people, that his beloved country has become a prison for people. The contradiction between the noble ideals and reality is one of the reasons for Hamlet's disappointment.

As a character Hamlet is many-sided. He is courageous. He does not fear to look the truth in the face. He knows that revenge is easy. But it is not merely revenge that Hamlet seeks. He feels that he "was born to set the world aright" and this can be done by exposing the roots of the reigning evil. Therefore, he decides to unveil the crimes of Claudius to the people and to establish the reign of justice in Denmark. So, Hamlet's capacity for action, decisiveness and initiative are one part of his nature. On the other hand, he doubts, puts things off, falls into complete pessimism, avoids action. Hamlet meditates on the problems of life and death, struggle and irresolution, love and hatred.

Hamlet hesitates because he is afraid to take a false step which might lead him against his humanist ideals.

So Hamlet is not a fighter by nature, he is a learned man, a philosopher, a humanist. Hamlet decides to be, to act – to fight and to conquer. At the end of his tragedy he achieves his aims. His victory is that he has overcome his own doubts.

The third period (1608–1612) is the period of tragicomedies. In his final period, Shakespeare turned to romance and completed the following plays:

Cymbeline ['sɪmbəli:n] – 1610;

The Winter's Tale – 1610;

The Tempest –1611;

Henry VIII – 1613.

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

Less bleak than the tragedies, these plays are graver in tone than the comedies, but they end with reconciliation and the forgiveness of potentially tragic errors. Some scholars think this change in mood is evidence of Shakespeare's more serene view on life, but it might also reflect the theatrical fashion of the day.

Major themes of Shakespeare's works

1. Humanism. Love for mankind is seen in every play.

2. Freedom. The idea of freedom for people is felt in Shakespeare's tragedies and historical plays.

3. Patriotism and national unity under one strong monarch. The Wars of the Roses were not forgotten in the XVI century. Shakespeare felt that a central power through direct succession to the throne was the only force to stand against feudal wars. Patriotism and national unity are stressed in Shakespeare's historical plays and in the tragedy of *King Lear.*

4. Masses as a political force. Shakespeare was the first dramatist to acknowledge the important part that was played by the masses in historical events. This is clearly shown in the play "Julius Caesar".

5. Relationship of men in a society

6. The themes of love and friendship are developed in Shakespeare's sonnets as well as in his plays.

There are many famous quotations from Shakespeare. Here are some of them.

1. *All's well that ends well*
2. *All that glistens is not gold*
3. *A sea of troubles*
4. *Brevity is the soul of wit*
5. *Delays have dangerous ends*
6. *He jests at scars that never felt a wound.*
7. *Much ado about nothing*

8. *There is history in all men's lives*

9. *There is no darkness but ignorance*

10. *To be or not to be, that is the question*

11. *What's in a name? That which we call a rose by any other name would smell as sweet…*

William Shakespeare's Life

Traditional version

On April 23rd, 1564 a son, William, was born to John and Mary Shakespeare in Stratford-upon-Avon. His mother was the daughter of a farmer. His father was a glove-maker. William went to a local grammar school in Stratford where he learned some Latin, Greek, arithmetic and other subjects. There he learned to love reading.

At the age of 18, William married Anne Hathaway [ˈhæθəweɪ], a farmer's daughter eight years older than himself. Nothing is known about how he earned his living during these early years, perhaps he helped his father in the family business. During these years his three children were born: Susannah [su:'zænə], the eldest, then twins – a son, Hamnet ['hæmnit], and another girl, Judith ['dʒu:diθ].

In 1587 Shakespeare went to work in London, leaving Ann with the children at home. Nobody knows exactly why he did it. Some people say that the reason was his love of poetry and theatre. But there is another story which says that he had to run away not to be imprisoned. He had killed some deer in the private forest belonging to a rich man.

In London Shakespeare began to act and to write plays and soon became an important member of a well-known acting company. Most of his plays were performed in the new Globe Theatre built on the bank of the River Thames. At that time playwrights wrote for a definite theatrical company, and the theatre became the owner of the play. New plays by William Shakespeare appeared almost every year between 1590 and 1612; more often two plays appeared yearly.

As his popularity with the people grew, the aristocracy too became interested in his work. When Queen Elizabeth wanted to see a play, she usually ordered a performance at court. Shakespeare was acknowledged to be the greatest of English dramatists. His financial position also improved. He was a shareholder of the Globe theatre and he purchased property in Stratford and in London. In spite of prosperity he must have felt lonely among the people surrounding him.

In 1612 he stopped writing and went to live in Stratford where he died in 1616. He is buried in his native town Stratford-on-Avon.

Shakespeare's contribution to the world literature lies in his great humanistic ideas and his realistic characters. Shakespeare did not idealize the people he portrayed. He painted them as they were in his time. He created characters of great depth and unusual intellect. We see a philosopher in Hamlet, a learned man in Horatio, a cunning Diplomat in Claudius.

The Late Renaissance Period: John Milton

The Renaissance ended with Cromwell's Puritan dictatorship. There was a clash between the King and Parliament; the Civil War broke up between 1642-1649 and Charles I was executed in 1649. At this time, public theaters were closed (for nearly two decades) to prevent public assembly. There was an official break in literary culture caused by censorship. It created a gap in literary tradition.

By 1660 Cromwell's Commonwealth had come to a decline.

Later writers in the Renaissance include John Donne, and John Milton.

John Milton (1608-1674) was a revolutionary poet, political both in his life and his art. He was Cromwell's secretary, and wanted to write a great biblical epic, unsure whether to write in Latin or English. But he chose English in *Paradise Lost*.

His most prominent works are *Paradise Lost, Paradise Regained.*

He was a supporter of Cromwell and Parliament, and when King Charles I was executed Milton wrote a pamphlet in which he justified and approved the execution of the king. He said it was the people's right to call to account a Tyrant or wicked King, and after due conviction to depose him and put him to death.

The Parliament offered him the position of Latin Secretary to the Commonwealth, a post comparable to a Secretary of State for Foreign Affairs today. Milton, who had always had weak eyesight, was going blind, and doctors warned him not to take the job as it involved translating into Latin all the government's foreign correspondence. Milton replied that he had to do his duty for the commonwealth and accepted the position. He eventually went totally blind.

After the Restoration Milton spent a brief period in prison for the part he had played in the Commonwealth, but he was well-respected and had

powerful friends and so was soon released. He spent the last years of his life in retirement dedicating himself to the writing of his masterpieces: *Paradise Lost, Paradise Regained.*

He died in 1674.

Works

John Milton was a prolific writer. However, at the beginning of his writing career he mostly wrote in Latin, as was the custom at that time. But it was his burning ambition to produce great poetry in his native language.

Milton was a strong supporter of divorce as his personal life was not very happy. He married a seventeen-year-old girl who left him just a few weeks after the marriage. And though the two were reconciled later, John Milton never fully forgave his wife.

After the Restoration in 1660 Milton retired from public life and dedicated himself to the writing of his great poetic masterpieces. He had always wanted to write an epic poem in English in the classical style of Greek playwrights like Virgil. He eventually chose the Fall of Man as his theme and set to work on *Paradise Lost*. It took him 5 years to complete what has been recognized the greatest epic poem in English literature. It was published in 1667 and includes 12 books or chapters. It tells the story of Satan's banishment from Heaven and his attempt to take revenge on God through the temptation of Adam and Eve.

In Books I and II, Satan has just been defeated in battle by God and banished to hell, from where he plans with the other fallen angels to get revenge.

In Books III and IV he flies to Earth, sees Adam and Eve in the Garden of Eden and decides to tempt them to disobey God.

In Books V-VIII the archangel Raphael ['ræfeɪəl] tells Adam and Eve about Satan's rebellion and their own creation, and warns them not to eat the fruit from the tree of knowledge. In Book IX, Adam and Eve eat the forbidden fruit and are expelled from Paradise in Books X and XI, while Satan celebrates his victory. The last Book (Book XII) is an account by Archangel Michae of what will happen after the fall of Man up to the coming of the Messiah [məˈsaɪə].

PART III. ENGLISH LITERATURE OF THE XVII–XVIII CENTURIES. THE ENLIGHTENMENT

The Enlightenment/ Neoclassical Period (1660–1785): Historical background

The Enlightenment was a sound-thinking and rational age. Common sense ruled the day. Common sense was the proper guide to thought and conduct, in commerce and industry. People tried to find out the laws that determined fortune in business.

This period saw a remarkable rise of literature. People wrote on many subjects and made a great contribution in the fields of philosophy, history and natural sciences.

The central problem to the writers of the XVIII century was the study of man and the origin of his good and evil qualities. According to them, human nature was virtuous but man diverged from virtue under the influence of a vicious society. “Vice is due to ignorance”, they said. The writers of the XVIII century started a public movement for the enlightenment of people. They insisted upon a systematic education for all.

This period is also called neoclassical because all forms of literature were modeled after the classical works of the ancient Greek and Roman writers, controlled by some fixed laws and rules. Artistic ideals were order, logic, restrained emotion and accuracy.

The essay became a popular genre of literature. An essay is a composition of moderate length on any subject usually written in prose. The writer does not go into details, but deals in an easy manner with the chosen subject, and shows his relation to the subject. The style of prose became clear, graceful and polished.

Satire became popular. This period also saw the rise of the political pamphlet. Most of the authors of the time wrote political pamphlets, but the best ones came from the pens of Daniel Defoe and Jonathan Swift.

The leading form of literature became the novel. The hero of the novel was no longer a prince but a representative of the middle class. This had never happened before: so far, common people had usually been represented as comical characters.

Daniel Defoe's Robinson Crusoe

The period of the Enlightenment exhibited exceptionally bold political writings in all genres. Those who wrote poetry, novels, and plays were frequently either politically active or politically funded. The period may be called an "Age of Scandal", as authors dealt specifically with the crimes and the vices of their world. Another popular topic was describing adventures. When the novel entitled *Robinson Crusoe* first came out, it was a huge success. Even today the challenge of surviving alone in a hostile environment without the comforts and facilities that civilization provides is a theme that attracts thousands of readers.

Daniel Defoe (1661–1731)

After gtaduating from a prestigious academy as a priest, Daniel Defoe ['dænjəl də'fəu] became a merchant. Several times he went bankrupt because he was more interested in politics than in business. Being a merchant he travelled much and collected a lot of material, which he used later in his writings.

Daniel Defoe was even persecuted for his pamphlets. Thus in 1702 he was fined and sentenced to seven years' imprisonment. Besides he had to stand in the pillory in a public square.

Throughout his life Defoe was fascinated by trade and got involved in a number of mercantile projects. However, most of his business ventures failed and he found himself in financial difficulty.

When he was nearly 60 years old, Daniel Defoe tried his hand at another kind of literature – fiction and wrote his famous novel *Robinson Crusoe* ['rɒbinsn 'kru:səu]. After the book was published, Defoe became famous and rich.

Robinson Crusoe

Books about voyages and new discoveries were very popular in the XVIII century. But Daniel Defoe was more preoccupied with politics and didn't think of trying his hand at writing adventure stories. But a story in one of the magazines attracted his attention. It was about Alexander Selkirk, a Scottish sailor. He had lived for five years alone on a desert island, from 1704 to 1709. Selkirk's story interested Daniel Defoe so much that he decided to use the story for a book. His hero, Robinson Crusoe, however, spent 28 years on a desert island.

Plot. Robinson Crusoe is the only survivor of a shipwreck. He manages to save some equipment and takes it onto a desert island. He is very practical

and resourceful: he manages to build a house, domesticate goats and cultivate crops. When a group of cannibals comes onto the island, he frightens them off and rescues one of their intended victims. He gives him the name Friday and tries to civilize him. After 28 years of total isolation from the rest of the word, an English ship rescues Robinson and takes him home.

The charm of the novel lies in Robinson as a person. Defoe shows the development of his personality. At the beginning of the story we see an inexperienced youth, a rather frivolous boy, who then becomes a strong-willed man, able to withstand all the calamities of his unusual destiny.

Defoe was a great master of realistic detail. When reading his description of Crusoe's life and work, one feels that the person who wrote it must have lived through all those adventures himself, because they are so well described, even though most of them are rather impossible.

Robinson Crusoe's most characteristic trait is his optimism. His guiding principle in life became "never say die". He had confidence in himself and in man and believed it was within the man power to overcome all difficulties and hardships. Another of Crusoe's good qualities, which saved him from despair, was his ability to put his whole heart into everything he did. He was an enthusiastic worker and always hoped for the best.

Robinson Crusoe like Daniel Defoe himself is very practical. The beauty of the island has no appeal for him. He does not care for scenery. He regards the island as his personal property. He takes pride in being the master of the island and is pleased at the thought that everything around him belongs to him. This is also seen in the fact that he decides to keep the money he finds in the ship, although he knows that it will be of no use to him on the island.

Crusoe considers his race to be superior to all other races. As soon as a man appears on the island, Crusoe makes him his servant. *Master* is the first word he teaches Friday to say.

Crusoe believes in God and the hand of Providence. In desperate moments he turns to God for help.

The novel *Robinson Crusoe* is a glorification of practicalness and energy, yet when concentrated in an individual man these qualities are exaggerated. According to Defoe, man can live by himself comfortably and make all the things he needs with no other humans, no other hands to assist him.

Defoe is a writer of the Enlightenment. He instructs people how to live; he tries to teach what's good and what's bad. His novel *Robinson Crusoe* is not merely a work of fiction, an account of adventures, a biography and an educational pamphlet; it is a study of man, a great work showing man in relation to nature and civilization as well as in relation to labour and property.

At the time when Defoe was writing, the public demand was for fact-based writings such as diaries, travel journals, biographies and letters. Fiction was viewed with suspicion by the Puritan middle-class readers, as it was considered to be a form of lying. Defoe found a way around this prejudice: he presented his work as a true story based on real events. He also made a direct appeal to Puritan readers by including moral lessons in his work and showing that an ordinary man such as Robinson, who believed in God and in the principles of self-reliance and hard work, could overcome any obstacle. In this way, Robinson became the model of the middle class, a self-made man convinced that Britain had a right and duty to bring civilization to other parts of the world. Following the success of *Robinson Crusoe,* Defoe wrote four more novels between 1720 and 1724: *Captain Singleton, Moll Flanders, Colonel Jack* and R*oxana.*

Features

All of Defoe's novels share the same characteristics:

– They are presented as memoirs or autobiographies and are narrated in the first person.

– The setting is contemporary and realistic.

– There is no real plot; the protagonist is presented in a series of episodes.

– The main character overcomes misfortunate through self-reliance, hard work and belief in God.

– Each of the characters repents his evil actions and prays to God for salvation.

– The prose style is plain yet powerfully effective.

Jonathan Swift (1667–1745). Gulliver's Travels

Jonathan Swift ['dʒɒnəθən 'swift] was the greatest of the prose satirists of the age of the Enlightenment. He belonged to the group of writers who openly protested against the existing social order. He criticized all sides of life of the society. His *Gulliver's Travels* is the vehicle for satirizing English institutions, such as religion, politics and law.

Jonathan Swift was born in Dublin, but he came from an English family. His father died before he was born and he was maintained by a rich relative. At the age of 14 he went to a university, which trained clergymen. But Swift felt that his calling was literature and politics and he preferred such subjects as history,

literature and languages to that of theology. For this reason he got his bachelor degree with difficulty.

In 1713 Swift left for Ireland where he wrote a number of pamphlets in which he defended the rights of the Irish. He criticized the colonial policy of England towards Ireland and attacked the English Parliament. Being a complex, passionate individual, Jonathan Swift showed great concern for his fellows and spent a third of his income on charities.

Gulliver's Travels

In 1726 Swift's masterpiece *Gulliver's Travels* ['gʌlivəz 'trævəlz] appeared. It is generally regarded the best satirical work of all the time. Swift's satire is pointed and pessimistic: his task is to expose absurdities, not to provide remedies. It's a parody of travel literature, which was very popular at that time.

Swift satirized the evils of the social order in the form of fictitious travels. It tells of the adventures of a ship's surgeon whose name is Lemuel Gulliver. It is divided into four parts or voyages.

The first is a trip to Lilliput ['lilipʌt];

The second is a voyage to Brobdingnag ['brɒbdiŋnæg] and its giants;

The third voyage is to Laputa [lə'pju:tə], a flying island;

The fourth voyage brings Gulliver to the country of Houyhnhnms ['huihnəmz] and Yahoos [jə'hu:z], where intellectual creatures were horses and all the human beings were reduced to the level of brutes.

The first voyage is to Lilliput. Book I tells of how Gulliver was shipwrecked and washed up on the island of Lilliput, where the inhabitants are only six inches tall. Despite their small size, the Lilliputians [ˌlɪlɪˈpju:ʃ(ə)n] have delusions of grandeur. The pomp of their emperor, representing the British monarchy, and the war with their neighbours across the channel (symbolizing the war between England and France) are made to look ridiculous.

Describing the government and the laws Swift described England of his days in the most ridiculous way. He gave a picture of how people were promoted in life not according to their merits but because they were cunning, used intrigues, bribery. He ridiculed English laws and educational system.

The second voyage is to Brobdingnag, the country of giants. The king of Brobdingnag often asked Gulliver about European affairs. Gulliver boasts about the marvels of gunpowder and the glory of the judicial system. To Gulliver's surprise, the king is horrified. Thus Gulliver told the king about the wars waged in the interests of the rich; these wars brought nothing but misery to people.

The third voyage is to Laputa. During the third voyage Gulliver found himself among scientists of Laputa. Swift showed that scientists were busy with foolish

problems trying to invent useless things. It is easy enough to understand that in ridiculing the academy of Laputa, Swift ridicules the scientists of the XVIII century. They are busy inventing such projects as:

– building houses beginning at the roof and working downwards to the foundation;

– converting ice into gunpowder,

– simplifying the language by leaving out the verbs and participles;

– softening marble for pillows etc.

It was a parody on scholastics. Gulliver meets philosophers who have become so absorbed in their speculations that they are totally divorced from reality.

The fourth voyage is to the island inhabited by horses and strange creatures Yahoos. The horses are endowed with human intelligence and virtue. Yahoos are ugly, foolish. Relations between Yahoos remind Gulliver of those existing in England. The horses are clever and noble. The Yahoos are dirty, greedy. Horses live in free community.

When Gulliver returns home, he feels so alienated from his own species that he prefers to spend his time in the stable with the horses than with his own family.

Swift's fantastic characters, however improbable they may seem to the reader, were used by the author to disclose faults and failures of the society, thus making Swift's imaginary world realistic. Swift's ideas expressed in the book had a great influence on the English writers who came after Swift.

Nowadays *Gulliver's Travels* appeals to both children and adults for different reasons. The children are fascinated by the lone traveler who experiences adventures in strange lands. The lands are populated by tiny people, giants and talking horses. For an adult the book is a highly sarcastic. It often sounds like a funny condemnation of man's ignorance, cruelty and pride.

The Age of Sensibility: Henry Fielding's Tom Jones

By the mid of the XVIII century, sentimentalism came into being as the result of a bitter discontent among the enlightened people with social reality. Dissatisfied with reason, sentimentalists turned to sentiment, to the human heart. They resorted to the countryside for its material.

Novelists to explore include Henry Fielding, Samuel Richardson, and Laurence Sterne. This period marks the transition toward the upcoming Romanticism though the period is still largely Neoclassical.

The first English novel is generally accepted to be *Pamela, or Virtue Rewarded* (1740), by Samuel Richardson (1689-1761): this novel takes the form of a series of letters. Pamela, a young virtuous servant girl resists the advances of her rich employer, wins his heart and eventually marries him. The novel is composed of letters, mostly written by Pamela, and her personal diary of events. It is in the creation of characters with psychological depth that Richardson shows his greatest skill. His characters are not simply men of action: they have inner worlds of feeling and emotions which Richardson explores with insight and sensibility. Pamela also shows Richardson's mastery of dialogue, which is presented in the form of long transcriptions of conversations in the letters.

Pamela was greatly appreciated by middle-class readership for its morality and realism, and by eighteenth-century standards it was a best-seller.

Richardson's work was almost at once satirized by Henry Fielding (1707–1754).

Henry Fielding (1707–1754)

Henry Fielding was an English novelist and dramatist known for his rich humour and satirical prowess, and as the author of the novel *Tom Jones*. Additionally, he used his authority as a magistrate to found London's first police force.

Fielding was born into an aristocratic family. He was educated first at Eton, then at the Dutch University of Leyden. When Henry was 11, his mother died. He was brought up by his granny. Lack of money obliged him to write for the theatre. Some of his work was savagely critical of the government. Eventually his plays enraged the government to the extent that it introduced the Licencing Act of 1737, according to which all plays had to be submitted for the censorship.

Fielding never stopped writing political satire. But almost by accident he took to writing novels in 1741, angered by Samuel Richardson's success with Pamela. His first big success was an anonymous parody of that: *Shamela*. Fielding deplored the sentimentality, hypocrisy and middle-class moralizing of Richardson's work. He depicts Richardson's central character not as an innocent virtuous girl but as a scheming social climber.

His greatest work was *The History of Tom Jones*, *a Foundling*, often known simply as *Tom Jones* (1749). It was a meticulously constructed novel telling the hilarious tale of how a foundling came into a fortune. The plot of *Tom Jones* is too complicated for a simple summary; its basis is Tom's alienation from his foster father and his sweetheart and his reconciliation with them after lively and dangerous adventures on the road and in London. The triumph of the book is its presentation of English life and character in the mid-XVIII century. Every

social type is represented, and through them every shade of moral behavior.

It is a comic novel. It is divided into 18 smaller books, each preceded by a discursive chapter, often on topics unrelated to the book itself. Though lengthy, the novel is highly organized. The book opens with the narrator stating that the purpose of the novel will be to explore "human nature".

The main theme of the novel is the contrast between Tom Jones's good nature and his half-brother Blifil's hypocrisy. Tom Jones is by no means a perfect human being but, for all his faults, he comes across as one of the most lovable characters in English literature. It proves that Fielding had an in-depth knowledge of human nature and depicted his characters with all their vices and virtues.

Several features of his novel *Tom Jones* mark it out as a development and improvement on the works of other contemporary writers:

1) Fielding was the first English novelist to create a well-structured complex plot involving many characters drawn from different social classes. The plot is no longer a series of episodes. The characters' lives are interwoven in a structured and organized way.

2) Each of the novel's 18 books is prefaced by an introductory chapter in which the reader is reminded that what he is reading is fiction, and instructions are given on how to approach what for contemporary readers was a relatively new literary form.

3) The story is not used as a vehicle for Puritan moralizing. Tom is not, for example, criticised for his numerous sexual encounters.

Fielding's humour and his innovations in the structure of the novel have earned him the title of "father of the English comic novel".

Laurence Sterne. Tristram Shandy

Laurence Sterne (1713–1768) was an Irish novelist and an Anglican clergyman. He wrote the novels *The Life and Opinions of Tristram Shandy, Gentleman* and A Sentimental Journey Through France and Italy, and also published many sermons, wrote memoirs, and was involved in local politics.

Laurence Sterne was born in Ireland of English parents. With the financial help of a generous relative, Sterne succeeded in entering Cambridge as a sizar (a poor student). Sterne graduated from Cambridge with a degree of Bachelor of Arts; and three years later he was awarded his Master of Arts degree. He then entered the Anglican Church and became a vicar in a small parish in Yorkshire.

In 1760 the first two volumes of his novel *The Life and Opinions of Tristram Shandy, Gentleman* were published. *Tristram Shandy* made Sterne famous in London and on the continent. Translations of the work appeared in all the major European languages almost upon its publication. He was delighted by the attention, famously saying "I wrote not [to] be fed but to be famous." Sterne's novel sold widely in England and throughout Europe.

The novel was successful despite the fact that many influential writers and critics expressed negative opinions due to the experimental, original manner in which it was written. The novel has nine volumes. There is no plot in the conventional sense of the word (the reader has to wait until Volume III for the main protagonist to be born) and there is no clearly identifiable beginning, middle or end of the storyline. The book is a series of digressions on such subjects as birth and death, joy and sorrow, wit and folly. As its title suggests, the book is Tristram's narration of his life story. But it is one of the central jokes of the novel that he cannot explain anything simply, that he must make explanatory diversions to add context and colour to his tale.

The narrator, Tristram, introduces the reader to a group of memorable characters. The cast of eccentric characters is only one example of originality and innovation in *Tristram Shandy*. Sterne seems to deliberately undermine the rules for novel writing. In a period when the conventions for the novel were being established by Defoe, Richardson and Fielding, Laurence Sterne challenged those conventions. Indeed, his work is often referred to as an anti-novel. Other examples of innovation are:

1) The fragmented storyline, in which the sequence of events is deliberately disordered. Sterne maintained that this approach to storytelling was more successful in capturing the essence of human experience. This means that ideas and stories are mixed up in a confused way just as they are in our minds.

2) A new perception of time. Sterne believed that time as measured by the clock had little relation to time as perceived by the human mind.

3) Typographical innovations which included blank pages, dashes, passages in foreign languages, chapters reduced to one line and misplaced chapters, diagrams. He used unfinished sentences, wordplay.

Some of Sterne's contemporaries did not hold the novel in high esteem, but its humour was popular with London society. Through time, it has come to be seen as one of the greatest comic novels in English.

Tristram Shandy has also been seen as a forerunner of many narrative devices and styles used by modernist and postmodernist authors such as James Joyce, Virginia Woolf. For example, his experimentation with the notion of time and association of ideas foreshadowed the "stream of consciousness".

Robert Burns (1759–1796)

Whenever we speak about Scotland the name of Scotland's Bard Robert Burns is always there, as the symbol of that country. All of Robert Burns' poetry shows him to be one of the greatest masters of lyrical verse, a warm patriot of his native country.

Robert Burns was born in 1759 in a small cottage in a Scottish village. His father, William Burns was a hard-working small farmer. He knew the value of a good education and he was determined to give his children the best schooling possible.

There were seven children in the family and Robert was the eldest. When he was six, his father sent him to school, but Robert's regular schooling was rather short. The poet's father taught his children himself. Reading and writing, arithmetic, English grammar, history, literature and a slight acquaintance of Latin and French - that was Robert Burns' education.

The songs and ballads of Scotland which Burns knew so well were sung to him in his childhood by his mother.

Robert Burns became a farmer, too. At 13 he was out in the fields all day helping his father, at 15 he did most of the work on the farm.

He studied nature closely. In his songs he spoke of what he saw of the woods and the fields, and the valleys, of the deer, of the hare and the skylark, and the small field mouse.

Robert Burns first began to write poetry at the age of 16. Life was hard for the family. The poet needed some money to publish some of his poems. 600 copies of *Poems Chiefly in the Scottish Dialect* were printed in 1786. Their success was complete, their edition was quickly sold out and Robert Burns became well-known and popular.

He went to Edinburgh, the capital of Scotland. At first Robert Burns was warmly welcomed but soon the society grew tired of him and forgot all about the poet. The popular character of Burns' poetry was foreign to their taste.

The story of Robert Burns' short life is full of sadness. In 1789 his friends got him a position as a tax collector. This work was not an easy one, but it gave him much time to think out his poems and at this period of his life Robert Burns wrote much.

He had five children. By 1796 Robert Burns' health had greatly deteriorated and in 1796 at the age of 37, he died.

The most popular poems by Robert Burns are *John Barleycorn, The Tree of Liberty, Jolly Beggars, My heart's in the Highlands* and others.

PART IV. THE ROMANTIC PERIOD (1785–1832)

Historical background and the roots of Romanticism (1798–1837)

There are several reasons of the growth of the Romantic Movement in English literature in the early XX century:

– The influence of the novel of sensibility and *Graveyard Poets*. *Graveyard poetry* includes gloomy meditations about "skulls and coffins, epitaphs and worms" in the context of the graveyard.

– The growing interest in the irrational side of man's nature which is evident in the Gothic novel.

– The influential work of the French philosopher Jean-Jacques Rousseau [ˈruːsəʊ], who questioned the importance of reason and valued emotion and imagination.

– The revival of interest in ancient Celtic poetic forms and folk poetry.

– A new emphasis on the beauty and value of nature; regarding nature as man's true spiritual environment.

– A reaction against urbanism and industrialization.

– The changing landscape and the pollution of the environment, brought about by the expansion of the city.

– Social changes, such as depopulation of the countryside.

Romanticism was an artistic, literary, and intellectual movement that originated in Europe and covered approximately 30 years, beginning at the end of the XVIII century and continuing up to the 1830s. The publishing of *Lyrical Ballads* in 1798 is taken as the beginning, and the crowning of Queen Victoria in 1837 as the end of the Romantic period.

English Romanticism found its greatest expression in the poetry of William Blake, William Wordsworth, Samuel Taylor Coleridge, George Gordon Byron, Percy Bysshe Shelley and John Keats. These poets were highly individual and never considered themselves as part of a movement. However, their work had a common quality and similar characteristics which were later defined as "romantic".

Peculiar features of English Romanticism:

1) Importance of imagination. The poets of the Augustan age saw the artist as an interpreter showing the beauty of what was already known. Romantic poets viewed the artist as a creator, who used his imagination to explore the unknown. On the one hand, the Romantic poet through his imagination, found

true beauty in the surrounding world. On the other hand, he found deeper meanings in the inner world of his mind.

2) Nature was considered to be morally uplifting. They often expressed the idea that man had a deep relationship with nature. They considered the natural world to be a better teacher than scholarly learning.

3) The style and the language became closer to everyday speech. The Romantic poets rejected the idea of imitating classical models. The balance and symmetry of classical Greek and Latin literature was too restrictive of the creative imagination. The wrote in the simple "language really used by men" (*Lyrical Ballads,* Wordsworth)

4) The romantic nostalgia for the past. They wanted to flee from the spiritual emptiness of the Industrial Revolution and took refuge in the past. The Middle Ages had a special appeal to them. Old ballads with their magical atmosphere and haunting settings, became popular. The historical novel was one of the most favourite forms of fiction in the romantic period.

5) The romantic heroes are social outcasts and outsiders, such as Mary Shelley's *Frankenstein,* Byron's *Childe Harold*.

The Romantic poets are traditionally grouped into two generations. The poets of the first generation (William Blake, William Wordsworth, Samuel Taylor Coleridge) were greatly influenced by the French Revolution. They thought it represented a split up from the restrictions of the past. However, their enthusiasm for the French Revolution soon disappeared and disillusionment set in. So they turned their attention to nature and to the simple problems of life. The landscape was prominent in their works.

The poets of the second generation, George Gordon Byron, Percy Bysshe Shelley and John Keats were more revolutionary. They all had intense but short lives. They lived through the disillusionment of the post-revolutionary period. The Britain they lived in was fearful of the possibility of revolution, and, consequently, deeply repressive.

William Blake

William Blake is considered a central figure in the history of both the poetry and visual arts of the Romantic Age.

The poet, painter, and printmaker William Blake (1757– 1827) was largely disconnected from the literature movements of his time, that's why Blake was unrecognized during his lifetime. He was considered gifted but insane by his contemporaries for his views. However, Blake is highly assessed by later critics for his expressiveness and creativity, and for the philosophical and mystical

undercurrents within his work. Among his most important works are *Songs of Innocence and Experience* (1794).

A characteristic feature of Blake's poetry is opposition. In his *Songs of Innocence and Experience* several poems are written in pairs, contrasting states of human young and old ages.

Blake's poetry is highly symbolic. Some symbols are easily understandable: innocence is represented by children, flowers, lambs.

The first generation of Romantic poets: Lake Poets (William Wordsworth, Samuel Taylor Coleridge, Robert Southey)

After William Blake, among the earliest Romanticists were the *Lake Poets*, a small group of friends, including William Wordsworth ['wɜ:dzwəθ](1770-1850), Samuel Taylor Coleridge ['kəulridʒ] (1772–1834), Robert Southey [sauði] (1774–1843). *Lake Poets* are called so because they all lived for a time in the beautiful Lake District in the North-West of England. They dedicated much of what they wrote to Nature. Legends, tales, songs and ballads became part of the creative method of the romanticists. The publishing of *Lyrical Ballads* in 1798 is taken as the beginning of this period.

William Wordsworth was the greatest representative of the Lake School Poets. He grew up in the Lake District, a place of mountains and lakes. His father died leaving him an orphan at the age of thirteen. His two uncles sent him to Cambridge University. After graduating he toured France and became deeply involved in the cause of the French Revolution. But later he was greatly disappointed in the outcome of the revolution. He thought that it had brought only cruelty and bloodshed. So William withdrew into the quiet of the country.

There he met the poet Samuel Taylor Coleridge, who became his closest friend. In 1797 the two poets published their best work *Lyrical Ballads*.

The most characteristic themes of Wordsworth's poetry were the defence of the common country people, their feelings and beliefs, the beauty of nature. Every object in nature was in his eyes a source of poetry. Wordsworth's poetry emphasizes the value of living in harmony with his natural environment, far from the spiritually-bankrupt city.

In the Preface to *Lyrical Ballads* (1798) Wordsworth discusses what he sees as the elements of a new type of poetry, one based on the "real language of men". Here, Wordsworth gives his famous definition of poetry, as "the spontaneous overflow of powerful feelings" which "takes its origin from emotion recollected in tranquility."

The poems in Lyrical Ballads were mostly by Wordsworth, though Coleridge contributed, one of the great poems of English literature, the long Rime of the Ancient Mariner, a tragic ballad about the survival of one sailor through a series of supernatural events on his voyage through the South Seas, and which involves the symbolically significant slaying of an albatross. Coleridge's poetry often deals with the mysterious, the supernatural and the extraordinary. Coleridge wanted to give the supernatural a colouring of everyday reality.

The second generation of Romantic poets (John Keats, Lord Byron, Percy Bysshe Shelley)

John Keats (1795–1821)

Keats had serious health problems throughout his life and died at the age of 26 of tuberculosis. The brevity of his life makes his literary achievements even more astonishing. The main theme of his poetry is the conflict between the real world of suffering, death and decay and the ideal world of beauty, imagination and eternal youth. Love was also an important theme in his work, although the love found in Keats's poems rarely has a happy ending.

Keats developed his own very distinctive style, which is based on lush, sensuous imagery and precise descriptive detail.

The five *Odes* of 1819, *Ode to Psyche, Ode on a Grecian Urn, Ode to a Nightingale, Ode on Melancholy* and *To Autumn* are the crowning achievement of the English Romanticism. Keats reached the culminating point of his creative powers in them. They are lyrical meditations on art and life, experience and dreams. These odes are rich in exquisite and sensuous detail.

Lord Byron (1788–1824)

In all his poetry there is a current of gloom and pessimism.

Byron was born into an ancient aristocratic family in London. He was lame and felt distressed about it all his life, yet, thanks to his strong will and regular training, he became an excellent rider, a champion swimmer and a boxer. He had a beautiful manly profile. His contemporary young men tried to imitate his clothes, his manners and even his limping gait. He seemed proud, tragic and melancholic. His actions often denied social conventions. His lifestyle was dissolute. After graduating from Cambridge University, Byron started on a tour through Portugal, Spain, Greece, Turkey and Albania. He returned home in 1811. A trip to Europe resulted in the first two cantos of *Childe Harold's*

Pilgrimage [ʻtʃaild ʻhærəldz ʻpilgrimidʒ] (1812), a mock-heroic epic of a young man's adventures in Europe, but also a sharp satire against London society. The poem contains autobiographical elements, as Byron generated some of the storyline from experience gained during his European journey.

The main character, Childe Harold by name, came from an old aristocratic family. His ancestors were men of great courage and heroism. Harold's life was very different from theirs, it is full of pleasure and entertainment. But then he only feels weariness and discontent. He lost faith in friendship and was disappointed in the world of lies in which he found himself. Hoping to find Good in other countries he left England.

Canto the First describes Portugal and Spain. Byron shows his surprise at the contrast between the splendor of the land, where "fruits of fragrance blush on every tree", and the poverty of the people. In the Spanish scenes the poet shows the people's struggle against Napoleon's invasion which the poet witnessed during the stay in Spain in 1809–1810.

Canto the Second is devoted to Albania and Greece. Byron admires the Albanians for their kindness, generosity and hospitality. But when Harold comes to Greece he is disappointed. The miserable state of the Greek people under the yoke of the Turks arouses Byron's indignation and makes him recall the glorious past of Greece.

Canto the Third describes the beautiful scenery of Switzerland. Pictures of nature – now calm and serene, now stormy as the feelings of the poet himself, alternate with philosophical reflections.

Canto the Fourth, dealing with Italy, depicts people and events of ancient history. Byron calls Italy the Mother of Art. Byron puts forth the idea that true glory is achieved through creative activity, and not by birth and power.

Childe Harold is a sensitive, disillusioned and generous wanderer. But he is merely a passive onlooker unlike Byron himself who tried to be an active fighter for freedom. Byron's other heroes, such as Don Juan [ʻdɒn ʻdʒu:ən], are strong individuals who are disillusioned in life and fight single-handed against the injustice and cruelty.

Byron achieved enormous fame and influence throughout Europe with works exploiting the violence and drama of their exotic and historical settings. However, despite the success of *Childe Harold* and other works, Byron was forced to leave England for good in 1816 and seek asylum on the Continent. Here he joined Percy Bysshe and Mary Shelley on the shores of Lake Geneva.

Then, from 1817 to 1823, he lived in Italy where he joined the secret organization of the Carbonari. It was engaged in the struggle against the Austrian oppressors.

Then the Greek war against Turkey attracted his attention. He went to Greece to take part in the struggle for national independence. His restless life ended there. He fell ill with fever and died in 1824. He was 36 years old. His death was mourned by the progressive people throughout Europe. Pushkin called Byron a poet of freedom. Goethe spoke of him in his Faustus.

Byron embodied the Romantic spirit and gave it a recognizable face. He left behind him the enduring image of the Byronic hero: a gloomy, unsatisfied social outcast, a wanderer in foreign lands, a fighter against social injustice, who in his quest for self-realization, refuses to accept social codes and conventions.

Percy Bysshe Shelley (1792–1822)

Percy Bysshe Shelley [‘pɜ:si ‘biʃ ‘ʃeli] is best known for poems such as *Ode to the West Wind; To a Skylark; Music, When Soft Voices Die.*

Like Byron, he came of an aristocratic family and like Byron he broke with his class at an early age.

Shelley was educated at Eton public school and Oxford University. There he wrote a pamphlet The *Necessity of Atheism* [‘eɪθɪɪzəm] for which he was expelled from university. His father forbade him to come home. Shelley had an independent spirit, so he broke with his family and class forever. He was an individualist and an idealist who rejected the institutions of family, church, marriage and the Christian faith. Shelley’s ideas were anarchic, and he was considered dangerous by the society of his time. Shelley was an atheist, a radical thinker and a marginal. He travelled from one town to another, took an active part in the Irish liberation movement. As for his personal life, he was married twice. He left his first wife Harriet when he fell in love with 16-year-old Mary Shelly. Together with Mary they travelled around Europe staying for a while in Geneva where they were joined by Lord Byron. But the Shelley’s returned to London in 1816 when Percy’s first wife Harriet drowned herself in Hyde Park. Shelley tried to win custody of his two children by his first marriage, but his reputation as an atheist worked against him. So, he was disillusioned with Britain, got into debt and was suffering from ill-health. Shelley moved with his family to Italy in 1818.

Four years later, in 1822 the poet was drowned in Italy. He was only 29 years old. When his body was washed ashore he was cremated by Byron and his other friends. His remains were buried in Rome.

His close circle of admirers included the most progressive thinkers of the day. Shelley became an idol of the next three or four generations of poets. Shelley’s poem *The Masque of Anarchy* (1819) calls for nonviolence in protest and political action. It is perhaps the first modern statement of the principle

of nonviolent protest. Mahatma Gandhi's ['gændi] passive resistance was influenced and inspired by Shelley's verse, and Gandhi would often quote the poem to vast audiences.

Shelley wrote his poem *The Masque of Anarchy* when he got the news that the workers of Manchester had been attacked by government troops.

Many of his poems address social and political issues. However, he is best remembered for his lyrical masterpieces. One of them is *Music, when Soft Voices Die.*

Three types of the Romantic novel:

the Gothic novel (Mary Shelley), the historical novel (Walter Scott), and the novel of manners (Jane Austen)

The Gothic novel: Mary Shelley (1797–1851) and her *Frankenstein*

Mary Shelley, Percy's wife, is remembered as the author of Frankenstein (1818).

The public taste for Gothic novels first appeared in the second half of the XVIII century. Gothic novels were based on tales of the macabre, the fantastic and the supernatural. They were usually set in haunted castles, graveyards, ruins and wild picturesque landscapes. This type of novel satisfied the Romantic appetite for wild natural settings, the Middle Ages, and free flow of imagination. The greatest Gothic novel of the Romantic period is Mary Shelley's *Frankenstein, or the Modern Prometheus* [prəˈmiːθɪəs].

Mary met the famous young poet Percy Shelley when she was only sixteen, and they went to Europe together. In 1816 they met the exciting poet Lord Byron. They stayed at his villa in Switzerland to write. They all wrote frightening, supernatural tales which created the literary vampire genre.

Mary's story was *Frankenstein*. Mary was only eighteen when she wrote it. The plot of the story is said to have come from a nightmare she had, following a conversation about galvanism and the feasibility of returning a corpse or assembled body parts to life. Sitting around a log fire at Byron's villa, the company also amused themselves by reading German ghost stories. *Frankenstein* was about a lonely, unhappy monster. A young student called *Frankenstein* created this monster. The monster wanted the student to love him, but he couldn't. So the monster got furious and started to kill people.

Mary's life was unhappy, too. Her mother, sister, and her two children died young. Then Percy died in 1822, when Mary was only 24. She lived until she was 53.

Frankenstein starts with Captain Robert Walton writing letters to his sister. It takes place at an unspecified time in the XVIII century.

The novel *Frankenstein* is written in epistolary form, documenting a fictional correspondence between Captain Robert Walton and his sister, Margaret Walton Saville. Walton is a failed writer and captain who sets out to explore the North Pole and expand his scientific knowledge in hopes of achieving fame. During the voyage, the crew spots a dog sled driven by a gigantic figure. A few hours later, the crew rescues a nearly frozen man named Victor Frankenstein. Frankenstein has been in pursuit of the gigantic man observed by Walton's crew. Frankenstein starts to recover; he sees in Walton the same obsession that has destroyed him, and recounts a story of his life's miseries to Walton as a warning. The recounted story serves as the frame for *Frankenstein'*s narrative.

Frankenstein is one of the most popular horror stories of all times. Why, do you think, *Frankenstein* has become so popular? That's because of the image of the monster who, in fact, is a lonely and unhappy creature. This story proves that any living creature, no matter what it looks like, needs company, recognition and love of others. And the absence of those will surely lead to development of cruelty, fury and anger, like in the monster of the novel.

Thus, the problems raised in the story are:

1) alienation;
2) the interference of man in nature;
3) overconfidence in the powers of science.

The influence of the Gothic novel can be seen today in the popularity of horror fiction and films.

The historical novel: Walter Scott (1771–1832)

One of the most popular novelists during the Romantic period was Sir Walter Scott. He is called the father of the English historical novel.

He was born in Edinburgh. When he was two years old he got polio. It left him lame for the rest of his life. So he spent much of his boyhood on his grandfather's farm in Scotland. He gained first-hand knowledge of the old Scottish traditions, legends and folk ballads from local peasants and farmers with whom he was on friendly terms. When he grew up he collected and studied native ballads, legends and folk songs. His literary career began with the publication of the collection of Scottish ballads. But soon he turned to writing in prose. His novels appeared anonymously. Nobody knew he was a writer. Within 16 years he wrote 29 novels many of which are about Scotland and about the struggle of this country for independence.

Scott worked hard. In recognition of his work, he was made a baronet in 1820. He was very popular among his contemporaries. His novels reached wide audiences in Britain and abroad. At the height of his career a misfortune struck him: in 1825 the publishing firm where he had been partner went bankrupt. Walter Scott had to pay a large sum of money. He refused all offers of assistance and spent the rest of his life writing to pay off an enormous debt. This affected his health and he died in 1832.

The major elements in Scott's works that place him in the Romantic tradition are:

1. His characters are both fictional and real people.

2. The characters are placed against authentic historical backgrounds.

3. He pays much attention to the description of the beautiful natural setting and the lives of common people.

4. He uses regional speech.

Like many Romantic writers, Scott stepped back into the past. He frequently used well-known historical figures, and described the political and social context in which they lived.

Scott arranged his plots and characters so that the reader enters into the lives of both great and ordinary people. He recognized the important role that ordinary people played in history.

Scott is widely regarded as a master of dialogue. He captured the regional speech of highland peasants as well as the sophisticated, polished eloquence of knights and aristocrats.

He created rich historical canvases with landscape and nature descriptions. His descriptions of the customs and habits of the people are true-to-life and realistic.

Scott's career reached its peak with *Ivanhoe* ['aivənhəu]. This novel deals with the English history of the XII century, the period of the Middle Ages. It is set against the conflict between Normans and Saxons in England.

Plot: King Richard the Lionheart is fighting an unsuccessful crusade in the Holy Land. The Saxon leader, Cedric, hopes to restore a Saxon to the throne by arranging a marriage between Lady Rowena and Athelstane, both of whom are of royal Saxon descent. So, when Cedric's son, Ivanhoe, falls in love with Lady Rowena and threatens to ruin his pans, he sends him away on the crusades. King Richard and Ivanhoe return to England together. They take part, incognito, in a tournament and defeat the Norman knights. Ivanhoe reveals his identity.

There are many famous historical figures in this novel like Richard the Lionheart and Robin Hood. But the hero of the novel, Ivanhoe, is a fictional character. He is an ordinary knight, no different from thousands of others.

His popularity in England and abroad did much to form the modern stereotype of Scottish culture.

The novel of manners: Jane Austen (1775–1817)

Jane Austen developed a type of fiction that is called "the novel of manners", where characterization and plot are very important. In her work, social hierarchies are reflected in manners and conversation. Manners are described with gentle irony and balance. But there is very little description of the wider social, political or historical context. Her novels also contain penetrating psychological insights into young female consciousness. Austen's characters are independent and self-sufficient. They aspire to Romantic individualism and freedom, but have to conform to social conventions.

Jane Austen's plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security.

Austen describes the hardships that women faced: they usually did not inherit money, could not work and their only chance in life depended on the man they married. She reveals not only the difficulties a woman faced in her day, but also what was expected of men and of the careers they had to follow. This she does with wit and humour and with endings where all characters, good or bad, receive exactly what they deserve.

Her work brought her little personal fame and only a few positive reviews during her lifetime, but the publication of her nephew's *A Memoir of Jane Austen* introduced her to a wider public, and by the 1940s she had become accepted as a major writer. Austen's works include *Pride and Prejudice* (1813), *Sense and Sensibility* (1811), and *Emma*.

PART V. THE XIX CENTURY LITERATURE. REALISM

The Victorian novel (1837–1901). Realism

It was in the Victorian era (1837–1901) that the novel became the leading literary genre in English. Women played an important part in this rising popularity both as authors and as readers. Circulating libraries were a further factor in the rising popularity of the novel. They allowed books to be borrowed for an annual subscription.

The 1830s and 1840s saw the rise of social novel. The poor were not profiting from England's economic prosperity. Stories of the working class poor were directed toward middle class to help create sympathy and promote change.

The greatness of the novelists of this period lies not only in their truthful description of contemporary life, but also in their profound humanism. The poorest, the most unprivileged sections of the population were described by Charles Dickens. He looked into the darkest corners of the large cities.

Charles Dickens

Charles Dickens [tʃa:lz 'dikinz] (1812–1870) was born in a small town on the southern coast of England. His father was a clerk at the office of a large naval station there, and the family lived on his small salary. They belonged to the lower middle class and there was always talk between the parents about money, bills and debts.

Charles and his eldest sister didn't go to school for a long time. Their father lost his job and was imprisoned for debt. All the property the family had was sold, and the boy was put to work in a blacking factory. He worked hard washing bottles for shoe-polish and putting labels on them, while his father, mother, sisters and brothers all lived in debtors' prison. Many pictures were stored in his memory, and he later described this unhappy time in *David Copperfield* and *Little Dorrit*.

In about a year the Dickenses received a small sum of money after the death of a relative, so all the debts were paid. Charles got a chance to go to school again. But he left school when he was twelve. He had to continue his education by himself visiting regularly the British Museum reading-room. Then he first got a job as a newspaper reporter, then as a parliamentary reporter. He started writing funny street sketches. Thus he discovered his writing abilities almost accidentally.

His most popular works include: *The Pickwick Papers (1835–1837), A Christmas Carol (1843), Dombey and Son (1846-1848), The Old Curiosity Shop, Little Dorrit (1855–1857), Oliver Twist, David Copperfield, Bleak House, Great Expectations (1860–1861)*.

Literary Style

Dickens loved the literary style of the 18th century Gothic romance. His literary style is a mixture of fantasy and realism. His writing style is florid and poetic, with a strong comic touch. His satires of British aristocratic snobbery are colourful and memorable.

Many of his characters' names provide the reader with a hint as to the roles played in advancing the storyline, such as Mr. Murdstone in the novel *David Copperfield*, which is clearly a combination of "murder" and stony coldness.

Characters

Dickens is famed for his depiction of the hardships of the working class, his intricate plots, and his sense of humour. But he is perhaps most famed for the characters he created, for his ability to capture the everyday man and thus create characters to whom readers could relate. Dickensian characters – especially their typically whimsical names – are among the most memorable in English literature. The likes of Ebenezer Scrooge, Tiny Tim, Oliver Twist, The Artful Dodger, Pip, David Copperfield (a field of coppers), Samuel Pickwick, and many others.

Often these characters were based on people he knew. In a few instances Dickens based the character too closely on the original, as in the case of Harold Skimpole in *Bleak House*, based on Leigh Hunt, and Miss Mowcher in *David Copperfield*, based on his wife's dwarf chiropodist.

Autobiographical elements

All authors might be said to use autobiographical elements in their fiction, but with Dickens this is very noticeable, even though he took pains to mask what he considered his shameful, lowly past. *David Copperfield* is one of the most clearly autobiographical. The scenes from *Bleak House* of court cases and legal arguments are drawn from the author›s brief career as a court reporter. Dickens›s own father had been sent to prison for debt, and this became a common theme in many of his books (*e.g. Little Dorrit*). Dickens referred to his childhood experiences, but he was also ashamed of them. Very few knew the details of his early life until six years after his death when John Forster published a biography on which Dickens had collaborated.

Episodic writing

Most of Dickens's major novels were first written in monthly or weekly installments in journals and only later were reprinted in book form. These installments made the stories cheap, accessible and each new episode was widely anticipated. Part of Dickens's great talent was to incorporate this episodic writing style but still end up with a complete novel at the end.

Dickens could alter the story depending on the public reactions. Thus his episodic writing style resulted from his exposure to the opinions of his readers. Since Dickens did not write the chapters very far ahead of their publication, he was allowed to witness the public reaction and develop the plot according to it.

Due to the demands of writing in monthly editions, Dickens's plots often seem artificial. The need to maintain the public interest from one episode to the next often led to improbable twists in the tales. But Dickens always wrote to lease the public. And the public demanded that he please the prevailing morality and conventions of the time.

Social commentary

Social issues are addressed in almost all his novels. He was a fierce critic of the poverty and social stratification of Victorian society. Dickens's second novel, *Oliver Twist* (1839), shocked readers with its images of poverty and crime and was responsible for the clearing of the actual London slum, Jacob›s Island that was the basis of the story. *Oliver Twist* shows the hard life of poor children in work houses and orphanages. *Bleak House* deals with the consequences of delays in the justice system. In *Hard Times* Dickens exposes the evils of industrialization. The education system is also a target of criticism for its overemphasis on fact and its unwillingness to develop creativity and imagination. In *David Copperfield* Dickens paints a vivid picture of the living conditions of the urban poor.

The gloom of urban life is the theme of many of his novels. Though the scenes of poverty and despair described by Dickens shocked his contemporaries, Dickens was not a radical thinker and his characters never consider rebellion.

William Makepeace Thackeray

A rival to Dickens was William Makepeace Thackeray ['wiljəm 'meikpi:s 'θækəri] (1811–1863), who is known for *Vanity Fair* (1847). It features his most memorable character, the engagingly roguish Becky Sharp.

Thackeray presents a strong contrast with Dickens, both as man and as a writer. His father died while he was a child. He was a student at Cambridge. Next, on the Continent, he studied drawing, his real knack for it enabled him later to illustrate his own books in a semi−grotesque fashion. He also studied law. His study of the law was interrupted when he came of age by the inheritance of a fortune, which he managed to lose within a year by gambling, speculations, and an unsuccessful effort at carrying on a newspaper.

He was married. Not long after, his wife became insane, but his warm affection for his daughters gave him throughout his life genuine domestic happiness.

The appearance of his masterpiece, *Vanity Fair*, in 1847 brought him sudden fame and made him a social lion. Within the next ten years he produced some other novels. He died in 1863 at the age of fifty-two, of heart failure.

As a man Thackeray was at home and at ease only among people of formal good breeding; he shrank from direct contact with the common people; in spite of his assaults on the frivolity of fashionable society, he was fond of it.

His novels seem to many readers cynical, because he scrutinizes almost every character and every group impartially. On the title page of *Vanity Fair* he proclaims that it is a novel without a hero; and here most of the characters are either altogether bad or worthless and the others very largely weak or absurd, so that the impression of human life which the reader apparently ought to carry away is that of a hopeless chaos of selfishness, hypocrisy, and futility. One word, which has often been applied to Thackeray, best expresses his attitude – disillusionment. The last sentences of *Vanity Fair* are characteristic: “Oh! Vanitas Vanitatum! which, of us is happy in this world? Which of us has his desire? or, having it, is satisfied? – Come, children, let us shut the box and the puppets, for our play is played out.”

Yet in reality Thackeray is not a cynic and the permanent impression left by his books is not pessimistic. However, he may ridicule his heroes and his heroines, he really feels deeply for them.

In his books the reader finds the lessons that simple courage, honesty, kindness, and unselfishness are better than external show, and that in spite of all its brilliant interest a career of unprincipled self-seeking like that of Becky Sharp is morally squalid.

The Brontë sisters

The Brontë [ˈbrɒnteɪ] [‘brɒnti] sisters, Emily, Charlotte and Anne, were other significant novelists in the 1840s and 1850s. They were the daughters of the rector of a small Yorkshire village, Haworth, where they were brought

up in poverty. They were a product and embodiment of the strictest religious sense of duty. Their lives were pitifully bare, hard, scarcely varied or enlivened.

All three Brontë sisters introduced an unusual central female character into the novel and complex relationships and problems this character was involved in. Together they changed the way the novel could present women characters: after the Brontës, female characters became more realistic, less idealized.

Charlotte Brontë

Their novels caused a sensation when they were first published but were subsequently accepted as classics. They wrote from early childhood, and in 1847 the three sisters each published a novel. Charlotte Brontë's (1816–1855) work was *Jane Eyre* ['dʒein 'eə], which is written in an innovative style that combines naturalism with gothic melodrama, and broke new ground in being written from a first-person female perspective.

The Romanticism appears in the volcanic and melodramatic love story, where the heroine is an idealized double of the authoress.

In 1854 Charlotte Brontë was married to a sincere but narrow-minded man. She was happy in the marriage, but died within a few months, worn out by the physical and moral strain of forty years.

Emily Brontë

Emily Brontë's (1818-1848) novel was *Wuthering Heights*. The vivid sexual passion and power of its language and imagery impressed, bewildered and appalled reviewers, and led the Victorian public and many early reviewers to think that it had been written by a man. When it first came out, it was often condemned for its portrayal of amoral passion; the book subsequently became an English literary classic.

Wuthering Heights can be called an early psychological study of passion and violent characters. Emily Brontë's characters are unique, and their violent emotions are connected with the Yorkshire moors where the action takes place. The moors are varying to suit the changing moods of the story, and they are beautifully described in all seasons.

The central characters, Cathy and Heathcliff live out their passion in the windy, rough countryside of Yorkshire, and the landscape is as wild as their relationship.

To achieve her artistic purpose – to study her heroes' psychology and moral conflicts – the author of the book makes no difference between the

supernatural and natural, both work together. On the one hand the plot is full of mystery. On the other hand, the novel is very concrete: the time of the action, the landscape, geography and climate are realistic.

Thomas Hardy

Thomas Hardy [‘tɒməs ‘ha:di] (1840–1928) is a great representative of the late XIX century realism in England. He was the son of an architect. He attended grammar school and studied architecture. But from architecture Hardy early turned to literature and for his setting chose his native place in southern England, the ancient Wessex, which was then called Dorset. It is the scene of all his novels. Country people with their patriarchal mode of life are his main characters. He preferred to describe small people: farmers, schoolteachers, petty tradesmen, etc., because he felt that the real facts of life stand out most truly in their experiences. For such people Hardy showed warm affection and sympathy.

Hardy’s characters, particularly women, and their fates are unforgettable. Their tragic lives express the author’s fatalism and pessimism about life. His characters are powerless to fight against their fate. It always leads them to tragedy.

He conveys the idea that people cannot be happy in the environment where true love and sincere friendship are ruined by the prejudices of narrow-minded people. Man is a victim of a blind chance and a mysterious, all-powerful fate. People have no control over environment, so man’s longing for happiness is doomed to disappointment. Hardy’s theory is a sheer fatalism – that human character and action are the inevitable result of laws of heredity and environment.

Hardy focused more on a declining rural society and the changing social and economic situation of the countryside. The illustrations of his rural interests are such novels as *Far from the Madding Crowd (1874), Tess of the d’Urbervilles (1891), and Jude the Obscure* (1895). These novels are called novels of character and environment.

His description of the countryside is far from the idealized version of the romantic poets. The hard labour of the farmers is depicted with realism. The rural settings are described in great detail and are often used to help the reader interpret the moods and feelings of the characters.

Tess of the d’Urbervilles [‘dɜ:bəvilz] is Hardy’s masterpiece. In this novel he attempts to create modern work in the genre of tragedy that is modeled

on the Greek drama. A poor girl struggles for happiness, but all the forces of her social environment are arranged against her. Tess, the daughter of poor parents and a descendant of a proud and ancient family, is seduced by a young man Alec d'Urberville. Some years later when Tess is working as a milkmaid on a large dairy farm, she falls in love with a clergyman's son Angel Clare ['eindʒəl kleə], who learns farming from her employer. On their wedding night Tess tells Angel about her past, and thereupon her husband leaves her.

After a brave fight against poverty and other evils, she is forced by the needs of her family into the protection of d'Urberville. When Angel Clare returns from Canada, he finds her living with Alec. In order to be free to join her husband Tess murders Alec. After a time she is arrested, tried and hanged.

The society proclaims her a "fallen" woman but Thomas Hardy makes the reader believe that it is not Tess who is guilty of the crime, but the society itself.

The rough and cruel judgement of society drives her to misery and crime. Her husband, Angel Clare regards Tess as hopelessly spoiled which is the result of his false ideal of purity.

On the contrary, on the title page the author calls Tess a pure woman. Whatever happens to her, her spirit and love for Clare remain pure and unspoiled.

Genre Fiction

The XIX century saw the rise of the following genres: fantasy, detective, science fiction, horror and ghost stories, gothic and vampire literature, the lost world genre and literature for children.

Wilkie Collins' novel *The Moonstone* (1868) is generally considered the first detective novel in the English language.

H. G. Wells' (1866-1946) writing career began in the 1890s with science fiction novels like *The Time Machine* (1895), and *The War of the Worlds* (1898) which describes an invasion of late Victorian England by Martians, and Wells is seen, along with Frenchman Jules Verne (1828-1905), as a major figure in the development of the science fiction genre.

Bram Stoker's horror story *Dracula* (1897), belongs to a number of literary genres, including vampire literature, horror fiction, gothic novel and invasion literature.

The Lost World literary genre was inspired by real stories of archaeological discoveries by imperial adventurers. H. Rider Haggard wrote one of the earliest examples, *King Solomon's Mines*, in 1885.

Arthur Conan Doyle (1859–1930)

Arthur Conan Doyle's Sherlock Holmes is a brilliant London-based "consulting detective", famous for his intellectual prowess. Conan Doyle wrote four novels and fifty-six short stories featuring Holmes, from 1880 up to 1907, with a final case in 1914. All but four Conan Doyle stories are narrated by Holmes' friend, assistant, and biographer, Dr. Watson.

Literature for children developed as a separate genre. Beatrix ['bi:triks] Potter was an author and illustrator, best known for her children's books, which featured animal characters. Potter published the highly successful children's book *The Tale of Peter Rabbit* in 1902.

Some works become internationally known, such as those of Lewis Carroll's *Alice's Adventures in Wonderland* (1865) and its sequel Through the Looking-Glass.

Lewis Carroll

The real name of Lewis Carroll ['lu:is 'kærəl] (1832–1898) was Charles Lutwidge Dodgson. He graduated in Mathematics at Oxford University and became a lecturer there and, as he never married, lived the rather secluded life of a bachelor. But he corresponded widely and had many friends in the literary and academic world. Fascinated by logarithms and mathematical problems as a child, many of the riddles and unsolvable problems in Wonderland reflect his scientific interests.

Carroll always loved children. The Dean of his College Liddell had several children and Carroll took them on many outings that they apparently enjoyed. And it all happened by chance. The sunny, placid afternoon of 4 July 1862 is firmly fixed as the date when Carroll told the story that became *Alice's Adventures in Wonderland* to Alice Liddell during a boat ride. On the night following the boat ride Carroll actually began putting the story down.

Before anything else, the book is fun. It is full of delicious nonsense. The story is absurd and plays on the absurdity of language and people. Nothing is certain in Wonderland except that nothing is what it seems to be. As Alice moves through this odd landscape, the reader becomes aware of the malign character of the world, where cruelty and uncertainty exist everywhere, and only Alice recognizes the absurdity of it all. Lewis Carroll plays with reality, language and logic in ways that are both comic and frightening.

One of the peculiarities of Carroll's writing style is the emphasis on the writing syntax. He frequently uses italics and capitalization for emphasis. This

technique is incredibly effective. It makes words stand out and puts emphasis in the correct places. He uses capital letters to display what is on signs or labels. The childish whimsical feel of the book would be partially lost without this peculiar use of syntax. Carroll also employs an odd usage of parentheses Again, this adds to the childish feel of the book. He often puts what Alice is feeling in parentheses by the side of a general sentence.

The style is very clever, as the author plays on words, homophone confusion, puns, and making metaphors as literal embellishment, which add richness to his writing. In addition, the author also uses poetic language like parodying songs and nursery rhymes.

At the time when the first Alice book arrived, nothing like it had ever been seen before. *Alice's Adventures in Wonderland* was an audacious and thoroughly imaginative fairy tale without fairies. It makes bold references to the practices and politics of the day, and mentions specific friends and acquaintances of the author – not always in a complimentary fashion. Theophilus Carter, who ran a furniture shop in Oxford at the time the story was written, likely appears as the Mad Hatter.

Alice's Adventures in Wonderland was a story told to privileged little girls. Alice demonstrates her sense of etiquette through her monologue about curtsying to the inhabitants she will meet at the bottom of the rabbit hole. While in Wonderland, she never once makes a complaint about being hungry or without adequate clothing in her waking life.

The sequel, eventually titled *Through the Looking-Glass, And What Alice Found There* was published in 1871 and was perhaps even more inventive than the first book.

Both of the Alice tales give voice to the Victorian desire to overcome restrictive environments, demonstrated to some degree through Carroll's use of parody. The quest for freedom is one of the primary themes of the two works. They seem to invite readers of all ages and from all times to revel with Carroll in places and with people and creatures who are not bound by the usual rules and regulations.

Robert Louis Stevenson

Adventure novels, such as those of Robert Louis Stevenson ['lu:is 'sti:vnsn] (1850–1894), are generally classified as for children as his *Treasure Island* (1883) is the classic pirate adventure.

Stevenson's life was a heroic struggle with a lung disease, and he spent much time abroad. His last years of life passed in Samoa [sə'məuə]. When he

died, he was carried to his grave by the natives who mourned for him as their friend and protector.

Robert Louis Stevenson is generally referred to as a neo-romanticist. Neo-Romanticism was a trend in literature which came into being at the end of the XIX century. The writers of this trend turned to the past or described exotic travels and adventures.

Stevenson was attracted to the romance of adventure and exotic countries. He idealized the strong and brave men who went down to these lands in ships. In his novels Stevenson told his readers about life full of novelty, about high passions and thrilling sensations.

In *Treasure Island* the plot centres around adventurous situations in exotic settings and realistic semi-historical characters: pirates, admirals, angry natives.

Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde (1886)* depicts the dual personality of a kind and intelligent physician who turns into a psychopathic monster after taking a drug intended to separate good from evil in a personality. It's a psychological thriller. Stevenson targeted a world of double standards where appearance counted more than substance. He explored the presence of good and evil in man.

PART VI. ENGLISH LITERATURE SINCE 1901. REALISM

The XX century realists

At the beginning of the XX century modernism became an important literary movement. But there were many prominent writers who were not modernists, such as Thomas Hardy, Rudyard Kipling, H. G. Wells, John Galsworthy, G. K. Chesterton, George Bernard Shaw.

John Galsworthy

John Galsworthy [ˈdʒɒn ˈgɔ:lzwɜ:ði] (1867–1933) won a Nobel Prize in Literature in 1932. His works include a sequence of novels called *The Forsyte Saga (1906-1921).*

He exposes the upper-middle class of England as suffering some sort of decline, both moral and spiritual, as represented by the Forsyte family. They are blind to anything outside of their own frame of reference, they are unaware of how society is changing.

The author tells the reader about four generations of the Forsyte family. He does it with the combination of irony, symbolic characters and deep insight into problems. One of the major problems connected with the family is that the Forsytes organize their family lives, love, and appreciate art under the principle “property first”.

One of the characters is Aunt Ann. She is a beautiful and respected old lady. She symbolizes the Forsytes’ concept of family life. On the one hand, Aunt Ann loves the Forsyte’s family and the subfamilies, which constitute the world of Forsytes. “It was her world, this family, and she knew no other, had never perhaps known any other.” But on the other hand, old and kind Aunt Ann looks at the members of the family through the prism of property instinct. This approach to family life is very controversial. Aunt Ann, as well as the majority of the Forsytes, do love and care about their families. But still, their love and care resemble a deep concern an owner has in highly valuable property.

In a similar manner beautiful and rebellious Irene, Soames’ wife, becomes for her husband a mere “investment”, which is highly valuable for him. Her character is crucial for the novel. Her identity represents the concept of romantic and altruistic love, which is in conflict with the concept of love shared by the Forsytes. Of course, Soames has passion for Irene. Soames does not understand how his property, Irene, in whom he invested so much love

and passion, can be confiscated from him. He fights for his property. But after Soames realizes that he lost Irene, he attempts to get rid of her, as stockbrokers get rid of defaulted bonds.

The sense of property is also the obstacle, which prevents the Forsytes from appreciating art for the sake of art and enjoying beauty for the sake of beauty. The symbol of the Forsytean conception of art and beauty is the collection of paintings, which Soames gathers throughout his life. On the one hand, Soames loves his paintings and spends hours contemplating them. But then Soames sells the paintings, which fall in price, without any regret. And the dominant criterion for him in deciding to buy a painting is the probability that the price of the painting will increase in the future.

The art of John Galsworthy has had a great impact on the world literature as it gives a thorough and original analysis of the history and culture of Britain of his epoch.

Rudyard Kipling

Rudyard Kipling [ˈrʌdjəd ˈkiplɪŋ] (1865–1936) was born in 1865, in Bombay, India. Kipling fell in love with the country and its culture. Then he was educated in England. After school he travelled to the USA with his best friend whose sister he married. The newly married Kiplings settled down in the USA. Rudyard Kipling wrote *The Jungle Book* (1894) and *Gunga Din* there. They had three children and lived happily. Kipling was delighted to be around the children – a characteristic that was apparent in his writing. His tales enchanted boys and girls all over the English-speaking world. By the age of 32, Kipling was the highest-paid writer in the world. He was the youngest ever recipient of the Nobel Prize for Literature in 1907. But after the family tragedies when their daughter and their son died, the Kiplings cherished isolation and lived on a quiet villa in England. He died in 1936. His famous poem “If –” (1895) devoted to his son is a national favourite.

George Bernard Shaw

George Bernard Shaw (1856–1950) turned the theatre into an arena for debate about important political and social issues, like marriage, class, “the immorality of armaments and war” and the rights of women.

Shaw was born in Dublin of Irish parents. The family environment was unstable and often unhappy. His mother left the family home and moved to London with Shaw’s two sisters. Shaw joined them four years later.

In London he was influenced by Socialist ideas and joined the Fabian Society, a revolutionary group whose main objective was to protect the interests of the poorer classes.

He made his debut as a dramatist with *Widowers' Houses*, a play about the conditions of the poor and underprivileged. Bernard Shaw wrote over fifty plays, many of which dealt with the important issue of the day and exposed the evils of society. In 1925 he was awarded the Nobel Prize for Literature. He died at the age of ninety-four.

Some of Shaw's most successful plays are categorized under two headings:

– the "Plays Pleasant" include *Arms and the Man* (1894)*, The Man of Destiny* (1895)*, You Never Can Tell* (1897), and others;

– the "Plays Unpleasant" include *Widowers' Houses* (1893*), The Philanderer* (1893)*, and Mrs Warren's Profession* (1894).

Shaw's plays were written to shock the audiences and teach new social and moral values. He used paradox and reversed the common patterns of judgement (That is the conventional hero became the villain and vice versa).

Shaw's most famous play, *Pygmalion* (1913) exposes the class division of British society. It is a mixture of comedy, social observation and didacticism.

Herbert George Wells

Herbert George Wells (1866-1946) was a prolific author who is now best known for his science fiction novels. His most notable science fiction works include *The War of the Worlds, The Time Machine* (1895), *The Invisible Man* (1907) and *The Island of Doctor Moreau* (1896).

Having won a scholarship to the Royal College of Science in London, he graduated as a scientist. Wells taught in several schools and started his writing career. His first publications were textbooks in biology and geography.

In 1895 he published his first major novel, *The Time Machine.* Several science fiction works followed in which he explored the impact of scientific progress on society.

Then he joined a Socialist group (called the Fabian Society). He maintained his socialist views and his later work had strong political and social themes. One of his strong political beliefs was that science, history and economics should be made accessible to the common man.

World War II depressed him greatly and made him lose his faith of scientific progress. He became pessimistic about the future of Western society.

His science fiction novels, though the narratives are based on fantasy, include serious social satire and warnings about the potential dangers of scientific and technological progress.

In his later works Wells tended towards social realism and serious political novels in which he portrayed scandalous emancipated women, questions the institution of marriage and in comic style describes the lower-middle class of his youth.

Oscar Wilde

Oscar Wilde (1854-1900) was born in Dublin in 1854 into an upper-middle class family. He was educated in Dublin and at Oxford where he excelled as a student. At Oxford he came under the influence of the Aesthetic [iːsˈθetɪk] movement which proposed that art was not meant to instruct, or provide moral, social or political guidelines. The phrase "art for art's sake" captured the aesthetic belief that art was an end in itself.

When he finished his studies Wilde moved to London where his wit, irony and brilliant conversational skills opened the doors to fashionable society for him. He applied the aesthetic ideals to areas of his life. He wore flamboyant clothes, adopted extravagant poses and considered eccentricity to be the outward appearance of genius. He became a celebrity long before he wrote a single word of literary significance.

Short of funds, in 1882 he went to Canada and the USA on a lecture tour on "the aesthetics". He played the role of the Aesthete and the English Decadent in front of stunned audiences. He became famous for his outrageous and witty remarks. When asked, for example, by a customs official if he had anything to declare, he replied, "Nothing but my genius".

In 1884 Wilde got married. The wedding was a sensational society event, which was carefully staged and choreographed by Wilde himself. The couple had two children. Some years later he published a volume of fairy stories, *The Happy Prince and Other Tales.* He had first invented these fairytales for his own children. In 1891 his only novel, *The Picture of Dorian Gray*, appeared arousing scandalized protest against what was considered its immoral content. The novel is based on the myths of Narcissus and Faust: a hedonist in love with his youth and beauty wished to remain eternally young and handsome. His wish is granted, but over time his portrait grows old and ugly. The portrait shows physical consequences of his amoral and criminal life. The Victorian public considered the novel shocking and immoral. However, many recognized the

horribly corrupt picture as a fitting symbol for the immorality and hypocrisy of their society.

In 1887 Wilde became editor of a magazine and published essays and more fairy stories.

Then Wilde turned to playwriting. In the early 1890s he wrote and produced a series of hilarious comedies which were showcases for his epigrammatic brilliance and shrewd social observations. The witty style and provocative themes of the plays attracted huge audiences and Wilde was hailed as the savior of British theatre.

One successful play followed another: *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1895), *An Ideal Husband* (1895), and his masterpiece, *The Importance of being Earnest* (1895). The last lay best illustrated Wilde's ability to mix farce, romantic comedy and social satire.

In 1891 he met Lord Alfred Douglas, with whom he had a homosexual relationship. When the young man's father publicly insulted him Wilde aved for libel but lost his case. He was prosecuted and sentenced to two years' hard labour for homosexual acts. Everyone who had admired him, friends, acquaintances, and his own family rejected him. The sentence also ruined him financially. After his release, he left England and wandered around Europe, under a false name, living on borrowed money. Humiliated and in poor health, he died a lonely death of cerebral meningitis in a modest hotel room in Paris at the age of 46.

Oscar Wilde expressed his talent in poetry, fiction and drama.

Wilde challenged Victorian society with his wit and cynical views. His name has become synonymous with witty dialogue and aphorisms. His sayings are still widely quoted today: "Women are meant to be loved, not to be understood" and "The only way to get rid of a temptation is to yield to it."

PART VII. MODERNISM IN ENGLISH LITERATURE

Modernism and its main features

Modernism represents "a deliberate and radical break with the traditional bases of Western culture and Western art" (Virginia Woolf).

There are arguments concerning the beginning of modernism. Still Virginia Woolf states that modernism began in 1910, the date of the first post-Impressionist exhibition in London.

In literature, the main characteristics of modernism include:

1) new kinds of tools, such as the stream of consciousness, interior monologue;

2) search for alternative ways of representing reality; not focusing on the external reality, moving the idea of reality to the inner world;

3) narrations from different points of view and perspectives;

4) a rejection of the objectivity, fixed points of view, and clear-cut moral positions;

5) an emphasis on impressionism and subjectivity in writing.

Causes of Modernism

All the mentioned features are a response to the changes brought about by the new century:

– industrialization;

– urban society;

– war;

– the new philosophical ideas (the ideas of Charles Darwin (1809–1882) (On Origin of Species) (1859), Friedrich Nietzsche (1844–1900), Karl Marx (1818–1883) (Das Kapital, 1867), and the psychoanalytic theories of Sigmund Freud (1856–1939));

– search for instruments in art with which authors, artists and musicians attempted to throw off the burden of realism (the continental art movements of Impressionism, and later Cubism, were important inspirations for modernist writers).

English literature modernism developed out of a general sense of disillusionment with Victorian era attitudes of certainty, conservatism, and belief in the idea of objective truth.

Representatives of modernism in literature written in English are:

– Joseph Conrad (1857–1924), a Polish-born novelist;

– D. H. Lawrence (1885–1930) published *The Rainbow* in 1915;

– James Joyce;

– Virginia Woolf (1882–1941);

– Aldous Huxley (1894–1963) published his famous dystopia *The Brave New World* in 1932;

– E.M. Forster (1879–1970).

The stream of consciousness

The Stream of Consciousness is a literary style in which the author follows visual, auditory, tactile, associative impressions and expresses them using "interior monologue" of characters either as a writing technique or as a writing style that mingles thoughts and impressions in an illogical order, and violates grammar norms.

The phrase "stream of consciousness" was first used in 1890 by William James in *Principles of Psychology*. In literature it records character's feelings and thoughts through stream of consciousness in attempt to capture all the external and internal forces that influence their psychology at a single moment.

Main characteristics:

– recording thoughts and feelings;

– exploring external and internal forces that influence individual's psychology;

– disregard of the narrative sequence;

– absence of the logical argument;

– disassociated leaps in syntax and punctuation;

– prose difficult to follow.

James Joyce

James Joyce wrote his famous novel *Ulysses* [ju:'lisiz] in 1922. It is endlessly inventive; it is like a maze in its construction. The novel describes internal psychological process. Joyce draws parallels with Homer's epic poem the Odyssey.

Ulysses records events in the lives of two central characters – Leopold Bloom and Stephen Daedalus [ˈstiːvn ˈdedələs] – on a single day in Dublin.

The action takes place in 1904. Leopold Bloom is a middle aged Jewish man. Stephen Daedalus is a young intellectual.

Bloom goes through his day with the full awareness that his wife, Molly, is probably receiving her lover at their home.

Daedalus invites Bloom to go on a drunken spree. Daedalus gets into a fight and is knocked out. Bloom revives him and takes him back to his house, where they sit and talk, drinking coffee.

The manner in which it is told is the stream-of-consciousness. It is a unique perspective on the events of the day; we see the events from the interior perspective of Bloom, Daedalus and Molly.

This work is an experiment. Joyce plays with narrative techniques. Joyce directs the story from numerous linguistic and psychological points of view: some chapters concentrate on a phonic representation; some are mock-historical; one chapter is laid out like a drama.

Ulysses is the Roman name of Homer's Odyssey. *Ulysses* is often published with a table of parallels between the novel and the classical poem by Homer.

David Herbert Lawrence

D.H. Lawrence (1885–1930) was born in a mining village in the industrial Midlands of England. His father was a coal miner and worked in the pit all his life. His mother, a former schoolmistress, came from a lower middle-class background. Although the marriage was not happy, the couple had five children. The relationship between Lawrence and his mother was extremely close; she encouraged him to get an education so that he would not become a miner like his father.

After graduation from college, Lawrence took a teaching post in London, where he was introduced into literary circles. Then his mother died of cancer, and Lawrence fell so ill that he stopped working as a teacher. He had various love affairs. But his life changed radically when he met his future wife, Frieda Weekley. The coupe travelled to Germany and Italy, then to Australia and the USA. But Lawrence's tuberculosis was worsening after his controversial novels *The Rainbow, Women in Love* and *Lady Chatterley's Lover* had been banned in Britain on the grounds of indecency. *Lady Chatterley's Lover* was only published in Italy. The ban was not lifted until the 1960s.

D. H. Lawrence was a prolific writer who experimented with various genres: novels, short stories, plays and poems. The principal subjects of his work were relationships, emotions and conflict. In his novels and poems he explored such themes as the effect of industrialism and rationalism on the common man, the

role of women in modern society, the conflict between the prevailing morality and sex, and the nature of the relationship between mother and son.

Sons and Lovers, published in 1913, was not only his most autobiographical novel. In it he explores issues in British society, such as changes in the education system and in living and working conditions.

Women in Love (1921) develops the themes of friendship and marriage and concludes that a happy marriage must not be the merging of two human beings, but a relationship between "fulfilled" individuals.

Lady Chatterley's Lover (1928), his last and most notorious novel, tells of the passionate love affair which takes place between the wife of the disabled Sir Clifford Chatterley, and Mellors, his gamekeeper. The use of symbols, images and the evocation of intense psychological and emotional states owes much to his work as a poet.

Virginia Woolf

Virginia Stephen (1882–1941) was born in London in 1882.Her father was a prominent literary critic and a friend of many of the influential writers of the day. Virginia was educated at home from the resources of her father's impressive library. Her youth was overshadowed by a series of emotional shocks, including the death of her mother, her half sister and eventually her father, who suffered a slow death from cancer.

Bloomsbury Group. After her father's death, Virginia moved to a house in the Bloomsbury area of London with her sister Vanessa and her brothers Thoby and Adrian. The house became the meeting place of a circle of intellectuals, including E.M. Forster and the author and social reformer Leonard Woolf. The Bloomsbury group, as it became known, was committed to ridding society of what they felt were the constraints and taboos of Victorian times.

Nervous breakdown. When her brother Thoby died in 1906, Woolf had a severe mental breakdown and throughout her entire life she was subject to nervous illness.

Hogarth Press. In 1912 she married Leonard Woolf. In 1917 the Woolfs bought a small printing company, Hogarth Press, and converted the business from printing to publishing. They published their own stories (*The Mark on the Wall* by Virginia and *Three Jews* by Leonard), the works by Katherine Mansfield and the novel by T.S. Eliot *The Waste Land* (1923). Gradually they became established publishers.

After experimenting with short stories, Woolf turned to novel-writing, using increasingly innovative literary techniques. *Mrs Dalloway* (1925), *To the Lighthouse* (1927) and *The Waves* (1931) are generally considered to be her best works. Her romantic involvement with the poet Vita Sackville-West inspired the novel *Orlando* (1928), her most commercially successful novel.

After completing her final novel, Between the Acts, published posthumously in 1941, Woolf suffered another attack of mental illness which drove her to suicide. She drowned herself in a river near her home in 1941. She was 59 years old.

Virginia Woolf was an innovative force in twentieth-century fiction. She was one of the leaders of modernism. In her works, Woolf's main emphasis is not on events or characterisation but on the characters' emotions and feelings, which are conveyed to the reader through the use of the stream of consciousness technique, the interior monologue. This literary device represents an attempt to capture in words the workings of human consciousness by recording the characters' thoughts, feelings, impressions and memories. The novel *Mrs Dalloway*, for example, is formed by the web of thoughts of various people during the course of a single day.

In her most celebrated novel, *To the Lighthouse* (1927), Virginia Woolf explores the creative and intuitive consciousness of Mrs Ramsay, the central figure in the Ramsay family. The novel highlights the differences between the male perspective as represented by the tragic and self-pitying philosopher Mr Ramsay, and the female perspective as represented by the warm and maternal Mrs Ramsay.

As in all Woolf's works there is little action. The story revolves around a single event: a planned expedition to a lighthouse. The style of the novel is both realistic and symbolic; the central symbol, the lighthouse, represents spiritual and moral salvation, and the story ends on a note of optimism as the family's younger generation makes the long overdue expedition.

Woolf carried the stream of consciousness technique even further in *The Waves* (1931), her most difficult work, where she does not limit herself to one conscious flow of thoughts but slips from the mind of one character to another. The novel presents in soliloquies the lives of six characters from childhood to old age.

Woolf was an activist in the campaign for women's suffrage. She wrote a series of notable feminist essays. She criticizes the male domination of society and encourages women to gain economic independence in order to pursue their own goals.

Katherine Mansfield

Katherine Mansfield (1888–1923) was born in Wellington, New Zealand, on October 14, 1888. She was educated in Wellington and, for a short time, in London, England. While in school, she enjoyed playing the cello and began to publish her writing. In 1908 Mansfield left for London to establish herself as a writer. Although Mansfield spent most of her career in Europe, many of her stories centered around her native country.

She evolved a distinctive prose style which can be described as experimental and innovative. She is considered an influential figure in literary Modernism that rejected straightforward storytelling and strove to portray the changes in society and the popular mind following World War One. Her delicate stories, focusing upon psychological conflicts, have an obliqueness of narration and a subtlety of observation.

Like many other modernists, Mansfield often preferred to use the first-person point of view to give a sense of her characters' internal thoughts. Additionally, Katherine Mansfield used a lot of symbolism and imagery throughout her writing.

Katherine Mansfield helped develop the short story as a form of literature. *The Garden Party, and Other Stories* (1922), her final short story collection, is considered the height of her achievement.

Much of Mansfield's writing was inspired by her childhood in New Zealand and her experiences with men. She believed the society to be unfair towards women. The quote below is from the perspective of a woman with mixed feelings about her marriage; while she loves her husband, she is discontent with the unequal amount of herself and the time she must give up for his benefit. This is a theme that Mansfield covered in many of her works.

"Her whole time was spent in rescuing him, and restoring him, and calming him down, and listening to his story. And what was left of her time was spent in the dread of having children." (from the collection *The Garden Party and Other Stories*, the short story *At the Bay)*

Mansfield suffered from tuberculosis for many years. She died of a lung hemorrhage on January 9, 1923. Some of her writings, including papers, letters, and short stories, were collected and published after her death.

Joseph Conrad

Joseph Conrad (1857–1924) was born in the Ukraine. His father was a Polish patriot in exile for his nationalistic activities. Joseph was sent to school in Krakow, Poland, and then in Switzerland. But his true ambition was to go

to sea. After school he began a twenty-year career as a sailor. He joined the British merchant navy and travelled to places such as the West Indies, Malaysia and the Congo. In 1886 he became a naturalized British citizen.

By this time Conrad was already working on his first story, *Almayer's Folly* (1895). When it was published he decided to retire from his merchant service and settle in London. Then he married an English bookseller's daughter and the couple had two sons. From then on he concentrated on his writing. His early work earned him little money but brought him recognition of many of his contemporaries. His later publications had wider success, and by the time of his death in 1924 he was well-established in the literary world.

Conrad was a great master of English prose, despite the fact that he only started learning the language when he was twenty-one and spoke it with a strong Polish accent.

His works were inspired by his journeys, hence the exotic and lush landscapes and romantic atmosphere. The theme of the stories is choice in an alien environment. Conrad uses the sea and life on ships as a background against which the individual faces moral dilemmas and ambiguities. Thus he analyzed men in exceptional circumstances, when they are put under the test of loneliness and extreme situations. For example, in *Lord Jim* (1900), *Typhoon* (1902) and *Nostromo* (1904) the characters' values and qualities, tested in a moment of crisis, reveal their inadequacy and cause conflicts or tragedy.

Joseph Conrad also wrote political novels: *The Secret Agent* (1906) and *Under the Western Eyes* (1910), which is set in Switzerland and Russia.

Style and literary techniques. In all his works, Conrad made extensive use of symbolism and striking visual imagery. He tried to convey the complexity of experience by experimenting with narrative technique. Several of his stories are told from multiple point of view. His creation of an intermediate narrator, who, although involved in the action, sticks to the facts in his storytelling, anticipates the narrative technique of modernist novels where the narrator totally disappears.

Edward Morgan Forster

E.M. Forster (1879–1970) was born in London in 1879 into an upper-middle-class family. He spent his childhood surrounded by women as his father died when he was only nine months old. He completed his education at Cambridge, where he graduated with a degree in Classics.

When he left Cambridge, Forster visited Greece and Italy, where he found inspiration for his first two novels, *Where Angels Fear to Tread* (1905) and *A Room with a View* (1908).

His extensive travel included visits to India in1912 and 1922.

Forster became a member of the influential Bloomsbury Group, a group of intellectuals who revolted against the artistic, social and sexual restrictions of Victorian society. Forster stopped writing novels after the publication of *A Passage to India* (1924), but still worked actively on lectures, biographies, descriptive prose and criticism. At eighty he finished a volume of short stories published posthumously in 1972. He died in 1970 at the age of 91.

Works: Forster's first novels are ironic attacks on the life and values of the English middle classes: *Where Angels Fear to Tread* (1905) is a sophisticated tragi-comedy about the conflict between Italian vitality and English gentility.

In *A Room with a View* (1908), he explores the nature of love and describes the emancipation of Lucy Honeychurch from the oppressive morality and values of English middle-class society. Italy again offers the ideal background for liberation and spontaneity, and helps the protagonist to gain victory over the restraints of social conventions. The second half of the novel is set in England, which serves as a test of the new view of life Lucy has acquired in Italy.

Irreconcilable and deep-rooted differences are also at the heart of Forster's final novel *A Passage to India* (1924), where the characters (English and Indian) yearn to connect and understand each other but cannot overcome the prejudice and misunderstanding dictated by their cultures.

Richard Aldington

The famous English poet, novelist, critic, translator, Richard Aldington (real name Edward Godfrey Aldington (1892–1962)) was born in the family of an amateur writer and bookseller and his wife, a novelist and a hotel hostess. He studied at University College London but did not finish his education due to financial difficulties.

Since 1912, together with American poets Ezra Pound and his wife Hilda Dolittle, he was a member of the circle of imagists and published his poems in their anthologies. He also edited their journal *Egoist*. It was Richard and Hilda who were initially called "imagists".

In 1916 Aldington published his first poetry collection, *Old and New Images*, and volunteered for the Western Front. He was wounded and survived. The war

changed his worldview forever and became the main theme of his writings. In the difficult post-war years, he reflected his war experience in his poems and novels and fought for his own ruined life.

The war, the feeling of anger aroused by it, the hatred for the country that sent its sons to death made Aldington a novelist. His novels are different, but they are all about the war, about its disastrous effect on people and its consequences, ruining their lives.

The literature of the "lost generation" is international. Different people affected by the war were united by their common attitude towards it. Along with Remarque's *All Quiet on the Western Front* and Hemingway's novel *A Farewell to Arms*, Aldington's work entitled *Death of a Hero* most vividly expresses the worldview of the "lost generation". His hero is an ordinary young man seeking to find a vocation and trying to solve the civil and moral problems of the time. *Death of a Hero* is considered R. Aldington's best novel and one of the most significant works about the "lost generation". The writer started it right after the war and published in 1929.

In the preface the author calls his novel *a funeral lament* that tells the tragic, partly autobiographical, story of a young English artist and journalist who died at the front a week before the armistice. Debunking the beautiful myth of the war, ostentatious patriotism, chauvinism, the author demonstrates the senselessness of his hero's death, which both the relatives and the army, having given due honors to him, took calmly. His death is the suicide of a man of art who is unable to accept all the abomination of what is happening.

The very title makes the reader understand the irony and accusation of those whom Aldington considered responsible for the war: the government that does not value human life and prepares young men to die for the empire; and the society that allows it. The indifference, lie, prudence, hypocrisy that prevailed in the society before the war are masterfully described in the book. Neither the intellectual circles of London, nor famous writers and artists, to whom he does not forgive Victorian hypocrisy, avoid his accusations. His hero finds no solace in the family, friendship, or love.

Aldington perceived the Second World War as a catastrophe even more monstrous than WWI.

His early imagist and military poems are included in the golden fund of English poetry. However, he ended his days in exile as he was not forgiven by the contemporaries for his anti-war novels, especially his masterpiece *Death of a Hero*.

Aldous Huxley's novel Brave New World
Utopia and dystopia

The question of the perfect social order has been preoccupying people since ancient times. The genre of utopia emerges in Plato's dialogues (*The State, The Politician*), giving birth to the dream of an ideal society. Translated from Greek, "utopia" is a blessed place that does not exist. Thomas More's work *Utopia* (1516) gave the name to the genre. Since that time unrealistic projects of social transformation have been called utopias. However, Thomas More's book gave an incentive to real social improvement, formulating many principles of social structure, such as democracy and equality of women as well as pedagogical principles, for example, universal education.

The English philosopher John Stuart Mill (1806–1873) introduced the opposite concept of "dystopia". Historically, dystopia originates from Swift and Voltaire and is a satire on the dream of a reasonable state structure with social equality and well-being. The authors of dystopias see the attempts to bring the ideal to life as violence against personality, leading to a totalitarian regime, manipulation of people's consciousness and behavior.

Utopias ignore the interests of the individual and are devoted to the problems of social structure. Dystopias, on the contrary, depict the society of the future from the point of view of an individual and reflect the conflict between them. For dystopian authors the main interest is the human soul, unpredictable and unique.

Dystopias, like utopias, are diverse and numerous, because almost any work about the future can be attributed to this genre. With the expansion of the range of global problems, specialists from different fields introduced new concepts for their specifications. In particular, "ecotopia" (global scientific and cultural design), "praktopia" (a system of social reforms aimed at building a better world.)

The genres of utopia and dystopia appeal to both the writer and the reader as they allow expressing dissatisfaction with reality, fear of change, and the desire to protect traditional humanistic values. Through them the writers criticize the present and predict the future, modeling and exposing ideal forms of socio-political organization.

The popularity of dystopia in the middle of the century was also a reaction to the rise in interest in science fiction, stimulated by scientific and technological progress as well as fascination with the ideas of transformation.

The works of Aldous Huxley and George Orwell, which predicted real processes in the modern world attract even more attention today and top the lists of dystopias.

Everything in the life of the English novelist Aldous Huxley (1894–1963) seems to prepare him for the creation of dystopias. His background – he was the grandson of the outstanding English biologist Henry Huxley and the son of the famous writer and magazine editor Leonard Huxley; Oxford education; work as a journalist and critic, who developed the ability to satire and comment on social reality.

The grandson of an outstanding biologist, Huxley often places his characters in the atmosphere of biological laboratories and endows them with a love of biological experiments. His novels of the 30s and 40s describe terrifying experiments on human nature.

Quotations fill these works; in particular, the title of the novel *Brave New World* (1932) is a quote from Shakespeare's work. One of Huxley's heroes, John, was raised on the only surviving book of Shakespeare, whose world is opposed to the world of dystopia. John prefers death to the loss of his humanity.

The novel conveys an apocalyptic vision of the future, disbelief in the progress of mankind. Huxley developed the ideas about a "reasonable state" where mechanization, automation, and skillful manipulation of consciousness prevail; feelings, individuality, and moral choice are absent. People are produced in flasks, and are brought up with the help of hypnosis. They repeat what they have been told and believe in their happiness, do not strive for the unattainable, which since the Renaissance has been considered the only wish worthy of a person. There is no poverty, disease, aging, wars, destructive passions, fear. Upsets are eliminated by a dose of drugs. Sameness and stability prevail.

The novel warns against the seizure of power in the country by a group of technocratic intellectuals seeking to create biological classes of repressed personalities. Huxley creates a gloomy forecast, social satire, and a universal dystopia.

George Orwell

George Orwell (1903-1950) was a publicist, a journalist, and an author of works of fiction, the most significant of which are the dystopia *1984* and the allegorical parable *Animal Farm*. Three main factors influenced the formation of Orwell's political ideas:

– School years, when the son of a minor colonial official, the poorest of his classmates at Eton, he realized the existence of class differences, identified himself with the working class, hated beatings, repression and tyranny.

– The decision to leave the service in the Imperial Police in India, where he served after school, to become a literary and political rebel, live with the poor and outcasts of Paris and London and take in 1933 a pseudonym for the name of a river in East Anglia (real name is Eric Arthur Blair).

– The experience gained in Spain as a reporter and participant in the fight against fascism, developed his hatred of communism, of any dictatorship.

Orwell's works convey his pessimism about the future of humanity, which may turn into soulless submissive automats. The mass deformation of consciousness by means of total propaganda leads to the moral degradation of society.

The fantastic parable *Animal Farm* (1945) is written in the best traditions of English satire. It summarizes the tragic experience of socialism.

The novel *1984* (1949) is a political pamphlet and a warning. The world in the novel is divided into three superpowers: Oceania, Eurasia, and Eastasia. In Oceania, the State apparatus consists of four ministries. The Ministry of Peace is responsible for the war. The Ministry of Abundance is responsible for the economy. The Ministry of Truth is for information, education, leisure and the arts, and makes people lie to people. The Ministry of Love is responsible for controlling, suppressing feelings and natural connections, instilling fear and hatred. In the state of victorious totalitarianism, everything is controlled by Big Brother, who has only been seen in images (maybe he is only a myth to strengthen the regime), but who is supposed to be obeyed and loved. In addition, love, thought, and truth are being pursued. They are replaced by lies and doublethinking. Slogans such as "War is peace" or "Freedom is slavery" become possible. The Party is constantly rewriting history in order to avoid a threat to the stability of the state. The party chooses what should be considered the truth. The language is used as an instrument of political control, therefore, in order to avoid the temptation of thought, it has been transformed from an actual tool of information and culture into the language of abbreviations, the so-called "newspeak". The instruments of achieving democracy and freedom – art and literature – are being destroyed. The plot proves that a totalitarian state, which is merciless to people, cannot achieve a high level of development.

The plot of the novel is based on the clash of personality and the state. Winston, an employee of the Ministry of Truth, is suspected of deviating from the prescribed standard: he had the misfortune to respond to a love feeling and became a victim. The tragedy of the novel's heroes – Winston Smith and his beloved Julia – is predetermined.

Both novels, *1984* and *Animal Farm,* belong to the modernist period. Modernism usually goes hand in hand with bleakness and a dystopian view of the world. There is plenty of that in 1984. The narrative technique, however, is traditional with the standard third person omniscient narration by the author and a linear narrative. Modernist novels usually tend to have the characters' stream of consciousness and a disjointed time line which characteristics are absent in Orwell's works. The bleakness of 1984 is its modernist claim.

So, both authors have no hopes for the future, but they see the systems of forcing people differently.

Orwell's freedom is limited from the outside. This is a traditional predictable and technically accessible version of a society with propaganda, surveillance, Big Brother faces, supervision, fear; with the restriction of sex and the use of sexual tension to incite hatred against "enemies" and "traitors"; with rewriting history and the use of a special restrictive language that promotes the substitution of opposite concepts. The level of well-being is controlled through war.

For Huxley, it's a more scientifically advanced, politically convenient, and more monstrous world. Outwardly free, calm and satisfying the needs of the individual, it is tightly controlled from the inside by maintaining an optimal level of population, determining the behavior of a human in accordance with the needs of the caste biological system, and genetic changes before his birth.

PART VIII. POSTMODERNISM

Postmodernism and its main features

Postmodernism literature is hard to define. However, its unifying feature is allowing multiplicity of interpretations.

Divergent attitudes of modernism and postmodernism

modernism	postmodernism
Cultural progress is celebrated	Cultural progress is cynically resisted and radically doubted
The truth is sought	The truth is constructed
History is embraced	History is diversified, allows different approaches
The plot is rejected	The plot is foregrounded
Crono-topical contextualization is rejected	Crono-topical contextualization is foregrounded

William Golding. Lord of the Flies

British novelist William Golding wrote the critically acclaimed classic *Lord of the Flies.*

William Golding was born in 1911 in England. A frustrated child, he found an outlet in bullying his peers. Later in life, William would describe his childhood self as a brat, even going so far as to say, “I enjoyed hurting people.” His father was a schoolmaster and eventually, William decided to follow his father’s footsteps. In 1935 Golding took a position teaching English and philosophy at a school. Golding’s experience teaching unruly young boys would later serve as inspiration for his novel *Lord of the Flies*.

Although passionate about teaching from day one, in 1940 Golding abandoned the profession to join the Royal Navy and fight in World War II. Golding spent the better part of the next six years on a boat. While in the Royal Navy, Golding developed a lifelong romance with sailing and the sea. Like his teaching experience, Golding’s participation in the war would prove to be fruitful material for his fiction. In 1945, after World War II had ended, Golding went back to teaching and writing.

In 1954, after 21 rejections, Golding published his first and most acclaimed novel, *Lord of the Flies*. Riddled with symbolism, the book set the tone for Golding's future work, in which he continued to examine man's internal struggle between good and evil.

Two decades later, at the age of 73, Golding was awarded the 1983 Nobel Prize for Literature. In 1990 a new film version of the *Lord of the Flies* was released, bringing the book to the attention of a new generation of readers.

Golding spent the last few years of his life quietly living with his wife at their house in Cornwall, where he continued to toil at his writing.

In 1993 Golding died of a heart attack.

Lord of the Flies tells the story of a group of English schoolboys. They are the only survivors of a plane crash during a war, and they find themselves on a deserted island. The boys soon realize that they need a leader so they elect Ralph. As a leader, Ralph selects Jack to be responsible for hunting. After an exploration of the island, Simon comes up with the idea that they should light a fire to draw the attention of the passing ships. Unfortunately, the unmonitored fire engulfs the forest.

At first, the boys enjoy their life without adults, and spend most of their time playing. But after a while they split in two groups; some work together to maintain the order, while the others rebel, they descent into savagery seeking for violence.

Lord of the Flies is a novel which from its publication was interpreted in many different ways. Some critics claim that the novel is a modernist one, while others strongly disapprove this idea stating that Lord of the Flies is undoubtedly a postmodernist novel.

John Fowles. The Collector

John Robert Fowles [faʊlz] (1926–2005) was an English novelist of international stature, critically positioned between modernism and postmodernism.

After graduating from Oxford University, Fowles taught English in France, Greece and England.

His first novel, *The Collector,* was published in 1963 and was a great success. British reviewers found the novel to be an innovative thriller, but several American critics detected a serious promotion of existentialist thought. The

success of his novel meant that Fowles could stop teaching and devote himself full-time to a literary career.

The main problem of Fowles's work is developing self-awareness as a necessary condition for achieving freedom. He believes understanding one's own nature and achieving beauty and harmony is possible through overcoming the stagnant, archaic. The role of literature, according to Fowles, is in promoting the spiritual improvement of man and a serious attitude to life.

The themes of the struggle of life and death, beauty and utilitarianism, reason and unreason, as well as human freedom and freedom of choice are invariably present in most of the writer's books. His heroes and heroines are nonconformists, striving to somehow express themselves in a conformist society.

The Collector, Fowles' first novel, shows how narrow-mindedness leads to terrible consequences. Awareness of one's own insignificance and the desire for self-affirmation lead to senseless crimes. The author presents "evil" as a result of poor education, mediocre environment, orphanhood, removing the accusation from people, but not from the state.

Frederick Clegg's undeveloped mind and heart prompt him to seek attention of a bright and gifted girl, an art college student, Miranda, who is an absolute opposite to him. He captivates her in the basement of his house. He is ready to fulfill her every wish, but deprives her of her freedom, and, unwittingly, of her life. After unsuccessful attempts to escape and "educate" through art, the girl fails to reach an understanding with the amorous jailer, who admires dead nature (for example, collectible butterflies), but is unable to understand the living one. The characters symbolize the confrontation of beauty and ugliness, talent and mediocrity. Miranda's death after thoughts of suicide only prompts Clegg to improve conditions in the basement and select a simpler victim.

The narrative in different parts of the novel is conducted on behalf of different characters: the first part is written on behalf of Clegg, the second – on behalf of Miranda, in the form of her diary, the third part of the novel is again narrated by Clegg. Thus, Fowles gives each character the opportunity to express themselves, and the reader their assessments.

The French Lieutenant's Woman (1969) [lə'tenənt] takes the reader into a thoroughly recreated Victorian world and explicitly and implicitly refers to the works of Dickens, Austen, Trollope, Hardy, George Eliot. At the same time it demonstrates deviations from the requirements of the genre, its ironic interpretation. The author gives freedom of choice to both his characters and the reader – three possible variants of the ending. Everyone is forced

to create their own play, choosing the most reliable or desirable interpretation of characters and events.

The characters of the novel, Charles Smithson and Sarah Woodruff, are experiencing a spiritual change in a quest for their self-awareness. The novel is about a young English aristocrat who becomes interested in a strange and socially rejected woman just before his wedding day. He breaks off a successful engagement that promises a stable and conservative life.

Ian McEwan. Atonement

McEwan was born in Hampshire in 1948. He was educated at the University of Sussex, receiving his degree in English literature in 1970. Considered as a great innovator of British literature, McEwan published for the first time in 1975 a collection of short stories entitled *First Love Last Rites*. But his best novel, A*tonement,* came in 2001.

Atonement is a book written in three major parts, with a final denouement from the author. Part one tells the story of one day and night in 1935 at the Tallis family estate north of London, England. It focuses on Briony Tallis, the thirteen-year-old youngest daughter of three, who aspires to be a writer. Briony witnesses a scene between her older sister Cecilia and the son of the family charwoman Robbie Turner. What is an innocent act is greatly misunderstood by the young imagination, and this sets off a series of events with eternal consequences. Part Two takes place five years later. It follows Robbie Turner as he retreats through France as a soldier during the war. The reader has learned he served three years in prison for his crime and is now able to exonerate himself by serving in the army. Part Three picks up the eighteen-year-old Briony who has signed up as a nurse in London. Suffering from guilt for her crime as girl, Briony hopes nursing will act as a penance for her sin. The final section, London, 1999, is a letter from the author to the reader. It is revealed here that the author of the novel is Briony herself.

In *Atonement* the author together with the reader decide what really happened. That is what fiction is. Fiction doesn't offer certainty, or absolute answers. It is nothing like factual, literal truth. In other words, the truth in *Atonement* is constructed by Briony with the help of the author. This is a postmodern characteristic by definition.

Another postmodern trait in the novel is the presence of history. If in the modern novels history is embraced and treated as such, in postmodern novels it is diversified; it becomes *his-story* and *her-story.* In McEwan's novel we are

faced with *her-story*, Briony's. She tells us about her life, about the crime she committed, but also presents the story of Cecilia's and Robbie's lives.

The story of Briony's life is full of questions concerning herself and others. Most of all she questions the validity of what she has seen the night when her cousin was raped. She alone decides that she has to accuse Robbie of raping Lola. This thing is ruining two lives, Cecilia's and Robbie's. Later on in the novel, in order to make the things right she decides she has to do something, so she gets a job as a nurse in a hospital, just like her sister. There she begins to write, by the end it turns into the novel entitled *Atonement.* But will she be forgiven by her family and by her readers? These are questions that remain unanswered.

Peter Ackroyd. *The House of Doctor Dee*

The House of Doctor Dee is a 1993 novel by the English author Peter Ackroyd (born 1949), an English biographer, novelist and critic with a particular interest in the history and culture of London. He is noted for the volume of work he has produced, the range of styles therein, his skill at assuming different voices and the depth of his research.

His most prominent novel *The House of Doctor Dee* came out in 1993. In his novels he often contrasts historical segments with segments set in the present-day (e.g. *The Great Fire of London*, *Hawksmoor*, *The House of Doctor Dee).* Many of Ackroyd's novels are set in London and deal with the ever changing, but at the same time stubbornly consistent nature of the city. Often this theme is explored through the city's artists, especially its writers: Oscar Wilde in *The Last Testament of Oscar Wilde* (1983), a fake autobiography of Wilde; John Milton in *Milton in America* (1996) and others. These books trace the themes of London and English culture from the ancient past to the present. The city itself stands astride all these works.

In *The House of Doctor Dee* London appears in two historical periods: the Renaissance and the end of the XX century where the twenty-nine-year-old Matthew Palmer, begins to disintegrate psychologically as he slowly learns the awful and unbelievable secret of his paternity. His parents are estranged. On the death of his father Matthew learns that he has inherited a house in Clerkenwell, a section of central London. As the novel opens, we see Matthew deciding to move in. Palmer learns that the doctor John Dee, an alchemist, used to live in the house. Palmer sets out to find more information about John Dee.

Interwoven with this modern story, in alternate chapters, is the fictionalized narrative of Dr. John Dee, who lived from 1527 to 1608, polymath, mathematician, astrologer to Queen Elizabeth I, and a professed Hermetic scholar. We encounter Dee at the approximate age of 40, sometime between 1566 and 1570. In telling us his life story, he wrestles with a professional competitor, Edward Kelley, and the devastating death of his wife, Katherine.

The novel is a mix of the two men's stories as Palmer continues to find out more about the doctor. The house is not of one time period, but of multiple dimensions of time.

Both characters, Matthew Palmer and John Dee, become obsessed with the past, Dee with recreating an ancient, undiscovered and glorious London; and Palmer, with uncovering clues to his own increasingly disordered mind. In a fascinating way, Ackroyd dramatizes these two quests for historical and psychological knowledge as interpenetrating one another.

PART IX. EXTRACTS FOR READING, TRANSLATION AND DISCUSSION

THE PRIORESS (from CANTERBURY TALES by Geoffrey Chaucer) (extract)

This is a modern version of the General Prologue. It is the opening of the poem. It is written in couplets.

There was also a nun, a prioress,
Who, in her smiling, modest was and coy;
Her greatest oath was but *By Saint Eloy*!
And she was known as Madam Eglantine.
Full well she sang the services divine,
Intoning through her nose, becomingly;
And fair she spoke her French, and fluently,
After the school of Stratford-at-the-Bow,
For French of Paris was not hers to know.
At table she had been well taught withal,
And never from her lips let morsels fall,
Nor dipped her fingers deep in sauce, but ate
With so much care the food upon her plate
That never driblet fell upon her breast.
In courtesy she had delight and zest.
Her upper lip was always wiped so clean
That in her cup was no iota seen
Of grease, when she had drunk her draught of wine.
Becomingly she reached for meat to dine.
And certainly delighting in good sport,
She was right pleasant, amiable- in short.
She was at pains to counterfeit the look
Of courtliness, and stately manners took,
And would be held worthy of reverence.
But, to say something of her moral sense,
She was so charitable and piteous

That she would weep if she but saw a mouse
Caught in a trap, though it were dead or bled.
She had some little dogs, too, that she fed
On roasted flesh, or milk and fine white bread.
But sore she'd weep if one of them were dead,
Or if men smote it with a rod to smart:
For pity ruled her, and her tender heart.
Right decorous her pleated wimple was;
Her nose was fine; her eyes were blue as glass;
Her mouth was small and therewith soft and red;
But certainly she had a fair forehead;
It was almost a full span broad, I own,
For, truth to tell, she was not undergrown.
Neat was her cloak, as I was well aware.
Of coral small about her arm she'd bear
A string of beads and gauded all with green;
And therefrom hung a brooch of golden sheen
Whereon there was first written a crowned *A*,
And under, Amor *vincit omnia*.

Issues to think over and tasks to do

Irony is Chaucer's favourite way of portraying people connected with the world of religion.

Irony is saying something while you really mean the opposite. Irony is used to criticize a subject indirectly.

Chaucer pretends to admire the prioress when, in fact, he exposes her weaknesses: she has inappropriate worldly interests, she tries to imitate a courtly kind of grace, to seem dainty like a courtly damsel. Her refinement is superficial and ridiculous.

What funny habits of the Prioress prove that she is more exposed to pleasures of life and sensual love than to religion and devotion to God?

All these details and aspects in the description of the Prioress are unfitting for a woman of her position, are inappropriate for a nun.

ROMEO AND JULIET (by William Shakespeare) *(extract)*

Juliet. O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.
Romeo. [Aside] Shall I hear more, or shall I speak at this?
Juliet. 'Tis but thy name that is my enemy;
Thou art thyself, though not a Montague.
What's Montague? It is nor hand, nor foot,
Nor arm, nor face, nor any other part
Belonging to a man. O, be some other name!
What's in a name? That which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And for that name which is no part of thee
Take all myself.
Romeo. I take thee at thy word:
Call me but love, and I'll be new baptized;
Henceforth I never will be Romeo.
Juliet. What man art thou that thus bescreen'd in night
So stumblest on my counsel?
Romeo. By a name
I know not how to tell thee who I am:
My name, dear saint, is hateful to myself,
Because it is an enemy to thee;
Had I it written, I would tear the word.
Juliet. My ears have not yet drunk a hundred words
Of that tongue's utterance, yet I know the sound:
Art thou not Romeo and a Montague?
Romeo. Neither, fair saint, if either thee dislike.
Juliet. How camest thou hither, tell me, and wherefore?

The orchard walls are high and hard to climb,
And the place death, considering who thou art,
If any of my kinsmen find thee here.
Romeo. With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no let to me.

Issues to think over and tasks to do

Shakespeare is the master of dramatic tension (suspense) when the audience is uncertain about what is going to happen. Its function is to capture and maintain the audience's attention.

There are two sources of suspense in the balcony scene:

Juliet doesn't know that Romeo is in the orchard listening to her. There is a risk of her saying something that he might misinterpret and misunderstand.

Romeo may be discovered by Juliet's family and the romantic atmosphere may be violated at any moment. Danger heightens the tension.

In his conduct Romeo is guided by passion rather than reason. That's why he is bold and brave in the face of danger, he is impulsive and makes spontaneous decisions. Impulsiveness is natural and common for a teenage period.

What other actions and traits of the young couple prove that William Shakespeare was a keen psychologist and could see right through human nature?

HAMLET

TO BE, OR NOT TO BE (by William Shakespeare) *(extract)*

To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And by opposing end them. To die – to sleep,

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

Issues to think over and tasks to do

What aspects of Hamlet's character emerge from this monologue?

– his desire for revenge
– his melancholy nature
– his lack of courage
– his hatred of his uncle

– his indecision
– his confusion
– other

In his speech Hamlet does not use the pronouns I or me. Which personal pronouns does he use and who do they refer to?

Does the monologue look like personal reflections or general analysis of the human condition? Why does the speech have the universal appeal?

In the monologue time is personified and described as having *whips and scorns*. Find other examples of personification.

What metaphors are used in the monologue? What ideas do they convey?

What does Hamlet compare *death* to? Judging by this comparison, does he treat it positively or negatively?

What escape from life's misery does Hamlet suggest?

What, according to Hamlet, stops man from taking action?

What adjectives would best describe Hamlet as a character?

PARADISE LOST (by John Milton) *(extract)*

Is this the region, this the soil, the clime,
Said then the lost Archangel, this the seat
That we must change for heav'n, this mournful gloom
For that celestial light? Be it so since he
Who now is sovereign can dispose and bid
What shall be right. Farthest from him is best
Whom reason hath equaled force hath made supreme
Above his equals. Farewell happy fields
Where joy forever dwells. Hail horrors Hail
Infernal world, and thou profoundest hell
Receive thy new possessor, one who brings
A mind not to be changed by place or time
The mind is its own place and in itself
Can make a heav'n of hell, a hell of heav'n.
What matter where if I be still the same
And what I should be – All but less than he
Whom thunder hath made greater. Here at least

We shall be free. Th' Almighty hath not built
Here for his envy will not drive us hence.
Here we may reign supreme, and in my choice
To reign is worth ambition, though in hell.
Better to reign in hell than serve in Heav'n.
But wherefore let we then our faithful friends,
Th'associates and co-partners of our loss
Lie thus astonished on th' oblivious pool.
And call them not to share with us their part
In this unhappy mansion? Or, once more,
With rallying arms, to try what may be yet
Regained in heav'n or what more lost in hell!

Issues to think over and tasks to do

In the extract above Satan is addressing his followers soon after their arrival in Hell, but instead of crying over what has been lost he gives an inspiring speech. Answer the questions:

Is Satan happy to be far from God? Why?

According to Satan, how did God defeat him – by power or reason? Did this represent a true victory for God, in his opinion?

Does Satan accept that God is his superior?

Will his new surroundings change the way Satan thinks?

What reasons does Satan list to persuade that Hell is preferable to Heaven?

What contrasting descriptions of Heaven and Hell does the extract contain? What images of the two places are conveyed?

Milton was heavily influenced by his classical studies. In his poetry he often used words of Latin origin. Link the words in column A to the Latinate equivalent in column B that Milton uses:

Column A	Column B
place	celestial
deepest	possessor
heavenly	region
hellish	infernal
owner	profoundest

Why did Milton use the words of Latin origin, in your opinion? How did they influence his style?

Milton's style is very distinctive and is often referred to as the grand style. The features are:

– the choice of words of Latin origin;

– allusions to the classical world;

– long sentence structures.

Find examples of each feature in the extract above.

Does Satan have any heroic qualities, in your opinion? Milton wanted to write a poem to praise God. As he said in one of his sonnets, he wanted to use his literary gifts "to serve therewith my maker". However, some critics have claimed that that the true hero of Paradise Lost is Satan. Do you agree with the statement?

Paradise Lost is not the only piece of literature where Satan's description is ambiguous, where he arouses the reader's sympathetic feelings. In fact, since the Bible where the figure of Satan stands for Evil while God stands for Good, Satan has been depicted in literature and art in many different ways.

Think of a book, a painting, or a film in which Satan is one of the characters. What does he look like (unhappy and disappointed, lonely, proud, searching)?

Does he have any special powers?

Is the impression given by Satan positive, negative or neutral?

The poem is written in blank verse and observes the classical epic conventions:

– The hero is a figure of great importance. Adam represents the entire human race.

– The setting of the poem is ample in scale: the action takes place on Earth, in Heaven, in Hell.

– The action involves superhuman deeds in battle and a long journey. Paradise Lost includes the war in Heaven and then Satan's journey to the newly-created world to corrupt mankind.

– Any epic poem is narrated in an elevated style that is deliberately distanced from ordinary speech: Milton's grand style is created by the use of Latinate diction and syntax, wide-ranging allusions (there are references to Homer, Virgil, Dante, Tasso, Ariosto, Spenser and the Bible) and long listing of names.

– The narrator begins by stating his theme and invoking a muse: in the opening lines Milton calls on God to be his guiding spirit in writing his adventurous song.

– The narrative starts when the action is at a critical point: Paradise Lost opens with Satan and the fallen angels in Hell, gathering their forces and plotting revenge. It is not until Books V–VII that we learn from the Angel Raphael about the events in heaven that led to this situation.

In 1671 Milton published Paradise Regained in four books. It was written in the same epic style as Paradise Lost. It tells the story of Christ's temptation by Satan in the desert.

Milton has always been regarded as one of the greatest writers in the English language, though some influential literary figures criticized his "grand style". They claimed that it was artificial and rhetorical and too far removed from the speech of common people. But other critics have argued that his style is appropriate to the subject matter and epic form.

ROBINSON CRUSOE **(by Daniel Defoe)** ***(extract)***

Chapter VII – Robinson's Mode Of Reckoning Time – Difficulties Arising From Want Of Tools – He Arranges His Habitation

After I had been there about ten or twelve days, it came into my thoughts that I should lose my reckoning of time for want of books, and pen and ink, and should even forget the Sabbath days; but to prevent this, I cut with my knife upon a large post, in capital letters – and making it into a great cross, I set it up on the shore where I first landed – "I came on shore here on the 30th September 1659."

Upon the sides of this square post I cut every day a notch with my knife, and every seventh notch was as long again as the rest, and every first day of the month as long again as that long one; and thus I kept my calendar, or weekly, monthly, and yearly reckoning of time.

In the next place, we are to observe that among the many things which I brought out of the ship, in the several voyages which, as above mentioned, I made to it, I got several things of less value, but not at all less useful to me, which I omitted setting down before; as, in particular, pens, ink, and paper, several parcels in the captain's, mate's, gunner's and carpenter's keeping; three or four compasses, some mathematical instruments, dials, perspectives, charts, and books of navigation, all which I huddled together, whether I might want them or no; also, I found three very good Bibles, which came to me in my cargo from England, and which I had packed up among my things; some Portuguese books also; and among them two or three Popish prayer-books, and several other books, all which I carefully secured. And I must not forget that we had in the ship a dog and two cats, of whose eminent history I may

have occasion to say something in its place; for I carried both the cats with me; and as for the dog, he jumped out of the ship of himself, and swam on shore to me the day after I went on shore with my first cargo, and was a trusty servant to me many years; I wanted nothing that he could fetch me, nor any company that he could make up to me; I only wanted to have him talk to me, but that would not do. As I observed before, I found pens, ink, and paper, and I husbanded them to the utmost; and I shall show that while my ink lasted, I kept things very exact, but after that was gone I could not, for I could not make any ink by any means that I could devise.

And this put me in mind that I wanted many things notwithstanding all that I had amassed together; and of these, ink was one; as also a spade, pickaxe, and shovel, to dig or remove the earth; needles, pins, and thread; as for linen, I soon learned to want that without much difficulty.

This want of tools made every work I did go on heavily; and it was near a whole year before I had entirely finished my little pale, or surrounded my habitation. The piles, or stakes, which were as heavy as I could well lift, were a long time in cutting and preparing in the woods, and more, by far, in bringing home; so that I spent sometimes two days in cutting and bringing home one of those posts, and a third day in driving it into the ground; for which purpose I got a heavy piece of wood at first, but at last bethought myself of one of the iron crows; which, however, though I found it, made driving those posts or piles very laborious and tedious work. But what need I have been concerned at the tediousness of anything I had to do, seeing I had time enough to do it in? Nor had I any other employment, if that had been over, at least that I could foresee, except the ranging the island to seek for food, which I did, more or less, every day.

I now began to consider seriously my condition, and the circumstances I was reduced to; and I drew up the state of my affairs in writing, not so much to leave them to any that were to come after me – for I was likely to have but few heirs – as to deliver my thoughts from daily poring over them, and afflicting my mind; and as my reason began now to master my despondency, I began to comfort myself as well as I could, and to set the good against the evil, that I might have something to distinguish my case from worse; and I stated very impartially, like debtor and creditor, the comforts I enjoyed against the miseries I suffered, thus:

Evil: I am cast upon a horrible, desolate island, void of all hope of recovery.

Good: But I am alive; and not drowned, as all my ship's company were.

Evil: I am singled out and separated, as it were, from all the world, to be miserable.

Good: But I am singled out, too, from all the ship's crew, to be spared from

death; and He that miraculously saved me from death can deliver me from this condition.

Evil: I am divided from mankind – a solitaire; one banished from human society.

Good: But I am not starved, and perishing on a barren place, affording no sustenance.

Evil: I have no clothes to cover me.

Good: But I am in a hot climate, where, if I had clothes, I could hardly wear them.

Evil: I am without any defence, or means to resist any violence of man or beast.

Good: But I am cast on an island where I see no wild beasts to hurt me, as I saw on the coast of Africa; and what if I had been shipwrecked there?

Evil: I have no soul to speak to or relieve me.

Good: But God wonderfully sent the ship in near enough to the shore, that I have got out as many necessary things as will either supply my wants or enable me to supply myself, even as long as I live.

Upon the whole, here was an undoubted testimony that there was scarce any condition in the world so miserable but there was something negative or something positive to be thankful for in it; and let this stand as a direction from the experience of the most miserable of all conditions in this world: that we may always find in it something to comfort ourselves from, and to set, in the description of good and evil, on the credit side of the account.

Having now brought my mind a little to relish my condition, and given over looking out to sea, to see if I could spy a ship – I say, giving over these things, I begun to apply myself to arrange my way of living, and to make things as easy to me as I could.

Issues to think over and tasks to do

1. Why did Robinson decide to keep a written record of his experience?
2. Which is now a stronger force in Robinson: his reason or his sense of hopelessness?
3. When Robinson has finished making his list of pros and cons, he draws a conclusion about his life in general. Explain it in your own words.
4. Find evidence in the text that Robinson:

– is literate;
– has strong religious beliefs;
– believes in the power of reason;

– is familiar with the world of trade and commerce;

– has a practical approach to solving problems.

5. Which of the following social categories do you think Robinson most likely belongs to? Give reasons for your choice.

– unskilled lower class labourer;

– middle class merchant / professional;

– aristocratic gentleman.

6. In his "Evil" column, Robinson cites both psychological and material needs. Look through this column again and define which are psychological and which are material ones.

7. Do the same for the "Good" column of Robinson's list. Does Robinson answer any "psychological need" with a "psychological solution"?

8. Which adjectives best describe the language Robinson uses to express himself?

– balanced;

– confused;

– rational;

– poetic;

– emotional;

– precise;

– journalistic.

What does Robinson's language reveal about his personality?

9. When Daniel Defoe first wrote *Robinson Crusoe* he presented it to the public as a true story, not as a work of fiction. The narrative technique he chose helped him to deceive the readers. The author used a first-person narrative which is commonly associated with non-fictional literary forms such as biography, memoirs or diaries. When used in fictional works it lends authenticity, creating the illusion that the narrator is relating events that he personally witnessed.

A RED, RED ROSE (by Robert Burns)

O my Luve's like a red, red rose,
That's newly sprung in June:
O my Luve's like the melodie,
That's sweetly play'd in tune.

As fair art thou, my bonie lass,
So deep in luve am I;
And I will luve thee still, my dear,
Till a' the seas gang dry.

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
And I will luve thee still, my dear,
While the sands o' life shall run.

And fare-thee-weel, my only Luve!
And fare-thee-weel, a while!
And I will come again, my Luve,
Tho' 'twere ten thousand mile!

Issues to think over and tasks to do

1. Who is the poet addressing in the poem? What is he about to do? What is he telling his love?

2. In the second and third stanzas the poet claims that his love is everlasting. Underline the striking visual images he uses to emphasize the strength of his feelings.

3. The poem contains a lot of features of the medieval ballad:

- narrates a story which begins in medias res;
- leaves the motives behind the character's actions unexplained;
- contains few descriptive details;
- is composed in simple two or four line stanzas;
- rhymes on the second and the fourth line;
- makes extensive use of repetition;
- includes a refrain.

Find examples of these features in the text of the poem, e.g.: it tells the story of a man who must leave his lover; the reason of his departure is not stated; there is no information about the man and the girl, etc.

4. Find examples of alliteration.

5. Find two examples of hyperbole.

6. What adjectives would best define the language of the poem?

DAFFODILS (by William Wordsworth)

I wandered lonely as a cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced, but they
Outdid the sparkling leaves in glee;
A poet could not be but gay,
In such a jocund company!
I gazed – and gazed – but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Issues to think over and tasks to do

1. Where is the poet in the first stanza? What is he doing? What does he come across all of a sudden? Find references in the poem to the colour, the location, number and movement of the daffodils.

2. The description of the daffodils contrasts with the poet's melancholy mood. Find words in lines 3-6 that contrast with "lonely" and "wondering and floating".

3. Find examples of personification in the second and third stanzas. What is the movement of the daffodils compared to?

4. How does the poet describe his response to the scene?

5. Find three synonyms in the third stanza for “happy” and “happiness”.

6. Have the setting and the mood changed in the fourth stanza? What tense of the verbs is used to indicate these changes?

7. Which words in the final stanza suggest a mood that is more static / melancholy / meditative?

8. Which words in the final lines of the poem recapture the emotion and movement of the first three stanzas?

9. In the poem William Wordsworth relives the sensations of wonder and joy he felt when he saw the daffodils. Think of a natural setting which you particularly liked and write a short account of the emotions it stirs up in you.

IVANHOE (by Sir Walter Scott) *(extract)*

CHAPTER 12

As yet the knights held their long lances upright, their bright points glancing to the sun, and the streamers with which they were decorated fluttering over the plumage of the helmets. Thus they remained while the marshals of the field surveyed their ranks with the utmost exactness, lest either party had more or fewer than the appointed number. The tale was found exactly complete. The marshals then withdrew from the lists, and William de Wyvil, with a voice of thunder, pronounced the signal words – “Laissez aller!” The trumpets sounded as he spoke – the spears of the champions were at once lowered and placed in the rests – the spurs were dashed into the flanks of the horses, and the two foremost ranks of either party rushed upon each other in full gallop, and met in the middle of the lists with a shock, the sound of which was heard at a mile’s distance. The rear rank of each party advanced at a slower pace to sustain the defeated, and follow up the success of the victors of their party.

The consequences of the encounter were not instantly seen, for the dust raised by the trampling of so many steeds darkened the air, and it was a minute ere the anxious spectator could see the fate of the encounter. When the fight became visible, half the knights on each side were dismounted, some by the dexterity of their adversary’s lance, – some by the superior weight and strength of opponents, which had borne down both horse and man, – some lay stretched on earth as if never more to rise, – some had already gained their feet, and were closing hand to hand with those of their antagonists who were in the same predicament, — and several on both sides, who had received wounds by which they were disabled, were stopping their blood by

their scarfs, and endeavouring to extricate themselves from the tumult. The mounted knights, whose lances had been almost all broken by the fury of the encounter, were now closely engaged with their swords, shouting their war-cries, and exchanging buffets, as if honour and life depended on the issue of the combat.

The tumult was presently increased by the advance of the second rank on either side, which, acting as a reserve, now rushed on to aid their companions. The followers of Brian de Bois-Guilbert shouted – “Ha! Beau-seant! Beau-seant!”

“For the Temple – For the Temple!” The opposite party shouted in answer – “Desdichado! Desdichado!” – which watch-word they took from the motto upon their leader’s shield.

The champions thus encountering each other with the utmost fury, and with alternate success, the tide of battle seemed to flow now toward the southern, now toward the northern extremity of the lists, as the one or the other party prevailed. Meantime the clang of the blows, and the shouts of the combatants, mixed fearfully with the sound of the trumpets, and drowned the groans of those who fell, and lay rolling defenceless beneath the feet of the horses. The splendid armour of the combatants was now defaced with dust and blood, and gave way at every stroke of the sword and battle-axe. The gay plumage, shorn from the crests, drifted upon the breeze like snow-flakes. All that was beautiful and graceful in the martial array had disappeared, and what was now visible was only calculated to awake terror or compassion.

Yet such is the force of habit, that not only the vulgar spectators, who are naturally attracted by sights of horror, but even the ladies of distinction who crowded the galleries, saw the conflict with a thrilling interest certainly, but without a wish to withdraw their eyes from a sight so terrible. Here and there, indeed, a fair cheek might turn pale, or a faint scream might be heard, as a lover, a brother, or a husband, was struck from his horse. But, in general, the ladies around encouraged the combatants, not only by clapping their hands and waving their veils and kerchiefs, but even by exclaiming, “Brave lance! Good sword!” when any successful thrust or blow took place under their observation.

Such being the interest taken by the fair sex in this bloody game, that of the men is the more easily understood. It showed itself in loud acclamations upon every change of fortune, while all eyes were so riveted on the lists, that the spectators seemed as if they themselves had dealt and received the blows which were there so freely bestowed. And between every pause was heard the voice of the heralds, exclaiming, “Fight on, brave knights! Man dies, but

glory lives! – Fight on – death is better than defeat! – Fight on, brave knights! – for bright eyes behold your deeds!"

Issues to think over and tasks to do

1. Do the following descriptive details appeal to the reader's sense of sight or sense of hearing?

– the tide of battle seemed to flow now toward the southern, now toward the northern extremity of the lists;

– the clang of the blows;

– the shouts of the combatants;

– the groans of those who fell;

– the splendid armour of the combatants was now defaced with dust and blood;

– the gay plumage, shorn from the crests, drifted upon the breeze like snow-flakes.

2. Descriptive passages recreate both the visual and emotive elements of a scene, situation or character. In descriptive passages, writers often communicate physical sensations through the choice of words which convey sounds, smells, tastes, sight or tactile experiences. Which senses does Walter Scott appeal to in the extract presented above?

3. What sounds could the spectators hear? What happened to the coloured feathers that the combatants wore on their crests?

4. Which of the following does Scott try to convey to the reader in his description of the tournament scene?

– horror;

– movement;

– confusion;

– noise;

– fighting technique;

– grace.

5. What reactions did the battle evoke from the spectators?

6. How did the ladies and the men in the crowd react to the spectacle? How did they show their appreciation for the spectacle?

7. The author uses metaphors and similes to make the description more vivid. Find metaphors for a battle and a simile for the shorn plumage in the text above. What images do they create?

8. The extract above is typical of Walter Scott's elegant style based on symmetrical patterns of syntax: *utmost fury / alternate success; now towards the southern / now towards the northern; the one / the other party.* Find other examples of the symmetrical patterns in the syntax of the passage.

WUTHERING HEIGHTS (by Emily Brontë) (extract)

"I'll tell you what I did yesterday! I got the sexton, who was digging Linton's grave, to remove the earth off her coffin lid, and I opened it. I thought, once, I would have stayed there: when I saw her face again – it is hers yet! – he had hard work to stir me; but he said it would change if the air blew on it, and so I struck one side of the coffin loose, and covered it up: not Linton's side, damn him! I wish he'd been soldered in lead. And I bribed the sexton to pull it away when I'm laid there, and slide mine out too; I'll have it made so: and then by the time Linton gets to us he'll not know which is which!"

"You were very wicked, Mr. Heathcliff!" I exclaimed; "were you not ashamed to disturb the dead?"

"I disturbed nobody, Nelly," he replied; "and I gave some ease to myself. I shall be a great deal more comfortable now; and you'll have a better chance of keeping me underground, when I get there. Disturbed her? No! she has disturbed me, night and day, through eighteen years – incessantly – remorselessly – till yesternight; and yesternight I was tranquil. I dreamt I was sleeping the last sleep by that sleeper, with my heart stopped and my cheek frozen against hers."

"And if she had been dissolved into earth, or worse, what would you have dreamt of then?" I said.

"Of dissolving with her, and being more happy still!" he answered. "Do you suppose I dread any change of that sort? I expected such a transformation on raising the lid – but I'm better pleased that it should not commence till I share it. Besides, unless I had received a distinct impression of her passionless features that strange feeling would hardly have been removed. It began oddly. You know I was wild after she died; and eternally, from dawn to dawn, praying her to return to me her spirit! I have a strong faith in ghosts: I have a conviction that they can, and do, exist among us! The day she was buried, there came a fall of snow. In the evening I went to the churchyard. It blew bleak as winter – all round was solitary. I didn't fear that her fool of a husband would wander up the glen so late; and no one else had business to bring them there. Being alone, and conscious two yards of loose earth was the sole barrier between us, I said to myself "I'll have her in my arms again! If she be cold, I'll think it is this

north wind that chills me; and if she be motionless, it is sleep." I got a spade from the tool-house, and began to delve with all my might – it scraped the coffin; I fell to work with my hands; the wood commenced cracking about the screws; I was on the point of attaining my object, when it seemed that I heard a sigh from someone above, close at the edge of the grave, and bending down. "If I can only get this off," I muttered, "I wish they may shovel in the earth over us both!" and I wrenched at it more desperately still. There was another sigh, close at my ear. I appeared to feel the warm breath of it displacing the sleet-laden wind. I knew no living thing in flesh and blood was by; but, as certainly as you perceive the approach to some substantial body in the dark, though it cannot be discerned, so certainly I felt that Cathy was there: not under me, but on the earth. A sudden sense of relief flowed from my heart through every limb. I relinquished my labour of agony, and turned consoled at once: unspeakably consoled. Her presence was with me: it remained while I re-filled the grave, and led me home. You may laugh, if you will; but I was sure I should see her there. I was sure she was with me, and I could not help talking to her. Having reached the Heights, I rushed eagerly to the door. It was fastened; and, I remember, that accursed Earnshaw and my wife opposed my entrance. I remember stopping to kick the breath out of him, and then hurrying upstairs, to my room and hers. I looked round impatiently – I felt her by me – I could almost see her, and yet I could not! I ought to have sweat blood then, from the anguish of my yearning – from the fervour of my supplications to have but one glimpse! I had not one. She showed herself, as she often was in life, a devil to me! And, since then, sometimes more and sometimes less, I've been the sport of that intolerable torture! Infernal! Keeping my nerves at such a stretch that, if they had not resembled catgut, they would long ago have relaxed to the feebleness of Linton's. When I sat in the house with Hareton, it seemed that on going out I should meet her; when I walked on the moors I should meet her coming in. When I went from home I hastened to return; she must be somewhere at the Heights, I was certain! And when I slept in her chamber – I was beaten out of that. I couldn't lie there; for the moment I closed my eyes, she was either outside the window, or sliding back the panels, or entering the room, or even resting her darling head on the same pillow as she did when a child; and I must open my lids to see. And so I opened and closed them a hundred times a night – to be always disappointed! It racked me! I've often groaned aloud, till that old rascal Joseph no doubt believed that my conscience was playing the fiend inside of me. Now, since I've seen her, I'm pacified – a little. It was a strange way of killing: not by inches, but by fractions of hairbreadths, to beguile me with the spectre of a hope through eighteen years!

Issues to think over and tasks to do

1. The time sequence in the passage is quite complex and involves flashbacks. Which lines in the text refer to the events of:

the previous day;

the day Catherine was buried;

the intervening period?

2. Focus on the character of Heathcliff. Find evidence in the text of his:

contempt for Linton, his rival for Catherine's love;

spirituality and belief in the supernatural;

physical strength;

fearlessness;

disregard for social conventions.

3. Has Heathcliff's love for Catherine been the source of suffering or pleasure? Which expressions in the text suggest the intensity of his feeling?

4. What effect has seeing Catherine in the grave had on Heathcliff?

5. According to Heathcliff, how has Catherine been slowly killing him for eighteen years?

6. What effect does non-linear narration create?

– It builds suspense by slowly disclosing the events of the past.

– It makes the story telling seem more natural.

– It reflects Heathcliff's almost delirious state of mind.

– It adds to the unreal, supernatural atmosphere created in the passage.

TESS OF THE D'URBERVILLES (by Thomas Hardy) *(extract)*

This morning the eye returns involuntarily to the girl in the pink cotton jacket, she being the most flexuous and finely-drawn figure of them all. But her bonnet is pulled so far over her brow that none of her face is disclosed while she binds, though her complexion may be guessed from a stray twine or two of dark brown hair which extends below the curtain of her bonnet. Perhaps one reason why she seduces casual attention is that she never courts it, though the other women often gaze around them.

Her binding proceeds with clock-like monotony. From the sheaf last finished she draws a handful of ears, patting their tips with her left palm to bring them even. Then stooping low she moves forward, gathering the corn with both hands against her knees, and pushing her left gloved hand under the bundle to

meet the right on the other side, holding the corn in an embrace like that of a lover. She brings the ends of the bond together, and kneels on the sheaf while she ties it, beating back her skirts now and then when lifted by the breeze. A bit of her naked arm is visible between the buff leather of the gauntlet and the sleeve of her gown; and as the day wears on its feminine smoothness becomes scarified by the stubble, and bleeds.

At intervals she stands up to rest, and to retie her disarranged apron, or to pull her bonnet straight. Then one can see the oval face of a handsome young woman with deep dark eyes and long heavy clinging tresses, which seem to clasp in a beseeching way anything they fall against. The cheeks are paler, the teeth more regular, the red lips thinner than is usual in a country-bred girl.

It is Tess Durbeyfield, otherwise d'Urberville, somewhat changed – the same, but not the same; at the present stage of her existence living as a stranger and an alien here, though it was no strange land that she was in. After a long seclusion she had come to a resolve to undertake outdoor work in her native village, the busiest season of the year in the agricultural world having arrived, and nothing that she could do within the house being so remunerative for the time as harvesting in the fields.

The movements of the other women were more or less similar to Tess's, the whole bevy of them drawing together like dancers in a quadrille at the completion of a sheaf by each, every one placing her sheaf on end against those of the rest, till a shock, or "stitch" as it was here called, of ten or a dozen was formed.

They went to breakfast, and came again, and the work proceeded as before. As the hour of eleven drew near a person watching her might have noticed that every now and then Tess's glance flitted wistfully to the brow of the hill, though she did not pause in her sheafing. On the verge of the hour the heads of a group of children, of ages ranging from six to fourteen, rose over the stubbly convexity of the hill.

The face of Tess flushed slightly, but still she did not pause.

The eldest of the comers, a girl who wore a triangular shawl, its corners draggling on the stubble, carried in her arms what at first sight seemed to be a doll, but proved to be an infant in long clothes. Another brought some lunch. The harvesters ceased working, took their provisions, and sat down against one of the shocks. Here they fell to, the men plying a stone jar freely, and passing round a cup.

Tess Durbeyfield had been one of the last to suspend her labours. She sat down at the end of the shock, her face turned somewhat away from her companions. When she had deposited herself a man in a rabbit-skin cap and

with a red handkerchief tucked into his belt, held the cup of ale over the top of the shock for her to drink. But she did not accept his offer. As soon as her lunch was spread she called up the big girl her sister, and took the baby off her, who, glad to be relieved of the burden, went away to the next shock and joined the other children playing there. Tess, with a curiously stealthy yet courageous movement, and with a still rising colour, unfastened her frock and began suckling the child.

The men who sat nearest considerately turned their faces towards the other end of the field, some of them beginning to smoke; one, with absent-minded fondness, regretfully stroking the jar that would no longer yield a stream. All the women but Tess fell into animated talk, and adjusted the disarranged knots of their hair.

When the infant had taken its fill the young mother sat it upright in her lap, and looking into the far distance dandled it with a gloomy indifference that was almost dislike; then all of a sudden she fell to violently kissing it some dozens of times, as if she could never leave off, the child crying at the vehemence of an onset which strangely combined passionateness with contempt.

"She's fond of that there child, though she mid pretend to hate 'en, and say she wishes the baby and her too were in the churchyard," observed the woman in the red petticoat.

"She'll soon leave off saying that," replied the one in buff. "Lord, 'tis wonderful what a body can get used to o' that sort in time!"

Issues to think over and tasks to do

1. What person narration is used to tell the story? The narrator intrudes into the text in the following lines: "This morning the eye returns involuntarily to the girl in pink…" and "As the hour of eleven drew near a person watching her might have noticed…".

On the basis of these intrusions what attitude does the narrator seem to have towards telling the story?

– He is eager to tell the story.

– He is detached and objective.

– He is drawn reluctantly into telling the story.

– He is passionately involved into Tess's dilemma.

2. Focus on the characterization of Tess in the opening paragraph. Find the details about her clothes, headwear, physique, and hair. What features are underlined?

3. Why had Tess decided to return to outdoor work? The narrator says that Tess is "living as a stranger and an alien". Prove by the text that:

- Tess does not join the activities of her fellow workers.
- There is physical distance between her and the other workers.

4. What did Tess do when she had finished feeding the infant? How would you define Tess's attitude towards her child? Can you explain her attitude? Find the line which reflects her moral and religious upbringing through the way she treats the baby? Read the line which shows her natural maternal instinct.

5. Focus on the reaction of the other workers to Tess and her infant. What did men and women do as Tess breast fed her child? Do they show any interest in the child? What, according to the woman in the red petticoat, did Tess wish for herself and her child? What attitudes do the comments made at the end of the passage suggest?

THE PICTURE OF DORIAN GRAY (by Oscar Wilde) *(extract)*

"Let us go and sit in the shade," said Lord Henry. "The servant has brought the drinks, and if you stay any longer in the sun, your face will get brown, and Basil will never paint you again. You really must not allow yourself to become sunburnt. It will spoil your looks."

"What can it matter?" cried Dorian Gray, laughing. "It matters much to you, Mr. Gray."

"Why?"

"Because you have the youth, and youth is the one thing worth having".

"I don't feel that, Lord Henry."

"No, you don't feel it now. Some day, when you are old and wrinkled and ugly, when thought has left lines on your forehead, you will feel it, you will feel it terribly. Now, wherever you go, you charm the world. Will it always be so? You have a wonderfully beautiful face, Mr. Gray. Don't frown. You have. And beauty is a form of genius – is higher, indeed, than genius, as it needs no explanation. It is of the great facts of the world, like sunlight, or spring-time, or the reflection in dark waters of that silver moon. You smile? Ah! When you have lost the beauty, you won't smile. To me, beauty is the wonder of wonders. The true mystery of the world is the visible, not the invisible – yes, Mr. Gray, the gods have been good to you. But what the gods give, they quickly take away. You have only a few years in which to live really, perfectly, and fully. When your youth goes, your beauty will go with it, and then you will suddenly see that there are no triumphs left for you. Time is jealous of you, and it wars

against your lilies and your roses. You will become old and ugly. You will suffer horribly... Ah! Realize your youth while you have it. Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing – that is what our century wants. You might be its symbol. With your beauty and personality there is nothing you could not do. The world belongs to you for a season… The moment I met you I saw that you didn't realize what you really are, what you really might be. There was so much in you that charmed me that I felt I must tell you something about yourself. I thought how tragic it would be if you were wasted. For there is such a little time that your youth will last – such a little time. The flowers appear every season but we never get back our youth. Youth! Youth! There is absolutely nothing in the world but youth!"

Issues to think over and tasks to do

1. Why does Lord Henry tell Dorian to sit in the shade?
2. What is the only thing worth having, in his opinion?
3. When does he think Dorian will realize the importance of youth?
4. Why does he consider beauty to be higher than genius?
5. Which, in his opinion, is more superficial: beauty or thought?
6. What is the enemy of youth and beauty, according to Lord Henry?
7. What does he think Dorian should always be searching for?
8. Lord Henry compares the beauty of youth to the ugliness of ageing. Quote the lines of the text where he refers to:

– the physical degeneration caused by ageing;

– the psychological anxiety caused by growing older.

9. Find examples in the text where he compares beauty to:

– intellectual ability;

– natural phenomena;

– a precious metal.

10. Underline sentences in the text where he speaks of the social status endowed by youth and beauty.

11. A paradox is a statement which initially seems absurd or self-contradictory and yet turns out to have a valid meaning. In the text above Lord Henry's opinions often seem to contradict the accepted view of things. He claims, for example, that "thought is more superficial than beauty", while the opposite is generally accepted to be true. Find other examples of Lord Henry's paradoxical statements. Do you agree with any of them?

THE WAR OF THE WORLDS (by G. Herbert Wells) *(extract)*

Chapter Twelve

What I Saw of the Destruction of Weybridge and Shepperton

"The sojers'll stop 'em," said a woman beside me, doubtfully. A haziness rose over the treetops.

Then suddenly we saw a rush of smoke far away up the river, a puff of smoke that jerked up into the air and hung; and forthwith the ground heaved under foot and a heavy explosion shook the air, smashing two or three windows in the houses near, and leaving us astonished.

"Here they are!" shouted a man in a blue jersey. "Yonder! D'yer see them? Yonder!"

Quickly, one after the other, one, two, three, four of the armoured Martians appeared, far away over the little trees, across the flat meadows that stretched towards Chertsey, and striding hurriedly towards the river. Little cowled figures they seemed at first, going with a rolling motion and as fast as flying birds.

Then, advancing obliquely towards us, came a fifth. Their armoured bodies glittered in the sun as they swept swiftly forward upon the guns, growing rapidly larger as they drew nearer. One on the extreme left, the remotest that is, flourished a huge case high in the air, and the ghostly, terrible Heat-Ray I had already seen on Friday night smote towards Chertsey, and struck the town.

At sight of these strange, swift, and terrible creatures the crowd near the water's edge seemed to me to be for a moment horror-struck. There was no screaming or shouting, but a silence. Then a hoarse murmur and a movement of feet – a splashing from the water. A man, too frightened to drop the portmanteau he carried on his shoulder, swung round and sent me staggering with a blow from the corner of his burden. A woman thrust at me with her hand and rushed past me. I turned with the rush of the people, but I was not too terrified for thought. The terrible Heat-Ray was in my mind. To get under water! That was it!

"Get under water!" I shouted, unheeded.

I faced about again, and rushed towards the approaching Martian, rushed right down the gravelly beach and headlong into the water. Others did the same. A boatload of people putting back came leaping out as I rushed past. The stones under my feet were muddy and slippery, and the river was so low that I ran perhaps twenty feet scarcely waist-deep. Then, as the Martian towered overhead scarcely a couple of hundred yards away, I flung myself forward under the surface. The splashes of the people in the boats leaping into

the river sounded like thunderclaps in my ears. People were landing hastily on both sides of the river.

But the Martian machine took no more notice for the moment of the people running this way and that than a man would of the confusion of ants in a nest against which his foot has kicked. When, half suffocated, I raised my head above water, the Martian's hood pointed at the batteries that were still firing across the river, and as it advanced it swung loose what must have been the generator of the Heat-Ray.

In another moment it was on the bank, and in a stride wading halfway across. The knees of its foremost legs bent at the farther bank, and in another moment it had raised itself to its full height again, close to the village of Shepperton. Forthwith the six guns which, unknown to anyone on the right bank, had been hidden behind the outskirts of that village, fired simultaneously. The sudden near concussion, the last close upon the first, made my heart jump. The monster was already raising the case generating the Heat-Ray as the first shell burst six yards above the hood.

I gave a cry of astonishment. I saw and thought nothing of the other four Martian monsters; my attention was riveted upon the nearer incident. Simultaneously two other shells burst in the air near the body as the hood twisted round in time to receive, but not in time to dodge, the fourth shell.

The shell burst clean in the face of the Thing. The hood bulged, flashed, was whirled off in a dozen tattered fragments of red flesh and glittering metal.

"Hit!" shouted I, with something between a scream and a cheer.

I heard answering shouts from the people in the water about me. I could have leaped out of the water with that momentary exultation.

The decapitated colossus reeled like a drunken giant; but it did not fall over. It recovered its balance by a miracle, and, no longer heeding its steps and with the camera that fired the Heat-Ray now rigidly upheld, it reeled swiftly upon Shepperton. The living intelligence, the Martian within the hood, was slain and splashed to the four winds of heaven, and the Thing was now but a mere intricate device of metal whirling to destruction. It drove along in a straight line, incapable of guidance. It struck the tower of Shepperton Church, smashing it down as the impact of a battering ram might have done, swerved aside, blundered on and collapsed with tremendous force into the river out of my sight.

Issues to think over and tasks to do

1. What signals the Martians' arrival before they come into view?

2. How many armoured Martians are involved in the attack? What is the deadliest weapon called?

3. How does the crowd react when they see the Martians?

4. How does the narrator try to protect himself in the water?

5. Where had the army guns been hidden? How many shells are launched at the Martian? Which one hits the target? How does the narratoe react to the strike?

6. What happens to the decapitated machine after the living intelligence in the hood has been killed?

7. The passage is narrated in the first person. How does this affect the impact of the text?

It heightens the emotional intensity.

It creates a detached, almost scientific style.

It involves the reader more directly in the text.

8. The description of the advance of the Martians is characterized by a sense of speed and motion. Underline the words that create this effect.

9. A sense of emotional turmoil, which ranges from horror to exhilaration, is conveyed in the passage. Make a list of words relating to emotions in the text.

10. Have any of H.G. Wells' scientific speculations been realized in the intervening century of scientific and technological development?

HEART OF DARKNESS (by Joseph Conrad) *(extract)*

Chapter 1

"I was thinking of very old times, when the Romans first came here, nineteen hundred years ago – the other day ... Light came out of this river since – you say Knights? Yes; but it is like a running blaze on a plain, like a flash of lightning in the clouds. We live in the flicker – may it last as long as the old earth keeps rolling! But darkness was here yesterday. Imagine the feelings of a commander of a fine – what d'ye call 'em? – trireme in the Mediterranean, ordered suddenly to the north; run overland across the Gauls in a hurry; put in charge of one of these craft the legionaries – a wonderful lot of handy men they must have been, too – used to build, apparently by the hundred, in a month or two, if we may believe what we read. Imagine him here – the very end of the world, a sea the colour of lead, a sky the colour of smoke, a kind of ship about as rigid as a concertina – and going up this river with stores, or orders, or what you like. Sand-banks, marshes, forests, savages, – precious little to eat fit for a civilized man, nothing but Thames water to drink. No Falernian wine

here, no going ashore. Here and there a military camp lost in a wilderness, like a needle in a bundle of hay – cold, fog, tempests, disease, exile, and death – death skulking in the air, in the water, in the bush. They must have been dying like flies here. Oh, yes – he did it. Did it very well, too, no doubt, and without thinking much about it either, except afterwards to brag of what he had gone through in his time, perhaps. They were men enough to face the darkness. And perhaps he was cheered by keeping his eye on a chance of promotion to the fleet at Ravenna by and by, if he had good friends in Rome and survived the awful climate. Or think of a decent young citizen in a toga – perhaps too much dice, you know – coming out here in the train of some prefect, or tax-gatherer, or trader even, to mend his fortunes. Land in a swamp, march through the woods, and in some inland post feel the savagery, the utter savagery, had closed round him – all that mysterious life of the wilderness that stirs in the forest, in the jungles, in the hearts of wild men. There's no initiation either into such mysteries. He has to live in the midst of the incomprehensible, which is also detestable. And it has a fascination, too, that goes to work upon him. The fascination of the abomination – you know, imagine the growing regrets, the longing to escape, the powerless disgust, the surrender, the hate".

He paused.

"Mind," he began again, lifting one arm from the elbow, the palm of the hand outwards, so that, with his legs folded before him, he had the pose of a Buddha preaching in European clothes and without a lotus-flower – "Mind, none of us would feel exactly like this. What saves us is efficiency – the devotion to efficiency. But these chaps were not much account, really. They were no colonists; their administration was merely a squeeze, and nothing more, I suspect. They were conquerors, and for that you want only brute force – nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could get for the sake of what was to be got. It was just robbery with violence, aggravated murder on a great scale, and men going at it blind – as is very proper for those who tackle a darkness. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it; not a sentimental pretense but an idea; and an unselfish belief in the idea – something you can set up, and bow down before, and offer a sacrifice to ... ".

He broke off. Flames glided in the river, small green flames, red flames, white flames, pursuing, overtaking, joining, crossing each other – then separating slowly or hastily. The traffic of the great city went on in the deepening night upon the sleepless river.

Issues to think over and tasks to do

1. In the opening paragraph Marlow tries to imagine what life may have been like for a commander travelling up the Thames in Roman Britain. What difficulties would he have faced? Why, according to Marlow, would a commander have accepted such a mission?

2. Why would a "decent young citizen", who perhaps had gambling debts, have undertaken to go to Britain during the Roman occupation? What kind of emotions would he have felt in this new land?

3. How does Marlow define the "conquest of the earth" in the two closing paragraphs? How can the "aggravated murder on a great scale" – which is conquest – be redeemed, according to Marlow?

4. Focus on the symbolism of light and darkness in the passage. In the opening lines Marlow makes a reference to all the great English explorers, who since the Middle Ages have set out from the river Thames to travel the world. He claims that they brought light with them. What does light symbolise in this context?

In pre-Roman times, according to Marlow, "darkness was here", i.e. in England. What does darkness symbolise?

5. In his description of Britain during the Roman occupation Marlow paints a dark and gloomy landscape. Certain concepts are underlined and repeated. Find references in the text to: death / dying; savagery, wilderness / wild.

6. According to Marlow, forests, jungles and the heart of men contain a dark, intriguing secret. Which words contribute to creating the idea of inexplicable mystery?

7. What crimes are the conquests of territories associated with?

8. Do you consider the association of light with western civilization and darkness with primitive culture to be a cultural / shared symbol, or a literary / personal symbol? What associations do people commonly make with the following cultural / shared symbols?

– a snake;

– an apple;

– spring;

– the colour red;

– the colour white.

A ROOM WITH A VIEW (by E. M. Forster) *(extract)*

"Miss Bartlett," he cried, "it's all right about the rooms. I'm so glad. Mr. Emerson was talking about it in the smoking-room, and knowing what I did, I encouraged him to make the offer again. He has let me come and ask you. He would be so pleased."

"Oh, Charlotte," cried Lucy to her cousin, "we must have the rooms now. The old man is just as nice and kind as he can be."

Miss Bartlett was silent.

"I fear," said Mr. Beebe, after a pause, "that I have been officious. I must apologize for my interference."

Gravely displeased, he turned to go. Not till then did Miss Bartlett reply: "My own wishes, dearest Lucy, are unimportant in comparison with yours. It would be hard indeed if I stopped you doing as you liked at Florence, when I am only here through your kindness. If you wish me to turn these gentlemen out of their rooms, I will do it. Would you then, Mr. Beebe, kindly tell Mr. Emerson that I accept his kind offer, and then conduct him to me, in order that I may thank him personally?"

She raised her voice as she spoke; it was heard all over the drawing-room, and silenced the Guelfs and the Ghibellines. The clergyman, inwardly cursing the female sex, bowed, and departed with her message.

"Remember, Lucy, I alone am implicated in this. I do not wish the acceptance to come from you. Grant me that, at all events."

Mr. Beebe was back, saying rather nervously: "Mr. Emerson is engaged, but here is his son instead."

The young man gazed down on the three ladies, who felt seated on the floor, so low were their chairs.

"My father," he said, "is in his bath, so you cannot thank him personally. But any message given by you to me will be given by me to him as soon as he comes out."

Miss Bartlett was unequal to the bath. All her barbed civilities came forth wrong end first. Young Mr. Emerson scored a notable triumph to the delight of Mr. Beebe and to the secret delight of Lucy.

"Poor young man!" said Miss Bartlett, as soon as he had gone.

"How angry he is with his father about the rooms! It is all he can do to keep polite".

"In half an hour or so your rooms will be ready," said Mr. Beebe. Then looking rather thoughtfully at the two cousins, he retired to his own rooms, to write up his philosophic diary.

"Oh, dear!" breathed the little old lady, and shuddered as if all the winds of heaven had entered the apartment. "Gentlemen sometimes do not realize" – Her voice faded away, but Miss Bartlett seemed to understand and a conversation developed, in which gentlemen who did not thoroughly realize played a principal part. Lucy, not realizing either, was reduced to literature. Taking up Baedeker's Handbook to Northern Italy, she committed to memory the most important dates of Florentine History. For she was determined to enjoy herself on the morrow. Thus the half-hour crept profitably away, and at last Miss Bartlett rose with a sigh, and said:

"I think one might venture now. No, Lucy, do not stir. I will superintend the move".

"How do you do everything," said Lucy.

"Naturally, dear. It is my affair".

"But I would like to help you".

"No, dear".

Charlotte's energy! And her unselfishness! She had been thus all her life, but really, on this Italian tour, she was surpassing herself. So Lucy felt, or strove to feel. And yet – there was a rebellious spirit in her which wondered whether the acceptance might not have been less delicate and more beautiful. At all events, she entered her own room without any feeling of joy.

"I want to explain" said Miss Bartlett, "why it is that I have taken the largest room. Naturally, of course, I should have given it to you; but I happen to know that it belongs to the young man, and I was sure your mother would not like it."

Lucy was bewildered.

"If you are to accept a favour it is more suitable you should be under an obligation to his father than to him. I am a woman of the world, in my small way, and I know where things lead to. However, Mr. Beebe is a guarantee of a sort that they will not presume on this."

"Mother wouldn't mind I'm sure," said Lucy, but again had the sense of larger and unsuspected issues.

Miss Bartlett only sighed, and enveloped her in a protecting embrace as she wished her good-night. It gave Lucy the sensation of a fog, and when she reached her own room she opened the window and breathed the clean night air, thinking of the kind old man who had enabled her to see the lights dancing in the Arno and the cypresses of San Miniato, and the foot-hills of the Apennines, black against the rising moon.

Miss Bartlett, in her room, fastened the window-shutters and locked the door, and then made a tour of the apartment to see where the cupboard sled, and whether there were any oubliettes or secret entrances. It was then that she saw, pinned up over the washstand, a sheet of paper on which was scrawled an enormous note of interrogation. Nothing more.

"What does it mean?" she thought, and she examined it carefully by the light of a candle. Meaningless at first, it gradually became menacing, obnoxious, portentous with evil. She was seized with an impulse to destroy it, but fortunately remembered that she had no right to do so, since it must be the property of young Mr. Emerson. So she unpinned it carefully, and put it between two pieces of blotting-paper to keep it clean for him. Then she completed her inspection of the room, sighed heavily according to her habit, and went to bed.

Issues to think over and tasks to do

1. Is Miss Bartlett happy with the decision to exchange rooms with the Emersons? What condition does she set for accepting the rooms?

2. What does Lucy do while Miss Bartlett and the old lady continue their conversation?

3. Is Lucy truly convinced that Miss Bartlett is unselfish? Is she completely satisfied with how her cousin has handled the exchange of rooms?

4. Why has Miss Bartlett chosen the larger room for herself? Does Lucy agree that her mother would not like her to accept young Mr. Emerson's room?

5. What is the first thing Lucy does when she enters her room? What is the first thing Miss Bartlett does?

6. Focus on the first part of the text. Find evidence of Miss Bartlett's concern for respectability and social decorum.

7. The Emersons' offer of exchanging rooms is a simple act of kindness. Miss Bartlett, however, finds it difficult to accept the offer. Wher does her mistrust of the Emersons' motive emerge?

8. How do Mr. Beebe and Miss Lucy respond to Miss Bartlett? Do they approve of her behaviour? Support your answer by referring to the text.

9. Consider the character of Lucy. Find evidence in the text:

of her unquestioning trust in other people;

of her naivety.

10. Compare and contrast the characters of Miss Bartlett and Lucy. Are they similar or are they direct opposites? Quote the text to justify the answer.

11. Why does Lucy compare Miss Bartlett's embrace to "the sensation of a fog"? What does she do as an immediate reaction?

12. When the two ladies enter their rooms, they behave in directly opposing manners. How do their actions reflect their personalities?

NINETEEN EIGHTY-FOUR (by George Orwell) *(extract)*

Part 1, Chapter 1

It was a bright cold day in April, and the clocks were striking thirteen. Winston Smith, his chin nuzzled into his breast in an effort to escape the vile wind, slipped quickly through the glass doors of Victory Mansions, though not quickly enough to prevent a swirl of gritty dust from entering along with him.

The hallway smelt of boiled cabbage and old rag mats. At one end of it a coloured poster, too large for indoor display, had been tacked to the wall. It depicted simply an enormous face, more than a metre wide: the face of a man of about forty-five, with a heavy black moustache and ruggedly handsome features. Winston made for the stairs. It was no use trying the lift. Even at the best of times it was seldom working, and at present the electric current was cut off during daylight hours. It was part of the economy drive in preparation for Hate Week. The flat was seven flights up, and Winston, who was thirty-nine and had a varicose ulcer above his right ankle, went slowly, resting several times on the way. On each landing, opposite the lift-shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran.

Inside the flat a fruity voice was reading out a list of figures which had something to do with the production of pig-iron. The voice came from an oblong metal plaque like a dulled mirror which formed part of the surface of the right-hand wall. Winston turned a switch and the voice sank somewhat, though the words were still distinguishable. The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. He moved over to the window: a smallish, frail figure, the meagreness of his body merely emphasized by the blue overalls which were the uniform of the party. His hair was very fair, his face naturally sanguine, his skin roughened by coarse soap and blunt razor blades and the cold of the winter that had just ended.

Outside, even through the shut window-pane, the world looked cold. Down in the street little eddies of wind were whirling dust and torn paper into spirals,

and though the sun was shining and the sky a harsh blue, there seemed to be no colour in anything, except the posters that were plastered everywhere. The blackmoustachio'd face gazed down from every commanding corner. There was one on the house-front immediately opposite. BIG BROTHER IS WATCHING YOU, the caption said, while the dark eyes looked deep into Winston's own. Down at street level another poster, torn at one corner, flapped fitfully in the wind, alternately covering and uncovering the single word INGSOC. In the far distance a helicopter skimmed down between the roofs, hovered for an instant like a bluebottle, and darted away again with a curving flight. It was the police patrol, snooping into people's windows. The patrols did not matter, however. Only the Thought Police mattered.

Behind Winston's back the voice from the telescreen was still babbling away about pig-iron and the overfulfilment of the Ninth Three-Year Plan. The telescreen received and transmitted simultaneously. Any sound that Winston made, above the level of a very low whisper, would be picked up by it, moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live – did live, from habit that became instinct – in the assumption that every sound you made was overheard, and, except in darkness, every movement scrutinized.

Issues to think over and tasks to do

1. Focus on the description of the weather conditions and the building where Winston lives. What is the name of the building? What makes the building seem unattractive and run down? What details create a bleak and depressing atmosphere? In what sense is the name of the building ironic?

2. What makes the Big Brother posters menacing? Consider their size, where they are located and the caption beneath them.

3. Consider all the details that are provided about Winston Smith's appearance in the passage: his height, build, hair colour, complexion, general health. In what ways is he different from the typical hero of a novel?

4. Orwell subtly introduces menacing details about life under the Big Brother regime. How are the police patrols carrying out their surveillance mission? What is the function of the telescreen? Does Winston know when he is being observed by the Thought Police? Why is the electricity cut off

during the light hours? The concept of Hate Week is casually introduced and left unexplained. Find other details that suggest that Winston lives under the menacing, totalitarian regime.

5. How would you define Orwell's style?

– poetic;

– matter-of-fact;

– unemotional;

– conversational;

– dramatic;

– abstract;

– realistic;

– other.

6. What effect does Orwell achieve through the use of this style?

– He makes the world he describes seem real and encourages the reader to think that what he is reading could actually happen.

– He adds to the atmosphere of resignation and despair.

– He underlines the fact that his writing is the product of pure imagination.

– He highlights how emotions have been suppressed under the totalitarian regime.

7. The mane "Winston" is automatically associated with the great political leader and champion of freedom Sir Winston Churchill, while Smith is one of the most common English surnames. What did Orwell wish to convey about the protagonist of the novel by giving him this name?

THE HOUSE OF DOCTOR DEE (by Peter Ackroyd) (extract)

Chapter I

I INHERITED the house from my father. That was how it all began. I had heard nothing about it until after his death, and it was not until the summer of this year that I visited it for the first time. The house was in Clerkenwell, an area I scarcely knew, and I took the tube from Ealing Broadway to Farringdon. I hardly needed to save the expense of a taxi now, but since childhood I have always enjoyed riding under the ground. I am so accustomed to travelling into the City or West End, in fact, that I recognized nothing out of the ordinary in the course of this particular journey – except, perhaps, for a more powerful sense of the change. It begins to happen when I leave the Central Line at Notting

Hill Gate, and ride the escalator to the Circle Line platforms on a higher level. The stations along this route have always been less familiar to me; a slight adjustment is necessary, therefore, and I adopt another layer of anonymity as the train moves on from Edgware Road and Great Portland Street to the old centres of the city. Each time the automatic doors close I experience a deeper sense of oblivion – or is it forgetfulness? Even the passengers seem to be transformed, and the general atmosphere of the carriage becomes more subdued and, on occasion, more fearful.

Just before the train arrived at Farringdon it emerged from the tunnel and, for a moment, I noticed the pale sky; it reminded me of the mild, depressing Ealing light, but as soon as I stepped out of the underground station into Cowcross Street that illusion was dispelled. For the light of the city changes – pearly in the west, sombre in the south, misty in the north, sharp in the east – and here, close to the centre, it had a particularly smoky quality. I could almost taste the scent of burning.

No doubt this accounted for my nervousness as I made my way towards the house which my father had left to me – the house about which I knew nothing except its address. I had looked up Cloak Lane in a London atlas, and in my imagination I had already placed it among other streets packed with shops and offices; but as I made my way down Turnmill Street towards Clerkenwell Green, I realized that this was like no other part of central London. It seemed both more open and more desolate, as if at some point the area had been laid waste. Cloak Lane itself was difficult to find. I estimated that it was some thirty yards north-west of the Green, but when I walked in that direction I found myself circling around Clerkenwell Close and the church of St James. It was a late Friday afternoon, and the grounds of the church were deserted; three cats sat along a portion of ruined wall on the south side, and pigeons murmured among the gravestones, but of human life there was no sign.

And then I saw it. It was at the end of what looked like an alley, sprawled across a patch of waste ground, and for a moment I closed my eyes; as I opened the gate and prepared to approach it, I found myself concentrating upon the pale bindweed, the dock and nettle, growing up among the broken stones of the path. I have always disliked weeds, because they remind me of my childhood; I still remember my father telling me that they spring from the bodies of the dead and, as I walked down the path, I crushed them under my shoe. It was only then, when I stopped and looked up from the mangled remains of the ragwort, that I noticed the strangeness of this house. I had assumed at first glance that it belonged to the nineteenth century, but I could see now that it was not of any one period. The door and fanlight seemed to be of the mid eighteenth century, but the yellow brickwork and robust mouldings

on the third storey were definitely Victorian; the house became younger as it grew higher, in fact, and must have been rebuilt or restored in several different periods. But its most peculiar aspect was its ground floor: it ranged beyond the area of the other storeys and, as I walked closer, I realized that the basement covered the same more extensive ground. These parts of the house were not faced with brick; the walls seemed to be fashioned out of massive stone, and suggested a date even earlier than the eighteenth-century door. A much larger house must once have existed here, of which the ground floor and the basement were the only visible remnants; later additions were on a more modest scale, so that now the central section rose up like some broad tower from its rambling origins. No. It resembled the torso of a man rearing up, while his arms still lay spread upon the ground on either side. When I walked towards the steps, it was as if I were about to enter a human body.

I took the keys which my father had bequeathed to me, and opened the door. A draught of air enveloped me for a moment, and I thought I detected a sweet or perfumed aroma within it; it was as if the dust of this old house had somehow been overlaid with syrup or marzipan. Then I walked into the hall and, crouching down just beyond the threshold, listened intently. The truth is that I have a particular horror of rats – of anything, really, which invades and lives within an empty house – and if there had been the slightest sound or shadow of movement, I would have shut the door behind me and never returned. I would have sold this place and secretly been grateful for the excuse to do so. But there were no sounds. The house was only a few yards from the Farringdon Road, and was overlooked by a small estate of Peabody Trust flats; yet it was entirely quiet. I might just as well have entered a sealed room.

I stood upright and walked down the wide hallway. There was a staircase to my left and, on the right, a dark-brown door which appeared to lead to some other room. It was locked. I shook the handle impatiently, and there was something like a dead echo from the other side which suggested to me that this door opened upon some basement stairs. So I left it, and made my way towards the room at the end of the passage. It was much larger than I had expected, and covered almost the whole of the ground floor; but it had a low ceiling, so that it seemed unnaturally restricted. I could see that the interior walls were fashioned out of the stone I had glimpsed from the path, and there were several elongated windows cut into it which seemed almost as old as the fabric itself. The room was also of an unusual shape, since it linked both wings of the house and formed a kind of enclosed courtyard around the hall. There were one or two items of furniture – a chair, a sofa, a wooden chest – but they only served to emphasize the bareness and silence of this place. I was baffled

and, I suppose, rather depressed: I knew that all this was now mine, but I did not feel I could claim any possible connection with it. But if I did not own it, then who did?

I went back into the hallway, and climbed the stairs. There were two rooms on both of the other floors; they were all light, with high ceilings, and had an altogether freer atmosphere than the room I had just left. From the windows here I could see the small housing estate and, just beyond it, the spire of St James; Clerkenwell Green was also visible, although the 'Green' itself was merely a space in the middle of the shops, offices and houses which had been fashioned out of the grand eighteenth- and nineteenth-century dwellings of the area. From the back windows on these upper floors I could see the viaduct covering the underground railway, and beyond it the old steep streets leading to Saffron Hill and Leather Lane. I was still a stranger here, and now I experienced a distinct though related sensation – that somehow this house, and myself within it, had no connection with the world which surrounded us. What had my father done here? All the rooms were simply furnished and, although they showed no sign of being recently inhabited, they were not in a state of neglect or disrepair; the electric lights worked and the little kitchen, in an alcove off the ground-floor room, seemed to function. It looked as if the real owner had embarked upon a long journey, with everything left in readiness for his return. Yet my father had never mentioned any house in Clerkenwell. He had so many other properties that perhaps this should not have surprised me – except that the others, as far as I knew, were all commercial sites. And this was also the only house he had explicitly mentioned in the course of his bequests to me. Why was it of such importance to him?

Issues to think over and tasks to do

1. What impact do all the numerous details about London, its streets and tube stations have on the reader? What image of the city do they create?

2. How does the area where the house is situated contrast other parts of London? Quote the text.

3. How does the narrator feel about the inheritance? Is he pleased and comfortable with it? What does this fact prompt about his relationship with his deceased father? Use the text to prove your answer.

4. Are the style and the mood in which the passage is written homogeneous, similar at the beginning and the end? How would you define the style of the passage? (vague; concrete; poetic and lyrical; journalistic; matter-of-fact; simple; figurative; abstract; colloquial; gothic; serious; humorous; other).

5. Does the style contribute to creating an atmosphere of:

– mystery and intrigue;

– menacing fear;

– humour and irony;

– bewilderment and confusion;

– joy and natural beauty;

– repetitive monotony?

6. What person narration does the text present? What effect does it create?

7. Particular attention is paid to the description of the exterior of the house. How does it characterize the narrator? Can we guess what he does to make a living?

8. The passage above is a part of Chapter I of the novel. What clues does the author give to understanding the personality of the narrator? What assumptions about the protagonist, his family relationships, his occupation can the reader make at the very beginning of the novel judging by the passage above?

PART X. QUESTIONS FOR AN ORAL SURVEY

Seminar 1

1. What is known about the historical background of the Anglo-Saxon period in English literature? What groups are literary works of this period divided into? Name the two famous poets of this period. What did they write about? Speak about the manuscript of *Beowulf* and its history. What are the peculiarities of the language of *Beowulf*? Who is Beowulf? What is he like? Where and when does the action of Beowulf take place? Who are the main characters of the poem? What do we learn about the structure of the society at that time? Dwell upon the plot of this epic poem.

2. Why did the Church have a great influence on medieval literature? What were the genres of religious literature in the Middle Ages? What types of plays appeared in the Middle Ages? What are the plots of Mystery plays and Miracle plays based on? How are they different from Morality plays? What is a Mystery Cycle? Name the most famous Morality play. What is it about? Retell the plot. What are the key elements and themes of Morality plays?

3. What do chivalric romances tell about? Who are their main characters? What are the characteristics of chivalric romances? What is the most famous Arthurian legend called? Retell its plot in brief. Why does it have a huge literary and historical significance?

4. What do we know about the life of Geoffrey Chaucer? What is the literary form of *Canterbury tales*? What serves as the framework to connect the stories? Describe some of the characters. What is the role of Chaucer in English literature?

5. What is Humanism? What artistic principles did Humanism focus on? How is classical influence on the Renaissance expressed? What historic event gave birth to the Renaissance? Name the most outstanding representatives of the Renaissance throughout Europe.

6. Why was Thomas More beheaded? What other facts do you know about his life? What does the word *utopia* mean? How is *Utopia* structured? What does each part tell about? What features does the perfect social order described in *Utopia* have? Define the influence of *Utopia* on fiction and social writings of later generations.

7. What is known about the life of Christopher Marlowe? Why did Doctor Faustus sell his soul to the devil? What happens to Faustus? Dwell upon the plot of the play. How does *Doctor Faustus* resemble a morality play?

8. Dwell upon the traditional version of Shakespeare's life? Why is its authenticity disputed and doubted by modern scholars? What are the three periods of Shakespeare's writings and their main features? Speak on the difference in style, mood and language. Name the most notable works of each period.

9. Summarize the plot of *Hamlet*. Give character sketches. What is a soliloquy? What is Hamlet brooding over in his soliloquy from Act three? What is the main contradiction of the character of Hamlet? What is a sonnet? Why do sonnets represent an important part in Shakespeare's heritage? Who are the characters and what are the themes of the sonnets? How are the ideas of the Renaissance manifested in the tragedy *Romeo and Juliet*? Retell the plot of this romantic tragedy.

10. What were John Milton's political views like? What is a literary style? What are the features of the Miltonic style? How are the classical epic conventions observed in *Paradise Lost*?

11. What are the key characteristics of the Enlightenment? What problems did the writers of the Enlightenment focus on? Why is this period called neoclassical? What were the artistic ideals of the Enlightenment? What were the most common genres in literature? What were the main features of each genre?

12. What is known about D. Defoe's life and activities apart from writing? What was Defoe inspired by when he started writing *Robinson Crusoe*? Summarize the plot of *Robinson Crusoe*. What are the peculiarities of all Defoe's novels? How does Robinson's personality change from beginning to end of the book? What are Robinson's personal qualities that make him an interesting literature character? How does Defoe's novel reflect the philosophy of the Enlightenment?

13. What is the plot of *Gulliver's Travels*? Why does the novel appeal to both children and adults? How many voyages does it describe? Characterize Gulliver's first and second voyages. What do Gulliver's third and fourth voyages depict?

Seminar 2

1. Dwell upon Robert Burns' life and literary career. Why is there a common opinion that his life was full of sadness? Enumerate some of his most popular poems. What are their themes?

2. What is Romanticism? What are its peculiar features in English literature? What are William Blake's most famous poems entitled? Name some of the symbols he uses in his poetry. What groups are Romantic poets

usually divided into and why? Name the poets belonging to these groups. Why are the Lake Poets called so? How is a new type of poetry characterized by William Wordsworth? Name the most famous poems written by the early romantic poets.

3. Who belongs to the second generation of Romantic Poets? What did they all have in common? How old were they when they died? What is Byron's contribution to English literature? Why was he forced to spend the last eight years of his life abroad? How was Childe Harold's character different from Byron's life position? Sum up the plot of *Childe Harold's Pilgrimage*.

4. Three types of novels flourished in the Romantic period. What types were they? Who were their founders? What are the main features of the Gothic novel? What do you know about Mary Shelley's life? Summarize the plot of Frankenstein. What problems are raised in the story?

5. What elements in Walter Scott's works make him a Romantic writer? How does he manage to combine the descriptions of historic events and fictional adventures, of great historical figures and ordinary people? Give examples based on the plot of *Ivanhoe*. Summarize the plot. What do you know about Walter Scott's life?

6. What problems were raised in *the novel of manners*? Give some facts about Jane Austen's personal and professional life. Name some of her most notable works. Sum up the plot of one of them.

7. What factors influenced the development of the novel as the leading genre in Victorian England? Speak about Charles Dickens: his life and literary style. What are Dickensian characters like? Why is Dickens most famed for the characters he created? What are the examples of autobiographical elements in Dickens' novels? Why did he try to mask the autobiographical elements? What is *episodic writing*? How did *episodic writing* influence the plot and the style of Dickens' novels? Retell the plot of one of Ch. Dickens' novels. What problems does he highlight in it?

8. Why is W.M. Thackeray often called a rival to Charles Dickens (consider the facts of his life and the themes of his works)? What facts about Thackeray's life make the reader sure that he loved the society which he ridiculed? Why does he proclaim that *Vanity Fair* is a novel without a hero? What does he compare life and people to in the last sentences of *Vanity Fair*? Sum up the plot in brief.

9. Name Thomas Hardy's famous novels. What are his novels often called and how do they express his theory of sheer fatalism? Dwell upon the plot of *Tess of the d'Urbervilles*.

10. Name the realists in the English literature of the XX century. Speak about *The Forsyte Saga* by John Galsworthy, its main characters. Summarize the plot in brief. How does the Forsytes' sense of property influence their attitude to love, art and family relationship?

11. Speak about G.B. Shaw's life, political ideas and plays (*Plays Pleasant* and *Plays Unpleasant*). Sum up the plot of *Pygmalion*.

12. Speak about H.G. Wells' life, political views and science fiction novels. Summarize the plot of *The Island of Doctor Moreau*. How does H.G. Wells use his knowledge of science in the given novel?

13. How had Oscar Wilde become a celebrity before he wrote any significant piece of literature? What is his only novel called? What is its plot? What was the public's reaction to this novel? What other literary genres did Oscar Wilde choose? What scandal was he involved into that led him to a lonely death at the age of 46?

Seminar 3

1. What are the characteristics of modernism? What caused the development of modernism? Who represents modernism in literature written in English? What does the stream of consciousness imply? What are its main features? What was Bloomsbury Group committed to? Name the main events in Virginia Woolf's life. What characteristics of her works make her an innovative force in twentieth-century fiction? Summarize the plot of one of her novels (*To the Lighthouse* or *Mrs. Dalloway*)

2. Say a few words about James Joyce's life. Why is *Ulysses* often called an experiment? What are its innovations? Dwell upon the plot and the main characters of *Ulysses*.

3. How did Joseph Conrad, born in the Ukraine into a Polish family, become an English writer? Characterize his style and literary techniques. Name his most famous novels and retell the plot of one of them.

4. Name E.M. Forster's famous novels. What do you know about his life? What issues did he discuss in his novels? Sum up the plot of one of them.

5. W.S. Maugham was left an orphan before he was ten. What impact did his early years and his family connections have on his adult life? How was he involved in WWI? What missions did he go on for the British Secret Intelligence Service? What literary works brought him fame? Sum up the plot of his novel The *Moon and the Sixpence*.

6. What role did R. Aldington play in the Imagist movement in English poetry? How is his involvement in Imagism linked to his marriage? Say a few words about the close circle of his friends. Dwell upon the novels by R. Aldington. What autobiographical elements does *Death of a Hero* contain? What does this novel expose and condemn? Sum up the plot.

7. Name some facts from Aldous Huxley's biography. What events in his life made him turn to literature? What changes in the world prompted the topics of his great novels in the 1930s? What does *Brave New World* run about? What problems does it highlight? Retell the plot of this novel.

8. What do you know about William Golding's life? How did his literary career develop? Summarize the plot of *Lord of the Flies*. Give short character sketches. List its modernist features.

9. What do you know about George Orwell's life? What are George Orwell's later novels directed against? Summarize the plots of his most famous novels: *Animal Farm* and *Nineteen Eighty-Four*. What are the traits of the totalitarian regime described in *Nineteen Eighty-Four*?

10. What issues does Graham Green highlight in his famous novel *The Quiet American?* Narrate the plot and describe the characters of this novel. What are the major themes of the novel?

11. Give a brief narrative content of James Aldridge's novel *The Last Inch.* Speak on James Aldridge's life and literary career. What other works is he noted for?

12. Who represents postmodernism in literature written in English? What are the main events of John Fowles's literary career? What are his most famous novels? Retell the plot of *The Collector*.

13. What literary fields did Peter Ackroyd distinguish himself? List his major works. What role does London play in his works? How does he manage to contrast historical settings with present-day elements? Narrate the plot of *The House of Dr. Dee*.

TOPICS FOR THE ESSAY

1. Analyze the suggested extract from *Romeo and Juliet* by W. Shakespeare from the point of view of the period when it was written, the literary movement to which it belongs, the writer's message and themes. How are

Shakespeare's humanistic views expressed in this tragedy? Prove by the text quotation.

2. Analyze the suggested extract from *Tess of the D'Urbervilles* by Th. Hardy from the point of view of the period when it was written, the literary movement to which it belongs, the writer's message and themes. How is the author's *theory of sheer fatalism* expressed in the novel? Prove by the text quotation.

3. Analyze the suggested extract from *1984* by G.Orwell from the point of view of the period when it was written, the literary movement to which it belongs, the writer's message and themes. What features of the dictatorship are emphasized by the author? How does the regime described by G. Orwell influence people's lives? Justify your answer by quoting the text.

Follow the requirements listed below:

1. List at least three quotations to prove your answer.

2. Make sure the length is at least 750 words.

3. Give a brief analysis of the historical background and major features of the literary movement.

4. Don't forget to make an introduction and a conclusion and to say:

– what the main idea of the story is;

– what the author's message is;

– what views on life the author expresses in the story;

– what your attitude to the characters of the story is, their behaviour and activities;

– what you would do if you were in the main character's shoes;

– if you think the story is life-like or unreal;

– what the story teaches us;

– what the moral of the story is;

– if you would like to read _____'s other stories and novels;

– if you think the story is worth reading.

SAMPLE TASKS FOR THE FINAL TEST

Do the matching. Chart 1

1. William Blake	a) Canterbury Tales
2. John Fowles	b) Ivanhoe
3. George Bernard Shaw	c) The Invisible Man
4. Walter Scott	d) Songs of Experience
5. William Shakespeare	e) Wuthering Heights
6. Emily Brontë	f) Lady Chatterley's Lover
7. Herbert George Wells	g) The Collector
8. David Herbert Lawrence	h) Pride and Prejudice
9. Geoffrey Chaucer	i) Much Ado about Nothing
10. Jane Austen	j) Pygmalion

Do the matching. Chart 2

1. Virginia Woolf	a) The Forsyte Saga
2. James Joyce	b) The Picture of Dorian Gray
3. Daniel Defoe	c) Dombey and Son
4. John Galsworthy	d) Tess of the d'Urbervilles
5. Mary Shelley	e) King Solomon's Mines
6. Charles Dickens	f) To the Lighthouse
7. H. Rider Haggard	g) Ulysses
8. Robert Louis Stevenson	h) Robinson Crusoe
9. Oscar Wilde	i) Treasure Island
10. Thomas Hardy	j) Frankenstein

Do the matching. Chart 3

1. William Golding	a) Sense and Sensibility
2. Aldous Huxley	b) A Christmas Carol
3. George Gordon Byron	c) Utopia
4. Herbert George Wells	d) Vanity Fair
5. Jane Austen	e) Lord of the Flies
6. Charles Dickens	f) Doctor Faustus
7. Christopher Marlowe	g) The Time Machine
8. William M. Thackeray	h) The Jungle Book
9. Thomas More	i) Brave New World
10. Rudyard Kipling	j) Childe Harold's Pilgrimage

Do the matching. Chart 4

Match the two halves of the books' names.

1. The Forsyte	a) And Son
2. Canterbury	b) Heights
3. Lord	c) New World
4. Childe Harolds's	d) Fair
5. Brave	e) Saga
6. Dombey	f) Man
7. Vanity	g) Faustus
8. Wuthering	h) of the Flies
9. The Invisible	i) Tales
10. Doctor	j) Pilgrimage

Match the names of the authors to the books they wrote (A-J) in the chart above.

Herbert George Wells
William Golding
William Makepeace Thackeray
Christopher Marlowe
Emily Bronte
George G. Byron
Charles Dickens
John Galsworthy
Aldous Huxley
Geoffrey Chaucer

Fill in the missing words in the names of the books.

1. *The Jungle* _____ by Rudyard Kipling.
2. *Animal* _____ by George Orwell.
3. _____ *Eyre* by Charlotte Bronte.
4. *The* _____ *of Dorian Gray* by Oscar Wild.
5. *The* _____ *and Sixpence* by William Somerset Maugham.
6. *Treasure* _____ by Robert Louis Stevenson.
7. Sense and _____ by Jane Austen.
8. *Jude the* _____ by Thomas Hardy.

Do the matching. Chart 5

Match the characters and the literary pieces.

Angel Clare	An Ideal Husband
Pip an Estella	Pygmalion
Winston Smith	Hamlet
Sir Robert Chiltern and Lord Goring	The Quiet American
Frederic Clegg and Miranda Grey	1984
King Claudius	Lord of the Flies
Thomas Fowler, Alden Pyle	Tess of the d'Urbervilles
Professor Henry Higgins and Eliza Doolittle	The Invisible Man
Griffin	Great Expectations
Ralph, Jack, Piggy, Simon	The Collector

Do the matching. Chart 6

Match the characters and the literary pieces.

Becky Sharp	The Forsyte Saga
Basil Hallward	Vanity Fair
Soames and Irene	The Moon and Sixpence
Charles Strickland	The Last Inch
Ben, a pilot, and his son Davy	The Picture of Dorian Gray
Satan	Wuthering Heights
Mr. Rochester	Ivanhoe
Heathcliff and Catherine	Brave New World
Richard the Lionheart	Paradise Lost
Bernard Marx and Lenina Crowne	Jane Eyre

Do the matching. Chart 6

Match the settings and the literary pieces.

An isolated island after a nuclear explosion	The Quiet American
Denmark	Tess of the d'Urbervilles
Vietnam	Lord of the Flies
A rural area in Wessex	Hamlet
An isolated house on the outskirts of London	Ivanhoe
England in the XII century	The Collector
Verona	The Last Inch
Heaven, Hell, Earth	Beowulf
London, Paris, Tahiti	Romeo and Juliet
Scandinavian Peninsula	The Moon and Sixpence
Egypt	Paradise Lost

Do the tasks, answer the questions

1. Define the genre of *Beowulf.*
2. What does the word *renaissance* mean in French?
3. Why did Doctor Faustus sell his soul to the devil?
4. What does the word *utopia* mean in Greek?
5. Why was Thomas More beheaded in 1535?
6. What literary and artistic movement was Oscar Wilde influenced by? What principles did this movement propose?
7. Name the main literary movement of the first half of the XX century in Britain.
8. What literary movement evolved in Britain in the second half of the XIX century?
9. Give examples of the works of the English literature in the Middle Ages (at least two).
10. Name representatives of the Renaissance in English Literature (at least two).
11. Name representatives of Romanticism in English poetry.
12. Name the main artistic and literary movement of the Renaissance in Britain.
13. There are three types of the Romantic novel. What are they and who are their exponents?
14. Name representatives of critical realism in English Literature.
15. Name representatives of modernism in English Literature.
16. Name representatives of postmodernism in English Literature.
17. What two concepts governed the knight's behavior in *Sir Gawain and the Green Knight*?
18. What is Geoffrey Chaucer's attitude to clergymen and members of religious orders? Does he admire them? How does he express it?
19. What genres did Shakespeare prefer during the first period of his literary work?
20. Name the main literary movement in Britain at the end of the XX century?
21. Define the genre of W. Shakespeare's *Othello.*
22. Define the genre and style of *Paradise Lost*.

23. What literary movement evolved in Britain in the first half of the XIX century?
24. What literary movement do the novels written by Virginia Woolf belong to?
25. What literary movement does *The Collector* belong to? Who is its author?
26. What animals symbolize childhood and adulthood in William Blake's poetry? What are his two collections of poems called?
27. What are the key features of modernism in English literature?
28. What are the features of Charles Dickens's style?
29. Why do Thomas Hardy's novels all have tragic endings?
30. What were morality plays based on? (name a literary term).

ЗАКЛЮЧЕНИЕ

Дорогие студенты!

Авторы надеются, что данное пособие вдохновило вас к чтению художественных произведений на английском языке, дало ключ к пониманию позиций и точек зрения писателей, помогло вам преодолеть трудности в овладении литературным анализом и систематизировать знания по периодизации литературного процесса. Проблемы, поднятые в представленном материале, звучат актуально. Мы верим, что пособие, основанное на работах ведущих критиков и литературоведов, помогло вам провести параллели между художественной литературой и реалиями современной жизни. Для обеспечения наглядности и практической полезности пособия мы включили отрывки из обсуждаемых произведений, пояснения к ним, вопросы и образцы тестов для самоконтроля и самокоррекции. Мы стремились сделать так, чтобы работа с данным пособием была для вас полезной и приятной, а цели и задачи, поставленные в начале, достигнуты.

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