

**MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE STATE UNIVERSITY  
“UZHHOROD NATIONAL UNIVERSITY”  
UKRAINIAN-HUNGARIAN EDUCATIONAL AND SCIENTIFIC INSTITUTE  
HUNGARIAN PHILOLOGY DEPARTMENT**

**Nataliia Varha**

## **ENGLISH LITERATURE**

**Національна література країни, мова якої вивчається**

**ANGOL IRODALOM**

**Azon nemzet irodalma, amelynek nyelvét a képzés folyamán tanulják**

**Uzhhorod - 2024**

**УДК 821(=111)(076)**

**В-18**

**Варга Наталія Іванівна. Національна література країни, мова якої вивчається (англійською мовою)** (для студентів 1 курсу галузі знань 03 Гуманітарні науки спеціальності 035 Філологія предметної спеціальності 035.071 Філологія. Угро-фінські мови та літератури (переклад включно), перша – угорська освітньо-професійної програми «Угорська мова та література. Англійська мова. Переклад»). Методична розробка / *Уклад.* Н. Варга. Ужгород. ДВНЗ «УжНУ», 2024. – 86с.

**Рецензенти:**

кандидат філологічних наук, доцент Зикань Х.І.,  
кандидат педагогічних наук, доцент Шпеник С.З.,  
кандидат педагогічних наук, доцент Попович І.Є.

Затверджено на засіданні Вченої ради  
Українсько-угорського навчально-наукового інституту  
ДВНЗ «Ужгородський національний університет»  
Протокол № 7 від 26 березня 2024 року.

© Варга Н.І, 2024р.  
© ДВНЗ «Ужгородський національний університет», 2024р.

## CONTENTS

<b>LECTURE 1.</b> Introduction. The literary periods. Anglo-Saxon period in English literature. Heroic and Christian literature	<b>4</b>
<b>LECTURE 2.</b> The Middle ages English literature. Ricardian poetry. G. Chaucer and his contribution to the development of English literary language. Ballads, mystery and morality plays	<b>12</b>
<b>LECTURE 3.</b> The Renaissance. Elizabethan Poetry, the main sonneteers: Th. Wyatt, H. Surrey. The significance of Ph. Sidney and E. Spenser in English poetry. Development of English theatre and drama in XVI c. The Golden Age of English Drama. Shakespeare and his creative activity	<b>19</b>
<b>LECTURE 4.</b> The Seventeenth Century Literature. The development of drama and poetry. Metaphysical poetry, John Milton and his time	<b>25</b>
<b>LECTURE 5.</b> The Eighteenth Century Literature. The Reign of Neoclassicism. The development of realistic novel of Enlightenment	<b>31</b>
<b>LECTURE 6.</b> The Eighteenth century Novels. The emergence of Sensibility. The age of Johnson	<b>36</b>
<b>LECTURE 7.</b> The beginning of the Romantic movement. The Nineteenth century Romanticism	<b>42</b>
<b>LECTURE 8.</b> The Victorian era. Victorian novels. The development of critical realism	<b>47</b>
<b>LECTURE 9.</b> The nineteenth century Novels. Late Victorian Literature. Fiction and poetry	<b>52</b>
<b>LECTURE 10.</b> The End of Victorianism: socialistic literature, realism, naturalism, neo-romanticism and the Aesthetic Movement	<b>58</b>
<b>LECTURE 11.</b> The Twentieth century literature. Ends and beginnings: 1901-1919. Edwardian realists. Science fiction of H.Wells	<b>64</b>
<b>LECTURE 12.</b> New beginnings in literature. R. Kipling, J. Conrad, Arthur Conan Doyle	<b>69</b>
<b>LECTURE 13.</b>	<b>74</b>

The development of New Drama	
<b>LECTURE 14.</b> Modernism, Imagism, Realism	<b>77</b>
<b>LECTURE 15.</b> Antiwar theme in the novels of 50-60s of XX century	<b>83</b>
<b>REFERENCES</b>	<b>86</b>

## LECTURE 1.

### **Introduction. The literary periods. Anglo-Saxon period in English literature. Heroic and Christian literature.**

#### **Plan**

1. Introduction.
2. The literary periods.
3. Anglo-Saxon period in English literature.
4. Heroic and Christian literature.

The main periods of English literature. Historical background: Celtic England, invasion (Angles, Saxons and Jutes). Oral origins of literature. The singers: scopers, gleemen. Heroic poetry – *Beowulf*. (Alliteration, parallelism, pagan-mythological base, metaphors). Elegies: *Wife's Laments*, *The Wanderer*, *The Husband's message*. Exeter Book; *Deor's Lament* (8c.) Christian literature: Caedmon (*Exodus*, *Genesis*, *Daniel*), Cynewulf (*Juliana*, *The fates of the Apostles*, *Christ*, *Elene*), Bede (*Ecclesiastical History of English people*) Alfred the Great instituted the *Anglo – Saxon Chronicle*, Aelfric – *Homilies*.

**Periods of English Literature.** For convenience of discussion, historians divide the continuity of English literature into segments of time that are called "periods." The exact number, dates, and names of these periods vary but the following table conforms to widespread practice

450-1066 Old English (or Anglo-Saxon) Period,

1066-1500 Middle English Period

1500-1660 The Renaissance (or Early Modern)

1558-1603 Elizabethan Age

1603-1625 Jacobean Age

1625-1649 Caroline Age

1649-1660 Commonwealth Period (or Puritan Interregnum)

1660-1785 The Neoclassical Period

1660-1700 The Restoration

1700-1745	The Augustan Age (or Age of Pope)
1745-1785	The Age of Sensibility (or Age of Johnson)
1785-1830	The Romantic Period
1832-1901	The Victorian Period
1848-1860	The Pre-Raphaelites
1880-1901	Aestheticism and Decadence
1901-1914	The Edwardian Period
1910-1936	The Georgian Period
1914-	The Modern Period
1945-	Postmodernism

The **Old English Period, or Anglo-Saxon Period**, extended from the invasion of Celtic England by Germanic tribes (the Angles, Saxons, and Jutes) in the first half of the 5<sup>th</sup>c.(450)to the conquest of England in 1066 by the Norman French under the leadership of William the Conqueror. In the 6<sup>th</sup> c. -7<sup>th</sup>.c Anglo-Saxons had been converted to Christianity, before this time their lit. was oral, but from establishment of Christianity Anglo-Saxon began to develop a written literature. A high level of culture and learning was soon achieved in various monasteries; the 8<sup>th</sup>c. churchman and scholar Bede wrote in Latin, the standard language of international scholarship. The poetry written in the vernacular Anglo-Saxon, known as Old English, included *Beowulf* (8C), the greatest of Germanic epic poems, and such lyric laments as “The Wanderer”, “The Seafarer” and “Deor”, of which, though composed by Christian writers, reflected the conditions of life in the pagan past. Caedmon and Cynewulf were poets who wrote on biblical and religious themes, and there survive a number of Old English lives of saints, sermons, and paraphrases of books of the Bible. Alfred the great, a West Saxon King (871-99) who for a time united all the kingdoms of Southern England against a new wave of Germanic invaders, the Vikings, was no less important as a patron of literature than as a warrior. He himself translated into Old English various books of Latin prose, supervised translations by other hands, and instituted the Anglo-

Saxon Chronicle, a continuous record, year by year, of important events in England.

There were two cultures through the Anglo-Saxon period: the Christian culture, which had arrived in England in 597 with Saint Augustine and the heroic culture, of leaders and heroes who defended their lands against invaders. Their passions to war and wandering, their love of glory were the main motives which gave the impulse to create the first epic poem named *Beowulf* belonging to 7<sup>th</sup>.c. /Epic – is the story in poetry of the adventures of a brave man./ *Beowulf* is a story of about 3 000 lines and consists of two separate adventures. The name of its author is unknown. *Beowulf* is not about England, but about King of the Danes – Hrothgar and about a brave young man, Beowulf, from southern Sweden, who goes to help him. There is a small content of a poem, which was written in Anglo-Saxon, known also as Old English. In our days it cannot be read except by those who have made a special study of Old English. Hrothgar is in trouble. His great hall, called Heorot, is visited at night by a terrible creature, Grendel, which lives in a lake and comes to kill and eat Hrothgar's men. One night Beowulf waits secretly for this thing, attacks it and in a fierce fight pulls its arm off. It manages to reach the lake again, but dies there. Then its mother comes to the hall in search of revenge, and the attacks begin again. Beowulf follows her to the bottom of the lake and kills her there. In later days, that was a second part of poem. Beowulf, now king of his people, has to defend his country against a fire-breathing dragon. He kills the animal but is badly wounded in the fight, and dies. The poem ends with a sorrowful description of Beowulf's funeral fire. Here are a few lines of it put into modern letters:

The sorrowing soldiers then laid the glorious prince, their dear lord, in the middle. Then on the hill the war-men began to light the greatest of funeral fires. The wood-smoke rose black above the flames, the noisy fire, mixed with sorrowful cries.

Thus the epic poem *Beowulf* tells u about a folk hero who killed a monster and a fire-splitting dragon.

The poem itself has a solid background of detailed realism. We see vividly an interesting picture of life in those old days. It tells us of fierce fights and brave deeds, of the speeches of the leader and the sufferings of his men. It describes their life in the hall, the terrible creatures that they had to fight, and their ships and travels. They had a hard life on land and sea. The few lines of *Beowulf* do not explain much about the verse, and it may be well to say something about it. Each half-line is joined to the other by alliteration – when two or more words beginning with the same sound.

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

[t] Twelve-winters' **t**ime **t**orture suffered

[s] **S**oul-crushing sorrow. Not **s**eldom in private

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

[h] **H**eaded in his **h**ome: of **h**eroes then living

Things are described indirectly and in combinations of words. 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. Such descriptive words are called metaphors or kennings. A ship is not only a ship: it is a sea-goer, a sea-boat, a sea-wood, or a wave-floater. A sailor is a sea-traveler, a seaman, a sea-soldier. Even the sea itself (sae) may be called the waves, or the sea-streams, or the ocean-way. Therefore, if the poet wants to say that the ship sailed away, he may say that the ship, the sea-goer, the wave-floater, set out, started its journey and set forth over the sea, over the ocean-streams, over the waves. This changes a plain statement into something more colorful, but such descriptions take a lot of time, and the action moves slowly.

In Old English poetry, descriptions of sad events or cruel situations are commoner and in better writing than those of happiness. The men who spread stories about Beowulf and other heroes, their adventures were oral singers. There were 2 classes of singers- the gleeman, who did not create his own songs, but merely recites what he had learned from others, and the scop, the original poet,



who took the crude material of legend and adventure shaped into lays. Lay in English is simply a synonym for a song, or as an archaic word for a fairly short narrative poem. Oral poetry in Old English period includes narrative forms – epic and ballad; and lyric forms –folk songs.

Two ancient poems, or elegies, written in Old English tell us of the fortunes of the scop. The first of these entitled as “*Deor’s Laments*”(8) and the other one is “*The Wanderer*”. They are dramatic monologues whose speaker is unnamed and whose situation is implied rather than specified. We do not know the author of the poems but the narrator, Deor, a writer and a singer(scop) who has lost his lord’s favor. So he complains, but tries to comfort himself by remembering other sorrows of the world. “That passed over; this may do so also”. The frank utterance of personal grief, the grim, stoicism and, above all, the strophic structure and the refrain, give the poem extraordinary interest.

The most part of Old English literature was religious. It was connected with spreading of Christianity in England in 7<sup>th</sup>.c. It came in two different streams, one from Rome, one from Ireland. A high level of culture and learning was soon achieved in various monasteries; The monasteries where the art of reading and writing was practiced, became the centers of almost all the learning and education in the country. The churchman **Bede** known as the Venerable Bede (lived between 673 and 735) was a major scholar who wrote in Latin, the standard language of international scholarship. He was brought up in the monasteries of Northumbria where he got the best education of the time. He wrote *Ecclesiastical History of the English People* or “The history of the English Church” was well known in France and Italy. In *Ecclesiastical History of the English People* we learn the story of **Caedmon**, the earliest known poet of Christian England. Caedmon was a shepherd who lived at the end of 7<sup>th</sup>.c. He used to stay apart when his fellows sang songs to God; for him it was impossible. He was uneducated and could not sing. One night an angel appeared to him in a dream and told him to sing God’s praise. When he woke, he was able to sing, and part of one of his songs remains. The poems written by Caedmon consist of paraphrases of parts of Genesis, of Exodus

and of Daniel. Sometimes, especially in dealing with a war-like episode, the poet expands his matter freely, treating it with all the vigor and picturesqueness of the Germanic poetry of war. If we know little of Caedmon's life, we know still less of that of Cynewulf.

**Cynewulf** was a poet living a century later (at the end of 8<sup>th</sup>.c.), who was perhaps the greatest of the Anglo-Saxon poets, if we except the unknown bard who composed *Beowulf*. He wrote four poems *Juliana*, *The Fates of the Apostles*, *Christ*, *Elene*. The last of these seems to have been written just before poet's death; for he says in it. 'Now are my days in their appointed time gone away. My life-joys have disappeared, as water runs away'. Cynewulf's poems are religious and deal with Christ's ascension. They are notable because they are the first Anglo-Saxon works to introduce women characters.

Besides the poetry attributed to Caedmon and to Cynewulf and their schools, there exist a few short poems, lyrics or 'dramatic lyrics' of the greatest interest, one called *The Wife's lament*, gives us a glimpse of one of the harsh customs of our ancestors. A wife, accused of faithlessness, has been banished from her native village and compelled to live alone in the forest; from her place of exile she pours out her moan to the husband who has been estranged from her by false slanderers. *The Lover's Message* is a kind of companion piece to this. The speaker in the little poem is the tablet of wood upon which an absent lover has carved a message to send to his beloved. It tells her that he has now a home for her in the south, and bids her as soon as she hears the cuckoo chanting of his sorrow in the copsewood to take sail over the ocean pathway to her lord, who waits and longs for her. These are the earliest recorded English love-poems.

**Alfred the Great**, a West Saxon King (871-99) who for a time united all the kingdoms of Southern England against a new wave of Germanic invaders, the Vikings, was no less important as a patron of literature than as a warrior. He himself translated into Old English various books of Latin prose, supervised translations by other hands, and instituted the *Anglo-Saxon Chronicle*, which may be called the first history of the early Britons; it is a continuous record, year by

year, of important events in England, around 600 to 1154. The *Anglo-Saxon Chronicle* is the oldest monument of English prose, and is, the most venerable piece of extended prose writing in an Old English. King Alfred does not seem to have succeeded in recreating a vital native literature in English, but he prepared the way for some important productions.

The sermons or *Homilies*) of the eloquent and devoted writer **Aelfric**(1000c.) rise to the rank of literature, by reason of the picturesqueness of some religious legend which they treat, by the fervor of their piety, and by reason of their rhythmic, poetic style. Aelfric wrote out in Old English the meaning of the first seven books of the Bible. His prose style is the best in Old English, and he uses alliteration to join his sentences together.

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

### **Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

### **Інтернет ресурси:**

Поема «Беовульф» <http://publicliterature.org/books/beowulf/xaa.php>

<http://andromeda.rutgers.edu/~j>

[www.britishliterature.com](http://www.britishliterature.com)

<http://vos.ucsb.edu>

[Http://englishlit.about.com/arts/englishlit](http://englishlit.about.com/arts/englishlit)

## LECTURE 2.

### **The Middle ages English literature. Ricardian poetry. G. Chaucer and his contribution to the development of English literary language. Ballads, mystery and morality plays.**

#### **Plan**

1. The Middle ages English literature.
2. Ricardian poetry. G. Chaucer and his contribution to the development of English literary language.
3. Ballads, mystery and morality plays.

The Anglo-French period, the age of chivalry. Chivalric romances. *Sir Gawain and the Green Knight*. Literature written in Latin: *Historia novorum*, *Historia regum Anglorum*, *Historia Anglorum*, *Historia Britonum* 1132-1137 (Geoffrey of Monmouth about King Arthur). French influence on English literature. Thomas Malory (~1417-1471) - *Morte d'Arthur* (1469). Literature of XIV c. – formation of literary English. John Wyclif (1324-1384), William Langland – *The Vision of Piers the Ploughman*. Geoffrey Chaucer Literature of XV c. – mystery plays and morality plays, ballads.

The invasion of Normans in 1066 when the Norman duke William crossed the Channel and conquered the England in the great battle fought at Hastings, not only brought the terror of sword and the strong hand of conquest, but more important, they became the transmitters to England of French culture and literature. Within a half-century the Anglo-Saxon nobility and landed gentry had been completely displaced by Normans, while the English Church had been filled with French monks and priests, so that all those classes were forced to read and learned literature of Norman-French. Furthermore, the constant contact of the Anglo-Norman nobility with France made them the medium through which England became thoroughly familiar with French literary material and literary forms. Although the Anglo-Saxon population continued to employ only the English

language, in the public places –courts, Parliament, school French alone was spoken, while in the monastery and church reading, writing and conversation were all carried on in Latin. The literature which was in demand, and which consequently came to constitute the entire repertory of the minstrels –previous gleeman and scop – was exclusively in the French, much of it composed by Normans and Frenchmen in England, much of it produced on the Continent and brought across the channel by wandering minstrels. These works of Anglo-French fall into two divisions: narrative and didactic. The narrative includes romances, and tales, ballads, the didactic – history, saints’ lives and miracles, and a number of works which may be called utilitarian. Besides these, there are also preserved numerous lyrical and satirical poems, and some plays. The variety of works in Latin is wide. In the field of pure literature are satires and drinking-songs, love-songs, church hymns, biblical and miracle plays. About 1200 English again began to appear in a few books, disputing a place by the side of the elegant language of the conquerors. Its reappearance however reveals it to be a greatly changed language. By 1350 English was again assuming the position of the speech of culture, its grammar was still further simplified; its inflectional endings were lost. Medieval literature was disseminated in two ways. The first and more permanent method was though copying by scribes some didactic or religious works. The second one was circulated by the minstrels, who travel from place to place spreading **the metrical romances/chivalric Romances/ medieval romance**. It is a type of narrative that developed in 12-c. in France, and displaced the earlier epic and heroic forms. At first they were all in Norman-French. Many of the stories came from old French sources, the language of which was a Romanic dialect, and for that reason these works were called “romances”. They were brought to England by medieval poets called ‘trouveres’ /finders/, who came from France with the Norman conquerors. Later in England such poets were called minstrels, and their art of composing romances and ballads and singing them to the accompaniment of a lute was called the art of minstrelsy. A number of romances were based on Celtic legends, especially those about King Arthur and the Knights

of the Round Table. The heroes of these romances, unlike the characters of Church literature, were human beings who loved, hated and suffered. Their worship of fair ladies motivated the plots of the stories. The change during the 11<sup>th</sup>-13<sup>th</sup> centuries to romances of chivalry is a part of the rise of feudalism. A knight's duty to serve God and the King had a religious orientation and a legal force; it was not just an honor code in lit. Chivalry was historical as well as literary; its cultural prestige was spread through Romance. They were tales of adventurous and honorable deeds – deeds of war, at first, but knight also fought to defend ladies, or fought for ladies, introducing a new ethos. Although romance took popular forms, it began as a courtly genre, a leisure pursuit – like playing chess. The warrior gave way to knight, and when the knight got off his horse he wooed the lady. In Lit the pursuit of love grew ever more refined.

For us, the reader of English Literature the conventions of courtly love are best known by their occurrence in the medieval romance *Sir Gawain and the Green Knight*. Its date is perhaps as late quarter of the 14 c. but it is the culmination of the whole school of the preceding 2 centuries, and therefore is legitimately to be regarded as 'Norman-French' based on Celtic legends. This is one of the stories of King Arthur and his Knights of the Round Table. It tells of the adventures of one King Arthur's knights –sir Gawain – in a struggle against an enemy with magic powers as well as great strength and cunning. The picturesque language of the romance, alliterative meter / the number and kinds of feet in the lines of poetry/, its bright humor and fancy, its descriptions of fairy woman, as well as the skillful structure, and especially the pictures of English castle life in the Christmas holidays, and the detailed and lively accounts of the hunting of the fox and deer, all contribute to make this the most delightful example of English romance.

The stories of Arthur and his knights have attracted many British and other writers. Arthur is a bright figure of the past, a historical character and the national hero of the Celts, was described as an ideal feudal king endowed with all the virtues of a hero. He possessed magical powers, and was helped by Merlin, the cunning wizard. Arthur was honest, and wise, fair to all his vassals, the knights. They had

their meetings at a round table so that all should be equal. Many tales gathered round him and his knights. An important Middle English prose work, *Morte d'Arthur* – Arthur's Death, was written by **Sir Thomas Malory/1400-1470/**. He wrote 8 separate tales of King Arthur and his knights. Malory is writer who produced a huge Arthuriad in the 15<sup>th</sup>.c. and whose book is regarded as the standard “history” of Arthur. One of the main subjects was Arthur's battles against his enemies, including the Romans. Malory's fine prose can tell a direct story well, but can also express deep feelings in musical sentences.

In this prose work, we hear the deeds of love, loyalty, and revenge performed by the great personifications of chivalry – Gawain, Lancelot, Percival and Galahad. Very largely by virtue of his imitation the style of his French originals, Malory became the master of a simple, flowing English, primitive in structure, but capable of considerable flexibility and falling into pleasant natural rhythms. The *Morte d'Arthur* was finished by 1470, it was printed in 1485, when Caxton, the first English printer, published it with an interesting preface from his own hand.

Thus, the fusion of the English and French peoples and their cultures produced important results in the metre as well as in the vocabulary and literary content of the new language. **Anglo-Saxon poetry** had depended for its rhythmical effect on two devices, alliteration and accent. **Anglo-French verse** depended upon two devices – rhyme and fixed number of syllables. The final outcome of the struggle was that English verse gave up regular alliteration, retaining it only as an occasional decoration.

**Geoffrey Chaucer** (?1340- 1400) is often called the founder of English literary language and poetry. He was a first medieval poet known as the “father of English poetry” whose burial in Westminster Abbey marks the beginning of the poet's corner. He was a well-educated man who read Latin, and studied French and Italian poetry, but he was not interested only in books. He traveled and made good use of his eyes, and the people whom he describes are just like living people. *The Canterbury Tales/1384/* total altogether 17,000 lines – about half of Chaucer's literary production. Collections of stories, both secular and sacred, articulated into

a general framework, had been numerous and popular in the Middle Ages and early Italian Renaissance, which inherited the taste for them, had enlarged their scope and humanized their content. Chaucer developed the frame-story of the journey, dialogue, and interactions of Canterbury pilgrims to such a degree that the frame itself approximated the form of an organized plot. Within his frame-plot, each story constitutes a complete and rounded narrative, yet functions as a means of characterizing the teller and as a vehicle for the quarrels and topics of argument. Parties of pilgrims agree to tell stories to pass the time on their journey from London to Canterbury (a town in South-Eastern England). There are 24 stories, mostly in verse, and in the stories we get to know the pilgrims themselves. Most of them, together with Chaucer there are 30 pilgrims, were the people from every level of society, except the highest and the lowest, a wide range of the new middle class, including the merchant, the lawyer, the cook, the sailor, the ploughman, the miller, they are ordinary people but each of them can be recognized as a real person with his or her own character. Chaucer made his setting national and colorful, individualized his characters so as to make of them a gallery of living portraits of his time; he employed three principal metres, the 8-syllable line, rhyming in couplets, 10 syllable line, also rhyming in couplets, and the same line arranged in 7-line stanzas, known later as ‘rhyme royal’. In his famous poems “*Troilus and Crisyde*”, “*Legend of Goode Wommen*” he also made endless metrical experiments and showed a mastery of intricate verse-forms. He made a literary presentation of contemporary society upon a great scale and as Gorky noted “Chaucer was the father of English language and the founder of realism”. Chaucer has written a psychological novel in verse, analyzing minutely the action and reaction of character and situation upon the leading characters.

In 14<sup>th</sup>.c. the old alliterative line was still in use. *The Vision of Piers the Ploughman*, written by **William Langland** (1332-1400) is a poem in this verse. He was a poet who introduced a genre of vision in English literature. /Vision, something seen in the imagination as it in a dream; a vision is often a sight of things in the future./ The poem is a series of dreams or visions. The poem *Piers the*



*Ploughman* is a dream allegory. Vice and Virtue /The evil qualities of man are called 'vice' and the moral qualities of man are called 'virtue'/ are spoken of as if they were human beings.

The fifteenth century was more important for popular literature than for the artful literature addressed to the upper classes: it was the age of many excellent songs, secular and religious, and of *folk ballads*, as well as the flowering time of the *miracle* and *morality plays*, which were written and produced for the general public.

The English popular **ballad** used to be regarded as a variety of folk-art, communally produced. It defined as a narrative poem without any known author. It is originally a song for dancers; in medieval times a simple poem transmitted orally with short stanzas telling a story for signing, reciting or dancing. English and Scottish ballads were either **lyrical** –epic poems (these were narratives) or lyrical-dramatic poems (incidents in action). As regards the content, the ballads may be divided into 3 groups: historical, heroic, and romantic ballads. Historical ballads were based on a historical fact, while heroic ballads were about people who were persecuted by the law or by their own families. Among the most popular ones were those about Robin Hood.

The first English plays told religious stories and were performed in or near the churches. Many events of religious history were suitable subjects for drama. These early plays called: **Miracle or Mystery plays**, the subjects of them are various: the disobedience of Adam and Eve; Noah and the great flood, Abraham and Issac; events in the life of Christ and so on. They were acted by people of the town on a kind of stage on wheels called a pageant. Other plays, in some respects not very different from the Miracles, were the **Morality Plays**. The characters in these were not people such as Adam and Eve or Noah; they were virtues such as truth, piety, kindness, honesty, or bad qualities such as greed or revenge which walked and talked. The plays presented moral truths in anew and effective way. One of the best-known 15 th. C. **Moralities** is *Everyman*, which was translated from the Dutch. It is the story of the end of Everyman's life, when death calls him away from the

world. Among the characters are Beauty, Knowledge, strength, and Good Deeds. When Everyman has to go to face Death, all his friends leave him except Good deeds, who says finely:

Everyman, I will go with thee and be thy guide, in thy most need to be by thy side.

**Список літератури:**

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

Carter R., MacRae J., The Penguin Guide to English Literature: Britain and Ireland.

Oxford Illustrated Guide to English Literature.

**Інтернет ресурси:**

<http://www.online-literature.com/chaucer/canterbury/>

<Http://englishlit.about.com/arts/englishlit>

<www.spartacus.schoonet.co.uk/drama.htm>

<http://en.wikipedia.org/wiki>

### LECTURE 3.

**The Renaissance. Elizabethan Poetry, the main sonneteers: Th. Wyatt, H. Surrey. The significance of Ph. Sidney and E. Spenser in English poetry. Development of English theatre and drama in XVI c. The Golden Age of English Drama. Shakespeare and his creative activity.**

#### **Plan**

1. The Renaissance. Elizabethan Poetry, the main sonneteers: Th. Wyatt, H. Surrey.
2. The significance of Ph. Sidney and E. Spenser in English poetry.
3. Development of English theatre and drama in XVI c.
4. The Golden Age of English Drama. Shakespeare and his creative activity.

Epoch of Renaissance in English Literature, its idea of Humanism and Reformation. The development of poetry in the first half of XVI c. The reformers of English poetry - Thomas Wyatt, Henry Howard Surrey. Peculiarities of sonnet as a genre. The development of English sonnet. Shakespearian sonnet: its structure, ideas, dedication. Shakespeare's contribution to the development of English drama.

Elizabethan Age. Strictly speaking, it was the period of the reign of Elizabeth I (1558-1603); the term "Elizabethan," however, is often used loosely to refer to the late sixteenth and early seventeenth centuries, even after the death of Elizabeth. This was a time of rapid development in English commerce, maritime power, and nationalist feeling—the defeat of the Spanish Armada occurred in 1588. It was a great age of English literature—the age of Sir Philip Sidney, Christopher Marlowe, Edmund Spenser, Sir Walter Raleigh, Ben Jonson, Thomas More, whose famous *Utopia* (the island named nowhere) influenced many future generations or readers and many other extraordinary writers of prose and of dramatic, lyric, and narrative poetry. The climax of the dramatic Renaissance came during the Elizabethan age, a period in which the drama was the expression of the soul of a nation and the

theater became a vital force in the life of people. The main treasure of English literature appeared and developed in the person of William Shakespeare, the greatest dramatist of all times. He wrote 37 plays which gave the full picture of people's life of that period and at the first time the drama could express feelings and emotions of a living man not artificial. Shakespearean genius reflected the realism and deep feeling of nationalism of English man. A number of scholars have looked back on this era as one of intellectual coherence and social order. Recent historical critics, however, have emphasized its intellectual uncertainties and political and social conflicts.

The Renaissance was in essence an intellectual rebirth. One force of immense importance in the R. was the new knowledge of the world of antiquity, which was obtained through the recovery of the writings and works of art of the classical period. The idea presented in the literatures of Athens and Rome, of life which should be lived for its opportunities of many-sided development and enjoyment, came to have a strong influence on men – an influence denoted by the term **Humanism**. Humanism assumed the dignity and central position of human beings in the universe, emphasized the importance in education of studying classical imaginative and philosophical literature, although with emphasis on its moral and practical values. They insisted on primacy of reason as opposed the instinctual appetites and the animal passions, stressed the need for a rounded development of an individual's diverse powers.

The most attractive figure both among the Oxford reformers and later at the court of Henry is **Thomas More** (1478-1535). He threw himself into state affairs, became Lord Chancellor and after fell a victim to the king's change of policy, was beheaded. He is remembered not only for his spiritual integrity but also for the union of his interests, intellectual and practical, which resulted in *Utopia*, written in Latin in 1516, and translated into English in 1551. In this famous book a sailor returning to England holds a conversation with the author concerning the state of the realm, in the course of which it appears that many of the evils of government and wrongs of the people, were still in existence. Then, in the second part, the

sailor proceeds to give an account of a land beyond the sea, Utopia, where the people live by reason, and all poverty and injustice have been abolished. It is a state that has achieved absolute social and economic harmony by replacing private property by common property. In this happy country all are contented with simple necessities and are employed in useful labor. Since the necessities are few and everyone must labour, no one need work more than 6 hours a day, and the rest of the time may be devoted to education and recreation. Utopia knows no money: there is no need of it there. Everything is paid for by toil for the general welfare. Gold is considered to be something indecent. Neither laziness nor greed is known. No post in Utopia is hereditary, every official is elected. Criminals are punished by slavery, not by death, even for the greatest misdeeds. It is one of the oldest laws of the Utopians, that no man can be punished for his religion. Every man may try to convert others to his views by force of amicable and modest argument, without bitterness against those of other opinions; but whoever adds reproach and violence to persuasion is to be condemned to banishment or slavery. It may seem strange to us that More put slaves in his ideal system. But they are either condemned convicts or prisoners of war who refused to surrender and were captured by force. Slaves belong to the state, slavery is not hereditary, and every slave may become free if he works honestly.

During Elizabethan reign at the second period of Renaissance the two main genres were popular in England: **poetry and drama**. This was the Golden age of English Drama.

Elizabethan poetry was also taking on its modern form. **Sir Thomas Wyatt(1503-1543)** and the **Henry Howard Surrey or Earl of Surrey(1517-1547)** are often mentioned together, but there are many differences in their work. Both wrote sonnets which they learned to do from the Italians but it was Wyatt who first brought the sonnet to England. Petrarch (1304-1374) was established sonnet as a strict form. The sonnet became a literary exercise, devoted to the expression of a love which might be entirely imaginary or directed toward an imaginary person.

**Sonnet** is a 14-line lyric poem of fixed form and rhyme pattern. It divided into two quatrains – 4 – line groups and two tercets – 3 – line groups. The rhyming of the quatrains is abba abba; as you see, the rhymes in both quatrains are the same. The rhyming of the tercets, according to Petrarch, is either ccd eed, cde cde, or cdc dcd. But the difficulty of composing sonnets is not only in the difficult form; in a classical sonnet a thought is put forth in the first quatrain, and another, contradicting it, in the second, they intersect in the first tercet, and a solution is reached in the second tercet, in the last word of the last line the most significant; this word is called the key of the sonnet. Among the foremost English masters of the sonnet during later centuries, we must mention John Milton, William Wordsworth, John Keats, Oscar Wilds.

In the form of sonnet Wyatt mainly followed Italian poet. Wyatt's sonnets, like those of his Italian masters, need not be regarded as having strict biographical truth, though attempts have been made to find them the history of a personal relation and some have guessed that they were in part inspired by Henry's second queen, Anne Boleyn. At all events Wyatt's poetry suggests that even a conventional form was for him the means for a sincere expression of feeling, even his translations seem charged with his own temperament, and his rendering of psalms is touched with personal religious emotion. Here is part of a lover's prayer to his girl:

And wilt thou leave me thus  
That hath loved thee so long  
In wealth and woe among;  
And is thy heart so strong  
As for to leave me thus?  
Say nay! Say nay!      Nay-no

The poet who introduced the Elizabethan age proper was **Edmund Spenser**. He was known as the Prince of Poets in the Elizabethan age. In 1579 he produced the *Shepherd's Calendar*, a poem in 12 books, one for each of the year. Spenser was no doubt making experiments in metre and form, examining his own abilities.

Spenser's greatest work, *The Faerie Queene* (1589-96) was planned in 12 books, but he wrote little more than the first six. It is the brightest expression of the ideal morality of the time, and in a sense is the epic of the English race at one of the great moments of its history. It was his great national epic to celebrate Queen Elizabeth. Spenser and his contemporaries regarded moral purpose as essential to the greatest art; and with Spenser this purpose took the form of dealing with the old problem of the R. – individual character in relation to the state. Spenser invented a special metre for *The Faerie Queen*. The verse has nine lines; of these the last has six feet, the others five. The rhyme plan is **ababbcbcc**. This verse, the 'Spenserian Stanza' is justly famous and has often been used since. /Stanza, a group of verse lines which rhyme in a particular pattern/.

The Elizabethan age produced a surprising flow of lyrics. **Lyric poetry** gives expression to the poet's own thoughts and feelings, and for this reason we tend to picture the lyric poet as a rather dreamy unpractical person with his thoughts turned inwards; as a description of the Elizabethan lyric poets, nothing could be further from the truth. We know few details of Spenser's life, but his friend **Sir Philip Sidney** (1554-1586) was a true Elizabethan gentleman of many activities – courtier, statesman, poet and soldier. Sidney was interested in the plan of using Latin metres to the exclusion of the rhyming verse natural to the English tongue. This attempt was in line with similar undertakings in France and Italy, and serves to show how strong and how dangerous an influence the revival of learning exerted upon the beginnings of modern literature. In his book "*Defence of Poesie*" (1579) he wrote one of the earliest pieces of English criticism, he showed his classicism by his approval of plays built on the Latin model, but he defended English poetry even the folk ballad, exclaiming "I never heard the old song of *Percy and Douglas* that I found not my heart moved more than with a trumpet".

The chief glory of the great Elizabethan age was its **drama**. The **classical influence** on development of English drama was very strong. The classic dramatist selected for emulation was the Latin playwright, Seneca. Latin drama, is usually careful to preserve unity of time and place, that is to make all the action pass in a

given locality and to cover no more than the events of a single day. English playwrights, on the contrary, had no hesitation in shifting the scene to half a dozen different countries in the course of a single play, and they thought nothing of introducing in the first act a child who grew to manhood in the second and in the third died.

The most important of these dramatists were **Christopher Marlowe, Robert Greene, and George Peele**, with Marlowe the undisputed leader. They were named as ‘**University Wits**’ – the young generation of writers who were educated at the universities of Oxford and Cambridge.

**William Shakespeare (1564-1616)** He was born and educated at Stratford-on-Avon, married Anne Hathaway in the age of 18, and later went to London, where he worked in a theatre. During the 20 years of his working life S. wrote 37 plays and was involved in three separate aspects of the theatre. For one, he was a “Sharer” in a company of actors called the Lord Chamberlain’s Men. This meant that he was one of an inner circle of six or eight actors who determined the company’s artistic and business policies and shared the profits. He was also part owner of the Globe Theatre and shared those consequent responsibilities and revenues as well. In addition, he was the company poet. This meant that he supplied his fellow actors with the popular comedies, tragedies, histories and romances which were the cornerstone of their success and led them, finally to gain the patronage of King, James I. S’s three-way participation in the professional theatre enabled the hardworking actor-playwright-businessman to buy a house in London and a handsome piece of property in his native Stratford, where he began his retirement at the age of 48. Most critics divide his work into 3 periods: the **first period of experiment and external influence**: poems and sonnets, history plays-chronicles and comedies; (1591-1601) – *Richard 3, Titus Andronicus, Henry 4 and Henry5, Julius Caesar*, comedies – *Love’s Labor’s Lost, Comedy of Errors, Two Gentlemen of Verona, Romeo and Juliet, A Midsummer Night’s Dream; The Merchant of Venice*; the ‘joyous comedies - *Much Ado About Nothing, As You Like it, Twelfth Night*. **The second period of satire and tragedy** (1601-1608) – The



dark and bitter tragedies – *Hamlet, Troilus and Cressida, Othello, King Lear, Macbeth*, later Roman plays – *Antony and Cleopatra, Coriolanus*. **The third period of plays is named as the period of romances** (1608-1613) – *A Winter's Tale, Cymbeline, The Tempest*.

**Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

**Інтернет ресурси:**

Сонети Шекспіра [http://en.wikisource.org/wiki/The\\_Sonnets](http://en.wikisource.org/wiki/The_Sonnets)

Шекспір «Гамлет» <http://en.wikisource.org/wiki/Hamlet>

«Ромео и Джульєтта» <http://publicliterature.org/?s=Shakespeare>

«Сон в літню ніч» <http://publicliterature.org/?s=Shakespeare>

«Буря» <http://publicliterature.org/?s=Shakespeare>

**LECTURE 4.**

**The Seventeenth Century Literature. The development of drama and poetry.**

**Metaphysical poetry, John Milton and his time.**

**Plan**

1. The Seventeenth Century Literature.
2. The development of drama and poetry.
3. Metaphysical poetry, John Milton and his time.

Literature of English bourgeois revolution in XVII century. Puritanism and its influence on English literature. John Milton and his epic poems *Paradise Lost* and *Paradise Regain*. Humanism in characterization of Adam and Eve. The period of Restoration (1660-1688).

Jacobean Age was named by the king of James I (in Latin, "Jacobus"), 1603-25, which followed that of Queen Elizabeth. There are many striking differences between Age of Elizabeth and *Jacobean age*. In the first place, the nation unity, of which devotion to Elizabeth was the symbol, was already impaired by the time of her death. Under her successor, the Scottish King, James I, party strife between the supporters of the Throne and those who maintained the rights of the people through Parliament, between those who held to the authority of the established church and its bishops and those who demanded a more democratic form of church government or even entire freedom of the individual in matters of conscience, increased. The contradictions between the feudal nobility and the bourgeoisie reached their climax. As the role of the absolute monarchy was no longer progressive and hindered the further development of capitalism, the bourgeoisie, which had once supported the king, turned against absolute monarchy. Those supporting the king were called Cavaliers, or Royalists. The Puritans, or the petty bourgeoisie, took the lead in resisting the king. It was easy to distinguish the Puritans from the Cavaliers: the Puritans cut their hair very close to the head, for which they were nicknamed 'Roundheads', while the Cavaliers had flowing locks and wore rich clothes.

In 1640 the need of money for the war with Scotland compelled the king to call another Parliament. The Commons at once began to attack him for his bad government during the previous years. The king became angry and dissolved Parliament again. This Parliament is called in history the "Short Parliament". But the Scots marched into the north of England and the king was forced to summon Parliament again to get its consent to raise new taxes. This Parliament is known as the "Long Parliament" because it lasted off and on for 19 years, till 1653. Parliament passed an Act saying that the king's ministers should be responsible to parliament and that Parliament could be dissolved only by its own consent. The king, however, thought he could turn the course of historical events in his favor by force, and in 1642 he gathered an army and declared war on Parliament. Thus the

Civil war between the Royalists and the Parliamentarians began, which lasted from 1642 till 1649.

King Charles was supported by the old nobility and by the Church. The Parliamentary Army, headed by Oliver Cromwell, consisted of representatives of the bourgeoisie and the gentry – new nobility; they also gained the support of the yeomen, artisans, and other working people, who by that time had realized that the taxes they had paid to the king under the old feudal laws had been used not for national purposes, but in the interests of the crown and the old nobility.

Oliver Cromwell was a member of the Long Parliament and the leader of the Independents, who demanded the overthrow of the monarchy. He had military talents and created an army of a new Model: a “troop of horse” under iron discipline. The fact that the popular masses took the side of Parliament against the Royalists decided the results of the war. The latter were defeated and the Bourgeois Revolution /sometimes called the Puritan Revolution/ triumphed. Charles Stuart was tried and beheaded in January, 1649, the house of Lords abolished, and a Commonwealth /or Republic/ proclaimed. Later, however, frightened by the rising revolutionary spirit of the masses, Cromwell intensified his oppression and in 1653 imposed a military dictatorship on the country. It lasted till his death in 1658. As neither the common people nor the upper classes were satisfied with the results of the Puritan revolution, the monarchy was restored after Oliver Cromwell’s death.

Charles II, son of the executed king, ascended the throne in 1660. The years between 1660-1688 are called the “Restoration”, but try as he would Charles was unable to restore the old state of things. Neither could his successor James II with the support of reactionary groups in England and Ireland establish a despotic regime.

The political struggles involving the broad masses of the English population led to the publication of **news pamphlets and political pamphlets**, and laid the foundation of **journalism and the periodical press**. The English people took a tremendous interest in all the political events of the time. There appeared

pamphlets which not only reported events, but also explained them to the people. **Satirical ballads on contemporary themes** were also published in Pamphlet form. The greatest of all publicists during the Puritan Revolution was the poet **John Milton**. His pamphlets gave theoretical foundation to the struggle of the bourgeoisie against the monarchy. During the Renaissance **poetry** had been the most popular form of literature. During the Revolution **prose** became very popular because it was easier to write on social and political problems in prose.

**John Donne (1572-1631)** was one of the most famous churchmen of his time and wrote poems from 1590 onwards, but his poems were not published until 1633, shortly after his death at the age of 39. Donne is known as a leader of metaphysical poets. /Metaphysics- the part of the study of philosophy that is concerned with trying to understand and describe the nature of reality, metaphysical used to describe a complicated arrangement of words and ideas/.The name “metaphysical” is now applied to a group of 17-century poets who, whether of directly influenced by Donne, employ similar poetic procedures and imagery, both in secular poetry – Cleveland, Marvell, Cowley and in religious poetry – Herbert, Vaughan, Crashaw and Traherne.

**John Milton (1608-1674)**. *Paradise Lost* was written after the Restoration, but the powerful voice of the poet declared that the spirit of the Revolution was not broken, that it still lived in the hearts of the people. Being a Puritan, Milton wanted to portray God as an almightily embodiment of Justice, and Satan as the villain, but Satan becomes the hero of this great work.

*Paradise Lost* is the major epic poem in English. It was first printed in 1667 and planned in 10 books, but written in 12. Milton had thought about using the English myth of King Arthur for his great epic poem, but finally decided to use the more general myth of Creation, with the figures of God and Satan, Adam and Eve, and the Fall of Mankind as his subject. His aim, he said was:

To assert Eternal Providence  
And Justify the ways of God to Men.

This is a very ambitious aim, and the poem has always caused controversy as many readers and critics see Satan as the hero. The poem can be read as a religious text, supporting Christian ideals, or it can be read as the last great Renaissance text, stressing the freedom of choice of Adam and Eve as they choose the path of human knowledge and leave the Garden of Eden, Paradise. Adam and Eve are allowed by God to live in Paradise, in the Garden of Eden, as long as they do not eat the apple that grows on the Tree of the Knowledge of good and evil. Satan, who has been driven from the Garden of Eden by the guardian angels, returns at night in the form of a serpent. Next morning, the serpent persuades Eve to eat the forbidden fruit from the tree of knowledge and to take another one for Adam. Eve tells Adam what she has done:

Speechless he stood and pale, till thus at length

First to himself he inward silence broke;-

‘O, fairest of Creation, last and best

Of all God’s works, creature in whom excelled ‘Whatever can to sight or thought  
be formed, holy, divine, amiable or sweet!

How art thou lost!

....Some cursed fraud

Of enemy hath beguiled thee, yet unknown,

And me with thee hath ruined; for with thee

Certain my resolution is to die.

How can I live without thee? How forgo

Thy sweet converse and love so dearly joined,

To live again in these wild woods forlorn?

Adam decides to eat the fruit for love of Eve. As a punishment, God banishes Adam and Eve to the newly created world, where they have to face a life of toil and woe. The angel Michael drives them out of Paradise, waving his fiery sword. From a hiss Michael shows Adam a vision of the tyranny and lawlessness which are to befall mankind. At the end of the poem, they follow the path towards the unknown future of all humanity:

The world was all before them, where to choose  
Their place of rest, and Providence their guide,  
they, hand in hand with wandering steps and slow,  
Through Eden took their solitary way.

Neither Adam nor Eve is blamed for the Fall, when Eve eats the Forbidden fruit of the tree of Knowledge and Adam loses the state of innocence. Satan, God and man are equally responsible. Milton's sympathies lie with Adam and Eve, and this shows his faith in man. His Adam and Eve are full of energy they love each other and are ready to meet whatever the earth has in store for them. When they are driven out of Eden, Eve says to Adam:

...but now lead on;  
In me is no delay; with thee to go  
Is to stay here; without thee to stay  
Is to go hence unwillingly; thou to me  
Art all things under heaven, all places thou,  
Who for my willful crime art banished hence.

*Paradise Regained*, a shorter poem deals with Christ's temptation in the desert, his resistance to Satan's temptation balancing Eve's yielding to that same temptation in *Paradise Lost* and its appeal is essentially Christian. It is a smaller poem in technique and vision as well as length. In 1672, four years after the publication of *Paradise Lost*, appeared Milton's third volume of verse. It consisted of *Paradise Regained*, a supplement to *Paradise Lost*, and of *Samson Agonistes*, a drama in the Greek manner, it is a journey in a new field of poetry, shows Milton's genius at its subtlest and maturest.

It is again has Milton himself as its hero. Like Samson he had fought against the Philistines with the strength of thirty men; he had taken a wife from among his enemies and suffered bitter loss at her hands, he sat now, blind and dishonored, amid the triumph of the Cavaliers, as Samson among the festive Philistines. He laments his fall and his blindness; in speech after speech his greatness is recalled; his humiliation is lamented or gloated over; but at the end he is triumphant. He

pulls down the temple of the Philistines on the head of his enemies, himself dies in the ruins, and the chorus is left to make a tranquil conclusion.

### **Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

### **Інтернет ресурси:**

Поема Мільтона «Втрачений рай»

[http://publicliterature.org/books/paradise\\_lost/xaa.php](http://publicliterature.org/books/paradise_lost/xaa.php)

[www.gutenberg.org](http://www.gutenberg.org); <http://www.gumer.info/authors.php>

## **LECTURE 5.**

### **The Eighteenth Century Literature. The Reign of Neoclassicism. The development of realistic novel of Enlightenment.**

#### **Plan**

1. The Eighteenth Century Literature.
2. The Reign of Neoclassicism.
3. The development of realistic novel of Enlightenment.

The main ideas of Enlightenment. Realism of Enlightenment. Two tendencies in writing. The New Hero. The main periods of Enlightenment. Classicism of A. Pope, realistic novels of Enlightenment, the development of journalism. Daniel Defoe as a founder of English realistic novel. The importance of *Robinson Crusoe* by D. Defoe in English and the World Literature. Jonathan Swift as the greatest of English satirists.

The history of England in the second half of the 17<sup>th</sup> c. and during all of the 18<sup>th</sup>.c. was marked by British colonial expansion and the struggle for the leading role in

commerce. The most active sections of the population at the time were the commercial classes that are the middle classes. They hated prejudice and lived by common sense; it was a sound – thinking and rational age. The writers and philosophers of this age, reflecting the ideology of the middle class, protested against the survivals of feudalism, in which they saw the main evils of the time. They could not yet see the contradictions that were to arise within the capitalist system. Man, they thought, was perfect by nature and vice, bad qualities of human nature were due to ignorance only; so they started a public movement for enlightening the people. The enlighteners wanted to bring knowledge that is ‘light’ to the people. To their understanding this would do away with all the evils of society, and social harmony would be achieved. This movement was called the Enlightenment. Since the enlighteners believed in the power of reason, the period was also called the Age of Reason. Appeal was normally sought to what was variously called Reason, Natural things of Common sense. The characteristic features of Enlightenment all over Europe were much the same:

1. a deep hatred of feudalism and its survivals; the enlighteners rejected Church dogmas and caste distinctions;
2. A love of freedom, a desire for systematic education for all, a firm belief in human virtue and reason;
3. a concern for the fate of the common people and of the peasants in particular.

Notwithstanding these common features there was a difference between the ideas expressed by the English enlighteners and those expressed by the French. The French E. was more progressive than the English: the French enlighteners were political leaders and set forth sharp political problems which prepared the French people for the coming revolution; whereas the English Enlightenment had no revolutionary aims in view; the English Bourgeois Revolution was over long before the Enlightenment spread in England, hence its restricted character.

**English literature of the period may be characterized by the following features:**



1. The period saw the rise of the political pamphlet and essay, but the leading genre of the Enlightenment became the novel. The prose style became clear, graceful and polished. The poets of the period did not deal with strong human passions; they were more interested in the problems of everyday life, and discussed things in verse.
2. The hero of the novel was no longer a prince but a representative of the middle class. This had never taken place before: so far, the common people had usually been depicted as comic characters. They were considered incapable of rousing admiration or tragic compassion.
3. Literature became very instructive: problems of good and evil were set forth. Writers tried to teach their readers what was good and what was bad from their own points of view. They mostly attacked the vices of the aristocracy and many of them praised the virtues of the progressive bourgeois class.

The literature of the age of the Enlightenment may be divided into 3 periods. The **first period** lasted from the “Glorious Revolution” (1688-1689) till the end of the seventeenth century. It is characterized by classicism in poetry. The greatest follower of the classical style was **Alexander Pope**. Alongside with this high style there appeared new prose literature, the essays of **Steele and Addison** and the first realistic novels written by Defoe and Swift. Most of the writers of this time wrote political pamphlets, but the best came from the pens of Defoe and Swift. The **second Period** of the Enlightenment was the most mature period. It embraces the forties and the fifties of the 18<sup>th</sup> c. The development of the realistic social novel was represented by Richardson, Fielding and Smollet. The **third Period** refers to the 60-80-s of the century. It is marked by the appearance of a new trend: Sentimentalism, typified by the works of Goldsmith and Sterne. This period also saw the rise of the realistic drama and the revival of poetry.

In the works of Enlighteners there were 2 tendencies: the tendency to philosophic generalization of reality and the tendency to domestic description of everyday life. These tendencies went along connecting the will to wide scale description of reality and interest to detailed representation of human motives and behavior. The

both tendencies were subordinated to one task of studying and real description of life. The inherent features of Enlightenment realism were criticism of existing order, the accusation of imperfection and unreasonableness of life, satirical approach. All these factors underlined mismatching of Enlightener's ideals and life order. The goal of Enlightenment was to assert its positive program of improving human nature and circumstances of existing life.

The important meaning in Enlightenment was creation the image of *new hero* who accumulated the all positive characteristics of that age, faith in great potentiality of human being, its historical optimism. The hero was not artificial but natural who acts with his common sense and reasonability according to his capabilities given by nature. The images of positive hero were too schematic and straight-lined to ideal. They embodied duality, two plans.

**Daniel Defoe (1660-1731)** was a journalist and that fact itself draws him to our own time. The development of the newspaper and the periodical is an interesting literary sideline of the 17<sup>th</sup>.c. Defoe is, in many ways, the father of the modern periodical, purveying opinion more than news, and *The Review*, which he founded in 1704, is the progenitor of a long line of 'well-informed' magazines. Defoe did not see himself primarily as a literary artist: he had things to say to the public, and he said them as clearly as he could without troubling to polish and revise. There are no stylistic tricks in his writings, no airs and graces, but there is the flavor of colloquial speech, a 'no-nonsense', down-to-earth simplicity. He was – like Swift – capable of irony, however and his *Shortest Way with the Dissenters* states gravely that those who do not belong to the Church of England should be hanged. This pamphlet was taken seriously by many, but when the authorities discovered they had been having their legs pulled, they put Defoe into prison.

The most interesting of Defoe's 'documentary' works is the journal of the Plague Year (one gets the impression that Defoe was actually present in London during that disastrous time, seriously taking notes, but a glance at his dates will show that this was impossible). But his memory is revered still primarily for his novels, written late in life: *Robinson Crusoe*, *Moll Flanders*, *Roxana* and others.

The intention of these works is that the reader should regard them as true, not as fictions, and so Defoe deliberately avoids all art, all fine writing, so that the reader should concentrate only on a series of plausible events, thinking.

**Jonathan Swift (1667-1745)** son of the English lawyer Jonathan Swift the elder, was born in Dublin, Ireland, on November 30, 1667. He grew up there in the care of his uncle before attending Trinity College at the age of fourteen, where he stayed for seven years, graduating in 1688. In that year, he became the secretary of Sir William Temple, an English politician and member of the Whig party. In 1694, he took religious orders in the Church of Ireland and then spent a year as a country parson. He then spent further time in the service of Temple before returning to Ireland to become the chaplain of the earl of Berkeley. Meanwhile, he had begun to write satires on the political and religious corruption surrounding him, working on *A Tale of a Tub*, which supports the position of the Anglican Church against its critics on the left and the right, and *The Battle of the Books*, which argues for the supremacy of the classics against modern thought and literature. He also wrote a number of **political pamphlets** in favor of the Whig party. In 1709 he went to London to campaign for the Irish church but was unsuccessful. After some conflicts with the Whig party, mostly because of Swift's strong allegiance to the church, he became a member of the more conservative Tory party in 1710.

*Gulliver's Travels* was a controversial work when it was first published in 1726. In fact, it was not until almost ten years after its first printing that the book appeared with the entire text that Swift had originally intended it to have. Ever since, editors have excised many of the passages, particularly the more caustic ones dealing with bodily functions. Even without those passages, however, *Gulliver's Travels* serves as a biting satire, and Swift ensures that it is both humorous and critical, constantly attacking British and European society through its descriptions of imaginary countries.

#### **Список літератури:**

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

Carter R., MacRae J., The Penguin Guide to English Literature: Britain and Ireland.

Oxford Illustrated Guide to English Literature.

**Интернет ресурси:**

Роман «Робінзон Крузо»:

[http://en.wikisource.org/wiki/Robinson\\_Crusoe](http://en.wikisource.org/wiki/Robinson_Crusoe)

Джонатан Свіфт «Мандрі Гуллівера»:

[http://publicliterature.org/books/gullivers\\_travels/xa.php](http://publicliterature.org/books/gullivers_travels/xa.php)

**LECTURE 6.**

**The Eighteenth century Novels. The emergence of Sensibility. The age of Johnson.**

**Plan**

1. The Eighteenth century Novels.
2. The emergence of Sensibility.
3. The age of Johnson.

Age of Sensibility (or Age of Johnson) 1745-1785. The novels of the Age of Sensibility. The significance of Henry Fielding's creative activity in the development of English novel. The period of late Enlightenment (60-80s of XVIII c). The origin of sentimentalism, its main conceptions and representatives. The main themes of sentimental poetry (J.Thomson, Edward Young, Thomas Grey). Laurence Sterne as a writer of human feelings and emotions.

This age stresses the dominant position of Samuel Johnson (1709-84) and his literary and intellectual circle, which included Oliver Goldsmith, Edmund Burke, James Boswell, Edward Godwin. These authors on the whole represented a culmination of the literary and critical modes of neoclassicism and the worldview of the Enlightenment. The more recent name, Age of Sensibility, puts its stress on

the emergence, in other writers of the 40s and later, of new cultural attitudes, theories of literature and types of poetry; we find in the period, for example, a growing sympathy of the Middle ages, a vogue of cultural primitivism (is the preference for what is conceived to be 'nature and the natural over art and the artificial in any area of human culture and values; the innate - instincts and passions over the dictates of reason and prudential forethought), an awakening interest in ballads and other folk literature, a turn from neoclassic "correctness" and its emphasis on judgment and restraint to an emphasis on instinct and feeling, the development of a literature of sensibility and above all the exaltation by some critics of 'original genius' and a 'bardic 'poetry of the sublime and visionary imagination. This was the period of the great novelists, some realistic and satiric, and some 'sentimental: Samuel Richardson, Henry Fielding, Tobias Smollett, and Laurence Stern.

This type of literature was fostered by the moral philosophy that had developed as a reaction against 17 century stoicism which emphasized reason and the unemotional will as the sole motives to virtue and even more importantly as a reaction against claims that a human being is innately selfish and that the mainsprings of human behavior are self-interest and the drive for power and status. In opposition to such views, many sermons, philosophical writings and popular tracts and essays proclaimed the 'benevolence - wishing other persons well – is an innate human sentiment and motive and that central elements in moral experience are the feelings of sympathy and 'sensibility – that is a responsiveness to another person's distresses and joys. "Sensibility" also connoted an intense emotional responsiveness to beauty and sublimity whether in nature or in art and such responsiveness was often represented as an index to a person's gentility – that is, to one's upper-class status.

**Henry Fielding (1707-1754)**, the greatest representative of bourgeois realism in the 18<sup>th</sup> century, was a descendant of an ancient, aristocratic family. F. possessed qualities rarely found together: a rich imagination, coupled with great critical power and a keen knowledge of the human heart. He used to say that the three

essential qualities in a novelist are genius, learning, and experience of human nature – genius alone is not sufficient without a good share of learning; nature can only furnish us with capacity. All these qualities, which he undoubtedly possessed himself, made him the favorite novelist of many people. The qualities of candor and sincerity are especially apparent in F's works. His characters are all-round living beings of flesh and blood, a combination of contradictions of good and bad. The virtues he appreciates greatest are courage, frankness and generosity. The most detestable vices for him are selfishness and hypocrisy. He can forgive frivolity and light-mindedness, but he has no pity for actions which arise from calculating or conventional motives. All this found its expression in his masterpiece "**Tom Jones**". The novel consists of 18 books, each beginning with an introductory chapter where the author discourses with the reader, in a free and easy manner, on certain moral and psychological themes. The plot of the novel is very complicated; its construction is carefully worked out, every detail being significant. Depicting England of the 18<sup>th</sup> century Fielding touches upon all spheres of life. We are shown the courts of law, the prison, the church, and the homes of people of all classes, inns and highways, even the theatre. Many people of different social ranks and professions are introduced. The charm of the book lies in the depiction of Tom's character. He is human in the everyday sense of the word, neither idealized nor ridiculed and at the same time full-blooded. His open, generous and passionate nature leads him into a long series of adventures. Tom acts on impulse, sometimes well and sometimes ill, but never from interested motives. He is light-minded and naïve; but kind, honest and unselfish, always ready to help anyone who needs his assistance. If he heaps fault upon fault and misfortune on misfortune, it is because he is continually falling a victim to prejudice and is caught in the snare of hypocrisy. His intentions are noble and good, but owing to his simple – heartedness, which is often coupled with bad luck, he is constantly accused of vices he is not guilty of.

The optimism felt in literature during the first half of the 18<sup>th</sup> c. gave way to a certain depression as years went by. Towards the middle of the century a new

literary trend, that of Sentimentalism, appeared. The first representative of the sentimental school in English literature was **Samuel Richardson (1689 –1761)**. He was asked by a publisher to write a series of letters which should serve as models for the correspondence and behavior of people in the lower walks of life. He did so, and to add interest, he wrote them as the connected letters of a young serving-girl to her parents, telling the story of her temptation by her master, a certain MR.B, of her resistance and of her final triumph in marrying him. The book appeared in 1740 and was so popular that R. wrote a sequel, which described Pamela's experience as wife in a sphere much above that of her birth, her lessons in behavior suitable to that estate, and her plans for the education of her children. The moral and social purposes of the book are therefore successfully blended, though it must be admitted that Pamela's morality is of a rather calculating type. The success of *Pamela or Virtue Rewarded* (1740) encouraged the author to produce a second work of fiction, *Clarissa*, (1748) which appeared in 8 volumes. This is the story of a young lady, Clarissa Harlowe, who is at the outset the unwilling object of the attentions of a certain Lovelace. Like *Pamela*, *Clarissa* is told by means of letters – **epistolary form** which pass between the different characters. Obviously, this method is in its nature dramatic, that is to say, the reader holds communication directly with the characters. In other words it is clear that Richardson thought of the novel as an elaborated drama.

His novels are works in which the inner world of the characters is shown. Richardson glorifies middle – class virtues as opposed to the immorality of the aristocracy. He makes his readers sympathize with his heroes. These novels were very much admired in the 18 and 19<sup>th</sup> centuries.

**Tobias Smollett (1721 –1771)** was another Scotsman, who was the major comic novelist of the second half of the 18.c. His novel, such as *Roderick Random* (1748) is an entertaining adventure in which the heroes go traveling all over Europe. They are angry young men, who react against bad treatment and the ills of society with strong language and often violent behavior. This is social observation, but it has a more comic tone than the satire of Swift and generations earlier. Many readers

found Smollett's novels and their themes too strong. His final novel *Humphrey Clinker* (1771) is an epistolary novel which describes how disunited the UK was nearly 70 years after the union of parliaments in 1707. Above all, Smollett uses rich and original language to suit his characters, and he brings a new tone of comic freedom to the novel after Fielding.

The most unusual novel of the time was *Tristram Shandy (1760-1767)* by **Laurence Sterne**. This is a long comic story which plays with time, plot and character and even with the shape and design of the page. Traditionally, a plot had a beginning, middle and an end, in that order. Sterne was the first to change this order. He wanted to show how foolish it is to force everything into the traditional plot. Sterne was the first writer to use what came to be known as the stream of consciousness technique, following the thoughts of characters as they come into their heads. In this he was influenced by the essay concerning Human Understanding by John Locke, and his theories about time, sensations and the relation of one idea to another. Sterne's *Sentimental Journey* is an account of travels through France and Italy. And here tears are shed freely –especially over animals, Sterne being perhaps the first of the English ‘poor-dumb-beast’ sentimentalists. It was through the copious shedding of tears of pity and sympathy, in writers like Sterne, that the humanitarianism which is now said to be a great characteristic of the English was able to develop.

**Gothic fiction**, sometimes referred to as **Gothic horror**, is a genre or mode of literature that combines elements of both horror and romance. Gothicism's origin is attributed to English author Horace Walpole, with his 1764 novel *The Castle of Otranto*, subtitled "A Gothic Story". The effect of Gothic fiction feeds on a pleasing sort of terror, an extension of Romantic literary pleasures that were relatively new at the time of Walpole's novel. Melodrama and parody (including self-parody) were other long-standing features of the Gothic initiated by Walpole. It originated in England in the second half of the 18th century and had much success during the English romantic period with Mary Shelley's *Frankenstein* and the works of Edgar Allan Poe. A later well known novel in this genre, dating from



the Victorian era, is Bram Stoker's *Dracula*. The name *Gothic* refers to the (pseudo)-medieval buildings in which many of these stories take place. This extreme form of romanticism was very popular in England and Germany. The English gothic novel also led to new novel types such as the German *Schauerroman* and the French *roman noir*.

### **The Term Gothic Applied for:**

1. The Gothic novel was also considered as Gothic romance.
2. The term Gothic is also employed to designate narrative poetry or prose of which the major elements are horror, violence, and the supernatural.
3. The selection of the locale was usually a haunted castle with dungeons, underground passages, ghost-haunted rooms, and secret stairways that produced great amount of awe, wonder and fear.

The genre was nothing but a phase of the literary movement of romanticism in English literature. It was also the precursor of the modern mystery novel.

### **The Major writers of the Gothic Romance:**

It was Horace Walpole who inaugurated the Gothic romance. He wrote *The Castle of Otranto: A Gothic Story* (1764). Other major writers were Clara Reeve, who wrote *The Champion of Virtue* (1777); Ann Radcliffe, who wrote *The Mysteries of Udolpho* (1794); Charles Robert Maturin, who wrote *The Fatal Revenge* (1807); and Mary Wollstonecraft Shelley who wrote *Frankenstein* (1818).

### **Список літератури:**

Carter R., MacRae J., *The Penguin Guide to English Literature: Britain and Ireland*.

*Oxford Illustrated Guide to English Literature*.

Stapleton M. *The Cambridge Guide to English Literature*.

### **Інтернет ресурси:**

[Http://englishlit.about.com/arts/englishlit](http://englishlit.about.com/arts/englishlit)

[www.spartacus.schoonet.co.uk/drama.htm](http://www.spartacus.schoonet.co.uk/drama.htm)

<http://en.wikipedia.org/wiki>

[Http://www.factspider.com/neo-romanticism](http://www.factspider.com/neo-romanticism)

## LECTURE 7.

### The beginning of the Romantic movement. The Nineteenth century Romanticism.

#### Plan

1. The beginning of the Romantic movement.
2. The Nineteenth century Romanticism.

Historical background of Romantic Period. The main historical and philosophical preconditions for continuation and origin of two main literary movements of 19<sup>th</sup> c. - romanticism and realism. The reflection in Romanticism the process of alienation of individuality from society. The attitude of Romanticists to modern English society. The process of re-creation of reality with the help of poetic imagination and fantasy in English Romanticism. The role of Lake Poets (Wordsworth, Coleridge, Southey) in the formation of English Romanticism. The preface of W. Wordsworth to "Lyrical Ballads" as the manifest of English Romanticism. The ideas and role of Revolutionary Romanticists (Byron, Shelly) in the development of English Romanticism. The main contradictions in the creative works of Revolutionary Romanticists. Sir Walter Scott's historical novels.

It is dated as beginning in 1785 or alternatively in 1789 (the outbreak of the French Revolution), or in 1798 (the publication of William Wordsworth's and Samuel Taylor Coleridge's *Lyrical Ballads*) – and as ending either in 1830 or else 1832, the year in which Sir Walter Scott died and the passage of the Reform Bill signaled the political preoccupations of the Victorian era. The term is often applied also to literary movements in European countries and America. Romantic characteristics are usually said to have been manifested first in Germany and England in the 1790s, and not to have become prominent in France and America until two or three decades after that time. Major English writers of the period, in addition to

Wordsworth and Coleridge, were the poets William Blake, Lord Byron, Percy Bysshe Shelley, John Keats, and Walter Savage Landor; the prose writers Charles Lamb, William Hazlitt, the novelists Jane Austen, Sir Walter Scott, and Mary Shelley. The span between 1786 and the close of the 18 c. was that of the Gothic romances by William Beckford, Matthew Gregory Lewis, William Godwin and Anne Radcliffe. Romanticism, which was the leading literary movement in England for more than half a century, was caused by great social and economic changes.

**The Industrial revolution**, which had begun in the middle of the 18<sup>th</sup> c., was no sudden change from home manufacturing to large-scale factory production. Enclosing common land had begun as early as the 16<sup>th</sup> c., but it was only in the second half of the 18<sup>th</sup> c., that the process became rapid and spread all over Britain. The peasants, completely deprived of their lands, were forced to go to work in factories. Mines and factories had changed the face of the country. Where flowing rivers and green meadows lay, towns sprang up, because water-power was the best available force to drive the new machines. But mechanization did not improve the life of the common people. It only meant a new form of slavery. Now the economic and social ills were clearly seen by the people: the diseases of industrial towns, the misery of child labor, the crowds of underpaid workers and the tyranny of the factory bell that had turned human beings into parts of a machine and made them desperate at the loss of personal freedom. The suffering of the new class, the proletariat, led to the first strikes, and workers took to destroying machines. This was a movement directed against industrial slavery. Workers, who called themselves Luddites after a certain Ned Ludd who in a fit of fury broke two textile frames, naively believed that machines were the chief cause of their sufferings. These actions led to severe repression by the authorities.

**The Great French Revolution** was accepted as progressive by many in Britain, but when it involved all sections of the French population, it gave a shock to the ruling classes. Under the influence of the Revolution the Irish peasants plotted a rebellion against English landlordism. It broke out in 1798 but was cruelly

drowned in blood. The British government took the lead in the counter-revolutionary wars against France. Now the belief of progressive-minded people in the ideal nature of the bourgeois system fell to pieces. As a result, a new humanist movement that of Romanticism, sprang up towards the close of the 18<sup>th</sup>.c.

**Romanticism** was a movement against the progress of bourgeois civilization, which had driven whole sections of the population to poverty and enslaved their personal freedom. It was an effort to do away with the injustice that comes into being within the capitalist formation of society, that is to say, the exploitation of man by man. But no one as yet knew what to be done to achieve equality and freedom. New themes for writing arose: no longer were writers attracted to the domestic epic which had been the chief subject of the novel. Protesting against the bourgeois system that crushed human individuality to insignificance, they longed to depict strong individuals, endowed with grand, tempestuous and even demonic passions. The romanticists made emotion, and not reason, the chief force of their works. This emotion found its expression chiefly in poetry. The problem of what was to become of man stirred the hearts of all men of letters.

Some poets were, seized with panic and an irresistible desire to get away from the present. They wished to call back ‘the good old days’, the time long before the mines and factories came, when people worked on ‘England’s green and pleasant land’. These poets are called the Passive Romanticists. They spoke for the English farmers and Scottish peasants who were ruined by the Industrial Revolution. They idealized the patriarchal way of life during the Middle ages, a period that seemed to them harmonious and peaceful. Their motto was “close to nature and from Nature to God”, because they believed that religion put man at peace with the world. The poets William Wordsworth, Samuel Taylor Coleridge and Robert Southey belonged to this group. They were also called the Lake Poets after the Lake District attracted the poets because industry had not yet invaded this part of the country.

Another group of poets distinguished themselves for the revolutionary spirit which they brought into poetry. The Revolutionary Romanticists tried to look

ahead and see the future. They spoke up for the new working class and believed in their right to active struggle for liberty. They kept an eye on all political events and sympathized with the national liberation movement in all oppressed countries. The poets believed that the peoples of the world would gain freedom, and imagined that the states of the future would be somewhat like the republics of ancient Greece and Rome. Nevertheless, great pessimism is felt in the works of all these poets, because they did not understand that the struggle for freedom was led at that time by the class of the bourgeoisie and therefore could not give freedom to the workers. The outstanding Revolutionary Romanticists were **George Gordon Byron (1788-1824)** and **Percy Bysshe Shelley (1792-1822)**.

**Sir Walter Scott (1771-1832)**, the first great writer of historical novels, was born in Edinburgh. His father was an Edinburgh lawyer who descended from the fighting and riding clan of Buccloch. He was the first of his clan to live in a city and practice a profession. He had a large family. Walter, the future writer, was the ninth of his twelve children. When not yet two years old, the boy fell ill with a disease that left him lame for life. His parents thought country air would be good for him, so they sent him to his grandparents' farm, called Sandy Knowe, a place where there were hills and crags and a ruined tower. Walter soon became a strong boy. In spite of his lameness he climbed the steep hills and rode his pony at a gallop. Walter's grandparents told him thrilling tales of adventures on the Scottish border and stories of the crumbling abbeys and old castles. He learned to love the solemn history of Scotland and liked to recite Scottish ballads and poems. When he grew older and went to school, he became very fond of reading: one of his favorite books was a collection of ballads, called *Reliques of Ancient English Poetry* edited by Bishop Percy. At the age of 15 Scott had a chance to meet Robert Burns. At the suggestion of his father, Scott became a lawyer and practiced for fourteen years. Like many writers belonging to the Romantic trend, Scott, too felt that all the good days were gone. He wished to record all the historical facts he knew before they were forgotten. And thus pay tribute to the past. Scott's first published work was a translation of Goethe's historical play. The folk ballads Walter Scott had collected

were the first poetic work he published. It was called “Minstrelsy of the Scottish Border” and consisted of three volumes; the first two were issued in 1802 and the third one in 1803. Soon after, his own romantic poems attracted the attention of the reading public, the best were ‘the lay of the last minstre’ 1805, marmion 1808 and the lady of the lake 1810. These poems reproduce old legends and combine them with historical material. They were written with great poetic skill and accompanied by such beautiful descriptions that he poet became very famous. But when Byron’s wonderful poems appeared, Scott to quote his own words, “left the field of poetry to his rival ‘who by that time was already a friend of his. He took to writing novels. It was not only a new beginning; it marked a new period in Scott’s creative work. He declined the honor of poet-laureate in 1813 because he understood that writing official verses and odes on the birthdays of members of the royal family would interfere with his creative work.

#### **Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

#### **Інтернет ресурси:**

[www.spartacus.schoonet.co.uk/drama.htm](http://www.spartacus.schoonet.co.uk/drama.htm)

<http://en.wikipedia.org/wiki>

[Http://www.factspider.com/neo-romanticism](http://www.factspider.com/neo-romanticism)

on line e-texts - [www.gutenberg.org](http://www.gutenberg.org)

<http://www.gumer.info/authors.php>

## LECTURE 8.

### The Victorian era. Victorian novels. The development of critical realism.

#### Plan

1. Victorian period, historical and cultural context.
2. Critical realism, the main Victorian novelists – Ch. Dickens and W. Thackeray.
3. The development of social novel.

The beginning of the Victorian Period is frequently dated 1830, or alternatively 1832 (the passage of the first Reform Bill), and sometimes 1837 to the accession of Queen Victoria; it extends to the death of Victoria in 1901. Queen Victoria often referred to us as the greatest and most beloved of all the British monarchs. Historians often subdivide the long period into three phases early Victorian (1832 to 1848), Mid-Victorian (1848-70), and Late Victorian (1870-1901). It was a time of rapid and fundamental economic and social changes that had no parallel in earlier history – changes that made England, in the course of the 19<sup>th</sup>.c, the leading industrial power, with an empire that occupied more than a quarter of the earth's surface. The pace and depth of such developments inspired a mood of nationalist pride and optimism about future progress, but also produced social stresses, turbulence and widespread anxiety about the ability of the nation and the individual to cope, socially, politically and psychologically, with the joint problems of the age. The **social novel** emphasized the influence of the social and economic conditions of an era on shaping characters and determining events; often it also embodies an implicit or explicit thesis recommending political and social reforms. The realistic trend in the novels of Victorian period was dominated and it was established in 1840s years.

The Victorian novelists' saw their duties in the efforts to enlighten, to stimulate conscience, to make society more sensitive to understanding the realities of time. The prevailed literary movement of novels was realism. The reason for the

development of the novel was the desire by the reading public to understand the huge social changes of the time.

The first step toward illuminating the history of the nineteenth century novel is the separation of three fairly distinct generations of novelists, the first, led by Austen and Scott, the second, dominated by Dickens and Thackeray and the third, headed by Meredith and Hardy. Each of these generations can be distinguished from the others by the types of novels written, the degree of purity with which the types were preserved, and the extent to which novelists confined their activity to a specific genre or experimented with a number of forms of the novel.

During the first generation of the century, three distinct types of novels emerged - the romantic –historical novel, the novel of manners and the realistic social novel or novel with a purpose.

As the century passed, however, each of these types underwent modification, first, from one or another of the other types, and second, from external influences in the life of the period. The romantic novelist, for example, found in the increased knowledge of the past and of alien cultures material which the vogue of realism encouraged him to treat with something of the historian's cautious fidelity to fact. Similarly, the novelist of manners tended to abandon the treatment of circumscribed lives of the upper-middle class or the aristocracy, and to extend his plot to include the life of the army, the church, politics and industry. Under the influence of the social novelist, he frequently deepened his tone from irony to satire. Finally, the social novelist found rich material in the growing awareness of the economic evils of the time, in the attempt to eliminate them and in the conflict between traditional belief and scientific skepticism. Since the zeal for reform had its roots in an essentially romantic conception of the relationship between moral man and immoral society, it is not surprising that many of the social novels contain a strong infusion of romanticism along with their universally recognized realism.

One characteristic of Victorian literature – especially prose – is the high moral purpose allied to a Romantic technique: language is rich and highly ornamental, colorful description, concerning of big social problems with criticism. That is why



it was named critical realism. The Victorian novelists' duty is to enlighten, to stimulate conscience, to make society more sensitive and to recognize the truth of reality.

**Charles Dickens (1812-1870)** is perhaps the greatest of Victorian novelist and he is one of the few whose works did not become unpopular after his death. The secret of his popularity lies in an immense vitality, comparable to Shakespeare's, which gathers round his creations and creates a special Dickensian world which, more or less resemble the real world and has its own logic and laws and its own special atmosphere.

His novels, which are classified as social novels attack the injustice of many social systems and the inequalities between the rich and the poor. They reflect the profound social changes which took place throughout the 19<sup>th</sup> c. as new manufacturing towns sprang up around the coal mines and the north of England. Instead of the old village and family stability, we see a new industrialism which brought with it widespread corruption and a lack of concern for the emotional and imaginative lives of individuals, particularly children.

He has an astonishing range of characters of all classes and is a master of many styles of language – notably poetic prose and comic dialogue. His narrative inventiveness is unique and his graphic, tragic-comic vision of the world (which sometimes slips into sentimentality) has great appeal. Dickens's novels are all animated by a sense of injustice and person wrong; he is concerned with the problems of crime and poverty, but he does not seem to believe that matters can be improved by legislation or reform movement – everything depends on the individual, particularly the wealthy philanthropist. If he has a doctrine, it is one of love.

The literary critics divided the Dickens's creative works on 4 periods. Thus the first period begins from 1833 with the writing to periodicals and ends in 1841. These series of sketches achieved immense popularity, and resulted in the creation of Mr Pickwick and his Club. The complete result was a novel *The Posthumous Papers of Pickwick Club*, first issued in 20 monthly parts in 1836-7. The novel was

formless as to plot, crowded with humorous figures. The members of this club are constituted a corresponding Society of the Club to report to it their journey and adventures and observations of characters and manners. This is the basis on which the novel is constructed and the club serves to link a series of detached incidents and changing characters, without solid plot. The second period of Dickens's creative work lasts from 1842 to 1848. In these years the movement of working class rose to its height. The fight of the individual against organized authority was reflected in a popular distrust of governmental methods, a deep-seated reaction against their institutions. To this feeling Dickens constantly appealed in his novels. In 1842 he and his wife visited America, where he was welcomed received. His first impressions were favorable, but disillusion followed and his *American Notes General Circulation* (1842) caused much offence in America, as did his portrayal of America stereotypes in novel *Martin Chuzzlewit*(1843-4). Late in 1844 he paid a long visit to Italy which produced *Pictures from Italy* contributed to the Daily News a new Radical paper founded by Dickens in 1846. In this period Dickens moved towards historical novels – *Barnaby Rudge* first of two, where Dickens strongly concentrated on the social conditions of his own day and presented them. *A Christmas Carol* was the first of a series of Christmas books, which included *The Chimes, The Cricket on the Hearth, The Battle of Life* and *The Haunted Man*. In *A Christmas Carol*, Dickens shows his view of man's duty to man – Scrooge, the miser, a bad character who improves his behavior after a ghost tells him the manner of his death, so he miraculously becomes a philanthropist; Christmas symbolizes the only way in which the world can be improved – the exercise of charity.

*Dombey and Son* or the full name *Dealings with the Firm of Dombey and Son Wholesale, Retail and for Exportation* (1848) Dickens began during a visit to Switzerland in 1846. It was time of the highest raising of chartist movement in England and also time when the spirit of Revolution was highly concentrated in European countries. At that time Dickens began to lose his illusions about the possibility of peaceful relations between two classes – bourgeoisie and proletariat,

he doubted of the effectiveness of appeals to the governmental authorities. The material of *Dombey and Son* was carefully structured around the central idea of Mr. Dombey's obsessive ambition for his firm and son, which overrides the claims of family love and personal need. The unity of theme and multiplex plot constructed here with more mastery touch serve to expose the main idea of the novel – to show antihuman essence of bourgeois world.

The new third period begins from 1849 to 1859: *A Tale of Two Cities* 1849; *The Personal History of David Copperfield* 1850, *Bleak House* 1853, *Hard Times* 54, *Little Dorrit* 1857. All these novels are crowded with characters, either fully developed or drawn by a few quick but sure strokes of the great writer's pen. In the novels Dickens describes and attacks many kinds of unpleasant people and places – bad schools and schoolmasters, government departments, bad prisons, dirty houses. His characters include thieves, murderers, men in debt, stupid and unwashed men and women, hungry children and those who do their best to deceive the honest

The last period of Dickens productive activity drops to 1860 s years. In this period he wrote famous novels *Great Expectations*, 1861 and *Our Mutual Friend* 1864. The novels also reflect the profound social changes which took place throughout the Victorian age.

It is customary to group with Dickens a novelist who had fame almost equal to him and with whom he was compared all the way – **William Makepeace Thackeray** (1811-1863). Dickens wrote of low life and was a warm – blooded romantic; Thackeray wrote in a satirical and moralistic light upper - and middle-class English life and was anti-romantic. Like Dickens, he was opposed to utilitarian beliefs and deplored the absence of spontaneous affection in daily life. He was, however, more resistant to Romantic influence than Dickens and looked for support in an 18<sup>th</sup> c. sense of proportion and elegance. Capable of tenderness, but never of sentimentality like Dickens, Thackeray was once seen as the equal of his contemporary Dickens, or even as his superior. For Thackeray's realism is that of the observer, not that of the analyst. He never isolates a single case and studies it

with long, close patience. On the contrary, he sees life with the wide vision of a man of the world. To have confined his multitude of characters within the limits of a carefully built plot, would have introduced an element of unreality into his book. Thackeray was not a romantic, and he did not produce his characters for the purpose of expressing violent feelings. He could describe strange qualities in human beings, and he could also show life's cruelties and people's weaknesses.

#### **Список літератури:**

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

Carter R., MacRae J., The Penguin Guide to English Literature: Britain and Ireland.

Oxford Illustrated Guide to English Literature.

#### **Інтернет ресурси:**

<http://andromeda.rutgers.edu/~j>

[www.britishliterature.com](http://www.britishliterature.com)

<http://vos.ucsb.edu>

[Http://englishlit.about.com/arts/englishlit](http://englishlit.about.com/arts/englishlit)

## **LECTURE 9.**

### **The nineteenth century Novels. Late Victorian Literature. Fiction and poetry.**

#### **Plan**

1. Further development of Victorian novels.
2. Female novelists – the sisters Bronte, Mrs. Gaskell and George Eliot (Mary Ann Evans).
3. Fiction and poetry.

Victorian novels frequently tell of the need of individuals, often women, to fulfill themselves in a society offering limited opportunities. Sometimes their predicament is intensified by a situation where the individualism of the Anglo-

Saxon Protestant tradition and Latin – Catholic authoritarianism come into conflict with each other. Sometimes the vulnerability of women, in both social and domestic contexts, is seen to be at the mercy of arrogant male attitudes. Love may be personal and passionate and yet marriages, representing the values of society, are often disastrous.

In the isolation of a Yorkshire vicarage, three sisters, none of them destined to live long, were writing novels and poems. **Charlotte Bronte** (1816-55), who admired Thackeray, dedicated her most un-Thackeray novel, *Jane Eyre*, to him. Here, in this story of the governess who falls in love with her master, himself married to a madwoman, we have a passion not to be found in either Thackeray or Dickens, a genuine love-story of great realism, full of sharp observation and not without wit. This story, with its frank love-scenes, was something of a bombshell. Her novel **Jane Eyre (1847)** opens with a transcript from the author's own life at boarding-school, but the heroine soon passes beyond the world of the author's experience into the romantic realm of her longing and imagination. The heroine is a genuine woman. Psychologically she is a study of the author's inner life, and her romantic experience is symbolic of attempt which Charlotte and her sisters made to enlarge and color their oppressive little world with the spaces and splendors of the imagination. For while her experience in life was limited, and constantly tended to throw her back on romantic invention, she was purpose a realist, bent on dealing with things as they are, and on making them better. Charlotte dedicated the novel to Thackeray, in terms which show the moral energy which she possessed. High morality and strong spirit of rebelliousness to injustice; wrong; unfairness of existing order were the strongest features of a heroine. The image of woman of such strong individuality was impossible to find in Dickens or Thackeray, even in Elizabeth Gaskell. In *Jane Eyre* we can see also successful attempts to show psychological inner life of the main heroine. Beginning with **Jane Eyre** readers come to know how deep her contact with nature. From her novels we recognize how largely in her life the clouds, the ragged hills, the wide spaces of the Yourkshire moors under sunset or moonlight, made up for the inadequacy of

human society and interests. In a deeper sense nature enters into the main background of the plot in order to open the inner life of her heroes. *Wuthering Heights* (1847) by **Emily Bronte (1818-1848)** has gradually come to be recognized as one of the major imaginative creations of the century. It is the very heart and soul of the romantic spirit, with its story of wild passion set against the Yorkshire moors. It is fusion of realism and romantic tradition; it is clash of reality and dream. In the history of English novel, this story is unique for its dark and thunderous atmosphere, descriptions of nature as a background for showing inner, psychological conditions of heroes, and its powerful fusion of inordinately passionate love and hate. The novel has been compared to Shakespeare's *King Lear*, chiefly because of its immense and uncontrollable passions. *Agnes Grey* (1847) by **Anne Bronte** is a story of a rector's daughter who takes service as a governess, first with the Bloomfield family, whose undisciplined children are described as 'tiger' and then with the Murrays, where the conduct of her eldest charge, Rosalie, a heartless coquette, is contrasted with her own modest and gentle behaviour. Rosalie marries ambitiously and unhappily, but Agnes is happily united with Mr. Weston, the curate, the only one to have shown kindness in her days of servitude.

Other novelists included **Mrs. Gaskell (1819-1865)** and **George Eliot (Mary Ann Evans 1819-1880)**. The religious and social problems of England found a passionate exponent in Mrs. Elizabeth Gaskell (Elizabeth Cleghorn Stevenson), the wife of a Unitarian clergyman in Manchester. Her life brought her into contact with the industrial and social difficulties growing out of the struggle between master and workman; and these she treated with great skill in *Mary Barton* (1848) and in *North and South* (1855). *Mary Barton* is a painfully vivid picture of conditions among the working class during the economic depression which gave the decade the name of the 'hungry forties'. The novel shows deep feeling for the poor people employed at this time in factories. The book is notable for its realistic depiction of the wretchedness and poverty of the laboring class and its vigorous animus against the factory-owners and industrialists. *North and South* is a study of

the different lives led by English people, especially the poor in the north and the happier ones in the south. The plot centers round Margaret Hale, a gentle girl from the south, who goes north and meets the problems of angry crowds of poor workpeople.

In *Cranford* (1853), her best – known book, she entered a different field, that of realistic observation for its own sake. *Cranford* is a series of carefully etched portraits and sketches of English village life. The life of the village, where the ladies of good family are poor, is described with immense skill. The novel is justly famous for the picture it gives of gentlefolk in a sleepy Cheshire town in the early part of the century.

The intellectual and moral life of middle Victorian era is revealed more fully in the works of **Mary Ann Evans, or George Eliot (1819-1880)**. She was born in 1819 and grew up in the years when, under the influence of scientific speculation, the English mind was casting loose from it theological searching. She was for a time assistant editor of the Westminster Review, the organ of the freethinkers; and in this position she met John Stuart Mill, Herbert Spencer, G.H. Lewes, and other liberals. Her irregular union with Lewes and her renunciation of formal Christianity were the 2 important events of her life, for they imposed upon her the responsibility of counteracting the view held by many that freedom of thought was naturally accompanied by moral laxity. They strengthened her already powerful ethical impulse. In 1857 she wrote: “If I live five years longer, the positive result of my existence on the side of truth and goodness will far outweigh the small negative good that would have consisted in my not doing anything to shock others.

Before this she had begun to experiment with fiction, her first story ‘*The Sad Fortunes of the Reverend Amos Barton*’ appeared in Blackwood’s Magazine in 1856. She added to this story two others of moderate length and republished all three as *Scenes from Clerical Life*. The next year she published her first novel, *Adam Bede*, and it was evident that a new writer and a great one had appeared. Her next story, *The Mill on the Floss* (1860), turns on the refusal of her heroine to break the social law for the sake of her own happiness.

The novels of George Eliot were realistic, but she was more than an observer; she was also a scientist and a moralist. She was not content to picture human life as it appears. She tried to pierce behind the shows of things, and to reveal the forces by which they are controlled. Accordingly she analyzes her characters. In the case of the simple types this analysis takes the form of comment, rapid, incisive and convincing. In the case of the more conscious, developed characters, her analysis is more elaborate and more sustained. For her heroines Eliot drew largely upon her own spiritual experience, and this personal psychology she supplemented by wide reading, especially in the literature of confessions. In this way she gained an extraordinary vividness in portraying the inner life. Her most characteristic passages are those in which she follows the ebb and flow of decision in a character's mind, dwelling on the triumph or defeat of a personality in a drama where there is but one actor. It is to be noted that George Eliot never lets her case drop with the individual analysis. She always strives to make her case typical, to show that the personal action and the results for both the individual and society accord with general laws. Her chief function as a writer is the interpretation of the world in terms of morality. She does not deal with party question, nor primarily with industrial or social problems. Her ethical motive is a broader one than the emancipation of thought or the formulation of a political program. It is to show how, in obedience to law, character grows or decays; how a single fault or flaw brings suffering and death and throws a world into ruin; how on the other hand, there is a making perfect through suffering, a regeneration through sin itself, a hope for the world through the renunciation and self-sacrifice of the individual.

In the history of fiction the last generation of the 19<sup>th</sup>.century can be distinguished from the first two generations by the comparatively small number of first – rate novelists it produced and by the virtual abandonment by such novelists of the types – the historical novel, the novel of manners, and the social novel – that, alone or in combination, had been popular since the opening of the century. Such novelists as Meredith, Hardy, and James developed complex forms of prose – fiction by skillfully fusing elements earlier novelists had left distinct. Thus,



in Meredith and James elements from the novel of manners are combined imperceptibly with searching studies in psychology and morals, and in Hardy romantic elements from the regional novel and fused with a variety of philosophic pessimism. In consequence, the English novel in the third generation of the century attained heights of conscious artistry earlier novelists had rarely achieved.

We turn now to the poetry of the age. **Alfred Tennyson (1809-1892)**, who later was made Lord Tennyson for his contribution to lit, sums up many of the preoccupations of the period in work which is thoroughly Romantic. Romantic, however, with a difference, for Tennyson brings to his sensuous verse a care, a deliberate contrivance of effect, which suggests Pope more than Keats. His music is distinctive, but its flow is by no means 'artless' –nothing is left to chance. The first works are 'irresponsible', delighting in the world of the senses, but the sense of Victorian responsibility is not long in coming, and moral problems begin to rude. The Palace of art teaches that beauty must be shared almost suggesting the substitution of art galleries and public libraries for the aristocratic gloating over personal treasures. Tennyson is an optimist. Some of his visions, as in *Locksley Hall*, are of a happy, liberal future and even 'the Parliament of man, the Federation of the World'. As a technician, he is unsurpassed and the skill with which he manages the simple stanza of the long *In Memoriam* – immense variety, no monotony – is superb.

**Robert Browning (1812-1889)** approaches, in his language and imagery, the poetry of our own time. Both are, to some extent, anti-romantic: there are railway – trains, cigars, grand pianos, 'scrofulous French novels' and trousers; language is often colloquial and even slangy. There is a lot humor (rarely found in the romantics) and a kind of self-mockery in the grotesque rhymes that Browning sometimes uses. He also suggests the modern poets in his obscurity, but his obscurity does not derive from complexity of thought; it comes from impatience with language and a deliberate desire to dazzle the reader – Browning's vocabulary is large and his fondness for little-known words proverbial. his early *Sordello* is so

difficult that, of one of the lines, he himself said, ‘when I wrote that only God and Robert Browning knew what it meant; now God only knows’.

**Elizabeth Browning** (1819-1861) was, in her day, thought to be superior as a poet to her husband. Her *Aurora Leigh*, a blank –verse novel, was hailed as the greatest thing since Shakespeare, but, though it is readable, we cannot now find many marks of greatness in it. Her lyrics- especially the Sonnets from the Portuguese – are pretty, displaying a woman’s passion which seems feeble in comparison with Emily Bronte’s and technically little more than competent.

#### **Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

#### **Інтернет ресурси:**

<http://en.wikisource.org/wiki/>

## **LECTURE 10.**

### **The End of Victorianism: socialistic literature, realism, naturalism, neo-romanticism and the Aesthetic Movement.**

#### **Plan**

1. The development of various literary movements at the end of Victorianism.
2. The development of socialistic ideas in England and its reflection in English literature.
3. Thomas Hardy’s realistic novels.
4. Naturalism in English literature.
5. Neo-romanticism.
6. Aesthetic values in Oscar Wilde’s creative works.
7. Cult of beauty in art and life in the novel *The Picture of Dorian Gray* by Oscar Wilde.

English realists of 19 c. used humor and satire that gave them possibility to deepen the realistic features of their novels. Very often satire was accompanied with tragic overtones. The main purpose for writers was realism, socially sharp, critical directed, epical in content. Satire was the main means for writing about life contradictions. For the realists of 19<sup>th</sup> c. was not so important the main overtones of novel – comic or tragic, they pursued their main goal – to realistic description of reality. The writers of the end of 19<sup>th</sup> c. were oriented on dramatic genres. Jorge Meredith published his novel “Egoist” with subtitle “narrative comedy”; Joseph Conrad gave a meaning to his novels as tragic; Thomas Hardy compared his novels with Sophocles; Jorge Moore used in his articles the term ‘tragic novel’ and ‘dramatic novel’. The changing literary tastes were reflected in the valuation of novelist’s classics. At the end of century realism contradicted to decadence permeated by pessimism, irrationalism and mysticism. Also we have to study the literature of imperialism and neo-romanticism, socialistic literature.

At the end of 19<sup>th</sup> century the movement of working class developed since the events of Paris Commune in France and well-spreading of socialistic ideas in England. There is one movement in the History of English Literature named the **literature of socialistic movement**. The ideas of socialism reached literature circles and as the result, several books of this movement got their popularity. Among the prominent authors of socialistic movement were William Morris, Ethel Lillian Voynich and Robert Tressol.

**Thomas Hardy** (1840-1928) achieved a reputation both as novelist and as poet, although most of his poems were not given to the world until after his career as a novelist had ended. His wider reputation began, with *Tess of the D’Urbervilles* (1891) and was established by *Jude the Obscure* (1896). After that time he devoted himself to poetry, writing a very large number of lyrics and ballads and a long poem in dramatic form. *The Dynasts* 1903-1908, in which he develops themes of the great world struggle centering about Napoleon.

Hardy began to write novels when George Eliot was at her height of her fame, and her influence is clearly to be seen in his work. Like her he is a psychologist

and a bold realist, indeed, in his realism, he had also before him the examples of the French naturalists, Zola and Maupassant.

Thomas Hardy attempted in his novels to comment on the macrocosm of the human race through an intense study of a microcosm well known to him, the rural society of nineteenth-century 'Wessex', named after the ancient kingdom of Alfred the Great. In his novels **nature** plays an important part; indeed Nature is herself a character. Mostly his novel's scenes are set among trees, farms, fields, and low hills. He thought that the moral principles of human life were best preserved in the country. It was the reason of confrontation in his novels the morally pure country with dirty immorality of city. The writer always defended rural England as the base of national culture, patriarchal traditions which slowly disappeared with the further development of capitalism. Hardy disliked bourgeois progress and often gave sharp, satiric criticism to capitalism. His critical approach often was interwoven with pessimistic and fatal moods which were sprang along with the collapse of illusions. National character of Hardy's masterpieces was in deep description of tragedy which fell down on the shoulders of people living in rural areas. The clash of capitalism and countryside was the main theme of Hardy's novels. The environment for Hardy played an important role. Hardy studied how a character was governed by Environment and vice versa. That is why his first novels were grouped in "Novels of Character and Environment".

**Naturalism** is a mode of fiction that was developed by a school of writers in accordance with a particular philosophical thesis. This thesis, a product of the evolution theory of Charles Darwin, held that a human being exists entirely in the order of nature and does not have a soul nor any mode of participating in a religious or spiritual world beyond the natural world, and therefore, that such a being is merely a higher-order animal whose character and behavior are entirely determined by two kinds of forces, heredity and environment. A person inherits compulsive instincts- especially hunger, the drive to accumulate possessions, and sexuality – and is then subject to the social and economic forces in the family, the class, and the milieu into which that person is born. Thus, naturalists believed that

one's heredity and surroundings decide one's character. Whereas realism seeks only to describe subjects as they really are, naturalism also attempts to determine "scientifically" the underlying forces (i.e. the environment or heredity) influencing these subjects' actions. They are both opposed to romanticism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment. Naturalistic works often include awkward or pitiable subject matter. The main proponent of naturalism in fiction was Emile Zola, who wrote a treatise on the subject ("Le roman experimental") and employed the style in his many novels. Naturalistic works exposed the dark harshness of life, including poverty, racism, prejudice, disease, prostitution, filth, etc. They were often very pessimistic and frequently criticized for being too blunt.

Aspects of the naturalistic mode in selection and management of subject matter and its harsh manner of rendering its materials are apparent in many novels and dramas, such as Hardy's *Jude the Obscure*, various plays by Eugene O'Neill in 1920, in naturalistic novel of Emile Zola's, for example *Nana*, 1880 and in Theodore Dreiser's *An American Tragedy*, 1925. In English literature the representatives of Naturalistic mode were **George Gissing (1857-1903)**, **George Moore (1852-1933)**, **Arthur Morrison (1863-1945)**.

Gissing's fiction is broadly naturalistic and anti-romantic in taste and exclusively urban in setting. His early novels are set among the London slums and deal with the life there in remorseless and penetrating, but not very sympathetic, detail: the best of these is **The Nether World** (1889), a masterpiece of minute, unsentimental observation of conditions at the bottom of the social pyramid. Other novels, of which the most characteristic is **The Unclassed** (1884) and the best **New Grub Street** (1891), deal with a special class of characters which Gissing made peculiarly his own. Sex, class and money -- the three poles around which all his work revolves.

The term **Neo-romanticism** is synonymous with post-Romanticism or late Romanticism. This movement embraces the period from about 1880 to about 1910. It is considered a reaction on naturalism. The naturalist stresses external

observation; the neo-romanticist adds feeling, internal observation. Many books of authors from this period tend to be philosophical and historical. The artists in this period drew their inspiration from artists of the age of romanticism. Important characteristics: longing for perfect love, imaginary paradise, death, history.

In novel, the early leader in the revival of romantic fiction was **Robert Louis Stevenson**, who, by the charm of his personality, the elegance of his style, the cheerfulness of his view of life, no less than his gallant and adventurous novels, achieved a remarkable vogue before the close of the 19<sup>th</sup>.c. In the late 19<sup>th</sup>.c and early 20<sup>th</sup>.c, the novel exhibited two tendencies, each of which in some measure represents a reaction from Victorianism. The first of these tendencies – illustrated by such diverse writers as Stevenson, Kipling, Conrad – was motivated by the desire to restore the spirit of romance to the novel. The methods of these writers differed widely, but they were allied in their attempt to escape from the limitations of a drab and stuffy realism by seeking material or modes that would invest their novels with the aura of romance.

**Aestheticism or the Aesthetic Movement**, was a European phenomenon during the latter 19<sup>th</sup> c. that had its chief headquarters in France. In opposition to the dominance of scientific thinking, and in challenge to the widespread indifference or hostility of the middle-class society of their time to any art that was not useful or did not teach moral values, French writers developed the view that a work of art is the supreme value among human products precisely because it is self-sufficient and has no use or moral aim outside its own being. The end of a work of art is simply to exist in its formal perfection; that is to be beautiful and to be contemplated as an end in itself. A motto of A. became the phrase – art for art's sake.

The views of French Aestheticism were introduced into Victorian England by Walther Pater, with his emphasis on high artifice and stylistic subtlety, his recommendation to crown one's life with exquisite sensations, and his advocacy of the supreme value of beauty and of 'the love of art for its own sake'. The artistic and moral views of A. were also expressed by Algernon Charles Swinburne and by

English writers of the 1890s such as Oscar Wilde, Arthur Symons and Lionel Johnson. The influence of ideas stressed in a. – especially the view of the ‘autonomy’ (self-sufficiency) of a work of art, the emphasis on craft and artistry and the concept of a poem or novel as an end in itself and as investor with ‘intrinsic’ values – has been important in the writings of prominent 20<sup>th</sup> c. authors such as Yeats, Eliot, Hulme.

The related developments we can find in **Decadance**. The doctrine of A. also supported views and values that developed into a movement called ‘the Decadence’. The term (not regarded by its exponents as derogatory) was based on qualities attributed to the literature of Hellenistic Greece in the last three centuries B.C. and to Roman lit after the death of the Emperor Augustus in 14 A.D. These literatures were said to possess the high refinement and subtle beauties of a culture and art that have passed their healthy beginning, but manifest a special savor of beginning decay. Such was also held to be the state of European civilization, especially in France, as it approached the end of the 19<sup>th</sup>.c.

The second major tendency in the novel is that illustrated by such conspicuous writers as **Galsworthy and Wells**. These writers regarded the novel as a social document, and in some cases as a medium for propaganda, their aim was to represent the life of their time, not only accurately but critically. For the social novel a distinguished tradition had been established by such 19<sup>th</sup>.c writers as George Eliot, Charles Dickens. But the novelists of the turn of the century differed from their literary ancestors in the severity of their criticism and the depth of their antipathy to the age in which they had grown up and which they chose to depict. On the whole, the social novel won a wider audience in this period and proved a more characteristic form than any of the varieties of romanticism attempted.

#### **Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

Drabble M., Stringer J. Oxford Concise Companion to English Literature

#### **Інтернет ресурси:**

<http://andromeda.rutgers.edu/~j>

[www.britishliterature.com](http://www.britishliterature.com)

<http://vos.ucsb.edu>

[Http://englishlit.about.com/arts/englishlit](http://englishlit.about.com/arts/englishlit)

[www.spartacus.schoonet.co.uk/drama.htm](http://www.spartacus.schoonet.co.uk/drama.htm)

## LECTURE 11.

### **The Twentieth century literature. Ends and beginnings: 1901-1919.**

#### **Edwardian realists. Science fiction of H.Wells.**

##### **Plan**

1. Galsworthy's social criticism in his major novels.
2. Galsworthy's realism in the cycle of novels *The Forsyte Saga*. Fact and fantasy in the major H.Wells's science fiction novels.

John Galsworthy (1867-1933) was an English novelist, playwright, poet, winner of the Nobel Prize for Literature in 1932. He became known for his portrayal of the British upper middle class and for his social satire. His most famous work is *The Forsyte Saga* (1906-1921), a series of six novels which trace the story of a typically English upper-class family from Victorian days to the nineteen-twenties – presenting their reactions to great events which, in effect, spell the doom of all they stand for, including WWI, the growth of Socialism, the general strike of 1926. Galsworthy was a representative of the literary tradition, which has regarded the novel as an instrument of social debate. He believed that it was the duty of an artist to examine a problem, but not to provide a solution. Before starting his career as a writer, Galsworthy read widely the works of Kipling, Zola, Turgenev, Tolstoy, and Flaubert.

His first two collections of tales were published under the pen name of John Sinjohn, and the editions were soon withdrawn by the self-critical beginner. Not until he was thirty-seven did he begin his real authorship by publishing the novel



*The Island Pharisees* (1904), and two years later appeared *The Man of Property*, the origin of his fame and at the same time of his monumental chief work, *The Forsyte Saga*. In Galsworthy's satire against the Island Pharisees, the fundamental feature that was to mark all his subsequent works was already apparent. *The Island Pharisees* was the first book which came out under his own name. Galsworthy wrote it originally in the first person, then in the third, and revised it again. Its final version was not finished until 1908. He was critical of the old standards – the philistinism, decadence, dullness, atrophy of feeling which characterized the so-called 'ruling class'.

The book deals with an English gentleman's having stayed abroad long enough to forget his conventional sphere of thoughts and feelings; he criticizes the national surroundings severely, and in doing so he is assisted by a Belgian vagabond, who casually makes his acquaintance. The pharisaical egoism of England's ruling classes, the subject of Galsworthy's debut, remained his program for the future, only specialized in his particular works. He never tired of fighting against all that seemed narrow and harsh in the national character, and the persistence of his attacks on social evil indicates his strong impressions and deeply wounded feeling of justice.

With the death of his father in 1904, Galsworthy became financially independent. In 1905 he married Ada Person Cooper. Galsworthy had lived in secret with her for ten years, because he did not want to cause distress to his father, who would not approve the relationship. Ada Person inspired many of Galsworthy's female characters. Her previous unhappy marriage with Galsworthy's cousin formed the basis for the novel *The Man of Property* (1906), which began the novel sequence to be known as *The Forsyte Saga* and established Galsworthy's reputation as a major British writer.

The first appearance of the Forsyte family was in one of stories in *Man of Devon* (1901). The saga follows the lives of three generations of the British middle-class before 1914. Soames Forsyte was modelled after Arthur Galsworthy, the writer's cousin. Soames is married to beautiful and rebellious Irene. The

incident, when Soames rapes his wife, was supposedly based on Ada Galsworthy's experience with her former husband Arthur. In the second volume, *In Chancery* (1920), Irene and Soames divorce, she marries Jolyon Forsyte, Soames's cousin, and bears a son, Jon. Soames and his second wife, Annette Lamotte, have a daughter, Fleur. In the third volume, *To Let* (1921), Fleur and Jon fall in love, but Jon refuses to marry her. The second part of Forsyte chronicles, containing *The White Monkey* (1924), *The Silver Spoon* (1926), *Swan Song* (1928), starts on an October afternoon of 1922 and closes in 1926. 'A Silent Wooing' and 'Passers By', the two interludes, came out in 1927. Galsworthy returned again to the world of the Forsyte books in 1931 with a further collection of stories, *On Forsyte Change*.

It seems uncertain if in the beginning Galsworthy thought of a sequel to that first Forsyte novel, which is a masterpiece of an energetic, firm, and independent account of human nature. At any rate it was not until fifteen years later that he again took up his Forsytes, and at this time the effects of the World War had radically changed the perspective. In all English fiction, class has played an important part, from the time of *Pamela*, the novelist has shown us individual virtue or passion breaking its boundaries. The promotion of a character from a lower to a higher class by discovery of birth or by marriage has been a romantic motive constantly in use. G. however, takes the fact of class much more seriously and scientifically.

The Forsytes are a business family, representative of the prosperous middle class, with its mind, its heart and its conscience rooted in the idea of individual ownership. With the Forsyte type he now aimed at the upper middle class, the rich businessmen, a group not yet having reached real gentility, but striving with its sympathies and instincts toward the well-known ideal of the gentleman of rigid, imperturbable, and imposing correctness. These people are particularly on their guard against dangerous feelings, a fact which, however, does not exclude accidental lapses, when passion intrudes upon their life, and liberty claims its rights in a world of property instincts.

The contradictory power to money is Beauty, here, it represented by Irene, who does not like to live with *The Man of Property*; in his bitter indignation at this, Soames Forsyte becomes almost a tragic figure. To Galsworthy Soames thus becomes one of the last representatives of static old England. There was no deception in him, we are told; he had his trying ways, but he was genuine. The sober prosaic respectability is in this manner duly honoured in Galsworthy's realism, and this has been pointed out as the essential factor in his judgment of human nature. As time passed, and the weary, cynical weakness grew more and more visibly modern, the chronicler found that several traits which under other circumstances had been little appreciated, perhaps really constituted the secret of the British power of resistance. On the whole, Galsworthy's later novels are permeated with a patriotic feeling of self-defence that appears also in his descriptions of the home and studies of nature. Even these last-mentioned are rendered with a more tender and more anxious poetry, with the feeling of protecting something precious yet already shadowed by certain loss. It may be old chambers where people have established themselves as if to remain there forever. Or it may be an English garden park, where the September sun is shining beautifully on bronze-coloured beech leaves and centenary hedges of yew.

**Galsworthy's Realism.** He is a realist, both minute and delicate. He relieves the effect of detail, however, by giving it symbolic meaning, spiritual or social, beyond the fact itself. Even various 'properties' of his characters serve to suggest or distinguish qualities or attitudes too delicate for phrasing. In this faculty G. suggests the artistry of Sterne and the spiritual penetration of Maeterlinck. On the whole, G's view of mankind is pessimistic. In spite of ideal and heroic examples, his general conclusion is the inadequacy of man to cope with the problems of a complex social order, his impotence before the bonds of tradition and convention.

**Herbert George Wells's** novels are among the classics of science-fiction. They were marked by a pessimistic view to scientific progress. Later Wells's romantic

and enthusiastic conception of technology turned more doubtful. His bitter side is seen early in the novel *BOON* (1915), which was a parody of Henry James.

He was born in Bromley, Kent. His father was a shopkeeper and a professional cricketer until he broke his leg. In his early childhood Wells developed love for literature. His mother served from time to time as a housekeeper at the nearby estate of Uppark, and young Wells studied books in the library secretly. When his father's business failed, Wells was apprenticed like his brothers to a draper. He spent the years between 1880 and 1883 in Windsor and Southsea, and later recorded them in *KIPPS* (1905). In the story Arthur Kipps is raised by his aunt and uncle. Kipps is also apprenticed to a draper. After learning that he has been left a fortune, Kipps enters the upper-class society, which Wells describes with sharp social criticism.

As a novelist Wells made his debut with *The Time Machine*, a parody of English class division. The narrator is Hillyer, who discusses with his friends about theories of time travel. A week later their host has an incredible story to tell - he has returned from far future. The Time Traveler had found two people: the Eloi, weak and little, who live above ground in a seemingly Edenic paradise, and the Morlocks, bestial creatures that live below ground, who eat the Eloi. The Traveler's beautiful friend Weena is killed, he flees into the far future, where he encounters "crab-like creatures" and things "like a huge white butterfly", that have taken over the planet. In the year 30,000,000 he finds lichens, blood-red sea and a creature with tentacles. He returns horrified back to the present. Much of the realistic atmosphere of the story was achieved by carefully studied technical details. The basic principles of the machine contained materials regarding time as the fourth dimension - years later Albert Einstein published his theory of the four dimensional continuum of space-time.

*The Invisible Man* was a Faustian story of a scientist who has tampered with nature in pursuit of superhuman powers, and *The War of the Worlds*, a novel of an invasion of Martians. The story appeared at a time when Schiaparelli's discovery of Martian "canals" Percival Lowell's book *Mars* (1895) arose speculations that there

could be life on the Red Planet. The narrator is an unnamed "philosophical writer" who tells about events that happened six years earlier. Martian cylinders land on earth outside London and the invaders, who have a "roundish bulk with tentacles" start to vaporize humans. The Martians build walking tripods which ruin towns. Panic spreads, London is evacuated. Martians release poisonous black smoke. However, Martians are slain "by the humblest things that God, in his wisdom, has put on this earth."

#### **Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

Carter R., MacRae J., The Penguin Guide to English Literature: Britain and Ireland.

#### **Інтернет ресурси:**

[Http://englishlit.about.com/arts/englishlit](http://englishlit.about.com/arts/englishlit)

[www.spartacus.schoonet.co.uk/drama.htm](http://www.spartacus.schoonet.co.uk/drama.htm)

<http://en.wikipedia.org/wiki>

[Http://www.factspider.com/neo-romanticism](http://www.factspider.com/neo-romanticism)

## **LECTURE 12.**

### **New beginnings in literature. R. Kipling, J. Conrad, Arthur Conan Doyle.**

#### **Plan**

1. The creative work of Rudyard Kipling as the union between romanticism and realism.
2. Conrad's adventurous novel, its particularity and the main themes.
3. Arthur Conan Doyle's detective stories and novels.

A further example of the union between romanticism and realism in fiction is continued by **Rudyard Kipling (1865-1936)**. Kipling was born in India and began his career there as a journalist, an experience which put him in possession of a vast amount of material which appealed to the body of English readers as a storehouse of romance, but which the author controlled with the detailed knowledge of the realist. His first literary success was the result of the short stories of army, civilian and native life in India, many of them originally published in Indian newspapers and collected in 1888, under the titles: *Plain Tales from the Hills*, *Soldiers Three* and *Plantom Riskshaw*. There followed the collections called *Life's Handicap* 1891, *Many inventions* 1893, *The Day's work* 1898 and *Actions and reactions* 1909.

Kipling understood thoroughly the art of the short story- that concentration upon a total effect which distinguishes the modern short story from the old-fashioned tale. His sketches of Indian life are single in purpose, brief and vivid as flashes of lightning. Their appeal is romantic by virtue of their remote exotic material, stirring the imagination by all that is strange and haunting. For instance, *The Strange Ride of Morrowby Jukes* and *The Mark of the Beast* surpass in horror the effects of the 18<sup>th</sup> Gothic novel, and at the same time they are told with the calm precision of the realist. Moreover, Kipling's range of effects in these tales is very wide – horror in the two just mentioned; pathos of childhood in “the story of Muhammad Din”, and of love in “without Benefit of Clergy”; humor in “My Lord the Elephant”; satiric comedy in “Cupid's Arrows”. In the short stories which followed, Kipling, while he enlarged his canvas, always maintained complete unity of effect. In “the Brushwood Boy” he entered the realm of spirit life. In *The Maltese Cat* that of animal psychology; in “*With the Night mail*” he gives an imaginatively persuasive account of future communication by aviation. One theme he made peculiarly his own – that of human effort, the intensity of man's labour, the courage of his defiance of the elements, his miraculous achievements. He was proclaimed as a writer of action. Human actions are the most powerful means to sustain great Imperia. To defend her, to increase her prosperity and to enlarge her

were the main tasks for these actions that were a duty for Kipling's understanding of world. In the stories of *The Day's Work* and in *Captains Courageous* 1897 he wrought the neo-stoic theme of human endurance devoted his life for the highest goal- service for great Empire.

In Kipling's work, as in his life, the British Empire assumed a complex mythical or legendary function, which he passed on to his readers. In life he seems to have thought of it very much as one might have thought of the earlier Roman Empire: its purpose was to maintain stability, order, and peace amongst the heathen, to relieve famine, provide medical assistance, to abolish slavery, to construct the physical and the psychological groundwork for "civilization," and to protect the mother country. It was an island of security in a chaotic world. For white man the imperial of Empire was 'the white man's burden', as he named it. His picaresque novel of India "Kim" is generally considered his masterpiece. The book presents a vivid picture of India, its teeming populations, religions and superstitions, and the life of the bazaars and the road.

*Mary Postgate* is a story about the terrible consequences of the death not of human beings but of dreams. Mary is a complex character, but we may not realize how complex she really is, or how artfully Kipling has created her. She is, for example, like so many characters in Dickens's work, a distorted version of a character out of fairy tales: she is a Cinderella whose Prince will never come, a sort of Sleeping Ugly. She is a horrible modern incarnation of Keats's "Belle Dame sans merci," the beautiful woman without pity. "Vitality" is an important word in "Mary Postgate": the story is charged, with a dark sexual undercurrent. Mary's behavior is enormously complex. She allows the young German aviator to die. In the very abundance of what appear to be trivial details, Kipling displays a remarkable efficiency, a wonderful mastery of his craft: almost everything, every remark, every action, is charged with meaning. The transformation of Mary Postgate is astonishing and horrifying, and the story has exceptional power -- but its impact depends on the dramatic ironies that operate at every level in the themes and

narrative. R. Kipling was in 1907 the first English writer to receive the Nobel Prize.

**Joseph Conrad (1857-1924)** The British short story writer and novelist Joseph Conrad was born in Russian-occupied Polish Ukraine in 1857, the son of Polish aristocrat and militant nationalist Count Apollo Korzeniowski. His father, who translated Victor Hugo and Dickens into his native tongue, was exiled by the Russians to Vologda in 1862. When the boy was seven his mother died of tuberculosis; his father lived in exile until 1869, when Czarist authorities permitted him to move south; however, after that remove, when young Conrad was just eleven, his father died. He was then adopted by his mother's uncle, the indulgent Tadeusz Bobrowski. At the age of seventeen he began a long period of adventure at sea. Not yet twenty-one, he learned English by reading the London Times, Carlyle's Sartor Resartus , and Shakespeare's plays. In 1884, Conrad became a naturalized British subject and gained his master's certificate. In the ten years that followed, he sailed between Singapore and Borneo, voyages that gave him an unrivaled background of mysterious harbors, and jungle for the tales that he would write after 1896, when he retired from the sea to settle in Ashford, Kent, with his wife, Jessie Chambers.

Conrad is now highly regarded as a novelist whose work displays a deep moral consciousness and masterful narrative technique. He became by choice a writer of English rather than French, which he considered using. Influenced by Henry James, Conrad's finest works are *Nostramo* (1904), *Heart of Darkness* (1899), and *Lord Jim* (1900). His early novels, including *Almayer's Folly* (1895), *An Outcast of the Islands* (1896), and *The Nigger of the 'Narcissus'* (1897), are full of romantic description in an atmosphere of mystery and brooding. In *Tales of Unrest* (1898), *"Youth" and Other Tales* (1902), and *Twixt Land and Sea* (1912) appeared such outstanding short stories as "Typhoon" and "The Shadow-Line" that describe the testing of human character under conditions of extreme danger and difficulty. Throughout his fiction Conrad is concerned with moral dilemmas, the isolation of the individual to be tested by experience, and the psychology of inner



urges in both groups and individuals. His semi-autobiographical **The Mirror of The Sea** (1906) and **Some Reminiscences** (1912) (published in the States as **A Personal Record**) testify to his high artistic aims.

Conrad uses fiction to analyze the macrocosm (world at large) by presenting objectively and scientifically a microcosm such as a ship's crew. As a young merchant sailor Conrad had been cut off from family, friends, and country; this essential loneliness he conveys in his tales set on the sea and in exotic locales. His sense of isolation stems from the fundamental differences that existed between himself and his fellow seamen--in age, culture, language, education, and experience. However, his remoteness from the British reading public, and his consequent lack of knowledge about what makes a popular novel, makes his stories all the more real. Conrad often maneuvers to keep the reader at a distance from the characters in order to view them objectively. Conrad deliberately in his stories postpones the crisis of a story and defeat, nullify /аннулировать/ expectation. The result is to concentrate the force of the situation in a total effect of explosive intensity. This feature of art of the short story has been adopted by the novelist, and in Conrad's case with extraordinary success. He deals with characters of a powerful and bizarre originality, tested by strange conditions and extraordinary event. Above all, he handles scene with wonderful effect to create that significant and influential medium which we call atmosphere. The world is seen by Conrad as a place of unending contention between the forces of darkness and dissolution on the one hand and those of brotherhood, duty, and bravery on the other. Conrad divides all mankind into two types--the visionaries (who are truly 'young' no matter what their chronological age) and the cynical realists. Conrad implies that a man is already dead if he has lost his ideals and visions.

Although the world has chosen to remember **Sir Arthur Conan Doyle (1859-1930)** chiefly for his creation of the fictional master detective, Sherlock Holmes, Conan Doyle's life, like the literary canvas he painted, was varied and highly interesting.

**Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

Carter R., MacRae J., The Penguin Guide to English Literature: Britain and Ireland.

### **Интернет ресурсы:**

[Http://englishlit.about.com/arts/englishlit](http://englishlit.about.com/arts/englishlit)

[www.spartacus.schoonet.co.uk/drama.htm](http://www.spartacus.schoonet.co.uk/drama.htm)

<http://en.wikipedia.org/wiki>

[Http://www.factspider.com/neo-romanticism](http://www.factspider.com/neo-romanticism)

## **LECTURE 13.**

### **The development of New Drama.**

#### **Plan**

1. Liberalism in English literature.
2. H.G. Wells and Bernard Shaw.

Liberalism. A new faith, more compelling than Pater's hedonism or Kipling's Imperialism, was still needed, and **Bernard Shaw (1856-1950)** and **H.G. Wells (1866-1946)** found one in what may be called liberalism – the belief that man's future lies on earth, not in heaven, and that, with scientific and social progress, an earthly paradise may eventually be built. Wells is one of the great figures of modern lit. He owed a lot to Dickens in such novels as *Kipps* and *The History of Mr. Polly* – works which borrow Dickens's prose – style, his humour, and his love of eccentrics, and which deal affectionately with working people – but he found themes of his own in the scientific novels. *The Time Machine*, *The First Men in the Moon*, *The war of the Worlds*, *The Invisible Man*, *When the Sleeper Awakes*, and *The food of the Gods* all seem concerned not merely with telling a strange and entertaining story but with showing that, to science, everything is theoretically

possible. The glorification of scientific discovery leads, Wells to think that time and space can easily be conquered and so we can travel to the Moon, or Martians can attack us; we can travel forward to the future, and back again to the present. The old Newtonian world, with its fixed dimensions, begins to melt and dissolve in the imaginative stories of Wells: flesh can be made as transparent as glass, human size can be increased indefinitely, a man can sleep for a couple of centuries and wake up in the a strange Wellsian future; a man can work miracles; a newspaper from the future can be delivered by mistake; a man can lose weight without bulk and drift like a balloon.

Wells sometimes described himself as a ‘Utopiographer’. He was always planning worlds in which science had achieved its last victories over religion and superstition, in which reason reigned, in which everybody was healthy, clean, happy, and enlightened. The Wellsian future has been, for many years, one of the furnishings of our minds – sky-scrapers, the heavens full of aircraft, men and women dressed something like ancient Greeks, rational conversation over a rational meal of vitamin-pills. To build Utopia, Wells wanted – like Shaw – to destroy all the vestiges of the past which cluttered the modern world – class – distinction, relics of feudalism. undirectionless education, unenlightened and self-seeking politicians, economic inequality. In other words, both Shaw and Wells wanted a kind of socialism. Rejecting the doctrine of sin, they believed that man’s mistakes and crimes came from stupidity, or from an unfavorable environment, and they set to work to blueprint the devices which would put everything right.

Wells, in book after book, tackles the major social problems, In *Ann Veronica* we have the theme of woman’s new equal status with men: in *Joan and Peter* education is examined; in *The Soul of a Bishop* we hear of the new religion of the rational age; in *The New Machiavelli* we have Well’s philosophy of politics. But these works remain novels, characterized by a Dickensian richness of character and not lacking in love – interest. *Tono-Bungay* is about commerce, *Mr. Blettsworthy on Rampole Island* a satire on our ‘savage’ social conventions, *The Dream* a story of the middle of 10<sup>th</sup>.c.life as seen from the viewpoint of a thousand years ahead.

Wells was a prolific writer and, when he kept to a story, always an interesting one. His preaching is now a little out of date, and his very hope for the future, rudely shattered by the Second World War, turned to a kind of wild despair: mankind would have to be superseded by some new species, *Homo Sapiens* had had his day; 'You fools', he said in the preface to a reprint made just before his death, 'you damned fools'. Optimistic liberalism died with him.

His great friend and coworker-opponent in Literature was **Bernard Shaw**. "You are, now that Wilde is dead, the one living playwright in my esteem," wrote Wells after receiving Shaw's *THREE PLAYS FOR PURITANS* (1901). Shaw's early plays, *WIDOWER'S HOUSES* (1892), which criticized slum landlords, as well as several subsequent ones, were not well received. His 'unpleasant plays', ideological attacks on the evils of capitalism and explorations of moral and social problems, were followed with more entertaining but as principled productions.

Shaw was fascinated by ideas of all kinds, and he used his outstanding dramatic skill to publicize all sorts of notions – from the importance of the science of phonetics (*Pygmalion*) to the 'Protestantism' of Joan of arc (*St. Joan*). He attacked everything (being a born rebel) but, strangely, he never lays a finger on the Christian religion – the Church, yes, but belief, no. Shaw was a great rationalist, very like the Frenchman Voltaire, but there was a deep core of mysticism in him. At times he sounds like an Old Testament prophet, and his finest speeches (as of Lilith at the end of *Back to Methuselah*) are in the great tradition of English biblical prose. Finally, his work will endure for its dramatic coherence, its wit, its common sense, and a literary gift which prevented him from ever writing a dull line.

#### **Список літератури:**

Alexander M. *A History of English Literature*, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. *An outline of English Literature*, Longman, 2002

#### **Інтернет ресурси:**

<http://andromeda.rutgers.edu/~j>

[www.britishliterature.com](http://www.britishliterature.com)

<http://vos.ucsb.edu>

<Http://englishlit.about.com/arts/englishlit>

## **LECTURE 14.**

### **Modernism, Imagism, Realism.**

#### **Plan**

1. The main particularities of English modernism, imagism, further developed realism.

The period of 25 years 1914 -1939 between the outbreak of the First World War and the beginning of the Second World War offered the sharpest possible contrast to the official serenity and complacency of the Victorian era. The IWW, with its almost overwhelming anxieties, sacrifices, and disasters, came as a terrific shock to a society that had felt itself permanently freed from the barbarousness of wholesale destruction of life and devastation of property. The hope and faith that this war was a war to end war and to save the world for democracy furnished the necessary moral justification for four years of suffering and sacrifice.

The military triumph achieved by England and her Allies in 1918 was, however, followed by a period of reaction, at first, hopeful and optimistic, and later, skeptical and cynical. The end of the war created as many problems as it solved. The crusading idealism of the war-period gave way to nationalistic self-seeking and aggrandizement /increase of power/, and the peace-treaty signed at Versailles, while it brought to many small nations opportunities for political and economic self-determination hitherto denied them, was so harshly punitive that it contained within itself as it is now evident, the noxious germs of an even more frightful world-disaster. Growing Skepticism as to the nature of the peace and increased knowledge of the sinister forces that had led to the IWW deepened the sense of disillusionment and betrayal. The passing of the sacrificial mood of the war-period

and the sense of release and escape from its horrors encouraged the continuance of the moral weakness inevitable in a social experience as devastating as wholesale warfare, and there developed a general tendency to question the ethical and social ideas and standards of pre-war society. The spurious commercial prosperity of the years immediately after the close of the war encouraged free spending and careless living and an exploitation of self-indulgence and sensuality.

**Modern Period.** The application of the term ‘modern’, of course, varies with the passage of time, but it is frequently applied specifically to the literature written since the beginning of WW I in 1914. **Modernism** is widely used to identify new and distinctive features in the subjects, forms, concepts, and styles of lit and other arts in the early decades of the XX century, but especially after WWI 14-18. The specific features vary with the user but many lit critics agree that it involves a deliberate and radical **break** with some of the traditional bases not only of western art but of western culture in general. Modernism distinguishes experimental writing from the narrative, descriptive and rational frameworks and conventions of 19<sup>th</sup>.c writing.

Modernism characteristics:

- The catastrophe of the war had shaken faith in the moral basis, coherence and durability of western civilization and raised doubts about the adequacy of traditional literary modes to represent the harsh realities of the postwar world.
- It employs a distinctive kind of imagination –solipsism – the idea that only the Self exists or can be known. Modernists believe that they create the world in the act of perceiving it.
- Modernists adopt those views that reveal the contradictions of capitalistic economic structures. They adopted understanding of ‘human nature’ as a set of universal and eternal, human values.
- Modernism implies a historical discontinuity, a sense of alienation, loss and despair. The solitude, loneliness of the individual in the ‘crowd’, the alienated self in the urban world.

- The concept of the artist as hero.
- The increasing importance attached to the Freudian unconscious and to the dream work: Modernism elevates the individual and the inward over the social and the outward, and it prefers the unconscious to the self – conscious. Modernist theories defined lit as an expression of inward consciousness set over against the traditional realism.
- By the time of *The Waste Land*, the dark side of modernism came to the peak: its suspicion of progress, its hostility toward individualism and modern democracy, its insistence on hierarchy and order and the need for an outer authority to restrain inner self.
- The superiority of art to nature: the autonomy of art and its divorce from truth or morality, alogical structure; the depersonalization and objectivity of art; the art as the imposition of human order upon inhuman chaos;
- the replacement of representation of the external world by the imaginative construction of the poet's inner world via the mysterious symbol;
- Modernists use of myth as organizing structure, the calling up of unconscious and of archetypes.

Literary historians locate the beginning of the modernist revolt as far back as the 1890, but most agree that what is called high modernism, marked by an unexampled range and rapidity of change, came after the First World War. The year 1922 alone was signalized by the simultaneous appearance of such monuments of modernist innovation as J. Joyce, *Ulysses*, T.S. Eliot's *the Waste Land*, Virginia Woolf's *Jacob's Room* as well as many other experimental works of lit. The hard realities of the postwar world needed new literary modes to represent it. **Thomas Stearns Eliot** (1888-1965), an American who made his home in England. Both have seemed concerned with trying to conserve what is best in European culture before European civilization is finally destroyed. Pound followed

Browning and various Italian and French poets of the Middle ages, translated Chinese and Anglo-Saxon, looking for something to build on. He came to fruition of his talent in *Hugh Selwyn Mauberley*, an autobiographical poem which sums up his position as a poet who detests the civilization of Materialism, and is trying to build up a culture based on the past. **Eliot**, after satirizing the puritanical world of new England and condemning its philistinism, produced in 1933 an epoch-making poem of some 400 lines, *The Waste Land*, which set out in a new poetical technique a picture of a materialistic age dying of lack of belief in anything: the solution to the problem of living in such an arid Waste Land of a civilization seemed to be to accept it as a kind of fiery purgation and to gather together such scraps of civilization and faith as have not yet been destroyed; he has given **new poetic expression to the modern consciousness**. For him, Baudelaire ‘gave new possibilities to poetry in a new stock of images from contemporary life’. As a result, the new poetry of 1910 -1920 looked to the big city for its images rather than the countryside. It nevertheless rejected the values of the commercial

*The Waste Land* 1922 is a closely organized poem, and not a word is wasted: it repays the trouble spent on it and is, in fact, a sort of door into European lit – a concise summary of a civilization which is contrasted sharply with the present age. Eliot built his poem on the basis of a theme from medieval romance, invested with associations from a great variety of historical and legendary events; he attempted to create a sense of the sordidness and vulgarity, the moral debility and spiritual desiccation of modern life. In the *Waste Land* he used new poetical technique. This technique coined with the term Objective correlative that was introduced by Eliot into his essay “Hamlet and his Problems. ‘The only way of expressing emotion in the form of art is by finding an ‘objective correlative’ in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts...are given the emotion is immediately evoked’.

Eliot’s finest work after *The Waste land* was the *Four Quartets* 1935-1942 – four poems organized on the analogy of musical pieces, in which the old concern for



European civilization has been changed into a very Christian preoccupation with ‘the intersection of time with the timeless’ – the way in which eternity can redeem the mistakes of history. It consists of 5 parts, and each part is distinguished in tone and mood, in form and style from each of the other parts. The parts, moreover, occur in the same order in each of the poems. Terms and phrases from one poem awaken echoes in the succeeding poems, as in music, themes are stated, repeated, and developed. The major theme is the antithesis between time and the timeless, between time and eternity, and the series of poems rises to its climax in a consideration of the Incarnation, the point of intersection of time and eternity. The technique is remarkable though we notice clearly one characteristic of modern poetry which is frequently condemned – the tendency for verse to sound like prose. In our age the dividing – line between prose and poetry is very thin indeed.

**Virginia Woolf (1882-1941)** is another novelist hard to classify. She dispenses with plot and even characterization, preferring to analyse in the closest possible detail a mood or thought as presented at a given moment in time. Like Joyce, she uses an interior monologue device to depict ‘the stream of consciousness’ of her characters. She devoted herself to the building up of character through the complexity of consciousness. She saw consciousness, as a complex of sensations, feelings, emotions, and ideas, and she attempted, through her rendition of this complex, to create the sense of being alive. For Mrs. Woolf brought to her work highly individualized gifts – hypersensitivity on the sensory side, refined observation of the process of thought and feeling, and a deep and tender response to the pathetic evanescence of the reality she devoted herself to predicting throughout her fiction. Her prose is careful, exquisitely light, approaching poetry in its power to evoke mood and sensation. Her view of the novel was a comprehensive one; she did not wish to limit herself to the mere story-telling of men like Arnold Bennett and Hugh Walpole, but wanted to see the novel absorb as many literary devices as possible, even, occasionally, to break away from prose and use verse instead. To many readers her novels do not appear to be works of fiction at all: they seem too static, too lacking in action and human interest – a kind

of literary form which is neither true poetry nor true prose, neither completely dramatic nor completely lyrical. Perhaps her best works as *Mrs. Dalloway*, *To the Lighthouse*, and *The Waves*. *Orlando* is a curious work – it presents a picture of English history from the Renaissance to modern times, as seen through the eyes of a character who is, presumably, immortal and, moreover, changes from hero to heroine exactly half-way through the book!

**Imagism** was a movement in early 20th-century Anglo-American poetry that favored precision of imagery and clear, sharp language; it was described as the most influential movement in English poetry since the activity of the Pre-Raphaelites.<sup>[1]</sup> The Imagists rejected the sentiment and discursiveness typical of much Romantic and Victorian poetry. This was in contrast to their contemporaries, the Georgian poets, who were by and large content to work within that tradition. Group publication of work under the Imagist name appearing between 1914 and 1917 featured writing by many of the most significant figures in modernist poetry in English, as well as a number of other modernist figures prominent in fields other than poetry.

Popular realistic novels, by for example, **Arnold Bennett (1867-1931)** and **John Galsworthy (1867-1933)** – in which the characters seem to have been wholly shaped by the social environment were written in critical realism. So there were two trends in Novel. According to Virginia Woolf, these novelists were ‘materialists...who spend immense skill and immense industry making the trivial and transitory appear the true and enduring, but there were spiritualist’s writers’; Novels which explore the interrelation between the individual self, the social self and nature – in particular those of D.H. Lawrence, who explored the psychic ills of contemporary society through the inner experience of individuals and their relationships and who looked for more instinctive vitality than could be found in most contemporary society.

#### **Список літератури:**

Ed. By John Shuttleworth and George Keith. Reading Drama, Hodder & Stoughton, 2001.

Banks R.A., Marson P., Drama and Theatre Arts, Hodder & Stoughton, 1998

**Интернет ресурси:**

[Http://englishlit.about.com/arts/englishlit](http://englishlit.about.com/arts/englishlit)

[www.spartacus.schoonet.co.uk/drama.htm](http://www.spartacus.schoonet.co.uk/drama.htm)

<http://en.wikipedia.org/wiki>

**LECTURE 15.**

**Antiwar theme in the novels of 50-60s of XX century.**

**Plan**

1. The creative works of G. Greene as the highest achievement of English realism in the post war period.
2. The particularity of G. Greene's novel *The Quiet American*.
3. The literature of 'Angry Young Men', expression of revolt.

**Graham Greene (1904-1999)**, another Catholic convert, has been obsessed with the problem of good and evil, and his books are a curious compound of theology and stark modern realism. Greene sees the spiritual struggle of man against a background of 'seedy, crowded' town life (*Brighton Rock*) or in the Mexican Jungle (*The power and the Glory*) or in wartime West Africa (*The heart of the Matter*). In this last work, and also in the moving *The End of the Affair*, Greene shows a concern with the paradox of the man or woman who, technically a sinner is really a saint. Some of his works have conflicted with Catholic orthodoxy (especially in Ireland). *The Quiet American*, is a political novel set in Indo –China in wartime, showed its hero as not only crassly materialistic but dangerously innocent by reason of his failure to understand other people, he turns to a moral theme – how far are good intentions enough? Graham Greene divides his many books into two groups: serious novels and entertainments. in his serious novels the characters who are failures – in comparison with what they wanted and hoped to

do – are seen as being nearer God than those who are more successful in worldly ways. *Brighton Rock* 1938 has at its centre an evil man who thinks he can conquer everything and everyone who stands in his way. He is outside the laws of man, but for Greene only God's law is strong enough to reach him: his soul can after all be saved because he did love once. *The Power and the Glory* 1949 one of Green's strongest novels, tells the story of a priest in South America who is in danger from the forces of the state and has the choice of saving his soul / by continuing to act as a priest/ or his body /either by escaping or by breaking the promises he made when he became a priest/ . He knows very well the weakness of his own nature and this, to Greene, makes him more able to rise to spiritual greatness than a man who had not done so much wrong. Greene's lighter novels are distinguished by fine construction and admirably terse prose. In both categories, 'entertainments, like the expert thrillers, *This Gun for Hire* and *The Ministry of Fear* and 'novels', as *Brighton Rock*, *The Power and the Glory*, he is concerned obviously or subtly with evil and its endless conflict with righteousness.

The "**angry young men**" were a group of mostly working and middle class British playwrights and novelists who became prominent in the 1950s. The group's leading members included John Osborne and Kingsley Amis. The phrase was originally coined by the Royal Court Theatre's press officer to promote John Osborne's 1956 play *Look Back in Anger*. It is thought to be derived from the autobiography of Leslie Paul, founder of the Woodcraft Folk, whose *Angry Young Man* was published in 1951. Following the success of the Osborne play, the label was later applied by British media to describe young British writers who were characterized by a disillusionment with traditional English society. The term, always imprecise, began to have less meaning over the years as the writers to whom it was originally applied became more divergent, and many of them dismissed the label as useless.

*Look Back in Anger* (1956) is a John Osborne play—made into films in 1959, 1980, and 1989—about a love triangle involving an intelligent and educated but disaffected young man of working class origin (Jimmy Porter), his upper-middle-class, impassive wife (Alison), and her haughty best friend (Helena Charles). Cliff,

an amiable Welsh lodger, attempts to keep the peace. The play was a success on the London stage, and spawned the term "angry young men" to describe Osborne and those of his generation who employed the harshness of realism in the theatre in contrast to the more escapist theatre that characterized the previous generation.

**Список літератури:**

Alexander M. A History of English Literature, Palgrave Macmillan, 2000

Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002

Drabble M., Stringer J. Oxford Concise Companion to English Literature.

**Інтернет ресурси:**

G. Greene "The Quiet American" <http://www.truly-free.org/>

<http://andromeda.rutgers.edu/~j>

[www.britishliterature.com](http://www.britishliterature.com)

<http://vos.ucsb.edu>

## REFERENCES

1. Alexander M. A History of English Literature, Palgrave Macmillan, 2000.
2. Bagats'ka O.V., Duka M.V. Outline of English Literature (Література Англії): навчальний посібник для студентів вищих навчальних закладів (англійською мовою) / О.В.Багацька, М.В.Дука. – 2-ге вид., випра. – Суми: Університетська книга, 2023. – 443с.
3. Carter R., MacRae J., The Penguin Guide to English Literature: Britain and Ireland.
4. Drabble M., Stringer J. Oxford Concise Companion to English Literature.
5. Dudchenko. Highlights of English and American Literature (Література Великої Британії і США): навчальний посібник (англійською мовою) /М.М.Дудченко. – 2-ге вид., доп. – Суми: Університетська книга, 2023. – 445с.
6. Oxford Illustrated Guide to English Literature.
7. Stapleton M. The Cambridge Guide to English Literature.
8. Thornley G.C., Roberts G. An outline of English Literature, Longman, 2002