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Образование XXI века ориентируется на полиструктуризацию лингвистического образования, лингвистического сотрудничества и широкую коммуникацию.

Развитие широких культурных связей Украины со всем миром позволяет строить радужные перспективы в деле международного экономического, политического и культурного сотрудничества нашей страны с разными странами Европы, Азии, Латинской Америки и США.

Специализированный курс «*Английская и американская литература*» на английском языке охватывает самые важные аспекты культурного и литературного развития Великобритании и США на протяжении многих столетий, творчество писателей, поэтов и драматургов этих стран.

Английская и американская литература занимают важное место в истории всемирной литературы. Они оказали широчайшее влияние на литературу других стран.

Education for the XXI Century is oriented on language education, linguistic cooperation and wider communication. The development of broad cultural ties of Ukraine with the whole world allows you to build brighter prospects in the international economic, political and cultural cooperation of our country with the different countries of Europe, Asia, Latin America and the USA. Specialized course "English and American literature" in English covers the most important aspects of the cultural and literary development of the UK and the U.S. for many centuries, the work of writers, poets & playwrights of these countries. English & American Literature occupy an important place in the history of world literature. They have the broadest impact on the literature of other countries in the world.

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ПРЕДИСЛОВИЕ

В наше время актуальным является вхождение в «Общество Знаний» через знание языков, интенсификацию процесса овладения иностранными языками, интегрирование в мировой образовательный простор, где доминирует тенденция всех педагогических систем к универсализации, интернационализации, глобализации, диалогу культур, интеллектуальному, культурному, языковому общению. Образование XXI века ориентируется на полиструктуризацию лингвистического образования, лингвистического сотрудничества и широкую коммуникацию.

В этом процессе важным является наличие универсальных компонентов для всех языков и культур. Духовное обогащение личности происходит в сложных эволюционных процессах с помощью расширения структуры знаний, поиску и обмену информацией в диалоге культур, процессов саморегулирования, накопления, сохранения информации в совокупности сенсорных признаков, их преобразования на базе разнообразных логических схем.

Информационное обеспечение реализуется на основе самооценки деятельности, интеллектуального, языкового, культурного общения, при наличии общего тезауруса, владения универсальными для всех культур и языков эталонами и фактами.

Специализированный курс «*История английской и американской литературы*» на английском языке охватывает самые важные аспекты культурного и литературного развития Великобритании и США на протяжении многих столетий, творчество писателей, поэтов и драматургов этих стран. Специализированный курс начинается с анализа произведений древнеанглийской прозы и поэзии, литературы средних веков в Англии. Особое место в этом разделе занимает творчество выдающегося английского писателя Д. Чосера.

Ренессанс представлен творчеством У. Шекспира, поэзией пуританского поэта Мильтона, писателей Д. Дефо, Д. Свифта, В. Скотта, поэта Р. Бернса. Движение романтиков представлено творческими поисками таких выдающихся литературных деятелей, как Д. Байрон, П. Шелли, сестры Бронте, У. Теккерей. В разделе литературы Викторианского периода анализируется творчество поэтов и прозаиков этого времени. Особое внимание уделяется произведениям Ч. Диккенса и А. Тенниси. Английская литература конца XIX начала XX веков проникнута духом романтики и приключений, историческое переплетается с романтическим.

Новое течение – неоромантизм – имело дело с личностью, находящейся в экстремальной ситуации, на пороге морального кризиса, серьезного выбора, но всегда при множественности и относительности моральных критериев. В творчестве многих литераторов появляются черты, свидетельствующие о развитии писателями дуализма человеческой природы, расщепления личности на героя и антигероя, на моральное и аморальное, гуманное и антигуманное.

Примечательной чертой переходного периода является специализация жанров романа, возникают детективы, исторические романтические произведения, фантастические, приключенческие романы и все они в разной степени драматизируются. Интенсификация интриги и характера осуществляется при уточнении и детализации психологической характеристики. На этот период приходится расцвет творчества Р. Браунинга, А. Беннетта, Т. Харди, Р. Киплинга, Ч. Доджсона, Д. К. Джерома, Г. Честертон, А.К. Дойля, А. Кристи, Д. Конрада, Д. Олдриджа.

Настойчивые поиски английскими литераторами нового материала, использование экзотики приключений в южных морях и дальних странах (Стивенсон, Батлер, Гиссинг) были предлогом предпринять на этом экспериментальном поле более глубокое и точное проникновение в суть человеческой природы, постижение истинных мотивов и причин поведения, поступков, взаимоотношений с людьми. В переходный период от Викторианства к XX веку обновлялись и изменялись старые жанровые формы, но в некоторых случаях, взяв за основу викторианский образец романа, писатели бросали моральный вызов своим предшественникам.

Модернизм в Англии объединил разные тенденции в искусстве, различных писателей и поэтов и на ранней стадии был связан с экспериментаторством.

Но при всем различии прослеживается и ряд общих черт в искусстве этого периода.

Зависимость литературы от психологии З. Фрейда, влияние психоанализа и концепции искусства, творчества как формы сублимации.

Английская литература 20-30-х годов прошлого века испытала сильнейшее влияние Первой мировой войны. В литературе появляется сложнейшая философия.

Величайшим достижением модернизма стал роман Джеймса Джойса «Улисс». Не менее важное место в английской поэзии начала XX века занимает творчество Т.С. Элиота.

Английская драма представлена такими известными драматургами, как Д. Б. Шоу, У. С. Моем, Н. Ковард. Эпический роман XX века также испытывал глубокие потрясения, приспособившаяся ко времени глобальных перемен и кризиса культуры.

В конце 30-х берет свое начало современный английский роман. Под влиянием Второй мировой войны проходит творчество Г. Уэллса, Д. Голсуорси, Ч. П. Сноу, П. Грина и Д. Линдсея.

Идеи обновления общества и индивидуального сознания определили характер отношения к литературному наследию викторианского века. Сатиричность этого отношения соответствовала общей направленности английской литературы, но не была единообразной, что заметно в творчестве Д. Голсуорси, Б. Шоу, Г. Уэллса.

Многих писателей объединяла озабоченность политическими и социальными вопросами, которая сделала их произведения ангажированными в самом широком смысле этого слова. Степень их зависимости от литературы прошлого, связь с традицией английского классического романа тоже была различной. Изучению неблагополучия в современном английском обществе, анализу и истокам «форсайтизма» как социальной болезни нации посвятил всю свою жизнь и творчество Д. Голсуорси.

«Сага о Форсайтах» – это монументальное произведение, представляющее собой итог рассуждений над смыслом Викторианства и социальной психологии.

Другой вид сатиры развивается в творчестве Г. Уэллса, обратившегося к жанру научной фантастики, чтобы поведать человечеству о новых опасных для него угрозах.

Произведения Уэллса могут рассматриваться и как первые произведения-предупреждения, прообразы будущих созданий Оруэлла и Хаксли. В них заявлены проблемы технического прогресса, пути развития современной цивилизации, обезличивания индивида, попытки отказать человеку в выборе и сохранении собственной личности. Английская драма представлена такими известными драматургами, как Д. Б. Шоу, У. С. Моемом и Н. Ковардом.

Вторая мировая война имела для Британии важные последствия – начался активный распад Британской империи. Безусловно, это ударило по национальному самосознанию, но чувство утраты компенсировалось необыкновенною гордостью за страну, которая в минуту серьезных испытаний выиграла битву за Британию в воздухе. Устойчивому, комфортабельному и хорошо организованному быту британца был нанесен значительный ущерб, заставивший его испытать всю тревогу и нестабильность военного времени.

Крупнейшей фигурой послевоенной британской литературы становится Г. Грин, чрезвычайно плодовитый писатель, журналист, драматург, автор увлекательных остросюжетных политических детективов и серьезных произведений, хотя граница между ними иногда почти невидима. Активно начинает работать на литературном и политическом поприще Ч. П. Сноу, прославивший английскую прозу.

Состояние английской литературы этого периода характеризует противостояние двух разных менталитетов – менталитета, созданного вековой традицией, опирающейся на исторически обусловленную систему ценностей и моральную философию, и нарождающегося менталитета вместе с непривычной культурой XX века.

Английский роман 80-х годов представляет собой очень пеструю, очень многоликую разнообразную картину.

Примета времени – возвращение к хорошо известным сюжетам и историческим фактам. Дегуманизация общества, ставшая реальностью, сопровождается осмеянием всех иллюзорных представлений о мире, начиная от фанатической веры в бога и кончая безоглядной верой в могущество науки. Но поскольку «красота спасет мир», единственным утешением человеку остается цивилизация. Темы искусства, творческого сознания, возможности воображения, его игры, его гипнотической силы становится приметой романа.

Но еще динамичнее, разнообразнее и своеобразнее картина в современной английской драме, которая по праву сейчас считается наиболее значительной в мире. Оценивая так называемую новую волну в драматургии, нельзя не отметить, что в 50-60 годы она собрала разрозненные силы, чтобы нанести сокрушительный удар по развлекательной, «хорошо сделанной драме», представленной именами Н. Коварда и И. Реттигана.

Как и в романе, в английской драматургии мощно звучит тема судьбы современной цивилизации, которая если не гибнет, то проигрывает свои великие битвы.

Сложная и противоречивая образность, полифоничность звучания отдельных, уже хорошо известных тем насилия, жестокости, одиночества, отчуждения свидетельствует о том, что современная британская драма находится в постоянном поиске наиболее адекватного отражения изменений, происходящих в современном обществе и человеке, и что она далеко не исчерпала своих возможностей постоянного обновления.

Главным событием, определившим историю США до начала Второй мировой войны, стали испано-американская война 1898-1899 гг., участие Америки (с 6 апреля 1917 г.) в Первой мировой войне, «великая депрессия», начавшаяся от краха нью-йоркской биржи 29 октября 1929 г., «новый курс» администрации Ф. Д. Рузвельта. На рубеже столетий страна переживает эпоху стремительных социально-культурных перемен.

Промышленный бум, индустриальная революция, научно-технический прогресс нашли свое отражение в таких характерных приметах времени, как: окончание строительства в Нью-Йорке Бруклинского моста (1883); открытие в нью-йоркской гавани статуи Свободы (1886); появление первой линии электрического трамвая (1887); Всемирная выставка в Чикаго (1893); основание в 1903 году Г. Фордом компании, на заводах которой спустя шесть лет начался серийный выпуск автомобилей; строительство в 1904-1914 гг. Панамского канала; прокладка трансатлантического кабеля (1904); беспосадочный полет авиатора Линдберга через океан (1927); начало работы первого супермаркета (1930). Имена промышленников Рокфеллера, Карнеги, Меллона, Фиска стали нарицательными. Наступлению новой эпохи в американской истории содействовало как завершение периода заселения свободных земель на западе страны (1890) и окончательное покорение индейцев, так и утверждение США, в результате войны с Испанией, в роли державы, превратившейся из должника в экономического кредитора.

По окончании первой мировой войны Америка становится ведущей страной Запада.

Население США с 38, 8 млн. в 1870 г. возросло до 105,7 млн. в 1920 г.

В 1860-1910 гг. в страну въехали 23 млн. эмигрантов. К 1900 г. в Америке, в недавнем прошлой стране исключительно фермерской, меньше 48% населения проживало в сельской местности. Отсюда стремительный рост городов: «нового Вавилона» Нью-Йорка, «авангарда цивилизации» Чикаго, «сталелитейного» Питсбурга, «автомобильного» Детройта.

Открытие страны в новом качестве – главная тема американской культуры в самом начале века. Ее интерпретация могла быть самой разной, но на лицо было наличие прямо или косвенно подразумеваемого культурологического факта: мифологема американской истории окончательно состоялась. В переосмыслении этого события литература США утратила черты известного провинциализма, и в период между двумя мировыми войнами стала важным фактором мировой культуры.

Признание достижений новейшей американской словесности было закреплено присуждением в 1930 году Нобелевской премии С. Льюису.

Чтобы оценить характер динамики американской литературы на рубеже столетий, необходимо принять во внимание, по меньшей мере, два обстоятельства. С одной стороны, речь идет о традиционных американских ценностях: индивидуалистическом мифе открытых возможностей, получившем название «американской мечты», религиозной идее, сформировавшейся в среде пуритан. С другой стороны, имеется в виду влияние на литературную ситуацию нетрадиционных комплексов идей (позитивизма, популизма, прагматизма, марксизма) и резонанс идей учений Ницше, Фрейда, живописи постимпрессионизма и кубизма, кинематографической техники.

Периодизация литературы США 1890-1930-х гг. соответствует степени осознания культурологического сдвига. В 1890-е – начале 1900-х годов в литературном мышлении преобладало позитивистское восприятие.

С конца 1910-х годов на передний план выходит вопрос индивидуального художественного мастерства, а проблема мира и человека трактуется в русле романтически понимаемого конфликта между «культурой» и «цивилизацией», личностью и обществом.

В 1930-е годы, ранее противопоставленные «лирическое» и «эпическое» начала, натуралистическая техника и романтическое представление о новом типе индивидуализма примиряются. В это же время происходит и явная политизация литературного процесса в связи с мировым экономическим кризисом, угрозой фашизации, гражданскими войнами в Европе и Азии. Основной разновидностью литературного творчества, принесшей американской словесности мировую славу в период между двумя мировыми войнами, стал роман (Т. Драйзер, С. Льюис, Ф. Фицджеральд, Э. Хемингуэй, Т. Уайлдер, Дж. Дос Пассос, Т. Вульф, У. Фолкнер, Дж. Стейнбек).

Не менее громко с середины 1910-х годов заявляет о себе и поэзия (Р. Фрост, К. Сэндберг, Э. Паунд, Т.С. Элиот, Х. Крейн, У. Стивенс, А. Тейт, Ю. О'Нил), проделавшая эволюцию, сходную с прозой: от «лирики» к «эпосу». Идея «великого американского романа» зародилась в литературном сознании США в конце XIX века и отразила возросший уровень культурного самосознания. В намерении возвысить областническое до общечеловеческого американские прозаики во многом вдохновлялись творческими достижениями Л. Толстого и Ф. Достоевского.

Интерес к масштабным замыслам проявился в романе США 1900-1940-х годов двойственным образом. С одной стороны, романы Д. Стейнбека и Т. Драйзера, а с другой стороны творчество Д. Пассоса, У. Фолкнера, Т. Вульфа – создателей мифологемы американской истории XX века. Представителем потерянного поколения стал Э. Хемингуэй.

Жестокость современности не могла не облечься в метафору войны.

К концу десятилетия становится олицетворением важнейшего измерения человеческого существования вообще. Подобное сцепление военного и послевоенного опыта под общим трагическим знаком в особенности показательны для романов 1926-29 гг.

До некоторой степени параллельный процесс наблюдается в американской поэзии 60-х годов, где возникает феномен «исповедальной» лирики.

В своих значимых образцах «исповедальная» лирика одушевлялась стремлением постичь природу современного зла, выделить вирус страдания и страха, используя в качестве лаборатории собственную жизнь поэта.

В учебнике множество оригинальных текстов, с разработанными к ним упражнениями, отрывками из произведений выдающихся мастеров Великобритании и США, которые помогают усвоить лексический материал по данной теме, развивают коммуникативные навыки, языковое мышление, дают разнообразную новую информацию, расширяют кругозор.

CHAPTER I. ENGLISH LITERATURE

UNIT I. OLD ENGLISH LITERATURE

INTRODUCTION

This article is focused on *English-language literature* rather than the literature of England, so that it includes writers from Scotland, Wales, and the whole of Ireland, as well as literature in English from countries of the former British Empire, including the USA.

However, until the early 19th century, it only deals with the literature of the United Kingdom and Ireland. It does not include literature written in the other languages of Britain.

The English language has developed over the course of more than 1,400 years.

The earliest forms of English, a set of Anglo-Frisian dialects brought to Great Britain by Anglo-Saxon settlers in the fifth century, are called Old English. Middle English began in the late 11th century with the Norman conquest of England. Early Modern English began in the late 15th century with the introduction of the printing press to London and the King James Bible as well as the Great Vowel Shift. Through the influence of the British Empire, the English language has spread around the world since the 17th century.

Old English literature, or Anglo-Saxon literature, encompasses the surviving literature written in Old English in Anglo-Saxon England, in the period after the settlement of the Saxons and other Germanic tribes in England (Jutes & the Angles) c. 450, after the withdrawal of the Romans, and "ending soon after the Norman Conquest" in 1066.

These works include genres such as epic poetry, hagiography, sermons, Bible translations, legal works, chronicles and riddles. In all there are about 400 surviving manuscripts from the period.

Widsith, which appears in the Exeter Book of the late 10th century, gives a list of kings of tribes ordered according to their popularity and impact on history, with Attila King of the Huns coming first, followed by Eormanric of the Ostrogoths. It may also be the oldest extant work that tells the Battle of the Goths and Huns, which is told in such later Scandinavian works as *Hervarar's saga* and *Gesta Danorum*. Lotte Hedeager argues that the work is far older, however, and that it likely dates back to the late 6th or early 7th century, citing the author's knowledge of historical details and accuracy as proof of its authenticity. She does note, however, that some authors, such as John Niles, have argued the work was invented in the 10th century.

The *Anglo-Saxon Chronicle* is a collection of annals in Old English, from the 9th century, that chronicle is the history of the Anglo-Saxons. The poem *Battle of Maldon* also deals with history.

This is a work of uncertain date, celebrating the Battle of Maldon of 991, at which the Anglo-Saxons failed to prevent a Viking invasion. Oral tradition was very strong in early English culture and most literary works were written to be performed. Epic poems were very popular, some, including *Beowulf*, have survived to the present day. *Beowulf* is the most famous work in Old English, and has achieved national epic status in England, despite being set in Scandinavia.

The only surviving manuscript is the Nowell Codex, the precise date of which is debated, but most estimates place it close to the year 1000. *Beowulf* is the conventional title, and its composition is dated between the 8th and the early 11th century. Nearly all Anglo-Saxon authors are anonymous: twelve are known by name from medieval sources.

But only four of those are known by their vernacular works with any certainty: Cædmon, Bede, Alfred the Great, and Cynewulf. Cædmon is the earliest English poet whose name is known, and his only known surviving work *Cædmon's Hymn* probably dates from the late 7th century.

The poem is one of the earliest attested examples of Old English and is, with the runic Ruthwell Cross and Franks Casket inscriptions, one of three candidates for the earliest attested example of Old English poetry. It is one of the earliest recorded examples of sustained poetry in a Germanic language. The poem, *The Dream of the Rood*, was inscribed upon the Ruthwell Cross.

Two Old English poems from the late 10th century are *The Wanderer* and *The Seafarer*. Both have a religious theme, and Richard Marsden describes *The Seafarer* as "an exhortatory and didactic poem, in which the miseries of winter seafaring are used as a metaphor for the challenge faced by the committed Christian".

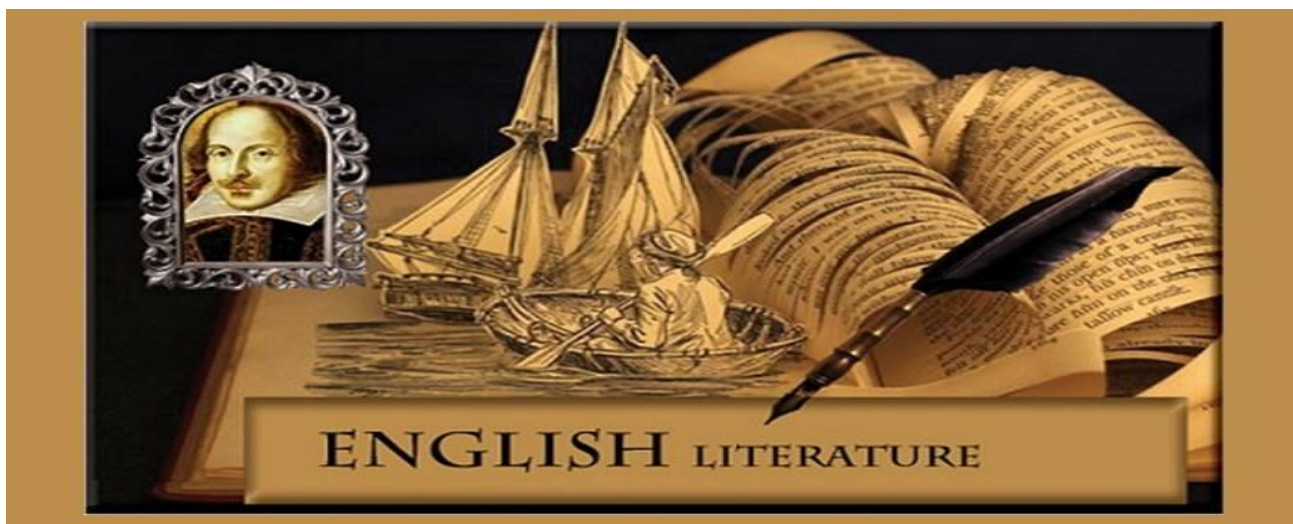
Classical antiquity was not forgotten in Anglo-Saxon England, and several Old English poems are adaptations of late classical philosophical texts. The longest is King Alfred's (849-99) 9th-century translation of Boethius' *Consolation of Philosophy*.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Author	When	Where	Score
1.				



PERIODIZATION OF ENGLISH LITERATURE

English literature is traditionally divided into the Old English, Middle English, Renaissance and Elizabethan, Jacobean, Restoration, 18th century Romantic, Victorian, and Modern periods.

Literary traditions often overflow such categories however and diverse approaches have always coexisted. There is other divisions of English literature:

Old English literature (pre-1100)	Late 1500s-1620 Native American & Age of Exploration
Middle English literature (1100-1500)	1620-1720 – The Puritan Age
Renaissance (1425-1660)	1720-1820 – The Age of Enlightenment
Restoration (1660-1702) & 18th century (1702-1784)	1820-1865 – The Romantic Age
Romantic literature (1760-1850)	1865-1895 – The Age of Realism
Gothic literature (1764-present)	1895-1920 – The Age of Naturalism
Victorian literature (1819-1901)	1920- 1945 – The Age of Dissillusionment
Modern & postmodern (1914-present)	1945- present – The Age of Anxiety
The War Poets (1914-1918)	
The Beat writers (Mid-20th century)	

Old English, to a lesser extent, Middle English appear to the modern reader to be foreign languages.

- What periods is English literature traditionally divided?
- What literature is the first recorded English literature?
- Where was the alliterative verse of Caedmon mentioned?
- What is the title of contain the best known Old English work?
- When was it written?
- Why were such poems originally written?

Old English is the first recorded English literature. The alliterative verse of Caedmon was mentioned in the Venerable Bede's "Ecclesiastical History of the English People" in the 8th century.

Manuscripts from about AD 1000 contain the best known Old English work *Beowulf*, a heroic poem written in about 700 to 750. Such poems were originally written to be sung and the subject matter was generally religious or heroic. In prose there were plain-narrative historical chronicles such as *The Anglo Saxon Chronicle*.

- When did the Middle English begin? What did it bring?
- Who was presented as the first modern English writer?
- What main features are there in his work?

Middle English begins with the Norman Conquest of 1066. This brought both the French language, which in time combined with the Germanic Anglo-Saxon to form the basis of modern English, and a French literary influence. The Arthurian cycle became the central myth for English literature, as seen in works such as *Sir Gawayne and the Grene Knight*, an example of the alliterative revival of the 14th century, and Sir Thomas Malory's *Morte Darthur*.

Geoffrey Chaucer master of the complex narrative and sometimes presented as the first modern English writer occupies the central position in Middle English literature. He combined the classical epic and European philosophical influence in his *Troilus and Criseyde* but also gave the vernacular a solid basis in his comic *Canterbury Tales*.

- When did The European Renaissance filter?
- What did literature begin to do?
- Who was the founder of English literary criticism?
- Where did Humanism emerge?
- What produced a strain of cynicism in the political life in 1603?
- What came to the closure of all English theatres in 1642?

The European Renaissance had filtered into England by the 16th century and led to the questioning of the religious beliefs and assumptions of the Middle Ages.

Literature began to look back beyond the medieval period to the classics for inspiration, and Neoplatonism, through Edmund Spenser and lyrical courtly poetry, became the dominant philosophical theme. Humanism emerged in Sir Philip Sidney's *Defence of Poesie* (the beginnings of English literary criticism), in Francis Bacon's prose essays and particularly in the plays of William Shakespeare.

As the central figure of the English Renaissance, Shakespeare expresses both its conflicts and its glorious energy and provides the basis for its reputation as the golden age of English literature and of English drama in particular. The political strife accompanying the accession of James I in 1603 produced a strain of cynicism. There emerged at this time the intellectual passion of metaphysical poetry – with John Donne at its centre – containing the conflicts between love religion and the individual. Out of this grew a period of Puritanism leading to the closure of all English theatres in 1642 and to Oliver Cromwell's Puritan regime. The dominant literary figure was John Milton, and his influential religious epic *Paradise Lost* (1667) provided a link between the Puritan era and the restoration of the monarchy.

- What event brought the courtly Restoration period?
- What currents did the 18th century contain?
- What is the first current like?
- How was the second period named?

The return of Charles II in 1660 brought the courtly Restoration period, characterized by the social drama of William Congreve and the satirical poetry of Andrew Marvell and John Dryden. The diary and biography forms emerged as useful genres in the works of Samuel Pepys and Isaac Walton particularly, and these forms reappeared in the beginnings of the novel during the 18th century.

The 18th century contains two major literary currents. The first current was the Augustan age or Neoclassical period, marked by the appearance of a literary elite and exemplified by the mock heroic satires of Alexander Pope the pamphleteering and allegory of Jonathan Swift (the greatest satirist), and the criticism of Samuel Johnson. Journalism and the prose essay flourished both influencing and being nurtured by this movement as seen in Joseph Addison's periodical *The Spectator*.

Of great importance is the rise of the novel as an independent literary form in the works of Daniel Defoe, Henry Fielding, and Samuel Richardson. The second current in 18th century literature was Romanticism, which was in part a reaction against the elitism and self-imposed classical limitations of the Augustans. It began with William Blake's poetry of rebellion against convention and with the creation of new mythology of the imagination.

- Who were central figures of Romanticism?
- What did the Romantic Movement include?
- Did the novel continue to gather strength?
- Who established the basic form of the historical novel?
- Who was the most popular English novelist of the Victorian age?
- Who followed Charles Dickens?
- Who marked the end of the Victorian era and the threshold of modernism?

William Wordsworth and Samuel Taylor Coleridge were central to the movement, producing a manifesto of Romantic belief in the preface to their joint *Lyrical Ballads* (1798).

These poets concentrated on the universal power of nature and the imagination and turned away from the greyness of increasing industrialization. The Romantic movement includes widely disparate elements from the lyrical sensuality of John Keats to the complex literary criticism in Coleridge's *Biographia Literaria*. The novel, too, continued to gather strength in the baroque fantasies of the Gothic novel and in the insight into polite society shown by Jane Austen.

The basic form of the historical novel was established by Sir Walter Scott in the 1820s.

Scott was succeeded by Charles Dickens, arguably the most popular English novelist of the Victorian age, with his masterly caricature and scenes of low life.

Following Dickens were Elizabeth Gaskell's novels of working-class life, George Eliot's portrayals of 19th-century society and its moral dilemmas, William Thackeray's varied productions, and Anthony Trollope's depictions of contemporary manners. Thomas Hardy marks the end of the Victorian era and the threshold of modernism, through his agnosticism and use of irony.

- What event began the Modern age?
- What is the characteristic feature of the Modernist poetry of T.S Eliot?
- There was an increasing concentration on form and language, wasn't it?
- Who were the representatives of the Bloomsbury Group?
- Who continued their ideas in the poetry in the 20th century?
- Whose work moved from Symbolism to Modernism?
- Whose novels examined the inner life of sexuality and the emotions?
- What literature characterized the second half of the 20th century?

The Modern Age began with World War I, which created a sense of disillusion manifested in the cynicism of the war poets Siegfried Sassoon and Wilfred Owen, as contrasted with the romantic fervour of Rupert Brooke. This disillusion became a sense of life's bleakness and lack of promise, as seen in the Modernist poetry of T.S Eliot.

There was an increasing concentration on form and language, as in the novels of James Joyce and those of Virginia Woolf and the Bloomsbury Group, and this continued into the second half of the 20th century with the poetry of W H Auden. Peripheral to the Modernist movement are D.H Lawrence, whose novels examined the inner life of sexuality and the emotions, and the Irish poet W.B Yeats, whose work moved from Symbolism to Modernism.

The second half of the 20th century has been characterized by no particular movement, although there has been significant development in drama, from Realism in John Osborne to Absurdism in Samuel Beckett. Since the revolutionary movement of the novel in the stream-consciousness technique of Joyce and Woolf, there has been no outstanding development in the genre as an art form, although it has found solid expression in the works of such writers as G. Greene, E. Waugh, W. Golding, and I. Murdoch.

Exercise 1. Read the text interrupted with questions and have a discussion about the periods of English literature.



Exercise 2. Choose the correct answer by drawing on the information above.

1. Storytelling was a purely oral activity until around _____.
a) 200 A.D. b) 1000 B.C. c) 400 A.D. d) 800 B.C.
2. Homer was a blind professional storyteller who lived in _____.
a) 18 century A.D. b) 10 century A.D. c) 8 century B.C. d) 5 century B.C.
3. The idea of written stories began in _____.
a) Greece b) France c) Germany d) England
4. Where did Gutenberg live and work?
a) Mainz b) Paris c) London d) Bonn
5. Who invented printed press?
a) Richardson b) Sterne c) Fedorov d) Gutenberg
6. Knowledge is _____.
a) proud b) power c) force d) pleasure
7. Who has won the 1982 Nobel prize for literature?
a) G. G. Marquez b) V. Nabokov c) T. Williams d) R. Ellison
8. English literature is traditionally divided into _____ periods.
a) 8 b) 6 c) 5 d) 10
9. When was the old English work "Beowulf" written?
a) 400 B.C. b) 500 A.D. c) about 700 to 750 A.D. d) 1000 A.D.
10. The European Renaissance had filtered into England by the _____ century.
a) 16th b) 17th c) 18th d) 15th
11. The first literary currents of the 18th century was _____.
a) Impressionism b) Romanism c) Classicism d) Neoclassicism
12. The second literary currents of the 18th century was _____.
a) Neoclassicism b) Romanticism c) Classicism d) Impressionism

Exercise 3. Make up some dialogues from the information above.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



TOPICAL VOCABULARY

- literature** – образованность; литература; совокупность книг по предмету; печатный материал
to produce (a) literature – писать (о писателе)
a body of literature – объем, количество литературных произведений
belles-lettres literature – художественная литература
classical literature – классическая литература
contemporary (modern) literature – современная литература
extensive (voluminous) literature – большое количество литературы
modern literature – современная литература
professional literature – профессиональная литература
voluminous literature – объемное произведение; литературная деятельность
foreign literature – зарубежная литература
national literature – национальная литература
socio-economic literature – социально-экономическая литература
socio-political literature – общественно-политическая литература
scientific and technical literature – научно-техническая литература
legal literature – юридическая литература
trade literature – фирменная литература
literature organizer – подставка для книг
literature search – информационный поиск
- literary** – литературный
literary career – литературная деятельность
literary society – литературное общество
literary work – литературное произведение
literary circle – литературные круги
literary copyright – авторское право на литературное произведение
literary man – литератор, писатель *Syn. litterateur, man of letters*
literary monument – литературный памятник
literary piracy – перепечатка литературного произведения без авторского права
literary property – литературная собственность, авторское право
literary fame – литературная слава
- literalism** – буквализм; реалистичность изображения
- literate** – грамотный *Syn. grammatical*; образованный *Syn. educated, competent, instructed, learned. грамотный человек; ученый*
literate population – грамотное население
computer-literate (computerate) – умеющий пользоваться компьютером
a remarkably literate young man – удивительно начитанный молодой человек
- literati** – литераторы, писатели; образованные люди, эрудиты
- literatim** – буквально, слово в слово *Syn. literally*
- literally** – буквально, дословно *Syn. verbatim, word for word*; точно; в соответствии с фактами
amateur and folk arts – народное художественное творчество
the joy of creation – радость творчества
scientific work – научное творчество

Exercise 1. Analyze the topical vocabulary, learn it and make up sentences with it.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Analyze the information and use it in practice.

OLD ENGLISH LITERATURE

Old English literature (Anglo-Saxon literature) encompasses literature written in Old English (Anglo-Saxon) in Anglo-Saxon England from the 7th century to the decades after the Norman Conquest of 1066. "Cadmon's Hymn", composed in the 7th century according to Bede, is often considered the oldest extant poem in English, whereas the later poem, *The Grave* is one of the final poems written in Old English, and presents a transitional text between Old and Middle English. Likewise, the *Parker Chronicle* continues until the 12th century.

The poem *Beowulf*, which often begins the traditional canon of English literature, is the most famous work of Old English literature. The *Anglo-Saxon Chronicle* has also proven significant for historical study, preserving a chronology of early English history. Alexander Souter names the commentary on Paul's epistles by Pelagius "the earliest extant work by a British author".

In descending order of quantity, Old English literature consists of: sermons and saints' lives, biblical translations; translated Latin works of the early Church Fathers; Anglo-Saxon chronicles and narrative history works; laws, wills and other legal works; practical works on grammar, medicine, geography; and poetry. In all there are over 400 surviving manuscripts from the period, of which about 189 are considered "major". Besides Old English literature, Anglo-Saxons wrote a number of Anglo-Latin works. The beginnings of English literature appeared in the 7th or 8th century A.D.

After the Romans withdrew their troops from Britain in 410, there followed a long period of social unrest, war, and turbulence. The Britons were forced to defend themselves alone against Picts and Scots from Scotland. Then the Angles, Saxons, and Jutes came from the European continent. They plundered city after city. If these invaders left any literature, none of it has survived. By the middle of the 6th century the Britons had been pushed to the western borders of England, where they set up small tribal governments. When this society became established, English literature began.

In 597 Pope Gregory I sent Augustine to convert the British to Christianity. He established a Benedictine abbey at Canterbury as the seat of his diocese. This became the center of learning and scholarship of all Western Europe. The Venerable Bede (673?-735), a monk, was the greatest Anglo-Saxon scholar. His beautifully written "Ecclesiastical History of the English People" is a monumental account of his times. Another monk, Alcuin (735-804), was probably the most learned man in the Europe of his time. He was a liturgical reformer and was largely responsible for the revival of Latin scripts under Charlemagne.

Alfred the Great (848?-899) made contributions to this already rich literature by writing in the native tongue and encouraging scholarly translations from Latin into Old English (Anglo-Saxon).

Alfred translated some Latin texts himself into the tongue of the West Saxons; and it was under him, probably, that the "Anglo-Saxon Chronicle" was begun. This history of the chief events of each year is of prime importance to historians. Under Alfred, Bede's "Ecclesiastical History" was translated from the Latin, so that the people could study their past. Old English literature has gone through different periods of research. In the 19th and early 20th centuries the focus was on the Germanic and pagan roots. Scholars thought they could detect in Old English literature. Later, on account of the work of Bernard F. Huppei, the influence of Augustinian exegesis was emphasised.

Today, along with a focus upon palaeography and the physical manuscripts themselves more generally, scholars debate such issues as dating, place of origin, authorship, and the connections between Anglo-Saxon culture and the rest of Europe in the Middle Ages, and literary merits.

A large number of manuscripts remain from the Anglo-Saxon period, with most written during the last 300 years (9th-11th centuries), in both Latin and the vernacular. There were considerable losses of manuscripts because of the Dissolution of the Monasteries in the 16th century.

Scholarly study of the language began in the reign of Queen Elizabeth I when Matthew Parker and others obtained whatever manuscripts they could.

Old English manuscripts have been highly prized by collectors since the 16th century, both for their historic value and aesthetic beauty of uniformly spaced letters and decorative elements.

There are four major poetic manuscripts:

- The Junius manuscript, known as the manhunt, is an illustrated collection of poems on biblical narratives.
- The Exeter Book, is an anthology, located in the Exeter Cathedral since it was donated there in the 11th century.
- The Vercelli Book, contains both poetry and prose; it is not known how it came to be in Vercelli.
- The Nowell Codex, also known as the Beowulf Manuscript, contains prose and poetry, typically dealing with monstrous themes, including *Beowulf*.

Some Old English survives on parchment, stone structures, and ornate objects.

Old English literature did not disappear in 1066 with the Norman Conquest. Many sermons and works continued to be read and used in part or whole up through the 14th century, and were further catalogued and organised. During the Reformation, when monastic libraries were dispersed, the manuscripts were collected by antiquarians and scholars. These included Laurence Nowell, Matthew Parker, Robert Bruce Cotton and Humfrey Wanley.

In the 17th century there began a tradition of Old English literature dictionaries and references.

The first was William Somner's *Dictionarium Saxonico-Latino-Anglicum* (1659).

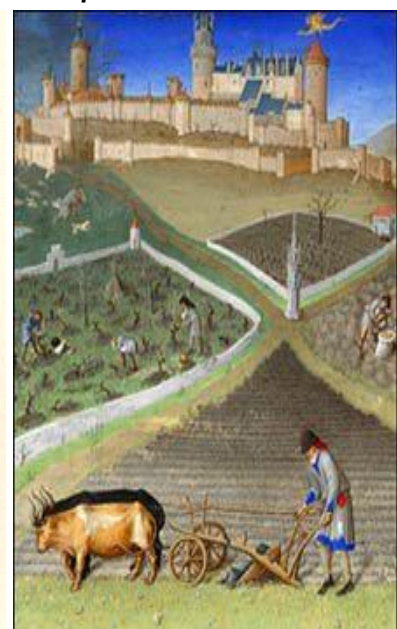
Lexicographer Joseph Bosworth began a dictionary in the 19th century which was completed by Thomas Northcote Toller in 1898 called *An Anglo-Saxon Dictionary*, which was updated by Alistair Campbell in 1972. Because Old English was one of the first vernacular languages to be written down, 19th-century scholars searching for the roots of European "national culture" took special interest in studying Anglo-Saxon literature, and Old English became a regular part of university curriculum.

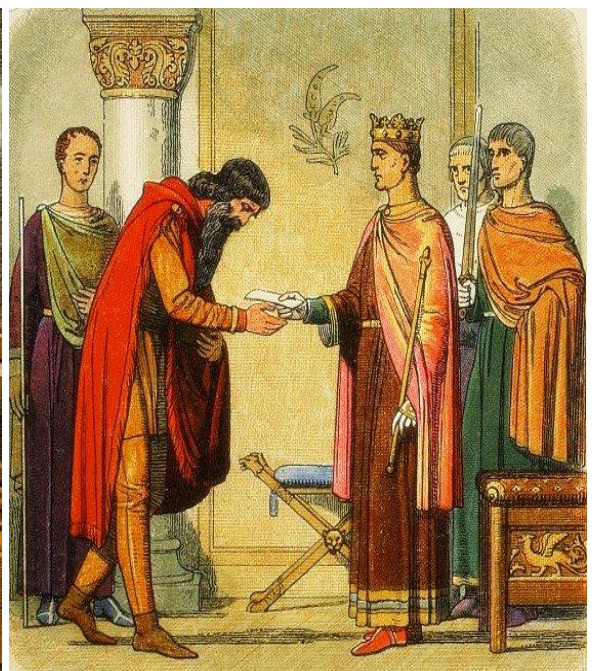
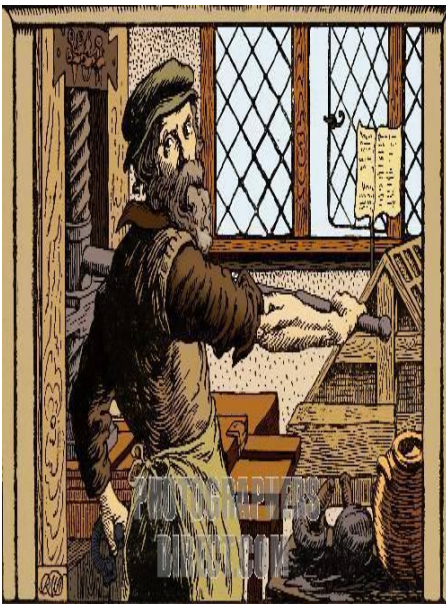
Since WWII there has been increasing interest in the manuscripts themselves and by 1980 nearly all Anglo-Saxon manuscript texts were in print.

Active vocabulary

Traditions, languages, literature, manuscripts, national cultures, century, to locate, to know, to use, to survive, to establish, to read, to encompass, roots, to write.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.





OLD ENGLISH POETRY

Old English literature has had some influence on modern literature, and notable poets have translated and incorporated Old English poetry. Well-known early translations include William Morris's translation of *Beowulf* and Ezra Pound's translation of *The Seafarer*. The influence of the poetry can be seen in modern poets T. S. Eliot, Ezra Pound and W. H. Auden. Tolkien adapted the subject matter and terminology of heroic poetry for works like *The Hobbit* and *The Lord of the Rings*, and John Gardner wrote *Grendel*, which tells the story of Beowulf's opponent from his own perspective.

More recently other notable poets such as Paul Muldoon, Seamus Heaney, Denise Levertov and U. A. Fanthorpe have all shown an interest in Old English poetry.

In 1987 Denise Levertov published a translation of Caedmon's Hymn under her title "Caedmon" in the collection *Breathing the Water*. This was then followed by Seamus Heaney's version of the poem "Whitby-sur-Moyola" in his *The Spirit Level* (1996) Paul Muldoon's "Caedmon's Hymn" in his *Moy Sand and Gravel* (2002) and U. A. Fanthorpe's "Caedmon's Song" in her *Queuing for the Sun* (2003).

These translations differ greatly from one another, just as Seamus Heaney's *Beowulf* (1999) deviates from earlier, similar projects. Heaney uses Irish diction across *Beowulf* to bring what he calls a "special body and force" to the poem, foregrounding his own Ulster heritage, "in order to render (the poem) ever more 'willable forward/again and again and again."

"Beowulf", the most notable example of the earliest English poetry, is an odd blend of Christianity and paganism. Old English, the language of "Beowulf", is the source of modern English.

Although Old English differed greatly from the language of today, much of the vigor and precision of modern English comes from the many Anglo-Saxon forms still used. The older language was a highly inflectional one; that is, it had many case endings for the nouns, pronouns, and adjectives and a complex system of verbs. It resembled modern German in grammar and in much of its vocabulary as well.

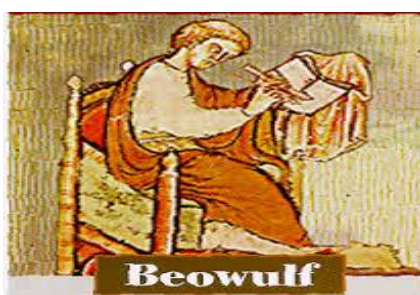
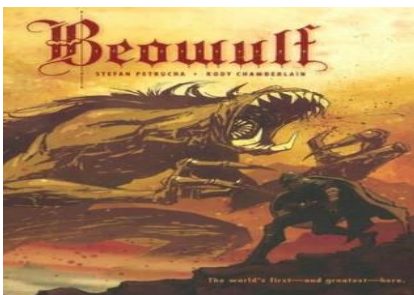
The story of "Beowulf" takes place in lands other than England; but the customs and manners described were those of the Anglo-Saxon people. This epic poem describes their heroic past. It tells of Beowulf's three fierce fights – with the monster Grendel, the equally ferocious mother of Grendel, and the fiery dragon. By conquering them, Beowulf saves his people from destruction.

Much of Old English poetry, such as "The Battle of Brunanburg" and "The Battle of Maldon", is heroic and martial. "The Wanderer" and "The Sea-Farer" have a sad and pleasing lyric quality. Only two Old English poets are known by name. Caedmon (7th century) was an unlearned cowherd.

According to legend, he was inspired by a vision and miraculously acquired the gift of poetic song. Unfortunately, only nine lines by this first known poet survive. The second known poet was Cynewulf (8th century). Little is known of him except that he signed his poems in a kind of cypher, or anagram, made up of ancient figures called runes (an alphabet of early Germanic tribes preceding the use of the Roman alphabet in England). His poems, such as "Christ", deal with religious subjects.

Active vocabulary

Influence on modern literature, poetry, poems, notable, great, unlearned, learned, to know, ancient figures, poetic song, language, Christianity, paganism.



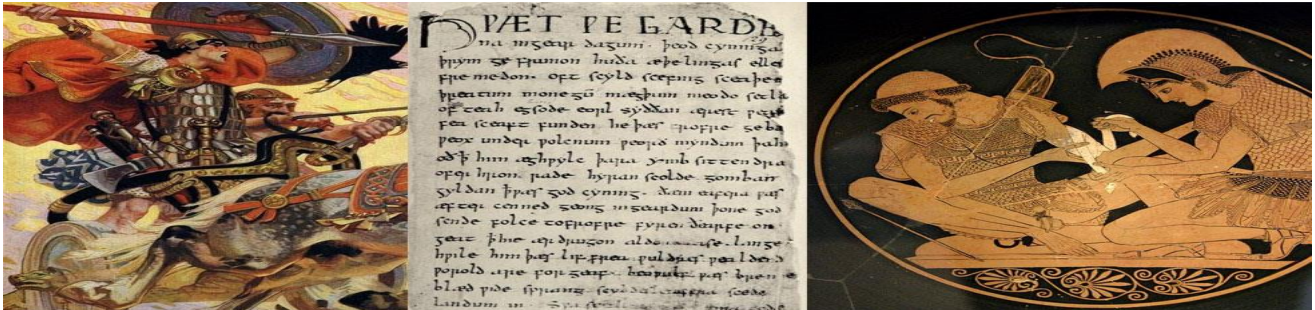
Exercise 1. Digest the information briefly in English

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Make up a small report and give a talk in class.

Exercise 4. Summarize the information briefly in English on the chart.

№	Activity			
	Writer	When	Where	Score
1.				



"BEOWULF"

"Beowulf" is one of the earliest English poems and its author is unknown. The manuscript dates from the 10th century, but the poem was composed much earlier. It is written in Anglo-Saxon, the story is of Scandinavian origin and perhaps the Anglo-Saxon brought it with them when they came to settle in England or may be heard it from the Danes who invaded England in the 9th century.

Beowulf is the name of the hero, and the poem tells us of his brave deeds. Whatever Beowulf did was not for his own glory but for the good of the people. Not only was he ready to serve his own countrymen, but also to help his neighbours, if they were too weak to fight for themselves.

In Denmark the people suffered much from a great sea monster, Grendel, a man-eater, who had killed many men, Beowulf lived over the sea, probably in Sweden. He heard of Grendel and came to help Hrothgar, king of the Danes. Beowulf met Grendel and fought him. He tore one of Grendel's arms from his body. The monster fled to his den, and died there.

In Hrothgar's Great Hall there was much triumph and feasting in honour of Beowulf's great victory, but in the night, when all the warriors were asleep, Grendel's mother came to take her revenge. She carried away one of Hrothgar's warriors to her home at the bottom of a deep lake near the sea. Next morning Beowulf decided to follow the Water Witch and to kill her, so that she could not do any more harm to Hrothgar's warriors. Down and down Beowulf dived. It seemed to him as though he had been diving for many hours before he reached the bottom of the dark lake.

As soon as he touched the water, the grim and greedy Water Witch knew by the movement of the waves that a man was coming. So she made ready to seize him. No sooner did Beowulf near the bottom than he was seized by her. She crushed him, and tore at him, but so strong was his coat of mail that the Water Witch could not hurt him. So she dragged him into her den. And she held Beowulf so fast that he could not get out his sword. As the Water Witch dragged Beowulf along, wonderful sea beasts followed them, and attacked the hero, and tore his coat of mail, yet he was not wounded.

At last the Water Witch reached a great cave.

There was no water there, a fire burned with a strange flame. Then by the pale light of the fire Beowulf saw that it was no other than Grendel's mother, the Water Witch, who held him. He knew that the time for battle had come. With a mighty effort he tore himself free.

With his sword, Hunting, he gave many great blows. However, Hunting, so famous in many battles, was useless against the Water Witch.

The warrior could do no harm to her. So Beowulf threw the shining sword upon the ground; with his hands alone would he fight. Seizing the Water Witch by the shoulders, he dragged her downwards. Then there was a fearful fight in that dim hall, deep under the water, far from all hope of help. Among the many weapons, which hung on the walls, Beowulf saw a huge sword. It seemed the work of giants. Its edge was keen and bright, and the top of it glittered with gold. Quickly Beowulf grasped the mighty weapon. Now he was fighting for his life. Down upon the floor fell the Water Witch, from the sword a sudden flame shone out, and the entire cave was lighted up.

Beowulf looked around him. The Water Witch lay dead at his feet and on a bed lay the body of Grendel. Beowulf decided to take some prize away with him. Therefore, with the great sword, he struck off Grendel's head. For a long time Beowulf swam upwards, but at last he reached the surface and sprang to land. His comrades crowded round him, and rejoiced to find that he was not hurt.

Then very merrily, they turned back to Hrothgar's Hall. With them, they carried the head of Grendel, which was so huge and heavy that four of them had to carry it. Yet they carried it gladly, rejoicing, as they went, at the return of their hero.

Exercise 1. Answer the questions.

1. When was the poem "Beowulf" composed? 2. What language was it written in? 3. Whose name is Beowulf? 4. Who did he want to serve? 5. What happened with the main hero of the book? 6. Who is the author of the poem? 7. What does the poem tell us? 8. Did Beowulf do everything for his own glory or for the good of the people? 9. Who was a great sea monster, Grendel? 10. Where did people suffer from him? 11. What did Beowulf do with Grendel? 12. Who came to take the revenge? 13. What did the Water Witch do with Beowulf? 14. Can you describe the fight between Beowulf and the Water Witch? 15. What was the end of the battle?

Exercise 2. Supply the missing text details.

1. "Beowulf" is one of the earliest English _____ poems. 2. Its author is _____. 3. The manuscript dates from _____. It is written in _____. Anglo-Saxon. 4. The story is of Scandinavian _____. 5. The Danes invaded England in _____. 6. Beowulf is the name of _____. The poem tells us of his brave _____. 7. Beowulf did everything not for his own glory but for _____ of the people. 8. In Denmark _____ suffered much from a great sea monster, Grendel. 9. Beowulf lived over the sea, probably in _____. 10. Beowulf met Grendel and _____ him. 11. The monster fled to his den, and _____ there. 12. In Hrothgar's Great Hall there was much _____ and feasting in honour of Beowulf's great victory. 13. But in the night, when all the warriors were asleep, Grendel's mother came to take her _____. 14. She carried away one of Hrothgar's _____ to her home at the bottom of a deep lake near the sea. 15. Next morning Beowulf _____ to follow the Water Witch and to kill her.



MIDDLE ENGLISH LITERATURE (1066–1500)

In the battle of Hastings, fought on Oct. 14, 1066, Harold II, last of the Anglo-Saxon kings, was killed. William the Conqueror then assumed the kingship. After subduing vicious resistance, he established a rule that was almost entirely Norman-French.

The Norman Conquest greatly changed English life. All positions of power were filled by Frenchmen.

Over all the old English vigor was imposed this foreign culture. The Old English language went untaught and was spoken only by "unlettered" people.

The language of the nobility and of the law courts was Norman-French; the language of the scholars was Latin. This situation lasted for nearly 300 years.

During this period the Old English language changed. Its old case endings broke down, and the grammar became quite simple. Anglo-Saxon words were lost, and French words were added.

The strong, crude iron of the Old English language was being slowly shaped into the flexible steel of present-day English. The cult of chivalry came into being, fed by the great Crusades.

The tales of King Arthur and his Round Table were a result of this movement. Education flourished; and the first universities, Oxford and Cambridge, were founded in the 12th century. During these 300 years, there was little literature in the changing English language.

After the Norman conquest of England in 1066, the written form of the Anglo-Saxon language became less common. Under the influence of the new aristocracy, French became the standard language of courts, parliament, and polite society. As the invaders integrated, their language and literature mingled with that of the natives; the Norman dialects of the ruling classes became Anglo-Norman. From then until the 12th century, Anglo-Saxon underwent a gradual transition into Middle English. Political power was no longer in English hands, so that the West Saxon literary language had no more influence than any other dialect and Middle English literature was written in the many dialects that corresponded to the region, history, culture, and background of individual writers.

In this period religious literature continued to enjoy popularity and Hagiographies were written, adapted and translated: for example, *The Life of Saint Audrey*, Eadmer's (c. 1060 – c. 1126).

At the end of the 12th century, Layamon in *Brut* adapted the Norman-French of Wace to produce the first English-language work to present the legends of King Arthur and the Knights of the Round Table. It was also the first historiography written in English since the Anglo-Saxon Chronicle.

Piers Ploughman from a 14th-century manuscript. Middle English Bible translations, notably Wycliffe's Bible, helped to establish English as a literary language. Wycliffe's Bible is the name now given to a group of Bible translations into Middle English that were made under the direction of, or at the instigation of, John Wycliffe. They appeared between about 1382 and 1395.

These Bible translations were the chief inspiration and cause of the Lollard movement, a pre-Reformation movement that rejected many of the teachings of the Roman Catholic Church.

Another literary genre, that of Romances, appears in English from the 13th century, with *King Horn* and *Havelock the Dane*, based on Anglo-Norman originals such as the *Romance of Horn* (ca. 1170), but it was in the 14th century that major writers in English first appeared.

These were William Langland, Geoffrey Chaucer and the so-called Pearl Poet, whose most famous work is *Sir Gawain and the Green Knight*. Langland's *Piers Plowman* (ca. 1360-87) or *William's Vision of Piers Plowman* is a Middle English allegorical narrative poem, written in unrhymed alliterative verse.

Sir Gawain and the Green Knight is a late 14th-century Middle English alliterative romance. It is one of the better-known Arthurian stories of an established type known as the "beheading game".

Developing from Welsh, Irish and English tradition, *Sir Gawain* highlights the importance of honour and chivalry. Preserved in the same manuscript with *Sir Gawayne* were three other poems, now generally accepted as the work of the same author, including an intricate elegiac poem, *Pearl*.

The English dialect of these poems from the Midlands is markedly different from that of the London-based Chaucer.

Though influenced by French in the scenes at court in *Sir Gawain*, there are in the poems also many dialect words, often of Scandinavian origin, that belonged to northwest England. Middle English lasted until the 1470s, when the Chancery Standard, a London-based form of English, became widespread and the printing press started to standardise the language.

Chaucer is best known today for *The Canterbury Tales*. This is a collection of stories written in Middle English (mostly in verse although some are in prose), that are presented as part of a story-telling contest by a group of pilgrims as they travel together from Southwark to the shrine of St. Thomas Becket at Canterbury Cathedral. Chaucer is a significant figure in the development of the legitimacy of the vernacular, Middle English, at a time when the dominant literary languages in England were still French and Latin. At this time, literature in England was being written in various languages, including Latin, Norman-French, and English: the multilingual nature of the audience for literature in the 14th century is illustrated by the example of John Gower (c. 1330 – October 1408).

A contemporary of William Langland and a personal friend of Chaucer, Gower is remembered primarily for three major works: the *Mirroir de l'Omme*, *Vox Clamantis*, and *Confessio Amantis*, three long poems written in Anglo-Norman, Latin and Middle English respectively, which are united by common moral and political themes.

Significant religious works were also created in the 14th century, including those of Julian of Norwich (ca. 1342 – ca. 1416) and Richard Rolle. Julian's *Revelations of Divine Love* (about 1393) is believed to be the first published book written by a woman in the English language.

A major work from the 15th century is *Le Morte d'Arthur* by Sir Thomas Malory, which was printed by Caxton in 1485. This is a compilation of some French and English Arthurian romances, and was among the earliest books printed in England. It was popular and influential in the later revival of interest in the Arthurian legends. The Middle English period marked the beginning of a native English drama, which was at first closely associated with the church. About 900 the antiphonal chant "Quem quaeritis in sepulchre, o Christocolae?" was first used preceding the Introit of the Mass.

Other dramatic additions were made to the sacred offices, and soon dialogue between individual members of the choir was added in celebrations of certain feast days. Finally, miniature dramas developed. In time these little plays (or tropes), becoming more secular, were moved out doors.

The early cycles of miracle and mystery plays possibly began as celebrations of traditional religious feasts and fasts. In any case, by the end of the 14th century the observances of certain festivals, for example, Corpus Christi, regularly involved pageants. These plays were staged in larger towns, such as York, Wakefield, and Chester, on wagons, which were moved from place to place in a procession, perhaps chronological, of events. In addition to mystery and miracle plays, morality plays were also popular at the end of the Middle English period. They usually personified such abstractions as Health, Death, or the Seven Deadly Sins and offered practical instruction in morality.

Active vocabulary

Kings, to kill, festivals, mystery, miracle plays, chronological, events, period, to personify, to move, secular, to become, to develop, celebrations, feast days.

Exercise 1. Comment on the given general details about Middle English literature.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Find out some antonyms to the English ones.

Unlettered, uneducated, unlearned, impossible, unpractical, unlikely, not well-founded, unlikelihood, unluckiness, improbably, unfeasible, unlimited, unfeeling, unfilled, unforgiving, unformed, unfortunate, unfounded, infortune, unliable, unlicensed, unlighted, unlike, unliquidated, unlisted, unlivable, unloaded, unlocked, unlov(e)able, unlucky, unmade, unmanageable, unmanlike, unmanaged, unmanned, unmatured, unmanufactured, unmapped, unmarked, unmarketable, unmarried, unmatched.

CHAUCER HERALDS A NEW LITERATURE

By the end of the 14th century, nobles as well as commoners were using the language (Middle English). In 1362, it became the language of law court pleadings.

By 1385, it was widely taught in place of French. Most of the great literature of the time was written from 1360 to 1400, a good part of it by one man, Geoffrey Chaucer (1340?-1400).

Chaucer was one of the world's greatest storytellers. His "Canterbury Tales" is a masterpiece, with characters who remain eternally alive the Wife of Bath, with her memories of five husbands; the noble Knight, returned from heroic deeds; his gay young son, the Squire and entertaining scoundrels, such as the Friar, Summoner, and Pardoner.

Another poet contemporary with Chaucer was William Langland (1330?-1400?), a figure almost as shadowy as the Pearl Poet. His masterpiece, also in a somewhat difficult dialect, is "The Vision of William Concerning Piers the Plowman". It consists of a series of dream visions in which human life passes in review. Generally, he is remembered for his narrative poem "Sir Gawain and the Green Knight". There are a number of poems about Sir Gawain (Lancelot, Perceval, King Arthur); but this is the best.

Unfortunately, it is written in the Lancashire dialect and is almost as difficult to read as Old English. Chaucer may be read with a little study because the Midland dialect in which he wrote became the standard one for English writing. Even in translation, however, "Sir Gawain and the Green Knight" is fascinating. William Langland wrote with power and sincerity. He attacked the social ills of his time, rebuked evildoers, and urged men to "learn to love". For nearly 200 years after the death of Chaucer there were almost no great literary works produced in England. One noteworthy exception is 'Le Morte d'Arthur', by Sir Thomas Malory (died 1470?).

Malory made up this great collection of stories about King Arthur and his knights of the Round Table from the Arthurian legends circulating in French plus the English romances about the knights. "Le Morte d'Arthur" was the main source for later retellings of the stories.

The other outstanding literary achievement of the times was the creation of the great English and Scottish ballads. These were probably sung by people at social gatherings.

The ballads preserved the local events and beliefs and characters in an easily remembered form. It was not until several hundred years later that people began to write down these ballads. They are immensely vivid stories that modern readers find especially attractive.

Three familiar ballads are "The Wife of Usher's Well", about her three ghost sons; "Sir Patrick Spens", concerning his death by drowning; and "Edward", about his murderous revenge.

Active vocabulary

Outstanding literary achievement, collection of stories, social gatherings, narrative poem, to remember, familiar ballads, to write down, to concern.

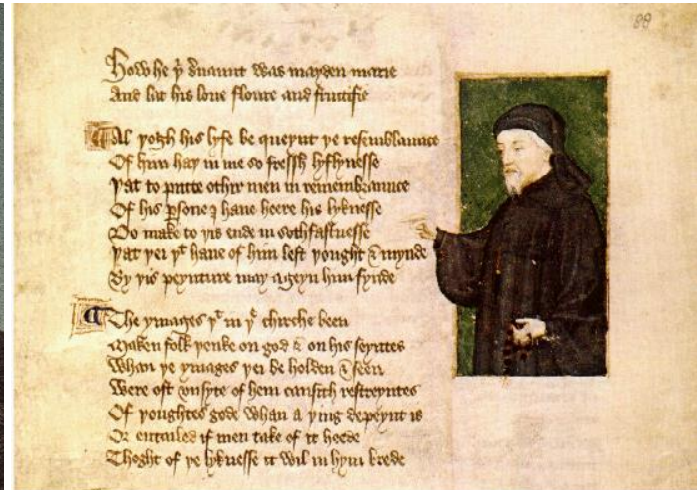
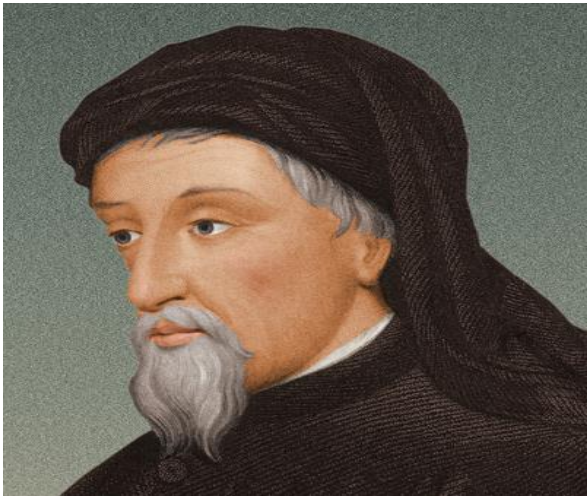
Exercise 1. Translate the single-root words.

Noble – nobleman – nobles – nobility – nobleness – noblesse – noblewoman – nobly – nobiliary.

Exercise 2. Reread the information and explain why G. Chaucer is considered to be the founder of English poetry.

Exercise 3. Summarize the information briefly in English on the chart.

№	Activity			
	Writer	When	Where	Score
1.				



GEOFFREY CHAUCER

Geoffrey Chaucer was one of the first writers to use English for writing poems and prose. Very little is known about his life; but from the little we know he appears to have been a man of some importance in his day. He must have been taught at Oxford or Cambridge because he writes about both as if he were personally familiar with them. He describes the country round Cambridge in one of his tales, in another he speaks of the life of a student at Oxford, and describes the room so clearly, that the description might have been taken from his own experience. Whether the pictures of the university life are drawn from the poet's own experience or not we cannot tell.

But it may have been so. In any case, college life began so early in those days that Chaucer might well have left Oxford when he was seventeen.

A little later he participated in the wars against the French where he was taken prisoner and could have been killed, but the King paid the enemy a big sum of money to get Chaucer back. This makes us suppose that either Chaucer was an honourable or life ought not to have been risked.

Later on Chaucer was sent to different countries, which must have given him much knowledge of the world shown in his writings. His great knowledge of human nature and his descriptions of different characters are so lifelike that there was no other writer in England who could have approached them until Shakespeare. Chaucer wrote many short poems, translated from Latin, but the work by which he is best remembered is the "Canterbury Tales". He could have written nothing more; this book was enough to make him open the list of great English poets.

The 14th century in England was the time of growing changes. The old feudal system was falling to pieces, trade and manufacture were developing.

Fat sheep walked over the English meadows, but the peasants had nothing to eat, for the rich landlords wanted wool to sell and left less and less land for the peasants to grow corn. This became a permanent state of affairs, so that two centuries later Thomas More said of England in his famous book "Utopia" that England was a country where the sheep ate the people, meaning that all the land was for the sheep, and the people starved, because there was too little corn for them.

So bad was the life of the English peasants in the 14th century that in some parts of England the peasants raised riots and the whole country was in a state of unrest. The simple folk of England thought that the peasants ought to be masters of the land; a favourite saying among them in those days was: "When Adam delved and Eve span, where the gentleman was?" Meanwhile more and more ships with wool left the English harbours. England sent able men to different countries in Europe, especially to Flanders & Italy on diplomatic & trade missions. Among the Englishmen, who went to Italy in 1373 and 1378, we find Geoffrey Chaucer. Italy was then a rich and important country with a very wide trade. Arts and letters flourished there as never before since the times of Antiquity.

In the Revival or Renaissance of arts that characterize the 14th-15th centuries in Europe Italy took a leading part. An Englishman had much to learn in Italy, especially such a man as Geoffrey Chaucer. He had already seen much of the world: the son of a London merchant. He had spent some time at a University, had been a page at court, had served as a soldier and gone to war in France.

He had been taken prisoner, then released, at last, sent to Italy in order to settle certain trade agreements between Italy and England. Yet, first and foremost, Geoffrey Chaucer was a poet and artist, eager to learn and observe.

In Italy he saw the fine and rich towns, the palaces, the pictures painted by early Renaissance masters, he met men of learning and men of letters there. In those times, England was a far less advanced country than Italy. But here too were signs of important progress. From a country, whose land was divided among great feudal barons it was gradually becoming a national state.

Whereas in former centuries Latin and French had been the language of schools, court, law, literature and learning, now English was being spoken everywhere. However, yet there were comparatively few poems written in English and no great works of literature that could take their place next to those of the great Italian writers, such as Petrarch or Boccaccio. This was to be Chaucer's task. He began by translating, adapting and imitating works from Italian and French, then in the last years of his life he wrote his masterpiece – "The Canterbury Tales". It was the first great English work in verse, and it gave Chaucer the name of the "Father of English poetry". In "The Canterbury Tales" Chaucer painted a wide picture of English society, such as it was in his day.

Exercise 1. Complete the sentences with the text details.

- G. Chaucer was one of the first writers to use English for ____.
must have been taught at Oxford or ____.
describes the country round Cambridge in one of his ____.
participated in the wars against ____.
was sent to different countries to ____.
wrote many short poems, translated from ____.
went to Italy in 1373 and ____.
had much to learn in ____.

Exercise 2. Remember that.

Best-known plays include *The Book of the Duchess* (c. 1370), *Troilus and Criseyde* (c. 1385), *The Canterbury Tales* (1387-1400). He was born in London, fought in the English army against France in 1359 and travelled widely on the Continent. Later, in the 1370s, he became controller of customs for the port of London. It's Chaucer's poetry, which made him world-famous. This is a collection of funny, vivid and often vulgar stories told by a group of pilgrims during a journey to Canterbury Cathedral.

Chaucer himself made the pilgrimage to St. Thomas a Becket's shrine at Canterbury in 1388.

Exercise 3. Supply the missing articles.

Chaucer was 1) ____ soldier and 2) ____ diplomat, 3) ____ courtier and 4) ____ poet. There was no 5) ____ English language literature when he was born in 1340. For him to write in 6) ____ English was revolutionary. No one knows when Chaucer began "The Canterbury Tales", but he worked on them for 7) ____ quarter-century. "The Canterbury Tales" are 8) ____ lusty stories supposedly told by 9) ____ pilgrims to shorten 10) ____ tedious four days' trip. 11) ____ distance from London to Canterbury is 60 miles, but in those days there was no 12) ____ straight road to go by. In 13) ____ general prologue 30 men and women from all ranks of 14) ____ society pass before our eyes. Chaucer makes 15) ____ rapid portrait of each traveller thus showing his character. 16) ____ stories are written in verse. They are 17) ____ first true poems in English. "The Canterbury Tales" remained unfinished when Chaucer died in 1400 to be buried in 18) ____ Westminster Abbey as 19) ____ first occupant of what we now call 20) ____ Poets' Corner.

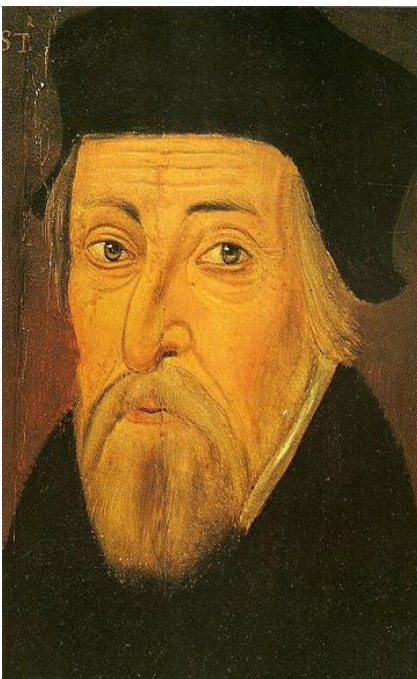


Exercise 4. Complete the sentences with facts from the texts above.

1. In 1362 Middle English became the language of ____ pleadings. 2. By 1385 Middle English was widely taught in place of _____. 3. Most of the great literature of the time was written from _____. 4. Chaucer was one of the world's greatest _____. 5. His "Canterbury Tales" is a masterpiece, with characters who remain eternally _____. 6. At the same time as Chaucer, another man (the Pearl Poet - 14th century) was writing in the northern part of _____. 7. Generally he is remembered for his narrative ____ "Sir Gawain and the Green Knight". 8. There are a number of ____ about Sir Gawain (just as there are about Sir Lancelot, Sir Perceval, and King Arthur). 9. Unfortunately, it is written in the Lancashire dialect and is almost as difficult to read as _____. 10. William Langland wrote with power and _____. 11. He attacked the social ills of his time, rebuked evildoers, and ____ men to "learn to love". 12. For nearly 200 years after the death of Chaucer there were almost no great literary works produced in _____. 13. Malory made up this great collection of stories about King Arthur and his knights of the Round _____. 14. The other outstanding literary achievement of the times was the creation of the great English and Scottish _____. 15. The ballads preserved the local events and beliefs and characters in an easily remembered _____.

Exercise 5. Analyze the information and use it in practice.

Exercise 6. Remember the information on William Langland.



Almost nothing is known of William Langland himself. His entire identity rests on a string of conjectures and vague hints. It would seem that he was born in the West Midlands. Langland's narrator receives his first vision while sleeping in the Malvern Hills, which suggests some level of attachment to the area. The dialect of the poem is also consistent with this part of the country. Although his date of birth is unknown, there is a strong indication that he died c. 1385-1386. A note written by one ('John But') in a 14th-century manuscript of the poem makes direct reference to the death of its author. Further details can be inferred from the poem. He presumed author of the greatest examples of Middle English alliterative poetry, generally known as *Piers Plowman*, an allegorical work with a complex variety of religious themes. One of the major achievements of *Piers Plowman* is that it translates the language and conceptions of the cloister into bolts and images that could be understood by the layman. The language of the poem is simple and colloquial, but some of the author's imagery is powerful and direct.

MEDIEVALISM IN ENGLISH LITERATURE

Medieval literature is a broad subject, encompassing essentially all written works available in Europe and beyond during the Middle Ages (1000 years from the fall of the Western Roman Empire ca. A.D. 500 to the beginning of the Florentine Renaissance in the late 15th century). The literature of this time was composed of religious writings as well as secular works. Just as in modern literature, it is a complex and rich field of study, from the utterly sacred to the exuberantly profane, touching all points in-between. Works of literature are often grouped by place of origin, language, and genre.

Since Latin was the language of the Roman Catholic Church, which dominated Western and Central Europe, and since the Church was virtually the only source of education, Latin was a common language for medieval writings, even in some parts of Europe that were never Romanized. However, in Eastern Europe, the influence of the Eastern Roman Empire and the Eastern Orthodox Church made Greek and Old Church Slavonic the dominant written languages.

The common people continued to use their respective vernaculars. A few examples, such as the Old English *Beowulf*, the Middle High German *Nibelungenlied*, the Medieval Greek *Digenis Akritas*, the Old East Slavic *Tale of Igor's Campaign*, and the Old French *Chanson de Roland*, are well known to this day.

Although the extant versions of these epics are generally considered the works of individual (but anonymous) poets, there is no doubt that they are based on their peoples' older oral traditions.

Celtic traditions have survived in the *lais* of Marie de France, the *Mabinogion* and the Arthurian cycles. Another host of vernacular literature has survived in the Old Norse literature and more specifically in the Saga literature of Iceland. The literature of this time was composed of religious writings as well as secular works. Just as in modern literature, it is a complex and rich field of study, from the utterly sacred to the exuberantly profane, touching all points in-between.

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However, in Eastern Europe, the influence of the Eastern Roman Empire and the Eastern Orthodox Church made Greek and Old Church Slavonic the dominant written languages.

A notable amount of medieval literature is anonymous. This is not only due to the lack of documents from a period, but due to an interpretation of the author's role that differs considerably from the romantic interpretation of the term in use today.

Medieval authors often deeply respected the classical writers and the Church Fathers and tended to re-tell and embellish stories they had heard or read rather than invent new stories.

Even when they did, they often claimed to be handing down something from an actor instead.

From this point of view, the names of the individual authors seemed much less important, and therefore many important works were never attributed to any specific person.

Theological works were the dominant form of literature typically found in libraries during the Middle Ages. Catholic clerics were the intellectual centre of society in the Middle Ages, and it is their literature that was produced in the greatest quantity.

Countless hymns survive from this time (both liturgical and paraliturgical).

The liturgy itself was not in fixed form, and numerous competing missals set out individual conceptions of the order of the mass. Religious scholars such as Anselm of Canterbury, Thomas Aquinas; Pierre Abélard wrote lengthy theological and philosophical treatises, often attempting to reconcile the teachings of the Greek and Roman pagan authors with the doctrines of the Church.

Hagiographies, or "lives of the saints", were frequently written, as an encouragement to the devout and a warning to others.

The *Golden Legend* of Jacobus de Voragine reached such popularity that, in its time, it was reportedly read more often than the Bible. Francis of Assisi was a prolific poet, his Franciscan followers frequently wrote poetry as an expression of their piety.

Dies Irae and *Stabat Mater* are two of the most powerful Latin poems on religious subjects. Goliardic poetry (four-line stanzas of satiric verse) was an art form used by some clerics to express dissent.

The only widespread religious writing that was not produced by clerics were the mystery plays: growing out of simple tableaux re-enactments of a single Biblical scene, each mystery play became its village's expression of the key events in the Bible. The text of these plays was often controlled by local guilds, and mystery plays would be performed regularly on set feast-days, often lasting all day long and into the night. During the Middle Ages, the Jewish population of Europe produced a number of outstanding writers. Maimonides, born in Cordoba, Spain, and Rashi, born in Troyes, France, are two of the best known and most influential of these Jewish authors.

Secular literature in this period was not produced in equal quantity as religious literature.

The earliest tales are based on oral traditions: the British *Y Goddoddin* and *Preiddeu Annwfn*, along with the Germanic *Beowulf* and *Nibelungenlied*. They relate to myths or certain 6th-century events, the surviving manuscripts date from centuries later – *Y Goddoddin* from the late 13th century, *Preiddeu Annwfn* from the early 14th century, *Beowulf* from c. 1000, and the *Nibelungenlied* from the 13th century. The makers and performers were *bards* (British/Welsh), *scops* (Germanic), elite professionals attached to royal or noble courts to praise the heroes of legendary history.

Prose tales first emerged in Britain: the intricate *Mabinogi* quartet about princely families, notably anti-war in theme, and the romantic adventure *Culhwch and Olwen*, famous for the earliest mention of King Arthur. (The *Mabinogi* is not the same as the *Mabinogion*, a collection of disconnected prose tales, which does, however, include both the *Mabinogi* and *Culhwch and Olwen*.)

These works were compiled from earlier oral tradition c. 1100. At about the same time a new poetry of "courtly love" became fashionable in Europe. Traveling singers – troubadours and trouvères – made a living from their love songs in French, Spanish, Galician-Portuguese, Catalan, Provençal, Greek.

Germanic culture had its Minnesänger tradition. The songs of courtly love often express unrequited longing for an ideal woman, but there are aubades (dawn farewells by lovers) and humorous ditties.

Following the earliest epic poems, prose tales, and romances, more long poems were crafted – the *chansons de geste* of the late 11th and early 12th centuries. These extolled conquests, as in *The Song of Roland* (part of the Matter of France). The rather different chivalric romance tradition concerns adventures about marvels, love, and chivalry. They tell of the Matter of Britain and the Matter of Rome. Political poetry threads throughout the period from the very early *Armes Prydein* (10th-century Britain) to the goliard rebels of 12th and 13th centuries, who were church trained clerics unable or unwilling to be employed in the church. Travel literature was highly popular in the Middle Ages, as fantastic accounts of far-off lands (embellished or false) entertained a society that supported sea voyages and trading along coasts and rivers, as well as pilgrimages to such destinations as Jerusalem; Canterbury, Glastonbury in England; St. David's in Wales; Santiago de Compostela in Spain.

Geoffrey Chaucer's *Canterbury Tales* became popular at the end of the 14th century.

The most prominent authors of Jewish secular poetry in the Middle Ages were Solomon ibn Gabirol and Yehuda Halevi, both of whom were renowned religious poets. While medieval literature makes use of many literary devices, allegory is so prominent in this period as to deserve special mention. Much of medieval literature relied on allegory to convey the morals the author had in mind while writing – representations of abstract qualities, events, and institutions are thick in much of the literature of this time. Probably the earliest and most influential allegory is the *Battle of Souls* by Aurelius Clemens Prudentius. Other important examples include the *Romance of the Rose*, *Piers Plowman*, *Roman de Fauvel*, *The Divine Comedy*.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

MEDIEVAL THEATRE

Medieval theatre refers to theatrical performance in the period between the fall of the Western Roman Empire in the 5th century A.D. and the beginning of the Renaissance in approximately the 15th century A.D. Medieval Theatre covers all drama produced in Europe over that thousand-year period and refers to a variety of genres, including liturgical drama, mystery plays, morality plays, farces and masques. Beginning with Hrosvitha of Gandersheim in the 10th century, Medieval drama was for the most part very religious and moral in its themes, staging and traditions.

The most famous examples of Medieval plays are the English cycle dramas, the York Mystery Plays, the Chester Mystery Plays, the Wakefield Mystery Plays and the N-Town Plays, as well as the morality play, *Everyman*. One of the earliest surviving secular plays in English is *The Interlude of the Student and the Girl* (c. 1300).

Due to a lack of surviving records and texts, a low literacy rate of the general population, and the opposition of the clergy to some types of performance, there are few surviving sources on Medieval drama of the Early and High Medieval periods. However, by the late period, drama and theatre began to become more secularized and a larger number of records survive documenting plays and performances. Faced with the problem of explaining a new religion to a largely illiterate population, churches in the Early Middle Ages began staging dramatized versions of particular biblical events on specific days of the year. These dramatizations were included in order to vivify annual celebrations.

Symbolic objects and actions (vestments, altars, censers, pantomime performed by priests) recalled the events which Christian ritual celebrates. These were extensive sets of visual signs that could be used to communicate with a largely illiterate audience.

These performances developed into liturgical dramas, the earliest of which is the *Whom do you Seek (Quem-Quaeritis)* Easter trope, dating from ca. 925. Liturgical drama was sung responsively by two groups and did not involve actors impersonating characters.

Sometime between 965 and 975, Æthelwold of Winchester composed the *Regularis Concordia (Monastic Agreement)* which contains a play let complete with directions for performance.

In the Middle Ages, drama in the vernacular languages of Europe may have emerged from enactments of the liturgy. Mystery plays were presented in the porches of cathedrals or by strolling players on feast days. Miracle and mystery plays, along with morality plays ("interludes"), later evolved into more elaborate forms of drama, such as was seen on the Elizabethan stages. Another form of medieval theatre was the mummers' plays, a form of early street theatre associated with the Morris dance, concentrating on themes such as Saint George and the Dragon and Robin Hood.

These were folk tales re-telling old stories, and the actors travelled from town to town performing these for their audiences in return for money and hospitality. Mystery plays and miracle plays are among the earliest formally developed plays in medieval Europe. Medieval mystery plays focused on the representation of Bible stories in churches as tableaux with accompanying antiphonal song.

They developed from the 10th to the 16th century, reaching the height of their popularity in the 15th century before being rendered obsolete by the rise of professional theatre.

There are four complete or nearly complete extant English biblical collections of plays from the late medieval period. The most complete is the *York cycle* of 48 pageants. They were performed in the city of York, from the middle of the 14th century until 1569. Besides the Middle English drama, there are three surviving plays in Cornish known as the Ordinalia.

Having grown out of the religiously based mystery plays of the Middle Ages, the morality play is a genre of medieval and early Tudor theatrical entertainment, which represented a shift towards a more secular base for European theatre. Morality plays are a type of allegory in which the protagonist is met by personifications of various moral attributes who try to prompt him to choose a godly life over one of evil. The plays were most popular in Europe during the 15th and 16th centuries.

The Summoning of Everyman (c. 1509 – 1519) is a late 15th-century English morality play.

Like John Bunyan's allegory *Pilgrim's Progress* (1678) *Everyman* examines the question of Christian salvation through the use of allegorical characters.

As the Western Roman Empire fell into severe decay through the 4th and 5th centuries A.D., the seat of Roman power shifted to Constantinople and the Eastern Roman Empire, later called the Byzantine Empire. While surviving evidence about Byzantine theatre is slight, existing records show that mime, pantomime, scenes or recitations from tragedies and comedies, dances, and other entertainments were very popular. Constantinople had two theatres that were in use as late as the 5th century A.D. However, the true importance of the Byzantines in theatrical history is their preservation of many classical Greek texts and the compilation of a massive encyclopaedia called the *Suda*, from which is derived a large amount of contemporary information on Greek theatre.

In the 6th century, the Emperor Justinian finally closed down all theatres for good.

According to the binary thinking of the Church's early followers, everything that did not belong to God belonged to the Devil; thus all non-Christian gods and religions were satanic. Efforts were made in many countries through this period to not only convert Jews and pagans but to destroy pre-Christian institutions and influences. Works of Greek and Roman literature were burnt, the thousand-year-old Platonic Academy was closed, the Olympic Games were banned and all theatres were shut down. The theatre itself was viewed as a diabolical threat to Christianity because of its continued popularity in Rome even among new converts. Church fathers such as Tatian, Tertullian and Augustine characterized the stage as an instrument in the Devil's fiendish plot to corrupt men's souls, while acting was considered sinful because of its cruel mockery of God's creation.

Under these influences, the church set about trying to suppress theatrical spectacles by passing laws prohibiting and excluding Roman actors. They were forbidden to have contact with Christian women, own slaves, or wear gold. They were officially excommunicated, denied the sacraments, including marriage and burial, and were defamed and debased throughout Europe.

For many centuries thereafter, clerics were cautioned to not allow these suddenly homeless, travelling actors to perform in their jurisdictions. From the 5th century, Western Europe was plunged into a period of general disorder that lasted (with a brief period of stability under the Carolingian Empire in the 9th century) until the 10th century A.D. As such, most organized theatrical activities disappeared in Western Europe. While it seems that small nomadic bands travelled around Europe throughout the period, performing wherever they could find an audience, there is no evidence that they produced anything but crude scenes.

Hrosvitha (c.935-973), an aristocratic canoness and historian in northern Germany, wrote six plays modelled on Terence's comedies but using religious subjects in the 10th century A.D.

Terence's comedies had long been used in monastery schools as examples of spoken Latin but are full of clever, alluring courtesans and ordinary human pursuits such as sex, love and marriage.

In order to pre-empt criticism from the church, Hrosvitha prefaced her collection by stating that her moral purpose was to save Christians from the guilt they must feel when reading Classical literature.

Her declared solution was to imitate the "laudable" deeds of women in Terence's plays and discard the "shameless" ones.

These six plays are the first known plays composed by a female dramatist and the first identifiable Western dramatic works of the post-Classical era. They were first published in 1501 and had considerable influence on religious and didactic plays of the sixteenth century. Hrosvitha was followed by Hildegard of Bingen (d. 1179), a Benedictine abbess, who wrote a Latin musical drama called *Ordo Virtutum* in 1155. The anonymous pagan play *Querolus*, written c.420, was adapted in the 12th century by Vitalis of Blois. Other secular Latin plays were written in the 12th century, mainly in France but also in England (*Babio*). There certainly existed some other performances that were not fully fledged theatre. They may have been carryovers from the original pagan cultures (as is known from records written by the clergy disapproving of such festivals).

It is known that mimes, minstrels, bards, storytellers, and jugglers travelled in search of new audiences and financial support. Not much is known about these performers' repertoire and few written texts survive. One of the most famous of the secular plays is the musical *Le Jeu de Robin et Marion*, written by Adam de la Halle in the 13th century, which is fully laid out in the original manuscript with lines, musical notation, and illuminations in the margins depicting the actors in motion.

Adam wrote another secular play, *Jeu de la Fueillee* in Arras, a French town in which theatre was thriving in the late 12th and 13th centuries. One play surviving from Arras, is *Jeu de saint Nicolas* by Jean Bodel (c.1200). Many components of theatre that developed during the Middle Ages continue to be incorporated in productions around the world to this day, such as use of the vernacular, spectacle, stage direction and the use of farce. Performances that were spoken in the vernacular provided opportunities for larger audiences, who included members of lower socio-economic status, who would have otherwise been excluded from understanding the performances.

Medieval theatre differed from the classical theatre for it emphasized spectacle. In addition, it presented various actions on stage in time and space and presented a combination of the sublime with detailed realism. Approximately 1400 A.D., the dramas were performed with spectacle; no longer dependent exclusively on the spoken word, but incorporating music, dance, costume and set design.

The spectacle of the later medieval theatre made it necessary to have detailed stage directions. A sample of documented staging drawings and directions remain from the 15th-century morality play *The Castle of Perseverance*. The evolution to the dependence on detailed stage direction made possible the great Shakespearean stage.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Remember the information below.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Event	When	Where	Score
1.				



ENGLISH RENAISSANCE

After William Caxton introduced the printing press in England in 1476, vernacular literature flourished. The Reformation inspired the production of vernacular liturgy which led to the Book of Common Prayer (1549), a lasting influence on literary language.

The English Renaissance was a cultural and artistic movement in England dating from the late 15th to the 17th century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14th century. Like most of northern Europe, England saw little of these developments until more than a century later. Renaissance style and ideas were slow in penetrating England, and the Elizabethan era in the second half of the 16th century is usually regarded as the height of the English Renaissance. This Italian influence can be found in the poetry of Thomas Wyatt (1503-42), one of the earliest English Renaissance poets. He was responsible for many innovations in English poetry, and alongside Henry Howard, Earl of Surrey (1516/1517-47) introduced the sonnet from Italy into England in the early 16th century.

THE TUDORS & THE ELIZABETHAN AGE

Elizabethan period (1558-1603)

Poetry & Drama

Edmund Spenser (c. 1552-99) was one of the most important poets of the Elizabethan period, author of *The Faerie Queene* (1590 & 1596), an epic poem and fantastical allegory celebrating the Tudor dynasty and Elizabeth I. Another major figure, Sir Philip Sidney (1554-86), was an English poet, whose works include *Astrophel and Stella*, *The Defence of Poetry*, *The Countess of Pembroke's Arcadia*. Poems intended to be set to music as songs by Thomas Campion (1567-1620), became popular as printed literature was disseminated more widely in households.

Among the earliest Elizabethan plays are *Gorboduc* (1561) by Sackville and Norton, and Thomas Kyd's (1558-94) *The Spanish Tragedy* (1592). *Gorboduc* is notable especially as the first verse drama in English to employ blank verse, and for the way it developed elements, from the earlier morality plays and Senecan tragedy, in the direction which would be followed by later playwrights.

The Spanish Tragedy is an Elizabethan tragedy written by Thomas Kyd between 1582 and 1592, which was popular and influential in its time, and established a new genre in English literature theatre, the revenge play.

William Shakespeare (1564-1616) stands out in this period as a poet and playwright as yet unsurpassed. Shakespeare wrote plays in a variety of genres, including histories (*Richard III* and *Henry IV*), tragedies (such as *Hamlet*, *Othello*, and *Macbeth*), comedies (*Midsummer Night's Dream*, *As You Like It*, and *Twelfth Night*) and the late romances, or tragicomedies. Shakespeare's career continues in the Jacobean period. Other important figures in Elizabethan theatre include Christopher Marlowe, and Ben Jonson, Thomas Dekker, John Fletcher and Francis Beaumont. The beginning of the Tudor dynasty coincided with the first dissemination of printed matter.

William Caxton's press was established in 1476, only nine years before the beginning of Henry VII's reign. Caxton's achievement encouraged writing of all kinds and also influenced the standardization of the English language. The early Tudor period, particularly the reign of Henry VIII, was marked by a break with the Roman Catholic Church and a weakening of feudal ties, which brought about a vast increase in the power of the monarchy. Stronger political relationships with the Continent were developed, increasing England's exposure to Renaissance culture.

Humanism became the most important force in English literary and intellectual life, both in its narrow sense – the study and imitation of the Latin classics – and in its broad sense – the affirmation of the secular, in addition to the otherworldly, concerns of people. These forces produced during the reign (1558-1603) of Elizabeth I one of the most fruitful eras in literary history.

The energy of England's writers matched that of its mariners and merchants.

Accounts by men such as Richard Hakluyt, Samuel Purchas, and Sir Walter Raleigh were eagerly read. The activities and literature of the Elizabethans reflected a new nationalism, which expressed itself also in the works of chroniclers, historians, and translators and even in political and religious tracts. A myriad of new genres, themes, and ideas were incorporated into English literature. Italian poetic forms, especially the sonnet, became models for English poets.



Sir Thomas Wyatt was the most successful sonneteer among early Tudor poets, and was, with Henry Howard, earl of Surrey, a seminal influence.

Tottel's Miscellany (1557) was the first and most popular of many collections of experimental poetry by different, often anonymous, hands. A common goal of these poets was to make English as flexible a poetic instrument as Italian. Among the more prominent of this group were Thomas Churchyard, George Gascoigne, and Edward de Vere, earl of Oxford.

An ambitious and influential work was *A Mirror for Magistrates* (1559), a historical verse narrative by several poets that updated the medieval view of history and the morals to be drawn from it. The poet who best synthesized the ideas & tendencies of the English Renaissance was Edmund Spenser.

His unfinished epic poem *The Faerie Queen* (1596) is a treasure house of romance, allegory, adventure, Neoplatonic ideas, patriotism, and Protestant morality, all presented in a variety of literary styles. The ideal English Renaissance man was Sir Philip Sidney – scholar, poet, critic, courtier, diplomat, and soldier – who died in battle at the age of 32. His best poetry is contained in the sonnet sequence *Astrophel and Stella* (1591) and his *Defence of Poesie* is among the most important works of literary criticism in the tradition.



The Tudor dynasty



Queen Bess

Many others in a historical era when poetic talents were highly valued were skilled poets. Important late Tudor sonneteers include Spenser and Shakespeare, Michael Drayton, Samuel Daniel, and Fulke Greville. More versatile even than Sidney was Sir Walter Raleigh – poet, historian, courtier, explorer, and soldier – who wrote strong, spare poetry.

Early Tudor drama owed much to both medieval morality plays and classical models. *Ralph Roister Doister* (c.1545) by Nicholas Udall and *Gammer Gurton's Needle* (c.1552) are considered the first English comedies, combining elements of classical Roman comedy with native burlesque.

During the late 16th and early 17th century, drama flourished in England as never before or since. It came of age with the work of the University Wits, whose sophisticated plays set the course of Renaissance drama and paved the way for Shakespeare. The Wits included John Lyly, famed for the highly artificial and much imitated prose work *Euphues* (1578); Robert Greene, the first to write romantic comedy; the versatile Thomas Lodge and Thomas Nashe; Thomas Kyd, who popularized neo-Senecan tragedy; and Christopher Marlowe, the greatest dramatist of the group.

Focusing on heroes whose very greatness leads to their downfall, Marlowe wrote in blank verse with a rhetorical brilliance and eloquence superbly equal to the demands of high drama. William Shakespeare, of course, fulfilled the promise of the Elizabethan age. His history plays, comedies, and tragedies set a standard never again equalled, and he is universally regarded as the greatest dramatist and one of the greatest poets of all time.

Active vocabulary

The Tudor dynasty, to establish, achievement, to encourage, Renaissance culture, humanism, a vast increase in the power of the monarchy, the affirmation of the secular, a myriad of new genres, themes, ideas, to incorporated into English literature.

Exercise 1. Analyze the information and use it in practice.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Event	When	Where	Score
1.				

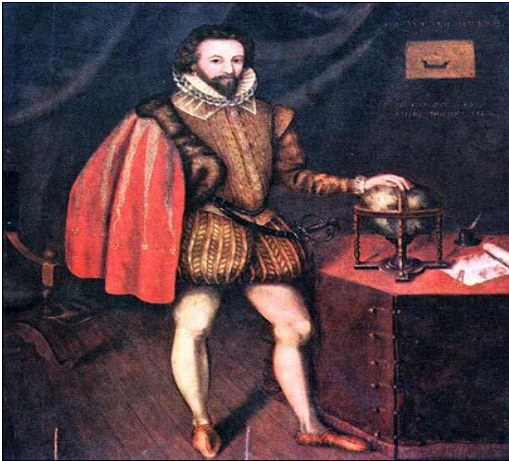




Sir Philip Sidney



A Battle at Zutphen



Sir Walter Raleigh



WILLIAM CAXTON AND HIS PRINTING PRESS

If you want to buy a book, today, you can go into a bookshop and look at all the books on the shelves or on the bookstands. There are thousands to choose from and most of them can be bought for a few shillings.

It was not always like this. Until the late Middle Ages all books had to be copied out by hand. It took a long time and books were so expensive that only very rich people could afford to buy even one.

Books were so scarce that the scholars of St. Mary's College, Oxford, were ordered not to use any of the books in the library for more than two hours at a time, in case other people wanted to read them.



WILLIAM CAXTON, WHO INTRODUCED PRINTING INTO THIS COUNTRY, VISITED AT WORK WITH HIS PRINTING PRESS IN WESTMINSTER 1476 BY KING EDWARD IV AND HIS QUEEN. HE DIED IN 1491.



THE JACOBAN PERIOD (1603-1625)

Elizabethan literature generally reflects the exuberant self-confidence of a nation expanding its powers, increasing its wealth, and thus keeping at bay its serious social and religious problems.

Disillusion and pessimism followed, however, during the unstable reign of James I (1603-25).

The 17th century was to be a time of great upheaval – revolution and regicide, restoration of the monarchy, and, finally, the victory of Parliament, landed Protestantism, and the moneyed interests.

Jacobean literature begins with the drama, including some of Shakespeare's greatest, and darkest, plays. The dominant literary figure of James's reign was Ben Jonson, whose varied and dramatic works followed classical models and were enriched by his worldly, peculiarly English wit. His satiric dramas, notably the great *Volpone* (1606), all take a cynical view of human nature.

Cynical were the horrific revenge tragedies of John Ford, Thomas Middleton, Cyril Tourneur, and John Webster (the best poet of this grim genre). Novelty was in great demand, the possibilities of plot and genre were exploited almost to exhaustion. Still, many excellent plays were written by men such as George Chapman, the masters of comedy Thomas Dekker and Philip Massinger, and the team of Francis Beaumont and John Fletcher. Drama continued to flourish until the closing of the theatres at the onset of the English Revolution in 1642.

The foremost poets of the Jacobean era, Ben Jonson and John Donne, are regarded as the originators of two diverse poetic traditions – the Cavalier and the metaphysical. Jonson and Donne shared not only a common fund of literary resources, but a dryness of wit and precision of expression.

Donne's poetry is distinctive for its passionate intellection, Jonson's for its classicism and urbane guidance of passion. Although George Herbert and Donne were the principal metaphysical poets, the meditative religious poets Henry Vaughan and Thomas Treharne were influenced by Donne, as were Abraham Cowley and Richard Crashaw.

The greatest of the Cavalier poets was the sensuously lyrical Robert Herrick. Such other Cavaliers as Thomas Carew, Sir John Suckling, and Richard Lovelace were lyricists in the elegant Jonsonian tradition, though their lyricism turned political during the English Revolution.

Although ranked with the metaphysical poets, the highly individual Andrew Marvell partook of the traditions of both Donne and Jonson. Among the leading prose writers of the Jacobean period were the translators who produced the classic King James Version of the Bible (1611) and the divines Lancelot Andrewes, Jeremy Taylor, and John Donne. The work of Francis Bacon helped shape philosophical and scientific method. Robert Burton's *Anatomy of Melancholy* (1621) offers a varied, virtually encyclopaedic view of the moral and intellectual preoccupations of the 17th century.

Like Burton, Sir Thomas Browne sought to reconcile the mysteries of religion with the newer mysteries of science. Isaac Walton, author of *The Compleat Angler* (1653), produced a number of graceful biographies of prominent writers. Thomas Hobbes wrote the most influential political treatise of the age, *Leviathan* (1651). The Jacobean era's most fiery and eloquent author of political tracts (many in defence of Cromwell's government) was one of the greatest of all English poets, John Milton. His *Paradise Lost* (1667) is a Christian epic of encompassing scope.

In Milton, the literary and philosophical heritage of the Renaissance merged with Protestant political and moral conviction. With the restoration of the English monarchy in the person of Charles II, literary tastes widened. The lifting of Puritan restrictions and the reassembling of the court led to a relaxation of restraints, both moral and stylistic, embodied in such figures as the Earl of Rochester. Restoration comedy reveals both the influence of French farce and of Jacobean comedy.

It generously fed the public's appetite for broad satire, high style, and a licentiousness that justified the worst Puritan imaginings. Such dramatists as Sir George Etherege, William Wycherley, and William Congreve created superbly polished high comedy. Sparkling but not quite so brilliant were the plays of George Farquhar, Thomas Shadwell, and Sir John Vanbrugh.

John Dryden began as a playwright but became the foremost poet and critic of his time. His greatest works are satirical narrative poems, notably *Absalom and Achitophel* (1681), in which prominent contemporary figures are unmistakably and devastatingly portrayed.

Another satiric poet of the period was Samuel Butler, whose *Hudibras* (1663) satirizes Puritanism together with all the intellectual pretensions of the time. During the Restoration Puritanism or, more generally, the Dissenting tradition, remained vital. The most important Dissenting literary work was John Bunyan's *Pilgrim's Progress* (1675), an allegorical prose narrative that is considered a forerunner of the novel. Lively and illuminating glimpses of Restoration manners and mores are provided by the diaries of Samuel Pepys and John Evelyn.

In the early 17th century Shakespeare wrote the so-called "problem plays", as well as a number of his best known tragedies, including *Macbeth* and *King Lear*. In his final period, Shakespeare turned to romance or tragicomedy and completed three more major plays, including *The Tempest*. Less bleak than the tragedies, these four plays are graver in tone than the comedies of the 1590s, but they end with reconciliation and the forgiveness of potentially tragic errors.

After Shakespeare's death, the poet and dramatist Ben Jonson (1572–1637) was the leading literary figure of the Jacobean era. Jonson's aesthetics hark back to the Middle Ages & his characters embody the theory of humours, which was based on contemporary medical theory.

Jonson's comedies include *Volpone* (1605 or 1606) and *Bartholomew Fair* (1614). Others who followed Jonson's style include Beaumont and Fletcher, who wrote the popular comedy, *The Knight of the Burning Pestle* (probably 1607–08), a satire of the rising middle class.

Another popular style of theatre during Jacobean times was the revenge play, which was popularized in the Elizabethan era by Thomas Kyd (1558-94), and then further developed later by John Webster (?1578-?1632), *The White Devil* (1612) and *The Duchess of Malfi* (1613). Other revenge tragedies include *The Changeling* written by Thomas Middleton and William Rowley.

Poetry

George Chapman (c. 1559- c. 1634) is remembered chiefly for his famous translation in 1616 of Homer's *Iliad* and *Odyssey* into English verse. This was the first ever complete translations of either poem into the English language. The translation had a profound influence on English literature and inspired John Keats's famous sonnet "On First Looking into Chapman's Homer" (1816).

Shakespeare popularized the English sonnet, which made significant changes to Petrarch's model. A collection of 154 by sonnets, dealing with themes such as the passage of time, love, beauty and mortality, were first published in a 1609 quarto. Besides Shakespeare and Ben Jonson, the major poets of the early 17th century included the Metaphysical poets: John Donne (1572-1631), George Herbert (1593-1633), Henry Vaughan, Andrew Marvell, and Richard Crashaw. Their style was characterized by wit and metaphysical conceits, that is far-fetched or unusual similes or metaphors.

Prose

The most important prose work of the early 17th century was the King James Bible. This, one of the most massive translation projects in the history of English up to this time, was started in 1604 and completed in 1611. This represents the culmination of a tradition of Bible translation into English that began with the work of William Tyndale; it became the standard Bible of the Church of England

Active vocabulary

The exuberant self-confidence of a nation, serious social and religious problems, to keep, revolution, regicide, restoration of the monarchy, the victory of Parliament, a cynical view of human nature, prose writers, graceful biographies of prominent writers.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Describe the portraits below.





20 21 22 23 24 25 26



27 28 29 30 31 32



33 34 35 36 37 38 39 40

UNIT II. RENAISSANCE OF ENGLISH LITERATURE

INTRODUCTION

During the 15th century an intellectual movement called the Renaissance swept Western Europe. The word means "rebirth" and refers especially to the revival of ancient Greek learning. For centuries scholars in Italy, Spain, and elsewhere had been translating the ancient works into Latin.

Printing from movable type, invented about 1450, provided the means for circulating the books widely. This spread of ancient learning kindled a new spirit of inquiry and hastened the overthrow of feudal institutions. Some modern scholars have questioned whether a total rebirth of learning actually took place. There had been, for example, Latin scholars in the earlier medieval period.

It is certain that something did happen in the course of the 15th century, which changed the history of Western civilization and the set of men's minds. For England, the year 1485 is a convenient date for marking this change from medievalism. In that year two significant events took place: The Wars of the Roses ended on Bosworth Field and William Caxton printed Malory's "Le Morte d'Arthur". Its printing of was a radical departure from the past. Before Caxton established his first press in England, Johann Gutenberg and his partners had printed the Bible, in about 1455, in Germany; and printers were at work in several other European countries before the end of the 15th century.

Caxton, however, turned to his native language rather than to Latin for his text. His first printed book was "*The Recuyell of the Historyes of Troye*" (1475), which he translated.

Before the end of the century he printed several more books in English, including Chaucer's "*Canterbury Tales*" (1478). The number of presses quickly increased in England, and with them, of course, the number of printed books. In England, the Renaissance coincided roughly with the reigns of the Tudor rulers Henry VIII, Edward VI, Mary I, and Elizabeth I. Under Elizabeth's brilliant rule, England became a world power. After Shakespeare's death, the poet and dramatist Ben Jonson (1572–1637) was the leading literary figure of the Jacobean era. Jonson's aesthetics hark back to the Middle Ages and his characters embody the theory of humours, which was based on contemporary medical theory. Jonson's comedies include *Volpone* (1605 or 1606) and *Bartholomew Fair* (1614).

Others who followed Jonson's style include Beaumont and Fletcher, who wrote the popular comedy, *The Knight of the Burning Pestle* (probably 1607–08), a satire of the rising middle class. Another popular style of theatre during Jacobean times was the revenge play, which was popularized in the Elizabethan era by Thomas Kyd (1558–94), and then further developed later by John Webster (?1578–?1632), *The White Devil* (1612) and *The Duchess of Malfi* (1613). Other revenge tragedies include *The Changeling* written by Thomas Middleton and William Rowley.

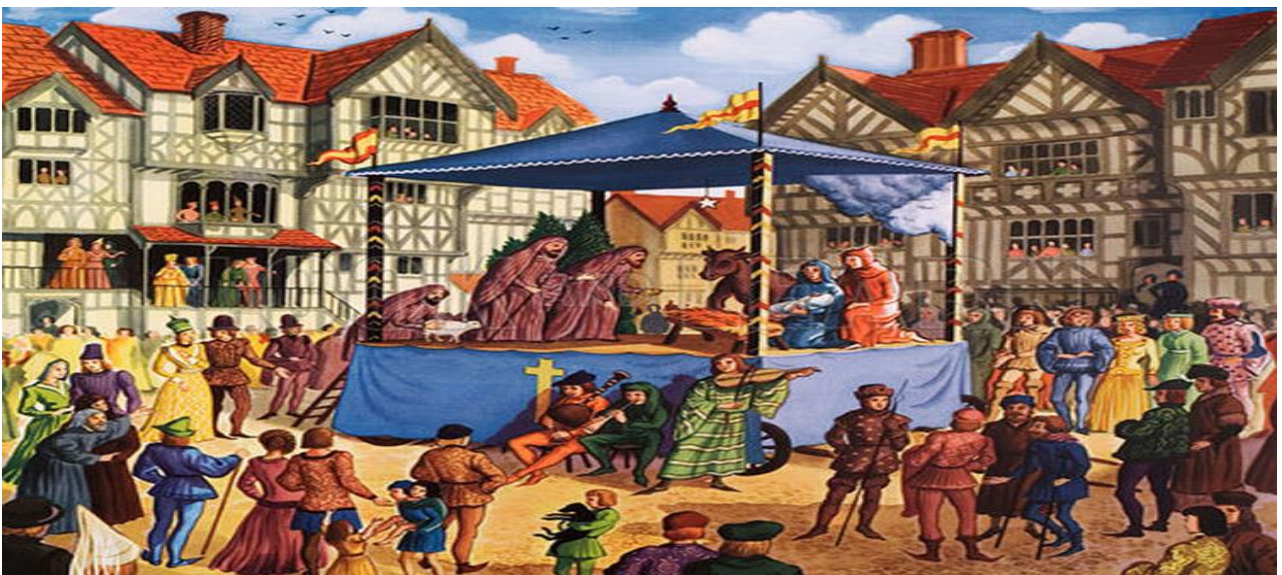
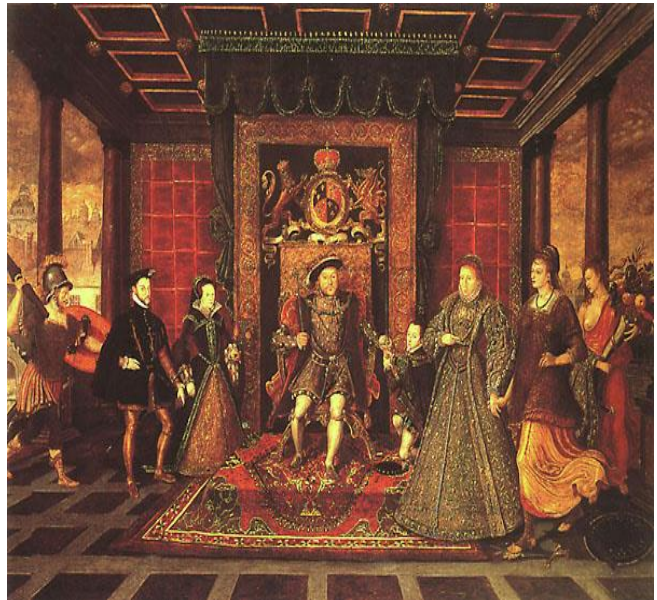
The translation had a profound influence on English literature and inspired John Keats's famous sonnet "On First Looking into Chapman's Homer" (1816). Shakespeare popularized the English sonnet, which made significant changes to Petrarch's model.

Prose

The most important prose work of the early 17th century was the King James Bible. This, one of the most massive translation projects in the history of English up to this time, was started in 1604 and completed in 1611. This represents the culmination of a tradition of Bible translation into English that began with the work of William Tyndale; it became the standard Bible of the Church of England.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.



ENGLISH RENAISSANCE (1500-1660)

The English Renaissance was a cultural and artistic movement in England dating from the late 15th & early 16th centuries to the early 17th century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14th century. Like most of northern Europe, England saw little of these developments until more than a century later.

The beginning of the English Renaissance is often taken, as a convenience, to be 1485, when the Battle of Bosworth Field ended the Wars of the Roses and inaugurated the Tudor Dynasty.

Renaissance style and ideas were slow in penetrating England, and the Elizabethan Era in the second half of the 16th century is usually regarded as the height of the English Renaissance.

England had a strong tradition of literature in the English vernacular, which gradually increased as English use of the printing press became common by the mid-16th century.

By the time of Elizabethan literature a vigorous literary culture in both drama and poetry included poets such as Edmund Spenser, whose verse epic *The Faerie Queene* had a strong influence on English literature but was eventually overshadowed by the lyrics of William Shakespeare, Thomas Wyatt and others. Typically, the works of these playwrights and poets circulated in manuscript form for some time before they were published, and above all the plays of English Renaissance theatre were the outstanding legacy of the period.

The English theatre scene, which performed both for the court and nobility in private performances, and a very wide public in the theatres, was the most crowded in Europe, with a host of other playwrights as well as the giant figures of Christopher Marlowe, Shakespeare and Ben Jonson.

Elizabeth herself was a product of Renaissance humanism trained by Roger Ascham, and wrote occasional poems such as *On Monsieur's Departure* at critical moments of her life.

Philosophers and intellectuals included Thomas More and Francis Bacon. All the 16th century Tudor monarchs were highly educated, as was much of the nobility, and Italian literature had a considerable following, providing the sources for many of Shakespeare's plays. English thought advanced towards modern science with the Baconian Method, a forerunner of the Scientific Method.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Write a small essay on the topic.

Exercise 4. Render the main idea of the information.



GREAT WRITERS

William Shakespeare

Best-known plays include: (histories) *Richard III*, *Julius Caesar*, *Henry V* (1594-1600), (comedies) *As You Like It*, *Much Ado About Nothing*, *Twelfth Night* (1598-1601), (tragedies) *King Lear*, *Hamlet*, *Othello*, *Macbeth* (1601-8), (late romances) *The Winter's Tale*, *Cymbeline*, *The Tempest* (1608-11).

English literature's most famous playwright was born in the Warwickshire town of Stratford-upon-Avon. He was educated at the local grammar school and in 1582 he married Anne Hathaway, the daughter of a local farmer. Around 1585, Shakespeare left Stratford and moved to London where he began his career in the theatre. Little is known about this period in his life, but by 1595 he was certainly well established both as an actor and a popular playwright. His early plays were so popular in fact that, by the mid-1590s, writing had become Shakespeare's main occupation. During the next twenty years he wrote over thirty full-length plays including the world-famous comedies, histories, tragedies and romances listed above. Eventually he retired to Stratford in 1611 as a rich and famous man.

Edmund Spenser (1552?-99), also active in public service, was much more the professional man of letters than Wyatt or Sidney. His "*Shepherd's Calendar*" (1579) is made up of 12 poems, one for each month of the year. These poems were more charming than any England had seen for 200 years. Spenser wrote many other poems, including a sonnet series called "*Amoretti*" (1595).

"*The Faerie Queene*" (1589-96), Spenser's masterpiece, was left unfinished; but the 6 books written, out of 12 planned, are of great length. "*The Faerie Queene*" is an elaborate allegory built on the story of a 12-day feast honoring the Queen of Fairyland (Elizabeth I). Spenser worked out a poetic stanza well-adapted to telling a story, a special form which is now known as the Spenserian stanza.

Christopher Marlowe (1564-93) promised more greatness than he achieved. He died at 29, stabbed in a tavern brawl. A line from his own "*Doctor Faustus*" is his best epitaph: "Cut is the branch that might have grown full straight." His plays, such as "*Tamburlaine*" (1587?) and "*Doctor Faustus*" (1588?), bring passion and tragedy onto the stage in lines of great force.

Thomas Kyd (1558-94) is known for his very successful play "*The Spanish Tragedy*" (1587?).

To a modern audience it is an overwhelming story of carnage. It is exciting drama, however.

Some critics believe that Kyd also wrote a tragedy of Hamlet which became the source for Shakespeare's great play. Contemporary with Shakespeare was **Ben Jonson** (1573?-1637).

Many people once thought him to be a greater playwright than Shakespeare because his plays ("*Every Man in His Humor*", 1598; "*The Alchemist*", 1610) are more "correct" – that is, they are more carefully patterned after the drama scheme of the ancient Greek and Roman writers.

Only later did critics begin to prefer the deeper genius of Shakespeare and to realize that mechanical "correctness" is not the highest aim of a play or poem. Jonson's comedy "*Volpone*" (1606?) is a comical and sarcastic portrait of a wealthy but selfish old man who keeps his greedy would-be heirs hanging on his wishes, each thinking that *he* will inherit Volpone's wealth. After the greatest days of Shakespeare and Jonson, the English drama declined in excellence.

A taste for melodrama and sensationalism hurt much of the excellent writing done by such dramatists as John Webster (1580?-1625?), Thomas Middleton (1570?-1627), John Ford (1586-1640?).

These playwrights took such liberties with their subjects and with the language that in 1642 the Puritan reformers controlling London ordered that the theaters be closed. They did not reopen officially until the Restoration of 1660. Then a new sort of drama arose, one much influenced by French dramatic styles and methods. One of the supreme achievements of the English Renaissance came at its close, in the King James Bible. This translation was ordered by James I and made by 47 scholars working in cooperation. It was published in 1611 and is known as the Authorized Version.

It is rightly regarded as the most influential book in the history of English civilization.

There had been translations of the Bible before 1611. William Tyndale (1492?-1536) first translated the New Testament from the Greek into English (1525). Miles Coverdale (1488?-1569) made the first complete translation of the Bible into English using Tyndale's version (1535).

There had been other translations; but the King James Version combined homely, dignified phrases into a style of great richness and loveliness. It has been a model of writing for generations of English-speaking people.

English Renaissance Poets

The three great poetic geniuses of Elizabethan times were Christopher Marlowe, Edmund Spenser, and William Shakespeare. All were typical Renaissance men, trained in the classics, fond of fine living, full of restless energy and a zest for ideas. Writing was a social fashion of this time, a pastime enjoyed by the nobles as well as by men of lower stations.

Henry Howard, Earl of Surrey (1518?-47), and Sir Thomas Wyatt (1503-42) are two striking instances of a talent for poetry existing in men of affairs. Though active in England's service, in their short lives the two became familiar with French and Italian verse forms. They adapted the Italian sonnet for English use, and Surrey introduced blank verse in his translation of the "Aeneid".

A third nobleman with a talent for writing was Sir Philip Sidney (1554-86). He wrote a beautiful sonnet series, "Astrophel and Stella" (1591), and produced a tremendously long and somewhat tedious novel called "Arcadia" (1590).

Exercise 1. Draw up some dialogues and carry them on with your classmate in class.

Exercise 2. Make notes of your new knowledge about great writers.

Exercise 3. Choose the right variant.

1. During the _____ century an intellectual movement was called the Renaissance.
a) 16th b) 15th c) 17th d) 18th
2. Printing from movable type, invented about _____, provided the means for circulating the books widely.
a) 1250 b) 1450 c) 1550 d) 1350
3. The _____ century changed the history of Western civilization and the set of men's minds.
a) 16th b) 15th c) 17th d) 18th
4. For England, the year _____ is a convenient date for marking this change from medievalism.
a) 1345 b) 1485 c) 1567 d) 1456
5. J. Gutenberg and his partners had printed the Bible, in about 1455, in _____.
a) Germany b) England c) France d) Italy
6. His first printed book was 'The Recuyell of the Histories of Troye' printed in _____.
a) 1475 b) 1456 c) 1345 d) 1450
7. He printed Chaucer's 'Canterbury Tales' in English in _____.
a) 1456 b) 1478 c) 1567 d) 1345
8. _____ wrote a beautiful sonnet series.
a) Ch. Marlowe b) Sir P. Sidney c) E. Spenser d) Sir T. Wyatt
9. P. Sidney produced a tremendously long novel called 'Arcadia' in _____.
a) 1590 b) 1560 c) 1550 d) 1540
10. These men wrote only for _____.
a) amusement b) entertainment c) diversion d) pastime
11. All were typical Renaissance men, trained in the
a) classics b) romanticism c) realism d) naturalism

Exercise 4. Analyze the information, which is in the highlight, and use it in practice.

Exercise 5. Make up some dialogues from the information above.

WILLIAM SHAKESPEARE

1564-1616

The last half of the 16th and the beginning of the 17th centuries are known as the golden age of English literature. It was the time of the English Renaissance, and sometimes it is even called "the age of Shakespeare". By that time England had become a powerful state.

English trade was flourishing. The yoke of the feudal barons had been thrown off. New branches of science were developing. At the same time there was no change for the better in the life of the English people, and the power of gold grew stronger. Shakespeare saw these contradictions and reflected them in his works. William Shakespeare, the greatest and most famous of English writers, and probably the greatest playwright who has ever lived, was born in the town of Stratford-on-Avon, Warwickshire. In spite of his fame we know very little about his life.

His father, John Shakespeare, was a merchant and he had several houses in Stratford. Two of them were side by side in Henley Street, and it was in one of them that William was born.

William's mother, Mary Arden, was a farmer's daughter of Wilmcote, near Stratford. William lived in Stratford until he was about twenty-one, then he went to London. We do not know why he left Stratford-on-Avon. There is a story that Shakespeare's first job in London was holding rich men's horses at the theatre door. Nevertheless, nobody can be sure that this story is true.

Later, Shakespeare became an actor and a member of one of the chief acting companies. Soon he began to write plays for this company and in a few years became a well-known author. Shakespeare was a good friend to his comrades in the theatre.

One writer of that time said that Shakespeare liked a quiet life, he did not like gay drunken parties, and was not fond of being invited to the court. "if he was invited to the court, he was in pain". The theatre at that time was more closely connected with the people than any other art. All kinds of Londoners went to the theatre and were very fond of it.

Shakespeare's experience as an actor (although he usually acted only small parts like the Ghost in "Hamlet") helped him greatly in the writing of his plays.

His knowledge of the stage and his poetical genius made his plays the most wonderful ones ever written. Shakespeare wrote 37 plays. Among them there are deep tragedies, such as "Hamlet", "King Lear", "Othello", "Macbeth", light comedies, such as "The Merry Wives of Windsor", "All's Well That Ends Well", "Much Ado about Nothing", historical dramas, such as "Henry IV", "Richard III".

Most of Shakespeare's plays were not published in his lifetime. So some of them may have been lost in the fire when the "Globe" burned down in 1613.

Shakespeare spent the last years of his life at Stratford where he died in 1616. He was buried in the church of Stratford. A monument was erected to the memory of the great playwright in the Poet's Corner in Westminster Abbey. Shakespeare was a great humanist. His belief in the high and noble features of man's mind and heart was the foundation of his great humanism. Shakespeare's belief in man was the source of his optimism which we can feel in even his blackest tragedies.

Of course, it is not expressed in the positive endings when the Montagues and Capulets ("Romeo and Juliet") shake hands or a Fortinbras ("Hamlet") ascends the throne.

The optimism of Shakespeare's tragedies has much deeper roots. His optimism is belief in the triumph of the principle of harmony. Romeo and Juliet died but their ideal of free and happy love remained. Othello stabbed himself to death, but retained his faith in harmony and happiness. Lear died but even as he died, he knew that truth existed in the world, personified for him by Cordelia.

Shakespeare was a great writer. He wrote many different kinds of plays and scenes equally well. He could write wonderfully funny scenes, and scenes of fear and excitement. The characters in Shakespeare's plays do not seem like "characters in a book". But as if they were real people whom we could recognize at once if we met them in ordinary life instead of in the play.

In fact, the names of some of Shakespeare's characters, such as Hamlet, Othello, Romeo and many others, are known even to people who have never seen the plays in which they appear.

Pushkin highly valued Shakespeare as one of the greatest poets of the world.

The Russian actors have revealed in Shakespeare the unity of a tragic search for truth and inner optimism based on his great faith in the victory of Man.

Active vocabulary

Optimism, tragedy, sonnets, harmony, ideal, happiness, humanist, to write, plays, to recognize, to express, belief, positive, well-known author, to publish.

Exercise 1. Summarize the information briefly in English.

Exercise 2. Mark the following statements as true (T) or false (F).

1. The last half of the 16th and the beginning of the 17th centuries are known as the golden age of English literature. 2. It was the time of the English Renaissance. 3. It is even called "the age of Shakespeare". 4. By that time, England had not become a powerful state. 5. English trade was not flourishing. 6. The yoke of the feudal barons had not been thrown off. 7. New branches of science were undeveloping. 8. At the same time there was no change for the better in the life of the English people. 9. Shakespeare didn't see the contradictions and reflect them in his works. 10. William Shakespeare was born in London. 11. In spite of his fame we know everything about his life. 12. His father, John Shakespeare, was a trader and he had several houses in Stratford. 13. William's mother, Mary Arden, was a farmer's daughter of Wilmcote, near Stratford. 14. William lived in London until he was about 20. 15. There is a story that Shakespeare's first job in London was holding rich men's horses at the theatre door. 16. Later, Shakespeare became an actor and a member of one of small acting companies. 17. Soon he began to write plays for this company. 18. In 20 years he became a well-known author. 19. Shakespeare was not a good friend to his comrades in the theatre. 20. His knowledge of the stage and his poetical genius made his plays the most wonderful one ever written. 21. The characters in Shakespeare's plays seem like "characters in a book".

Exercise 3. Choose the right variant.

1. Spenser's "Shepherd's Calendar" (1579) is made up of _____ poems.
a) 13 b) 15 c) 12 d) 20
2. Christopher Marlowe promised more _____ than he achieved.
a) grandeur b) greatness c) eminence d) distinction
3. Thomas Kyd created an overwhelming story of _____.
a) massacre b) carnage c) slaughter d) butchery
4. W. Shakespeare wrote more than _____ plays: 154 sonnets, 2 narrative poems.
a) 55 b) 45 c) 35 d) 50
5. Shakespeare _____ even Chaucer in creating character.
a) surpassed b) excelled c) exceeded d) outnumbered
6. Jonson's comedy 'Volpone' is a comical and _____ portrait of a wealthy man.
a) biting b) caustic c) cutting d) sarcastic
7. The Puritan reformers ordered to close the theaters in _____.
a) 1456 b) 1642 c) 1567 d) 1694
8. The Puritan did not reopen officially until the Restoration of _____.
a) 1660 b) 1650 c) 1670 d) 1680
9. The translation of the Bible was made by _____ scholars. a) 56 b) 47 c) 67 d) 87
10. The King James Bible was published _____ 1611.
a) before b) after c) in d) at

Exercise 4. Make up some dialogues from the information above.

Exercise 5. Write a small essay on the topic.

Exercise 6. Write a small essay on the topic with the help of the information below.

After William Caxton introduced the printing press in England in 1476, vernacular literature flourished. The Reformation inspired the production of vernacular liturgy which led to the Book of Common Prayer (1549), a lasting influence on literary language.

The English Renaissance was a cultural and artistic movement in England dating from the late 15th to the 17th century. It is associated with the pan-European Renaissance that is usually regarded as beginning in Italy in the late 14th century. Like most of northern Europe, England saw little of these developments until more than a century later. Renaissance style and ideas were slow in penetrating England, and the Elizabethan era in the second half of the 16th century is usually regarded as the height of the English Renaissance. This Italian influence can also be found in the poetry of Thomas Wyatt (1503-42), one of the earliest English Renaissance poets. He was responsible for many innovations in English poetry, and alongside Henry Howard, Earl of Surrey (1516/1517-47) introduced the sonnet from Italy into England in the early 16th century.



TOPICAL VOCABULARY

rhyme – рифма, рифмованный стих

to find a rhyme to a word – найти рифму к слову

beginning (initial, head) rhyme – начальная рифма, аллитерация

internal rhyme – внутренняя рифма

female (feminine) rhyme – женская рифма

male (masculine) rhyme – мужская рифма

imperfect (eye) rhyme, rhyme to the eye – неполная, неточная рифма

single rhyme – односложная рифма

vowel rhyme – ассонанс

without rhyme or reason – ни с того ни с сего

to rhyme one word with another – рифмовать слова

These words do not rhyme. – Эти слова не рифмуются.

assonance – созвучие *Syn. accord, consonance*; неполное соответствие, аналогия; ассонанс, неполная рифма (одних гласных)

consonance – созвучие *Syn. accord*; консонанс; гармония, согласованность

Syn. harmony, concord Ant. Dissonance

consonant rhymes – созвучные рифмы

accord – аккорд, созвучие; гармония, соответствие

of one's own accord – по собственной воле, без принуждения

with one accord – единодушно, все разом

of its own accord – само по себе, без чьего-л. участия

in accord with smth. – в соответствии с чем-л.

out of accord with smth. – в противоречии с чем-л.

verse – строфа; стих *free verse* – верлибр, белый стих

heroic verse – пятистопный рифмованный ямб (в английской поэзии); александрийский стих (во французской); гекзаметр (в греческой и латинской) *Syn. stanza, strophe*; поэзия, стихи

to cite (give, quote) verse – точно указать источник цитирования

to compose (write) verse – писать стихи

to recite verses – декламировать стихи

lyrical verse – лирические стихи

blank/free verse – белый/свободный стих

macaronic verse – макаронические стихи (на ломаной латыни с большой примесью иностранных слов)

rhymed (rhyming) verse – рифмованная поэзия

expressed in verse – выраженный в стихах, стихотворный

to cite (give, quote) – точно указать источник цитирования

to write plays in verse – писать пьесы в стихах

chapter and verse – глава и стих

to compose (write) verse – писать стихи

to recite verses – декламировать стихи

versed – опытный, сведущий (в чём-л.)

versed in the art – сведущий в данной области техники

versemonger – стихоплёт, рифмоплёт, графоман

to be in verse – в стихах

Exercise 1. Analyze the topical vocabulary, learn it and make up sentences with it.

Exercise 2. Answer the questions.

1. What time is known as the golden age of English literature? 2. By that time England had become a powerful state, hadn't it? 3. What branch of economy was flourishing at that time? 4. Where was William Shakespeare born? 5. What was his father? 6. What was his first job? 7. Did he like theatre? 8. Did he take part in theatrical activity? 9. Did he like a quiet life? 10. Do you know, most of Shakespeare's plays were not published in his lifetime? 11. Where was he buried? 12. What was the source of Shakespeare's optimism? 13. What are the main Shakespeare's plays? 14. Did you read Shakespeare's plays and sonnets? How did you like them?

Exercise 3. Use the correct form of the verb in the brackets in the text.

- | | |
|---|--|
| a) called b) has been called c) calling | a) shows b) to show c) shown |
| a) had been b) was c) is | a) to study b) studied c) has studied |
| a) are mirrored b) is mirrored c) mirrored | a) looked b) is looked c) was looked |
| a) are lessened b) lessened c) was lessened | a) stake out b) would stake out c) stook out |
| a) lost b) was lost c) was loosing | a) to give b) gave c) given |

The 17th century sometimes 1) _____ an age of transition; sometimes an age of revolution. It was both, though much of the revolution of thought 2) _____ actually accomplished by the end of the 16th century. The difficulties which brought about such fierce political and social struggles as resulted in the civil war and the government under Oliver Cromwell 3) _____ in the writings of the 17th century. The old unity of Elizabethan life was gone. The national pride of Englishmen 4) _____ as the Crown 5) _____ dignity through the behavior of James I, Charles I, and Charles II. A new middle class began 6) _____ its power. The glowing enthusiasm of such men as Marlowe and Spenser gave way to a cool, scientific attitude, to a spirit that 7) _____ small details rather than large generalizations and 8) _____ to the world of fact more than to that of the imagination. Late in the 16th century Sir Francis Bacon (1561-1626) had taken "all knowledge for his province" – a typical Renaissance ambition. Later, scientists 9) _____ much smaller and more workable claims. Exploration on the grand scale 10) _____ way to exploitation of the discoveries and to colonization and trade, activities which helped the mercantile class to wealth and power late in the century.

Exercise 4. Give the list of sky events in Shakespeare's life and provide their short description in the form of notes.

Exercise 5. Give the main idea of the information on Late Renaissance (1625–1660).

The Metaphysical poets John Donne (1572–1631) and George Herbert (1593–1633) were still alive after 1625, and later in the 17th century a second generation of metaphysical poets were writing, including Richard Crashaw (1613-49), Andrew Marvell (1621-1678), Thomas Traherne (1636-1674) and Henry Vaughan (1622–1695). The Cavalier poets were another important group of 17th-century poets, who came from the classes that supported King Charles I during the English Civil War (1642-51). (King Charles reigned from 1625 and was executed 1649).

The best known of the Cavalier poets are Robert Herrick, Richard Lovelace, Thomas Carew and Sir John Suckling. They "were not a formal group, but all were influenced by" Ben Jonson. Most of the Cavalier poets were courtiers, with notable exceptions. Robert Herrick was not a courtier, but his style marks him as a Cavalier poet.

Cavalier works make use of allegory and classical allusions, are influenced by Latin authors Horace, Cicero and Ovid. John Milton (1608-74) "was the last great poet of the English Renaissance" and published a number of works before 1660, including *A L'Allegro*, 1631; *Il Penseroso*, 1634; *Comus* (a masque), 1638; and *Lycidas*, (1638). However, his major epic works, including *Paradise Lost* (1667) were published in the Restoration period.

Exercise 6. Explain the main features of the Renaissance.

Exercise 7. Title the text below and give the main idea of it.

The 17th century was an age of prose. Interest in scientific detail and leisurely observation marked the prose of the time. This new writing style emphasized clarity, directness, and economy of expression. It first appeared just before 1600 in the "Essays" of Bacon. The physician **Sir Thomas Browne** (1605-82) wrote with dry precision in "*Pseudodoxia Epidemica*" (1646), as he amusingly and gravely discussed such beliefs as "an elephant hath no joints" or "hares are both male and female".

Robert Burton (1577-1640) was one of the "originals" of his age. His "*Anatomy of Melancholy*" (1621) is important not only as a document of 17th-century thought but also as one of the first attempts to explain human behavior in materialistic terms. This rambling and much-revised book is a storehouse of medical lore and fact, moral observation, and anecdote. In recent times scholars have recognized that Burton's observations were deeply perceptive.

Jeremy Taylor (1613-67), a brilliant student and preacher, wrote "*Holy Living*" (1650) and "*Holy Dying*" (1651). He was one of the great prose writers of the period. Izaak Walton (1593-1683) is famous for his biographies and "*The Compleat Angler*" (1653). The former began when he was asked to write a brief life of John Donne. 'The Compleat Angler' delights readers whether they are fishermen themselves or are only slightly interested in what Walton called the "contemplative man's recreation".

The great genius of the Elizabethan Age was **William Shakespeare** (1564-1616). He wrote more than 37 plays as well as 154 sonnets and 2 narrative poems ("*Venus and Adonis*", 1593; "*The Rape of Lucrece*", 1594). Like Chaucer, Shakespeare had a genius for telling a story. Although he generally took over stories already told by others, his adaptations of these narratives made them into something new and wonderful. Shakespeare surpassed even Chaucer in creating character.

Noble and disturbed Hamlet, pathetic Ophelia, wise Portia, ambitious Macbeth, witty Rosalind, villainous Iago, dainty Ariel – these are a few of the characters Shakespeare made immortal.

In addition to his ability to tell a story and to create character, Shakespeare was able to use words brilliantly. Phrases and whole lines from his works have become part of daily speech – "the milk of human kindness" or "the play's the thing". Entire speeches are universally familiar – "To be or not to be", from "*Hamlet*"; "The entire world's a stage", from "*As You Like It*"; "The quality of mercy is not strained", from "*The Merchant of Venice*". No one in all history has had a greater command of the right word, the unforgettable phrase, or the sentence that strikes straight to the heart of the truth.

Exercise 8. Define the metaphysical and the cavalier poets.

An important group of 17th-century writers were the metaphysical poets. Metaphysical poetry makes use of conceits – that is, of farfetched similes and metaphors intended to startle the reader into an awareness of the relationships among things ordinarily not associated.

John Donne (1573-1631) was the greatest of the metaphysical poets. His chief subject was love as it perfects man. He never treated the subject profanely. He was occasionally earthy, but only because he recognized that man is a creature who must love in a natural way. His poem '*The Extasy*' is a celebration of sacramental love. His prose is as rich as his poetry; but nothing can match the mastery of such poetry as his "*Hymne to God My God, in My Sicknesse*".

George Herbert (1593-1633), like Donne, was both a metaphysical poet and an Anglican priest. Some of Herbert's most effective poetry deals with man's thirst for God and with God's abounding love. Herbert's collection, "*The Temple*" (1633), was published posthumously (he probably did not intend his poetry to be published). Andrew Marvell (1621-78), Richard Crashaw (1612?-49), and Henry Vaughan (1622-95) were other metaphysical poets of merit.

Most easily understood, perhaps, is Marvell, at least in the well-loved lyric "*To His Coy Mistress*". The Cavalier poets were followers and supporters of Charles I. They wrote with a sense of elegance and in a style which emphasized wit and charm and the delicate play of words and ideas.

Chief among the Cavalier group were **Thomas Carew** (1595?-1639), Richard Lovelace (1618-58), Sir John Suckling (1609-42), Robert Herrick (1591-1674).



John Donne: a triptych altarpiece with portraits of him, his wife Elizabeth and a daughter.

Exercise 9. Describe the activity of puritan poet J. Milton.

The sober, scientific spirit of the 17th century did not destroy poetry. The great poet of the first half of the century was John Milton (1608-74), a Puritan who served Cromwell as Latin secretary. He first wrote short poems, the best known being *L'Allegro* (1645) and *Il Penseroso* (1645). The first tells of the day's activities of a cheerful man; and the second, of the night's activities of a thoughtful scholar. A music-play (or masque) known as *Comus* was produced in 1634, with music composed by Henry Lawes. Milton's greatest early poem is *Lycidas* (1638), a lament on the death of a college friend. Milton's service under Cromwell brought on blindness.

This did not stop his writing poetry. He dictated his masterpiece, *Paradise Lost* (1667), to his daughters. This is an epic poem telling of the fall of the angels and of the creation of Adam and Eve and their temptation by Satan in the Garden of Eden ("Of Man's first disobedience, and the fruit of that forbidden tree..."). It is written in blank verse of great solemnity.

Paradise Regained (1671) is Milton's sequel to *Paradise Lost*. He considered the later work his masterpiece, but most readers have not agreed with him. Milton's last work is a blank-verse tragedy in the ancient Greek manner. It deals with the story of Samson and Delilah. *Samson Agonistes* (1671) is in many ways Milton's allegorical description of himself as a Samson bound in chains by his enemies, the followers of King Charles II.



Exercise 10. Read the text and choose the right variant.

1. The _____ century has sometimes been called an age of transition, sometimes an age of revolution.
a) 15th b) 16th c) 17th d) 18th
2. Much of the revolution of thought had actually been accomplished by the end of the _____ century.
a) 15th b) 16th c) 17th d) 18th
3. The government under Cromwell is _____ in the writings of the 17th century.
a) reflected b) represented c) mirrored d) represented
4. Late in the _____ century Sir F. Bacon had taken "all knowledge for his province".
a) 15th b) 16th c) 17th d) 18th
5. The 17th century was an age of _____.
a) poetry b) prose c) dramas d) short stories
6. Robert Burton's Anatomy of Melancholy is important not only as a document of _____ - century thought.
a) 15th b) 16th c) 17th d) 18th
7. Jeremy Taylor (1613-67), a brilliant student and _____, wrote "Holy Living" (1650) and "Holy Dying".
a) advocate b) exponent c) proponent d) preacher
8. The great poet of _____ was John Milton.
a) the first half of the century b) mid century c) early century d) late century
9. A music-play (or masque) known as Comus was produced in _____.
a) 1634 b) 1567 c) 1678 d) 1590
10. Milton's last work is a blank-verse tragedy in the ancient _____ manner.
a) France b) England c) Greek d) Spain
11. John Donne's chief subject was _____ as it perfects man.
a) love b) hatred c) envy d) liking
12. George Herbert was both a metaphysical poet and an Anglican _____.
a) priest b) clergyman c) minister d) divine
13. The major literary _____ of the last quarter of the century was John Dryden.
a) character b) notable c) eminence d) figure
14. His translation of Virgil's Aeneid is still _____ read for its poetry alone.
a) widely b) commonly c) broadly d) extensively

Exercise 11. Analyze the information and use it in practice.



UNIT III. THE RESTORATION AGE IN LITERATURE

INTRODUCTION

The period from 1660 to 1700 is known as the Restoration period or the Age of Dryden.

Dryden was the representative writer of this period. The restoration of King Charles II in 1660 marks the beginning of a new era both in the life and the literature of England. The King was received with wild joy on his return from exile. The change of government from Commonwealth to Kingship corresponded to a change in the mood of the nation.

In this period the Renaissance delight in this world and the unlimited possibilities of the exploration of the world, and the moral zeal and the earnestness of the Puritan period could no more fascinate the people of England. Moody and Lovett remark: But in the greater part of the Restoration period there was awareness of the limitations of human experience, without faith in the extension of the resources. There was the disposition to accept such limitations, to exploit the potentialities of a strictly human world. The historical events like the Restoration of Charles II in 1660, the religious controversy and the revolution of 1688 deeply influenced the social life and the literary movements of the age. The Restoration of Charles II brought about a revolutionary change in life and literature.

During this period gravity, moral earnestness and decorum in all things, which distinguished the Puritan period, were thrown to the winds. The natural instincts which were suppressed during the previous era came to violent excesses. The King had a number of mistresses and numerous children.

He was surrounded by corrupt and degenerate ministers. Profligacy was glorified in the royal court. Corruption was rampant in all walks of life.

The Great Fire of 1665 and the Plague that followed were popularly regarded as suitable punishments for the sins of the profligate and selfish King. While London was burning and the people were suffering, the King and his nobles kept up their revels. The beginning of the Restoration began the process of social transformation. The atmosphere of gaiety and cheerfulness, of licentiousness and moral laxity was restored. The theatres were reopened. There was a stern reaction against the morality of the Puritans. Morality was on the wane. There was laxity everywhere in life.

All these tendencies of the age are clearly reflected in the literature of the period. During the Restoration period there was a rapid development of science. The establishment of the Royal Society was a landmark in history of England. The interest in science began to grow. The growing interest in science resulted in the beginning of rational inquiry and scientific and objective outlook.

Objectivity, rationality and intellectual quality also enlivened the literature of this period.

The French influence was predominant during this period because the King had spent the period of his exile in France. The French manners and fashion spread from the court to the aristocracy.

It influenced contemporary literature. This era also witnessed the rise of two political parties the Whigs and the Tories. These parties were to play a significant role in English politics.

The Whigs sought to limit the powers in the interest of the people and the Parliament.

The Tories supported the Divine Right theory of the King, and strove to restrain the powers of the people in the interest of the hereditary rulers. The rise of these political parties gave a fresh importance to men of literary ability. Almost all the writers of this period had political affiliations.

Dryden was a Tory. The religious controversies were even bitter. The supporters of the Puritan regime were fanatically persecuted. The nation was predominantly Protestant and the Catholics were unduly harassed.

The religion of the King himself was suspect. His brother James was a Papist (Roman Catholic).

As Charles II had no legitimate heir, it was certain that after him his brother James, a Catholic, would succeed to the throne. Efforts were made to exclude James from the throne. The King sided with his brother and he removed all obstacles for the accession of James. Dryden's famous poem "*Absalom*" and "*Achitophel*" reflects these religious and political conflicts of the day.

James II ascended the throne in 1685. He soon revealed his Roman Catholic prejudices and he secretly tried to establish Catholicism in the country. He became unpopular within three years and the whole nation rose against him. The bloodless revolution of 1688 called the Protestant William and Mary of Orange to the throne. The country was once again restored to health and sanity.

These deep and vigorous movements brought about certain changes in the inner social life. With the revival of factions and parties and the excitement caused by the Popish plot, a quality of force and ardour revived in civic feelings, so that the tone of literature and of social life is somewhat modified. With the political and moral transformation which began in 1688, the very Keynote of English literature, as of English life, was greatly changed. It can be said that the last years of the 17th century form a distinct period. It is a brief but well-marked transition separating the Restoration from the age of classicism. The literature of the Restoration period marked the complete breaking of ties with the Renaissance literature. It reflected the spirit of the age. The spirit of corruption and moral laxity, which were predominant in the social life of the restoration, are reflected in literature.

The following are the chief feature of the period: The Restoration marks a complete break with the past. The people believed in the present, the real and the material.

Moody and Lovett remark: In all directions it appeared as a disposition towards conservation and moderation. Men had learned to fear individual enthusiasm, therefore they tried to discourage it by setting up ideals of conduct in accordance with reason and common sense, to which all men should adapt themselves. Rules of etiquette and social conventions were established and the problem of life became that of self-expression within the narrow bounds which were thus prescribed.

All these tendencies were reflected in the literature of this period. The writers, both in prose and poetry, tacitly agreed upon the rules and principles in accordance with which they should write.

Rules and literary conventions became more important than the depth and seriousness of the subject matter to the writers of this period. They express superficial manners and customs of the aristocratic and urban society and did not pry into the mysteries of human mind and heart.

The authors of the period were not endowed with exceptional literary talents. So they turned to the ancient writers, in particular, to the Latin writers, for guidance and inspiration. It was generally believed that the ancients had reached the acme of excellence and the modern poets could do no better than model their writings on the classics. Thus grew the neo-classical school of poetry.

The neo-classicists or pseudo-classicists could not soar to great imaginative heights or could not penetrate deeply into human emotions. They directed their attention to the slavish imitation of rules and ignored the importance of the subject matter. This habit was noticeable in the age of Dryden. It strengthened in the succeeding age of Pope.

King Charles II and his companions had spent the period of exile in France. They demanded that poetry and drama should follow the style to which they had become accustomed in France.

Shakespeare and his contemporaries could not satisfy the popular literary taste. Pepys wrote in his diary that he was bored to see Shakespeare's "*Midsummer Night's Dream*".

The Italian influence had been dominant in Elizabethan period. Now began the period of French influence, which showed itself in English literature for the next century. Commenting on the French influence on the literature of this period W. H. Hudson writes: Now the contemporary literature of France was characterized particularly by lucidity, vivacity; by reason of the close attention given to form – correctness, elegance and finish. It was essentially a literature of polite society, and had all the merits and all the limitations of such a literature.

It was moreover a literature in which intellect was in the ascendant and the critical faculty always in control. It was to this congenial literature that English writers now learned to look for guidance; and thus a great impulse was given to the development alike in our prose and in our verse of the principles of regularity and order and the spirit of good sense.

As in verse pre-eminently these were now cultivated at the expense of feeling and spontaneity, the growth of an artificial type of poetry was the inevitable result. The famous French writers like Corneille, Racine, Moliere and Boileau were imitated. Boileau's – good sense ideal became very popular.

English writers imitated the French blindly; rather they copied the worst vices of the French, instead of their wit, delicacy and refinement.

The French influence is seen in the coarseness and indecency of the Restoration comedy of manners. The combined influence of French and classical models of tragedy is seen in the heroic tragedy. The French influence is responsible for the growth and popularity of opera.

The work of the authors of the Restoration period was imitative and of limited quality.

Since they lacked creativity and flight of imagination, they abandoned freedom altogether and slavishly followed the rules. Edward Albert writes: Thus, they evolved a number of – rules which can usefully be summarised in the injunction – Be Correct, correctness means avoidance of enthusiasm, moderate opinions moderately expressed, strict care and accuracy in poetic technique; and humble imitation of the style of Latin Classics. The new tendency, which reached its climax in the Age of Pope, is very clearly marked in the literature of the Restoration period.

To Dryden Dr. Johnson applied the term – *Augustan*, saying that Dryden did to English literature what Augustus did to Rome, which he found – of brick and left of marble. Dryden was the first representative of the new ideas that were to dominate English literature till the end of the 18th century. Restoration literature is realistic. It was very much concerned with life in London, and with details of dress, fashions and manners. The early Restoration writers, observes W. J. Long, – sought to paint realistic pictures of corrupt court and society. They emphasized vices rather than virtues and gave us coarse, low plays without interest or moral significance. Like Hobbes, they saw only the externals of man, his body and appetites, not his soul and his ideals. Later, however, this tendency to realism became more wholesome. While it neglected romantic poetry, in which youth is eternally interested, it led to a keener study of the practical motives which govern human action.

The Restoration writers eschewed all extravagances of thought and language and aimed at achieving directness and simplicity of expression. Dryden accepted the excellent rule for his prose, and adopted the heroic couplet, as the next best thing for the greater part of this poetry.

It is largely due to Dryden that – writers developed formalism of style, that precise, almost mathematical elegance, miscalled classicism, which ruled the English literature for the next century.

The poetry of the Restoration period is formal, intellectual and realistic. In its form is more important than the subject matter.

S. A. Brooke writes: The artificial style succeeded to any extinguished the natural, or to put it otherwise, a more intellectual poetry finally overcame poetry in which emotion always accompanied thought. The Restoration marks the beginning of modern prose.

Matthew Arnold remarks: The Restoration marks the birth of our modern English prose. It is by its organism – an organism opposed to length and involvement, and enabling us to be clear, plain and short – that English prose after the Restoration breaks with the styles of the times preceding it, finds the true law of prose and becomes modern, becomes, in spite of superficial differences, the style of our own day. The spread of the spirit of common sense and of the critical temper of mind; the love of definiteness and clarity; and of the hatred of the pedantic and obscure have contributed to the development of English prose. It was an age of intellectualism and rationalism, the qualities which are essential for prose.

The growing interest in rationalism and the advancement of science greatly aided the general movement towards precision and lucidity of expression which are the essential qualities of good prose style. Various political parties and groups, growing interest in day to day activities encouraged journalism which needed simple, straightforward prose style.

The Coffee houses and drawing rooms attracted the intellectuals and public for discussions on various topics of general interest. Thus an easy and conversational style, which properly expressed the tastes and the intellectual make-up of the new reading public, evolved. Thus, various factors contributed to the evolution of modern prose during the Restoration period.

Restoration literature includes both *Paradise Lost* and the Earl of Rochester's *Sodom*, the sexual comedy of *The Country Wife* and the moral wisdom of *Pilgrim's Progress*. It saw Locke's *Two Treatises on Government*, the founding of the Royal Society, the experiments and the holy meditations of Robert Boyle, the hysterical attacks on theatres from Jeremy Collier, the pioneering of literary criticism from Dryden, and the first newspapers.

The official break in literary culture caused by censorship and radically moralist standards under Cromwell's Puritan regime created a gap in literary tradition, allowing a seemingly fresh start for all forms of literature after the Restoration. During the Interregnum, the royalist forces attached to the court of Charles I went into exile with the 20-year-old Charles II. The nobility who travelled with Charles II were therefore lodged for over a decade in the midst of the continent's literary scene.

John Dryden (1631-1700) was one of the greatest prose writers of this period. His prefaces and his famous "*Essay on Dramatic Poetry*" make him – the leader of that modern prose in which the style is easy, unaffected, moulded to the subject, and in which proper words are placed in their proper places. The diaries of the period are important in terms of style and new form. There are two diary writers who need to be introduced. The Diary of Sir John Pepys (1633-1703) is remarkable for the unaffected naturalness of style and narrative skill. As a historical document it provides an interesting view of the life of Restoration London. John Evelyn's Diary was written with an eye on the public.

It is a more finished production in the manner of style. Other writers who deserve mention are Lord Halifax, Sir William Temple, Thomas Hobbes, and Sir John Locke. The theatres, which were closed in 1642, were opened during the Restoration. They became the riotous haunt of the upper classes. Consequently, the plays written for the playhouses were distinctly calculated by the authors to appeal to a courtly and cavalier audience. This explains the rise of the heroic tragedy and the development of the comedy of manners. The heroic tragedy appealed to artificial, aristocratic sentiments on the subject of honour. The Restoration comedy of manners reflected the morally vicious but intellectually brilliant atmosphere of the saloons and the chocolate houses.

In Congreve's works the comedy of manners reaches perfection. His plays faithfully reflect the upper class life of his day. Their undoubted immorality is saved from being objectionable by brilliant wit, a hard finish and a total lack of realism. In the artificial society which he depicts, moral judgment would be out of place. The tone is one of cynical vivacity, the characters are well drawn.

Congreve's prose is lucid and pointed, and shows an excellent ear for rhythm and cadence. In all things he is a polished artist, whose distinctive quality is brilliance. From 1700 a change began to be discernible in stage production. It was felt that the appeal of the Restoration Comedy of Manners was restricted only to the aristocratic society. The immoral and antisocial influence of these plays was clearly perceived and the voice of protest was also heard. It was felt that a more human note was needed. With the rise of the middle class the moral standards changed.

Moreover, the periodical essay and newspapers which expressed the moral code of the rising middle class emerged as powerful rivals of drama. Jeremy, who attacked the Restoration Comedy for immorality, wrote plays like "*The Careless Husband*" and "*The Non-Juror*". These plays lack in wit and insight but represent the needs of the new age. These are the social and historical aspects of Restoration period stressing the phenomena.

These are concept of restoration, religious and political conflicts on the social sphere and the revolution that brought a deep change in the society in general and literary activities in particular.

The unit deals with the facets of restoration age like rise of neo-classicism, imitations of the ancient masters and their impact on the writings of the Restoration age, and introduction of correctness and appropriateness as well as formalism and realism in their writings. It also speaks of the prose and verse of the age. The emphasis is placed on the dramatic activities of restoration age especial the birth of new tragedy called Heroic tragedy and comedy called Comedy of Manners.

The important dramatists and their works are introduced which is followed by the discussion on the decline and decay of drama during Restoration Age.

Active vocabulary

Drama, comedy, poetry, prose, Restoration Age, literature, impact, influence, aristocratic society, kings, immoral, to restrict, characters, changes, revolution deep, social sphere, remarks, to be in excess, correctness, appropriateness.

Exercise 1. Choose the keywords and phrases that best convey the gist of the information.

Exercise 2. Make notes of your new knowledge about literature.

Exercise 3. Complete the sentences with facts from the text.

Dryden was the representative writer of this ____.
was the first representative of the new ideas ____.
dominated English literature till the end of the 18th ____.
was very much concerned with life in ____.
accepted the excellent rule for his ____.
adopted the heroic couplet for the greater part of the ____.
said that writers developed formalism of ____.
wrote that writers developed mis-called classicism of ____.
said that writers developed almost mathematical elegance of ____.
was one of the greatest prose writers of this ____.
wrote prefaces and famous Essay on Dramatic ____.
was the leader of that modern ____.
developed the style which was easy, unaffected, moulded to ____.
developed the style where proper words are placed in proper ____.

Exercise 4. Give a characteristic of Dryden as Giant of the Late 1600s.

The major literary figure of the last quarter of the century was John Dryden (1631-1700). John Dryden was the first of the new, as Milton was the last of the former school of poetry. He was a versatile poet. Such poems as "Absalom and Achitophel" (1681-82) and "Alexander's Feast" (1697) establish his superiority in both satire and lyric. It is a fine, finished satire on contemporary political situation. Medal is an attack on Shaftesbury. Mac Flecknoe is a biting attack on a former friend, Thomas Shadwell. Religio Laici and The Hind and the Panther are two doctrinal poems.

Dryden appears as a great story teller in verse in The Fables. As a lyric poet his fame rests on song for "St. Cecilia's Day" and "Alexander's Feast". He was the leading dramatist, writing both comedy ("Marriage-a-la-Mode", 1673; "The Kind Keeper", 1680) and tragedy ("Aureng-Zebe", 1676) of great popularity. His translation of Virgil's Aeneid is still widely read for its poetry alone.

In addition, he was the leading critic of his time. Much of what Dryden wrote, however, is so closely connected with political and social events of his day that to read it requires a scholar's knowledge of the period.

Exercise 5. Add some information & make up a small report and give a talk in class.

Exercise 6. Read the text & pick up the essential details in the form of quick notes.



Outstanding writers of this age

Poetry

John Milton, one of the greatest English poets, wrote at this time of religious flux and political upheaval. Milton is best known for his epic poem *Paradise Lost* (1667). Among other important poems include *L'Allegro*, 1631, *Il Penseroso* 1634, *Comus* (a masque), 1638 and *Lycidas*.

Milton's poetry and prose reflect deep personal convictions, a passion for freedom and self-determination, and the urgent issues and political turbulence of his day. His celebrated *Areopagitica*, written in condemnation of pre-publication censorship, is among history's most influential and impassioned defenses of free speech and freedom of the press.

The largest and most important poetic form of the era was satire. In general, publication of satire was done anonymously, as there were great dangers in being associated with a satire. John Dryden (1631-1700) was an influential English poet, literary critic, translator, and playwright who dominated the literary life of Restoration England to such a point that the period came to be known in literary circles as the Age of Dryden. He established the heroic couplet as a standard form of English poetry. Dryden's greatest achievements were in satiric verse in works like the mock-heroic *MacFlecknoe* (1682). Alexander Pope (1688-1744) was heavily influenced by Dryden, often borrowed from him; other writers in the 18th century were equally influenced by both Dryden and Pope.

Prose

Prose in the Restoration period is dominated by Christian religious writing, but the Restoration also saw the beginnings of two genres that would dominate later periods, fiction and journalism.

Religious writing often strayed into political and economic writing, just as political and economic writing implied or directly addressed religion. The Restoration was the time when John Locke wrote many of his philosophical works. His two *Treatises on Government*, which later inspired the thinkers in the American Revolution. The Restoration moderated most of the more strident sectarian writing, but radicalism persisted after the Restoration. Puritan authors such as John Milton were forced to retire from public life or adapt, and those authors who had preached against monarchy and who had participated directly in the regicide of Charles I were partially suppressed.

Consequently, violent writings were forced underground, and many of those who had served in the Interregnum attenuated their positions in the Restoration. John Bunyan stands out beyond other religious authors of the period. Bunyan's *The Pilgrim's Progress* is an allegory of personal salvation and a guide to the Christian life. During the Restoration period, the most common manner of getting news would have been a broad sheet publication. A single, large sheet of paper might have a written, usually partisan, account of an event. It is impossible to satisfactorily date the beginning of the novel in English. However, long fiction and fictional biographies began to distinguish themselves from other forms in England during the Restoration period.

An existing tradition of *Romance* fiction in France and Spain was popular in England. One of the most significant figures in the rise of the novel in the Restoration period is Aphra Behn, author of *Oroonoko* (1688), who was not only the first professional female novelist, but she may be among the first professional novelists of either sex in England.

As soon as the previous Puritan regime's ban on public stage representations was lifted, drama recreated itself quickly and abundantly. The most famous plays of the early Restoration period are the unsentimental or "hard" comedies of John Dryden, William Wycherley, and George Etherege, which reflect the atmosphere at Court, and celebrate an aristocratic macho lifestyle of unremitting sexual intrigue and conquest. After a sharp drop in both quality and quantity in the 1680s, the mid-1690s saw a brief second flowering of the drama, especially comedy.

Comedies like William Congreve's *The Way of the World* (1700), and John Vanbrugh's *The Relapse* (1696) and *The Provoked Wife* (1697) were "softer" and more middle-class in ethos, very different from the aristocratic extravaganza twenty years earlier, and aimed at a wider audience.

Samuel Butler (1612-1680). Butler's *Hudibras* is a pointed satire on Puritans. It was influenced by the satires of Rabelais and Cervantes. It has genuine flashes of comic insight. It is a great piece of satirical poetry and it stands next to Dryden's *Absalom and Achitophel*. Butler is a remarkable figure in the poetic development of the Restoration period.

George Etherege (1635-91): Etherege's three plays are *The Comical Revenge*, *She Wou'd If She Cou'd*, *The Man of the Mode* or *Sir Foppling Flutter*. In these plays he painted a true picture of the graceful but licentious upper classes. The prose dialogue is brilliant and natural.

Sir John Vanbrugh (1664-1726): His best comedies are *The Relapse*, *The Provok'd Wife*, and *Confederacy*. The first two plays employ the familiar devices of the Restoration Comedy.

The *Confederacy* breaks new ground. The dramatist deals with the middle classes in this play.

George Farquhar (1678-1707): His famous comedies are "*Love and a Bottle*", "*The Constant Couple*", "*Sir Harry Wildhair*", "*The Inconstant*", "*The Way to Win Him*", "*The Recruiting Officer*", "*The Beaux's Stratagem*". He added something new to the Restoration Comedy, in taking his material from a wider life than the polite upper class depicted by Congreve, and his characters are more like ordinary people. His dialogue lacks the polish and the sustained wit of Congreve, is nearer the level of normal conversation. In his rapidly developing humanity, and his growing respect for moral standards, Farquhar looks forward to the drama of Steele and the succeeding age.

William Congreve (1670-1729) is the best and finest writer of the comedy of manners. His famous comedies are "*The Old Bachelor*", "*The Double Dealer*", "*Love For Love*" and "*The Way of the World*". "*The Way of the World*" is considered by common consent as a work of art and as pure comedy of manners by dint of its many artistic excellences, such as wit and brilliant, sparkling, dialogues. Construction, characterization, dialogue are all alike brilliant. The story scarcely matters.

John Bunyan (1632-1704) wrote two prose allegories, *Grace Abounding*, *The Pilgrim's Progress* and *The Life and Death of Mr. Badman*. Bunyan is called a pioneer of English novel.

The Pilgrim's Progress is remarkable for impressive characters, presentation of contemporary life and dramatic interest. Bunyan's style is simple, clear, lucid, Biblical and colloquial.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

RESTORATION COMEDY

The Restoration Comedy is the expression of people endeavouring to readjust their values after a great upheaval. They tried to see themselves not as they might wish to be but as they really were. Outwardly the normal life of social acceptance went on, but what happened below it was complete laxity in established social standards. Extramarital relationships were the fashion of the day.

Licentiousness was there but it was rationalized, argued, made subjects to scientific tests.

The woman is treated neither as a goddess, nor as a plaything of men, not as an object of pleasures but as the companion of man with her own enchanting personality. She is to be won not by devotion or lust, but by intelligence, brilliance or wit, and charm of manners. The lovers love the game of love. They want to continue the game of love up to the end. This rationalized conception of love and courtship leads to an ideal marriage in which the lovers prefer to retain the more agreeable names of Mistress and Gallant. It is a polished courtship in which passion gives place to manners. Nothing should be in excess, both passion and indifference, boldness in men, and coyness in women.

The attitude must be easy and graceful. The Restoration Comedies are considered as anti-social because they represent social institutions, particularly marriage in a ridiculous light. They are neither romantic nor revolutionary. Conventions are accepted to be played with and attacked, merely by way of giving opportunity for witty raillery, or point to an intrigue.

The most brilliant and amusing statement of the experiment is given in Congreve's "*The Way of the World*" and Wycherley's "*The Country Wife*". Jeremy Collier condemned the Restoration comedy for immorality. Charles Lamb contradicts Collier. He remarks: The Fainalls and Mirabells, the Dorimants and the Touchwoods, in their own sphere, do not offend any moral sense; in fact, they do not appeal to it at all. They seem engaged in their proper element. They break no laws. They know of none. Indeed, the Restoration comedy is neither moral, nor immoral, it is amoral.

The characters in Restoration comedies are largely types, whose dispositions are sufficiently indicated by a study of their names. We have Sir Foppling Flutter, Horner, Scrub, Sir John Brute, Squire Sullen, Lady Bountiful, Lady Fancyful, Mrs. Marwood, and Mrs. Fainall etc.

The Restoration dramatists drew their characters and copied their situations from the life they saw around them. The Restoration dramatists were interested in wit and portrayal of manners rather than in the movement and progression of events. So they employed a spatial rather than a temporal plot. The loose-knit pattern of such a plot was a definite advantage to them. It provided a better scope for the contrast and balance of characters. Conflict and intrigues occupy an important place in the Restoration Comedy. These comedies abound in wit and repartee.

The Restoration comedy is known as Comedy of Manners. These comedies expressed a reaction against Puritanism and the sexual repression it had attempted to enforce. Fashionable intrigues, sex, marriage and adultery were treated with cynicism, with worldly wit and a sense of the comedy of life. The characters in the plays no doubt owed much to the courtiers, the wits, and the men about town as well as to women of fashion, citizens, wives and country girls.

Restoration Comedy, according to Moody and Lovett is a genuine reflection of the temper, if not of the actual life, of the upper classes of the nation, and as such it has a sociological as well as a literary interest. The Restoration comedy was shaped both by native and French influences. It drew its inspiration from the native tradition which had flourished before the closing of theatres in 1642.

It was also influenced by continental writers, especially by Moliere and Spaniard. It reflected closely the dissolute court life of the period. There was a community of spirit which led to an interest in French comedy.

Moliere gave English dramatists the brilliant ideas of plots and some fine examples of comic characterization. The foreign influences, remarks Edward Albert, – blended with a tradition already strongly established, and assisted the natural process of change demanded by the changing temper of the age, but they were transformed into something essentially English and contemporary.

Thus, the comedy of Moliere was changed into a harder, more closely knit form which lacked the warmth and depth of insight of the original. The comedy of manners is conspicuous for intellectual and refined tone. It is devoid of romantic passions and sentiments. It replaces emotion by wit and poetry by a clear, concise prose. The plays show a close and satirical observation of life and manners.

The Comedy of Manners recalls the works of Ben Jonson. It is realistic. The simple aim of this comedy is to show the manners of the upper ranks of society. They are shown with unemotional frankness. The aristocratic refined society, which it presents, is fashionable. It does expose – follies, but these are the follies of refined men, and not of – low characters. Everything coarse and vulgar is eschewed. A whore is called – a mistress, a pimp, a friend and a cuckold maker a gallant.

The cult of refinement is carried to an extreme. It depicts a small world which has a distinct territory of its own – the fashionable parks and coffee houses of the London of Charles. It's time. Its setting is provided by the public parks, fashionable clubs, taverns and drawing rooms of the aristocratic and the leisured classes of the time. Sex is treated with utmost frankness. Its main subject is the intimate relationship between men and women. The people of this period looked upon love as a purely personal matter, marriage as a social performance. The writers of the comedy of manners dissected the complications of these relationships. It deals somewhat coldly with human love and lust. The subject of the relationship between the sexes was of utmost importance during this period.

Active vocabulary

Upheaval, comedy for immorality, people endeavouring, characters, situations, dramatists, to be interested, portrayal of manners, a plot, contrast, balance, comedy, tragedy, moral, immoral, to engage, offend, sufficiently indicated.

Exercise 1. Comment the given details about comedies.





Exercise 2. Comment the given details about tragedies.

The Restoration tragedy is known as the **Heroic Tragedy**. The influence of French romance and drama produced its first important result in the form of the heroic play.

Bonamy Dobree comments on the Restoration Tragedy: As regards Restoration Tragedy the classical formal element was already there with Ben Jonson, the heroic aspects were adumbrated, often in Fletcher and Massinger, and even in Shakespeare. Coriolanus is a figure of heroic tragedy and so indeed in Tamburlaine. Viola is a heroic woman. The Restoration Tragedy is artificial. Its emotions are unreal. According to Dobree the fantastic ideas of valour, the absurd notions of dauntless, unquenchable love of Restoration Tragedy – do not correspond with experience.

It mainly deals with conflict between love and honour. John Dryden was the principal writer of the Heroic tragedy. His famous tragedies are "*Tyrannic Love*", "*Conquest of Granada*" and "*All for Love*". In Dryden's heroic plays we find a hero of superhuman powers and with superhuman ideals; there is a heroine of unsurpassed beauty and constancy; there is an inner conflict in the minds of several characters between love and honour; and there is a striving story of fighting and martial enthusiasm, filled with intense dramatic interest.

"*All For Love*" is the finest tragedy of this period. Another playwright was Thomas Otway. He wrote "*Alcibiades*", "*Don Carlos*", "*The Orphan & Venice Preserved*".

Exercise 3. Complete the sentences with the facts from the passage.

1. The Restoration Tragedy is _____. Its emotions are _____.
2. It mainly deals with conflict between love and _____.
3. There was a community of spirit _____.
4. The heroic aspects were _____.
5. The aristocratic refined society is _____.
6. The simple aim of this comedy is to show the manners of _____.
7. The fantastic ideas of valour, the absurd notions of dauntless, unquenchable love of Restoration Tragedy – do not correspond with _____.
8. The cult of refinement is carried to _____.
9. It depicts a small world which _____.
10. The subject of the relationship between the sexes was _____.



AUGUSTAN LITERATURE (1700-1750)

The term "the Augustan Age" comes from the self-conscious imitation of the original Augustan writers, Virgil and Horace, by many of the writers of the period.

During the 18th century literature reflected the worldview of the Age of Enlightenment (Age of Reason): a rational and scientific approach to religious, social, political, and economic issues that promoted a secular view of the world and a general sense of progress and perfectibility.

Led by the philosophers who were inspired by the discoveries of the previous century by people like Isaac Newton and the writings of Descartes, John Locke and Francis Bacon. They sought to discover and to act upon universally valid principles governing humanity, nature, and society. They variously attacked spiritual and scientific authority, dogmatism, intolerance, censorship, and economic and social restraints. They considered the state the proper and rational instrument of progress.

The extreme rationalism and skepticism of the age led naturally to deism and played a part in bringing the later reaction of romanticism. The Encyclopedia of Denis Diderot epitomized the spirit of the age. The term Augustan literature derives from authors of the 1720s and 1730s themselves, who responded to a term that George I of England preferred for himself.

While George I meant the title to reflect his might, they instead saw in it a reflection of Ancient Rome's transition from rough and ready literature to highly political and highly polished literature.

It is an age of exuberance and scandal, of enormous energy and inventiveness and outrage, that reflected an era when English, Welsh, Scottish, and Irish people found themselves in the midst of an expanding economy, lowering barriers to education, and the beginnings of the Industrial Revolution.

Specifically, the Augustan Age was the period after the Restoration Era to the death of Alexander Pope (~1690 - 1744). The major writers of the age were Pope and John Dryden in poetry, Jonathan Swift & Joseph Addison in prose. Dryden forms the link between Restoration & Augustan literature; although he wrote ribald comedies in the Restoration vein, his verse satires were highly admired by the generation of poets who followed him, and his writings on literature were very much in a neoclassical spirit. But more than any other it is the name of Alexander Pope which is associated with the epoch known as the Augustan Age, despite the fact that other writers such as Jonathan Swift and Daniel Defoe had a more lasting influence. This is partly a result of the politics of naming inherent in literary history: many of the early forms of prose narrative common at this time did not fit into a literary era which defined itself as neoclassic.

The literature of this period which conformed to Pope's aesthetic principles (and could thus qualify as being "*Augustan*") is distinguished by its striving for harmony and precision, its urbanity, and its imitation of classical models such as Homer, Cicero, Virgil, and Horace, for example in the work of the minor poet Matthew Prior. In verse, the tight heroic couplet was common, in prose essay and satire were the predominant forms. Any facile definition of this period would be misleading, however; as important as it was, the neoclassicist impulse was only one strain in the literature of the first half of the 18th century.

But its representatives were the defining voices in literary circles, and as a result it is often some aspect of 'neoclassicism' which is used to describe the era. It was during this time that poet James Thomson (1700-48) produced his melancholy *The Seasons* (1728-30), Edward Young (1681-1765) wrote his poem *Night Thoughts* (1742), though the most outstanding poet of the age is Alexander Pope (1688-1744). It is the era that saw a serious competition over the proper model for the pastoral. In criticism, poets struggled with a doctrine of *decorum*, of matching proper words with proper sense and of achieving a diction that matched the gravity of a subject.

At the same time, the mock-heroic was at its zenith and Pope's *Rape of the Lock* (1712-17) and *The Dunciad* (1728-43) are still the greatest mock-heroic poems ever written.

Pope translated the *Iliad* (1715-20) and the *Odyssey* (1725-26). Since his death, Pope has been in a constant state of re-evaluation.

Drama in the early part of the period featured the last plays of John Vanbrugh and William Congreve, both of whom carried on the Restoration comedy with some alterations. However, the majority of stagings were of lower farces and much more serious and domestic tragedies.

George Lillo and Richard Steele both produced highly moral forms of tragedy, where the characters and the concerns of the characters were wholly middle class or working class.

This reflected a marked change in the audience for plays, as royal patronage was no longer the important part of theatrical success. Additionally, Colley Cibber and John Rich began to battle each other for greater and greater spectacles to present on stage. The figure of Harlequin was introduced, pantomime theatre began to be staged. This "low" comedy was quite popular, and the plays became tertiary to the staging. Opera also began to be popular in London, and there was significant literary resistance to this Italian incursion. In 1728 John Gay returned to the playhouse with "*The Beggar's Opera*". The Licensing Act 1737 brought an abrupt halt to much of the period's drama, as the theatres were once again brought under state control.

In prose, the earlier part of the period was overshadowed by the development of the English essay. Joseph Addison and Richard Steele's "*The Spectator*" established the form of the British periodical essay. However, this was also the time when the English novel was first emerging.

Daniel Defoe turned from journalism and writing criminal lives for the press to writing fictional criminal lives with *Roxana* and *Moll Flanders*. He also wrote *Robinson Crusoe* (1719).

If Addison and Steele were dominant in one type of prose, then Jonathan Swift author of the satire *Gulliver's Travels* was in another.

In "*A Modest Proposal*" and "*The Drapier Letters*", Swift reluctantly defended the Irish people from the predations of colonialism. This provoked riots and arrests, but Swift, who had no love of Irish Roman Catholics, was outraged by the abuses he saw.

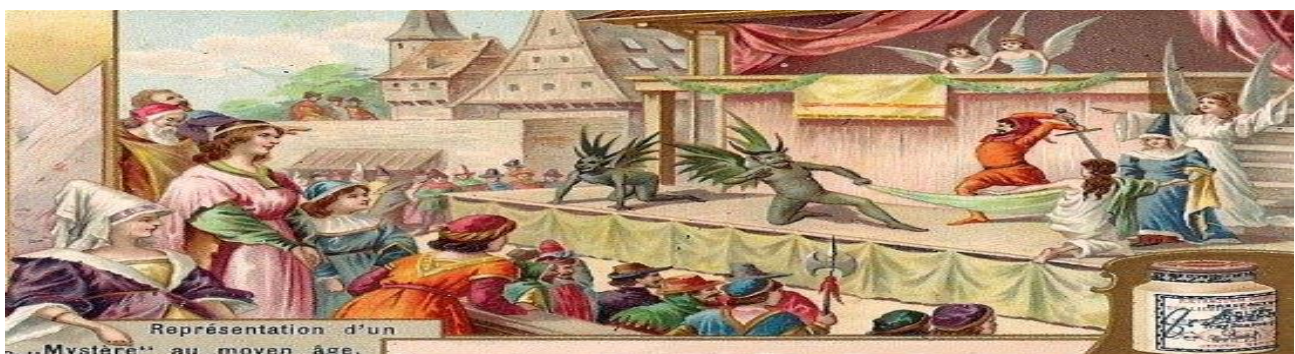
An effect of the Licensing Act of 1737 was to cause more than one aspiring playwright to switch over to writing novels. Henry Fielding (1707-54) began to write prose satire and novels after his plays could not pass the censors. In the interim, Samuel Richardson (1689-1761) had produced "*Pamela, or Virtue Rewarded*" (1740), and Henry Fielding attacked, what he saw, as the absurdity of this novel in, "*Joseph Andrews*" (1742) and "*Shamela*". Subsequently, Fielding satirized Richardson's "*Clarissa*" (1748) with *Tom Jones* (1749). Tobias Smollett (1721-71) elevated the picaresque novel with works such as "*Roderick Random*" (1748) and "*Peregrine Pickle*" (1751).

Exercise 1. Analyze the information and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



THE AUGUSTAN AGE

The works of Dryden, Pope, Swift, Addison and John Gay, as well as many of their contemporaries, exhibit qualities of order, clarity, and stylistic decorum that were formulated in the major critical documents of the age: Dryden's "An Essay of Dramatic Poesy" (1668), Pope's "Essay on Criticism" (1711). These works, forming the basis for modern English literary criticism, insist that "nature" is the true model and standard of writing.

This "nature" of the Augustans, however, was not the wild, spiritual nature the romantic poets would later idealize, but nature as derived from classical theory: a rational and comprehensible moral order in the universe, demonstrating God's providential design. The literary circle around Pope considered Homer preeminent among ancient poets in his descriptions of nature, and concluded in a circuitous feat of logic that the writer who "imitates" Homer is also describing nature.

From this follows the rules inductively based on the classics that Pope articulated in his "Essay on Criticism": Those rules of old discovered, not devised, are nature still, but nature methodized. Particularly influential in the literary scene of the early 18th century were the two periodical publications by Joseph Addison and Richard Steele, "The Tatler" (1709-11), "The Spectator" (1711-12).

Both writers are ranked among the minor masters of English prose style and credited with raising the general cultural level of the English middle classes.

A typical representative of the post-Restoration mood, Steele was a zealous crusader for morality, and his stated purpose in *The Tatler* was "to enliven Morality with Wit, and to temper Wit with Morality." With *The Spectator*, Addison added a further purpose: to introduce the middle-class public to recent developments in philosophy and literature and thus to educate their tastes.

The essays are discussions of current events, literature, and gossip often written in a highly ironic and refined style. Addison and Steele helped to popularize the philosophy of John Locke and promote the literary reputation of John Milton, among others.

Although these publications each only ran two years, the influence that Addison and Steele had on their contemporaries was enormous, and their essays often amounted to a popularization of the ideas circulating among the intellectuals of the age. With these wide-spread and influential publications, the literary circle revolving around Addison, Steele, Swift and Pope was practically able to dictate the accepted taste in literature during the Augustan Age. In one of his essays for *The Spectator*, for example, Addison criticized the metaphysical poets for their ambiguity and lack of clear ideas, a critical stance which remained influential until the twentieth century.

Illustrative English Literature - Issue #1

#4 The Augustan Age

Kings & Queens
Queen Anne
George I
George II

Also Called
Age of Reason
Neo-Classical Age

About the Age

- Predominantly intellectual, logical and rational literature
- Satirical/Didactic Literature
- Lacks emotion & passion

Famous Authors & Works

Alexander Pope	<i>The Messiah</i>
Daniel Defoe	<i>Robinson Crusoe</i>
Jonathan Swift	<i>Gulliver's Travels</i>
Samuel Johnson	<i>The Idler</i>

Daniel Defoe

Around 1689 - 1750

www.fppt.info

AGE OF SENSIBILITY (1750-1798)

This period is known as the Age of Sensibility, but it is also sometimes described as the "Age of Johnson". Samuel Johnson (1709–1784), often referred to as Dr. Johnson, was an English author who made lasting contributions to English literature as a poet, essayist, moralist, literary critic, biographer, editor and lexicographer. Johnson has been described as "arguably the most distinguished man of letters in English history". After 9 years of work, Johnson's *A Dictionary of the English Language* was published in 1755, and it had a far-reaching effect on Modern English and has been described as "one of the greatest single achievements of scholarship."

The second half of the 18th century saw the emergence of three major Irish authors: Oliver Goldsmith (1728-1774), Richard Brinsley Sheridan (1751-1816) and Laurence Sterne (1713-68).

Goldsmith is the author of *The Vicar of Wakefield* (1766), a pastoral poem *The Deserted Village* (1770) and two plays, *The Good-Natur'd Man* (1768) and *She Stoops to Conquer* (1773).

Sheridan's first play, *The Rivals* (1775), was performed at Covent Garden and was an instant success. He went on to become the most significant London playwright of the late 18th century with a play like *The School for Scandal*. Both Goldsmith and Sheridan reacted against the sentimental comedy of the 18th-century theatre, writing plays closer to the style of Restoration comedy.

Sterne published his famous novel *Tristram Shandy* in parts between 1759 and 1767.

In 1778, Frances Burney (1752-1840) wrote *Evelina*, one of the first novels of manners. Fanny Burney's novels "were enjoyed and admired by Jane Austen".

Precursors of Romanticism

The Romantic movement in English literature of the early 19th century has its roots in 18th-century poetry, the Gothic novel and the novel of sensibility. This includes the graveyard poets, from the 1740s and later, whose works are characterized by gloomy meditations on mortality.

To this was added, by later practitioners, a feeling for the 'sublime' and uncanny, and an interest in ancient English poetic forms and folk poetry. The poets include Thomas Gray (1716-71), *Elegy Written in a Country Churchyard* (1751) and Edward Young (1683-1765), *The Complaint, or Night Thoughts on Life, Death and Immortality* (1742-45).

Other precursors are James Thomson (1700-48) and James Macpherson (1736–96). James Macpherson was the first Scottish poet to gain an international reputation, with his claim to have found poetry written by the ancient bard Ossian.

The sentimental novel or "novel of sensibility" is a genre which developed during the second half of the 18th century. It celebrates the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility. Sentimentalism, which is to be distinguished from sensibility, was a fashion in both poetry and prose fiction which began in the 18th century in reaction to the rationalism of the Augustan Age. Among the most famous sentimental novels in English are Samuel Richardson's *Pamela, or Virtue Rewarded* (1740), Oliver Goldsmith's *Vicar of Wakefield* (1766), Laurence Sterne's *Tristram Shandy* (1759-67), and Henry Mackenzie's *The Man of Feeling* (1771).

Significant foreign influences were the Germans Goethe, Schiller and August Wilhelm Schlegel and French philosopher and writer Jean-Jacques Rousseau (1712-78). Edmund Burke's *A Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful* (1757) is another important influence. The changing landscape, brought about by the industrial and agricultural revolutions, was another influence on the growth of the Romantic movement in Britain.

In the late 18th century, Horace Walpole's 1764 novel *The Castle of Otranto* created the Gothic fiction genre, that combines elements of horror and romance. Ann Radcliffe introduced the brooding figure of the gothic villain which developed into the Byronic hero. Her *The Mysteries of Udolpho* (1795) is frequently cited as the archetypal Gothic novel.

Exercise 1. Add some information and make up a small report and give a talk in class.

Exercise 2. Explain new voices in poetry.

James Thomson (1700-48) was another major poet of the period. In his simplicity and love of nature he foreshadowed Romanticism. Edward Young (1683-1765) wrote "The Complaint: or, Night Thoughts on Life, Death, and Immortality" (1742-45), which put in practice his ideas about the personal quality of poetry. Robert Blair (1699-1746) wrote one important poem, "The Grave" (1743), which advanced the "graveyard school" of poetry.

William Collins (1721-59) was not a popular success in his lifetime, but his 'Ode on the Popular Superstitions of the Highlands of Scotland' (published posthumously, in 1788) clearly marked a turn to the wild and irregular as proper subjects for poetry.

Thomas Gray (1716-71) was probably the most typical man of letters of the period. He was a scholar of ancient languages, a letter writer, a critic as well as a poet. His "Elegy Written in a Country Churchyard" (1751) is a collection of 18th-century commonplaces expressing concern for lowly folk.

George Crabbe (1754-1832) was the last poet of the century who used the couplet in didactic poetry. His political and social satire "The Village" (1783) is a realistic appraisal of country life in his times. William Cowper (1731-1800) exemplifies the strange decay of the spirit in the 18th century. He was given to extreme, morbid sensibilities. "The Task" (1785) is a falsely cheerful poem of a man who feels himself to be condemned.



UNIT IV. ROMANTIC ERA WRITERS

INTRODUCTION

At the turn of the century, fired by ideas of personal and political liberty and of the energy and sublimity of the natural world, artists and intellectuals sought to break the bonds of 18th-century convention. Although the works of Jean Jacques Rousseau and William Godwin had great influence, the French Revolution and its aftermath had the strongest impact of all. At the end of the 18th century a new literature arose in England. It was called Romanticism, and it opposed most of the ideas held earlier in the century. Romanticism had its roots in a changed attitude toward mankind.

The forerunners of the Romantics argued that men are naturally good; society makes them bad. If the social world could be changed, all men might be happier. Many reforms were suggested: better treatment of people in prisons and alms-house; fewer death penalties for minor crimes; and an increase in charitable institutions. Another was that people should live close to nature. Thus the Romantic Movement was inherently anti-progress, if progress meant industrialization.

Because of this concern for nature and the simple folk, authors began to take an interest in old legends, folk ballads, antiquities, ruins, "noble savages", and rustic characters.

Many writers started to give more play to their senses and to their imagination. Their pictures of nature became livelier and more realistic. They loved to describe rural scenes, graveyards, majestic mountains, and roaring waterfalls. They liked to write poems and stories of such eerie or supernatural things as ghosts, haunted castles, fairies, and mad folk. Thus Romanticism grew.

The movement cannot be precisely defined. It was a group of ideas, a web of beliefs. No one Romantic writer expressed all these ideas, but each believed enough of them to set him apart from earlier writers. The Romanticist was emotional and imaginative. He acted through inspiration and intuition. He believed in democracy, humanity, and the possibility of achieving a better world.

The Romantics believed that all men are brothers and deserve the treatment to which human beings are by nature entitled. Every man has a right to life, liberty, and equal opportunity.

These ideas had been well stated in the American Declaration of Independence. In France a revolution of the common people began in 1789. Many Englishmen hoped that the new democracies – France and the USA – would show the way for the rest of the world to follow. Along with democracy and individualism came other ideas. One of these ideas was that the simple, humble life is best.

In England initial support for the Revolution was primarily utopian and idealist, and when the French failed to live up to expectations, most English intellectuals renounced the Revolution.

The romantic vision had taken forms other than political, and these developed a pace.

In *Lyrical Ballads* (1798-1800), a watershed in literary history, William Wordsworth & Samuel Taylor Coleridge presented and illustrated a liberating aesthetic: poetry should express, in genuine language, experience as filtered through personal emotion and imagination; the truest experience was to be found in nature. The concept of the *Sublime* strengthened this turn to nature, because in wild countryside the power of the sublime could be felt most immediately.

Wordsworth's romanticism is probably most fully realized in his great autobiographical poem, "The Prelude" (1805-50). In search of sublime moments, romantic poets wrote about the marvellous and supernatural, the exotic, and the medieval. But they found beauty in the lives of simple rural people and aspects of the everyday world. The second generation of romantic poets included John Keats, Percy Bysshe Shelley, and George Gordon, Lord Byron. In Keats's great odes, intellectual and emotional sensibility merges in language of great power and beauty.

Shelley, who combined soaring lyricism with an apocalyptic political vision, sought more extreme effects and occasionally achieved them, as in his great drama *Prometheus Unbound* (1820).

His wife, Mary Wollstonecraft Shelley, wrote the greatest of the Gothic romances, *Frankenstein* (1818). Lord Byron was the prototypical romantic hero, the envy and scandal of the age. He has been continually identified with his own characters, particularly the rebellious, irreverent, erotically inclined Don Juan. Byron invested the romantic lyric with a rationalist irony.

Minor romantic poets include Robert Southey, Leigh Hunt, Thomas Moore, Walter Savage Landor. The romantic era was also rich in literary criticism and other nonfictional prose.

Coleridge proposed an influential theory of literature in his *Biographia Literaria* (1817).

William Godwin and his wife, Mary Wollstonecraft, wrote ground – breaking books on human, and women's, rights. William Hazlitt, who never forsook political radicalism, wrote brilliant and astute literary criticism. The master of the personal essay was Charles Lamb, whereas Thomas De Quincey was master of the personal confession. The periodicals *Edinburgh Review* and *Blackwood's Magazine*, in which leading writers were published throughout the century, were major forums of controversy, political as well as literary. Although the great novelist Jane Austen wrote during the romantic era, her work defies classification. With insight, grace, and irony she delineated human relationships within the context of English country life. Sir Walter Scott, Scottish nationalist and romantic, made the genre of the historical novel widely popular. Other novelists of the period were Maria Edgeworth, Edward Bulwer-Lytton, and Thomas Love Peacock.

Active vocabulary

The Romantic movement, to arise, romantic, democracy, influential theory of literature, to be rich in, era, century, genre, novelists, best-remembered.

Exercise 1. Give the list of sky events and provide short descriptions in the form of notes.

Exercise 2. Analyze the activity of pre-romantic writer.

Before the Romantic Movement burst into full expression there were beginners, or experimenters. Some of them are great names in English literature.

Robert Burns (1759-96), a Scot whose love of nature and of freedom has seldom been surpassed, scorned the false pretensions of wealth and birth. His nature lyrics are tenderly beautiful (*To a Mountain Daisy*); his sentimental songs are sung wherever young or old folks gather (*Auld Lang Syne*, *Flow Gently, Sweet Afton*). His rich humour can still be felt in *Tam O'Shanter*, *To a Louse*, and *The Cotter's Saturday Night*.

William Godwin (1756-1836) and his wife, Mary Wollstonecraft Godwin (1759-97), were intense social critics. Mary Godwin's *A Vindication of the Rights of Woman* (1792) was one of the first feminist books in all literature. Godwin's *An Enquiry Concerning Political Justice* (1793) had a great influence on the Romantic poets Wordsworth, Coleridge, and Shelley.

James Macpherson (1736-96), a Scotsman, composed an elaborate epic poem which, he claimed, he had translated from the work of the ancient Gaelic bard called Ossian. Thomas Percy (1729-1811) collected old English songs and ballads. His *Reliques of Ancient English Poetry* (1765) is the best source for the ballads of medieval England. Another group of forerunners of Romanticism included the writers of stories of terror and imagination – the Gothic school of "spine chillers".

Representative novels are *The Castle of Otranto* (1764), by Horace Walpole (1717-97); *The Mysteries of Udolpho* (1794), by Ann Radcliffe (1764-1823); and *The Monk* (1796), by Matthew Gregory Lewis (1775-1818). All these novels are filled with the machinery of sensationalism – unreal characters, super- natural events, and overripe imagination.

These qualities reached a fever pitch in *Frankenstein* (1818), by Mary Shelley (1797-1851).

Exercise 3. Make up some dialogues from the information above.

Exercise 4. Analyze the information, which is in the highlight, and use it in practice.

Exercise 5. Translate the sentences with the keyword «romantic».

1. When we are together, all he talks about is business. 2. I wish he were more romantic. 3. He was not interested in a romantic relationship with her. 4. It was a step in my advance towards romantic composition. 5. He is a hopeless romantic. 6. Don't romanticize him. Temper your Radicalism. 7. I don't understand political extremism. 8. Some people fan extremism. Islamic extremism is very popular now around the world. 9. Nobody will bear religious extremism. 10. This writer. is romanticist. 11. He behaviours himself romantically. 12. That poet is romancer. 13. He's very handsome, and so romantic. It is a romantic attitude to the past. 14. There are some romantic dreams of country peace. 15. He arranged a romantic candlelit dinner. 16. I am an incurable romantic.

Exercise 6. Summarize the information briefly in English on the chart.

Exercise 7. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

Exercise 8. Try to understand the notion.

Sensationalism: (especially in journalism) the presentation of stories in a way that is intended to provoke public interest or excitement, at the expense of accuracy. Sensationalism is the presenting of facts or stories in a way that is intended to produce strong feelings of shock, anger, or excitement.

The use of sensational language to arouse an intense emotional response; such sensational matter itself.

Exercise 9. Try to understand the notion.

Romanticism was a reaction against the order and restraint of classicism and neoclassicism, and a rejection of the rationalism which characterized the Enlightenment.

In music, the period embraces much of the 19th century, with composers including Schubert, Schumann, Liszt, and Wagner. Writers exemplifying the movement include Wordsworth, Coleridge, Byron, Shelley, and Keats; among romantic painters are such stylistically diverse artists as William Blake, J. M. W. Turner, Delacroix, and Goya.



Mary Wollstonecraft



John William Waterhouse "The lady of Shalott"

ROMANTICISM (1798-1837)

Romanticism (the Romantic Era) was an artistic, literary, intellectual movement that originated in Europe toward the end of the 18th century.

Partly a reaction to the Industrial Revolution, it was a revolt against the aristocratic social and political norms of the Age of Enlightenment and a reaction against the scientific rationalization of nature. It was embodied most strongly in the visual arts, music, and literature, but had a major impact on historiography, education and the natural sciences. Its effect on politics was considerable and complex; while for much of the peak Romantic period it was associated with liberalism and radicalism, in the long term its effect on the growth of nationalism was probably more significant.

Romanticism arrived later in other parts of the English-speaking world. The Romantic period was one of major social change in England and Wales, because of the depopulation of the countryside and the rapid development of overcrowded industrial cities, that took place in the period roughly between 1750 and 1850. The movement of so many people in England was the result of two forces: the Agricultural Revolution, that involved the Enclosure of the land, drove workers off the land, and the Industrial Revolution which provided them employment.

Romanticism may be seen in part as a reaction to the Industrial Revolution, though it was also a revolt against aristocratic social and political norms of the Age of Enlightenment, as well a reaction against the scientific rationalization of nature. The French Revolution was an especially important influence on the political thinking of many of the Romantic poets. The landscape is often prominent in the poetry of this period, so much so that the Romantics, especially perhaps Wordsworth, are often described as 'nature poets'. However, the longer Romantic 'nature poems' have a wider concern because they are usually meditations on "an emotional problem or personal crisis".

The movement validated strong emotion as an authentic source of aesthetic experience, placing new emphasis on such emotions as apprehension, horror and terror, and awe – especially that which is experienced in confronting the sublimity of untamed nature and its picturesque qualities, both new aesthetic categories. It elevated folk art and ancient custom to something noble, made spontaneity a desirable characteristic, and argued for a "natural" epistemology of human activities as conditioned by nature in the form of language and customary usage.

Romanticism reached beyond the rational and Classicist ideal models to elevate a revived medievalism and elements of art and narrative perceived to be authentically medieval in an attempt to escape the confines of population growth, urban sprawl, and industrialism, and it attempted to embrace the exotic, unfamiliar, and distant in modes more authentic than Rococo, harnessing the power of the imagination to envision and to escape.

Although the movement was rooted in the German *Sturm und Drang* movement. It prized intuition and emotion over Enlightenment rationalism, the ideologies and events of the French Revolution laid the background from which both Romanticism & the Counter-Enlightenment emerged.

The confines of the Industrial Revolution had their influence on Romanticism, which was in part an escape from modern realities; indeed, in the second half of the 19th century, "Realism" was offered as a polarized opposite to Romanticism. Romanticism elevated the achievements of what it perceived as heroic individualists and artists, whose pioneering examples would elevate society.

It legitimized the individual imagination as a critical authority, which permitted freedom from classical notions of form in art. There was a strong recourse to historical and natural inevitability in the representation of its ideas. Defining the nature of Romanticism may be approached from the starting point of the primary importance of the free expression of the feelings of the artist.

The importance the Romantics placed on untrammelled feeling is summed up in the remark of the German painter Caspar David Friedrich that "the artist's feeling is his law".

To William Wordsworth poetry should be "the spontaneous overflow of powerful feelings".

The concept of the genius, or artist who was able to produce his own original work through this process of "creation from nothingness", is key to Romanticism, and to be derivative was the worst sin. This idea is often called "romantic originality". Not essential to Romanticism, but so widespread as to be normative, was a strong belief and interest in the importance of nature. However, this is particularly in the effect of nature upon the artist when he is surrounded by it, preferably alone.

In contrast to the usually very social art of the Enlightenment, Romantics were distrustful of the human world, and tended to believe that a close connection with nature was mentally and morally healthy. Romantic art addressed its audiences directly and personally with what was intended to be felt as the personal voice of the artist. So, in literature, "much of romantic poetry invited the reader to identify the protagonists with the poets themselves". According to Isaiah Berlin, Romanticism embodied "a new and restless spirit, seeking violently to burst through old and cramping forms, a nervous preoccupation with perpetually changing inner states of consciousness.

A longing for the unbounded and the indefinable, for perpetual movement and change, an effort to return to the forgotten sources of life, a passionate effort at self-assertion both individual and collective, a search after means of expressing an unappeasable yearning for unattainable goals".

Romantic Poetry

Robert Burns (1759-1796) was a pioneer of the Romantic movement, and after his death he became a cultural icon in Scotland. The poet, painter, and printmaker **William Blake** (1757-1827) was another of the early Romantic poets. Though Blake was generally unrecognized during his lifetime, he is now considered a seminal figure in the history of both the poetry and visual arts of the Romantic Age. Among his most important works are *Songs of Innocence* (1789) and *Songs of Experience* (1794) "and profound and difficult prophecies", such as "Jerusalem: the Emanation of the Giant Albion" (1804-c.1820). After Blake, among the earliest Romantics were the Lake Poets, including William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), Robert Southey (1774-1843) and journalist Thomas de Quincey (1785-1859).

At the time, Walter Scott (1771-1832) was the most famous poet. The early Romantic Poets brought a new emotionalism and introspection, and their emergence is marked by the first romantic manifesto in English literature, the "Preface" to *Lyrical Ballads* (1798).

The poems in *Lyrical Ballads* were mostly by Wordsworth, though Coleridge contributed "Rime of the Ancient Mariner". Among Wordsworth's most important poems are "Lines Composed a Few Miles Above Tintern Abbey", "Resolution and Independence", "Ode: Intimations of Immortality from Recollections of Early Childhood" and the autobiographical epic *The Prelude*.

Robert Southey (1774-1843) was another of the so-called "Lake Poets", and Poet Laureate for 30 years, although his fame has been long eclipsed by William Wordsworth and Samuel Taylor Coleridge. Thomas De Quincey (1785-1859) is best known for his *Confessions of an English Opium-Eater* (1821), Essayist William Hazlitt (1778-1830), friend of both Coleridge and Wordsworth, is best known today for his literary criticism, especially *Characters of Shakespeare's Plays* (1817-18).

Second Generation

The second generation of Romantic poets includes Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821). Byron, however, was still influenced by 18th-century satirists and was, perhaps the least "romantic" of the three, preferring "the brilliant wit of Pope to what he called the 'wrong poetical system' of his Romantic contemporaries".

Byron achieved enormous fame and influence throughout Europe and Goethe called Byron "undoubtedly the greatest genius of our century". Shelley is perhaps best known for *Ode to the West Wind*, *To a Skylark*, and *Adonais*, an elegy written on the death of Keats. His close circle of admirers included the most progressive thinkers of the day.

A work like *Queen Mab* (1813) reveals Shelley, "as the direct heir to the French and British revolutionary intellectuals of the 1790s.

Shelley became an idol of the next three or four generations of poets, including important Victorian and Pre-Raphaelite poets such as Robert Browning, and Dante Gabriel Rossetti, as well as later W. B. Yeats. Mary Shelley (1797-1851) is remembered as the author of *Frankenstein* (1818).

Though John Keats shared Byron and Shelley's radical politics, "his best poetry is not political", but is especially noted for its sensuous music and imagery, along with a concern with material beauty and the transience of life. Among his most famous works are "Ode to a Nightingale", "Ode on a Grecian Urn", "To Autumn". Keats has always been regarded as a major Romantic, "and his stature as a poet has grown steadily through all changes of fashion".

Another important poet in this period was John Clare (1793-1864), the son of a farm labourer, who came to be known for his celebratory representations of the English countryside and his lamentation for the changes taking place in rural England. His poetry has undergone a major re-evaluation and he is often now considered to be among the most important 19th-century poets.

George Crabbe (1754-1832) was an English poet who, during the Romantic period, wrote "closely observed, realistic portraits of rural life in the heroic couplets of the Augustan age".

Modern critic Frank Whitehead has said that "Crabbe, in his verse tales in particular, is an important—indeed, a major—poet whose work has been and still is seriously undervalued."

One of the most popular novelist of the era was Sir Walter Scott, whose historical romances inspired a generation of painters, composers, and writers throughout Europe. Scott's novel-writing career was launched in 1814 with *Waverley*, often called the first historical novel.

Jane Austen's works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century realism. Her plots, in novels such as *Pride and Prejudice* (1813), *Emma* (1815), though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security.

Exercise 1. Make notes of your new knowledge about literature.

Exercise 2. Analyze the information and use it in practice.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



Henry Wallis, *The Death of Chatterton* 1856, by suicide at 18 in 1770.



THE TERMINOLOGY

The group of words with the root "Roman" in the various European languages, such as romance and Romanesque, has a complicated history, but by the middle of the 18th century "romantic" in English and French were both in common use as adjectives of praise for natural phenomena such as views and sunsets, in a sense close to modern English usage but without the implied sexual element.

The application of the term to literature first became common in Germany, where the circle around the Schlegel brothers, critics August and Friedrich, began to speak of "romantic poetry" in the 1790s, contrasting it with "classic" but in terms of spirit rather than merely dating.

Friedrich Schlegel wrote in his *Dialogue on Poetry* (1800), "I seek and find the romantic among the older moderns, in Shakespeare, in Cervantes, in Italian poetry, in that age of chivalry, love and fable, from which the phenomenon and the word itself are derived".

In both French and German the closeness of the adjective to *roman*, meaning the fairly new literary form of the novel, had some effect on the sense of the word in those languages. The use of the word did not become general very quickly, and was probably spread more widely in France by its persistent use by Madame de Stall in her *De L'Allemagne* (1813), recounting her travels in Germany.

In England Wordsworth wrote in a preface to his poems of 1815 of the "romantic harp" and "classic lyre", but in 1820 Byron could still write, perhaps slightly disingenuously, "I perceive that in Germany, as well as in Italy, there is a great struggle about what they call "Classical" and "Romantic", terms which were not subjects of classification in England, at least when I left it four or five years ago.

It is only from the 1820s that Romanticism certainly knew itself by its name, and in 1824 the France Academy took the wholly ineffective step of issuing a decree condemning it in literature.

Unsurprisingly, given its rejection on principle of rules, Romanticism is not easily defined, and the period typically called Romantic varies greatly between different countries and different artistic media or areas of thought. Margaret Drabble described it in literature as taking place "roughly between 1770 and 1848", and few dates much earlier than 1770 will be found. In English literature, M. H. Abrams placed it between 1789, or 1798, this latter a very typical view, and about 1830.

The early period of the Romantic Era was a time of war, with the French Revolution (1789-1799) followed by the Napoleonic Wars until 1815. These wars, along with the political and social turmoil that went along with them, served as the background for Romanticism. The key generation of French Romantics born between 1795-1805 had, in the words of one of their number, Alfred de Vigny, been "conceived between battles, attended school to the rolling of drums".

The more precise characterization and specific definition of Romanticism has been the subject of debate in the fields of intellectual history and literary history throughout the 20th century, without any great measure of consensus emerging. That it was part of the Counter-Enlightenment, a reaction against the Age of Enlightenment, is generally accepted. Its relationship to the French Revolution which began in 1789 in the very early stages of the period is clearly important, but highly variable depending on geography and individual reactions.



Context & place in history

Most Romantics can be said to be broadly progressive in their views, but a considerable number always had, or developed, a wide range of conservative views, and nationalism was in many countries strongly associated with Romanticism, as discussed in detail below.

In philosophy and the history of ideas, Romanticism was seen by Isaiah Berlin as disrupting for over a century the classic Western traditions of rationality and the very idea of moral absolutes and agreed values, leading "to something like the melting away of the very notion of objective truth", and hence not only to nationalism, but fascism and totalitarianism, with a gradual recovery coming only after the catharsis of World War II. For the Romantics, Berlin says, in the realm of ethics, politics, aesthetics it was the authenticity and sincerity of the pursuit of inner goals that mattered; this applied equally to individuals and groups – states, nations, movements.

This is most evident in the aesthetics of romanticism, where the notion of eternal models, a Platonic vision of ideal beauty, which the artist seeks to convey, however imperfectly, on canvas or in sound, is replaced by a passionate belief in spiritual freedom, individual creativity.

The painter, the poet, the composer do not hold up a mirror to nature, however ideal, but invent; they do not imitate (the doctrine of mimesis), but create not merely the means but the goals that they pursue; these goals represent the self-expression of the artist's own unique, inner vision, to set aside which in response to the demands of some "external" voice – church, state, public opinion, family friends, arbiters of taste – is an act of betrayal of what alone justifies their existence for those who are in any sense creative. An earlier definition comes from Charles Baudelaire: "Romanticism is precisely situated neither in choice of neither subject nor exact truth, but in the way of feeling".

The end of the Romantic era is marked in some areas by a new style of Realism, which affected literature, especially the novel and drama, painting, and even music.

This movement was led by France, with Balzac and Flaubert in literature and Courbet in painting; Stendhal and Goya were important precursors of Realism in their respective media.

However, Romantic styles, now often representing the established and safe style against which Realists rebelled, continued to flourish in many fields for the rest of the century and beyond.

In music such works from after about 1850 are referred to by some writers as "Late Romantic" and by others as "Neoromantic" or "Postromantic". In English literature and painting the convenient term "Victorian" avoids having to characterise the period further.

In northern Europe, the Early Romantic visionary optimism and belief that the world was in the process of great change and improvement had largely vanished, and some art became more conventionally political and polemical as its creators engaged polemically with the world as it was.

Displays of intense emotion in art remained prominent, as did the exotic and historical settings pioneered by the Romantics. But experimentation with form and technique was generally reduced, often replaced with meticulous technique, as in the poems of Tennyson or many paintings. If not realist, late 19th-century art was often extremely detailed, and pride was taken in adding authentic details in a way that earlier Romantics did not trouble with. Many Romantic ideas about the nature and purpose of art, above all the pre-eminent importance of originality, continued to be important for later generations, and often underlie modern views, despite opposition from theorists.

In literature, Romanticism found recurrent themes in the evocation or criticism of the past, the cult of "sensibility" with its emphasis on women and children, the heroic isolation of the artist or narrator, and respect for a new, wilder, untrammelled and "pure" nature. Furthermore, several romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorne, based their writings on the supernatural / occult and human psychology. Romanticism tended to regard satire as something unworthy of serious attention, a prejudice still influential today. The precursors of Romanticism in English poetry go back to the middle of the 18th century, including figures such as Joseph Warton (headmaster at Winchester College) and his brother Thomas Warton, professor of Poetry at Oxford University.

Joseph maintained that invention and imagination were the chief qualities of a poet. Thomas Chatterton is generally considered to be the first Romantic poet in English. The Scottish poet James Macpherson influenced the early development of Romanticism with the international success of his Ossian cycle of poems published in 1762, inspiring both Goethe and the young Walter Scott.

Both Chatterton and Macpherson's work involved elements of fraud, as what they claimed to be earlier literature that they had discovered or compiled was in fact entirely their own work.

The Gothic novel, beginning with Horace Walpole's *The Castle of Otranto* (1764), was an important precursor of one strain of Romanticism, with a delight in horror and threat, and exotic picturesque settings, matched in Walpole's case by his role in the early revival of Gothic architecture.

Exercise 1. Digest the information briefly in English.

Exercise 2. Make up a small report and give a talk in class.



ENGLISH POETRY

In English literature, the group of poets now considered the key figures of the Romantic movement includes William Wordsworth, Samuel Taylor Coleridge, John Keats, Mary Wollstonecraft Shelley, Percy Bysshe Shelley, and the much older William Blake, followed later by the isolated figure of John Clare. The publication in 1798 of *Lyrical Ballads*, with many of the finest poems by Wordsworth and Coleridge, is often held to mark the start of the movement.

The majority of the poems were by Wordsworth, and many dealt with the lives of the poor in his native Lake District, or the poet's feelings about nature, which were to be more fully developed in his long poem *The Prelude*, never published in his lifetime.

The longest poem in the volume was Coleridge's *The Rime of the Ancient Mariner* which showed the Gothic side of English Romanticism and the exotic settings that many works featured.

In the period when they were writing the Lake Poets were widely regarded as a marginal group of radicals, though they were supported by the critic and writer William Hazlitt and others.

In contrast Lord Byron and Walter Scott achieved enormous fame and influence throughout Europe with works exploiting the violence and drama of their exotic and historical settings.

Goethe called Byron "undoubtedly the greatest genius of our century". Scott achieved immediate success with his long narrative poem *The Lay of the Last Minstrel* in 1805, followed by the full epic poem *Marmion* in 1808. Both were set in the distant Scottish past, already evoked in Ossian; Romanticism and Scotland were to have a long and fruitful partnership. Byron had equal success with the first part of *Childe Harold's Pilgrimage* in 1812, followed by four "Turkish tales", all in the form of long poems, starting with *The Giaour* in 1813, drawing from his Grand Tour which had reached Ottoman Europe, and orientalisising the themes of the Gothic novel in verse.

These featured different variations of the "Byronic hero", and his own life contributed a further version. Scott meanwhile was effectively inventing the historical novel, beginning in 1814 with *Waverley*, set in the 1745 Jacobite Rising, which was an enormous and highly profitable success, followed by over 20 further *Waverley* Novels over the next 17 years, with settings going back to the Crusades that he had researched to a degree that was new in literature. In contrast to Germany, Romanticism in English literature had little connection with nationalism, the Romantics were often regarded with suspicion for the sympathy. Many felt for the ideals of the French Revolution, whose collapse and replacement with the dictatorship of Napoleon was, as elsewhere in Europe, a shock to the movement.

Though his novels celebrated Scottish identity and history, Scott was politically a firm Unionist.

Several spent much time abroad, and a famous stay on Lake Geneva with Byron and Shelley in 1816 produced the hugely influential novel *Frankenstein* by Shelley's wife-to-be Mary Shelley and the novella *The Vampyre* by Byron's doctor John William Polidori. The lyrics of Robert Burns in Scotland and Thomas Moore, from Ireland but based in London or elsewhere reflected in different ways their countries and the Romantic interest in folk literature, but neither had a fully Romantic approach to life or their work. Byron is now most highly regarded for his short lyrics and his generally unromantic prose writings, especially his letters, and his unfinished satire *Don Juan*.

Unlike many Romantics, Byron's widely-publicised personal life appeared to match his work and his death at 36 in 1824 from disease when helping the Greek War of Independence appeared from a distance to be a suitably Romantic end, entrenching his legend.

Keats in 1821 and Shelley in 1822 both died in Italy, Blake (at almost 70) in 1827, and Coleridge largely ceased to write in the 1820s. Wordsworth was by 1820 respectable and highly regarded, holding a government sinecure, but wrote relatively little.

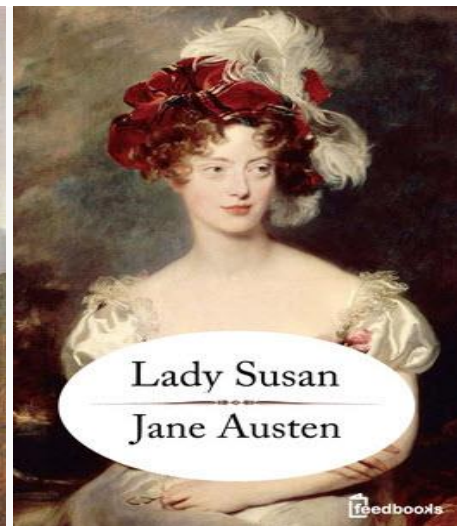
In the discussion of English literature, the Romantic period is often regarded as finishing around the 1820s, or sometimes even earlier, although many authors of the succeeding decades were no less committed to Romantic values.

The most significant novelist in English during the peak Romantic period, other than Walter Scott, was Jane Austen, whose essentially conservative world-view had little in common with her Romantic contemporaries, retaining a strong belief in decorum and social rules, though critics have detected tremors under the surface of some works, especially *Mansfield Park* (1814) and *Persuasion* (1817). But around the mid-century the undoubtedly Romantic novels of the Yorkshire-based Bronte family appeared, in particular Charlotte's *Jane Eyre* and Emily's *Wuthering Heights*, which were both published in 1847. Byron, Keats and Shelley all wrote for the stage, but with little success in England, with Shelley's *The Cenci* perhaps the best work produced, though that was not played in a public theatre in England until a century after his death.

Byron's plays, along with dramatizations of his poems and Scott's novels, were much more popular on the Continent, and especially in France, and through these versions several were turned into operas, many still performed today. If contemporary poets had little success on the stage, the period was a legendary one for performances of Shakespeare, and went some way to restoring his original texts and removing the Augustan "improvements" to them.

Exercise 1. Summarize the information briefly in English.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.



Byron c. 1816, by Henry Harlow Girodet, *Chateaubriand in Rome*, 1808



The Seed & Fruits of English Poetry

THE FIRST GREAT ROMANTICISTS

William Blake (1757-1827) was both poet and artist. He not only wrote books, but he also illustrated and printed them. Many of his conservative contemporaries thought him insane because his ideas were so unusual. Chief among these insane ideas was his devotion to freedom and universal love. He was interested in children and animals the most innocent of God's creatures. As he wrote in *Songs of Innocence* (1789): "*When the voices of children are heard on the green, And laughing is heard on the hill, My heart is at rest within my breast, And everything else is still.*"

Certainly no one has put more wonder and mystery into beautiful melodic verse than did **Samuel Taylor Coleridge** (1772-1834). The strange, haunting supernaturalism of *The Rime of the Ancient Mariner* (1798) and *Christabel* (1816) have universal and irresistible appeal. A close friend of Coleridge for many years was **William Wordsworth** (1770-1850).

Together they brought out a volume of verse, *Lyrical Ballads* (1798), which sounded the new note in poetry. This book really signalled the beginning of English Romanticism. Coleridge found beauty in the unreal; Wordsworth found it in the realities of nature. From nature Wordsworth learned that life may be a continuous development toward goodness. He believed that if man heeds the lessons of nature he will grow in character and moral worth.

Charles Lamb (1775-1834), a schoolmate of Coleridge's, for the most part had little of the serious quality that one sees in the authors of *Lyrical Ballads*; nor was he an ardent lover of nature.

A city man, he showed how a person could live happily among his books by his own fireside. His best-known essay is the playful *Dissertation on Roast Pig* (1822).

In *Tales from Shakespeare* (1807), he and his sister Mary rewrote many of Shakespeare's plays into stories for children. Interest in the past and in people and a love of rugged scenery are found in the works of Sir Walter Scott (1771-1832).

The *Lay of the Last Mistrel* (1805) and *The Lady of the Lake* (1810) are representative of Scott's poems. Between 1814 and 1832 Scott wrote 32 novels. They include *Guy Mannering* (1815) and *Ivanhoe* (1819).

Jane Austen (1775-1817), a gifted writer of realistic novels, had difficulty finding a publisher for her skillfully drawn portraits of English middle-class people. *Pride and Prejudice* (1813) is her best-known work. Among the lesser Romantic figures was **Robert Southey** (1774-1843), who was poet laureate of England and author of *The Three Bears* and *The Battle of Blenheim*.

An industrious writer, he earned his living solely by his pen. **William Hazlitt** (1778-1830), on the other hand, earned his way by lecturing and by writing for critical magazines, such as *The Edinburgh Review*.

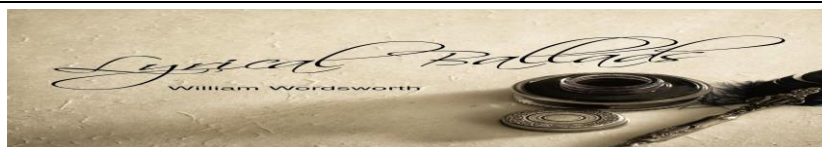
Exercise 1. Analyze the information and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Write a small essay on the topic.

Exercise 4. Pick up from the text all the details associated with writers and complete the chart below. The beginning has been done for you.

	Writer	Date of life	Titles	Score
1.	Jane Austen	1775-1817	Pride & Prejudice	Drawing portraits of common English



Exercise 5. Describe the life and activity of the younger romanticists.

By 1812 the older generation of Romanticists had grown conservative. They no longer supported radical causes or championed the oppressed. The younger Romantic writers, however, quickly and noisily took up the cry for liberty and justice. George Gordon Byron (1788-1824) was an outspoken critic of the evils of his time. He hoped for human perfection, but his recognition of man's faults led him frequently to despair and disillusionment (*Manfred*, 1817; *Cain*, 1821). Much of his work is satire, bitterly contemptuous of human foibles (*Don Juan*, 1819-24). His narrative poems (*The Corsair*, 1814; *Mazeppa*, 1819), about wild and impetuous persons, brought him success.

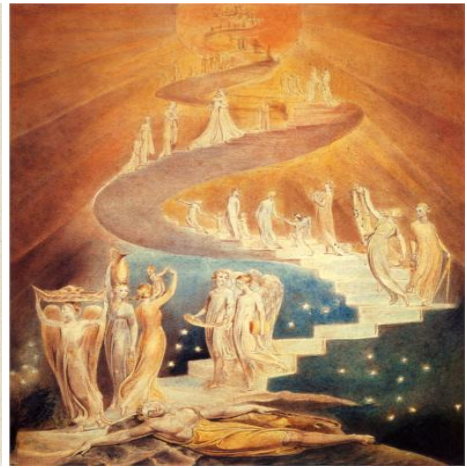
He was a skilled versifier with a remarkable ear for rhythms. Byron influenced the youth of his day more than any other Romanticist. "Byronism" was a mood adopted by thousands of young men. Percy Bysshe Shelley (1792-1822) was the black sheep of a well-to-do, conservative family. Sonnets, songs, and poetic dramas flowed from his pen in the last four years of his life.

Many of these works are profound and meditative (*Prometheus Unbound*, 1820). Others are exquisitely lyrical and beautiful (*The Cloud*, *To a Skylark*, *Ode to the West Wind*). *Adonais* (1821), his tribute to Keats, ranks among the greatest elegies. John Keats (1795-1821) was a greater poet than either Byron or Shelley. He believed that true happiness was to be found in art and natural beauty (*Ode on a Grecian Urn*, 1819; *Ode to a Nightingale*, 1819). His verses are lively testimony to the truth of his words in *Endymion* (1818): A thing of beauty is a joy forever: Its loveliness increases; it will never Pass into nothingness. Other Romanticists that deserve mention are Leigh Hunt (1784-1859), whose *About Ben Adhem* continues to be a favourite; Thomas Moore (1779-1852), whose *Believe Me, If All Those Endearing Young Charms* is still a favourite of vocal groups; and Thomas De Quincey (1785-1859), known best for his *Confessions of an English Opium Eater* (1822).

De Quincey, however, ought to be better known for his useful distinction between the "literature of knowledge" and the "literature of power".

Exercise 6. Read the text and choose the right variant.

- At the end of the 18th century a new literature arose in England called _____.
a) Modernism b) Romanticism c) Post Modernism d) Renaissance
- The ____ of the Romanticists argued that men are naturally good.
a) precursors b) predecessors c) forerunners d) harbingers
- Many reforms were suggested: better treatment of people in prisons and .
a) asylums b) orphanages c) founding homes d) alms-houses
- These ideas had been well _____ in the American Declaration of Independence.
a) stated b) announced c) established d) said
- Many writers _____ to give more play to their senses and to their imagination.
a) began b) started c) commenced d) proceeded
- They liked to write stories of such _____ or supernatural things as ghosts.
a) eerie b) fair c) weird d) uncanny
- They loved to _____ rural scenes, graveyards, majestic mountains, and waterfalls.
a) depict b) picture c) describe d) pain
- Robert Burns' nature lyrics is _____ beautiful.
a) tenderly b) lovingly c) dearly d) kindly
- Thomas Percy's collection of old English songs and ballads is the best _____ for the ballads of medieval England.
a) source b) spring c) gathering d) collection
- Another group of _____ of Romanticism included the writers of stories of terror & imagination.
a) precursors b) predecessors c) forerunners d) harbinger



GEORGE GORDON BYRON
(1788-1824)

George Gordon Byron is one of the greatest English poets, the poet of liberty, an outstanding representative of revolutionary romanticism in England. Byron was born in London and spent his childhood in Scotland. Though he was born with a lame foot, he was a very good sportsman and played cricket for his school. Although Byron was born into an aristocratic family, he raised his voice to call men to active struggle against the social evils of the time. He was a fighter himself.

In 1809 he went abroad. He visited many European countries and wherever he went, he saw oppression and injustice. After his return he, by right of birth, became a member of the House of Lords. In his first speech in Parliament he opposed the reactionary policy of the British government against the workers. When the English bourgeois society realized what Byron was, they made life intolerable for him. As Byron was an enemy of despotism, he tried to find liberty in travel and change of scenery. In 1816 he left England forever. He went to live in Italy where he moved from place to place. Soon Byron joined the Italian movement for national liberation against Austrian oppression.

After the suppression of the Italian movement for independence Byron went to Greece and joined the Greeks in their struggle for liberty against Turks. There Byron fell ill and in a few days died.

He was 36 years old. His death was mourned by progressive people all over Europe.

Byron's body was brought to England, but the English government did not allow him to be buried in the Poets' Corner of Westminster Abbey, where many of the great English writers are buried. But the people loved Byron. In one of his works Engels said that Byron and Shelley had many readers among the workers. There is a reason for this, of course. Byron's romantic dissatisfaction with life and his protest against political tyranny were expressed in his poems with great clarity.

He struggled against despotism with both pen and sword. In his poems Don Juan, Childe Harold's Pilgrimage, and The Corsair we feel the titanic force of Byron's poetry, our mind is captured by his bold images, his beautiful pictures of nature, his passionate verse and satirical wit. More than any other poet, Byron has been identified with his own heroes – with Childe Harold, the romantic traveler, with Manfred, the outcast from society.

Exercise 1. Read the text and using the information given in the chronology below get ready to speak about Byron's life. The words given in the box may help you.

To be born into a family, the following year, to be educated at, while in/at, to fill his time by reading, to publish the collection of poems, to provide a background for, to be fruitful (years), to show oneself as an acute observer and critic of human conduct, a strong sense of humour, hatred of hypocrisy, to be really (highly) appreciated, to be inspired by smth., to win smb. popularity, to be enthusiastically received, to die of, to live to be only 36, to be buried, a man of undaunted courage in many adversities, to be more than a literary figure.

1788	G. Byron was born into an old aristocratic family in Scotland.
1798	Byron's grand-uncle died and the boy inherited the title of Lord
1798	G. Byron inherited the family estate in Nottinghamshire.
1801	George was sent to Harrow School.
1805	Entered Cambridge University; his literary career began.
1807	Published his first collection of poems Hours of Idleness.
1808	Graduated from the University.
1809	Went travelling and visited Portugal, Spain, Greece and Turkey
1809	Described his travels in a long poem Childe Harold's Pilgrimage.
1812	The first two parts of the poem published made Byron famous.
1815	Delivered his revolutionary speeches in Parliament.
1815	Left England for Switzerland where he met Percy Bysshe Shelley.
1817	Went to Italy where he lived until 1823.
1819	Joined the Carbonari, a revolutionary organization, struggling for the national independence of Italy.
1820	Wrote many of his best poems, among them Don Juan (1819-24).
1823	Arrived in Greece and joined the people in their struggle for independence against Turkey.
1824	Died in Greece; his remains were conveyed home to England, burial in Westminster Abbey having been refused, buried in the family vault in Nottinghamshire.



PERCY BYSSHE SHELLEY

(1792-1822)

Percy Bysshe Shelley was the most progressive poet among the revolutionary romanticists in English literature. He was at the same time the greatest lyrical poet in English literature. Like Byron, he was born into an old aristocratic family. When he was a student, he published a pamphlet

The Necessity of Atheism for which he was expelled from the university and forbidden by his father to come home. In his first great poems Queen Mab and the Revolt of Islam Shelley protested against religion, and all forms of tyranny. He gave pictures of a revolutionary movement for freedom and expressed his belief in a new golden age.

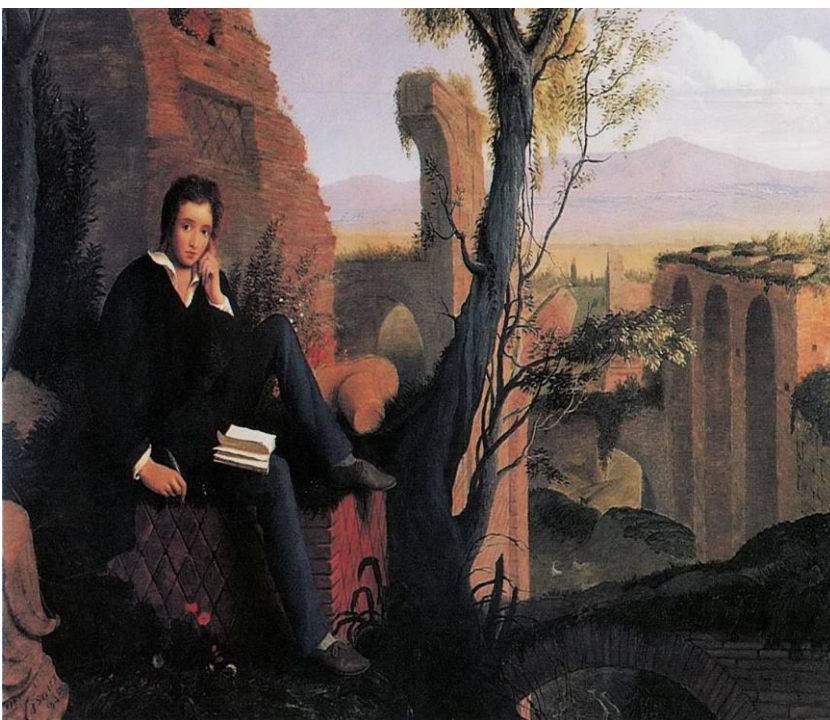
Like Byron, he was forced by his enemies among the ruling classes of England to leave his native country. So in 1818, he went to live in Italy where his friend Byron lived. (Shelley wrote about their friendship in a poem Julian and Maddalo.) But he kept up his ties with England.

In August 1819, when he heard that the English government had sent soldiers against a demonstration of Manchester workers and that several men, women and children had been killed and many wounded, he decided to start writing a collection of revolutionary songs calling the English workers to rise against the oppressors. During his life in Italy he wrote his best works, among them are his dramas and many poems. The most famous of his long poems is *Prometheus Unbound*, in which he retold the Greek legend of Prometheus, who stole fire from heaven and brought it down to men. Shelley used the old story to express his feelings of joy and hope for the future of mankind. Shelley also wrote lyrical poems in which he sang of nature and simple things.

These poems are full of melody and grace. Like Byron, Shelley was especially fond of the sea and described it in many of his poems. But the difference between Byron and Shelley is that while in Byron's poetry we can very often feel his gloomy mood, Shelley's poetry is full of bright optimism. In 1822 Shelley was drowned while he was sailing in a small boat. He was only thirty years old.

Exercise 1. Read the text and answer the questions.

1. What kind of poet was P. Shelley? 2. How are his first writings called? 3. When and why did he decide to write revolutionary songs? 4. Where did he write his best works? 5. What are his most famous poems? 6. How old was he when he died?



CHARLOTTE BRONTE

(1816-55)

Charlotte Bronte, pseudonym Currer Bell, was born on April 21, 1816, Thorton, Yorkshire, England. In 1824 Charlotte and Emily, together with their two elder sisters before their deaths, attended Clergy Daughters' School at Cawan Bridge, Lancashire. They returned home in June 1825 and for the next five years the Bronte children learned and played there, writing and telling romantic tales for one another. In 1831 Charlotte was sent to Miss Woolen's school at Roe Head where she stayed a year and made some lasting friendships. In 1832 she came home to teach her sisters but in 1835 returned to Roe Head as a teacher. She wished to improve her family's position.

Jane Eyre (1847) and other novels (Shirley, 1849 and Villette, 1853) show her sober reaction from the indulgences of her girlhood. The necessity of her genius, reinforced by reading her sister Emily's Wuthering Heights, modified this restrictive self-discipline. Jane Eyre's success was the fiery conviction with which it presented thinking, feeling woman, craving for love but able to renounce it at the call of impassioned self-respect and moral conviction. The book's narrator and main character, Jane Eyre, is an orphan, a governess to the ward of Mr. Rochester, the Byronic and enigmatic employer with whom she falls in love. Her love is reciprocated, but on the wedding morning it comes out that Rochester is already married and keeps his mad and depraved wife in the attics of his mansion. Jane leaves him, suffers hardship, and finds work as a village schoolmistress.

When Jane learns, however, that Rochester has been maimed and blinded while trying to rescue his wife from the burning house that she herself had set on fire, Jane seeks him out and marries him. There are melodramatic naiveties in the story, and Charlotte's elevated rhetorical passages do not much appeal to modern taste, but she maintains her hold on the reader.

Exercise 1. Read the text and answer the questions.

1. When and where was Ch. Bronte born? 2. What education did she get? 3. What kind of relationship did she have with her sisters? 4. What is her best novel? 5. Who is the main character of this novel? 6. What are the most attractive features of Jane Eyre's character?



Exercise 2. Translate the words and word combinations in brackets in the correct form.

Anne Bronte (1820-49), pseudonym Acton Bell, is an English poet and novelist, author of *Agnes Grey* (1847) and *"The Tenant of Wildfell Hall"* (1848), which generally (считать) less brilliant than the novels of her two sisters, Charlotte and Emily Brontë. The youngest of six children of Patrick and Marie Bronte, Anne was taught in the family's Haworth home, (главным образом) by her sister Charlotte. She took a position as (гувернантка) briefly in 1839 and then again for four years, 1841-45. In 1846 Anne (вносить вклад) 21 poems to *Poems by Currer, Ellis and Acton Bell*, a joint work with her sisters Charlotte and Emily. Her first novel *Agnes Grey* (публиковать) together with Emily's *"Wuthering Heights"* in three volumes in December 1847. The reception to these volumes associated in the (общественное мнение) with the immense (популярность) of Charlotte's *Jane Eyre*, led to quick (публикация) of Anne's second novel *"The Tenant of Wildfell Hall"*, published in three volumes in June 1848: it sold well. She (заболеть) with tuberculosis and died the following May.

Anne is commonly described as gentle and (набожный). In chaste and shapely verse, she examines her thoughts and feelings in the light of moral and religious (убеждения).

Exercise 3. Read the text below and answer the questions.

1. When and where was A. Brontë born? How is her best novel called? 2. Who is the main character of this novel? 3. What education did Anna get? 4. What kind of relationship did she have with her sisters? 5. What is Anna like? 6. What was her character? 7. Why was her second novel *The Tenant of Wildfell Hall*, published? 8. When was it published? 9. How large was it? 10. What disease did she suffer? 11. How were her novels considered? 12. Did you read any of her novels? How do you like it? 13. Did you read her verses? 14. Do you like poetry? 15. Do you like English prose? 16. What is your favourite writer and poet?

Exercise 4. Make up a small report and give a talk in class.



Exercise 5. Read the text below and answer the questions.

1. When and where was E. Brontë born? How is her best novel called? 2. Who is the main character of this novel? 3. What education did Emily get? 4. What kind of relationship did she have with her sisters?

Emily Brontë (1818-48), pseudonym Ellis Bell, is an English novelist and poet who produced but one novel *Wuthering Heights* (1847), a highly imaginative novel of passion and hate set on the Yorkshire moors. By midsummer of 1847 Emily's *Wuthering Heights* had been accepted for publication.

Wuthering Heights when published in December 1847 didn't fare well; critics were hostile calling it too savage, too animal like, clumsy in construction, only later did it come to be considered one of the finest novels in the English language. Emily Brontë's work on *Wuthering Heights* can't be dated, and she may well have spent a long time on this intense, solidly imagined novel.

It's distinguished from other novels of the period by its dramatic and poetic presentation, its abstention from all comment by the author, and its unusual structure. It recounts in the retrospective narrative of an onlooker, which in turn includes shorter narratives, the impact of Heathcliff on the two families of Earnshaw and Linton in a remote Yorkshire district at the end of the 18th century.

Embittered by abuse and by the marriage of Cathy Earnshaw – who shares his stormy nature and whom he loves – to the gentle and prosperous Edgar Linton, Heathcliff plans a revenge on both families, extending into the second generation. Cathy's death fails to set him free from his love-hate relationship with her, and the haunting persists until his death; the marriage of the surviving heirs of Earnshaw and Linton restores peace.

Exercise 6. Compare the creative activities of the three sisters with the help of the texts.

Exercise 7. Summarise your knowledge of the Romantic Movement in English literature.



UNIT V. THE VICTORIAN AGE LITERATURE



INTRODUCTION

The literature written during Queen Victoria's reign (1837-1901) has been given the name Victorian.

Many great changes took place in the first half of the 19th century. Intellectual rebellions, such as those of Byron and Shelley, gave place to balance and adjustment. Individualism began to be replaced by social and governmental restraints. More and more people were gaining comfort and prosperity. Great Britain changed from a provincial nation to a world-wide empire.

This progress brought its problems. Often men had to choose between ideals and material gain. Science made rapid strides in the 19th century.

The theory of evolution gave new insight into the biological sciences. Technical progress transformed Britain into a land of mechanical and industrial activity, but science also created doubts.

Old ideas of faith and religion were put to serious tests by the new attitudes brought about by scientific progress. There was a reemphasis – often stuffy and pompous – of moral and religious beliefs. Literature, said some, should show people how to be good. Nevertheless, many people in England were still poor – badly housed, undernourished, and sick.

Progress, obviously, would not come by itself – it had to be earned. Freedom had to be guarded zealously. Would the spirit of man be destroyed by the machine?

Would people become slaves to industry and the pursuit of wealth? Would art be replaced by skills and crafts? These were the questions that troubled Englishmen in the age of Queen Victoria.

The transition from the late Romantic to the Victorian period is best understood in the figure of Thomas Carlyle (1795-1881). His life spanned the years of Romantic excitement and Victorian achievement. Carlyle thoroughly repudiated the Romanticists. To him the universe seemed the "living garment of God". In *Sartor Resartus* (1833-34) he counselled that the way out of the "Everlasting Nay", or negative denial, was first to find what one could do; then to give all one's energies to it. The effort of the moral will, he said, would bring freedom from despair.

The Victorian era was the great age of the English novel – realistic, thickly plotted, crowded with characters, and long. It was the ideal form to describe contemporary life and to entertain the middle class. The novels of Charles Dickens, full to overflowing with drama, humour, and an endless variety of vivid characters and plot complications, nonetheless spare nothing in their portrayal of what urban life was like for all classes. William Makepeace Thackeray is best known for *Vanity Fair* (1848), which wickedly satirizes hypocrisy and greed.

Emily Bronte's single novel, *Wuthering Heights* (1847), is a unique masterpiece propelled by a vision of elemental passions but controlled by an uncompromising artistic sense.

The fine novels of Emily's sister Charlotte Bronte, especially *Jane Eyre* (1847) and *Villette* (1853), are more rooted in convention, but daring in their own ways. The novels of George Eliot (Mary Ann Evans) appeared during the 1860s-70s.

A woman of great erudition and moral fervour, Eliot was concerned with ethical conflicts and social problems. George Meredith produced comic novels noted for their psychological perception. Another novelist of the late 19th century was the prolific Anthony Trollope, famous for sequences of related novels that explore social, ecclesiastical, and political life in England.

Thomas Hardy's profoundly pessimistic novels are all set in the harsh; punishing Midland County he called Wessex. Samuel Butler produced novels satirizing the Victorian ethos, and Robert Louis Stevenson, a master of his craft, wrote arresting adventure fiction and children's verse.

The mathematician Charles Lutwidge Dodgson, writing under the name Lewis Carroll, produced the complex and sophisticated children's classics *Alice's Adventures in Wonderland* (1865) and *Through the Looking Glass* (1871). Lesser novelists of considerable merit include Benjamin Disraeli, George Gissing, Elizabeth Gaskell, and Wilkie Collins.

By the end of the period, the novel was considered not only the premier form of entertainment but also a primary means of analyzing and offering solutions to social and political problems.

Among the Victorian masters of nonfiction were the great Whig historian Thomas Macaulay and Thomas Carlyle, the historian, social critic, and prophet whose rhetoric thundered through the age. Influential thinkers included John Stuart Mill, the great liberal scholar and philosopher; Thomas Henry Huxley, a scientist and popularizer of Darwinian theory; and John Henry, Cardinal Newman, who wrote earnestly of religion, philosophy, and education.

The founders of Communism, Karl Marx and Friedrich Engels, researched and wrote their books in the free environment of England. The great art historian and critic John Ruskin concerned himself with social and economic problems. Matthew Arnold's theories of literature and culture laid the foundations for modern literary criticism, and his poetry is also notable.

Active vocabulary

Masterpiece, education, literature, culture, influential thinkers, political problems, solutions, masters of nonfiction, to analyze, to offer, social, pessimistic novels, novel, novelists, considerable merit, realistic, thickly plotted, crowded with characters, long.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Write a small essay on the topic.



MAJOR VICTORIAN POETS

The leading poets during the Victorian period were Alfred, Lord Tennyson (1809-92), Robert Browning (1812-89), Elizabeth Barrett Browning (1806-61), Matthew Arnold (1822-88).

The poetry of this period was heavily influenced by the Romantics, but also went off in its own directions. Particularly notable was the development of the dramatic monologue, a form used by many poets in this period, but perfected by Robert Browning. Literary criticism in the 20th century gradually drew attention to the links between Victorian poetry and modernism.

Poets shifted from the extremely personal expression (subjectivism) of the Romantic writers to an objective surveying of the problems of human life.

The poems of Tennyson, Browning, and Arnold especially reflect this change.

Much Victorian poetry was put to the service of society. The preeminent poet of the Victorian age was Alfred, Lord Tennyson. Although romantic in subject matter, his poetry was tempered by personal melancholy; in its mixture of social certitude and religious doubt it reflected the age.

Tennyson was Poet Laureate of the United Kingdom during much of Queen Victoria's reign.

Alfred Tennyson (1809-92) attempted to give direction to his readers. His narrative skill makes many of his poems interesting just as stories.

For example, each of the Arthurian tales in *Idylls of the King* brings the reader a wealth of beauty and experience. *The Lady of Shalott* and *The Death of Oenone* are pleasing tales to young readers. He was described by T. S. Eliot, as "the greatest master of metrics as well as melancholia", and as having "the finest ear of any English poet since Milton". Matthew Arnold's reputation as a poet has "within the past few decades plunged drastically."

Dante Gabriel Rossetti (1828-82) was a poet, illustrator, painter and translator. He founded the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais.

In the middle of the 19th century the so-called Pre-Raphaelites, led by the painter-poet Dante Gabriel Rossetti. He sought to revive what they judged to be the simple, natural values and techniques of medieval life and art. Their quest for a rich symbolic art led them away from the mainstream.

William Morris – designer, inventor, printer, poet, and social philosopher – was the most versatile of the group. It included the poets Christina Rossetti and Coventry Patmore. Algernon Charles Swinburne began as a Pre-Raphaelite but soon developed his own classically influenced, sometimes florid style. Rossetti's art was characterised by its sensuality and its medieval revivalism.

Arthur Clough (1819-1861) and George Meredith (1828-1909) are two other important minor poets of this era. Towards the end of the 19th century, English poets began to take an interest in French Symbolism and Victorian poetry entered a decadent *fin-de-siècle* phase. Two groups of poets emerged in the 1890s, the *Yellow Book* poets who adhered to the tenets of Aestheticism, including Algernon Charles Swinburne, Oscar Wilde and Arthur Symonds and the Rhymers' Club group, that included Ernest Dowson, Lionel Johnson and Irishman William Butler Yeats.

Yeats went on to become an important modernist in the 20th century.

In 1896 A. E. Housman published at his own expense *A Shropshire Lad*.

Writers of comic verse included the dramatist, librettist, poet and illustrator W. S. Gilbert (1836-1911), who is best known for his fourteen comic operas, produced in collaboration with the composer Sir Arthur Sullivan, of which the most famous include *H.M.S. Pinafore*, and *The Pirates of Penzance*.

Novelist Thomas Hardy (1840-1928) wrote poetry throughout his career, but he did not publish his first collection until 1898, so that he tends to be treated as a 20th-century poet. Now regarded as a major poet, Gerard Manley Hopkins's (1844-89) *Poems* were published posthumously by Robert Bridges in 1918. For those who have seen Rudolph Besier's modern play *The Barretts of Wimpole Street*, Elizabeth and Robert Browning need no introduction. The poetry of Robert Browning and his wife, Elizabeth Barrett Browning, was immensely popular, though Elizabeth's was more venerated during their lifetimes. Browning is best remembered for his superb dramatic monologues.

Elizabeth Barrett Browning (1806-61) wrote the most exquisite love poems of her time in *Sonnets from the Portuguese* (1850). These lyrics were written secretly while she was being courted by Robert Browning. Browning (1812-89) is best remembered for his dramatic monologues. *My Last Duchess* (1842), *Fra Lippo Lippi* (1855), and *Andrea del Sarto* (1855) are excellent examples.

The stirring rhythm of *How They Brought the Good News from Ghent to Aix* (1845) and the simple wonder of *The Pied Piper of Hamelin* (1842) endear Browning to readers. His expressions of personal faith have inspired thousands of readers (*Epilogue to Asolando*, 1889; *Rabbi Ben Ezra*, 1864; *Prospice*, 1864). The poetic drama *Pippa Passes* (1841) is one of his finest efforts.

The poetry of Matthew Arnold (1822-88) is marked by an intense seriousness and classic restraint. *Sohrab and Rustum* (1853) is a fine blank-verse narrative. His elegiac poems on the death of his father, Dr Thomas Arnold (Rugby Chapel, 1867), and of his friend Arthur Hugh Clough (Thyrsis, 1865) are profound and moving. His interest in the problem of making Englishmen aware of higher values of life caused him to quit writing poetry and turn to critical prose. As a critic, he drove his ideas home with clarity and force. Arnold's somber and disillusioned poem *Empedocles on Etna* (1852) was characteristic of the poetry dealing with the conflict between religion and science.

Rudyard Kipling, the poet of the empire triumphant, captured the quality of the life of the soldiers of British expansion. Some fine religious poetry was produced by Francis Thompson, Alice Meynell, Christina Rossetti, and Lionel Johnson.

A. E. Housman and Thomas Hardy, Victorian figures who lived on into the 20th century, share a pessimistic view in their poetry, but Housman's well-constructed verse is rather more superficial.

The great innovator among the late Victorian poets was the Jesuit priest Gerard Manley Hopkins.

The concentration and originality of his imagery, as well as his jolting meter had a profound effect on 20th-century poetry. During the 1890s the most conspicuous figures on the English literary scene were the decadents. The principal figures in the group were Arthur Symons, Ernest Dowson, and, first among them in both notoriety and talent, Oscar Wilde. The Decadents' disgust with bourgeois complacency led them to extremes of behaviour and expression.

However, limited their accomplishments, they pointed out the hypocrisies in Victorian values and institutions. The sparkling, witty comedies of Oscar Wilde and the comic operettas of W. S. Gilbert and Sir Arthur Sullivan were perhaps the brightest achievements of 19th-century British drama.

The Victorian period formally begins in 1837 (the year Victoria became Queen) and ends in 1901 (the year of her death). As a matter of expediency, these dates are sometimes modified slightly.

1830 is usually considered the end of the Romantic period in Britain; thus makes a convenient starting date for Victorianism.

Similarly, since Queen Victoria's death occurred so soon in the beginning of a new century, the end of the previous century provides a useful closing date for the period. The common perception of the period is the Victorians are "prudish, hypocritical, stuffy, and narrow-minded". This perception is not universally accurate, and it is thus a grievous error to jump to the conclusion that a writer or artist fits that description merely because he or she wrote during the mid to late 19th century.

However, it is true that this description applies to some large segments of Victorian English society, particularly amongst the middle-class, which at the time was increasing both in number and power.

Many members of this middle-class aspired to join the ranks of the nobles, and felt that acting "properly", according to the conventions and values of the time, was an important step in that direction. Another important aspect of this period is the large-scale expansion of British imperial power. By 1830, the British Empire had existed for centuries, and had already experienced many boons and setbacks. During the 19th century, the British Empire extensively expanded its colonial presence in many parts of Africa, in India, in the middle-east and in other parts of Asia.

This process has had many long-term effects, including the increased use of the English language outside of Europe and increased trade between Europe and distant regions. It also, of course, produced some long-standing animosity in colonized regions.

Exercise 1. Digest the information briefly in English.

Exercise 2. Try to explain the score of the information on Genre fiction.

Sir Arthur Conan Doyle wrote 56 short stories and four novels featuring Sherlock Holmes.

The premier ghost story writer of the 19th century was Sheridan Le Fanu. His works include the macabre mystery novel *Uncle Silas* (1865), and his Gothic novella *Carmilla* (1872) tells the story of a young woman's susceptibility to the attentions of a female vampire.

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

Arthur Conan Doyle's Sherlock Holmes is a brilliant London-based "consulting detective", famous for his intellectual prowess. Conan Doyle wrote four novels and 56 short stories featuring Holmes, which were published between 1887 and 1927. All but four Holmes stories are narrated by Holmes' friend, assistant, and biographer, Dr. Watson. The Lost World literary genre was inspired by real stories of archaeological discoveries by imperial adventurers. H. Rider Haggard wrote one of the earliest examples, *King Solomon's Mines*, in 1885. Contemporary European politics and diplomatic manoeuvrings informed Anthony Hope's Ruritanian adventure novel *The Prisoner of Zenda* (1894).

Exercise 3. Render the main idea of the information on Children's literature.

Literature for children developed as a separate genre. Some works become internationally known, such as those of Lewis Carroll, *Alice's Adventures in Wonderland* (1865) and its sequel *Through the Looking-Glass*. Robert Louis Stevenson's (1850-94) *Treasure Island* (1883), is the classic pirate adventure. At the end of the Victorian Era and leading into the Edwardian Era, Beatrix Potter was an author and illustrator, best known for her children's books, which featured animal characters. In her thirties, Potter published the highly successful children's book *The Tale of Peter Rabbit* in 1902. Potter eventually went on to publish 23 children's books, became a wealthy woman.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Author	When	Where	Score
1.				



LITERATURE OF THE VICTORIAN PERIOD

It is important to realize from the outset that the Victorian period is quite long. Victoria's reign lasted over 63 years, longer than any other British monarch. The Victorian Era lasted roughly twice as long as the Romantic period. Keeping in mind that even the relatively short Romantic period saw a wide variety of distinguishing characteristics, it is logical that much longer Victorian period includes even more variety. Below are a few of the noteworthy characteristics which appear often enough to be worth mentioning, but certainly do not encompass the entirety of the period.

The drive for social advancement frequently appears in literature. This drive may take many forms.

It may be primarily financial, as in Charles Dickens's *Great Expectations*. It may involve marrying above one's station, as in Charlotte Bronte's *Jane Eyre*. It may be intellectual or education-based. Typically, any such attempt to improve one's social standing must be accompanied by "proper" behaviour (thus helping to provide the period with its stereotype).

The period saw the rise of a highly idealized notion of what is "English" or what constitutes an "Englishman". This notion is obviously tied very closely to the period's models for proper behaviour, and is tied very closely to England's imperial enterprises. Many colonists and politicians saw it as their political (sometimes religious) duty to "help" or "civilize" native populations in colonized regions. It was thus important to have a model which provides a set of standards and codes of conduct, and the idealized notion of what is "English" often provided this model.

Later Victorian writing saw the seeds of rebellion against such idealized notions and stereotypical codes of conduct. These "proper" behaviours often served as subjects of satire; Oscar Wilde's plays are an excellent example. The later years of the Victorian period also saw the rise of aestheticism, the "art for art's sake" movement, which directly contradicted the social and political goals of much earlier Victorian literature. One of the fascinating ways of approaching the Victorian period is to examine the influence of these later developments on the Modernist period which follows.

The Reform Bill of 1832 gave the middle class the political power it needed to consolidate – and to hold – the economic position it had already achieved. Industry and commerce burgeoned. While the affluence of the middle class increased, the lower classes, thrown off their land and into the cities to form the great urban working class, lived ever more wretchedly.

The social changes were so swift and brutal that Godwinian utopianism rapidly gave way to attempts either to justify the new economic and urban conditions, or to change them. The intellectuals and artists of the age had to deal in some way with the upheavals in society, the obvious inequities of abundance for a few and squalor for many, and, emanating from the throne of Queen Victoria (1837-1901), an emphasis on public rectitude and moral propriety.

Active vocabulary

The Victorian period, social changes, the economic position, intellectuals, moral propriety, subjects of satire, to education-based, to achieve, the middle class, the political power, to examine, the influence, a wide variety of distinguishing characteristics.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



THE PRE-RAPHAELITE BROTHERHOOD

The Pre-Raphaelites, a group of painters and poets, rebelled against the sentimental and the commonplace. They wished to revive the artistic standards of the time before the Italian painter Raphael (1483-1520). Their poems are full of mystery and pictorial language.

One member was Dante Gabriel Rossetti (1828-82). His *Blessed Damozel* (1850) and *Sister Helen* (1870) are typical of this highly sensuous verse.

Goblin Market (1862), by his sister Christina Georgina Rossetti (1830-94), is one of the most fanciful poems in the language. William Morris (1834-96) also was interested in both painting and poetry. His interest in handicrafts grew into a philosophy of art, and he dedicated the rest of his life to the attempt to bring a love of workmanship back into the English working man's life.

This activity took two forms: the promotion of the crafts through such organizations as the Kelmscott Press and the promotion of the worker's happiness through guild socialism. *The Earthly Paradise* (1868-70) is a series of tales linked by the same device used in *Canterbury Tales*.

In *The Dream of John Ball* (1888), a prose romance, Morris dealt with one of the leaders of the 14th-century revolt of Wat Tyler. Another poet closely associated with the Pre-Raphaelites was Algernon Charles Swinburne (1837-1909). Swinburne wrote many verse dramas on classical and historical subjects (*Mary Stuart*, 1881). All his poetry is filled with rich, melodic effects.

Some critics have said that his verse is all "sound and fury signifying nothing".

The direct opposite of Swinburne was Gerard Manley Hopkins (1844-89), a Jesuit priest. His imagery and metrical technique are quite modern, and his subject matter is intensely religious. His poems, written between 1876 and 1889, were appreciated by his close friends but they were not published until 1918 because their unusual rhythm and metaphors were considered too strange to be accepted earlier. There were other notable poets writing at the end of the century.

They included Francis Thompson (1859-1907), author of *The Hound of Heaven* (1893); Ernest Dowson (1867-1900), who wrote *Cynara* (1896); and the pessimist John Davidson (1857-1909), author of *Fleet Street Eclogues* (1893).

Exercise 1. Digest the information briefly in English.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



VICTORIAN NOVELISTS

The English novel came of age in the Victorian period. There had been a decline in novel writing at the beginning of the century, partly because fiction had turned to horror and crude emotionalism and partly because of religious and moral objections to the reading of novels. Even *Sir Walter Scott*, at first, considered the craft of the novelist degrading and kept his authorship a secret.

In the Victorian period, however, these attitudes toward the novel were to change. With the rise of the popular magazines, authors began to experiment with serialized fiction.

Soon they were writing novels. Such was the beginning of Dickens' *Sketches es by Boz* (1836) and of Thackeray's *The Yellow plush Correspondence* (1837-38).

Charles Dickens (1812-70) became a master of local colour, as in *The Pickwick Papers* (1836-37). Few of his novels have convincing plots, but in characterization and in the creation of moods he was outstanding. By 1850 Dickens had become England's best-loved novelist. The talents of *William Makepeace Thackeray* (1811-63) produced a different type of novel.

He was not a reformer, as Dickens was, and he was not moved to tearful sentiments by the world's unfortunates. Instead, he attempted to see the whole of life, detached and critically. He disliked sham, hypocrisy, stupidity, false optimism, and self-seeking. The result was satire on manners.

Literature would be the poorer without *Vanity Fair* (1847-48) and its heroine, *Becky Sharp*.

The novels of the *Brontë sisters* (Charlotte, 1816-55; Emily, 1818-48; Anne, 1820-49) have very little to do with the condition of society or the world in general. Charlotte's *Jane Eyre* and Emily's *Wuthering Heights* (both 1847), especially, are powerful and intensely personal stories of the private lives of characters isolated from the rest of the world.

Later English novelists turned to the logical plot and the concept of a central theme. *Anthony Trollope* (1815-82) dealt with middle- and upper-class people interestingly, naturally, and wittily.

George Eliot (1819-80) was one of England's greatest women novelists. In *Silas Marner* (1861) and *Middlemarch* (1871-72) she used the novel to interpret life. *Wilkie Collins* (1824-89) was one of the earliest writers to build a novel wholly around an ingenious plot – the formula that is used in the modern mystery story. *The Moonstone* (1868) is his best.

Exercise 1. Digest the information briefly in English.

Exercise 2. Pick up from the text all the details associated with writers and complete the chart below. The beginning has been done for you.

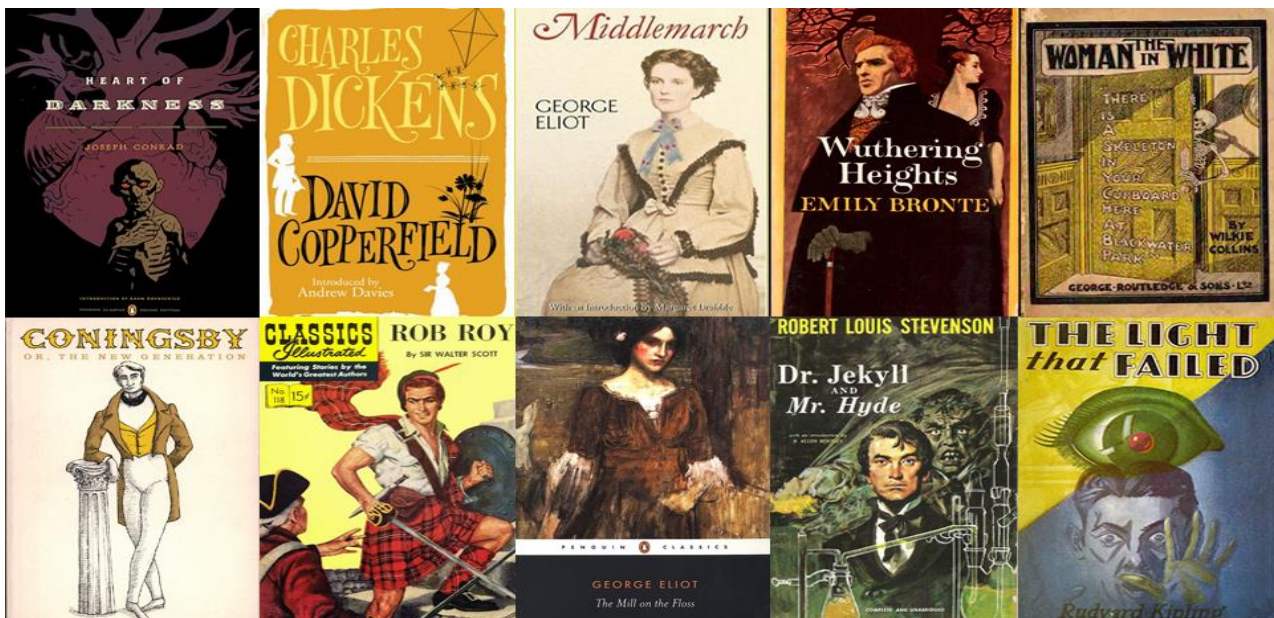
Exercise 3. Analyze the information and make up the chart about it.

	Names of authors	Date of life	Titles	Score
1.	Eliot	1819-1880	<i>Silas Marner</i>	Interpret life



Exercise 4. Read the text and choose the right variant.

1. Many great changes took place in the ____ century.
a) mid 19th b) the second half of the 19th c) the early 19th d) the late 19th
2. More and more people were ____ comfort and prosperity.
a) getting b) gaining c) obtaining d) securing
3. Often men had to choose between ideals and material ____.
a) gain b) profile c) benefit d) prize
4. Science made rapid strides in the ____ century.
a) 18th b) 19th c) 17th d) 20th
5. Old ideas of faith and religion were put to serious ____ by the new attitudes.
a) tests b) experiments c) standards d) criteria
6. Much Victorian poetry was ____ to the service of society.
a) took b) put c) pressed d) provided
7. Alfred Tennyson ____ with conflicting scientific and social ideas.
a) delt b) connected c) discovered d) resolved
8. Browning's expressions of personal faith have ____ thousands of readers.
a) inspired b) influenced c) encouraged d) impelled
9. Matthew Arnold's interest in the problem of making Englishmen aware of higher values of life caused him to ____ writing poetry and turn to critical prose.
a) quit b) leave c) depart d) go away
10. The Pre-Raphaelites ____ against the sentimental and the commonplace.
a) rebelled b) revolted c) rose d) fought
11. Dante Gabriel Rossetti's interest in ____ grew into a philosophy of art.
a) handicrafts b) occupation c) profession d) trade
12. There had been a ____ in novel writing at the beginning of the century.
a) decline b) decay c) diminution d) deterioration
13. W. Scott considered the craft of the novelist ____ and kept his authorship a secret.
a) degenerating b) degrading c) disgracing d) demoting
14. But in characterization and in the creation of moods Dickens was ____.
a) distinguished b) foremost c) prominent d) outstanding
15. A Trollope (1815-82) ____ with middle- & upper-class people interestingly, naturally & wittily.
a) dealt b) connected c) discovered d) resolved



THE VICTORIAN NOVEL & DRAMA

Elizabeth Gaskell (1810-65) was a successful writer and her *North and South* contrasts the lifestyle in the industrial north of England with the wealthier south. Anthony Trollope's (1815-82) was one of the most successful, prolific and respected English novelists of the Victorian era.

Trollope's novels portray the lives of the landowning and professional classes of early Victorian England. George Eliot, pen name of Mary Ann Evans (1819-80), was a major novelist of the mid-Victorian period. Her works, especially *Middlemarch* (1871-72), are important examples of literary realism, and are admired for their combination of high Victorian literary detail, with an intellectual breadth that removes them from the narrow geographic confines they often depict.

George Meredith (1828-1909) is best remembered for his novels *The Ordeal of Richard Feverel* (1859), and *The Egoist* (1879). "His reputation stood very high well into" the 20th-century but then seriously declined. An interest in rural matters and the changing social and economic situation of the countryside is seen in the novels of Thomas Hardy (1840-1928), including *The Mayor of Casterbridge* (1886), and *Tess of the d'Urbervilles* (1891). Hardy is a Victorian realist, in the tradition of George Eliot, and like Charles Dickens he was also highly critical of much in Victorian society.

Another significant late-19th-century novelist is George Gissing (1857-1903), who published 23 novels between 1880 and 1903. His best known novel is *New Grub Street* (1891).

Although pre-dated by John Ruskin's *The King of the Golden River* in 1841, the history of the modern fantasy genre is generally said to begin with George MacDonald, the influential author of *The Princess and the Goblin* and *Phantastes* (1858). Wilkie Collins' epistolary novel *The Moonstone* (1868), is generally considered the first detective novel in the English language.

Robert Louis Stevenson (1850-94) was an important Scottish writer at the end of the 19th century, author of *Strange Case of Dr Jekyll and Mr Hyde* (1886), the historical novel *Kidnapped* (1886).

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

A change came in the Victorian Era with a profusion on the London stage of farces, musical burlesques, extravaganzas and comic operas that competed with productions of Shakespeare's plays and serious drama by dramatists like James Planché and Thomas William Robertson.

In 1855, the German Reed Entertainments began a process of elevating the level of (formerly risqué) musical theatre in Britain that culminated in the famous series of comic operas by Gilbert and Sullivan and was followed by the 1890s with the first Edwardian musical comedies.

The length of runs in the theatre changed rapidly during the Victorian period. As transport improved, poverty in London diminished, and street lighting made for safer travel at night, the number of potential patrons for the growing number of theatres increased enormously. Plays could run longer and still draw in the audiences, leading to better profits and improved production values. The first play to achieve 500 consecutive performances was the London comedy *Our Boys*, opening in 1875. Its record of 1,362 performances was bested in 1892 by *Charley's Aunt*.

Several of Gilbert and Sullivan's comic operas broke the 500-performance barrier, beginning with *H.M.S. Pinafore* in 1878, and Alfred Cellier and B. C. Stephenson's 1886 hit, *Dorothy*, ran for 931 performances. After W. S. Gilbert, Oscar Wilde became the leading poet and dramatist of the late Victorian period. Wilde's plays, in particular, stand apart from the many now forgotten plays of Victorian times and have a much closer relationship to those of the Edwardian dramatists such as Irish playwright George Bernard Shaw (1856-1950), whose career began in the last decade of the 19th century, Wilde's 1895 comic masterpiece, *The Importance of Being Earnest*, holds an ironic mirror to the aristocracy and displays a mastery of wit and paradoxical wisdom.

CHARLES DICKENS

(1812-1870)

It was in the Victorian era (1837-1901) that the novel became the leading literary genre in English. Women played an important part in this rising popularity both as authors and as readers, and monthly serialising of fiction also encouraged this surge in popularity, further upheavals which followed the Reform Act of 1832". This was in many ways a reaction to rapid industrialization, the social, political, and economic issues associated with it, and was a means of commenting on abuses of government and industry and the suffering of the poor, who were not profiting from England's economic prosperity. Significant early examples of this genre include *Sybil, or The Two Nations* (1845) by Benjamin Disraeli, and Charles Kingsley's *Alton Locke* (1849).

Charles Dickens (1812-70) emerged on the literary scene in the late 1830s and soon became probably the most famous novelist in the history of English literature.

Dickens fiercely satirised various aspects of society, including the workhouse in *Oliver Twist*, the failures of the legal system in *Bleak House*.

- Where and when was Ch. Dickens born?
- What was the little boy like?
- At what age did he learn to read?
- Who influenced him very much?
- What did his father do?
- Why couldn't the future writer go to school?
- Why was his father prisoned?
- Where did Ch. Dickens describe this prison?
- Was he happy at that time?

Dickens was born in Portsmouth, a town on the south coast of England. He was a weak child and did not like to take part in noisy and active games.

The little boy was very capable. He learned to read at an early age and read many books in his childhood. When he was about six, someone took him to the theatre for the first time. He saw a play by Shakespeare and liked it so much, that he decided to write a play himself. When it was ready, he performed it together with his friends. When Charles was nine years old, the family moved to London. Charles' father was a poor clerk who could never make both ends meet.

So the life of the family was very hard. There were several younger children in the family, besides Charles. The future writer could not even go to school because at that time Mr Dickens was thrown into the Marshalsea prison for debt, and his wife with all the children except Charles went into the prison too. The family lived in the prison until Mr. Dickens could pay his debt.

(Later Dickens described this prison in *Little Dorrit*.)

- What did he do at a blacking factory?
- Where did he spent most of his time?
- Where did he begin to work?
- When and where did he begin publishing his *Pickwick Papers*?
- Was Dickens famous when he began publishing his *Pick- wick Papers*?
- What did he show in *Oliver Twist*?
- What did he show in *Nicholas Nickleby*?
- What did Dickens describe in his books?

Those were the unhappy days in all Charles' life. He lived alone, among strangers, struggling with poverty. At the age of ten he had to start working. The boy worked from early morning till late at night to help his family. He began to work at a blacking factory where he stuck labels on pots of boot blacking. When his father left the prison, young Charles, to his great joy, was sent to school where he remained three years.

When he was 15, he had to leave school and start earning his own living again, this time as clerk in a lawyer's office in London. He spent most of his spare time reading in the British Museum, and in this way, he educated himself. In a few years he became a newspaper reporter.

In 1836, when he was only twenty-four years old, Dickens published his first book, a collection of sketches of London life. In the same year he began publishing his *Pickwick Papers* which appeared in monthly instalments till November 1837. (All Dickens' novels first appeared in monthly, sometimes weekly, instalment.) When the first instalment appeared, Dickens was an unknown writer.

However, when the novel was finished, he became the most popular writer of the time.

After *The Pickwick Papers*, he wrote the story of a workhouse boy in *Oliver Twist* and in *Nicholas Nickleby* his next book, he showed an English school where the boys were starved, beaten and terrified by their schoolmaster. Then his novels *Dombey and Son*, *David Copperfield*, *Hard Times*, *Little Dorrit* and many others appeared one after another.

In these novels Dickens truthfully describes what he learned in his hard childhood and youth of life in London with its contrasts of poverty and riches. He gives the most complete realistic picture of the English society of his time. He exposes the social wrongs and attacks oppression wherever he finds it. He raises his voice in defence of the poor; he penetrates into the dark slums of London and shows that the people living there are worthier of respect than the rich merchants and capitalists who employ them. To many people his imaginary characters seem more real than the real characters of history. *The Old Curiosity Shop*, like very many Dickens' novels, was first published in monthly instalments.

The readers of the first chapters of the book were so anxious about the fate of unhappy little Nell that they even wrote letters to Dickens begging him not to let her die.

- Where did he take his characters?
- What did he truthfully describe in his books?
- When and where did he make a trip?
- What did he describe in his book *American Notes*?
- What did he begin to do at the age of 50?
- Was he completely happy in his life?
- What do we highly value his novels for?

Many of Dickens' characters are taken from life. For instance, it is said that Mr Micawber from *David Copperfield* & Mrs Nickleby from *Nicholas Nickleby* represent Dickens' own mother and father.

In 1842, Dickens made a trip to America. He spent several months there visiting different parts of the country and was greatly disappointed with what he saw in the USA.

In his book *American Notes*, he described with great indignation the conditions under which the Negroes lived in America, the prison system of the USA, the yellow press and other aspects of American life. When Dickens was about 50 years old, he began giving readings of his books in public.

At these readings, he acted all the parts in turn speaking in a high voice for the women.

The readings were a great success. People said that if Dickens had chosen, he might have been a fine actor. In spite of tremendous success of his books, Dickens was not completely happy. Money worries and overwork exhausted the great writer and in 1870 at the age of 58 he died.

The works of Charles Dickens show the unbounded faith of the writer in the good nature of man and in the beauty of life, his confidence in the final victory of truth and goodness over the dark forces of evil. The rare combination of a vivid imagination, a keen dramatic sense, and splendid language has placed Dickens among the greatest English writers.

Dickens is one of the most beloved English writers in our country. We highly value his novels for their realism, humour, love and sympathy for ordinary people.

Exercise 1. Read the text interrupted with questions and have a discussion about Ch. Dickens' life and work.

Exercise 2. Choose the keywords that best convey the gist of the information.

Exercise 3. Pay attention to the phrases and idioms.

of few words – немногословно
wordly – многословно
word in one's ear – на ухо, по секрету
word in season – своевременный совет
word for word – буквально, дословно
Upon my word! – Честное слово!
by word of mouth – устно, на словах
to give one's word – обещать
to put in a good word for smb. –
произнести оправдательную речь в
адрес кого-л.

it is not the word – не то слово, это еще слабо сказано
in a (one) word – одним словом; короче говоря
on (with) the word – без промедления; сейчас
in so many words – ясно, недвусмысленно
man of his word – человек слова, хозяин своего слова
a word to the wise – умный, с полуслова понимает
a word spoken is past recalling – слово не воробей,
вылетит – не поймаешь
to have words with smb. – крупно поговорить,
поссориться с кем-л.

Exercise 4. Choose the correct variant by drawing on the information above.

1. English literature in the 19th century was ____ in works of great realistic power.
a) poor b) rich c) scanty d) fruitful
2. Dickens was born in ____.
a) Portsmouth b) London c) Essex d) Dublin
3. Dickens began to work at a factory.
a) sweet b) toy c) textile d) blacking
4. In ____, when he was only 24 years old, Dickens published his first book.
a) 1836 b) 1856 c) 1845 d) 1823
5. Dickens began publishing his Pickwick Papers in ____.
a) 1836 b) 1843 c) 1834 d) 1825
6. In ____ Dickens made a trip to America.
a) 1836 b) 1845 c) 1834 d) 1842
7. At age of ____, he began giving readings of his books in public.
a) 70 b) 45 c) 60 d) 50
8. Dickens dies at the age of ____.
a) 70 b) 75 c) 60 d) 58
9. Dickens is one of the most beloved English writers in ____ country.
a) our b) his c) every d) everywhere
10. Everybody highly values his ____ for their realism, humour
a) novels b) essays c) stories d) poems
11. At the age of ____ someone took him to the theatre.
a) 6 b) 8 c) 10 d) 12
12. In ____ Dickens made a trip to America.
a) 1842 b) 1856 c) 1834 d) 1845





WILLIAM MAKEPEACE THACKERAY
(1811-1863)

July 18 is the birthday of William Makepeace Thackeray. W. M. Thackeray, a leading representative of critical realism in English literature of the 19th century, was one of the greatest authors of the brilliant school of British novelists. Thackeray was born in India, but after his father's death he was brought to England and sent to school in London. He began his literary career as a journalist.

Later he became a professional writer. His first book which attracted attention was *The Book of Snobs*. In this book Thackeray gave a satirical description of the ruling classes of England and criticized the bourgeois and aristocratic society. On the pages of this book, Thackeray laughed at a very common defect among the bourgeoisie of the time – snobbery. This book was followed by *Vanity Fair*, his masterpiece. It tells of the adventures of the beautiful hard-hearted Becky Sharp and one of the people whose lives were connected with hers.

Vanity Fair is a novel with many characters. Thackeray liked to describe the lives of whole families and the things that happened to them over many years. His characters seem very real to us; they are neither wholly bad nor wholly good – even his heroes are not perfect.

He used to say that he wished to describe men and women as they really are if they are good and kind, to love them and shake them by the hand; if they are silly, to laugh at them if they are wicked and heartless, to abuse them.

The subtitle of the book – *A Novel without a Hero* – emphasized the fact that the writer's intention was not to picture individuals, but to show the bourgeois and aristocratic society as a whole. In this book Thackeray managed to give a picture of the life of the ruling classes of England which remains a classical example of social satire up to the present day.

It is a broad panorama of contemporary life written with power and brilliance. The novel is heavy with satire. Thackeray attacks the most common vices of the upper classes – money-worship, reverence for ranks and titles, hypocrisy, cruelty and corruption. The plot develops around the daughter of poor artists. She is determined to make her way into high society at any cost.

In the novel the reader finds references to the lower classes. And the lower classes in Thackeray's novels are the servants. In their own way they criticize, they are always there observing and noticing things, pronouncing judgment on their masters. The vast army of the working people finds no place in Thackeray's novels.

Exercise 1. Remember these word-combinations with keyword «book».

to throw the book at smb. – наказать по всей строгости закона

to read smb. like a book – видеть кого-л. насквозь

to know a thing like a book – знать что-л. как свои пять пальцев

to be in smb.'s good (bad, black) books – быть у кого-л. на хорошем (плохом) счету

to speak by the book – говорить с полным знанием дела

to be upon the books – значиться в списке
 one for the books – достойный серьезного внимания, значительный
 to suit smb.'s books – отвечать чьим-л. интересам
 to bring to book – призвать к ответу
 to do the book – вести счета
 without book – по памяти
 to be on the books – значиться в списке
 to suit smb.'s book – совпадать с чьими-л. планами, отвечать чьим-л. интересам
 customer book – абонентская книга
 book learning – книжные знания (в отличие от практических знаний)
 to book an appointment with – назначить встречу, договориться о встрече; записаться на прием (к врачу, парикмахеру и т. п.)

Exercise 2. Complete the sentences with the information from the text.

1. W. M. Thackeray, a leading representative of critical realism in English literature of the 19th _____. 2. Thackeray was born in _____. 3. The novel is heavy with _____. 4. Thackeray attacks the most common vices of _____. 5. The lower classes in Thackeray's novels are _____. 6. The vast army of the working people finds no place in _____. 7. In the book Thackeray managed to give a picture of the life of the ruling _____. 8. W. M. Thackeray provided the best portrait of the ruling classes of his country in the first half of _____. 9. Vanity Fair is his _____. Thackeray laughed at a common defect among the bourgeoisie of the time – _____. 10. His first book which attracted attention was _____. 11. Thackeray was one of the greatest authors of the brilliant _____ of British novelists. 12. Thackeray laughed at a very common defect among the bourgeoisie of the time _____.

Exercise 3. Translate the phrases with the keyword «book».

1. It is very difficult to seize and book every object worth noticing. 2. He caused the marchers to book their men. 3. Rebecca's been booked for speeding. 4. I've booked you in at the Grand Hotel, I hope you approve. 5. It is always advisable to book in early when you want a hotel room in the tourist season. 6. When I was working on the railway, I had to book off after eight hours' work. 7. 300 men have booked off sick at the car factory where there is still trouble with the unions. 8. I'd like to book out early in the morning, please. 9. I'm sorry, the hotel is booked out. 10. If you have to change trains in London, you may be able to book through (to your last station): ask the ticket collector. 11. The course of lectures will be published in book form. 12. The bulky Blue Book of the present day is in two volumes, each of more than 1000 pages. 13. At the end of your accounting year, you will have to balance the books for tax purposes and to check on the financial health of the company. 14. The firm's book profit was \$53,680. 15. A book is sold out. 16. He threw book at him. 17. They are in his good (bad, black) books. 18. He was so deep in his books he would forget to eat. 19. She felt every emotion in the book of love. 20. I have booked a table at the Swan.

Exercise 4. Try to understand the quotes of W. M. Thackeray.

1. It is only hope which is real, and reality is a bitterness and a deceit. 2. The world is a looking glass and gives back to every man the reflection of his own face. 3. There are a thousand thoughts lying within a man that he does not know till he takes up a pen to write. 4. Follow your honest convictions and be strong. 5. A good laugh is sunshine in the house. 6. The world is a looking glass and gives back to every man the reflection of his own face. 7. There are a thousand thoughts lying within a man that he does not know till he takes up a pen to write. 8. There are many sham diamonds in this life which pass for real, and vice versa. 9. I never knew whether to pity or congratulate a man on coming to his senses. 10. Do not be in a hurry to succeed. What would you have to live for afterwards? Better make the horizon your goal; it will always be ahead of you.

Exercise 5. Make up some dialogues from the information above.

ALFRED TENNYSON (1809-92)

Alfred Tennyson is often regarded as the chief representative of the Victorian age in poetry.

He was raised to the peerage in 1884. Tennyson was the fourth of 12 children, born into an old Lincolnshire family, his father was a rector. Alfred with two of his brothers was sent in 1815 to Louth grammar school – where he was unhappy. He left it in 1820, but, though home conditions were difficult, his father managed to give him a wide literary education. Alfred was precocious, and before his teens he had composed in the styles of Alexander Pope, sir Walter Scott and John Milton.

To his youth also belongs *The Devil and the Lady* (a collection of previously unpublished poems), published post-humously in 1930, which shows an astonishing understanding of Elizabethan dramatic verse. Lord Byron was a dominant influence on the young Tennyson. At the lonely rectory in Samersby the children were thrown upon their own resources. All writers on Tennyson emphasize the influence of the Lincolnshire countryside on his poetry: the plain, the sea about his home, "the sand-built ridge of heaped hills that mound the sea" "and the waste enormous march".

In 1824, the health of Tennyson's father began to break down, and he took refuge in drink.

Alfred, though depressed by unhappiness at home continued to write, collaborating with Frederick and Charles in *Poems by Two Brothers* (1826, 1827). His contributions are mostly in fashionable styles of the day. In 1827, Alfred and Charles joined Frederick at Trinity College. There Alfred made friends with Arthur Hallam, the gifted son of the historian Henry Hallam. This was the deepest friendship of Tennyson's life. Tennyson's reputation as a poet increased at Cambridge.

In 1829, he won the chancellor's gold medal with a poem called *Timbuctoo*.

In 1831 Tennyson's father died. Alfred's misery was increased by his grandfather's discovery of his father's debts. He left Cambridge without taking a degree, and grandfather made financial arrangements for the family. In 1832, Tennyson published another volume of his poems including *The Lotos-Eaters*, *The Palace of Art* and *The Lady of Shalott*. In 1833, Hallam died suddenly while on a visit to Vienna. The shock to Tennyson was severe. Then three of his brothers Edward, Charles and Septimus were suffered from mental illness, and the bad reception of his own work added to the gloom. Yet it was in this period that he wrote some of his most characteristic work:

The Two Voices (of which the original title was *Thoughts of a Suicide*), *Ulysses*, *St. Simeon Stylites*, and probably the first draft of *Morte d'Arthur*. In May 1836 his brother Charles married Luisa Sellwood of Horncastle and Alfred fell in love with her sister Emily. But Emily's father disapproved of Tennyson because of his liberal religious views.

In 1842 Tennyson published poems in two volumes. The new poems included *Morte d'Arthur*, *The Two Voices*, *Locksley Hall* and others. The new volume was not on the whole well received. But the grant to him at this time helped to alleviate his financial worries.

In 1847, he published his first long poem *The Princess*. In 1850, Tennyson resumed his correspondence with Emily Selwood and their engagement was renewed and followed by marriage.

The elegies on Hallam that Tennyson had been composing over the year were published at first anonymously. The poem touches on many intellectual issues of the Victorian Age as the author searches for the meaning of life and death and tries to come to terms with his sense of loss.

After his marriage, which was happy, Tennyson's life became more secure. He had two sons: Hallam and Lionel. Tennyson's position as the national poet was confirmed by his *Ode on the Duke of Wellington* (1852). In *Idylls of the King* (1859), a series of 12 connected poems Tennyson broadly surveyed the legend of King Arthur from his falling in love with Guinevere to the ultimate ruin of his kingdom. The book had an immediate success. The *Enoch Arden* volume of 1864 perhaps represents the peak of his popularity. In 1874 Tennyson decided to try his hand at poetic drama. *Queen Mary* appeared in 1875 and an abridged version was produced at the lyceum in 1876 with only moderate success. It was followed by *Harold* (1876).

His only prose work *The Promise of May* shows Tennyson's growing despondency and resentment at the religious, moral and political tendencies of the age. He had already caused some sensation by publishing a poem, called *Despair*. In 1886 he published a new volume.

In 1889, Tennyson wrote the famous short poem *Crossing the Bar* during the crossing of the Isle of Wight. In 1892, his play *The Foresters* was successfully produced in New York City.

Alfred Tennyson was the leading poet of the Victorian Age in England. Tennyson was a consummate poetic artist, consolidating and refining the traditions bequeathed to him by his predecessors in the Romantic Movement – especially Wordsworth, Byron and Keats. His poetry is remarkable for its variety, rich descriptive imagery. His poetry dealt often with no doubts and difficulties of an age, in which established Christian Faith.

Active vocabulary

To regard, representative, Victorian age, poetry, religious, moral, political tendencies, poetic, remarkable, to represent, poems, to survey, series, sensation, popularity, successfully, to produce, volumes, to compose, difficulties of an age, no doubts.

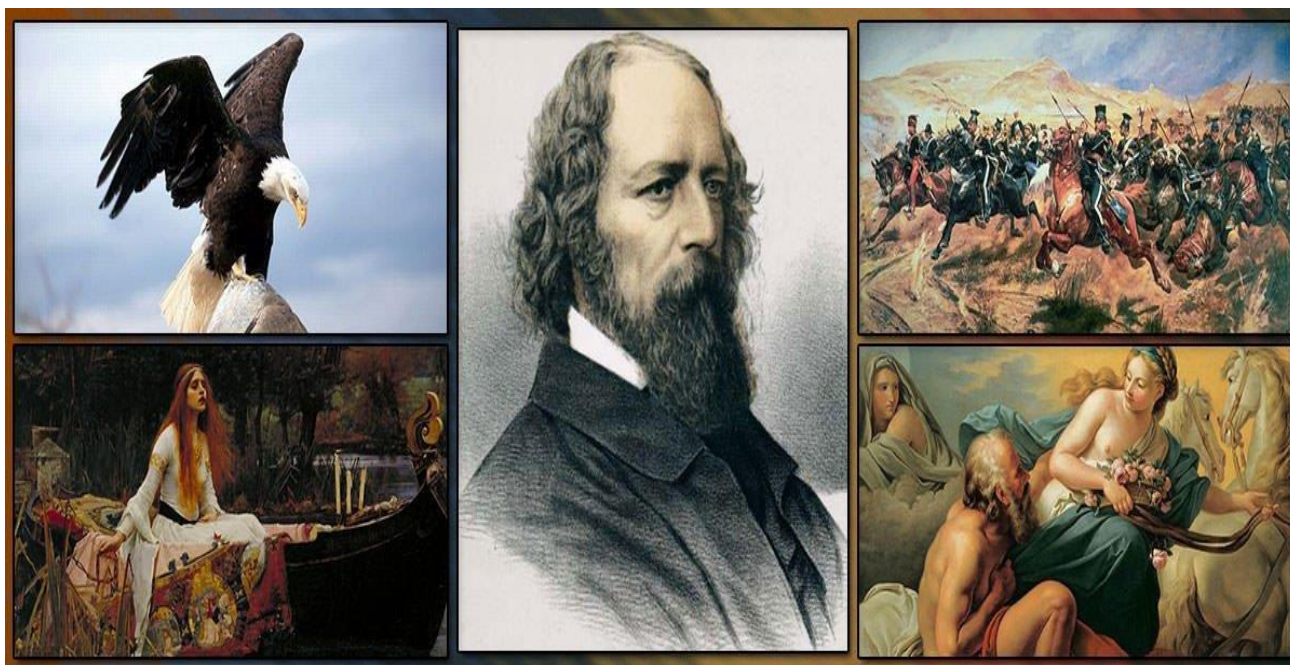
Exercise 1. Digest the information briefly in English.

Exercise 2. Read the text and answer the questions.

1. When and where was A. Tennyson born?
2. When was he raised to the peerage?
3. How many children were there in his family?
4. When was *The Devil and the Lady* published?
5. What influenced his creative work?
6. Where did Tennyson's reputation as a poet increase?
7. When and what for did he win the chancellor's gold medal?
8. Who was his best friend? When did he die?
9. Why was his death a shock for Tennyson?
10. What are the best poems of A. Tennyson?
11. Who is the main character of his poem *Idylls of the King* (1859)?
12. What did A. Tennyson decide to try his hand at?
13. What are his best poetic dramas?
14. What is his only prose work?
15. Alfred Tennyson was the leading poet of the Victorian Age in England, wasn't he?
16. Was he a consummate poetic artist, consolidating and refining the traditions bequeathed to him?

Exercise 3. Pick up data from the text and complete the chart below.

	Titles of books	When	Main features
1.	<i>The Devil and the Lady</i>	1930	Lyrics



Exercise 4. Remember the words and word-combinations with the keyword «word».

choice word – меткое слово

harsh word – грубое слово

hasty words – необдуманные слова

high-sounding words – высокие слова

sincere words – искренние слова

in other words – другими словами

to write a word – сделать запись

to coin a word – создать/придумать новое слово

to mispronounce a word – неправильно произнести слово

to distort smb.'s words – исказить смысл чьих-л. слов

to hang on smb.'s word – придирааться к чьим-л. словам

to get in a word – ввернуть словечко, сделать дельное замечание

to have the last word – сказать последнее слово

to take smb. at her/his word – поймать на слове кого-л.

not to mince smb.'s words – рассказать все без утайки

to word-paint – живо, красочно описывать (что-л.);

to have a word with smb – поговорить с кем-л.

to give one's word – дать слово, обещать

to say (to put in) a good word for smb. – замолвить за кого-л. словечко

to have words (with smb.) – крупно поговорить, поссориться с кем-л.

to keep (to break) one's word – сдерживать (нарушить) обещание, клятву

to get a word in edgeways – сделать дельное замечание

to take smb. at her / his word – поймать кого-л. на слове

to put in / say a word for smb. – замолвить словечко за кого-л.

to be as good as one's word – сдерживать слово

Exercise 5. Translate the phrases with the keyword «word».

1. She took the words right out of my mouth. 2. Don't breathe a word about it to anyone. 3. There was no word of the incident in the newspapers. 4. Could I have a (quick) word with you? 5. He put in a good word for him. 6. She said a few words about his last book. 7. He had words with his relatives. 8. She gave me her word that she would deliver the message. 9. He sent us word that he would be late. 10. Don't move until I give the word. 11. It's too beautiful word words. 12. He hasn't a word to throw at a dog. 13. Hard words break no bones. 14. A word spoken is past. 15. A word to the wise. 16. It is not the word! 17. Upon my word! 18. Sharp's the word! 19. Mum's the word! 20. Unfortunately, your idea is coarsely worded.



Set in the Molcomb street named after Sir A. Tennyson, this pub has comfortable & relaxed spirit.

BIRTH OF THE PSYCHOLOGICAL NOVEL

As biology and psychology advanced, it became clear that human beings could no longer be shown simply as heroes and villains. The study of human character demanded the examination of motives and causes rather than the making of moral judgments. To find the cause of action meant probing into the secrets of individual psychology.

George Meredith (1828-1909) was one of the first to apply psychological methods to the analysis of his characters. For the average reader the brilliance of such novels as *The Ordeal of Richard Feverel* (1859) and *The Egoist* (1879) is obscured by the absence of plot and the subtleties of the language. Meredith was also a poet of merit, and his essay on comedy and the comic spirit is a masterly interpretation of the function of comedy in literature.

Thomas Hardy (1840-1928) brought to fiction a philosophical attitude that resulted from the new science. He believed that the more science studies the universe the less evidence is found for an intelligent guiding force behind it. If there is just chance – meaningless blind force – in the universe, what hope is there for mankind? In a series of great novels, from *The Return of the Native* (1878) to *Jude the Obscure* (1895), Hardy sought to show how futile and senseless is man's struggle against the forces of natural environment, social convention, and biological heritage.

Samuel Butler (1835-1902) entered into the scientific controversies of his day. Holding that evolution is the result of the creative will rather than of chance selection, Butler wrote a novel about the relations of parents to children – *The Way of All Flesh* (1903). The point of the story, made with irony, is that the family restrains the free development of the child.

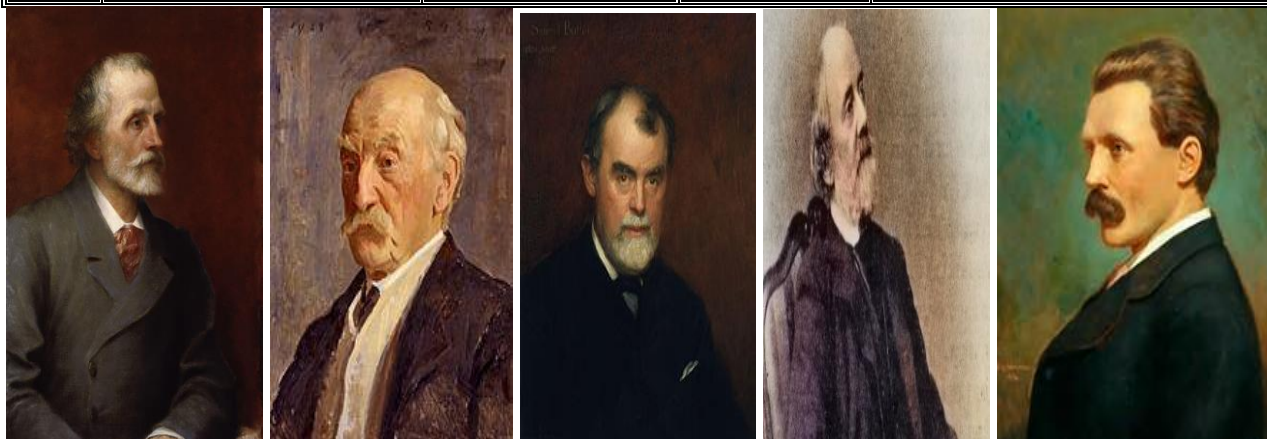
Charles Reade (1814-84) was, like Dickens, an ardent critic of the social abuses of his day. His most famous novel, *The Cloister and the Hearth* (1861), however, is a historical romance with a 15th-century setting. Filled with exciting incidents, intrigue, and witchcraft, it is based on the birth and boyhood of the Dutch scholar Erasmus.

George Gissing (1857-1903) was greatly influenced by Dickens. His hatred of the degrading effects of poverty is reflected in many of his novels. Gissing's most successful book was *The Private Papers of Henry Ryecroft* (1903), the imaginary journal of a retired writer who lives in happy solitude in the country amid his beloved books (as Gissing always wished that he could do).

Exercise 1. Read the text and speak about the development of the psychological novel.

Exercise 2. Analyze the information and make up the chart about it.

No	Names of authors	Date of life	Titles	Score
1.				



THE 18TH CENTURY

The Glorious Revolution of 1688 firmly established a Protestant monarchy together with effective rule by Parliament. The new science of the time, Newtonian physics, reinforced the belief that everything, including human conduct, is guided by a rational order.

Moderation and common sense became intellectual values as well as standards of behaviour.

These values achieved their highest literary expression in the poetry of Alexander Pope.

Pope – neo-classicist, wit, and master of the heroic couplet – was critical of human foibles but generally confident that order and happiness in human affairs were attainable if excesses were eschewed and rational dictates heeded. The brilliant prose satirist Jonathan Swift was not so sanguine.

His "savage indignation" resulted in devastating attacks on his age in *A Tale of a Tub* (1704), *Gulliver's Travels* (1726), and *A Modest Proposal* (1729).

Middle-class tastes were reflected in the growth of periodicals and newspapers, the best of which were the *Tatler* and the *Spectator* produced by Joseph Addison and Sir Richard Steele.

The novels of Daniel Defoe, the first modern novels in English, owe much to the techniques of journalism. They also illustrate the virtues of merchant adventure vital to the rising middle class.

Indeed, the novel was to become the literary form most responsive to middle-class needs and interests. The 18th century was the age of town life with its coffeehouses and clubs. One of the most famous of the latter was the Scriblerus Club, whose members included Pope, Swift, and John Gay (of *The Beggar's Opera*). Its purpose was to defend and uphold high literary standards against the rising tide of middle-class values and tastes. Letters were a popular form of polite literature.

Pope, Swift, Horace Walpole, and Thomas Gray were masters of the form, and letters make up the chief literary output of Lady Mary Wortley Montagu and Lord Chesterfield.

The novels of Samuel Richardson, including the influential *Clarissa* (1747), were written in epistolary form. With the work of Richardson, Fanny Burney, Henry Fielding, Tobias Smollett, and Laurence Sterne the English novel flourished. Probably the most celebrated literary circle in history was the one dominated by Samuel Johnson. It included Joshua Reynolds, David Garrick, Edmund Burke, Oliver Goldsmith and James Boswell, whose biography of Johnson is a classic of the genre.

Other great master prose writers of the period were the historian Edward Gibbon and the philosopher David Hume. Dr. Johnson, who carried the arts of criticism and conversation to new heights, both typified and helped to form mid-18th-century views of life, literature, and conduct. The drama of the 18th century failed to match that of the Restoration. But Oliver Goldsmith and Richard Brinsley Sheridan rose above the prevalent "weeping comedy" – whose sentimentalism infected every literary genre of the period – to achieve polished comedy in the Restoration tradition.

Among the prominent poets of the 18th century were James Thomson, who wrote in *The Seasons* (1726) of nature as it reflected the Newtonian concept of order and beauty, and Edward Young, whose *Night Thoughts* (1742) combined melancholy and Christian apologetics. Anticipations of romanticism can be seen in the odes of William Collins, the poems of Thomas Gray, and the Scots lyrics of Robert Burns. The work of William Blake, the first great romantic poet, began late in the 18th century. Blake is unique: poet, artist, artisan, revolutionist, and visionary prophet.

In prose fiction, departures from social realism are evident in the Gothic romances of Horace Walpole, Anne Radcliffe, "Monk" Lewis, Charles Maturin, and others.

These works catered to a growing interest in medievalism, northern antiquities, ballads, folklore, chivalry, and romance, also exploited in two masterpieces of forgery – the Ossian poems of James Macpherson and the "medieval" Rowley poems of Thomas Chatterton.

Exercise 1. Digest the information briefly in English.

Exercise 2. Write a small essay on the topic.

Exercise 3. Analyze the information, which is in the highlight, and use it in practice.

Exercise 4. Add some information to the characteristic of that period.

The most striking quality of the 18th century was its optimism. It was a time that celebrated the excellence of the human mind. All creation was believed open to scrutiny. Even the descriptive historical titles of the period express the spirit of improvement and progress. Many people of the time thought they were passing through a golden period similar to that of the Roman emperor Augustus.

For this reason, the name "Augustan" was given to the early 18th century. The century has also been called the Age of Enlightenment. Many writers of the era used ancient Greek and Roman authors as models of style. Hence the period in literature is often described as neoclassic. Merchants and tradesmen achieved tremendous economic power at this time.

Scientific discoveries were encouraged. Many important inventions – the spinning jenny, the power loom, and the steam engine – brought about an industrial society. Cities grew in size, and London began to assume its present position as a great industrial and commercial center. In addition to a comfortable life, the members of the middle class demanded a respectable, moralistic art that was controlled by common sense. They reacted in protest to the aristocratic immoralities in much of the Restoration literature.

Exercise 5. Describe the work of Addison & Steele & Defoe.

The modern essay began in two periodicals, *The Tatler* (1709-11), founded by Sir Richard Steele (1672-1729), and *The Spectator* (1711-12), founded by Steele and Joseph Addison (1672-1719). The kindly and witty essays by these men appealed to the middle class in the coffeehouses rather than to the nobility in their palaces. The aim of *The Spectator*, Addison said, was "...to enliven morality with wit, and to temper wit with morality".

Steele and Addison's essays are still models of clear, informal writing. Most people think of Daniel Defoe (1661?-1731) only as the author of "Robinson Crusoe" (1719); but when Defoe wrote that novel, he had already lived a life full enough for three ordinary mortals.

Defoe was first a journalist, with an eye for a news story. Single-handedly he produced a newspaper, *The Review* (1704-13), which was an important ancestor of modern newspapers. The list of Defoe's writings runs to more than 400 titles. In all of them, articles and books, is the kind of writing that Defoe recommended to others – a "plain and homely style".

Even the great novels of his last years, read like a modern reporter's account of events.



Exercise 6. Choose the right variant.

1. The _____ century has sometimes been called an age of revolution.
a) 15th b) 16th c) 17th d) 18th
2. Much of the revolution of thought was accomplished by the end of the _____ century.
a) 15th b) 16th c) 17th d) 18th
3. The government under Oliver Cromwell is _____ in the writings of the 17th century.
a) reflected b) represented c) mirrored d) represented
4. Late in the _____ century F. Bacon had taken "all knowledge for his province".
a) 15th b) 16th c) 17th d) 18th
5. The 17th century was an age of _____.
a) poetry b) prose c) dramas d) short stories
6. R. Burton's 'Anatomy of Melancholy' is important as a document of _____-century thought.
a) 15th b) 16th c) 17th d) 18th
7. Jeremy Taylor a brilliant student and _____, wrote 'Holy Living' and 'Holy Dying'.
a) advocate b) exponent c) proponent d) preacher
8. The great poet of _____ was John Milton.
a) the first half of the century b) mid-century c) early century d) late century
9. A music-play (or masque) known as 'Comus' was produced in _____.
a) 1634 b) 1567 c) 1678 d) 1590
10. Milton's last work is a blank-verse tragedy in the ancient _____ manner.
a) France b) England c) Greek d) Spain
11. John Donne's chief subject was _____ as it perfects man.
a) love b) hatred c) envy d) liking
12. George Herbert was both a metaphysical poet and an Anglican _____.
a) priest b) clergyman c) minister d) divine
13. The major literary _____ of the last quarter of the century was John Dryden.
a) character b) notable c) eminence d) figure
14. His translation of Virgil's Aeneid is still _____ read for its poetry alone.
a) widely b) commonly c) broadly d) extensively
15. The most striking quality of the 18th century was its _____.
a) pessimism b) optimism c) technology d) experiment
16. The 18th century has also been called the Age of _____.
a) Enlightenment b) Education c) Instruction d) Upbringing
17. The aim of *The Spectator*, Addison said, was "... to _____ morality with wit,
a) stimulate b) encourage c) cheer up d) enliven
18. Daniel Defoe wrote 'Robinson Crusoe' in _____.
a) 1719 b) 1819 c) 1619 d) 1690
19. The list of Defoe's writings runs to more than _____ titles.
a) 200 b) 300 c) 400 d) 500
20. The great novels of his last years read like a modern reporter's _____ of events.
a) account b) report c) return d) information



ALEXANDER POPE

1688-1744

Best-known works include *The Rape of the Lock* (1712-14), *The Dunciad* (1728), *Imitations of Horace* (1733-8). After a serious illness at the age of twelve, Alexander Pope was left with a deformed spine. As a result, he didn't go to school and was largely self-educated.

His career as a poet began at the early age of sixteen. That's when he wrote a group of poems called the *Pastorals*. His real breakthrough came in 1712 though, with *The Rape of the Lock*.

This was an epic poem about modern manners written in a classical style. Fascinated by the classics, Pope next translated Homers *Iliad and Odyssey*, a project which was extremely successful and made him rich. Then in 1725, he published an edition of Shakespeare, but this was criticised, which made Pope furious. His response, *The Dunciad*, was a brilliant satire on dullness and stupidity (especially the dullness and stupidity of critics). Today, it's one of his best known poems.

Exercise 1. Find out English equivalents of Russian ones in Pope's poetry satire.

Сатирическая поэзия, болван (тупица), приступать к атаке, преуспевать, способность, выдумывать, незабываемые фразы, самый цитируемый поэт, с издевкой, ожесточенная бойня, отрезать, локон, непревзойденный, высочайшая вершина.

The genius of Alexander Pope (1688-1744) lay in satirical poetry. He said that he wanted to "shoot folly as it flies, and catch the manners living as they rise". The *Dunciad* (1728) lists the stupid writers and men of England by name as dunces. These "dunces" proceeded to attack Pope in kind. Pope excelled in his ability to coin unforgettable phrases. Such lines as "fools rush in where angels fear to tread" or "damn with faint praise" illustrate why Pope is the most quoted poet in English literature except for Shakespeare. One of his lighter, though still satirical, poems is *The Rape of the Lock* (1712). It mockingly describes a furious fight between two families when a young man snips off a lock of Belinda's beautiful hair. Pope wrote in heroic couplets, a technique in which he has been unsurpassed. In thought and form he carried 18th-century reason and order to its highest peak.



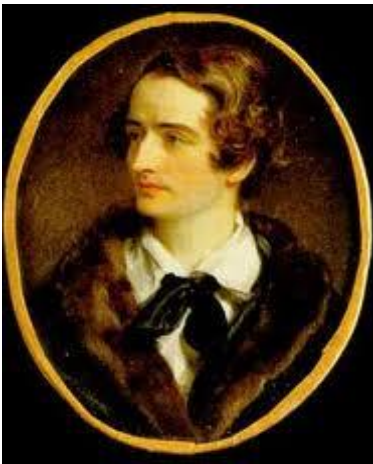
JOHN KEATS

1795-1821

Best-known books include Endymion (1818), Hyperion (1820), The Eve of St Agnes (1820), Ode on a Grecian Urn (1820), Ode to a Nightingale (1820), Lamia (1820), Isabella (1820).

Nature and love were two of the most popular subjects for a group of English poets during the early nineteenth century. Often described as the "Romantics", they included Shelley, Wordsworth, Byron, and – perhaps the most romantic of all – John Keats. Keats was born in London and studied medicine before becoming a writer. His first book of poetry, published in 1817, was a financial failure, but more poems followed, including another major collection in 1820.

By this time, Keats was seriously ill with tuberculosis, a lung disease which was common at that time. Hoping to improve his health he moved to Rome. Sadly, though, despite the warm Italian weather he continued to grow weaker and finally died in 1821, aged only 26. One of his last requests was to have these words carved on his tombstone: *Here lies one whose name was writ in water.*



DANIEL DEFOE

(1660-1731)

The 18th century in England was an age of rapid industrial development. English ships and colonizers appeared in various parts of the world. And it was quite natural that the hero of the first bourgeois novel of that period was a shipwrecked man who lived on a desert island.

The name of this man is Robinson Crusoe. The name of its author is Daniel Defoe, who wrote this novel when he was nearly 60 years old. The story of Robinson Crusoe was based on the real adventures of a shipwrecked sailor, Alexander Selkirk, who had lived alone for four years on a desert island. But the book, of course, contains a great deal of the author's imagination as well. When the first volume of the book was published in 1719, it became popular at once.

Defoe made his story so realistic that everyone believed it. (The hawkers even sold "bits of wood from Crusoe's boat" or "pieces of skin from Crusoe's goats".)

Defoe did not write his book for children. But every child now knows Robinson Crusoe, how he learned to catch goats and to make pots, how he invented an umbrella, found Friday's footprints, and met with a hundred other adventures. Daniel Defoe wrote many other books, but it is for his Robinson Crusoe that he is called "Father of English prose". Daniel Defoe was born in London in 1660. He became a merchant, travelled widely and built up a successful business.

During this period, he married and started raising a family. But in 1692, his business failed, leaving 32-year-old Defoe heavily in debt, with a wife and six children to support. He had always been interested in politics so he tried making his living by writing political articles for newspapers.

These articles often criticised the king and the ruling party. As a result, Defoe spent many years in prison.

His political writings had brought only troubles and increasing debts and Defoe turned to fiction writing. His first novel written in 1719 when Defoe was nearly sixty years old became one of the best-known adventure stories in the world. That novel was Robinson Crusoe – a story which still thrills readers today. He continued writing novels such as Moll Flanders, Colonel Jack, and two other Robinson Crusoe stories. He died in 1731 at the age of seventy-one, as alone and frightened as his hero, Robinson had been during his twenty-eight years on a desert island.

Exercise 1. Make notes of your new knowledge about literature.

Exercise 2. Read the text and answer the questions.

1. At what age did D. Defoe write his best novel? 2. What is the name of the main character of the book? 3. Whom did Defoe write this book for? 4. When and where was Defoe born? 5. What had he always been interested in? 6. Why did he spend many years in prison? 7. When did his first writing appear? 8. What other books of Defoe do you know? 9. Do you like his books? Why? 10. Did you read his best novel? 11. Did you read any Defoe's books? 12. Do you like any of them? 13. What writer is your favourite?



Exercise 3. Complete the following sentences with the facts from the text.

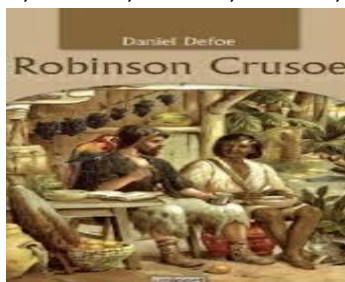
Daniel Defoe was born in London in _____.
became a merchant, travelled widely and built up _____.
wrote this novel when he was nearly _____.
made his story so realistic that everyone _____.
did not write his book for _____.
wrote many other _____.
married and started raising a family during _____.
was heavily in debt in _____.
had always been interested in _____.
turned to _____.
died in 1731 at the age of _____.

Exercise 4. Answer the questions.

1. How old were you when you read Robinson Crusoe? 2. Did you like the book? 3. What episodes do you still remember? 4. Have you ever reread the book? 5. Do you know anything about other shipwrecks? 6. Have you ever read The Mysterious Island by Jules Verne? 7. Do you see any difference in the messages of these adventure stories? 8. Robinson Crusoe was written for the general reader. Why is it now read mostly by children? 9. Why has the book been popular for nearly 300 years? 10. Have you ever read other books by Defoe? 11. Have you read a lot of adventure stories? 12. Why do children like to read adventure stories? 13. Do grown-up people like to read adventure stories as well? Why? 14. Give possible reasons. Is Don Quixote an adventure story? 15. Do you agree that the best adventure stories are among the greatest books in the world?

Exercise 5. Choose the right variant.

- The most striking quality of the 18th century was its _____.
a) pessimism b) optimism c) technology d) experiment
- The 18th century has also been called the Age of _____.
a) Enlightenment b) Education c) Instruction d) Upbringing
- The aim of The Spectator, Addison said, was "... to _____ morality with wit..."
a) stimulate b) encourage c) cheer up d) enliven
- Daniel Defoe wrote Robinson Crusoe in _____.
a) 1719 b) 1819 c) 1619 d) 1690
- The list of Defoe's writings runs to more than _____ titles.
a) 200 b) 300 c) 400 d) 500
- Novels of his last years are read like a modern reporter's _____ of events.
a) account b) report c) return d) information
- His political writings had brought only _____.
a) troubles b) happiness c) problems d) difficulties
- Daniel Defoe was born in London in _____.
a) 1660 b) 1690 c) 1670 d) 1680



JONATHAN SWIFT (1667-1745)

Jonathan Swift was born into a poor English family in Dublin. His father died before the child's birth, and the child was brought up by his uncle. With the help of his uncle he was sent to school and then to the university. Sometime later he went to London and got a job as secretary to an English statesman. There were two political parties in England at that time, the Whigs and the Tories; Jonathan Swift first supported the Whigs, then the Tories, but both disappointed him. He saw that neither of the parties cared for the fate of the country.

In 1713, he left London for Ireland, where he became a parson.

There he saw that the Irish people lived in poverty and hunger and were oppressed by the English ruling classes. At that time Swift wrote his famous pamphlets in defence of the Irish.

His most famous books are *Gulliver's Travels* and *A Tale of a Tub*. *A Tale of a Tub* is a satire on the Church with its dogmas and prejudices. But the great work which has been translated into almost every language of the world and has made its author one of the greatest English prose writers is *Gulliver's Travels*. Although children all over the world like *Gulliver's Travels*, it was not written as a children's book. *Gulliver's Travels* is not only a good story, but a satire in which Swift attacks wrong and injustice, and mocks at some of the silly ideas of the existing world. *Gulliver's Travels* is a satire on the political and social system of England of those days, on the English bourgeois and aristocratic society. It is one of the finest works of world literature. It consists of four parts.

The first part describes Gulliver's voyage to Lilliput, and is a biting satire on the English Parliament, the English Court and the Church. The second part describes Gulliver's voyage to the country of giants. Here Swift criticizes the social and political system of England as a whole.

In the third part, which describes Gulliver's travels in Laputa, Swift mocks at scholastic learning that has nothing to do with the real needs of men. The fourth part brings the hero to the land of "noble horses". A noble race of horses rules the country by reason and justice and the human beings are ugly and vicious creatures. Swift was a brilliant stylist. He had a great talent for writing clear and logical prose. His love for "proper words in proper places", his hatred of common places, his clear ironical style made him one of the greatest English writers. Swift died in 1745, at the age of 78.

Exercise 1. Answer the questions.

1. When and where was J. Swift born? 2. How many political parties were there in England at that time? 3. He got a job as secretary to an English statesman, didn't he? 4. When did he leave London for Ireland? 5. What did he become there? 6. What did Swift write at that time? 7. What is the book *Gulliver's Travels* like? 8. Why is it one of the finest works of world literature? 9. How many parts are there in the book? 10. What did Swift mock at in the third part? 11. What is the fourth part about? 12. When and at what age did he die?

Exercise 2. Give reasons for Swift's literary success.





ROBERT BURNS' S LIFE (1759-1796)

Burns was born on Jan. 25, 1759, into the family of a peasant farmer in rural southwest Scotland. Robert Burns was born in a clay-built cottage near the River Doon in Alloway, Ayrshire. His father William was the gardener on a small estate nearby. There was no one who better understood men, their manners and their ways – Burns wrote about his father. So it was probably from him that the poet inherited his great understanding of people.

- When and where was R. Burns born?
- What did his father in 1750?
- When did he fall in love with Agnes Broun a tenant farmer's daughter?
- How did he look?
- When did he marry her?
- Was R. Burns's life happy?
- Was W. Burns very poor?
- What was his great wish about his children?
- What education did Burns get?

When Robert Burns was at the height of his literary fame he proudly said: "I was born a very poor man's son..." The poet's father William Burns (his children dropped the "e" from the name) was the son of a tenant farmer.

In 1750 William accepted an offer of gardening in Ayrshire and earned enough to lease seven acres of nursery land at Alloway, a tiny village outside the country town of Ayr. He hoped to become an independent market gardener. At a fair in 1756, Burns met and fell in love with Agnes Broun a tenant farmer's daughter with red hair, clear skin, dark eyes and a fine singing voice.

With Agnes in mind, he spent the summer and autumn evenings of 1757 building, with his own hands on his own seven acres, a small cottage of two rooms. By winter it was whitewashed and ready, so on December 15, 1757 William Burnes married Agnes Broun and took her back to their clay cottage. Their son Robert was born there on January 25, 1759. Robert's childhood, within a tightly knit family group, was a happy one. His industrious, intelligent father used his little leisure to improve the penmanship he had learned at school, and Mrs. Burnes sang old Scottish songs to her children.

From his mother, too, Robert learned something, which was to be of value to him. As she worked in the kitchen and dairy, she often sang the old songs and ballads of the countryside. In the evenings, if she was not too tired, she used to tell the children one of the popular folktales.

Later, Burns remembered and used in his works the songs and stories he had heard in his little cottage home. Although he was poor, William Burns' greatest wish was to give his children the best education in his power, and while they were still young, he began to teach them to read and write. When Robert was six, he and his brother Gilbert went to school at Alloway Mill.

In order to get there, the boys had to walk a mile, but despite this they were happy. It made them sad when, after only a few months, the teacher left and the school was closed. Their father was upset, too, and he persuaded two or three neighbours to join him in engaging another teacher.

This man was called John Murdoch. Although he was only 18, he was a very clever teacher. He lived with each family in turn and taught the children. Robert interested him more than his other pupils. Soon Robert's father decided to try his hand at farming, and the family moved to the Mount Oliphant farm. John Murdoch went to stay with the family at Mount Oliphant and continued teaching the boys for two years more. On the other hand, Robert's teachers were the folksongs and ballads of his country; he knew a great number of them by heart. Soon, however, there came even harder times. The owner of the farm died, leaving his affairs in the hands of his steward, a cruel man whom the tenants disliked and feared.

Burn's family lived very poorly indeed. But despite the hard times, the fifteen-year-old Robert began to write. He took up farming at an early age but was not successful.

At the same time, he began writing poems and had them published in *Poems, Chiefly In the Scottish Dialect* (1786) in the small town of Kilmarnock. This work, which contains most of his poems, was expanded in 1787 and again in 1793. Copies of the Kilmarnock edition reached the literati in Edinburgh, who were immediately impressed to find their theories about the sensitivity of the common man confirmed by what they called this "ploughman poet".

Burns spent the winters of 1786-87 and 1787-88 in Edinburgh as a national celebrity, but he disliked the condescension with which he was treated and so returned to farming.

In 1789 he obtained the post of exciseman, or inspector, but the hard labor of his early farming years, along with the heavy drinking, had ruined his health, and he died on July 21, 1796.

Most of Burns's poems are short, lyrical pieces. "Holy Willie's Prayer" is an exquisite satire revealing the hypocrisy of a sour, self-righteous man; it uses the dramatic monologue form to create a masterpiece of irony. William Burnes sent Robert and his brother Gilbert to a little school near the cottage that threatened to close down when the schoolmaster left for a better job.

There upon Burns organized a scheme, which enabled him and four neighbours to hire the services of nineteen-year-old schoolteacher, John Murdoch. Using texts from the Bible and Masson's *Collection of Prose and Verse*, Murdoch required his pupils to memorize and analyze passages.

He found that "Robert & Gilbert were generally at the upper end of the class, even when ranged with boys by far their seniors". Musically, Murdoch found Robert's ear remarkably dull, his voice untunable, though this did not prevent the adult Burns from magnificently matching words to music.

In 1772, Burns sent Robert and Gilbert on alternate weeks to study at the village school four miles away from Ayr. And the following summer Robert was sent to Ayr itself to lodge for three weeks with Murdoch, now an English master at the burgh school. The 14-year-old boy and his mentor crammed as much English instruction as they could into this short period and Robert even started to learn French. Robert read all the books he could and developed a remarkable command of literary English. In 1769, unable to engage outside help William Burnes was forced to rely on the efforts of his eldest son who, at 15, became the farm's principal labourer. Undoubtedly, the strain of these years led to the rheumatic heart condition that resulted in the poet's premature death.

- When did his father die?
- Did a love affair with Jean Armour land him in trouble?
- Why did he leave for Edinburgh?
- When did he begin to write satires and "epistles"?
- Where did he decide to emigrate?
- What did he decide to do to raise the money for the voyage?
- Did he print the second book?
- Was he happy in his marriage?
- When did R. Burns die?

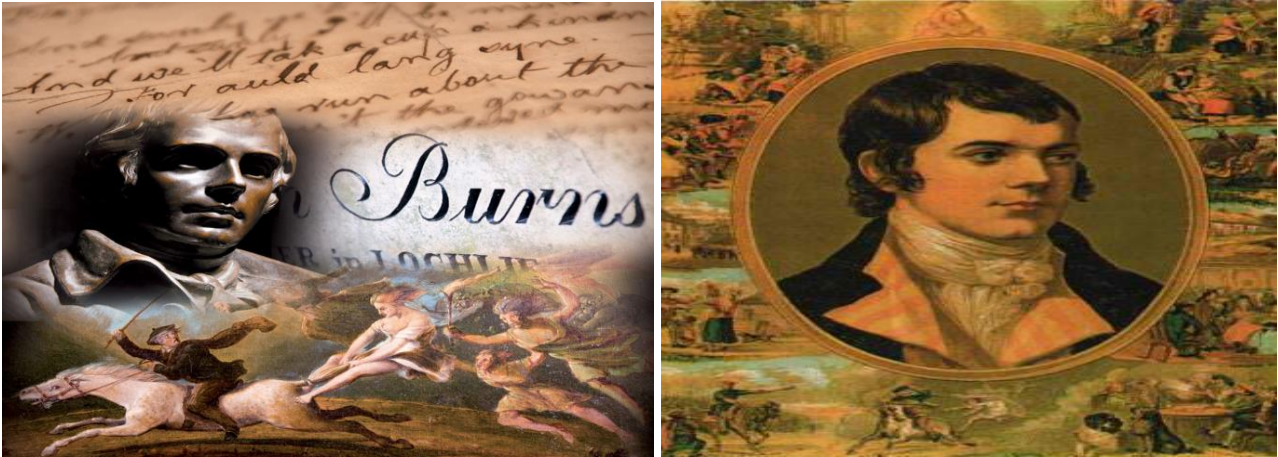
In 1784 William Burnes died. Robert and his brother Gilbert rented the farm of Mossgiel and struggled on. Robert had already written many songs and in 1785 began writing satires and "epistles" which, handed about in copies, won him local fame. A love affair with Jean Armour, who later bore him twins, landed him in trouble. Under threat of prosecution by her father, and hard pressed for money he gave up his share of the farm to Gilbert and planned to immigrate to Jamaica; he decided to print his poems to raise the money for the voyage. The book was enthusiastically received, and praised in the Edinburgh magazines. Burns gave up emigration and went to Edinburgh to publish a second edition. He married Jean Armour and it was a happy marriage and they had several children.

Burns wanted to give up farming, but his Edinburgh friends could find him nothing better than a minor post in the Excise in Dumfriesshire, and he had to take another farm there in 1788.

He published a revised third edition of his poems in Edinburgh in 1793. Robert Burns died in Dumfries on July 21, 1796, of heart disease induced by the rheumatic fever he had suffered in his early years. He lived to be only 37. His early death was due to the fact that all his life he lived in poverty; all his life the lack of money made him work physically beyond his strength. A few years after his death, the greatest English authors began to appreciate Burn's poetry. Byron, for example, said that Burns was the very first of the poets.

Exercise 1. Read the text interrupted with questions and discuss R. Burns's life and work.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.



ROBERT BURNS'S LITERARY ACTIVITY

A. "The Jolly Beggars", a collection of seven songs, depicts in vivid, dramatic detail a disputable company of outcasts. Burns's single narrative poem, "Tam O' Shanter", uses Gothic conventions for comic effect and is remarkable for its complex narrative voice and successful fusion of English and Scots diction. His many songs, such as "Auld Lang Syne" and "A Red, Red Rose", are concise expressions of emotion ranging from the tender to the bawdy. In providing vivid details of pastoral life and in delicately fitting the words to music, Burns proved himself a master of this genre. Burns wrote many poems in England, but the kind of English verse which was fashionable at that time did not suit him, and his best verses are written in the dialect of his own country, Ayrshire.

B. In the Scottish dialect he wrote all kinds of poems – beautiful and tender songs in which he showed sympathy for the poor; angry verses in which he showed his dislike for the rich and made fun of the Church. With tenderness, understanding and simplicity, he depicts the life he knew, and his poems touch the heart and soul of every reader. Before his poems were published, they had been passed round among his friends and acquaintances in Ayrshire.

Burns wrote about the feelings of ordinary poor people, and these people read and loved Burn's poems. One writer of that time tells how servants and plough-boys gave all their hard-earned wages, which they needed to buy clothes, for a book of Burn's poems. Burns travelled much throughout Scotland collecting folktales and ballads. When he was offered money for this work, he refused to take any though he was always short of money. His work was inspired by pure patriotism and love for his people and their poetry. After his father's death, Burns had to take care of his brothers and sisters, whom he helped all his life even though he never had much money.

C. Burns's first love was song. He had a keen musical ear and a great feeling for rhythm. His first poems were songs, the earliest written when he was 15, and on his own evidence he never composed a song without first having a tune in his head. While in Edinburgh he met two music publishers, James Johnson and George Thompson to whose collections of Scots songs he was contributing right up to his death; in this field, his Dumfreishire years were especially fruitful.

Burns is Scotland's first and greatest collector of folk songs. He rescued some 360, polishing old words or writing new ones. The second important part of his work is the epistles and satires, their style modelled on that of two earlier Scots poets, Allan Ramsay and Robert Fergusson.

These show him as an acute observer and critic of human conduct, with a warm heart, a strong sense of humour and hatred of hypocrisy. His philosophy of the brotherhood of man was partly inspired by the ideals of Freemasonry, some of this work is of universal appeal; but much of it, to be really appreciated, needs some knowledge of Burns's 18th century world.

D. Thirdly, there is "Tam O'Shanter". Burns wrote only one tale in verse, but it is the best since Chaucer. It is a story of witch craft with comic touches, based on folktales Burns heard in his childhood. Lastly, there are Burns' letters, notable for their style and polish, of which over 700 survive.

Robert Burns is the best known of all Scottish poets. He is most admired for having voiced the attitudes of the common person and for his innate lyrical sense.

His poems celebrate the simple, and often earthy, love between man and woman, the pleasures of convivial drinking, and the fierce pride of the independent individual. Writing in the last quarter of the 18th century, Burns combined the sentimental tradition of such poets as James Thomson and William Shenstone with the Scottish vernacular tradition of Allan Ramsay and Robert Fergusson to produce some of the best lyrics in English literature. His emphasis on natural simplicity and the rights of the individual exerted considerable influence on the English romantic poets.

E. Now Robert Burns is considered the national poet of Scotland, and January 25 – the date of his birth – is always celebrated by Scotchmen. Burns is very dear to all of us. Our people understand his humour, his tender lyricism, his love of freedom and his faith in the triumph of peace and friendship among people. Burns has become a national hero in Scotland in the last two centuries.

Many of his admirers have chosen to sentimentalize him, disregarding his true gifts and status as a poet. His overwhelming popularity led most 19th-century Scottish writers to create lifelessly sentimental imitations of Burns's pastoral verse.

Although the sentimentalizing cult survives today, scholars that are more astute and critics now rank Burns as a major Scottish poet and one of the finest lyricists of the 18th century. In Scotland Burns is more than a literary figure – a popular hero, whose birthday is celebrated by Scots all over the world. Burns's character was not a complicated one; but it has been variously distorted by both admirers and detractors. He was a good husband and father, companion and friend, a man of undaunted courage in many adversities. He sprang from the country people and their traditions.

Exercise 1. Read the article by Alan Bold. Digest the information briefly in English.

Exercise 2. Establish the correspondence parts of the texts (A-E) to rubrics (1-5).

1. A national hero in Scotland. 2. The best lyrics in English literature. 3. Beautiful and tender songs. 4. The epistles and satires. 5. Providing vivid details of pastoral life.



VOCABULARY COMMENTARY

1. ...in 1785 he began writing satires and "epistles" which, *handed* about in copies, won him local fame.

Hand, vt – give or pass (to smb.) help with the hands – передавать, вручать.

Please, hand me that book.

Передайте мне, пожалуйста, эту книгу.

He handed the book to the man at his side

Он передал книжку человеку рядом.

side.

The verb 'hand' is often used in verbal phrases:

to hand about/around – to pass from one person to another pass about (here and there) -

раздавать.

She was handing round tea.

Она раздавала чай.

The leaflets were handed about in copies

Листовки распространялись из рук в руки.

to hand smth. out – 1) distribute (give a set of things to each member of a group of people);

2) to distribute free of charge – раздавать.

Hand out the pencils.

Раздай карандаши.

to hand smth. over – to deliver a person to authority or into someone else's care – отдавать,

передавать

He handed the criminal over to the police

Он передал преступника в руки полиции.

You can't play with matches, Tom. And them over at once.

Ты не должен играть со спичками. Отдай. Их сейчас же мне.

to hand on – to give from one person to another (esp.) smth., which can be used by many people one after the other – передавать (далее).

Please, read this notice and hand it on.

Прочитай эту записку и передай дальше.

to hand in – to give (smth.) to smb. in charge by hand подавать (заявление), сдавать (работы)

Hand in your papers as you leave. (syn.

Сдайте ваши работы, когда будете уходить Вы

give in) You must hand in a request.

должны подать просьбу.

to hand back – to return (smth.) to someone by hand – возвращать, отдавать

And the book back to Lily.

Верни книгу Лиле.

2. ...he *gave up* his share of the farm to Gilbert. Burns wanted *to give up* farming. He *gave up* emigration and went to Edinburgh.

give up – abandon the attempt to do smth, find the answer to smth. – отказаться, признать безнадежным, неразрешимым.

I can do nothing more. I give up.

Я ничего не могу больше сделать. Я сдаюсь.

to give up smth/doing smth. – stop doing smth – отказаться от чего-либо, бросить чем-либо заниматься

I wish I could give up smoking.

Хотелось бы мне бросить курить.

Why did he give up the idea of going there again?

Почему он отказался от мысли поехать туда снова?

Compare with "efuse" – not to accept or do or give – отказаться принять что-либо, сделать то, что просят.

He refused to help her.

Он отказался помочь ей.

He refused their offer.

Он отказался от их предложения.

We asked them to come to dinner but they refused.

Мы пригласили их на ужин, но они отказались.

Note that after 'give up' a noun or a gerund is used, but not an infinitive. "Refuse" is followed by a direct object or an infinitive

3. In Scotland, Burns is more than a literary figure – a popular *hero*, whose birthday is celebrated by Scots all over the world.

Hero – (fem. **heroine**) 1) a person remembered for bravery, strength, or goodness, esp. when admired for an act of courage under difficult conditions – герой (героиня), national (great, famous hero – национальный (великий, известный) герой.

He fought like a hero.

Он сражался как герой.

2) the most important character in a play, poem, story etc. – герой, героиня романа.

Note that "hero / heroine" may be used for (герой, героиня романа, рассказа) only when the given character is worthy of the name: Mereshev in the hero of "The Story of a Real Man" by Boris Polevoy. The English for "главный герой произведения" is "the principal (main, leading) character (personage)" and for "положительный/отрицательный герой" is "a good (bad) character.

I find all the characters of the play amusing and interesting.

Все герои этой пьесы кажутся мне забавными и интересными.

The characters of Ch. Dicken's novels.

Герои романов Чарльза Диккенса.

Alongside with the meaning 'a person in a book, play, etc. the word "character" has other meanings. In the text it is used in the meaning of 'moral nature, the qualities that make a person different from another'(характер). In this meaning the word is used without any article:

He is a man of good and noble character.

Он хороший и благородный человек.

She is a woman of strong character & a kind soul

Она – женщина сильного характера и доброй души.

4. *Thirdly*, there's "Tam O'Shaner"... // *Lastly* there are Burn's letters...

"Thirdly" and "lastly" are adverbs used here as enumerative devices to achieve the smooth flow of ideas between paragraphs. "The paragraph" is a unit of thought. It contains one incident, one complete little part of the story. Every turn, every change of the subject or point of view is shown by a new paragraph. The paragraph is supposed to have "a topic sentence" which calls the reader's attention to the central idea of the paragraph. The above mentioned sentences are topic sentences.

In the two preceding paragraphs the topic sentences are: "Burns's first love was song" and "The second important part of his work is the epistles and satires". The topic sentence often stands at the head of the paragraph. Like the total communication, paragraphs should be unified, each should possess an obvious relationship to both the preceding and the succeeding paragraphs. The smooth flow of ideas between the above mentioned paragraphs is achieved by using enumerations – "in the first place", "to begin with", "secondly", "in the second place", "the latter", "the former". Enumeration is often used to smooth the flow of ideas within the paragraph, and adverbs in such cases function in the paragraph as "sequence signals" through which the unity of the paragraph is achieved.

"*Last Sunday*" was a beautiful day, so we decided to go on a picnic. "*First*", we found a park with tables and we unpacked the car. "*Next*", we gathered wood and made a fire. "*After that*", we set the table and waited for the fire to settle down so we could cook the meat. "*After lunch*" we rested awhile. Then, some of us took a short hike. When we returned, we all watched the sunset. "*Finally*", we packed the car and drove home."

Exercise 1. Replace the underlined words by idiomatic phrasal verbs.

1. Mr. Carr completed the insurance form and handed it back to the secretary. 2. When are you going to become adult and decide things for yourself? 3. An inspector visited the family to see what conditions they lived in. 4. If this rain continues the picnic will be a wash-out. 5. I went to see Ruth but she had left home the day before. 6. Roy is progressing very well in his new job. 7. This job is too much for me. I shall have to abandon it. 8. The air hostess distributed newspapers to the passengers. 9. As George grew older he abandoned his romantic ideals and became very prosaic. 10. Marion was so independent that I stopped trying to help her. 11. We began our tour early in the morning.

Exercise 2. Find out in the text the English equivalents for the Russian words and phrases.

Крошечная деревушка; трудолюбивый и умный человек; счастливый брак; требовать от своих учеников запоминать и анализировать отрывки; привести к ревматизму сердца; влюбиться в кого-либо; человек несгибаемого мужества; прошедший через множество невзгод; дружная семья; школьный учитель; строить своими собственными руками; арендовать ферму; опубликовать второе издание; оценивать высоко; напечатать поэму; подражать какому-то стилю; написать историю в стихах; маленький дом из двух комнат; чувство юмора; ненависть к лицемерию; учиться в сельской школе; дожить только до 37 лет; обладать чувством ритма; сборник шотландских народных песен; положить слова на музыку; обладать тонким музыкальным слухом; сложный характер; основной работник в хозяйстве; выйти замуж за кого-либо; нанять работников; заработать достаточно; прекрасно овладеть литературным английским языком; умереть от болезни сердца; говорить с гордостью; преждевременная смерть.

Exercise 3. Answer the questions.

1. Where and when was Robert Burns born? 2. What family was Robert Burns born in? Who was his father? What family did Robert's mother come from? 3. Why is the poet's surname spelt differently from that of his father's? 4. Was Robert's childhood a happy one? How did his parents influence him? 5. Who was Robert's first teacher and what role did he play in his life? 6. What prevented Robert and his brother from going to school regularly? 7. When did Robert write his first poem? What helped him to win local fame? How old was he then? 8. When did Robert Burns decide to publish his poems? How was his first book received? 9. Why couldn't Robert Burns give up farming? 10. When and how did Robert Burns die? 11. What was Robert Burns' first love in his work as a poet? 12. What tale in verse did Robert Burns write? What is its place in the history of English literature? 13. What makes Robert Burns a popular hero in Scotland and one of the most popular poets all over the world? 14. Did you read any works of Robert Burns? 15. Do you like it? 16. What language did you read it?

Exercise 4. Choose the right word from those in the brackets to fill in the missing parts.

(hero / heroine – character)

1. Who do you think is the main – in "War and Peace" by Tolstoy? 2. Martin Eden is the ... of Jack London's novel? 3. Thackeray calls his novel "Vanity Fair" a novel without a 4. Name the ...s in Oscar Wilde's play "An Ideal Husband". 5. In this novel there are no ...s that are all good or all bad. 6. Who is the main ... of Richard Aldington's novel "Death of a ... ". 7. We have every right to call Tatyana the ... of Pushkin's novel "Eugene Onegin". 8. On the whole I would say that I'm not sorry I read "Jane Eyre". I didn't care much for the stiff way the ...s talked and acted. But it was a relief to meet a ... who wasn't the most beautiful woman who ever lived, a ... who wasn't perfect either physically or morally, and a stress on virtue (which is rare these days). 9. An author may create a ... who declares that he is honest, yet does dishonourable things. Uriah Heep in "David Copperfield" has such characteristics. 10. The degree to which an author can make a ... come alive is a mark of his skill. 11. In analysing what...s do, you must ask whether the...s actions are consistent with his words. If not, why not?

Exercise 5. Read the following sentences, which contain colloquial phrasal verbs and then choose the correct meaning for each from the list below.

1. I ran into John Bradley while I was in town today. It must be at least five years since I last saw him. 2. I went to see Ruth yesterday but she was out. 3. When John's father died he came into money. 4. The door was locked, so I couldn't get in. 5. When his wife died Charles gave up the family house and moved into a flat. 6. The doctors have given Colin up but his family still believes he will recover. 7. I'm going on a day trip to Cambridge tomorrow. 8. Don't put off buying the tickets till the last minute.

to meet by chance; to depart for the purpose; to enter (a building or room); to leave, abandon; to leave home or one's place of work, etc; to delay; to say that one regards smb. as hopeless; to inherit money

Exercise 6. Respond to the statements below using suitable phrasal verbs from the list:

to take off, to ring up, to let in, to put on, to find out, to look up, to throw away, to look for, give up, switch off, write down. Model: – I'm too hot in this sweater. – Take it off then.

1. I can't remember what that word means. 2. I should like to invite Ann to the party. 3. Our guests have arrived. 4. I shan't be able to remember all those names. 5. I don't need these old clothes. 6. I don't know what to do with this insurance form. 7. This coat takes up so much space in my case. 8. I don't like this television programme. 9. I don't like this idea; it seems absurd to me. 10. I'm afraid my hat looks ridiculous here. 11. I don't know where my dictionary is.

Exercise 7. Fill in the missing additive or sequence signals in the texts below.

first, second, first of all, in addition, besides, furthermore, even so, to be sure, next, after that, finally, next, later, then, also, too. (There is more than one possibility in some of the blanks).

1. Miss Wesson is an excellent secretary – for several reasons. 1) ____ she has all the necessary secretarial skills 2) ____, she is intelligent and experienced enough to answer correspondence by herself. 3) ____, she is experienced and competent enough to run the office while Mr. Brown is away on short business trips. Mr. Brown said that he was more than satisfied with Miss Wesson's work. 4) ____, he gave her a \$50 raise. When Mr. Brown reaches the office in the morning, he 5) ____ reads the financial pages of several newspapers. 6) ____ he reads his mail. He 7) ____ calls in his secretary and dictates letters. His secretary 8) ____ types the letters. 9) ____ she brings them to him for his signature.

2. Bryce is not satisfactory as a mail boy. 10) ____ he is often late to work. He also takes long lunch hours and morning and afternoon coffee breaks. 11) ____ he wastes a lot of time on the job. 12) ____, he sometimes does not leave the office until after five, but this time hardly makes up for his inefficiency during working hours.

Exercise 8. Read and translate the phrases and make up sentences with them.

Innate lyrical sense; sentimental tradition; the best lyrics; natural simplicity; exerted considerable influence; literati; "ploughman poet"; to create a masterpiece of irony; complex narrative voice; successful fusion; ranging from the tender to the bawdy; pastoral verse; astute scholars and critics.

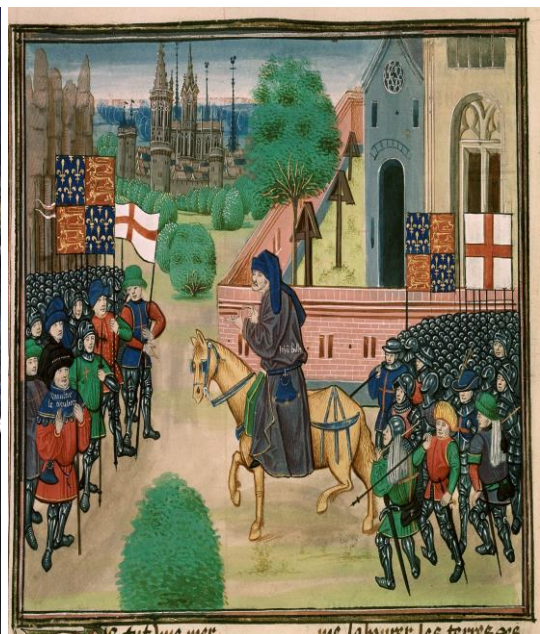


Exercise 9. Translate into English.

I. 1. Бернс отказался от своей доли наследства в пользу брата. 2. Он решил бросить заниматься сельским хозяйством и переехал в Эдинбург. 3. Почему он отказался от мысли уехать из страны (эмигрировать)? 4. Не отказывайся от помощи друзей. 5. Почему он бросил теннис? 6. Она сказала, что у нее болит голова и отказалась от прогулки. 7. Она отказалась объяснить нам свое поведение.

II. 1. В этом романе нет чисто положительных и чисто отрицательных героев. 2. Он стал героем. 3. Кто героиня романа Толстого "Воскресенье" (Resurrection)? 4. В этом романе нет героев. 5. Сравните его с Мартином Иденом, героем романа Джека Лондона. 6. Он человек сильного характера. 7. Герой этого романа – сильный и мужественный человек. 8. Назовите имена героев романа "Ярмарка тщеславия". 9. Какую известную английскую школу закончил молодой Джолион, один из героев романа Голсуорси "Сага о Форсайтах"? (The Forsyte Saga). 10. Что характерно для героев рассказов О'Генри?

III. 1. Эпиграммы, которые писал Роберт Бернс, быстро распространялись в округе, и принесли ему известность. 2. Он требовал от своих учеников выучивать наизусть отрывки из книги. 3. Отец Роберта был умным и трудолюбивым человеком. Он использовал свободное время для того, чтобы совершенствоваться в искусстве писать. 4. Мать пела своим детям старинные ирландские песни. 5. Мальчик обладал живым воображением, и он был более остроумен, чем его младший брат. 6. Семья была слишком важна для него, чтобы пренебрегать ею. 7. На следующее лето Роберта послали в Эйр на 3 недели, чтобы он там пожил у Мэрдока. 8. Он много читал, благодаря чему прекрасно владел литературным английским языком. 9. Не имея возможности нанять работника, Вильям вынужден был положиться на своего старшего сына, который в свои 15 лет стал главным работником на ферме. 10. Несомненно, напряжение тех лет сказалось на его здоровье и привело к болезни сердца, что стало причиной его преждевременной смерти. 11. Его первая книга была принята с восторгом, ее хвалили во всех журналах. 12. Эти годы были особенно плодотворными для него. 13. Он опубликовал новое издание своих стихов. 14. Бернс был тонким, наблюдательным критиком психологии (поведения) человека. 15. Добросовестный, с тонким чувством юмора, он ненавидел лицемерие. 16. В Шотландии Бернса чтят не только как писателя, но и как народного героя.



OF WALLS, ROSES & MULBERRY BUSHES

*Humpty Dumpty sat on a wall
Humpty Dumpty had a great fall
All the King's horses*

*And all the King's men
Couldn't put Humpty together again*

Do you recognise this poem? Well it's not actually a poem, it's an example of a nursery rhyme – a poem or song for young children that is often very old. Any English speaker would be able to repeat it for you because it's probably one of the first things they learnt to say as a child learning to speak the language. However, it doesn't seem to make much sense, does it? They are usually accompanied by a simple melody, and mothers sing them to send a screaming baby to sleep.

They are usually anonymous, as are the tunes that go with them. But researchers were able to find some of the origin of nursery rhymes. 'Humpty Dumpty' for example, is a European riddle, with similar versions in other languages such as French or German. The answer to the riddle is ... an egg!

Many nursery rhymes are very old and, because they have been handed down from generation to generation, in many cases the words have changed over time. One example of this is a rhyme called 'Here we go round the Mulberry Bush':

*Here we go round the mulberry bush
the mulberry bush
the mulberry bush*

*Here we go round the mulberry bush,
On a cold and frosty morning*

Lona Opie found a very early text of this rhyme, which had nothing to do with a mulberry bush at all. The original version started with the words, "Nettles grow in an angry bush". If you say that fast enough to yourself you can see how it changed into the modern-day version. It also seems that some of these rhymes were based on historical events. A famous example of this is a rhyme that goes like this:

Ring a ring o'roses

A'tissue, a'tissue

A pocket full of posies

All fall down

In England in the 17th century, thousands of people died from a disease called bubonic plague which is spread by fleas living on rats. One of the first signs that someone had caught this disease was marks on the skin, which looked like a ring of roses. People believed that if they carried flowers – posies – in their pockets, they would be safe. But then they would start sneezing "a'tissue a'tissue", the noise people make when they sneeze. And then ... they died.

Not a very nice song to sing to a child! But the words themselves aren't really important.

The original reason for singing these rhymes was to send young children to sleep.

Then children's books became big business in the late 18th century. Unfortunately, most nursery rhymes were not very long so the publishers of these books added more verses to them to fill the books and they became longer and longer. But maybe a better reason is that mothers found that one verse was not enough to send a screaming baby to sleep so they made up more and more words until they finally got some peace and quiet!

Exercise 1. Render the main idea of the information briefly in English.



Cottage where R. Burns was born

Exercise 2. Remember how to say English phrases.

Вы любите поэзию?

Кто Ваш любимый поэт?

Я затрудняюсь ответить.

Пожалуй, Бернс или Байрон, Теннисон или Киплинг.

Каждый из них создает свой собственный мир. Например, Бернс неповторим в мелодичности своих стихов, мудрости и чувстве юмора.

Мне нравится вот это:

Моя любовь, как роза красная

Цветет в июньский день.

Любовь моя, как песнь прекрасная,

Гармонией наполнит день.

Это как музыка.

Великолепное исполнение!

Роберт Бернс был интересной личностью.

Он родился в семье фермера в 1759 г. Отец Роберта работал, не покладая рук, но умер в бедности.

Бернс получил элементарное школьное образование.

Он очень любил Шекспира и Мильтона.

Он изучал географию мира, английскую грамматику, немного физики, астрономию и ботанику.

Роберт Бернс был очень образованным для своего времени.

Он был волевым человеком.

Человеком принципов и великолепным собеседником.

Он был гневным сатириком и противником социальных порядков в своей стране.

Он хотел справедливости для своего народа.

Мы гордимся им.

Я восхищаюсь его любовной лирикой.

Роберт Бернс писал:

"Безусловно существует связь между любовью, музыкой и поэзией."

И он влюблялся и остывал несколько раз.

Но, я думаю, что его настоящей любовью была Джин Арма.

Это длинная история. Дело в том, что ее отец был решительно против их брака. Им пришлось расстаться. Два года спустя он женился на ней. У них были близнецы.

Он умер довольно молодым, в возрасте 37 лет.

Do you like poetry?

Who is your favourite poet?

It's difficult to say.

It might be Burns or Byron, Tennyson or Kipling.

Each of them creates his own world.

For instance, Burns is unique for the melody of his verses, for his wisdom and sense of humour.

I like this one:

Oh, my Love is like a red, red rose

That's newly sprung in June.

Oh, my Love is like the Melodie

That's sweetly play'd in tune.

It's like music.

Perfect recitation!

Robert Burns was an interesting personality.

He was born into a farming family in 1759. Robert's father worked hard but he died in poverty.

Burns received some elementary schooling.

He was fond of Shakespeare and Milton.

He studied world geography, English grammar, some physics, astronomy and botany.

Robert Burns was well educated for his times.

He was a man of character.

A man of principle, and a brilliant talker.

He was a bitter satirist and a rebel against the social order in his country.

He wanted justice for his people.

We're proud of him.

I admire his love songs.

Robert Burns wrote:

"There is certainly some connection between Love, Music and Poetry."

And he fell in and out of love several times.

But I think his true love was Jean Armour.

It's a long story. The fact is, her father was strongly against their marriage. They had to part. Two years later he married her. They had twins.

He died rather young at the age of 37.

Exercise 3. Retell the story in English. The words given after the story may help you.

Роберт Бернс, великий шотландский поэт, любил простых людей и писал о них. Однажды, когда Бернс прогуливался у доков, он услышал крик о помощи. Он подбежал к воде.

Как раз в это время из лодки, стоявшей рядом с доком, выпрыгнул матрос и поплыл к человеку, который звал на помощь. Спасенный утопающий оказался богатым купцом. Когда он пришел в себя, он поблагодарил храброго матроса и дал ему шиллинг.

К этому времени вокруг них собралась большая толпа. Люди называли матроса героем и стали громко возмущаться, когда богач дал ему всего один шиллинг. Но Р.Бернс остановил их и сказал: "Оставьте его в покое. Джентльмен, конечно, лучше знает, чего стоит его жизнь".

to take a walk near the docks, a cry for help, to jump off a boat, to save from drowning, a merchant, to recover, to protest loudly, let smb. alone, to be the best judge of what smth. is worth.

LIMERICKS

The origin of the term is probably associated with Limerick the county and city in Ireland. The limerick is considered to be one of the most popular traditional forms of English verse. It was popularized by the English poet Edward Lear, who published a great number of limericks in his brilliant collection called "the Book of Nonsense".

There was an old man of Pekin,
Who sat on the point of a pin,
He jumped up in pain,
Then sat down again;
That silly old man of Pekin.

♣ ♣ ♣ ♣ ♣

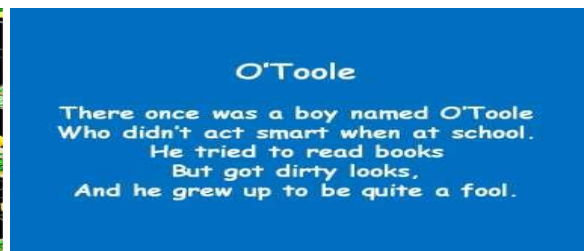
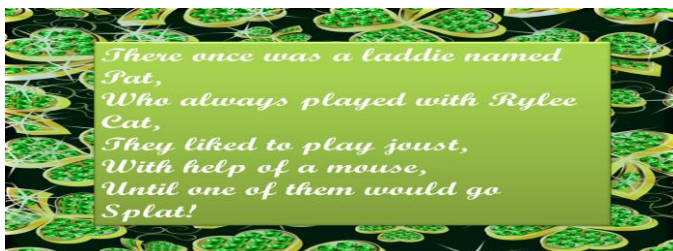
There was a young lady of Sweden,
Who went by the slow train to Weedon,
When they cried: "Weedon Station!"
She made no observation,
But she thought she could go back to Sweden.

♣ ♣ ♣ ♣ ♣

As I was going out one day
My head fell off and rolled away,
But when I saw that it was gone,
I picked it up and put it on.
And when I got into the street,
A fellow cried: "Look at your feet!"
I looked at them and sadly said:
"I've left them both asleep in bed!"

limerick – шуточное стихотворение

Exercise 1. It is interesting to know. Read it.



Exercise 2. Remember the useful vocabulary.

rare book – редкая книга

library book – библиотечная книга

trade book – книга для широкой публики; неспециализированное издание

library book – библиотечная книга

book of complaints – книга жалоб

book club – клуб любителей книги

to charge / check a book (out of a library) – заказывать книгу (из библиотеки)

to renew a book (borrowed from a library) – продлить срок пользования книгой (библиотеке)

to bind a book – переплести книгу

to publish (put out, bring out) a book – опубликовать произведение

to write a book – написать книгу

to ban a book – запрещать издание какой-л. книги

to copyright a book – зарегистрировать авторское право на какую-л. книгу

to dedicate (inscribe) a book – посвятить книгу кому-л.

to edit a book – редактировать книгу

to pirate a book – нарушать авторские права на какую-л. книгу

to proofread a book – вычитывать/корректировать книгу

to review a book – сделать обзор какого-л. издания

to revise a book – вносить правки/корректуру в книгу

to set a book in type – отдать книгу в печать

children's book – книга для детей

illustrated (picture) book – иллюстрированная книга

a book appears (comes out, is published) – книга выходит в свет

a book goes out of print – книга выходит из печати

a book is sold out – книга распродана

comic book – комиксы

grammar book – учебник по грамматике, грамматика

handbook (reference book) – руководство, справочник, указатель

phrase book – разговорник

prayer book – молитвенник

ring (telephone) book – телефонная книга



SIR WALTER SCOTT (1771-1832)

One of the foremost literary figures of the romantic period, Sir Walter Scott achieved *unprecedented popularity* during his lifetime with his *narrative poems* and historical romances. He succeeded in recreating periods of history through *accurate description and skilful characterization* and was among the first writers who stressed the relationship of characters to their environment.

Sir Walter Scott, 1st Baronet was a Scottish historical novelist, poet, playwright and historian.

Many of his works remain classics of both English-language literature and of Scottish literature. Famous titles include *Ivanhoe*, *Rob Roy*, *Old Mortality*, *The Lady of the Lake*, *Waverley*, *The Heart of Midlothian* and *The Bride of Lammermoor*. Although primarily remembered for his extensive literary works & his political engagement, Scott was an advocate, judge & legal administrator by profession, and throughout his career combined his writing and editing work with his daily occupation as Clerk of Session and Sheriff-Depute of Selkirkshire. A prominent member of the Tory establishment in Edinburgh, Scott was an active member of the Highland Society and served a long term as President of the Royal Society of Edinburgh (1820-32).

Scott gathered the disparate strands of contemporary novel-writing techniques into his own hands and harnessed them to his deep interest in Scottish history and his knowledge of antiquarian lore. The technique of the omniscient narrator and the use of regional speech, localized settings, sophisticated character delineation, romantic themes treated in a realistic manner were all combined by him into virtually a new literary form, the historical novel. His influence on other European and American novelists was immediate and profound, and though interest in some of his books declined somewhat in the 20th century, his reputation remains secure.

Scott was born in Edinburgh, Scotland, the son of educated, middle-class parents.

An early and serious illness, possibly polio, left Scott lame in his right leg, and he spent much of his childhood convalescing at his grandfather's farm in the Scottish border country.

The young Scott's *character was moulded* by both the *common sense, rationalistic attitudes* of his pears and the romantic traditions of his *Scottish heritage*.

He became an *avid leader of literature* of all kinds and had a *particular interest* in the heroic ballads and legends of Scotland. One of his first major works, *Minstrelsy of the Scottish Border* (1802, 1803), is a three-volume collection of ballads from Scottish oral tradition.

In 1786 Scott was apprenticed to his lawyer father, and by the late 1790s had risen to a well-paid legal position. He married in 1797 and reared four children (a fifth died shortly after birth). His literary career began as a result of the success of his first works.

Minstrelsy was followed by several similar and equally popular romantic ballads, among them *Lay of the Last Minstrel* (1805) and *Lady of the Lake* (1810).

In a poem, *Rokeby* (1813), Scott focused less on poetic lyric and more on character, giving evidence of *his growing interest in prose*.

The year *Rokeby* was published, Scott was offered (and declined) the poet laureateship of England. He continued to publish poetry even after he had begun writing novels, but his position as England's major poet was gradually usurped by Byron.

The first of Scot's novels, *Waverly*, dealt with the Jacobite rebellion of 1745, an incident in Scottish history. Published anonymously in 1814, it was enormously successful.

During the 15 years that followed, Scott produced novel after novel, each of them tremendously popular. All were issued anonymously like *Waverly* and, as a result, they became known collectively as the *Waverly novels*, although they had many different subjects, characters, and settings.

In earlier works, such as *Guy Mannering* (1815), *Old Mortality* (1816), and *Rob Roy* (1817), Scott wrote of 17th- and 18th-century Scotland. For *Ivanhoe* (1820) and *Quentin Dorward* (1823), however, he turned to medieval England and France.

In other works, among them *The Talisman* (1825) and *Anne of Geierstein* (1829), he chose settings even more remote. Money earned from the Waverly novels enabled Scott to build a large country home, Abbotsford, where he lived luxuriously for at least a decade.

In 1826 the financial collapse of the bookselling and printing business in which he was a partner put him into debt and severely affected his health. The novels of this period were not always his best, but they did succeed in earning him enough money to clear his name. In 1831, exhausted from overwork, Scott left on a cruise to Italy. He returned more ill than ever and died in 1832.

Exercise 1. Translate the italic phrases and retell it with their help.

Exercise 2. Give reasons for W. Scott's popularity.



W. Scott & his literary friends

ANTHONY TROLLOPE

1815-1882

Best-known books include *The Warden* (1855), *Barchester Towers* (1857), *Doctor Thorne* (1858), *The Last Chronicle of Barset* (1867)

Like many writers, Trollope had a second career. In his case he worked for the Post Office.

Yet despite the pressures of a full-time job, he managed to write more than twenty novels, plus various travel books and an autobiography (he also managed to go hunting twice a week).

Today, Trollope's best-known novels are the Barchester series. These are set in a fictional English town and focus on the lives of its middle class citizens, especially the clergy.



OSCAR WILDE

1854-1900

Best known works include *The Picture of Dorian Gray* (1891), *Lady Windermere's Fan* (1892), *The Importance of Being Earnest* (1895). *The Ballad of Reading Gaol* (1898)

Oscar Fingal O'Flahertie Wills Wilde was educated at Trinity College, Dublin and Magdalen College, Oxford. Today, he is chiefly remembered as a dramatist, especially for his witty, elegant play *The Importance of Being Earnest*. This satirizes upper class life, is full of jokes, and delighted late nineteenth-century English society. During the early 1890s, in fact, Wilde was one of London's most fashionable literary stars. That all changed in 1895, though, after he was sent to prison for having a relationship with the son of an aristocrat (homosexuality was illegal at the time). He was released in 1897, went to live in France, and died there three years later He is buried in Pere Lachaise cemetery, Paris.



GOTHIC FICTION

Gothic fiction, sometimes referred to as Gothic horror, is a genre or mode of literature that combines fiction, horror and Romanticism. Its origin is attributed to English author Horace Walpole, with his 1764 novel *The Castle of Otranto*, subtitled (in its second edition) "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 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 in the 19th as witnessed by Mary Shelley's *Frankenstein* and the works of Edgar Allan Poe.

Another well-known novel in this genre, dating from the late 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 led to new novel types such as the German *Schauerroman* and the French *roman noir*.

Horace Walpole's declared aim was to combine elements of the medieval romance, which he deemed too fanciful, and the modern novel, which he considered to be too confined to strict realism.

The basic plot created many other Gothic staples, including a threatening mystery and an ancestral curse, as well as countless trappings such as hidden passages and oft-fainting heroines.

The first edition was published disguised as an actual medieval romance from Italy discovered and republished by a fictitious translator. When Walpole admitted to his authorship in the second edition, its originally favourable reception by literary reviewers changed into rejection. The romance, usually held in contempt by the educated as a tawdry and debased kind of writing, had only recently been made respectable by the works of Samuel Richardson and Henry Fielding.

A romance with superstitious elements, moreover void of didactical intention, was considered a setback and not acceptable as a modern production. Walpole's forgery, together with the blend of history and fiction that was contravening the principles of the Enlightenment, brought about the Gothic novel's association with fake documentation.

Clara Reeve, best known for her work *The Old English Baron* (1778), set out to take Walpole's plot and adapt it to the demands of the time by balancing fantastic elements with 18th-century realism. The question now arose whether supernatural events that were not as evidently absurd as Walpole's would not lead the simpler minds to believe them possible.

Ann Radcliffe developed the technique of the *explained supernatural* in which every seemingly supernatural intrusion is eventually traced back to natural causes. Radcliffe made the Gothic novel socially acceptable. Her success attracted many imitators, mostly of low quality, which soon led to a general perception of the genre as inferior, formulaic, and stereotypical. Among other elements, Ann Radcliffe also introduced the brooding figure of the Gothic villain, which developed into the Byronic hero. Radcliffe's novels, above all *The Mysteries of Udolpho* (1794), were best-sellers, although along with all novels they were looked down upon by well-educated people as sensationalist entertainment.

Radcliffe provided an aesthetic for the genre in an influential article "On the Supernatural in Poetry", examining the distinction and correlation between horror and terror in Gothic fiction.

By the Victorian era Gothic had ceased to be the dominant genre and was dismissed by most critics (in fact the form's popularity as an established genre had already begun to erode with the success of the historical romance popularised by Sir Walter Scott). However, in many ways, it was now entering its most creative phase. Recently readers and critics have begun to reconsider a number of previously overlooked Penny Blood or Penny Dreadful serial fictions by such authors as G.W.M. Reynolds who wrote a trilogy of Gothic horror novels: *Faust* (1846), *Wagner the Werewolf* (1847) and *The Necromancer* (1857). Reynolds was responsible for *The Mysteries of London* which has been accorded an important place in the development of the urban Victorian Gothic setting, an area within which interesting links can be made with established readings of the work of Dickens.

Another famous penny dreadful of this era was the anonymously authored *Varney the Vampire* (1847). The formal relationship between these fictions, serialised for predominantly working class audiences, and the roughly contemporaneous sensation fictions serialised in middle class periodicals is also an area worthy of inquiry.

The influence of Byronic Romanticism is also apparent in the work of the Bronte sisters. Emily Bronte's *Wuthering Heights* (1847) transports the Gothic to the forbidding Yorkshire Moors and features ghostly apparitions and a Byronic hero in the person of the demonic Heathcliff.

The Brontes' fiction is seen by some feminist critics as prime examples of Female Gothic, exploring woman's entrapment within domestic space and subjection to patriarchal authority and the transgressive and dangerous attempts to subvert and escape such restriction.

Emily's Cathy and Charlotte Bronte's *Jane Eyre* are both examples of female protagonists in such a role. Louisa May Alcott's Gothic potboiler, *A Long Fatal Love Chase* (written in 1866, but published in 1995) is also an interesting specimen of this subgenre.

Elizabeth Gaskell's tales "The Doom of the Griffiths" (1858) "Lois the Witch", and "The Grey Woman" all employ one of the most common themes of Gothic fiction, the power of ancestral sins to curse future generations, or the fear that they will. The gloomy villain, forbidding mansion, and persecuted hero of Sheridan Le Fanu's *Uncle Silas* (1864) shows the direct influence of both Walpole's *Otranto* and Radcliffe's *Udolpho*. Le Fanu's short story collection *In a Glass Darkly* (1872) includes the superlative vampire tale *Carmilla*, which provided fresh blood for that particular strand of the Gothic and influenced Bram Stoker's vampire novel *Dracula* (1897).

According to literary critic Terry Eagleton, Le Fanu, together with his predecessor Maturin and his successor Stoker, form a sub-genre of Irish Gothic, whose stories, featuring castles set in a barren landscape, with a cast of remote aristocrats dominating an atavistic peasantry, represent in allegorical form the political plight of colonial Ireland subjected to the Protestant Ascendancy.

The genre was also a heavy influence on more mainstream writers, such as Charles Dickens, who read Gothic novels as a teenager and incorporated their gloomy atmosphere and melodrama into his own works. He shifted them to a more modern period and an urban setting, including *Oliver Twist* (1837-8), *Bleak House* (1854) and *Great Expectations* (1860-61).

These pointed to the juxtaposition of wealthy, ordered and affluent civilisation next to the disorder and barbarity of the poor within the same metropolis. *Bleak House* in particular is credited with seeing the introduction of urban fog to the novel, which would become a frequent characteristic of urban Gothic literature and film. His most explicitly Gothic work is his last novel, *The Mystery of Edwin Drood*, which he did not live to complete and which was published in unfinished state upon his death in 1870. The mood & themes of the Gothic novel held a particular fascination for the Victorians, with their morbid obsession with mourning rituals, mementos, and mortality in general.

The 1880s saw the revival of the Gothic as a powerful literary form allied to fin de siècle, which fictionalized contemporary fears like ethical degeneration and questioned the social structures of the time. Classic works of this Urban Gothic include Robert Louis Stevenson's *Strange Case of Dr Jekyll and Mr Hyde* (1886), Oscar Wilde's *The Picture of Dorian Gray* (1891), Henry James' *The Turn of the Screw* (1898), and the stories of Arthur Machen. The most famous Gothic villain ever, Count Dracula was created by Bram Stoker in his novel *Dracula* (1897). Stoker's book also established Transylvania and Eastern Europe as the *locus classicus* of the Gothic.

Active vocabulary

Gothic, literature, society, to provide, aesthetic, genre, influential, to create, powerful literary form, contemporary, social structures, characteristic, civilisation.

Exercise 1. Add some information & make up a small report and give a talk in class.

Exercise 2. Make up some dialogues from the information above.



UNIT VI. MODERN LITERATURE

INTRODUCTION

The 19th century was perhaps the most literary of all centuries, because not only were the forms of novel, short story and magazine serial all in existence side-by-side with theatre and opera, but since film, radio and television did not yet exist, the popularity of the written word and its direct enactment were at their height. Not all fiction of the late 19th century falls into the intellectual or scientific classification. *Robert Louis Stevenson* (1850-94) wrote adventure stories which are exciting and delightful: *Treasure Island* (1883), *Kidnapped* (1886), *The Master of Ballantrae* (1889).

Stevenson also wrote for adults. *David Balfour* (1893) and *The Strange Case of Dr Jekyll and Mr Hyde* (1886) are quite suited to adult tastes. As a short-story writer Stevenson ranks high. In light verse and in the informal essay Stevenson was usually successful.

One of England's most popular writers was Rudyard Kipling (1865-1936). He glamorized the foreign service and satirized the English military and administrative classes in India. He stirred the emotions of the empire lovers. *Kipling* also wrote delightful children's tales. He was, however, neither a cheap versifier nor a vulgar imperialist. Whoever has not read *Barrack Room Ballads* (1892), *Soldiers Three* (1888), *The Jungle Book* (1894, 1895), *Captains Courageous* (1897) has a treat in store for him. *Lewis Carroll* (Charles Lutwidge Dodgson) (1832-98) belongs in a category by himself.

Alice's Adventures in Wonderland (1865) combines fantasy and satire in an inimitable way to the immense satisfaction of old and young. There was a romantic tendency toward the exploration of folk traditions and old legends. *Anne Bannerman* (1765-1829) reworked legends of King Arthur and Merlin. William Blake worked in words and pictures to share his visions and mysticism.

In 1807 *Thomas Moore* published *Irish Melodies*. Lord Byron produced many influential poems during this period. There are other great names in Victorian literature, chiefly in criticism and history. *Thomas Babington Macaulay* (1800-59) is known for his *History of England* (1848-61).

Although it is often inaccurate, it represented a new concept of historical writing: history must be detailed, vivid, and pictorial. Social, religious, and educational criticism was the field of *John Henry Cardinal Newman* (1801-90). His essays on liberal education are especially important, and his *Apologia pro Vita Sua* (1865-66) is a fine autobiography.

John Stuart Mill (1806-73) dealt with political and economic problems. His essay *On Liberty* (1859) was the most important discussion of that subject since Milton's time.

Of those who wrote about aesthetic matters, Ruskin and Pater are best remembered. *John Ruskin* (1819-1900) made his first bid for fame in *Modern Painters* (1843-60). *Walter Pater* (1839-94), in *Marius the Epicurean* (1885), developed a theory of beauty which ignored the social situation.

Exercise 1. Make notes of your new knowledge about English literature.

Exercise 2. Analyze the information and use it in practice.

Exercise 3. Make up some dialogues from the information above.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

THE 19TH-CENTURY D R A M A

Drama did not flourish early in the 19th century. Romantic poetry had its dramatic phases, and Shelley and Byron both wrote verse dramas. These were closet dramas, intended for reading rather than for staging. Several of Tennyson's plays were produced. The stage, however, was primarily interested in low melodrama and sentimental farce-comedy. Musical comedy achieved respectability when librettist William Gilbert (1836-1911) teamed up with composer Arthur Sullivan (1842-1900) in *Trial by Jury* (1875). Many successful collaborations were followed by these two.

As was the case among readers of fiction, some theatergoers matured. They were ready for satire, for serious treatment of social problems, and for drama that was well constructed. From the Continent came realistic, intellectual, and socially significant works.

The first English dramatists to attempt the "new drama" were Henry Arthur Jones (1851-1929) and Sir Arthur Wing Pinero (1855-1934). Neither could compare in wit and brilliance with two young contemporaries – Wilde and Shaw. Oscar Wilde (1854-1900), a poet and novelist, wrote several fine plays. His *Importance of Being Earnest* (1895) is brittle in its humour and clever in its dialogue and is probably the best of his dramas.

The plays of George Bernard Shaw (1856-1950) read even better than they act. They are important for their prefaces, sizzling attacks on Victorian prejudices and attitudes.

Shaw began to write drama as a protest against existing conditions – slums, sex hypocrisy, censorship, war. Because his plays were not well received (often not even allowed to be presented), Shaw wrote their now famous prefaces. Not until after 1900 did the Shawian wit achieve acceptance on the stage. Controversial ideas and Shaw productions came to be synonymous. Shaw had the longest career of any writer who ever lived. He began in the Victorian Age and wrote until 1950.

Exercise 1. Digest the information briefly in English.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



Exercise 3. Read the text and choose the right variant.

1. Some fiction of the 19th century _____ into the intellectual or scientific classification.
a) divides b) falls c) classifies d) specifies
2. Rudyard Kipling _____ the emotions of the empire lovers.
a) stirred b) excite c) disturb d) alarm
3. Kipling _____ satirized the English administrative classes in India.
a) romanticized b) glamorized c) idealize d) eulogized
4. Lewis Carroll combines fantasy and satire in an _____ way.
a) incomparable b) matchless c) inimitable d) peerless
5. Alice's Adventures _____ fantasy and satire in an inimitable way.
a) intermixes b) blends c) combines d) unites
6. Drama did not _____ early _____ in the 19th century.
a) flower b) luxuriate c) prosper d) flourish
7. These were closet dramas, _____ for reading rather than for staging.
a) intended b) aimed c) contemplated d) planned
8. From the Continent came realistic, intellectual, and socially _____ works.
a) significant b) important c) vital d) essential
9. The first English dramatists _____ the "new drama".
a) attempted b) endeavoured c) tried d) strived
10. Not until after _____ did the Shavian wit achieve acceptance on the stage.
a) 1919 b) 1900 c) 1903 d) 1910
11. Although History of England by Thomas Babington Macaulay is often _____, it represented a new concept of historical writing.
a) inaccurate b) incorrect c) wrong d) faulty
12. Newman's essays on liberal education are especially _____.
a) essential b) important c) significant d) momentous
13. John Ruskin made his first _____ for fame in Modern Painters.
a) offer b) proposal c) proposition d) bid
14. Walter Pater in *Marius the Epicurean* developed a theory of beauty, which _____ the social situation.
a) disregarded b) disdained c) ignore d) slighted
15. Art could have no ethical _____, it must be a matter of personal ecstasy.
a) essence b) core c) substance d) content



ROBERT BROWNING

(1812-1889)

Browning was the son of a clerk in the Bank of England in London. He received only a slight formal education, although his father gave him a grounding in Greek and Latin. In 1828, he attended classes at the University of London but left after half a session. Apart from a journey to St. Petersburg in 1834 with George de Benkhausen, the Russian consul general, and two short visits to Italy in 1838 and 1844, he lived with his parents in London until 1846, first at Camberwell and after 1840 at Hatcham.

During this period (1832-46) he wrote his early long poems and most of his plays.

Browning's first published work *Pauline: A Fragment of a Confession* (1833), although formally a dramatic monologue, embodied many of his own adolescent passions and anxieties.

In 1835, he published *Paracelsus*, in 1840 *Sordello*, both poems dealing with men of great ability striving to reconcile the demands of their own personalities with those of the world.

Paracelsus was well received but *Sordello* which made exacting demands on its reader's knowledge, was almost universally declared incomprehensible. Between 1841 and 1846, in a series of pamphlets under the general title of *Bells and Pomegranates*, he published seven more plays in verse, including *Pippa Passes* (1841), *A Blot in the Scutcheon* (1843) and *Luria* (1846).

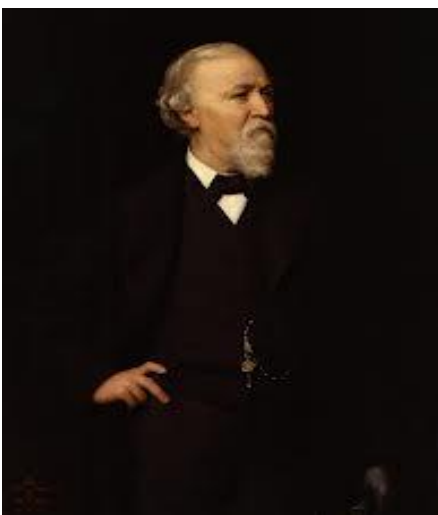
These, and all his earlier works except *Strafford* were printed at his family's expense.

In 1868-69 he published his greatest work, the story of a murder trial in Rome in 1698. For the rest of his life he was much in demand in London society. He spent his summers with friends in France, Italy. The most important works of his last years, when he wrote with great fluency, were the long narrative or dramatic poems, such as *Prince Hohenstill-Schwangau* (1871), *Fifine at the Fair* (1872), *The Inn Album* (1875). In addition to many collections of shorter poems – *Paechiarotto* and *How He Worked in Distemper* (1876), *Jocoseria* (1883) – Browning published toward the end of his life two books of unusually personal origin – *La Saisiaz* (1878), an elegy for his friend Anne Egerton-Smith and a meditation on mortality. While staying in Venice in 1889 Browning caught cold, became seriously ill, and died on December 12. He was buried in Westminster Abbey.

Exercise 1. Read the text and answer the questions.

1. When and where was Robert Browning born? 2. Whose son was he? 3. What education did he receive? 4. When did he write his early long poems? 5. When was his series of pamphlets published? 6. What books did he write in his last years of life? 7. When did he die? Where was he buried? 8. Do you like his poems? 9. What do you like best? 10. What are the names of his two last books? 10. Did he write short or long poems?

Exercise 2. Pick up the essential information from the text about Robert Browning's life and creative work in the form of notes.





Exercise 3. Translate the words in the brackets and use them in the correct form.

Thomas Hardy is one of the most (знаменитый) English novelists and poets of the second half of the 19th century. His life and (творчество) are (неотделимо) from the South-West of English countryside, mainly Dorchester, which forms (основа) of his novels and stories.

Hardy was deeply disappointed in the results of capitalist progress and its (фатальное влияние) on the English village. Seeing no way out of its (обнищание) and (разрушение), he attributes this process to the force of fate and (обстоятельства), which marks his work with pessimism and fatalism. The only (исцеляющее средство), to Hardy's thinking, is nature and people who are nearest to it. That's why his novels and stories (пронизывать) (глубокая заинтересованность) and (сочувствие) for common people: peasants, poor tenants, agricultural labourers, all those small people who suffer from false laws of capitalist civilization. A Few Crusted Characters is a collection of short stories written in the same year as Hardy's (шедевр) *Tess of the D'Urbervilles* was published (1891).

The collection contains 9 stories with (предисловие) and (эпилог). The stories are told (по очереди) by the passengers of a van coming back from the local market to their village. The listener is a newcomer and a former inhabitant of those parts. Most of the stories are (забавные эпизоды) from the lives of people who have been long buried in the nearby cemetery. Humorous as most of the tales may seem at first sight, they (слегка окрашивать) with deep melancholy for the past that is gone forever.

Exercise 4. Remember the useful vocabulary.

wordplay – игра слов; каламбур
word book – словарь; глоссарий (*Syn. dictionary, vocabulary*); либретто (оперы)
a word battle – словесная перепалка
word coinage – словотворчество, создание новых слов
word fluency – беглость речи
word for word – буквально, дословно *Syn: literally, verbatim*
wording – формулировка (*Syn: language, vocabulary*)
last word – последний крик моды; последнее слово (в какой-л. сфере – in, on smth)
word gets (goes) around – news or rumours spread
word picture – a vivid description in writing
word of art – профессиональный (специальный, юридический) термин
word of mouth – молва; сарафанное радио (spoken communication as a means of transmitting information; spoken language; informal or unofficial discourse)
negative word of mouth – дурная молва; плохие отзывы
by word of mouth – из уст в уста
word association perception – восприятие слов
as the saying is/goes – как говорится
common (popular) saying – известная пословица
old saying – старая пословица
wise saying – мудрая пословица (*Syn. proverb*)
there is no saying – никто не знает, что может случиться
it goes without saying – само собой разумеется
Saying and doing are two things. – Легко сказать, да тяжело [трудно] сделать. Скоро сказка сказывается, да не скоро дело делается. От слова до дела большое расстояние. Сказано – не доказано, надо ещё сделать.

Exercise 5. Try to translate the notion.

Word association – the spontaneous and unreflective production of other words in response to a given word, as a game, a prompt to creative thought or memory, or a technique in psychiatric evaluation.



RUDYARD KIPLING

(1865-1936)

Rudyard Kipling is one of the best-known of the late Victorian poets and story-tellers. Although he was awarded the Nobel Prize for literature in 1907, his unpopular political views caused his work to be neglected shortly after his death. Critics, however, recognize the power of his work.

"His unrelenting craftsmanship, his determination to be "master of the bricks and mortar of his trade", compels respect, and his genius as a storyteller, and especially as a teller of stories for children," writes William Blackburn in *Writers for Children*, "will surely prove stronger than the murky and sordid vicissitudes of politics." "Although Kipling's overall career still awaits judicious critical re-evaluation," Blackburn concludes, "the general public and especially the young public has long since rendered its own verdict. His status as a writer for children is rightfully secure, and none of his major works has yet gone out of print."

Kipling was born in Bombay, India, in 1865. His father, John Lockwood Kipling, was principal of the Jeejeebhoy School of Art, an architect and artist who had come to the colony, writes Charles Cantalupo in the *Dictionary of Literary Biography*, "to encourage, support, and restore native Indian art against the incursions of British business interests." He meant to try, Cantalupo continues, "to preserve, at least in part, and to copy styles of art and architecture which, representing a rich and continuous tradition of thousands of years, were suddenly threatened with extinction." His mother, Alice Macdonald, had connections through her sister's marriage to the artist Sir Edward Burne-Jones with important members of the Pre-Raphaelite movement in British arts and letters.

Kipling spent the first years of his life in India, remembering it in later years as almost a paradise. "My first impression," he wrote in his posthumously published autobiography *Something of Myself for My Friends Known and Unknown*, "is of daybreak, light and colour and golden and purple fruits at the level of my shoulder."

In 1871, however, his parents sent him and his sister Beatrice – called "Trix" – to England, partly to avoid health problems, but also so that the children could begin their schooling. Kipling and his sister were placed with the widow of an old Navy captain named Holloway at a boarding house called Lorne Lodge in Southsea, a suburb of Portsmouth. Kipling and Trix spent the better part of the next six years in that place, which they came to call the "House of Desolation."

The years from 1871 until 1877 became, for Kipling, years of misery. "In addition to feelings of bewilderment and abandonment" from being deserted by his parents, writes Mary A. O'Toole in the *Dictionary of Literary Biography*, "Kipling had to suffer bullying by the woman of the house and her son." Kipling may have brought some of this treatment on himself – he was a formidably aggressive and pampered child. He once stamped down a quiet country road shouting: "Out of the way, out of the way, there's an angry Ruddy coming!," reports J.I.M. Stewart in his biography *Rudyard Kipling*, which led an aunt to reflect that "the wretched disturbances one ill-ordered child can make is a lesson for all time to me." In *Something of Myself*; he recounted punishments that went far beyond correction. "I had never heard of Hell," he wrote, "so I was introduced to it in all its terrors.... Myself I was regularly beaten." On one occasion, after having thrown away a bad report card rather than bring it home, "I was well beaten and sent to school through the streets of Southsea with the placard 'Liar' between my shoulders." At last, Kipling suffered a sort of nervous breakdown.

An examination showed that he badly needed glasses – which helped explain his poor performance in school – and his mother returned from India to care for him. "She told me afterwards," Kipling stated in *Something of Myself*, "that when she first came up to my room to kiss me good-night, I flung up an arm to guard off the cuff that I had been trained to expect." Kipling did have some happy times during those years. He and his sister spent each December time with his mother's sister, Lady Burne-Jones, at The Grange, a meeting-place frequented by English artisans such as William Morris – or "our Deputy 'Uncle Topsy'" as Kipling called him in *Something of Myself*.

Sir Edward Burne-Jones occasionally entered into the children's play, Kipling recalled: "Once he descended in broad daylight with a tube of *"Mummy Brown"* [paint] in his hand, saying that he had discovered it was made of dead Pharaohs and we must bury it accordingly.

So we all went out and helped – according to the rites of Mizraim and Memphis, I hope to this day I could drive a spade within a foot of where that tube lies." "But on a certain day – one tried to fend off the thought of it – the delicious dream would end," he concluded, "and one would return to the House of Desolation, and for the next two or three mornings there cry on waking up."

In 1878, Kipling was sent off to school in Devon, in the west of England. The institution was the United Services College, a relatively new school intended to educate the sons of army officers, and Kipling was probably sent there because the headmaster was one Cornell Price, "one of my Deputy-Uncles at The Grange ... "Uncle Crom".

There Kipling formed three close friends, whom he later immortalized in his collection of stories *Stalky Co* (1899). "We fought among ourselves "regular an" faithful as man an' wife", Kipling reported in *Something of Myself*, "but any debt which we owed elsewhere was faithfully paid by all three of us." "I must have been "nursed" with care by Crom and under his orders", Kipling recalled.

"Hence, when he saw I was irretrievably committed to the ink-pot, his order that I should edit the School Paper and have the run of his Library Study. ... Heaven forgive me! I thought these privileges were due to my transcendent personal merits." Since his parents could not afford to send him to one of the major English universities, in 1882 Kipling left the Services College, bound for India to rejoin his family and to begin a career as a journalist.

For five years he held the post of assistant editor of the *Civil and Military Gazette* at Lahore. During those years he also published the stories that became *Plain Tales from the Hills*, works based on British lives in the resort town of Simla, and *Departmental Ditties*, his first major collection of poems.

In 1888, the young journalist moved south to join the Allahabad *Pioneer*, a much larger publication. At the same time, his works had begun to be published in cheap editions intended for sale in railroad terminals, and he began to earn a strong popular following with collections such as *"The Phantom Rickshaw and Other Tales, The Story of the Gadsbys, Soldiers Three, Under the Deodars"*, and *"Wee Willie Winkie" and "Other Child Stories"*. In March 1889 Kipling left India to return to England, determined to pursue his future as a writer there.

The young writer's reputation soared after he settled in London. "Kipling's official biographer, C. E. Carrington", declares Cantalupo, "calls 1890 'Rudyard Kipling's year. There had been nothing like his sudden rise to fame since Byron.'" "His poems and stories", writes O'Toole, "elicited strong reactions of love and hate from the start – almost none of his advocates and detractors were temperate in praise or in blame. Ordinary readers liked the rhythms, the cockney speech, and the imperialist sentiments of his poems and short stories; critics generally damned the works for the same reasons."

Many of his works were originally published in periodicals and later collected in various editions as *"Barrack-Room Ballads"*; famous poems such as *"The Ballad of East and West," "Danny Deever," "Tommy"*, and *"The Road to Mandalay"* date from this time.

Kipling's literary life in London brought him to the attention of many people. One of them was a young American publisher named Wolcott Balestier, who became friends with Kipling and persuaded him to work on a collaborative novel. The result, writes O'Toole, entitled *"The Naulahka"*, reads more like one of Kipling's travel books than like a novel" and "seems rather hastily and opportunistically concocted." It was not a success. Balestier himself did not live to see the book published – he died on December 6, 1891 – but he influenced Kipling strongly in another way. Kipling married Balestier's sister, Caroline, in January, 1892, & the couple settled near their family home in Brattleboro, Vermont.

The Kiplings lived in America for several years, in a house they built for themselves and called "Naulahka". Kipling developed a close friendship with Theodore Roosevelt, then Under Secretary of the Navy, and often discussed politics and culture with him.

"I liked him from the first", Kipling recalled in *Something of Myself*, "and largely believed in him.... My own idea of him was that he was a much bigger man than his people understood or, at that time, knew how to use, and that he and they might have been better off had he been born 20 years later." Both of Kipling's daughters were born in Vermont – Josephine late in 1892, and Elsie in 1894 – as was one of the classic works of juvenile literature: *The Jungle Books*, which are ranked among Kipling's best works. The adventures of Mowgli, the foundling child raised by wolves in the Seeonee Hills of India, are "the cornerstones of Kipling's reputation as a children's writer," declares Blackburn, "and still among the most popular of all his works".

The Mowgli stories and other, unrelated works from the collection – such as "*Rikki-Tikki-Tavi*" and "*The White Seal*" – have often been filmed and adapted into other media.

In *Something of Myself*, Kipling traced the origins of these stories to a book he had read when he was young "about a lion-hunter in South Africa who fell among lions who were all Freemasons, and with them entered into a confederacy against some wicked baboons". Martin Seymour-Smith, writing in *Rudyard Kipling: A Biography*, identifies another of the major sources as "*The Jataka*" tales of India. Some of these fables go back as early as the fourth century B.C. and incorporate material of even earlier eras. One version, *Jatakamala*, was composed in about 200 AD by the poet Aryasura.

They are Buddhist birth-stories – *Jatakamala* means "Garland of Birth Stories" – which the 19th-century scholar Rhys Davids described as "the most important collection of ancient folk-lore extant". Each of the 550 stories tells of the Buddha in some previous incarnation, and each is a story of the past occasioned by some incident in the present. "Some of the beast fables resemble Aesop's, but the Jataka tales are more deliberately brutal. They teach not merely that men should be more tender towards animals, but the equivalence of all life."

The Kiplings left Vermont in 1896 after a fierce quarrel with Beatty Balestier, Kipling's surviving brother-in-law. The writer's retiring nature and unwillingness to be interviewed made him unpopular with the American press, and he was savagely ridiculed when the facts of the case became public.

Rather than remain in America, Kipling and his wife returned to England, settling for a time in Rottingdean, Sussex, near the home of Kipling's parents. The writer soon published another novel, drawing on his knowledge of New England life: "*Captains Courageous*", the story of Harvey Cheney, a spoiled young man who is washed overboard while on his way to Europe and is rescued by fishermen. Cheney spends the summer learning about human nature and self-discipline.

"After the ship has docked in Gloucester and Harvey's parents have come to take him home", explains O'Toole, "his father, a self-made man, is pleased to see that his son has grown from a snobbish boy to a self-reliant young man who has learned how to make his own way through hard work and to judge people by their own merits rather than by their bank balances".

The Kiplings returned to America on several occasions, but this practice ended in 1899 when the whole family came down with pneumonia and Josephine, his eldest daughter, died from it. She had been, writes Seymour-Smith, "by all accounts ... unusually lively, witty and enchanting", and her loss was a great blow to them. Kipling sought solace in his work.

In 1901 he published what many critics believe is his finest novel: *Kim*, the story of an orphaned Irish boy who grows up in the streets of Lahore, is educated at the expense of his father's old Army regiment, and enters into "The Great Game", the "cold war" of espionage and counter-espionage on the borders of India between Great Britain and Russia in the late 19th century.

In many ways, Kipling suggested in *Something of Myself*, the book was a collaboration between himself and his father: "He would take no sort of credit for any of his suggestions, memories or confirmations", the writer recalled, but "there was a good deal of beauty in it, and not a little wisdom; the best in both sorts being owed to my Father". "The glory of *Kim*", declares O'Toole, "lies not in its plot nor in its characters but in its evocation of the complex Indian scene.

The great diversity of the land – its castes; its sects; its geographical, linguistic, and religious divisions; its numberless superstitions; its kaleidoscopic sights, sounds, colors, and smells – are brilliantly and lovingly evoked". In 1902 the Kiplings settled in their permanent home, a 17th-century house called "Bateman's" in East Sussex. "In the years following the move", O'Toole explains, "Kipling for the most part turned away from the types of stories he had written early in his career and explored new subjects and techniques." One example of this experimentation, completed before the Kiplings occupied Bateman's, was the collection called the *Just So Stories*, perhaps Kipling's best-remembered and best-loved work.

The stories, written for his own children and intended to be read aloud, deal with the beginnings of things: "*How the Camel Got His Hump*", "*The Elephant's Child*", "*The Sing-Song of Old Man Kangaroo*", "*The Cat That Walked by Himself*", and many others. In these works Kipling painted rich, vivid word-pictures that honor and at the same time parody the language of traditional Eastern stories such as the Jataka tales and the *Thousand and One Arabian Nights*.

"Kipling loved language (children) too much to fall into the vulgar error that the resilience and beauty of the English language must be beaten into something dull and uniform to be appropriate for young readers," Blackburn declares. "In no other collection of children's stories", writes Elisabeth R. Choi in her foreword to the 1978 Crown edition of the *Just So Stories*, "is there such fanciful and playful language". The area around Bateman's, rich in English history, inspired Kipling's last works for children, *Puck of Pook's Hill* and its sequel, *Rewards and Fairies*.

The main sources of their inspiration, Kipling explained in *Something of Myself*, came from artifacts discovered in a well they were drilling on the property: "When we stopped at twenty-five feet, we had found a Jacobean tobacco-pipe, a worn Cromwellian latten spoon and, at the bottom of all, the bronze cheek of a Roman horse-bit." At the bottom of a drained pond, they "dredged two intact Elizabethan "sealed quarts" ... all pearly with the patina of centuries. Its deepest mud yielded us a perfectly polished Neolithic axe-head with but one chip on its still venomous edge".

From these artifacts – and a suggestion made by a cousin, the ruins of an ancient forge, and the playing of his children – Kipling constructed a series of related stories of how Dan and Una come to meet Puck, the last remaining Old Thing in England, and from him learn the history of their land.

Kipling wrote many other works during the periods that he produced his children's classics. He was actively involved in the Boer War in South Africa as a war correspondent, and in 1917 he was assigned the post of 'Honorary Literary Advisor' to the Imperial War Graves Commission – the same year that his son John, who had been missing in action for two years, was confirmed dead.

In his last years, explains O'Toole, he became even more withdrawn and bitter, losing much of his audience because of his unpopular political views – such as compulsory military service – and a "cruelty and desire for vengeance [in his writings] that his detractors detested".

Modern critical opinions, O'Toole continues, "are contradictory because Kipling was a man of contradictions. He had enormous sympathy for the lower classes ... yet distrusted all forms of democratic government". He declined awards offered him by his own government, yet accepted others from foreign nations. He finally succumbed to a painful illness early in 1936.

"He remains an intriguing personality and writer", O'Toole explains, and "for all his limitations", declares Blackburn, "he was a gifted and courageous and honest man". Additional insight on Kipling's life, career, and views can be gleaned from the three volumes of *The Letters of Rudyard Kipling*.

The volumes contain selected surviving letters written by Kipling between 1872 and 1910. It is believed that both Kipling and his wife destroyed many of Kipling's other letters. Kipling's chief correspondent was Edmonia Hill, who was his counselor and confidante beginning during his days as a journalist in India. Reviewers note that all of the letters reflect Kipling's distinctive literary style.

John Bayley points out: " he wrote his letters and early sketches, in an amalgam of Wardour Street and schoolboyese, with biblical overtones, often transposed into a sort of Anglo-Indian syntax.

Kipling is inimitable: at his innocently aesthetic worst, he can be deeply embarrassing; and the letters, like the stories, contain both sorts." Writing in the *Observer*, Amit Chaudhuri remarks that the third volume of letters reveals "the contractions of a unique writer; a loving father and husband who was also deeply interested in the asocial, predominantly male pursuit of Empire; a conservative who succumbed to the romance of the new technology [the automobile]; an apologist for England for whom England was, in a fundamental and positive way, a "foreign country".

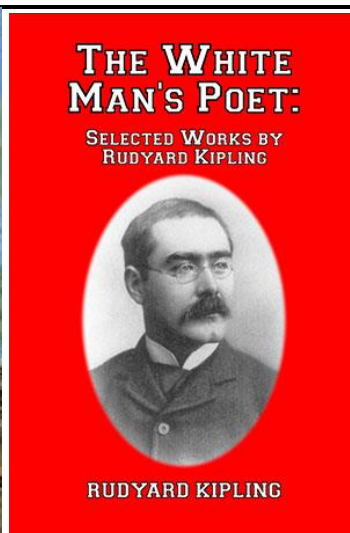
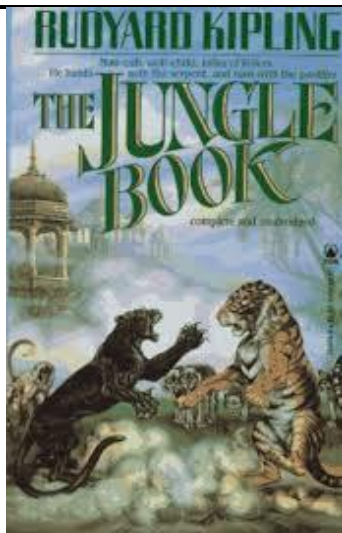
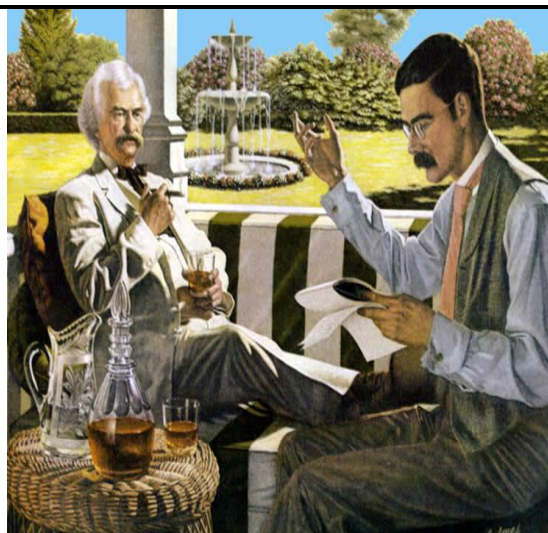
Active vocabulary

Novel, a well-known English poet, novelist and short-story writer, Kipling's literary heritage, to mark, the assertion of the superiority, *Jungle Book*, to portray, richly productive literary period, career, to become, to receive, positive.

Exercise 1. Digest the information briefly in English.

Exercise 2. Read the text, match phrases with dates without using the text. After that consult the text and comment on the difference.

Sentences	Dates
Kipling was born ...	in 1868.
He received the first Nobel prize in literature ...	1890s - 1920s.
Kipling enrolled in the United College ...	in 1923.
He arrived in Bombay ...	in 1882.
Kipling started the working life ...	on October 18, 1882.
Kipling's literary career began ...	in 1886.
Plain Tales from the Hills appeared ...	in 1888.
Kipling's literary career began in earnest ...	in 1892.
Barrack-Room Ballads appeared ...	in 1888.
The <i>Jungle Book</i> was written ...	in 1901.
The Second <i>Jungle Book</i> was written ...	in 1895.
<i>Captain Courageous</i> was written ...	in 1897.
<i>Kim</i> appeared ...	in 1902.
<i>Just So Stories: for Little Children</i> was written ...	in 1894.
Kipling became a friend of King George V ...	in the 1920s.
He became Lord rector of S. Andrew's University ...	on February 2, 1896.
He died ...	



Mark Twain & Rudyard Kipling

CHARLES DODGSON

(1832-98)

Charles Dodgson (1832-98) was a mathematician and philosopher. He spent his life lecturing in mathematics at Christ Church College, Oxford. He made important advances in mathematics and logic. He almost became a priest, but his shyness and his stammer made him unsuitable. He never married but lived a bachelor's life in his room at Christ Church. Altogether a quiet harmless, dull man.

He used to do "magic" tricks for the children he knew, making a mouse from a handkerchief, which then jumped out of his hand. He loved the opera and theatre, when it was not respectable to go. All games and puzzles interested him and he invented many using words and numbers.

Very well, you might say, not a dull man but certainly quiet and predictable. Yet this was the man who produced the greatest non-sense stories ever written, *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. As Lewis Carroll he gave us this most brilliant mixture: a children's story, intellectual games with logic and words, jokes on English society of the time and private jokes.

And it all happened by chance. One hot day in the summer of 1862 he, an adult friend, and three small sisters were going up Oxford's river Isis for a picnic. The youngest girl, Alice Liddel, was Dodgson's special love. She was the original Alice. She was bored on this trip. To keep her and others amused, he began a story. "Alice was beginning to get very tired of sitting by her sister on the bank and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, and what is the use of a book, thought Alice, without pictures or conversations?" He invented the rest as he went along. That night he wrote it down.

Later he added to it. Two years after, *Alice's Adventures in Wonderland* was published. Before anything else, the book is fun. It is full of delicious nonsense. But the nonsense appeals to the adult as much as to the child. Alice finds herself in Wonderland. She is confused. In a tree she sees the huge, grinning Cheshire Cat, and asks for help: "Cheshire Puss... Would you tell me please, which way I ought to go from here?" "That depends a good deal on where you want to get to", said the Cat.

"I don't much care where..." said Alice. "Then it doesn't matter which way you go", said the Cat. "...So long as I get somewhere", Alice added. "Oh, you are sure to do that", said the Cat, "if you only walk long enough".

The Victorians excelled in producing morally improving stories and poems. Nearly all the songs and poems in Alice are mad versions of these serious works. Carroll loved playing with words and ideas. In one section of Alice in Wonderland, the Mock Turtle is telling Alice what he studied at school. – "Reeling and writhing, of course, to begin with, and then the different branches of Arithmetic – Ambition, Distraction, Uglification and Derision...". Notice the names of the different subjects.

In order they should be reading and writing, addition, subtraction, multiplication and division.

Carroll thought children at school learned only ambition, distraction from the real world, uglification of themselves, and derision that comes with failure. Carroll's view of childhood is significant. To him it is a time of innocence when a child is protected and free from care. The child lives happily unaware of its future. This is clearly said in the serious poem at the beginning of *Through the Looking Glass*.

Exercise 1. Translate the underlined words and word-combinations in the text on Lewis Carroll and render the text with their help.

Exercise 2. Read the text and say which statements are wrong.

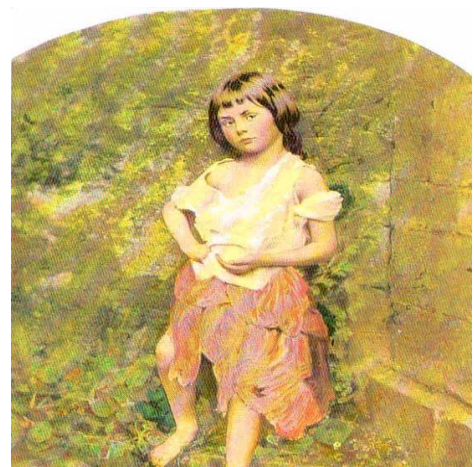
1. Charles Dodgson was a mathematician and philosopher. 2. He became a priest but he liked mathematics more. 3. He was quite a dull man. 4. He invented many games and puzzles using words and numbers. 5. This was the man who produced the greatest nonsense stories ever written. 6. Alice Liddel was eldest of the three sisters. 7. Alice was published in 1866. 8. Both children and adults liked the book. Many songs and poems in Alice are mad versions of serious works. 10. Carroll disliked playing with words.

Exercise 3. Put the statements in the order in which they occur in the text.

1. Alice in Wonderland is full of delicious nonsense. 2. Alice Liddel was Dodgson's special love. 3. The best non-sense books were written by chance. 4. The nonsense appeals to the adult as much as to the child. 5. He almost became a priest but his shyness and his stammer made him unsuitable. 6. He made important advances in mathematics and logic. 7. To Carroll childhood is the time when a child is protected and free from care. 8. Carroll loved to play with words and ideas. 9. The Victorians excelled in producing morally improving stories. 10. Carroll spent his life lecturing in mathematics at Christ Church College, Oxford.

Exercise 4. Answer the questions.

1. What made Charles Dodgson unsuitable as a priest? 2. What did he do for the children he knew? 3. What did he give us as Lewis Carroll? 4. Why did he begin a story one hot day in the summer of 1862? 5. Where does Alice find herself? 6. Why did the Victorians excel in producing morally improving stories? 7. What did Carroll think children learned at school? 8. What is Carroll's view of childhood? 9. What is said at the beginning of Alice's Adventures?



Exercise 5. Try to understand Alice in Wonderland Quotes.

"But I don't want to go among mad people", Alice remarked.

"Oh, you can't help that," said the Cat: "we're all mad here. I'm mad. You're mad."

"How do you know I'm mad?" said Alice.

"You must be," said the Cat, "or you wouldn't have come here."

"Why, sometimes I've believed as many as six impossible things before breakfast."

"Begin at the beginning", the King said, very gravely, "and go on till you come to the end: then stop."

"Would you tell me, please, which way I ought to go from here?"

"That depends a good deal on where you want to get to."

"I don't much care where –" "Then it doesn't matter which way you go."

"Who in the world am I? Ah, that's the great puzzle."

"If everybody minded their own business, the world would go around a great deal faster than it does."

"I don't think..." then you shouldn't talk, said the Hatter."

"Mad Hatter: "Why is a raven like a writing-desk?"

"Have you guessed the riddle yet?" the Hatter said, turning to Alice again.

"No, I give it up", Alice replied: "What's the answer?"

"I haven't the slightest idea," said the Hatter."

Exercise 6. Read the information & pick up the essential details in the form of quick notes.

Exercise 7. Add some information & make up a small report and give a talk in class.

JEROME K. JEROME (1859-1927)

Jerome K. Jerome was a popular turn-of-the century humorist. He was a born storyteller, and his works often began as anecdotes that he developed into short stories, plays, essays, or novels.

Jerome was mainly regarded as a "newhumorist", and his best-known work, *Three Men in a Boat (To Say Nothing of the Dog)* (1889), remains the standard by which he is judged. He wrote serious works, but contemporary reviewers often criticized him because his fiction was not humorous; sometimes it turned sentimental or moralistic.

Jerome was an editor for *The Idler* (1892-97) and *Today* (1893-97), monthly and weekly journals, respectively, furnishing entertaining articles, fiction, and specially features on books, theatre, and politics. Two collections of his short stories, *John Ingerfield* and *Other Stories* (1894) and *Sketches in Lavender, Blue and Green* (1897), are drawn from pieces that he published in these two magazines. Aside from a few ghost stories collected in anthologies from 1960 to 1990 by several editors, including Alfred Hitchcock and Red Skelton, Jerome's short fiction is hardly read today.

Jerome was born in Walsall, Staffordshire. Jerome was caught between the new age and the old, and, although he never lost his faith in Christ, he came to a new understanding for which his religious upbringing did not prepare him. Jerome was forced to abandon the country at an early age when his father, Jerome Clapp Jerome, lost the family fortune on mining speculations.

Bankrupt, the family soon moved to the East End of London, where Jerome learned the hard lessons of cockney street life. Despite the hardships, or perhaps because of them, Jerome always remained faithful to his lower-class London background. Almost all of his stories are set in large cities, usually in London; many of his stories deal with young men who manages to rise above their humble city origins because of their talents as actors or journalists. No matter how well his characters thrive, they never fully renounce the values they found in their poor urban backgrounds.

This feature of Jerome's origins probably explains his sentimentality and the comparison that is often made between him and Charles Dickens. Jerome's career as a writer was encouraged by his family. Although he was studying to become a solicitor when he married Georgina Henrietta Stanley in 1888, she supported his decision to devote himself to writing. Jerome and his wife had one child.

Rowena. Jerome became popular for his humour, and his continued renown rests firmly on his humorous book and stories, especially *Three Men in a Boat*.

However, Jerome was severely criticized by some reviewers, who used the term *New Humour* to belittle his achievement. Perhaps in reaction against this estimation, Jerome claimed to be a pensive man. Jerome insisted that he was basically a melancholy person. Probably the best collection of his fiction, and the least recognized in its day, is *The Observations of Henry*.

This work was generally neglected by reviewers, perhaps because *Three Men on the Bummel* (1900) had only recently come out. This sequel to *Three Men in a Boat* caused considerable attention, no less than eight reviews appeared, many of them written in 1901 when *The Observations of Henry* was published. The New York Times (20 April 1901) did give the collection high praise, calling Jerome "a master merry-maker" and his satires "perfectly natural". The change from one condition of life to another is a persistent theme with Jerome. It can be explained by the drastic turns in his own life.

The interest in theosophy and spiritual matters during this period found its way into Jerome's work, not only in the shape of ghost stories (*Told After Supper*, 1891) but also in a lively interest in the effects of potions (*The Philosopher's Joke* and *The Soul of Nicholas Snyder in The Passing of Third Floor Back*) and of fairies with magical powers (the title story of *Malvina of Brittany*, 1916).

In addition, Jerome reflects his time by making the new demands of women on men and their age a common theme in many of his stories. Two stories from *The Probation of James Wrench* and *The Wooing of Tom Sleight's Wife* both depict women caught in marriages in which the husbands take the wives for granted – and get a proper reward for doing so.

There is critical debate about whether Jerome developed as a writer of short fiction. Some think that his stories improved as the years went by, but most believe that he continued to be a mediocre storyteller throughout his career. Perhaps the truth lies somewhere in between these two critical positions. Certainly, Jerome could write some rather middling pieces, both early and late, but the stories in *The Observations of Henry* are classics in their way. Even though the stories in later collections are uneven, there are some that reveal literary merit. Because of his successes in short fiction, and because of his enormous output in other genres – chiefly the humorous essay, the novel, and the drama – Jerome established himself firmly as a writer of note at the turn of the century.

Exercise 1. Read the text and answer the questions.

1. When was J. K. Jerome born? 2. How was his first book called? 3. What kind of journals was J. K. Jerome an editor for? 4. Why was he forced to abandon the country? 5. Where do the characters of his books live? 6. What education did he gain? 7. Why did Jerome become popular? 8. What other books did he write? 9. Who supported his decision to devote himself to writing? 10. Whom do many of his stories deal with?

Exercise 2. Choose the correct variant by drawing on the information above.

- Jerome K. Jerome was a popular ____ turn-of-the century.
a) humorist b) writer c) poet d) playwright
- J. K. Jerome's best-known work, *Three Men in a Boat* was written in ____.
a) 1900 b) 1890 c) 1895 d) 1889
- Despite the ____, Jerome remained faithful to his lower-class London background.
a) obstacles b) difficulties c) hardships d) sufferings
- Jerome's career as a writer was encouraged by his ____.
a) wife b) brother c) father d) family
- The *New York Times* did give the ____ high praise.
a) novel b) poem c) story d) collection
- Jerome established himself firmly as a ____.
a) writer of note b) poet c) story teller d) essayist
- Jerome had the interest in ____ and spiritual matters.
a) theosophy b) philosophy c) psychology d) law

Exercise 3. Translate the words and word-combinations in the brackets in the correct form.

Robert Louis Stevenson (1850-94), is well known for his book *Treasure Island*.

Many (поколения) of children have read it and enjoyed it. He wrote a large number of other stories, essays and poems – including, of course, *The Strange Case of Dr Jekyll and Mr Hyde*.

This story (появиться) in 1886 and has fascinated people ever since. In the story, Dr Jekyll discovers a special (жидкость) which changes a person's character completely. Normally, Dr Jekyll is kind, intelligent and "civilised". When he drinks the liquid, he changes into Mr. Edward Hyde.

Mr. Hyde is (жестокий) and violent; he represents the bad side of human nature. At first, Dr Jekyll can change back into his (обычный) character quite easily. He simply drinks more of the liquid, and Mr Hyde becomes Dr Jekyll again. But (постепенно) it becomes more difficult to do this.

The brutal and violent character takes over. The story was very popular with readers – it was an early (научная фантастика) success. It was adapted for the theatre soon after it appeared.

There have also been a lot of (экранизация) – the earliest in 1908, and others in 1910, 1911, 1913, 1920, 1931, 1941, 1970. So Robert Louis Stevenson's early fiction story has fascinated readers, (театралы) and cinemagoers since 1886. In fact, the names Jekyll and Hyde have become an expression in English. As the Longman Modern English Dictionary says: "Jekyll and Hyde, a person who has two different natures, one good and the other evil."

GILBERT KEITH CHESTERTON

(1874-1936)

Chesterton was born in London. His father, Edward Chesterton, a well-off house agent, was accessible, witty, and, as Chesterton put it in his Autobiography (1936), "full of hobbies".

Indeed, "Mr. Ed" spent less time at his place of business than in his study, where he painted, took photographs, built magic lanterns, and constructed toy theatres for which he composed extravagant dramas that were produced for the pleasure of his and the neighbourhood's children.

Chesterton's mother, Louise Chesterton, was, like her son, genial and untidy. His younger brother Cecil later became a well-known polemical journalist, quick-witted, sharp-tongued, devoted to debating with his brother. Summarizing his relationship with Cecil, Chesterton once wrote: "We really devoted all our boyhood to one long argument, unfortunately interrupted by meal times, by school times... and many such irritating frivolities".

At the age of 13, Chesterton began as a day boy at St Paul's Preparatory School in London.

Here Chesterton became well known as an eccentric, a designation he kept, and no doubt later cultivated, for the rest of his life. At St Paul's, Chesterton was dreamy, squeaky-voiced, comically lanky. Certainly, as a man, as at St Paul's, Chesterton was an unflagging reader.

By the time he was twelve, he could recite long sections from Dickens, Scott, and Shakespeare.

From 1893 to 1895, Chesterton attended London's Slade School of Art, where he devoted as much time to writing verse as he did to sketching and painting. At 21 Chesterton went to work for the publishing firm of Fisher Unwin and spent the next five years there reading and editing manuscripts and writing blurbs. In his spare time, he contributed poems and commentaries to many London-based periodicals, including the politically liberal, anti-imperialist Daily News. Chesterton first became known as "a man who might write something good one day", when his book *Twelve Types*, which featured essays on Byron, Tolstoy, and Savonarola, was published in 1902.

In fact, by the summer of that year Chesterton was one of Britain's most widely read columnists and reviewers and would retain the distinction for three decades to come. Chesterton liked to think of himself as a happily hardworking journalist even when, midway in his career, several critics ranked his poem *The Ballade of the White Horse* (1911) and his play *Magic* (1913) among the best of the post-Victorian era. Chesterton had a great many interests, and he produced essays on an impressively wide range of subjects. It is probable that much of the credit for Chesterton contentment – and success – belonged to his wife, the former Frances Blogg, whom he married on June 28, 1901.

Chesterton's first novel, the futuristic fantasy *The Napoleon of Notting Hill* (1904), concerns itself with political, not religious, issues. Set in 1984, it depicts an England that has become so crazily democratic that she elects her leaders by lot. Chesterton's novel, *The Man Who Was Thursday* (1908), is appropriately subtitled *A Nightmare*. Like most dreams, it is diffuse, bizarre, and fascinating.

In his autobiography, Chesterton insists that he wrote the book in order to demonstrate to the pessimists – the nihilists – of his generation that the world was "not so black" as they would believe.

Eight months after the publication of *The Man Who Was Thursday*, Chesterton's *Orthodoxy* appeared, setting forth the religious beliefs that had been implicit in earlier works. Here, as in much of his fiction, Chesterton argues that the world is too full of foolish ideas competing with other foolish ideas for the attention of a gullible public. *The Ball and the Cross* (1909) shows Chesterton freely exhibiting his faith and mocking the spiritual indifference of the modern world. Evan Maclan, a Catholic, James Turnbull, an atheist, begin an argument that leads to a duel – a duel that is constantly interrupted by policemen, judges, journalists, and other good citizens who find it both astonishing and amusing that two grown men should want to fight over an irrelevance like religion.

Chesterton's critics tend to agree that *The Ball and the Cross* is his last major novel.

Chesterton died in the summer of 1936. As his later autobiographical musings reveal, Chesterton assumed that he would never be considered a novelist of enormous importance.

That, as a writer of fiction, he would always remain best known for the long series of Father Brown Stories he began with *The Innocence of Father Brown* in 1911 – stories he sometimes tossed off in a day or two. Undoubtedly, Father Brown, the unassuming priest who drops typical Chestertonian quips is Chesterton's greatest fictional creation.

Exercise 1. Pick up the essential details of Chesterton's life and creative activities.

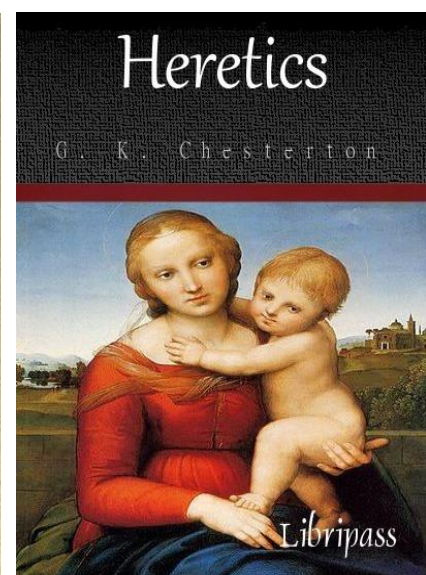
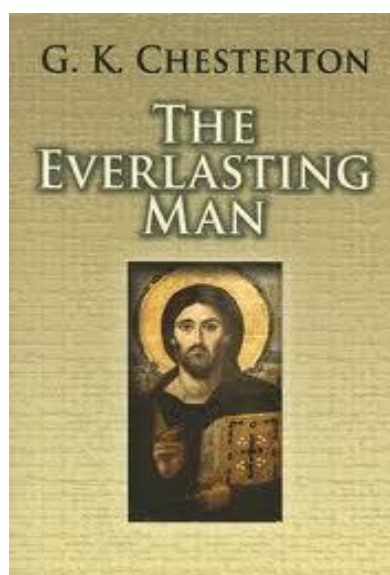
Exercise 2. Choose the correct variant by drawing on the information above.

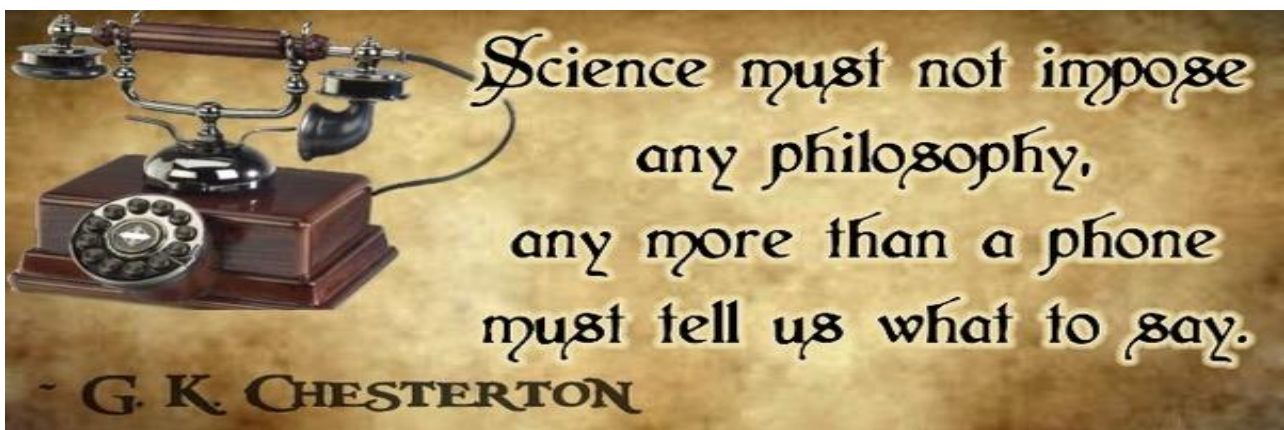
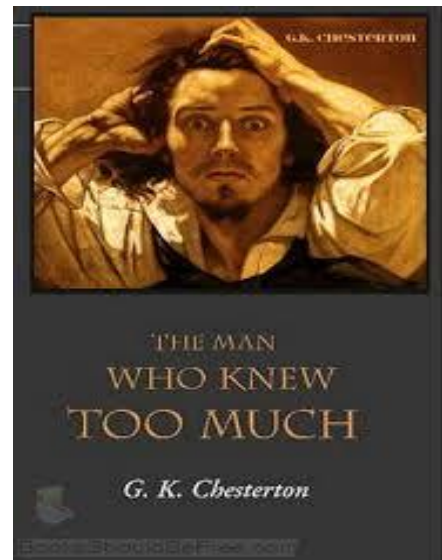
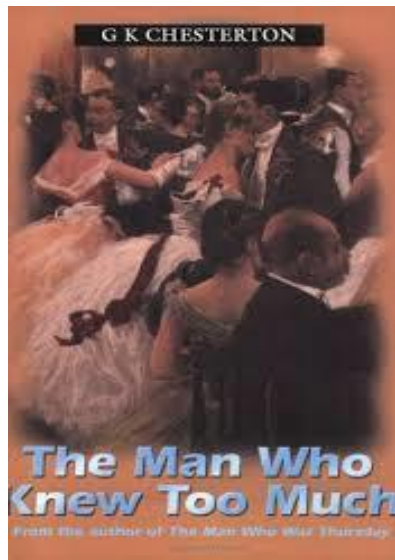
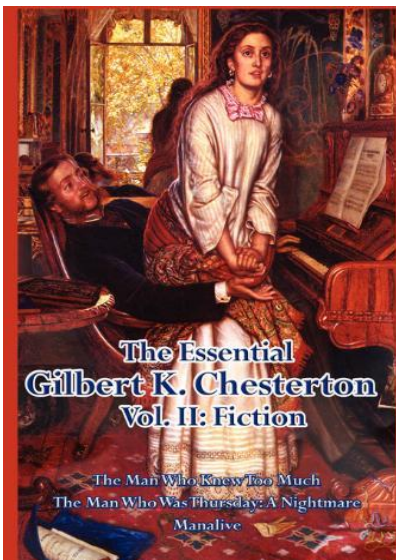
1. Stevenson, the ____ century writer, is well known for his book *Treasure Island*.
a) 17th b) 18th c) 19th d) 20th
2. This story appeared in ____ and has fascinated people ever since.
a) 1886 b) 1900 c) 1890 d) 1885
3. The Earliest film versions of *The Strange Case of Dr Jekyll and Mr Hyde* in ____.
a) 1908 b) 1905 c) 1900 d) 1896
4. G. Chesterton was born in ____.
a) London b) Bristol c) Paris d) Dublin
5. G. Chesterton was unflagging ____ in his childhood.
a) reader b) writer c) traveller d) teller
6. G. Chesterton was ____ and ____ in his childhood.
a) dreamy & lanky b) handsome & witty c) genial & untidy d) hardworking & smart
7. *Twelve Types* was a collection of his ____.
a) essays b) journalistic prose c) short stories d) narratives
8. G. Chesterton's first novel, *The Napoleon of Notting Hill*, was the futuristic ____.
a) fantasy b) fiction c) story d) essay
9. G. Chesterton's novel, *The Man Who Was Thursday* is subtitled ____.
a) Nightmare b) Terror c) Horror d) Fear
10. *The Ball and the Cross* Shows G. Chesterton freely exhibiting his faith and ____ the spiritual indifference of the modern world.
a) mocking b) ridiculing c) derisioning d) laughing

Exercise 3. Make notes of your new knowledge about literature.

Exercise 4. Add some information & make up a small report and give a talk in class.

Exercise 5. Read the text & pick up the essential details in the form of quick notes.





Exercise 6. Remember the useful vocabulary.

- faculty of speech – дар речи, способность говорить
- to deliver (make, give) a speech – произносить речь
- fluent speech – беглая речь
- slowed speech – замедленная речь
- one's native speech – родная речь, родной язык
- farewell speech – прощальная речь
- boring speech – утомительная, занудная речь
- brief speech – краткая, лаконичная речь
- impromptu speech – импровизированная речь
- keynote speech – программная речь (на съезде партии)
- passionate speech – страстная речь
- rousing speech – воодушевляющая речь
- rambling speech – бессвязная речь
- welcoming speech – приветственная речь
- long-winded speech – нудная речь
- stirring (rousing) speech – воодушевляющая речь
- set speech – заранее составленная речь
- unrehearsed speech – неподготовленная речь
- freedom of speech – свобода слова
- pantomimic speech – язык жестов и мимики
- well-bred speech – культурная, чистая речь

A BRIEF SUMMARY

Arthur Conan Doyle was born in 1859 in Edinburgh, Scotland. He studied medicine at Edinburgh University. Later, unsuccessful in his profession, Conan Doyle devoted himself to writing.

Conan Doyle is the author of 70 literary works, among them historical novels, essays, collections of short stories and poems. He won his greatest popularity by the series *The Adventures of Sherlock Holmes*.

John Boynton Priestley was born in 1894. His father was a teacher. He graduated from Cambridge University. He belongs to the British school of 20th century critical realists. He began his career as a literary critic. Later on he became known as a novelist and dramatist. In his novels and plays he raises the most urgent problems of his time. His best-known early novels are *The Good Companions*, *The Angel Pavement*, *The Walk in the City*. The success of his play *Dangerous Corner* brought him recognition as a dramatist. He died in 1984.

William Golding was born in England, in 1911. He was educated at Grammar School and at Oxford. He was in the Navy during the Second World War. He is the author of a number of essays, radio-plays, short stories, a good deal of poetry, but his name first became known to the general public when his novel *Lord of the Flies* was published in 1954. He has established a firm reputation with his later works *The Inheritors*, *Pincher Martin*, *The Brass Butterfly*, *Free Fall* and others. His *Lord of the Flies* has been called a modern classic and has had great popularity. The story tells of how nice people can, under certain circumstances, become savages very quickly. He died in 1993.

Doris Lessing was born in 1919 in Iran in the family of a British official. When she was about five years old the family went to live in Southern Rhodesia. There she spent her childhood and youth. In 1949 she arrived in England with very little money and the manuscript of her first novel *The Grass Is Singing* which was at once accepted. This followed by a volume of short stories *This Was the Old Chief's Country* and then by *Martha Quest*, the first of *The Children of Violence* novels; the others in the series were *A Proper Marriage*, *A Ripple from the Storm*, *Landlocked* and *The Four-Gated City*.

Her other works include short stories, plays and poems. Her volume of short stories won the Somerset Maugham Award for 1954 and her novel *The Golden Notebook* became very popular when it was published in 1962. Her other books are *Briefing for a Descent into Hell*, *The Story of a Non-Marrying Man*, *The Summer Before the Dark* and *Memories of a Survivor*.

Iris Murdoch, the famous English novelist, was born in Dublin in 1919.

She attended school in Bristol and studied philosophy at Oxford and at Cambridge, the two oldest universities in England. Then for many years she was teaching philosophy at Oxford. She began to write prose in 1954. She soon became very popular with the English readers.

All her novels *Under the Net*, *The Flight from the Enchanter*, *The Sandcastle*, *Unicorn*, *The Red and the Green*, *The Time of the Angels*, *An Accidental Man*, *The Black Prince* and many others are characterized by the deep interest in philosophical problems and in the inner world of the man. She shows the loneliness and sufferings of the human being in the hostile world. She died in 1999.

Muriel Spark was born in 1918. She was educated in Edinburgh, Great Britain. By World War II she had spent several years in Central Africa. After her return to Great Britain she worked in a department of the Foreign Office. Her published works included biographies of 19th century prominent figures and a volume of poetry. In 1951 she was awarded first prize in the short-story competition organized by the English Sunday newspaper *The Observer*. By 1963 her stories had appeared in many English and American magazines.

Apart from short stories, she is the author of novels, numerous books of criticism, biographies and plays. Muriel Spark's first novel, *The Comforters* (1957), was followed by *Robinson*, *Memento Mori*, *The Prime of Miss Jean Brodie*, *The Girls of Slender Means* and others. She died in 2006.

Gerald Durrell was born in 1925 in India. In 1928 the family came back to England, but in 1933 they moved to the south of Europe and some time the family lived on the Greek Island of Corfu.

It was just there that Gerald's love for animals began. After graduating from college he began to work at a zoo, but he did not like the zoo where animals were kept in cages. He wanted to see the animals free, in their natural environment. From 1947 on he organized several expeditions to many exotic places of the world and described his impressions and adventures in his books. He created his own literary style, so attractive that the author immediately became very famous.

His books *My Family and Other Animals*, *The Drunken Forest*, *The Whispering Land*, *Three Tickets to Adventure* and others have been translated into many languages. He died in 1995.

Stan Barstow (1928-2011), the only son of a coalminer, was born in Yorkshire, England. He was educated at the local school, then at Grammar School. He began his working life in the drawing office of a local engineering firm. He had been writing short stories for years when the BBC began to broadcast them and it was the success of *A Kind of Loving*, his first published novel which was later filmed that allowed him to become a full-time writer in 1962. His other books are *The Desperadoes*, a collection of short stories, *Ask Me Tomorrow*, *Joby*, *The Watchers on the Shore*, *A Raging Calm*.

John Fowles (1926-2005) won international recognition with his first published novel *The Collector*, 1963. He was immediately recognized as an outstanding innovative writer of exceptional imaginative power and his reputation was confirmed with the appearance of his next works *The Magus*, *The French Lieutenant's Woman*, *The Ebony Tower* and short stories, among which *Eliduc* and *The Enigma* are the most famous. John Fowles lived and wrote in Dorset, South England.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

Exercise 2. Choose the correct variant in the abstract "Elementary, my dear Watson...".

With the words "Elementary, my dear Watson...", the most famous detective of all time, Sherlock Holmes, [a) starts, b) begins, c) take up] to explain to his friend, Dr. Watson.

That phrase has now 2) [a) entered, b) penetrate, c) insert] the English language. Sherlock Holmes first 3) [a) appeared, b) showed up, c) emerged] in 1882 in *The Adventures of Sherlock Holmes*. After that came the whole series of books about him: *The Memoirs of Sherlock Holmes*, *The Return of Sherlock Holmes*, *The Hound of the Baskervilles* and many others.

Many thousands of the Sherlock Holmes' books are still sold every year. Who invented Sherlock Holmes? Arthur Conan Doyle was his inventor. In 1882 he 4) [a) went, b) moved, c) rushed] from Scotland to England to set up a practice. One of the doctors he worked for, Dr Joseph Bell, was the model for Sherlock Holmes' friend, Dr Watson. Conan Doyle's medical knowledge was a great help to him in his detective stories. Conan Doyle started the fashion of the detective story. Today the fashion goes on. And what sort of man is Sherlock Holmes? We learn a lot about him from the stories in which he appears. He is a quiet man, who only [a) tells, b) speaks, c) says] when he has something to say. He smokes a pipe; he has a collection of them. He plays the violin. He carries a large magnifying glass. He lives at 221B Baker Street in London.

Exercise 3. Fill in the gaps with the words from the box.

Detective (2), something, written, invent, characters (3), famous, seaside.

Agatha Christie is known all over the world. Her 1) _____ novels and stories and her 2) _____. Hercule Poirot and Miss Marple are quite 3) _____. Christie's 4) _____, on the whole, are comfortable, nice, everyday kind of people, and you meet them in Cairo or Syria, in Frankfurt or London, or at pleasant 5) _____ resorts and holiday places. Just how did Agatha Christie think up her plots and 6) _____? Well, in the 1960s she began bringing into some of her books a character who was very well known as one of the best writers of 7) _____ and other sensational stories – Ariadna Oliver. From Mrs Oliver we learn how her ideas are born – "you see a woman in a bus, sitting alone, and her lips are moving, and you can see she is saying 8) _____ to someone. You get out of the the bus and you don't even want to see her again – but you've got your story in your mind". In an introduction to a book in 1970 the author herself says that she gets her ideas "out of my own head".

Exercise 4. Choose the correct variant by drawing on the information above.

1. When and where was W. Golding born?
a) in 1900 in Essex b) in 1910 in Paris c) in 1911 in London d) in 1911 in Dublin
2. W. Golding became known to the general public with his novel _____.
a) Lord of the Flies b) The Inheritors c) Pincher Martin d) The Brass Butterfly
3. W. Golding's _____ has been called a modern classic and has had great popularity.
a) The Inheritors b) Free Fall c) The Brass Butterfly d) Lord of the Flies
4. The story Lord of the Flies tells of how nice people can become _____ very quickly.
a) uncivilized b) boorish c) rude d) savage
5. Doris Lessing was born in 1919 in _____ in the family of a British official.
a) Iraq b) Iran c) India d) Pakistan
6. When she was about five years old the family went to live in Southern _____.
a) Rhodesia b) Africa c) America d) Italy
7. In 1949 she arrived in England with the manuscript of her first novel _____.
a) A Proper Marriage b) This Was the Old Chief's Country c) Martha Quest
d) The Grass Is Singing
8. Iris Murdoch, the famous English novelist, was born in _____ in 1919.
a) Dublin b) London c) Bristol d) Edinburgh
9. Gerald Durrell was born in 1925 in _____.
a) Great Britain b) Pakistan c) Iraq d) India
10. After graduating from college G. Durrell began to work at a _____.
a) zoo b) drawing office c) shoe factory d) toy factory
11. In 1933 they moved to the _____ of Europe.
a) South b) East c) North d) West
12. G. Durrell described his _____ and adventures in his books.
a) sensations b) expressions c) impressions d) influences
13. J. Fowles won international recognition with his first published novel _____.
a) The Ebony Tower b) The Collector c) The French Lieutenant's Woman d) The Magus
14. John Fowles lived and wrote in Dorset, _____ England.
a) South b) North c) East d) West
15. J. Fowles was immediately recognized as an outstanding _____ writer.
a) progressive b) advanced c) innovative d) leading
16. Fowles' reputation was _____ with the appearance of his next works.
a) confirmed b) corroborated c) borne out d) strengthened
17. Stan Barstow was born in Yorkshire, _____.
a) Great Britain b) Pakistan c) Iraq d) India
18. He was educated at the _____ school
a) local b) general c) international d) college
19. His first published novel was later _____.
a) filmed b) broadcasted c) translated d) republished
20. He became a full-time writer in _____.
a) 1962 b) 1965 c) 1980 d) 1976
21. His other books is a collection of _____.
a) short stories b) novels c) essays d) dramas
22. From _____ on Durrell organized several expeditions to exotic places.
a) 1947 b) 1967 c) 1950 d) 1943

Exercise 5. Choose the correct variant by drawing on the information above.

1. A. C. Doyle was born in _____ Edinburgh, Scotland.
a) 1890 b) 1860 c) 1859 d) 1870
2. A. C. Doyle studied _____ at Edinburgh University.
a) medicine b) art c) literature d) physics
3. A. C. Doyle is the author of _____ literary works.
a) 70 b) 20 c) 40 d) 100
4. The series of The Adventures of Sherlock Holmes is a collection of _____.
a) narratives b) essays c) short stories d) poems
5. A. C. Doyle won the great _____ with his Sherlock Holmes.
a) popularity b) fame c) renown d) rumour
6. Sherlock Holmes first appeared in _____.
a) 1882 b) 1889 c) 1900 d) 1887
7. Many _____ of the Sherlock Holmes books are still sold every year.
a) dozens b) millions c) hundreds d) thousands
8. Sherlock Holmes plays the _____ very well.
a) violin b) guitar c) piano d) drum
9. Conan Doyle started the fashion of the _____ story.
a) fun b) detective c) fantastic d) scientific

Exercise 6. Find out the English equivalents in the above texts and learn them.

Детективные романы; детективные рассказы; персонаж; известный (знаменитый); сюжет; автор детективов; сенсационный рассказ (история); предисловие; место действия; место отдыха; очаровательные курорты на морском побережье; придумывать сюжеты; обычные люди; использовать в книгах; рождение идеи в уме.

Exercise 7. Translate the extract into Russian, paying special attention to the italic words.

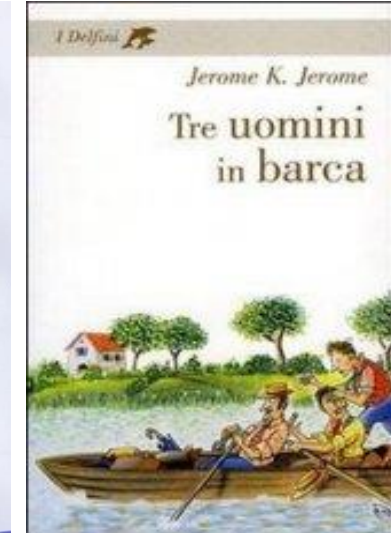
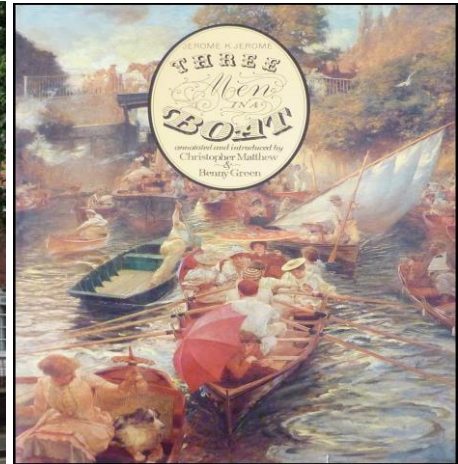
Every nation forms for itself a type which it *admires* and a *consideration* of it may be instructive and amusing. This type changes with the *circumstances* of the time. The type which seems to be most *popular* in England today is that of the strong silent man. He has been a favourite with women writers. *In principle* he is a man of a few words and of a smaller vocabulary; he is very practical, as is shown by the fact that he uses a lot of *technical terms* when speaking to people who cannot understand them; he is embarrassed in general company and his *manners* leave much to be desired. He is not much of a reader. He is not a conversationalist, but when he speaks he goes straight to the point, his intelligence is good but a little narrow. He knows that two and two make four, and it has never *occurred* to him that in some way sometimes they make five. He has no patience with art and his *philosophical attitude* is naive. He has never had any doubts about the things that "matter" and indeed part of his strength lies in the fact that he never sees that any question has more sides than one. His character is more excellent than his intellect.

Exercise 8. Insert articles where necessary.

John Galsworthy, 1) _____ outstanding English novelist and dramatist, was born in 1867. He was awarded 2) _____ Nobel prize for 3) _____ Literature in 1932. 2. First Dickens worked as 4) _____ reporter for 5) _____ True Sun. 3. After Oliver Twist had been out, all Dickens's works were 6) _____ great success with 7) _____ readers. 4. In 1841 Dickens made 8) _____ tour of 9) _____ USA. 10) _____ tour made 11) _____ great impression on him. After he had returned to England he published American Notes in which he criticized 12) _____ American bourgeois society. Conan Doyle became famous when 13) _____ collection of short stories under 14) _____ title The Adventures of Sherlock Holmes was published in 1892.

Exercise 9. Insert prepositions or adverbs where necessary.

Jerome K. Jerome, a British novelist and dramatist, was born ___ 1859. He had to leave ___ school an early age and start to make a living himself. He had worked ___ a clerk, actor and teacher before he became a writer. His book *Three Men in a Boat* has been popular ___ the readers ___ 1889. 2. In 1932 Priestley began to write ___ the theatre and published his first play *Dangerous Corner*. 3. Graham Greene's *Quiet American* is devoted ___ the war in Vietnam. 4. Sean O'Casey was born ___ a poor worker's family ___ 1880 ___ Dublin. In his youth he became interested ___ socialist literature. ___ 1913 he took an active part ___ the strike ___ the Dublin transport workers. ___ the twenties he began to make a living ___ writing. Sean O'Casey wrote plays. ___ the thirties he joined the British communist party. His best play is *Juno and the Peacock* ___ which he was awarded Hawthornden Prize.



J. Conrad monument

JOSEPH CONRAD
(1857-1924)

His name in full was Josef Teodor Konrad Korzeniowski. He knew hardly any English when he was 20; yet before he was 40 he had completed his first English novel, *Almayer's Folly* (1895), and ten years later he had published one of the masterpieces of the novel in English: *Nostromo* (1904).

The background of Conrad as a novelist is complicated and important for understanding the richness of his art. His father was a Polish patriot and man of letters, exiled from the Polish Ukraine by the Russian government, which then ruled it, for his political activity. His mother died when he was seven, and his father when he was eleven, and his uncle subsequently became the main family influence in his life. From the tales of sea life (in translation) by the English writer Captain Marryat, the American Fenimore Cooper, and the Frenchman Victor Hugo, he became fascinated by the sea and joined the crew of a French ship in 1874, and of an English one in 1878.

By 1884, he was a British subject and had qualified as a master (ship's captain). In his voyages Conrad had visited the Mediterranean, South America, the Far East, and Central Africa.

He began writing in about 1886 with at least as good an acquaintance with French language and literature as English. He brought to the English novel an admiration for the French realists, Flaubert and Maupassant. He had knowledge of many peoples, and a profound feeling of the contrast between the tightly enclosed communities of ships' crews and the loose egocentric individualism characterizing land societies. His major work is represented by the novels *Lord Jim* (1900), *Nostromo*, *The Secret Agent* (1907) and *Under Western Eyes* (1911) and the novellas *The Nigger of the Narcissus* (1898); *Youth* (1902); *Heart of Darkness* (1902); *Typhoon* (1903); and *The Shadow Line* (1917). *Lord Jim* and *The Nigger of the Narcissus* are concerned with honour, courage and solidarity.

The Secret Agent and *Under Western Eyes* deal with political extremism, the contrast between Eastern and Western Europe, and human folly, cruelty, fear and betrayal. *Nostromo*, set in an imaginary South American state, shares some of the themes of the other work, but is notable for its sense of history and the power of economic forces. *Heart of Darkness* is famous for its ambiguous and resonant portrayal of evil. Conrad's earlier novels, *Almayer's Folly* and *An Outcast of the Islands* (1896) have Far Eastern settings, and a less developed prose style. His later work includes *Chance* (1914), the first to bring him a big public; *Victory* (1915); *The Arrow of Gold* (1919); *The Rescue* (1920); *The Rover* (1923); and suspense, which he was working on when he died.

Conrad is one of the most important modern English novelists, both for his concerns and for his techniques. He addressed issues which have come to seem central to the 20th-century mind: the problem of identity; the terror of the unknown within and without; the difficulty of finding a secure moral base; political violence and economic oppression; isolation and existential dread. His technical innovations were particularly in the use of narrators, the disruption of narrative chronology and the employment of a powerful irony of tone.

Exercise 1. Summarize the information briefly in English.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Write a small essay on the topic.

Exercise 4. Transfer the given information from the passages onto a table.

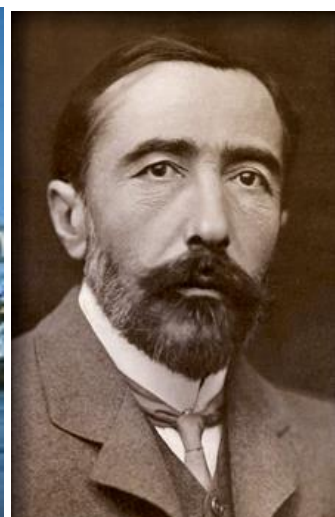
№	Activity		
	Titles	Dates	Score
1.			

Exercise 5. Choose the correct variant by drawing on the information above.

1. Joseph Conrad knew hardly any English when he was _____.
a) 25 b) 20 c) 30 d) 28
2. Yet before J. Conrad was _____ he had completed his first English novel.
a) 40 b) 30 c) 25 d) 45
3. J. Conrad had published one of the masterpieces in English _____.
a) Lord Jim b) Almayer's Folly c) Nostromo d) The Secret Agent
4. Conrad's earlier novel, Almayer's Folly have _____ settings.
a) Far Eastern b) the Near Eastern c) the Middle Eastern d) Western
5. By 1884 J. Conrad was a _____ subject and had qualified as a master.
a) German b) French c) Spanish d) British
6. J. Conrad brought to the English novel an admiration for the _____ realists.
a) French b) Spanish c) Germany d) Russian
7. J. Conrad's later work includes _____, the first to bring him a big public.
a) Victory b) Chance c) The Arrow of Gold d) The Rescue
8. J. Conrad is an important modern English novelist for his _____.
a) relations b) shares c) interests d) concerns
9. His technical innovations were particularly in the use of _____.
a) narrators b) announcer c) speaker d) annunciator

Exercise 6. Speak of Conrad's life and work. Complete the sentences.

Conrad knew hardly any English when he was _____.
completed his first English novel _____.
published one of the masterpieces of the novel in English _____.
is important for understanding the richness of _____.
was _____ when his mother died.
was _____ when his father died.
became fascinated by the sea and joined the crew of _____.
was a British subject and had qualified as a _____.
visited the Mediterranean, South America _____.
began writing in about _____.
brought to the English novel an admiration for _____.
had knowledge of many _____.
is one of the most important modern English _____.
addressed issues to the 20th-century mind _____.



JAMES ALDRIDGE

(1918 - 2015)

James Aldridge, a progressive English writer, an active public worker and fighter for peace, was born in 1918 in Australia. At the age of 16 he began to work as a journalist.

In 1938, he moved to England, where he entered Oxford University. During World War II Aldridge was a war correspondent. He made temporary stays in Norway, Greece, Iran, Egypt, and paid a short call to the Soviet Union. In his earlier novels, *Signed with their Honour* and *The Sea Eagle* Aldridge presented a wide picture of the heroic struggle of Greek patriots against German and Italian fascists who had invaded Greece. 1946 saw the publication of Aldridge's collection of essays under the title *Of Many Men*, narrating about the courage and high political consciousness of common people – rank-and-file fighters against fascism. In 1949, Aldridge published his most outstanding novel *The Diplomat*, for which he was awarded a gold medal by *The World Council of Peace*.

In this novel, the author criticises England's foreign policy and those who were directly responsible for implementing it. The book draws the portrait of a young English scientist MacGregor, who by chance became engaged in diplomatic work shortly after the end of World War II.

When this honest and straightforward man became disappointed with the aims of English diplomacy, he gave up his diplomatic career and joined the ranks of the fighters for peace. Aldridge's next book *The Hunter* deals with the stern living conditions of hunters and small farmers of Canada who, despite their meagre existence, do not lose their dignity, firmness and solidarity. With great poetic force and skill, the novel pictures scenes of Canadian nature. In 1954 Aldridge published a novel entitled *Heroes of the Empty View* where he describes the struggle of the Arabian peoples for independence. Besides literary work, Aldridge is engaged in tireless public activities.

Exercise 1. Read the text and answer the questions.

1. Where and when was Aldridge born? 2. At what age did he begin to work as a journalist? 3. When did he move to England? 4. What are his earliest novels? When was Aldridge's collection of essays published? 5. When was his most outstanding novel *The Diplomat* published? 6. Who is the main character of the book? 7. What did he describe in his novel *Heroes of the Empty View*? 8. Where did he make temporary stays? 9. What was in his earlier novels presented? 10. What is his collection of essays narrating? 11. When was he awarded a gold medal by the World Council of Peace? 12. What did he criticize in this novel? 13. Who is the main character of this book? 14. What is his next book about? 15. What does the novel *The Hunter* picture with great poetic force and skill? 16. What novel did he publish in 1954? 17. What did he describe in it? 18. Where was Aldridge engaged besides literary work? 19. Was James Aldridge a progressive English writer, an active public worker and fighter for peace? 20. When did he die?

Exercise 2. Choose the correct variant.

1. J. Aldridge is a progressive English writer, an active ____ and fighter for peace.
a) official b) public man c) public worker d) functionary
2. Aldridge was born in 1918 in ____.
a) Australia b) Austria c) India d) France
3. In 1938 he moved to England, where he entered ____ University.
a) Oxford b) Cambridge c) Oxbridge d) Harvard
4. 1946 saw the publication of Aldridge's collection of essays under the title ____.
a) *Of Many Men* b) *The Forty Ninth State* c) *The Dip- lomat* d) *The Hunter*
5. In 1954 Aldridge published a novel entitled ____.
a) *The Forty Ninth State* b) *Of Many Men* c) *Heroes of the Empty View* d) *The Diplomat*

Exercise 3. Summarise your findings on English literature of the 19th – 20th centuries and issue in a short presentation (100 words).

Exercise 4. Try to understand J. Aldridge quotes.

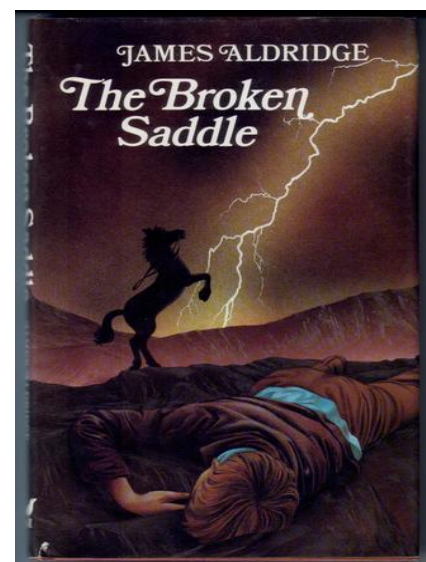
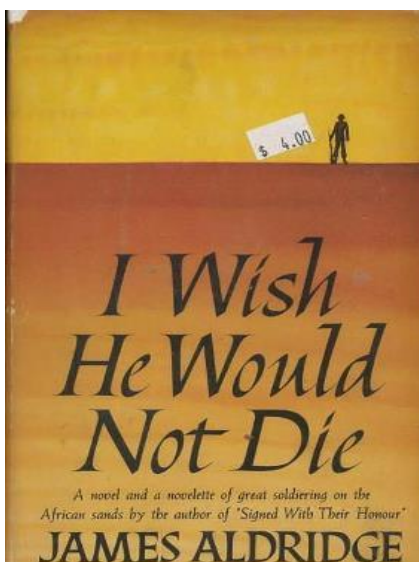
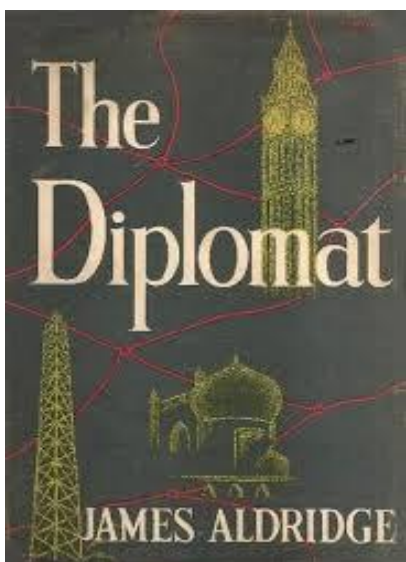
"The Americans love to play diplomacy by making scares. It's a crude method."

"I have betrayed no confidence and no trust. I simply wrote a letter in which I stated the truth-- for the Government or anybody else. A letter in which you accuse the Government... " "Of course I accuse. If the Government uses falsehoods and the blind eye to conduct its affairs, then shouldn't I accuse? If I am betraying a trust to reveal it, then I am still right and you cannot make me wrong."

"A man may have the right to criticize the Government, but I'm hanged if he has a right to brazenly use his free speech to attack our way of life. More and more we see men in science and profession and academy abusing their privileges of expression by crying that their real liberties are threatened by patriotism. Is patriotism above these men? Do they have a right to express their views, to carry on their work, to be free men unless they are patriotic to our society? I say no sir! Loyalty is one of the prerogatives of freedom".

"It's easy these days to buy a nation, but it's quite difficult to take it by force."

"Religious fanaticism is simply good politics in the middle-eastern countries."



UNIT VII. MODERNISM IN ENGLISH LITERATURE

INTRODUCTION

The word "modern" means "up-to-date". Critics and historians used it to denote roughly the first half of the 20th century. The representatives of this movement were anxious to set themselves apart from the previous generations. They totally rejected their predecessors.

The term was suggested by the authors themselves. The difference between past and present tradition is qualitative. Modernist writers clearly defined the borderline between Victorian Age and modernism: in 1910 – the death of King Edward VII and the first post-impressionist exhibition in London. They had a deep conviction that modern experience is a unique one. They tried to point the change in modernism. This change was – massive disillusionment, destruction of faith in a number of basic social and moral principles, which laid the foundation of Western civilization. This change was to some degree intellectual as the result of late 19th theories and discoveries. Modern writers after WWI found themselves in so-called "empty world". Their world was deprived of its stability. Nothing can be taken for granted. They didn't believe that life they were living and turned to eternal things.

Modern literature is preoccupied with its own self, process of perception, nature of consciousness.

In its extreme subjectivity modern literature went parallelly with other modern arts (painting).

The main feature – subjectivity and self interest. Modernist aesthetics was formed under the influence of French symbolist poets: Charles Baudleur, Arthur Rimbaud, Paul Verlaine, Stephan Mallarme. Their aim was to capture the most perishable of personal experience in open-ended and essentially private symbols, to express the inexpressible, to express the slightest movements of the soul, or at least evoke it subtly if not express, create the atmosphere of the soul.

Life in their reproduction was reduced to small fragments of experience. This fragmentation influenced not only composition of the work but also the character. The widely used technique "stream of consciousness" takes the form from fluid associations, often illogical moment to moment sequence of ideas, feelings and impressions of a single mind.

Traditional literary forms and genres merged and overlapped. The introduction of poetry into prose became possible, imagery characteristic of poetry – into prosaic text. The forms of the past were also employed but to produce the satirical effect. An equally important principle – "the stream of unconsciousness" – the use of irrational logic of dreams and fantasies, denies ordinary logic.

The authors employed myth very much as a kind of collective dream. Modernists' myth was stripped of its religious and magical associations. Joyce's Ulysses is based on the ground of Homer's Odyssey. Myth is the way of organizing history. The writers' quest for order leads to their preoccupation with the artist himself and with the artistic process. The imaginary character stood for the author himself:

Exercise 1. Read the text and comment on the information given in it.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Answer the questions.

1. What does the word "modern" mean? 2. What is the difference between past and present tradition? 3. What do modernist writers clearly define? 4. Who tried to point the change in modernism? 5. What does the widely used technique "stream of consciousness" like? 6. What do traditional literary forms and genres do? 7. What is modernists' myth like? 8. Why do the authors employ myth? 9. What was stripped of its religious and magical associations? 10. Where does the writers' quest for order lead? 11. Did the imaginary character stand for the author himself?

ENGLISH LITERARY MODERNISM (1901-1922)

English literary modernism developed in the early twentieth-century out of a general sense of disillusionment with Victorian era attitudes of certainty, conservatism, belief in the idea of objective truth. The movement was influenced by the ideas of Charles Darwin (1809-82), Ernst Mach (1838-1916), Henri Bergson (1859-1941), Friedrich Nietzsche (1844-1900), James G. Frazer (1854-1941), the psychoanalytic theories of Sigmund Freud (1856-1939), among others.

The continental art movements of Impressionism, later Cubism, were important. Important literary precursors of modernism were: Fyodor Dostoevsky (1821-81) (Walt Whitman (1819-92); Charles Baudelaire (1821-67); Rimbaud (1854-91); August Strindberg (1849-1912).

A major British lyric poet of the 1st decades of the 20th-century was Thomas Hardy (1840-1928).

However, not a modernist, Hardy was an important transitional figure between the Victorian Era and the 20th-century. A major novelist of the late 19th-century, Hardy lived well into the third decade of the 20th-century, though he only published poetry in this period. Another significant transitional figure between Victorians & modernists, the late 19th-century novelist, Henry James (1843-1916), continued to publish major novels into the 20th-century, including *The Golden Bowl* (1904).

Polish-born modernist novelist Joseph Conrad (1857-1924) published his first important works, *Heart of Darkness*, in 1899 and *Lord Jim* in 1900. The Victorian Gerard Manley Hopkins's (1844-89) highly original poetry was not published until 1918, long after his death, while the career of another major modernist poet, Irishman W. B. Yeats (1865-1939), began late in the Victorian Era. Yeats was one of the foremost figures of 20th-century English literature.

However, there were many fine writers who, like Thomas Hardy, were not modernists.

During the early decades of the 20th-century the Georgian poets like R. Brooke (1887-1915), Walter de la Mare (1873-1956), maintained a conservative approach to poetry by combining romanticism, sentimentality and hedonism. Another Georgian poet, Edward Thomas (1878-1917) is one of the First World War poets along with Wilfred Owen (1893-1918), Isaac Rosenberg (1890-1917), Siegfried Sassoon (1886-1967). Irish playwrights George Bernard Shaw (1856-1950), J.M. Synge (1871-1909) and Seán O'Casey were influential in British drama. Shaw's career began in the last decade of the 19th-century, while Synge's plays belong to the first decade of the 20th-century. Synge's most famous play, *The Playboy of the Western World*, "caused outrage and riots when it was first performed" in Dublin in 1907. George Bernard Shaw turned the Edwardian theatre into an arena for debate about important political and social issues. Novelists who are not considered modernists include H. G. Wells (1866-1946), John Galsworthy (1867-1933), (Nobel Prize, 1932) whose works include *The Forsyte Saga* (1906-21), and E.M. Forster's (1879-1970), though Forster's work is "frequently regarded as containing both modernist and Victorian elements". Forster's most famous work, *A Passage to India* 1924, reflected challenges to imperialism, while his earlier novels examined the restrictions and hypocrisy of Edwardian society in England. The most popular British writer of the early years of the 20th-century was arguably R. Kipling (1865-1936) a highly versatile writer of novels, short stories and poems.

In addition to W. B. Yeats other important early modernists poets were the American-born poet T. S. Eliot (1888-1965). Eliot became a British citizen in 1927 but was born and educated in America. His most famous works are "Prufrock" (1915), *The Wasteland* (1922) and *Four Quartets* (1935-42). Amongst the novelists, after Joseph Conrad, other important early modernists include Dorothy Richardson (1873-1957), whose novel *Pointed Roof* (1915), is one of the earliest example of the stream of consciousness technique, and D. H. Lawrence (1885-1930), who published *The Rainbow* in 1915 – though it was immediately seized by the police – and *Women in Love* in 1920. Then in 1922 Irishman James Joyce's important modernist novel *Ulysses* appeared.

Ulysses has been called "a demonstration and summation of the entire movement".

MODERNISM & POST-MODERNISM

The modernist movement continued through the 1920s, 1930s, and beyond.

Important British writers between the World Wars, include the Scottish poet Hugh MacDiarmid (1892-1978), who began publishing in the 1920s, and novelist Virginia Woolf (1882-1941), who was an influential feminist, and a major stylistic innovator associated with the stream-of-consciousness technique in novels like *Mrs Dalloway* (1925) and *To the Lighthouse* (1927).

T. S. Eliot had begun this attempt to revive poetic drama with *Sweeney Agonistes* in 1932, and this was followed by others including three further plays after the war.

In Parenthesis, a modernist epic poem based on author David Jones's (1895–1974) experience of World War I, was published in 1937. An important development, beginning in the 1930s and 1940s was a tradition of working class novels actually written by working-class background writers.

Among these were coal miner Jack Jones, James Hanley, whose father was a stoker and who went to sea as a young man, coal miners Lewis Jones from South Wales and Harold Heslop from County Durham. Aldous Huxley (1894-1963) published his famous dystopia *Brave New World* in 1932, the same year as John Cowper Powys's *A Glastonbury Romance*.

Samuel Beckett (1906-89) published his first major work, the novel *Murphy* in 1938.

This same year Graham Greene's (1904-91) first major novel *Brighton Rock* was published.

Then in 1939 James Joyce's published *Finnegans Wake*, in which he creates a special language to express the consciousness of a dreaming character. It was in 1939 that another Irish modernist poet, W. B. Yeats, died. British poet W. H. Auden (1907-1973) was another significant modernist in the 1930s.

Post-modernism (1940-2000)

Among British writers in the 1940s and 1950s were poet Dylan Thomas and novelist Graham Greene whose works span the 1930s to the 1980s, while Evelyn Waugh, W.H. Auden continued publishing into the 1960s.

The novel

In 1947 M. Lowry published *Under the Volcano*, while G. Orwell's satire of totalitarianism, *Nineteen Eighty-Four*, was published in 1949. Other novelists writing in the 1950s and later were: Anthony Powell whose twelve-volume cycle of novels *A Dance to the Music of Time*, is a comic examination of movements and manners, power and passivity in English political, cultural and military life in the mid-20th century; Nobel Prize laureate William Golding's allegorical novel *Lord of the Flies* 1954, explores how culture created by man fails, using as an example a group of British schoolboys marooned on a deserted island.

Philosopher Iris Murdoch was a prolific writer of novels throughout the second half of the 20th century, that deal especially with sexual relationships, morality, and the power of the unconscious.

Scottish writer Muriel Spark pushed the boundaries of realism in her novels. *The Prime of Miss Jean Brodie* (1961), at times takes the reader briefly into the distant future, to see the various fates that befall its characters. Anthony Burgess is especially remembered for his dystopian novel *A Clockwork Orange* (1962), set in the not-too-distant future.

During the 1960s and 1970s, Paul Scott wrote his monumental series on the last decade of British rule in India, *The Raj Quartet* (1966-1975). Scotland has in the late 20th century produced several important novelists, including the writer of *How Late it Was, How Late*, James Kelman, who like Samuel Beckett can create humour out of the most grim situations and Alasdair Gray whose *Lanark: A Life in Four Books* (1981) is a dystopian fantasy set in a surreal version of Glasgow called Unthank. Two significant Irish novelists are John Banville (born 1945) and Colm Tóibín (born 1955). Martin Amis (1949), Pat Barker (born 1943), Ian McEwan (born 1948) and Julian Barnes (born 1946) are other prominent late 20th-century British novelists.

ENGLISH DRAMA & POETRY

An important cultural movement in the British theatre which developed in the late 1950s and early 1960s was Kitchen sink realism ("kitchen sink drama"), a term coined to describe art, novels, film and television plays. The term angry young men was often applied to members of this artistic movement. It used a style of social realism which depicts the domestic lives of the working class, to explore social issues and political issues. The drawing room plays of the post war period, typical of dramatists like Terence Rattigan and Noël Coward were challenged in the 1950s by these Angry Young Men, in plays like John Osborne's *Look Back in Anger* (1956).

In the 1950s, the absurdist play *Waiting for Godot* (1955), by Irish writer Samuel Beckett profoundly affected British drama. The Theatre of the Absurd influenced Harold Pinter (b.1930), (*The Birthday Party*, 1958), whose works are often characterised by menace or claustrophobia.

Beckett influenced Tom Stoppard (b. 1937) (*Rosencrantz and Guildenstern are Dead*, 1966).

Stoppard's works are notable for their high-spirited wit and the great range of intellectual issues, which he tackles in different plays. An important new element in the world of British drama, from the beginnings of radio in the 1920s, was the commissioning of plays, or the adaptation of existing plays, by BBC radio. This was especially important in the 1950s and 1960s (television).

Many major British playwrights in fact, either effectively began their careers with the BBC, or had works adapted for radio, including Caryl Churchill and Tom Stoppard whose "first professional production was in the 15-minute *Just Before Midnight* programme on BBC Radio, which showcased new dramatists". John Mortimer made his radio debut as a dramatist in 1955, with his adaptation of his own novel *Like Men Betrayed* for the BBC Light Programme. Other notable radio dramatists included Brendan Behan, and novelist Angela Carter. Among the most famous works created for radio, are Dylan Thomas's *Under Milk Wood* (1954), Samuel Beckett's *All That Fall* (1957), Harold Pinter's *A Slight Ache* (1959) and Robert Bolt's *A Man for All Seasons* (1954).

Poetry

Major poets like T. S. Eliot, W. H. Auden and Dylan Thomas were still publishing in this period.

Though W. H. Auden's (1907-1973) career began in the 1930s and 1940s he published several volumes in the 1950s and 1960s. His stature in modern literature has been contested, but probably the most common critical view from the 1930s onward ranked him as one of the three major twentieth-century British poets, and heir to Yeats and Eliot.

New poets starting their careers in the 1950s and 1960s include Philip Larkin (1922-85) (*The Whitsun Weddings*, 1964), Ted Hughes (1930-98) (*The Hawk in the Rain*, 1957) and Irishman Seamus Heaney (1939-2013) (*Death of a Naturalist*, 1966). Northern Ireland has produced a number of other significant poets, including Derek Mahon and Paul Muldoon.

In the 1960s and 1970s Martian poetry aimed to break the grip of "the familiar", by describing ordinary things in unfamiliar ways, as though, for example, through the eyes of a Martian. Poets most closely associated with it are Craig Raine and Christopher Reid.

Another literary movement in this period was the British Poetry Revival was a wide-reaching collection of groupings and subgroupings that embraces performance, sound and concrete poetry.

The Mersey Beat poets were Adrian Henri, Brian Patten and Roger McGough. Their work was a self-conscious attempt at creating an English equivalent to the American Beats.

Other noteworthy later twentieth-century poets are Welshman R. S. Thomas, Geoffrey Hill, Charles Tomlinson and Carol Ann Duffy. Geoffrey Hill (b. 1932) is considered one of the most distinguished English poets of his generation, Charles Tomlinson (born 1927) is another important English poet of an older generation, though "since his first publication in 1951, has built a career that has seen more notice in the international scene than in his native England.

ENGLISH LITERATURE IN EARLY 20TH CENTURY

The century is characterized by great diversity of artistic values and methods. This age had a great impact on the literary process. New achievements in science have their impact on literature. Literature absorbs and transforms the material of their influences:

The First World War

Russian Revolution

Freud's psychoanalysis

Bergson's philosophy of subjective idealism

Einstein's theory of relativity

Existentialist thought

Economic crises of 1919-21 and consequent upheaval of social movement

Marxist ideology

Strike 1926

All these factors lead to literature of social problematics. There existed three trends: critical realism, beginning of social realism, modernism. The writers revolutionized, changed literary form, as well as continued the traditional forms. This interaction is a distinctive feature of the 20th century.

English literature reflected Britain's new position in the world affairs. By the end of the 19th century Victorian tradition began to deteriorate. They want to liberate art and literature from the contents of the Victorian society. Thus, criticism is the dominant mood in the beginning of the 20th century. Criticism took different forms. Some of them – modernist, others – spiritual exploiters.

Artist's duty was to reflect truly thoughts of people. The growth of science and technology in the 19th century had held forth the promise of a new and richer life. It became clear, however, that what man did with his discoveries and his newly found mechanical power would depend upon his ability to master himself. With new inventions upsetting old ways, it became increasingly difficult to find order or pattern in life. People began to talk of the "machine age" and to ask whether it was wholly good. Other developments began to influence man's thought.

Psychologists explored the mind and advanced varied and conflicting theories about it.

Human behaviour was no longer easily explainable. Religious controls and social conventions again were challenged. Naturally, there were changes in literary taste and forms. Old values were replaced by new values or were lost. Literature became pessimistic and experimental.

Poetry in the early 20th century was typified by the conventional romanticism of such poets as John Masefield, Alfred Noyes, and Walter de la Mare and by the experiments of the imagists, notably Hilda Doolittle, Richard Aldington, Herbert Read, and D. H. Lawrence. The finest poet of the period was Yeats, whose poetry fused romantic vision with contemporary political and aesthetic concerns.

Though the 19th-century tradition of the novel lived on in the work of Arnold Bennett, William Henry Hudson, and John Galsworthy, new writers like Henry James, H. G. Wells, and Joseph Conrad expressed the skepticism and alienation that were to become features of post-Victorian sensibility.

Exercise 1. Render the main idea of the information briefly in English.



THE POST-VICTORIAN WRITERS

Before 1914, the post-Victorian writers were in the unhappy position of looking back at a well-marked literary road and looking ahead at a pathless jungle. They were writers in transition. *John Galsworthy* (1867-1933) turned to the social life of an upper-class English family in *The Forsyte Saga* (1922), a series of novels which records the changing values of such a family. Galsworthy also wrote serious social plays, including *Strife* (1909) and *Justice* (1910).

The first works of *H. G. Wells* (1866-1946) were science fiction – *The Time Machine* (1895), *The Island of Dr Moreau* (1896), *The War of the Worlds* (1898). Then he turned to social and political subjects. Of his many books criticizing the middle-class life of England, *Tono-Bungay* (1909), a satire on commercial advertising, is probably the most entertaining.

Arnold Bennett (1867-1931) was a literary experimenter who was drawn chiefly to realism, the slice-of-life approach to fiction. *The Old Wives' Tale* (1908) and *Clayhanger* (1910) are novels of people in drab surroundings. Out of his years as a merchant-marine officer *Joseph Conrad* (1857-1924) wrote such remarkable novels as *The Nigger of the Narcissus* (1898) and *Lord Jim* (1900).

The scenes, chiefly of a wild and turbulent sea, are exotic and exciting.

The characters are strange people beset by obsessions of cowardice, egoism, or vanity. A master of the traditional plot was *E. M. Forster* (1879-1970). His characters are ordinary persons out of middle-class life. They are moved by accident because they do not know how to choose a course of action. *A Passage to India* (1924) is a splendid novel of Englishmen in India.

The naturalist *W. H. Hudson* (1841-1922) will long be remembered for *Green Mansions* (1904), a fanciful romance of the South American jungles.

Hudson's skill as a nature writer, however, surpassed his skill as a novelist. *John Buchan* (1875-1940), who served as governor-general of Canada, wrote exciting novels of adventure and mystery. *The Thirty-Nine Steps* (1915) is perhaps his best-known work. World War I shook England to the core. As social mores were shaken, so they were artistic conventions. The work of war poets like *Siegfried Sassoon* and *Wilfred Owen*, the latter killed in the war was particularly influential.

Exercise 1. Analyze the information and use it in practice.

Exercise 2. Render the main idea of the information.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	Titles	Dates	Score
1.				



THE 20TH-CENTURY PROSE

Irish drama flowered in the early 20th century, largely under the aegis of the Abbey Theatre in Dublin. All wrote on Irish themes – mythical in Yeats's poetic drama, political in O'Casey's realistic plays. Irish, George Bernard Shaw wrote biting dramas that reflect all aspects of British society.

In fact, many of the towering figures of 20th-century English literature were not English; *Shaw*, *Yeats*, *Joyce*, *O'Casey*, and *Beckett* were Irish, *Dylan Thomas* was Welsh, *T. S. Eliot* was born an American, and *Conrad* was Polish. Ford's landmark tetralogy, *Parade's End*, is perhaps the finest depiction of the war and its effects. The new era called for new forms, typified by the work of *Gerard Manley Hopkins*, first published in 1918, and of *T. S. Eliot*, whose long poem *The Waste Land* (1922) was a watershed in both American and English literary history. Its difficulty, formal invention, and bleak antiromanticism were to influence poets for decades.

Equally important was the novel *Ulysses*, published in 1922, by the expatriate Irishman James Joyce. Although his books were controversial because of their freedom of language and content, Joyce's revolutions in narrative form, the treatment of time, and nearly all other techniques of the novel made him a master to be studied, but only intermittently copied. Though more conventional in form, the novels of D. H. Lawrence were equally challenging to convention; he was the first to champion both the primitive and the supercivilized urges of men and women.

Sensitivity and psychological subtlety mark the superb novels of Virginia Woolf, who, like Dorothy Richardson, experimented with the interior forms of narration.

Woolf was the center of the brilliant Bloomsbury group, which included the novelist E. M. Forster, the biographer Lytton Strachey, and many important English intellectuals of the early 20th century. *Aldous Huxley* and *Evelyn Waugh* satirized the group and the period, while *Katharine Mansfield* and *Elizabeth Bowen* captured their flavour in fiction.

Moved by the Great Depression, the rise of fascism, and English policies of appeasement, many writers and intellectuals sought solutions in the politics of the left or the right. *Wyndham Lewis* satirized what he thought was the total dissolution of culture in *Apes of Gods* (1930). George Orwell fought with the Republicans in the Spanish Civil War. The experience left him profoundly disillusioned with Communism, a feeling he eloquently expressed in such works as *Animal Farm* (1946) and *Nineteen Eighty-four* (1949). The poets *W. H. Auden*, Christopher Isherwood, Stephen Spender, and C. Day Lewis all proclaimed their leftist respective political commitments, but the pressing demands of World War II superseded these long-term ideals.

Exercise 1. Analyze the information and use it in practice.

Exercise 2. Render the main idea of the information.

Exercise 3. Add some information & make up a small report and give a talk in class.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

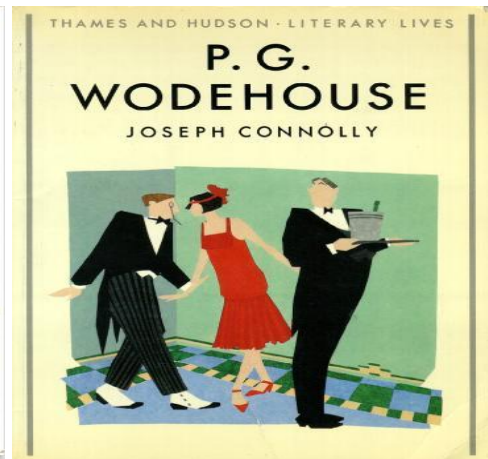
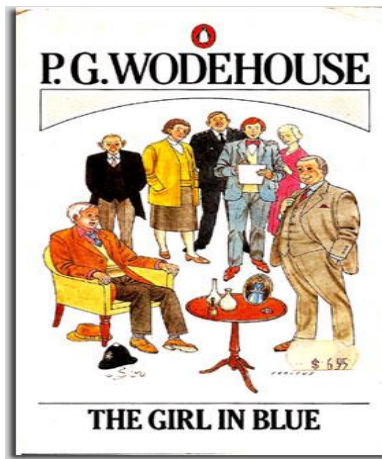
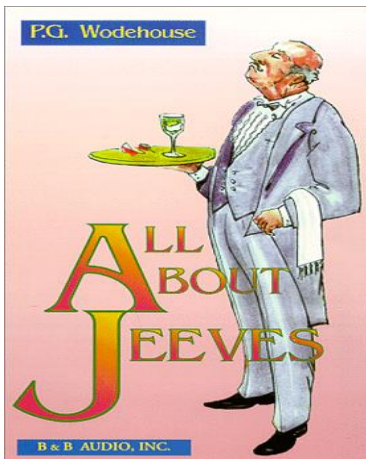


R. G. WODEHOUSE

1881-1975

Best-known books include *The Indiscretions of Archie* (1921), *The Jeeves and Wooster series* (1919-34), *Aunts Aren't Gentlemen* (1974)

Like Oscar Wilde, Pelham Grenville Wodehouse also wrote comedies about the English upper class. These included several internationally-renowned stories about a rich young man called Bertie Wooster and his man-servant. However, the adventures of Jeeves and Wooster in 1920s high society certainly weren't Wodehouse's only achievement. He also wrote a long list of other novels, plus the lyrics for several Broadway musicals. America, in fact, is where Wodehouse lived for much of his life, and in 1955 he even became a US citizen.



VIRGINIA WOOLF

1882-1941

Best-known books include *Mrs Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931), *Between the Acts* (1941). The Bloomsbury Group was a collection of writers, artists and intellectuals in early twentieth-century Britain. Their ideas had a major influence on British culture, and one of the group's key members was the novelist and critic Virginia Woolf. As a novelist, she wrote nine major books in which she developed a style called the 'stream of consciousness'. This described life exactly as it happened, moment by moment, and allowed her to explore events, thoughts and feelings in a radical new way. Throughout her life, Virginia Woolf was often ill – both physically and mentally.

In 1941, fearing that another attack of mental illness was about to begin, she committed suicide by drowning herself.



GEORGE ORWELL

(1903-1950)

Best-known books include *Down and Out in Paris and London* (1933), *Homage to Catalonia* (1938), *Animal Farm* (1945), *Nineteen Eighty-four* (1949)

Eric Blair (George Orwell's real name) was born in India was educated at England's most famous public school, Eton. After leaving school, he worked in Burma for five years, and then returned to Europe, where he had a series of very badly-paid jobs in Britain and France (these are described in *Down and Out Paris and London*). Orwell had strong left wing political beliefs – he even fought with the Republican army during the Spanish Civil War (1936-9). Yet although his views were basically socialist, he hated communist dictatorships just as much as fascist dictatorships.

Two of his best known books show this clearly. He is best known for the dystopian novel *Nineteen Eighty-Four* (1949) and the allegorical novella *Animal Farm* (1945).

In *Animal Farm* he describes the results of a farmyard revolution led by a pig called Napoleon, while in *Nineteen Eighty-four* a character called Winston Smith fights and loses against a totalitarian state controlled by "Big Brother". Commonly ranked as one of the most influential English writers of the 20th century and as one of the most important chroniclers of English culture of his generation, Orwell wrote literary criticism, poetry, fiction and polemical journalism.

His book *Homage to Catalonia* (1938), an account of his experiences in the Spanish Civil War, is widely acclaimed, as are his numerous essays on politics, literature, language, and culture.

In 2008, *The Times* ranked him second on a list of "The 50 greatest British writers since 1945". Orwell's work continues to influence popular and political culture, and the term *Orwellian* – descriptive of totalitarian or authoritarian social practices – has entered the language together with several of his neologisms, including *cold war*, *Big Brother*, *thought police*, *Room 101*, *doublethink*, and *thoughtcrime*.

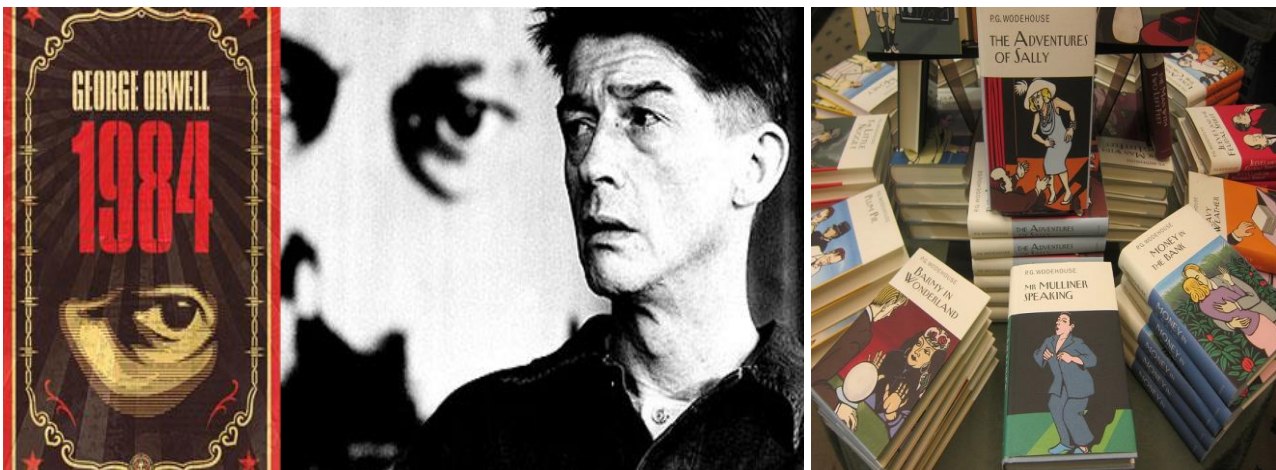
Exercise 1. Describe the life and literary activity of George Orwell.

Exercise 2. Comment on the add details of Virginia Woolf's life and literary activity.

Exercise 3. Explain the main characteristic of R.G.Wodehouse's literature.

Exercise 4. Transfer the given information from the passages onto a table.

No	Titles	When	Score



THE EARLY 20TH-CENTURY POETRY

The poetry of the Edwardian and Georgian periods (Edward VII, 1901-10; George V, 1910-36) showed many new and unusual characteristics. Robert *Bridges* (1844-1930) experimented in verse forms. He employed the usual subjects of the poet but brought strange rhythms and unusual music to his verse. The poet *A. E. Housman* (1859-1936) was an anti-Victorian who echoed the pessimism found in Hardy. In his *Shropshire Lad* (1896) nature is unkind; people struggle without hope or purpose; boys and girls laugh, love is untrue. *John Masefield* (1878-1967) stressed the bold and the violent in his poetry.

The Everlasting Mercy (1911), containing a *Homeric prizefight*, and *Dauber* (1912), the story of a painter among unsympathetic seamen, will please the most masculine mind. His descriptions of sea and land and of brutal people are powerfully realistic. A different sort of poet from his contemporaries was *Walter De La Mare* (1873-1956). The wonder and fancy of the child's world and the fantasy of the world of the supernatural were his to command.

Peacock Pie (1913) is representative of his verse. As a novelist and teller of tales, *De La Mare* was a supernaturalist who believed in the reality of evil as well as of good. *Sir James M. Barrie* (1860-1937) was probably the greatest master of the romantic-fantasy drama of the period. Beginning with *The Admirable Crichton* (1903), in which a butler becomes a Swiss Family Robinson character, and continuing through *Peter Pan* (1904) and *Dear Brutus* (1917), Barrie wrote of life as seen by children, for an audience that was tired of adult view-points.

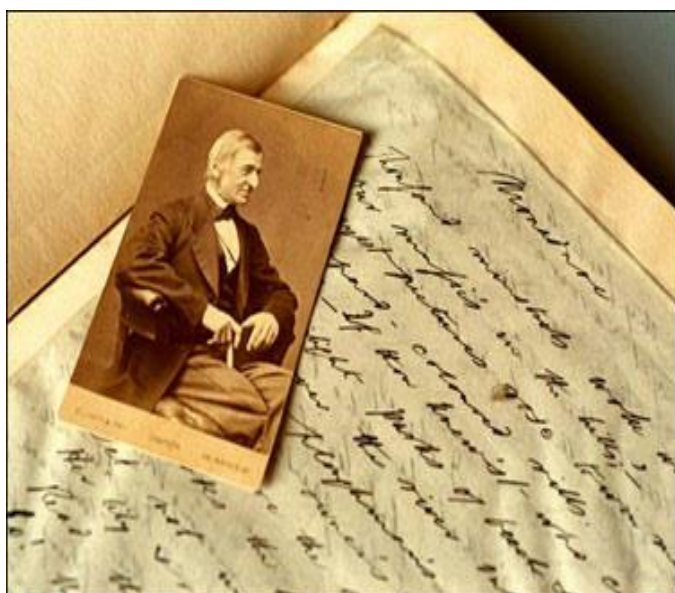
Intensely nationalistic, the Irish writers were looking to their own country for literary inspiration. *William Butler Yeats* (1865-1939), *John Millington Synge* (1871-1909), and *Lord Dunsany* (1878-1957) worked vigorously for the Irish cause. All were dramatists and all helped found the famous Abbey Theatre.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Add some information and make up a small report and give a talk in class.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	Titles	Dates	Score
1.				



IMPACT OF WORLD WAR I

World War I cut forever the ties with the past. It brought discontent and disillusionment. Men were plunged into gloom at the knowledge that "progress" had not saved the world from war. World War I left its record in literature.

Rupert Brooke (1887-1915), who died during the war, has been idealized for what is actually a rather thin performance in poetry. *Wilfred Owen* (1893-1918), also a war casualty, was far more realistic about the heroism and idealism of the soldier. *Siegfried Sassoon* (1886-1967) and *Edmund Blunden* (1896-1974), both survivors of the carnage, left violent accounts of the horrors and terror of war. In fiction there was a shift from novels of the human comedy to novels of characters. Fiction ceased to be concerned with a plot or a forward-moving narrative.

Instead, it followed the twisted, contorted development of a single character or a group of related characters. Of these writers, *William Somerset Maugham* (1874-1965) achieved the greatest popular success. *Of Human Bondage* (1915) portrays a character who drifts.

The Moon and Sixpence (1919), based on the life of the artist Paul Gauguin, continues the examination of the character without roots. *Cakes and Ale* (1930) shows how the real self is lost between the two masks – public and private – that every person wears.

The writer *D. H. Lawrence* (1885-1930) was a man trying to find himself, trying to be reborn.

This tragic, heroic search is reflected in his curious novels about the secret sources of human life. The records of his search and torment are his great novels *Sons and Lovers* (1913) and *Women in Love* (1920).

James Joyce (1882-1941) was searching for the secret places in which the real self is hidden. He believed he had found the way to it through human vocal language. To him language was the means by which the inner, or subconscious, feelings gained expression. Civilized man tries to control his spoken language; natural man would let his language flow freely. If one could capture this free flow of language in writing, he would have the secret of man's nature.

Thus was born stream of consciousness, a technique that has been employed in much contemporary literature. *Ulysses* (1922), a vast, rambling account of 24 hours in the lives of Leopold Bloom and Stephen Dedalus, was banned in some countries but has nevertheless greatly influenced modern fiction. Joyce's stream-of-consciousness technique was refined by *Virginia Woolf* (1882-1941). For her, reality, or consciousness, is a stream.

Life, for both reader and characters, is immersion in the flow of that stream. *Mrs Dalloway* (1925) and *To the Lighthouse* (1927) are among her best works. *Katherine Mansfield* (1888-1923), *Dorothy M. Richardson* (1882-1957), and *Elizabeth Bowen* (1899-1973) also wrote action of this type. While these writers were concerned with the realities of the mind, *Aldous Huxley* (1894-1963) worked with the external world. He found it false, brutal, and inhuman. In *Point Counter Point* (1928), *Brave New World* (1932), and *After Many a Summer Dies the Swan* (1939), his cynicism reached its peak.

Exercise 1. Read the text and characterise English literature in the 20s -30s of the 20th century in the form of quick notes.

Exercise 2. Make notes of your new knowledge about literature.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	Titles	Dates	Score
1.				

THE POST-WAR ERA

After the war most English writers chose to focus on aesthetic or social rather than political problems; *C. P. Snow* was perhaps the notable exception. The novelists *Henry Green*, *Ivy Compton-Burnett*, *Joyce Cary*, and *Lawrence Durrell*, and the poets *Robert Graves*, *Edwin Muir*, *Louis Mac Neice*, and *Edith Sitwell* tended to cultivate their own distinctive voices.

Other novelists and playwrights of the 1950s, often called the angry young men, expressed a deep dissatisfaction with British society, combined with despair that anything could be done about it.

While the postwar era was not a great period of English literature, it produced a variety of excellent critics, including *William Empson*, *Frank Kermode*, and *F. R. Leavis*.

The period was marked by a number of highly individual novelists, including *Kingsley Amis*, *Anthony Burgess*, *William Golding*, *Doris Lessing*, *Iris Murdoch*, *Muriel Spark*.

Anthony Powell & *Richard Hughes* continued to work in the expansive 19th-century tradition, producing a series of realistic novels chronicling life in England during the 20th century. Some of the most exciting work of the period came in the theater, notably the plays of *John Osborne*, *Harold Pinter*, *Tom Stoppard*, *David Storey*, and *Arnold Wesker*. Among the best post-war British authors were the Welsh poet *Dylan Thomas* and the Irish expatriate novelist and playwright *Samuel Beckett*.

Thomas's lyricism and rich imagery reaffirmed the romantic spirit, and he was eventually appreciated for his technical mastery as well. *Beckett*, who wrote many of his works in French and translated them into English, is considered the greatest exponent of the theater of the absurd.

His uncompromisingly bleak, difficult plays (novels) depict the lonely, alienated human condition with compassion and humor. Other outstanding contemporary poets include *Hugh MacDiarmid*, the leading figure of the Scottish literary renaissance; *Ted Hughes*, whose harsh, post-apocalyptic poetry celebrates simple survival, and *Seamus Heaney*, an Irish poet who is hailed for his exquisite style.

Novelists generally have found as little in the Thatcher and Major eras as in the previous period to inspire them, but the work of *Margaret Drabble*, *John Fowles*, *David Lodge* stands out, and the Scottish writer *James Kelman* stands out.

Active vocabulary

To focus on aesthetic or social problems, poets, novelists, leading figure, exquisite style, to inspire, to stand out, outstanding contemporary poets, notably, plays, exciting work, to produce, human condition, compassion, humor.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



JAMES JOYCE

(1882-1941)

He was born in Ireland (Dublin). Although he spent many years not in Ireland he is considered one of Irish writers. His works are said to be "expansive and inclusive". Expansive – because he gave a very wide panorama of Dublin life at the turn of the century, inclusive – because his works seemed to include all the human history. He started to attend an expensive private boarding school but his father became bankrupt and he continued his education at home.

Then he attended University College in Dublin. He read very much and began to write seriously.

He produced critical articles, essays but poems. He studied in Paris, then returned to Ireland and in 1904 left it. He lived in different places in Europe. First, he earned money by giving English lessons. In 1905, he submitted to the publisher his first version of the collection of stories *Dubliners*.

However, it was repeatedly rejected and after acceptance it was subjected to severe censorship. This collection consists of 15 stories devoted to childhood, mature life and public life. All are unified by the theme of person's loneliness and hopelessness. Joyce describes life with all naturalistic details. Everything suggests that life is dead. All the stories explore the paralysis of Irish life.

The most famous stories are *Araby* and *The Dead*. In the full form the collection was published in 1914 together with his autobiographical novel *The Portrait of the Artist as a Young Man*, which was to be called Stephen-Hero. This book explores the story of the formation of the artist's consciousness.

In 1922 *Ulysses* was published. It started as another short story for *The Dubliners* but grew into the massive novel. Joyce recreates the action of *Odyssey* in a single day – July 16, 1904 (it was a significant day for Joyce: he decided to leave Ireland and met his future wife).

The main characters are associated with certain people in *Odyssey* by Homer. The book has a very rigid form. Joyce describes in many details every moment of the day: actions, feelings, thoughts.

However, apart from it Joyce deepens into human consciousness... he tries to render something, which doesn't depend on people's mind, he tries to penetrate into human psyche, impulses which govern, move them. Each chapter corresponds to the certain episode in Homer's *Odyssey* and each chapter has its own style. It witnesses that Joyce was a virtuoso of the English language.

Ulysses has 18 episodes, each of them tracing the deeds and the thoughts of three people during one day in Dublin. The book is a mosaic. It consists of different and not quite linked together parts. There is almost no plot. Joyce still puts the idea in it to describe symbolically man's wandering in the chaos of life and floating with the stream of his thoughts.

The book caused a storm of outrage. It was banned in Britain and America for more than ten years. Now it is praised for technical experimentation and stylistic brilliance. The book attracted attention to the stream-of-consciousness technique. In general, it evoked controversial responses.

Even before completing *Ulysses* Joyce wrote *Finnegan's Wake* – a novel.

If *Ulysses* is considered to be a daybook, *Finnegan's Wake* is a night book. Joyce tried to present the whole human history in a dream of a Dublin innkeeper.

The style is appropriate to a dream, the language is shifting and changing. This technique enables Joyce to present history and myth as a single image. The characters stand for eternal types.

Finnegan's Wake is considered to be a closed book. It is very sophisticated. What unifies these two books – both of them express Joyce's positive credo: he asserts that life is eternal, human society does change but the change has a circular character. Everything is renewed, nothing can be destroyed.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Remember the information above.

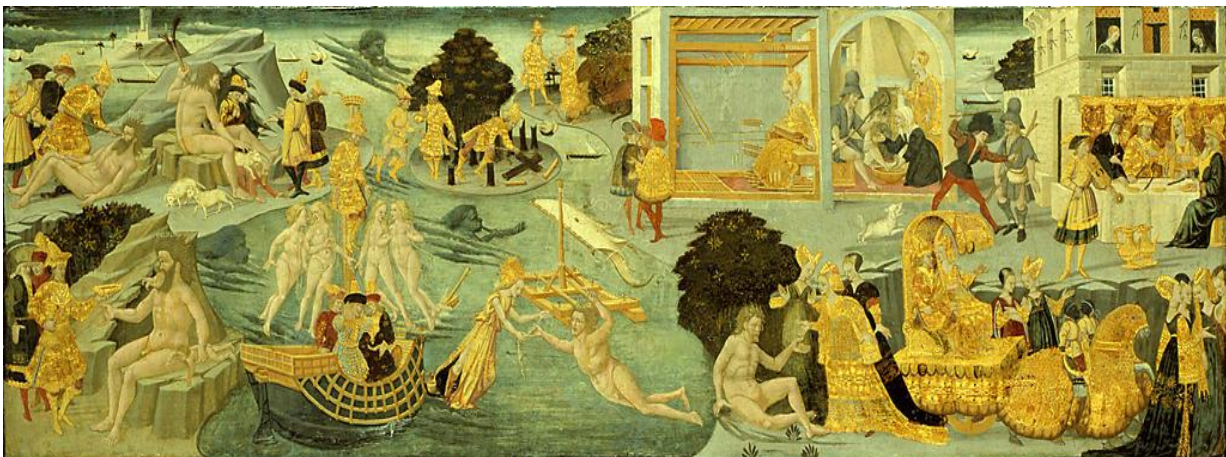
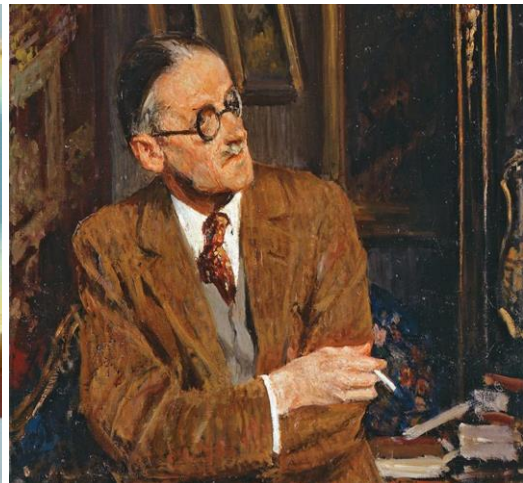
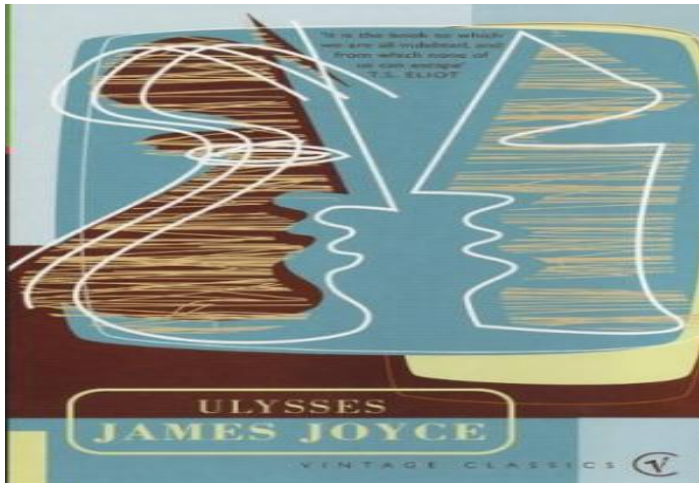
Exercise 3. Write a small essay on the topic.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	Titles	Dates	Score
1.				

Exercise 5. Read the text and complete the sentences with the facts from it.

James Joyce was born in _____.
 spent many years not in _____.
 started to attend an expensive private boarding _____.
 read very much and began to write _____.
 produced critical articles, essays but also _____.
 studied in _____.
 lived in different places in _____.
 left Ireland in _____.
 published his autobiographical novel _____ in 1914.
 published Ulysses in _____.
 tried to present the whole human history in a dream of a _____.
 asserts that life is eternal, human society does _____.
 put the idea in it to describe symbolically man's wandering in _____.
 wrote Finnegans Wake – a novel before _____.
 said that nothing can be destroyed _____.



Odysseus to Ulysses

DAVID HERBERT LAWRENCE

(1885-1930)

David Herbert Lawrence, an English novelist, poet, essayist and playwright, was very much influenced by Freud's conception of human personality. He is considered to be a modernist but he didn't experiment with form. He was the first who touched upon the problem of marrying, the relations between sexes; he didn't hush down the contradictions between them.

His main concern was to liberate a person from all the constraints, which were put by the society upon him. He is compared to Eliot. Both started from similar points that civilization threatens human beings, it is hostile to man. Civilization is sick, it destroys people morally and bodily.

What Lawrence can suggest instead? His religion was belief in blood and flesh as being wiser than the intellect. This belief became one of his main themes. He interpreted human behaviour and character from this standpoint. All his writings were underlined with a deep discontent with a modern world. This fact unites him with other modernists. He was little concerned with social problems.

Lawrence's treatment of character is based on the assumption that 7/8 are submerged and never seen. He explored the unconscious mind that was not always seen but was always present.

He enjoyed popularity in his lifetime. His first works are *The White Peacock* (1911), *Sons and Lovers* (1913). They were well received. Critics thought that there appeared one more working-class writer. His late works were received with shock and opposition because of his frankness to the questions of sexuality, relations of men and women.

These themes suffered from late Victorian prudishness. *Sons and Lovers* is considered to be autobiographical. Lawrence was brought up in the miner's family in Nottinghamshire. His mother was an exschool teacher. She tried to develop ambitions in her children. The book centers on Paul Morel and his mother's relations. His mother made him fatally unable to love another woman.

The relations that he explores within the Morel family remind us of the relations in his own family. He must get it clear and get away with it.

By giving this story, a form of a novel Lawrence tried to liberate himself of his ties with the past. We consider Lawrence a modernist not because of his innovations in form and style but by his attitude to human beings (human behaviour is biologically determined).

Lawrence is a very prolific writer but his books were uneven in quality – 15 novels and volumes of short stories. The best of them are *The Rainbow*, *Women in Love* (1920), *The Plumed Serpent* (1926). *Lady Chatterley's Lover* (1928) was subjected to obscenity trial. It was banned till 1960. Critics considered this work to be his greatest one. Sexual aspect wasn't the only one though very important. It was a part of his concept of personal development.

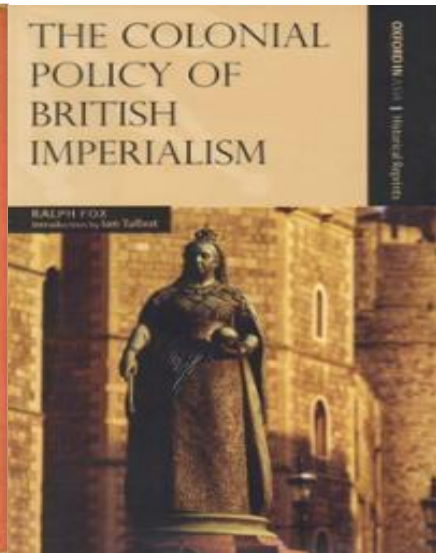
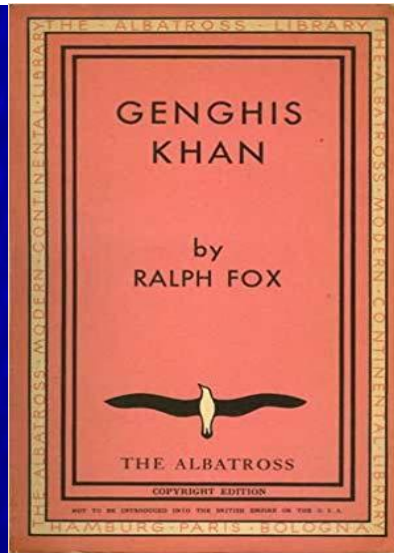
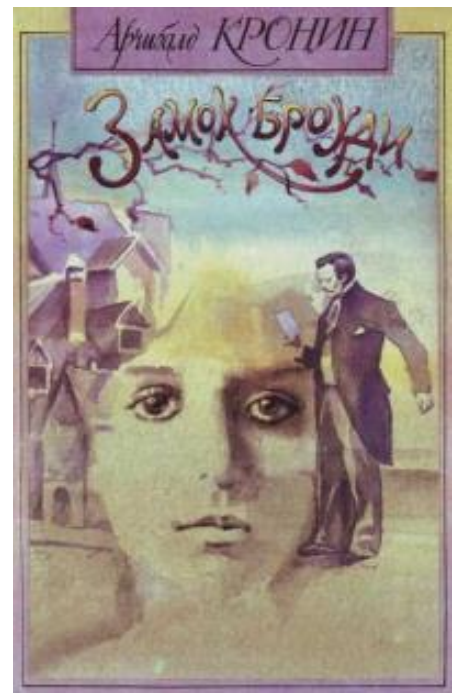
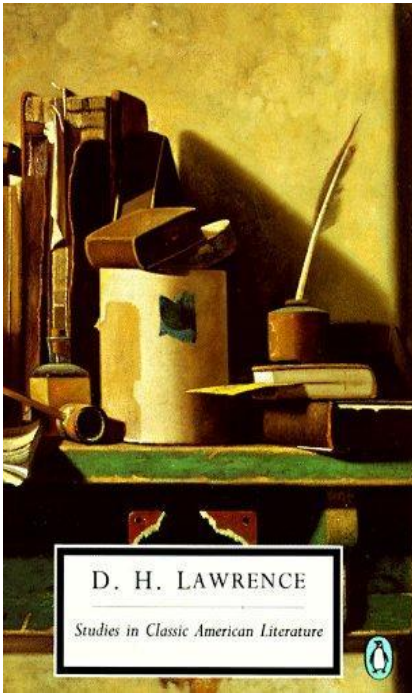
Exercise 1. Make up some dialogues from the information above.

Exercise 2. Write a small essay on the topic.

Exercise 3. Render the main idea of the information.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	Titles	Dates	Score
1.				



THE THIRTIES

The second period in the development of English literature of the 20th century was the decade between 1930 and World War II. The world economic crisis spread over the completely capitalist world in the beginning of the thirties. In Germany Hitler came to power in 1933.

In 1936 the fascist mutiny of general Franco led to the Civil War in Spain. The struggle of Spaniards was supported by the democratic and anti-fascist forces all over the world. An International Brigade was formed, which fought side by side with the Spanish patriots against the common enemy – fascism. Many British intellectuals and workers joined the ranks of the International Brigade.

Every one of them clearly realised that the struggle against fascism in Spain was at the same time a struggle for the freedom of their own country. The Second World War broke out in 1939. A new generation of realist writers, among them *Richard Aldington*, *J. B. Priestley*, *J. Cronin* and others appear on the literary scene. An important event in the literary life of the thirties was the formation of a group of Marxist writers, poets and critics. Their leader was *Ralph Fox* (1900-37). He came from a bourgeois family, was educated in Oxford University, but later broke away from his class.

In 1925, he joined the Communist Party. Being a journalist, historian and literary critic, Ralph Fox devoted all his activity to spreading Marxism and fighting the enemies of the British working class. When the Civil War in Spain broke out, Ralph Fox was one of the first to join the International Brigade. He was killed in action in January 1937. Ralph Fox's main work is his book *The Novel and the People*, published post-humously in 1937. The aim of the author was to show the decline of bourgeois art, and the novel in particular, together with the decline of the bourgeois in general.

At the same time, Ralph Fox sought to point out the way literature should develop in the future. Ralph Fox considers that the novel reached its highest point in England in the 18th century. This was a time when the bourgeoisie was a progressive class, therefore Fox concludes that the optimistic view of the world expressed in the novels by Fielding is the best manifestation of the epic quality of the novel. Fox speaks about death of hero.

Exercise 1. Summarise your knowledge about the development of English literature between 1930 and World War II and issue in a short presentation (50 words).



Poetry of the 1930s

LITERATURE OF WORLD WAR II (1939-1945)

The outbreak of war in 1939, as in 1914, brought to an end an era of great intellectual and creative exuberance. Individuals were dispersed; the rationing of paper affected the production of magazines and books; and the poem and the short story, convenient forms for men under arms, became the favoured means of literary expression. It was hardly a time for new beginnings, although the poets of the New Apocalypse movement produced three anthologies (1940-45) inspired by Neoromantic anarchism. No important new novelists or playwrights appeared.

In fact, the best fiction about wartime – Evelyn Waugh's *Put Out More Flags* (1942), Henry Green's *Caught* (1943), James Hanley's *No Directions* (1943), Patrick Hamilton's *The Slaves of Solitude* (1947), Elizabeth Bowen's *The Heat of the Day* (1949) – was produced by established writers.

Only three new poets (all of whom died on active service) showed promise: Alun Lewis, Sidney Keyes, and Keith Douglas, the latter the most gifted and distinctive, whose eerily detached accounts of the battlefield revealed a poet of potential greatness. Lewis's haunting short stories about the lives of officers and enlisted men are also works of very great accomplishment.

It was a poet of an earlier generation, T.S. Eliot, who produced in his *Four Quartets* (1935-42; published as a whole, 1943) the masterpiece of the war. Reflecting upon language, time, and history, he searched, in the three quartets written during the war, for moral and religious significance in the midst of destruction and strove to counter the spirit of nationalism inevitably present in a nation at war. The creativity that had seemed to end with the tortured religious poetry and verse drama of the 1920s and '30s had a rich and extraordinary late flowering as Eliot concerned himself, on the scale of *The Waste Land* but in a very different manner and mood, with the well-being of the society in which he lived.

LITERATURE AFTER WORLD WAR II

World War II had an even more profound impact than World War I on people's ideas about themselves and their place in the universe. The terrible fact of the atom bomb's existence shook their sense of stability. *William Golding* (1911-93) was one of the most significant postwar novelists. His first novel, and the one for which he will probably be best remembered, was *Lord of the Flies* (1954).

This story tells of a group of schoolboys isolated on an island who revert to savagery. It is an imaginative interpretation of the religious theme of original sin. Among Golding's later books are *Pincher Martin* (1956), *Rites of Passage* (1980), and *The Paper Men* (1984). Golding was awarded the Nobel Prize for literature in 1983. *George Orwell* (1903-50) published several books before the war, including *The Road to Wigan Pier* (1937) and *Homage to Catalonia* (1939). His greatest renown, however, came after the war, with the powerful anti-Communist satire *Animal Farm* (1945). This was followed in 1949 with his attack on totalitarianism entitled *Nineteen Eighty-Four*.

Ch. P. Snow (1905-80) was both a scientist and a novelist. His best-known nonfiction work is *The Two Cultures and the Scientific Revolution* (1959) in which he argues that people working in the arts and the sciences know very little of each other's work; therefore, communication between them is almost impossible. As a novelist he will be best remembered for his series entitled collectively *Strangers and Brothers*. Published from 1940 to 1970, the novels are about the public and private life of a man named Lewis Eliot. The books are noted for their careful analysis of bureaucracy and the corrupting influences of power. The turbulent 1930s, ending in World War II, turned many of the already established writers toward traditional values. *T. S. Eliot* (1888-1965), *Edith Sitwell* (1887-1964), *Evelyn Waugh* (1903-66), and *Graham Greene* (1904-91) turned increasingly to Christianity.

Of these, only Greene lived to have a career that endured into the 1980s. Among his better-known later novels are *The Quiet American* (1955), *Our Man in Havana* (1958), *A Burnt-Out Case* (1961), *The Human Factor* (1978), and *Monsignor Quixote* (1982), *The Tenth Man* (1985).

The literature of the 1950s was as varied as at any time, but much of it was made notable by the appearance of a new breed of writers called the "Angry Young Men". Most of these were of lower middle-class or working-class backgrounds. Although not all personally known to one another, they had in common an outspoken irreverence for the British class system and the pretensions of the aristocracy. They strongly disapproved of the elitist universities, the Church of England, and the drabness of working-class life. The trend of the period was crystallized in *John Osborne's* play *Look Back in Anger* (1956), but it had been evident earlier in the writings of *John Wain* (1925-94), author of *Hurry on Down* (1953), and in *Lucky Jim* (1953) by *Kingsley Amis* (1922-95).

Other writers of the generation included *John Braine* (1922-86), author of *Room at the Top* (1957); *Alan Sillitoe*, author of *Saturday Night and Sunday Morning* (1958). *Kingsley Amis* is considered by many to be the best of the writers to emerge from the 1950s. The social discontent he expressed made *Lucky Jim* a household name in England. It is the story of Jim Dixon, who rises from a lower-class background only to find all the positions at the top of the social ladder filled.

Later novels include *That Uncertain Feeling* (1955), *Take a Girl Like You* (1960), and *Girl, 20* (1971). His 1984 novel *Stanley and the Women* was virulently antifeminist. His *The Old Devils* (1986) won the Booker prize. *While Amis* was a realist; he was also a humanist, attempting to put the writer's talent in the service of society. Other novelists in this tradition are *Iris Murdoch* (1919-99), *Angus Wilson* (1913-91), *Anthony Burgess* (1917-93), *Doris Lessing* (born 1919), and *Muriel Spark* (1918-2006). By the late 1950s, Murdoch had gained recognition as one of the foremost novelists of the generation. Her books include *Under the Net* (1954), *The Red and the Green* (1965), *The Sea, the Sea* (1978), and *Nuns and Soldiers* (1980).

The novels of *Doris Lessing* are largely concerned with people involved in the social and political upheavals of the 20th century. Her *Children of Violence*, a series of five novels, begins with *Martha Quest* (1952) and ends with a vision of the world after nuclear disaster in *The Four-Gated City* (1969). In 1979, she began publication of a science-fiction sequence entitled *Canopus in Argos: Archives*. After 1975 there were several intentionally experimental novels such as *The White Hotel* (1981) by *D. M. Thomas* (born 1935) and *Midnight's Children* (1981) by *Salman Rushdie* (born 1947).

Rushdie's later novel *The Satanic Verses* (1988) prompted Iran's Ayatollah Khomeini to issue a death threat against the author, because the book was considered blasphemous by Muslims.

However, the more traditional literature persisted in popularity. *Anita Brookner* (born 1928) wrote carefully crafted and unpretentious fiction in *A Start in Life* (1981) and *Hotel du Lac* (1984). A later generation of satirical writers included *Martin Amis* (b. 1949), the son of *Kingsley Amis*. His novels included *Money* (1984), *London Fields* (1989), and *Time's Arrow* (1991). *Julian Barnes* (b. 1946) wrote *Flaubert's Parrot* (1984) and *A History of the World in 10 1/2 Chapters* (1989).

British poetry was as diverse as the rest of the literature in the postwar era. The poets who made the greatest impression were those firmly rooted in Western values who preferred clarity to clever obscurity. The outstanding ones were *Thorn Gunn* (b. 1929), *Ted Hughes* (1930-98), *Donald Davie* (1922-95), and *Philip Larkin* (1922-85).

Exercise 1. Read the text and pick up from it all the details associated with writers and complete the chart below. The beginning has been done for you.

№	Activity			
	Author	Date of life	Titles	Score
1.	Ch. P. Snow	1905-80	The Two Cultures and the Scientific Revolution	People working in the arts and the sciences know very little of each other's work

HERBERT GEORGE WELLS

(1866-1946)

Wells was a very prolific writer. He wrote more than 100 books; he is best known for his science fiction. He was trying to combine critical analysis of present civilization to the picture what it might be in future. He believed in science.

However, he understood that it can be dangerous because the power for destruction is huge. Herbert George Wells was the son of a small shopkeeper, who failed in business. The writer's mother had been a lady's maid, and when widowed, became a housekeeper. He grew up under the continual threat of poverty, and at 14 after a very inadequate education supplemented by his inexhaustible love to reading, he was apprenticed to a draper in Windsor.

His employer soon dismissed him; and he became assistant to a chemist, then to another draper, and finally, in 1883, an usher at Midhurst Grammar School. At 18 he won a scholarship to study biology at the Normal School of Science, in South Kensington, London. He graduated from London University in 1888, becoming a science teacher.

For some time, he taught science, then turned to writing; from 1895 he wrote numerous books: scientific fantasies, realistic novels, discussion novels, political pamphlets, books on science and history. His most famous fantastic novels are *The Time Machine*, *The Island of Dr Moreau*, *The Invisible Man*, *The War of the Worlds*, *When the Sleeper Wakes*, *The First Men in the Moon*, *The Food of the Gods*, *Mr Blettsworthy on Rampole Island*, *Things to Come*, a film scenario.

Of his realistic novels dealing with contemporary England the most important are: *Love and Mr Lewisham*, *Kipps*, *Ann Veronica*.

Wells is one of the last representatives of critical realism in English bourgeois literature.

In his novels he described the contradictions of capitalist society, but being a bourgeois himself, wanted to substitute the decaying social order by the system of technocracy, that is, a society ruled by engineers and scientists. For a time he acquired a reputation as a prophet of the future.

However, his imagination flourished at its best not in the manner of the comparatively mechanical anticipations of Jules Verne but in the astronomical fantasies of *The First Men in the Moon* and *The War of the Worlds*. Eventually Wells decided to abandon science fiction for comic novels or lower middle-class life, most notably in *Love and Mr Lewisham* (1900), *The History of Mr Polly* (1910). In these novels, he drew on memories of his own earlier life. The somber vision of a dying world in *The Time Machine* shows that in his long-term view of humanity's prospects, Wells felt much of his pessimism prevalent in the 1890s. In his shorter view; however, his study of biology led him to hope that human society would evolve into higher forms: *Anticipations* (1901), *Mankind in the Making* (1903). His later novels are mainly discussions of social or political themes.

World War I shook Well's faith in even short-term human progress, and in subsequent works he modified his conception of social evolution. To help bring about this process of adaptation Wells began an ambitious work of popular education, of which the main product was *The Outline of History* (1929; revised 1931), *The Science of Life* (1931), co-written with *Julian Huxley* and *G. P. Wells*, his elder son by his second wife, and so on. At the same time, he continued to publish works of fiction.

His sense of humour reappears, however, in the reminiscences of his *Experiment in Autobiography* (1934). In 1933, Wells published a novelized version of a film script *The Shape of Things to Come*, which reverts to the utopianism of some earlier books.

Fear of a tragic wrong turning in the development of the human race, to which he had early given imaginative expression in the grotesque animal mutations of *The Island of Doctor Moreau*, dominates the short novels and fables he wrote in the later 1930s. Wells was now ill and aging.

With the outbreak of World War II, he lost all confidence in the future, and in *Mind at the End of its Tether* (1945) he depicts a bleak vision of a world in which nature has rejected, and is destroying humankind.

In spite of an awareness of possible world catastrophe that underlay much of his earlier work and flared up again in old age, Wells in his lifetime was regarded as the chief literary spokesman of the liberal optimism that preceded World War I.

No other writer has caught so vividly the energy of this period, its adventurousness, its feeling of release from the conventions of Victorian thought and propriety. In his science fiction, he took the ideas and fears that haunted the mind of his age and gave them symbolic expression as brilliantly conceived fantasy made credible by the quite realism of its setting.

Exercise 1. Choose the keywords that best convey the gist of the information.

1. H. Wells dealt with _____ in his youth.
a) art b) physics c) mathematics d) biology
2. H. Wells graduated from London University in _____.
a) 1910 b) 1905 c) 1903 d) 1888
3. H. Wells's novel _____ was the somber vision of a dying world.
a) The Time Machine b) The War of the Worlds c) Mankind in the Making d) Anticipations
4. The History was the main product of Wells's ambitious work of popular _____.
a) teaching b) literature c) education d) history
5. The novel The Island of Doctor Moreau is about _____.
a) scientific Utopianism b) animal mutations c) development of human race d) human progress
6. In _____ H. Wells published a version of a film script The Shape of Things to Come.
a) 1933 b) 1945 c) 1936 d) 1978
7. With the outbreak of World War II, H. Wells lost all confidence in the _____.
a) future b) freedom c) independence d) peace
8. The short novels and _____ dominated in his literary activity in the later 1930s.
a) fairy tales b) narrations c) fables d) essays
9. H. Wells was the chief literary spokesman of the _____ optimism.
a) broad-minded b) liberal c) generous d) progressive
10. In subsequent works H. Wells modified his conception of _____ evolution.
a) industrial b) democratic c) scientific-technical d) social
11. H. Wells depicts a break of a world.
a) vision b) image c) daydream d) sight

Exercise 2. Transfer the essential information into a chart.

№	Activity			
	Author	Date of life	Titles	Score
1.				



JOHN GALSWORTHY

(1867-1933)

English literature in the second half of the 19th century was poor in works of great realistic power. Most novelists chose narrow subjects and avoided giving wide pictures of English life, for England had passed to the stage of imperialism, and its social wrongs were so deep that few dared to speak of them openly. Galsworthy revived the realistic tradition. He turned back to Dickens and Thackeray, to Balzac and Zola, the great English and French realists.

From them he learned to take a critical view of society and give a wide panorama of life. He began to write rather late. He was 27 when he made his first attempt. It was not very successful. It was only when he had read Chekhov and Maupassant that he became really interested in literature.

He valued Russian literature very highly. He knew little about Russia, but in 1891, when he was still quite young, his father, who was a well-to-do man, sent him on business to the Crimea.

He stayed in Russia only a short time never came to St. Petersburg or Moscow, but it was enough to awaken his interest. Later he read many books by Russian authors in English translations.

Turgenev influenced him especially strongly in his manner of painting characters and scenes of nature. Galsworthy wrote chiefly novels and stories. The first part of his masterpiece *The Forsyte Saga* appeared in 1906. It is a family chronicle. Galsworthy first told the story of the older generations, who lived in the 19th century. Altogether Galsworthy gave the story of the Forsytes in 11 parts that is 11 separate novels and tales. The first part, and perhaps the best, is called *The Man of Property*.

Galsworthy's most interesting character is "the man of property", the typical bourgeois to whom everything is a matter of acquisition and proprietorship: not only money, and houses, and position, but also works of art, and human hearts and feelings. In the world of selfishness and greed he is quick to notice by contrast every pure thought, tender feeling or noble action. To him it is not man who is wicked, but society that is wrong. He believes in man, as all humanists did.

The lessons in humanism and realistic art which he learned from the great Russian and French realists Galsworthy applied to a wholly original subject and created one of the greatest English novels of the 20th century.

Exercise 1. Read the text and answer the questions.

1. Why did most novelists choose narrow subjects? 2. Why did only few dare to speak of social wrongs openly? 3. Who revived the realistic tradition? 4. Who did he learn to take a critical view of society from? 5. At what age did he make his first attempt to write? 6. Did he visit Russia? Did he know Russian? 7. What Russian writers did he like? 8. Which of Russian writers influenced him most? 9. What did he write mostly? 10. How many books did he give the story of the Forsytes in? 11. Galsworthy created one of the greatest English novels of the 20th century, didn't he?

Exercise 2. Describe the life & creative work of J. Galsworthy with help of other sources.

Exercise 3. Make notes of your new knowledge about J. Galsworthy.

Exercise 4. Transfer the essential information into a chart.

№	Activity			
	Author	Date of life	Titles	Score
1.				

RICHARD ALDINGTON

(1892-1962)

The Lost Generation was the generation that came of age during World War I.

Demographers William Strauss and Neil Howe outlined their Strauss-Howe generational theory using 1883-1900 as birth years for this generation. The term was coined by Gertrude Stein and popularized by Ernest Hemingway, who used it as one of two contrasting epigraphs for his novel *The Sun Also Rises*. Hemingway credits the phrase to Gertrude Stein, who was then his mentor and patron. Lost in this respect means disoriented, wandering, directionless – a recognition that there was great confusion and aimlessness among the war's survivors in the early post-war years."

The writings of the Lost Generation literary figures tended to have common themes. These themes mostly pertained to the writers' experiences in World War I and the years following it. It is said that the work of these writers was autobiographical based on their use of mythologized versions of their lives. One of the themes that commonly appears in the authors' works is decadence and the frivolous lifestyle of the wealthy. The term is also used in a broader context for the generation of young people who came of age during and shortly after World War I. Authors William Strauss and Neil Howe, well known for their generational theory, define the Lost Generation as the cohort born from 1883 to 1900, who came of age during World War I and the Roaring 20s. In Europe, they are mostly known as the "Generation of 1914", for the year World War I began.

In France, the country in which many expatriates settled, they were sometimes called the *Génération au Feu*, the "Generation in Flames". In Britain, the term was originally used for those who died in the war, and often implicitly referred to upper-class casualties who were perceived to have died disproportionately, robbing the country of a future elite. Many felt that "the flower of youth and the best manhood of the peoples [had] been mowed down," such notable casualties as the poets Isaac Rosenberg, Rupert Brooke, Edward Thomas and Wilfred Owen, composer George Butterworth and physicist Henry Moseley.

There are many novels and poetry about war. These writers are known as "lost generation" writers. The term was introduced by Gertrude Stein. She uses it metaphorically: old values and beliefs were lost in the war but unfortunately new moral values were not formed yet.

Majority of these writers went through the war themselves. The classical example of novel about lost generation is *The Death of a Hero* by R. Aldington. He started as a poet close to decadence, aestheticism, he belonged to imagist poets (formalism). He published *Old and New Images* – his first collection of poems. He propagated the doctrine of escapism – movement to escape into the world of beauty (in Ellinism) from the ugliness of the world.

This ideal world was shattered by WWI. He came from it another man, he broke with imagists and continued to work in realistic trend. In 1929, *The Death of a Hero* was published. The novel was started after the war but had not been completed until 15 years later. It's a social novel disclosing tragic consequences and reasons of war. He made readers see that the war was inevitable. But the protagonist tries to find the answer for the question – Who is responsible for that?

Everybody was! Everybody is guilty for the rivers of spilt human blood.

This book is a cry for redemption for the writer. It is a novel of big generalization. There are many autobiographical touches in the book. He starts farther in the war to unmask the hypocrisy of the English society, respected English families. Aldington wants to show that this is a pack of lies that the war is a noble deed, a salvation. He tries to show that lies started much earlier.

His ideals are truth and beauty. Aldington says that this generation was lost before the war started. War was not the source of the tragedy but rather result of it. The life story of George Winterborne is given in a reverse order. We see Winterborne family in which all relations are based on deceit and lies. He tries to escape from the influence of society and turns to art in search of his place under the sun. He moves to London but among "intellectual" people he found only hypocrisy.

He is inherently lonely, his ideas of truth and beauty are frustrated by snobs, who pretended to be leaders of artistic movement. He expresses his disillusionment in angry talks but he cannot achieve peace. He remains passive.

Then the war starts. He volunteers to the front. War becomes a period of his maturity. Life in the trenches makes him think about life in general and he started to ask questions. How does it happen that government finds huge amount of money to kill Germans but cannot find it to fight poverty in London? He becomes aware of social contradiction and antagonism.

He still feels very much lonely and isolated. He doesn't belong to the soldiers; their roughness makes him feel very uncomfortable. He is completely lost. With all these problems he doesn't see any way out but to terminate his life by his own free will (he commits suicide).

By all the narration Aldington makes us see that this way is the logical ending for the person who was lost before the war started. It is a sarcastic book. The title itself is very sarcastic. His death is also a symbol how senseless the war is. Aldington called this book "a jazz novel". This jazz effect is achieved by kaleidoscopic change of contrasted images. The novel is characterized by multitude of emotional states. The style is rather nervous. He is easily overcome by despair and negation, carried to the very extreme. These feelings are the features of the lost generation people.

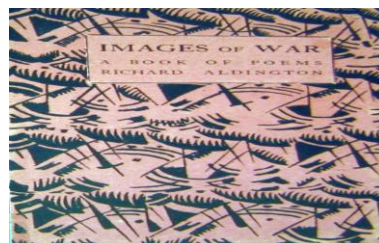
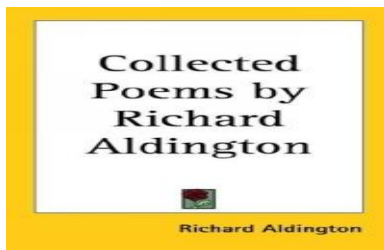
The Death of a Hero is the first big and most successful of all his works. His other novels are *Colonel's Daughter*, *All Men Are Enemies*, *Very Heaven*. All are about those people who came back from the war alive but still couldn't find their place in life. The critics say that Aldington predominantly is the writer of one theme and one hero, and that he just treats this topic in different aspects. He wrote some critical works on H. Lawrence, and other writings.

Aldington could write with an acid pen. He accused the Georgian poets of being "regional in their outlook and in love with littleness. They took a little trip for a little weekend to a little cottage where they wrote a little poem on a little theme". He also, however, provided aid and support to other literary figures, even those, such as the alcoholic Harold Monro, whose work he attacked most viciously. Alec Waugh, who met him through Harold Monro, described him as embittered by the war, and offered Douglas Goldring as comparison; but took it that he worked off his spleen in novels like *The Colonel's Daughter* (1931), rather than letting it poison his life. His novels in fact contained thinly-veiled, disconcerting (at least to the subjects) portraits of some of his friends (Eliot, D. H. Lawrence, Pound in particular), the friendship not always surviving.

Exercise 1. Read the text and supply the missing details from it.

- R. Aldington** started as a poet close to decadence and _____.
belonged to imagist _____.
published *Old and New Images* – his first collection of _____.
propagated the doctrine of escapism – movement _____.
published *The Death of a Hero* in _____.
made readers see that the war was _____.
called this book _____.
was eager to tell the truth about the society _____.
wrote some critical works on D. H. Lawrence, and other _____.

Exercise 2. Comment on the meaning of the term «lost generation».



CHARLES PERCY SNOW

(1905-80)

Charles Snow is an outstanding English writer. He started his career as a professional scientist (physicist), though writing was always his ultimate aim. Snow upholds the best traditions of 19th century critical realism in contemporary literature. He considers it to be the main task of a writer to portray man against his social background. He wrote a sequence of novels which is known by the title of the first novel *Strangers and Brothers*, published in 1940.

The other books of the series are *The Light and the Dark* (1947), *Time of Hope* (1949), *The Masters* (1951), *The New Men* (1954), *Homecoming* (1956), *The Conscience of the Rich* (1958), *The Affair* (1960), and *Corridors of Power* (1964). In the preface to his novel *The Conscience of the Rich* Snow describes the series as having two aims: to give "some insight into society by relating the stories of several individuals over a period of time, roughly 1920 to 1950, and to follow the moral growth of Lewis Eliot, the narrator of these stories, as he experiences the struggle for power, both private and public, within his life and that of his friend".

Being a scientist Ch. P. Snow is mainly concerned with the problems of the intelligentsia and its responsibilities towards society. The events described by the author, some of the most decisive of our time, are seen through the eyes of people living close to them. All their activities in the middle of great impersonal happenings are rooted in everyday flesh and bone.

Snow's powers of characterization are limited chiefly to speech-style. Economy of expressive means and simplicity are typical of Snow. As an observer Snow is accurate and painstaking. His accuracy is most convincing. *The Masters* is Snow's fullest treatment of the power struggle within men. Although the focal point of the novel is the election of a new Master to replace the present one who is dying of cancer, the college is in fact a miniature society, and the problem becomes how to use the power that is attached to society. Power, in brief, will be the key to the novel. Among Snow's last works are *The Malcontent* (1972), *In Their Wisdom* (1974), *Trollope* (1975).

Exercise 1. Choose the correct variant by drawing on the information above.

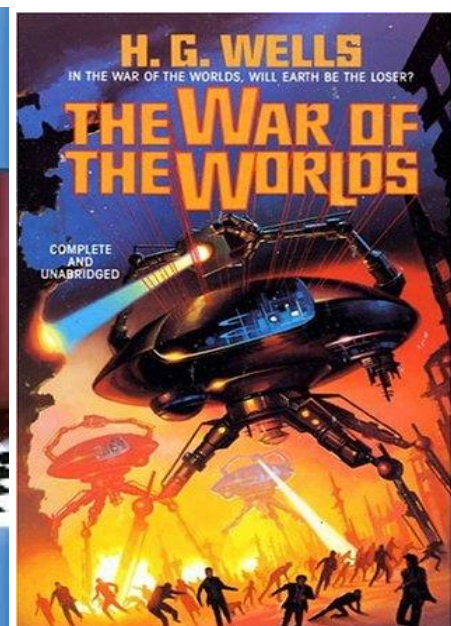
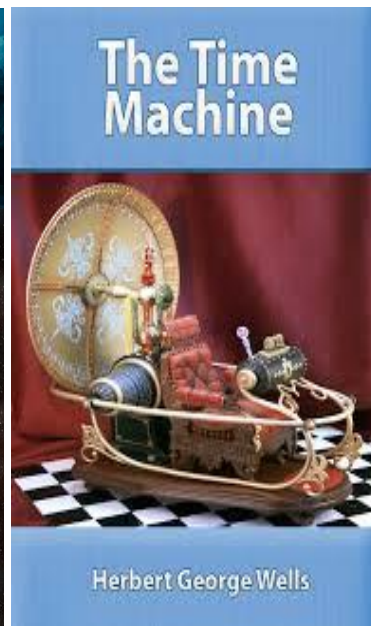
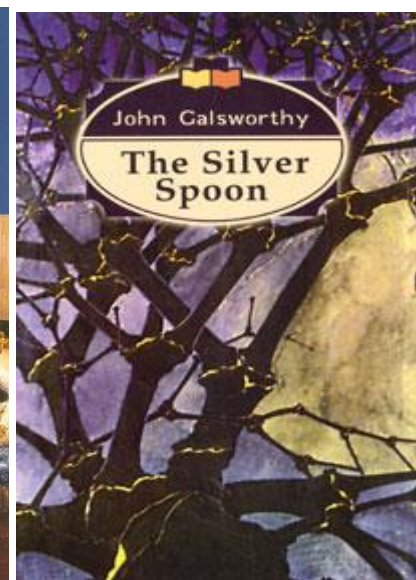
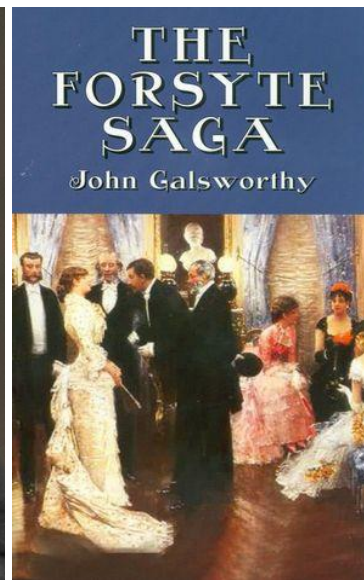
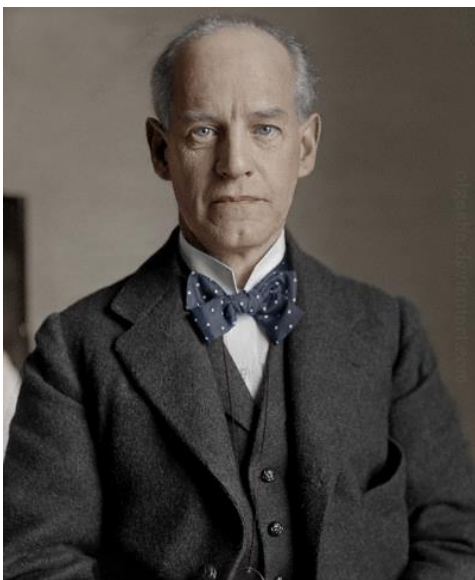
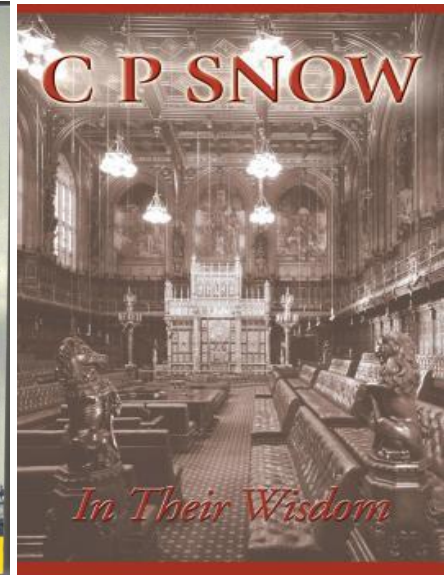
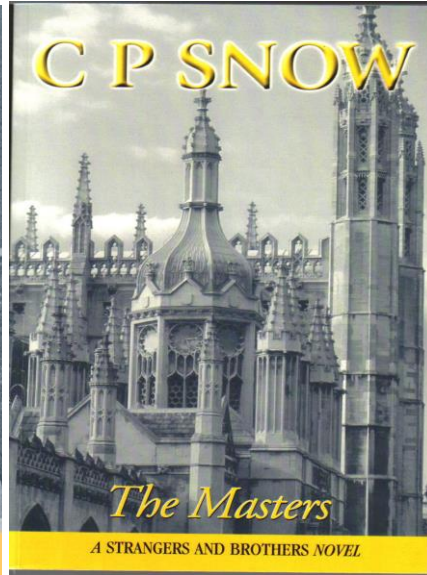
- Charles Snow is an outstanding ____ writer.
a) Scottish b) English c) Irish d) American
- Charles Snow started his career as a professional scientist – ____.
a) physicist b) mathematician c) ecologist d) biologist
- Ch. Snow upholds the best traditions of ____ realism in contemporary literature.
a) democratic b) social c) critical d) progressive
- Ch. Snow wrote a sequence of novels ____ published in 1940.
a) *The Masters* b) *The Light and the Dark* c) *Time of Hope* d) *Strangers and Brothers*
- The events described by the author, some of the most of ____ our time.
a) determinative b) conclusive c) decisive d) resolute

Exercise 2. Summarise your knowledge about Snow's activities in the form of notes.

Exercise 3. Draw up some dialogues and carry them on with your classmate in class.

Exercise 4. Transfer the essential information into a chart.

№	Activity			
	Author	Date of life	Titles	Score
1.				



GRAHAM GREENE

(1904-1991)

Graham Greene is a novelist, short-story writer, playwright, and journalist whose novels treat life moral ambiguities in the context of contemporary political settings. His father was the headmaster of Berkhamsted School, which Greene attended for some years. After running away from school, he was sent to London to a psychoanalyst in whose house he lived while under treatment.

After studying at Balliol College, Oxford, Greene converted to Roman Catholicism in 1926, partly through the influence of his future wife, Vivien Dayrell-Browning, whom he married in 1927.

He moved to London and worked for *The Times* as a copy editor from 1926 to 1930. His first published work was a book of verse *Babbling April* (1925), and upon the modest success of his first novel, *The Man Within* (1929), he quit *The Times* and worked as a film critic and literary editor for *The Spectator* until 1940. He then travelled widely for much of the next three decades as a freelance journalist searching out locations for his novels in the process.

Greene's first three novels are held to be of small account. He began to come into his own with a thriller, *Stamboul Train* (1932; *Orient Express*), which plays off various characters against each other as they ride a train from the English Channel to Istanbul. This was the first of a string of novels that he termed "entertainments", works, similar to thrillers in their spare, tough language and their suspenseful, swiftly plots, but possessing greater moral complexity and depth. *Stamboul Train* was also the first of the Greene's many novels to be filmed (1934).

It was followed by three more entertainments that were equally popular with the reading public: *A Gun for Sale* (1936; entitled *This Gun for Hire*, filmed 1942), *The Confidential Agent* (1939; filmed 1945) and *The Ministry of Fear* (1943; filmed 1945). A fifth entertainment *The Third Man* which was published in novel form in 1949 was originally a screenplay.

One of the Greene's finest novels, *Brighton Rock* (1938; filmed 1948) explores the contrasting moral attitudes of its main characters with a new degree of intensity and emotional involvement.

In this book, Greene contrasts a cheerful and warm-hearted humanist he obviously dislikes with a corrupt and violent teenage criminal whose tragic situation is intensified by a Roman Catholic upbringing. Greene's finest novel, *The Power and the Glory* (1940; filmed 1962), has a move directly to Catholic theme: the desperate wanderings of priest who is hunted down in Mexico at a time when the church is outlawed there. Greene worked for the Foreign Office during World War II and was stationed for a while at Freetown, Sierra Leone, the scene of another of his best-known novel, *The Heart of the Matter* (1948). Greene's four novels were each set in a different Third World nation on the brink of a political upheaval. *The Quiet American* (1955), *Our Man in Havana* (1958; filmed 1959), *The Comedians* (1966), and Greene's last four novels, *The Honorary Consul* (1977), *The Human Factor* (1978; filmed 1979), *Monsignor Quixote* (1982) and *The Tenth Man* (1985) represent a decline from the level of his best fiction.

Greene was in fact one of the most widely read British novelists of the 20th century. Greene published several collections of short stories. His *Collected Essays* appeared in 1969.

Exercise 1. Read the text and answer the questions.

1. When and where was G. Greene born? 2. Where did he study? 3. How was his first book called? 4. How long did he travel as a freelance journalist? 5. Which of his books was filmed first? 6. What did he describe in his novels? 7. Where did he work during World War II? 8. Was Greene one of the most widely read British or American novelists of the 20th century? 9. What did his last four novels represent? 10. Did he publish several collections of short stories? 11. Where did he station for a while? 12. What was the scene of another of his best-known novel? 13. What are the titles of his last four novels? 14. Where were Greene's four novels set in?

Exercise 2. Pick up the essential details of Greene's life and work in the form of quick notes.

Exercise 3. Complete the sentences with the facts from the text.

Graham Greene is a novelist, short-story writer, playwright, and _____.
 studied at Balliol College _____.
 converted to Roman Catholicism in _____.
 married Vivien Dayrell-Browning in _____.
 moved to London and worked for The Times as _____.
 published his first book of verse Babbling April in _____.
 worked as a film critic and literary editor for _____.
 travelled widely for much of the next three _____.
 was a freelance journalist searching out places for his _____.
 was popular with the reading public _____.
 contrasts a cheerful and warm-hearted humanist with _____.
 has a move directly to Catholic theme _____.
 was in fact one of the most widely read British _____.
 worked for the Foreign Office during _____.
 was stationed for a while at _____.

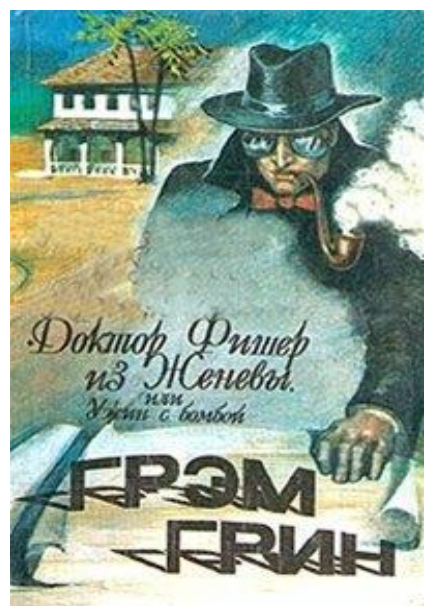
Exercise 4. Make up some dialogues from the information above.

Exercise 5. Write a small essay on the topic.

Exercise 6. Transfer the essential information into a chart.

№	Activity			
	Author's work	Date of life	Titles	Score
1.				

Exercise 7. Summarise your findings on modernism in English literature and issue in a short presentation (75 words).



UNIT VIII. ENGLISH DRAMA

INTRODUCTION

Apart from the short-lived attempt by T.S. Eliot and Christopher Fry to bring about a renaissance of verse drama, theatre in the late 1940s and early 1950s was most notable for the continuing supremacy of the well-made play, which focused upon, and mainly attracted as its audience, the comfortable middle class. The most accomplished playwright working within this mode was Terence Rattigan, whose carefully crafted, conventional-looking plays – in particular, *The Winslow Boy* (1946), *The Browning Version* (1948), *The Deep Blue Sea* (1952), and *Separate Tables* (1954) – affectingly disclose despondencies, terrors, and emotional forlornness concealed behind reticence and gentility.

In 1956, John Osborne's *Look Back in Anger* forcefully signaled the start of a very different dramatic tradition. Taking as its hero a furiously voluble working-class man and replacing staid mannerliness on stage with emotional rawness, sexual candour, and social rancour, *Look Back in Anger* initiated a move toward what critics called "kitchen-sink" drama.

Shelagh Delaney with her one influential play, *A Taste of Honey* (1958) & Arnold Wesker especially in his politically and socially engaged trilogy, *Chicken Soup with Barley* (1958), *Roots* (1959), and *I'm Talking About Jerusalem* (1960) gave further impetus to this movement, as did Osborne in subsequent plays such as *The Entertainer* (1957), his attack on what he saw as the tawdriness of postwar Britain. Also working within this tradition was John Arden, whose dramas employ some of Bertold Brecht's theatrical devices. Arden wrote historical plays *Serjeant Musgrave's Dance* (1959), *Armstrong's Last Goodnight* (1964) to advance radical social and political views and in doing so provided a model that several later left-wing dramatists followed.

The term **Postmodern literature** is used to describe certain tendencies in post-World War II literature. It is both a continuation of the experimentation championed by writers of the modernist period (relying heavily, for example, on fragmentation, paradox, questionable narrators, etc.) and a reaction against Enlightenment ideas implicit in Modernist literature.

Postmodern literature, like postmodernism as a whole, is difficult to define and there is little agreement on the exact characteristics, scope, and importance of postmodern literature.

Among postmodern writers are the Americans *Henry Miller*, *William S. Burroughs*, *Joseph Heller*, *Kurt Vonnegut*, *Hunter S. Thompson*, *Truman Capote* and *Thomas Pynchon*.

Exercise 1. Render the main idea of the information briefly in English.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Make notes of your new knowledge about literature.



GEORGE BERNARD SHAW

(1856-1950)

George Bernard Shaw is a dramatist, literary critic, winner of the Nobel Prize for literature in 1925. George Bernard Shaw was the third and the youngest child (the only son) of George Carr Shaw and Lucinola Elizabeth Gurly Shaw. At first tutored by a clerical uncle, Shaw attended the schools, and by age 16, he was working in a land agent's office. Shaw developed a wide knowledge of music, art, and literature because of his mother's influence. In 1876 Shaw resolved to become a writer and he joined his mother and elder sister (the younger one having died) in London.

He spent his afternoons in the British Museum reading room, writing novels and reading what he had missed at school and his evenings in search of additional self-education in the lectures and debates that characterized contemporary middle-class London intellectualities.

His fiction failed. The semiautobiographical and aptly titled *Immaturity* (1879; published 1930) repelled every publisher in London. His next four novels were similarly refused, as were most of the articles he submitted to the press for a decade. Despite his failure as a novelist in the 1880s, Shaw became a Socialist, a spellbinding orator, a polemicist, a playwright, and a vegetarian.

He became the force behind the newly founded (1884) Fabian Society, a middle-class Socialist group that aimed at the transformation of English society not through revolution but through "permeation" of the country's intellectual and political life. Shaw had a good understanding of music, particularly opera, and he supplemented his knowledge with a brilliance of digression that gives many of his notices a permanent appeal.

When Shaw began writing for the English stage, its most prominent dramatists were Sir A. W. Pinero and M. A. Jones. Both men were trying to develop a modern realistic drama. The poverty of this sort of drama had become apparent with the introduction of several of Ibsen's plays into the London stage around 1880, when *A Doll's House* was played in London; his *Ghosts* followed in 1891.

Shaw, who was about to publish *The Quintessence of Ibsenism* (1891), rapidly refurbished an abortive comedy, *Widower's Houses* as a play recognizably "Ibsenite" in tone. The same dramatic predispositions control *Mrs Warren's Profession*, written in 1893, but not performed until 1902.

Shaw called these first plays "unpleasant" because "their dramatic power is used to force the spectator to face unpleasant facts". He followed them with four "pleasant" plays in an effort to find the producers and audiences. Both groups of plays were revised and published in *Plays Pleasant and Unpleasant* (1898). Possibly Shaw's comedic masterpiece, and certainly his funniest and most popular play is *Pygmalion* (performed 1913). It was claimed by Shaw to be a didactic drama about phonetics, and its anti-heroic hero, Henry Higgins, is a phonetician, but the play is a humane comedy about love and English class system. The play is about the repercussions of the experiment's success. The scene in which Eliza Doolittle appears in high society when she has acquired a correct accent but no notion of polite conversation is one of the funniest in English drama.

Pygmalion has been both filmed (1938) winning an Academy Award for Shaw for his screenplay, and adapted into an immensely popular musical *My Fair Lady*. *Caesar and Cleopatra* (performed 1901) is Shaw's first great play. In the play Cleopatra is a spoiled and vicious 16-year-old child rather than the 38-year-old temptress of Shakespeare's *Antony and Cleopatra*. The play depicts Caesar as a lonely and austere man who is much a philosopher as he is a soldier.

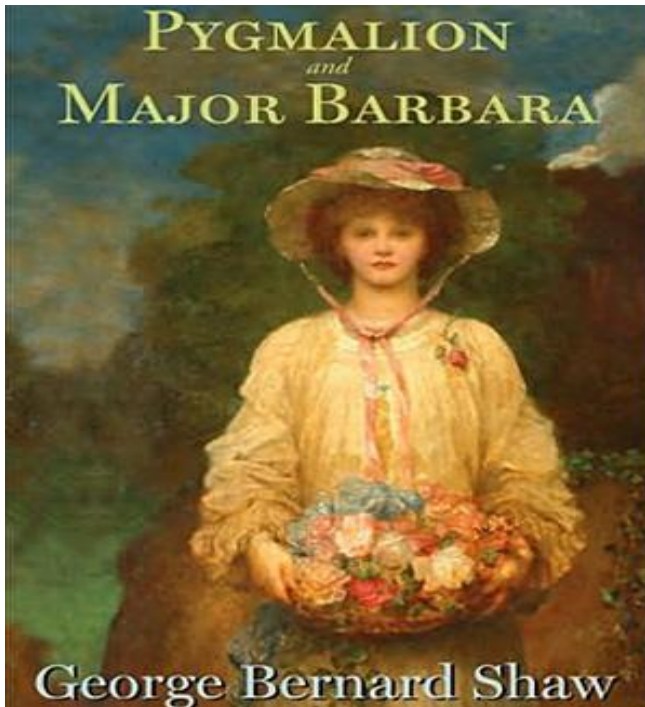
The canonization of Joan of Arc in 1920 reawakened within Shaw's ideas for a chronicle play about her. In the resulting masterpiece, *Saint Joan* (performed 1923), the maid is treated not only as a catholic saint and martyr but as a combination of practical mystic, heretical saint, and inspired genius. Acclaim for *Saint Joan* led to the awarding of the 1925 Nobel Prize for literature to Shaw (he refused the award). The most significant British playwright since the 17th century, G. B. Shaw was more than merely the best comic dramatist of this time. His development of a drama of moral passion, and of intellectual conflicts and debate.

His ventures into symbolic farce and into a theatre of disbelief helped shape the theatre of his time and after. Shaw went on working almost to the time of his death although he was 94 years old when he died. His mind remained clear and powerful to the end. Bernard Shaw is widely known and very popular in Russia, and his plays *Pygmalion*, *Widower's Houses*, *Mrs Warren's Profession* and others are always a success on the Russian stage.

Shaw was greatly interested in Russian culture. He highly appreciated and admired Tolstoy, with whom he corresponded, and also Chekhov and Gorky. In 1931 Shaw visited the Soviet Union. In 1934 he was awarded the medal of the Irish Academy of Letters.

Exercise 1. Give your reasons for Shaw's popularity.

Exercise 2. Make up some dialogues from the information above.



“Life is no ‘brief candle’ to me.
It is a sort of splendid torch
which I have got hold of for the moment,
and I want to make it
burn as brightly as possible.”

∞ George Bernard Shaw

Exercise 3. Read the text, match phrases with dates without using the text. After that consult the text and comment on the difference.

Phrases	Dates
George Bernard Shaw was born	in 1884
Shaw won the Nobel prize for literature	in 1876.
His Ghosts followed	in 1856.
George Bernard Shaw resolved to become a writer	in 1925.
He became the force behind the newly founded Fabian Society	in 1880.
Several of Ibsen's plays were staged in London	in the 1880s.
A Doll's House was played in London	in 1891.
The Quintessence of Ibsenism was published	in 1901.
Caesar and Cleopatra was performed	in 1891.
Shaw had a failure as a novelist	around 1880.
Shaw published some plays under the title of Unpleasant Plays	in 1931.
Shaw visited the Soviet Union	in 1898.
Shaw was awarded the medal of the Irish Academy of Letters	in 1920.
The canonization of Joan of Arc was	in 1934.
Saint Joan was performed	in 1938
Pygmalion was performed	in 1913.
This play was filmed and won an Academy Award	in 1923.

Exercise 4. Try to translate the G.B. Shaw's quotes.

"Life isn't about finding yourself."

"Make it a rule never to give a child a book you would not read yourself."

"A life spent making mistakes is not only more honorable, but more useful than a life spent doing nothing." "You see things; you say, "Why?"

"The reasonable man adapts himself to the world: the unreasonable one persists in trying to adapt the world to himself. Therefore, all progress depends on the unreasonable man."

"Those who cannot change their minds cannot change anything."

"There are two tragedies in life. One is to lose your heart's desire. The other is to gain it."

"There is no love sincerer than the love of food."

Exercise 5. Remember useful vocabulary.

drama – драма (пьеса)

drama of everyday life – бытовая драма

epic drama – эпическая трагедия

high drama – высокая драма

a drama unfolds – разворачивается драма

the Greek drama – греческая драматургия

drama festival – театральные фестивали

dramatics – драматическое искусство; представление, спектакль

drama therapy – психодрама

dramedy – драмедия, драматическая комедия (телевизионный фильм, сериал, в котором сочетаются элементы комедии и драмы)

playwright (dramatist) – драматург

dramaturgic – драматургический

dramatic – 1) драматический; драматургический, театральные

Royal Academy of Dramatic Art – Королевская академия драматического искусства

2) драматичные, драматические

dramatic situation – ситуация, полная драматизма

dramatic growth / increase – резкий и значительный рост

dramatic art – драматургия (искусство)

dramatic view of the Alps – потрясающий вид на Альпы

dramatic decision – важное, серьезное решение

dramatic events – драматические события

dramatic about-face – радикальное изменение (политического курса)

tragedy – трагедия

epic drama – эпическая драма

to make a tragedy (out) of smth. – делать (из чего-л.)

tragic element – трагизм

the tragedy of the situation – трагизм положения

tragic actor – трагик

tragicomedy – трагикомедия

tragicomic – трагикомический

tragic actress – трагическая актриса

tragically – трагически

to see smth in tragic light – трагически относиться к чему-л.

to end in (a) tragedy, to have a tragic end – окончиться трагически

to take a tragic turn – принять трагический оборот

tragic style – трагический стиль

tragic sight – трагическое зрелище

tragic fate – трагическая судьба

comedy – комедия (пьеса, фильм)

musical comedy – музыкальная комедия

the comedy of many life situations – комизм многих жизненных ситуаций



WILLIAM SOMERSET MAUGHAM

(1874-1965)

W. Somerset Maugham is an English novelist, playwright, and short-story writer whose work is characterized by a clear unadorned style, cosmopolitan settings, and a shrewd understanding of human nature. Maugham was orphaned at the age of 10; he was brought up by an uncle and educated at King's School, Canterbury. After a year at Heidelberg, he entered St Thomas medical school, London, and qualified as a doctor in 1897. During World War I he worked as a secret agent.

After the war he resumed his interrupted travels and, in 1928, bought a villa on Cape Ferrat in the south of France, which became his permanent home. He possessed a keen and observant eye and in his best works he ridiculed philistinism, narrow-mindedness, hypocrisy, self-interest, utilitarian approach to art. His work is marked by cynicism and disbelief in human nature.

Maugham thinks that it is not in the power of man to reform the world. In his works he compares life to the theatre where human comedy, as old as the world itself, is being staged. As the course of human life cannot be altered, Maugham believes in the wisdom of those who see the failings of this world but learn to accept it as it is. S. Maugham was a prolific writer.

Numerous novels, short stories and plays came from his pen. His best novels are *Of Human Bondage*, *The Moon and Sixpence*, *Cakes and Ale*. Many critics praised Maugham's clearcut prose.

At his best, he is an incomparable story-teller. He writes with lucidity and almost ostentatious simplicity. His acid irony and brilliant style helped him win a huge audience of readers.

The Moon and Sixpence appeared in 1919. The narrative was suggested by the life of the French painter Paul Gauguin. The main character of the novel *Strickland* is a middleaged stock-broker, who takes up painting, throws over his family, goes to Tahiti and in the few years before his death paints highly original pictures with strange haunting colours.

The novel is an illustration of one of Maugham's favourite convictions that human nature is knit of contradictions, that the workings of the human mind are unpredictable. *Strickland* is concentrated on his art. He is indifferent to love, friendship and kindness, misanthropic and inconsiderate to others. His pictures fall flat on the public and recognition comes to him only after his death.

Maugham borrowed the title of the novel from a review of his book *Of Human Bondage*. Speaking of the remarks of the book, the reviewer remarks: "Like so many young men he was so busy yearning for the moon that he never saw the sixpence at his feet". The title served to Maugham as a symbol for two opposing worlds – the material world quit by Strickland, where everything is thought of in terms of money, and the world of pure artistry craving for beauty.

Active vocabulary

Novelist, playwright, short-story writer, works, to produce, remarks, remarks, books, novel, recognition, to come, a review of the book, to serve, public, an unadorned style.

Exercise 1. Make use of the chronology given below.

William Somerset Maugham, a well-known English writer was born (when and where?) and lived (where and how long). He was educated (where?). He spent some time (where?) with the idea of practising medicine, but the success of his first novel, *Liza of Lambeth*, published (when?) won him over to letters. *Of Human Bondage*, the first of his masterpieces came out (when?) and with the publication (when?) of *The Moon and Sixpence* his reputation as a novelist was established. His position as one of the most successful playwrights on the London stage was consolidated (when?).

His first play *A Man of Honour* was staged (when?) and was followed by a procession of successes just before and after the First World War. His theatre career ended with *Sheppey* (when?). His fame as a short-story teller began with *The Trembling of a Leaf* (when?). (When?) he settled (where?) and lived there (how long?).

1874	January 25 – W.S. Maugham was born in Paris. Lived there until he was ten.
1888	Studied at King’s School, Canterbury.
1890	Went to Europe, studied at Heidelberg University.
1892	Works at St Thomas’s Hospital with the idea of practising medicine.
1897	Success of his first novel Liza of Lambeth won him over to letters.
1916	Of Human Bondage, the first of his masterpieces came out.
1919	The Moon & Sixpence established his reputation as a novelist.
1903	His first play.
1933	His theatre career ended with Sheppey.
1921	Maugham’s fame as a short-story writer began with The Trembling of a Leaf.
1927	Settled in the south of France.
1965	Died in France.

Exercise 2. Choose the correct variant by drawing on the information above.

- W. S. Maugham’s first novel _____ came out in 1897.
a) The Moon and Sixpence b) Of Human Bondage c) Liza of Lambeth d) Cake and Ale
- W. S. Maugham entered St Thomas _____ school, London.
a) grammar b) teaching c) art d) medical
- W. S. Maugham qualified as doctor in _____.
a) 1897 b) 1890 c) 1895 d) 1898
- After the war W. S. Maugham resumed his interrupted _____.
a) lectures b) studies c) travels d) work
- W. S. Maugham thinks that it is not in the _____ of man to reform the world.
a) power b) force c) strength d) might
- W. S. Maugham was a _____ writer.
a) viable b) fertile c) fruitful d) prolific
- Many critics praised W. S. Maugham’s _____ prose.
a) distinct b) clear c) legible d) clear-cut
- W. S. Maugham writes with lucidity and almost _____ simplicity.
a) show b) ostentatious c) for show d) done for effect
- The Moon was suggested by the life of the _____ painter Paul Gauguin.
a) French b) Spanish c) English d) Italian
- The main character of the novel Strickland paints pictures with strange _____ colours.
a) importunate b) obtrusive c) haunting d) bright
- Strickland is concentrated on his _____.
a) art b) life c) activity d) work

Exercise 3. Comment on the given details of S. Maugham’s life and activity.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				

Exercise 5. Try to understand S. Maugham's quotes.

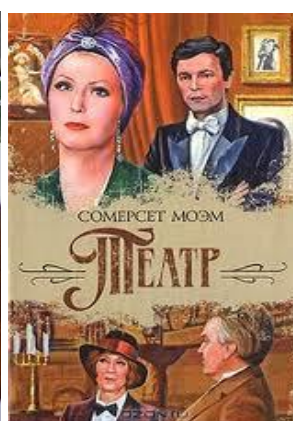
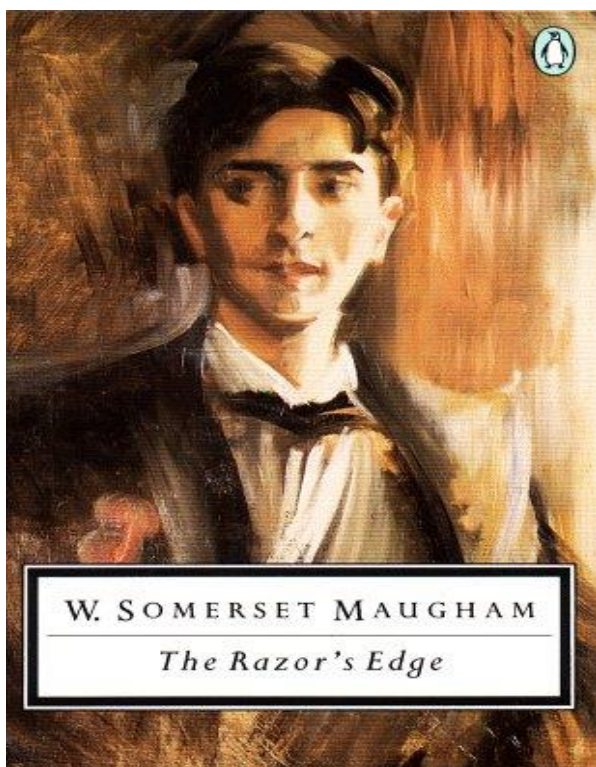
"I do want to be able to benefit from my work and make a good living, but I love it so much that I would do it for free."

"We are not the same persons this year as last; nor are those we love. It is a happy chance if we, changing, continue to love a changed person."

"Beauty is an ecstasy; it is as simple as hunger. There is really nothing to be said about it. It is like the perfume of a rose: you can smell it and that is all."

"At a dinner party one should eat wisely but not too well, and talk well but not too wisely."

"An unfortunate thing about this world is that the good habits are much easier to give up than the bad ones."



SIR NOEL (PEIRCE) COWARD

(1899-1973)

Coward, Sir Noel was a playwright, actor, and composer best known for highly polished comedies of manners. Coward caught the clipped speech and brittle disillusion of the generation that emerged from World War I. His songs and revue sketches also struck the world-weary note of his times. Coward had another style, sentimental but theatrically effective, that he used for romantic, backward-glancing musical and for plays constructed around patriotism or some other presumably serious theme. He performed almost every function in the theatre – including producing, directing, dancing, and singing in a quavering but superbly timed and articulate baritone – and acted, wrote, and directed for the films as well. Coward appeared professionally as an actor from the age of 12.

Between acting engagements, he wrote such light comedies as *I'll Leave to You* (1920) and *The Young Idea* (1923), but his reputation as a playwright was not established until the serious play *The Vortex* (1924), which was highly successful in London.

In 1925 in New York City and the next year in London appeared *Hay Fever*, the first of his durable comedies. Coward ended the decade with his most popular musical play *Bitter Sweet* (1929).

His patriotic pageant of British History *Cavalcade* (1931), traced an English family through the end of World War I. Other successes included *Tonight at Eight-Thirty* (1936), a group of one-act plays performed by Coward and Gertrude Lawrence, with whom he often played. *Present Laughter* (1939) and *Blithe Spirit* (1941) are usually listed among his better comedies. Coward's *Collected Short Stories* appeared in 1962 followed by a further selection *Bon Voyage* in 1967.

Pomp and Circumstance (1967) is a collection of verse. His autobiography through 1931 appeared as *Present Indicative* (1937) and was extended through his wartime years in *Future Indefinite* (1954), a third volume *Past Conditional* was incomplete at his death. Coward was knighted in 1970.

He spent his last years chiefly in the Caribbean and Switzerland.

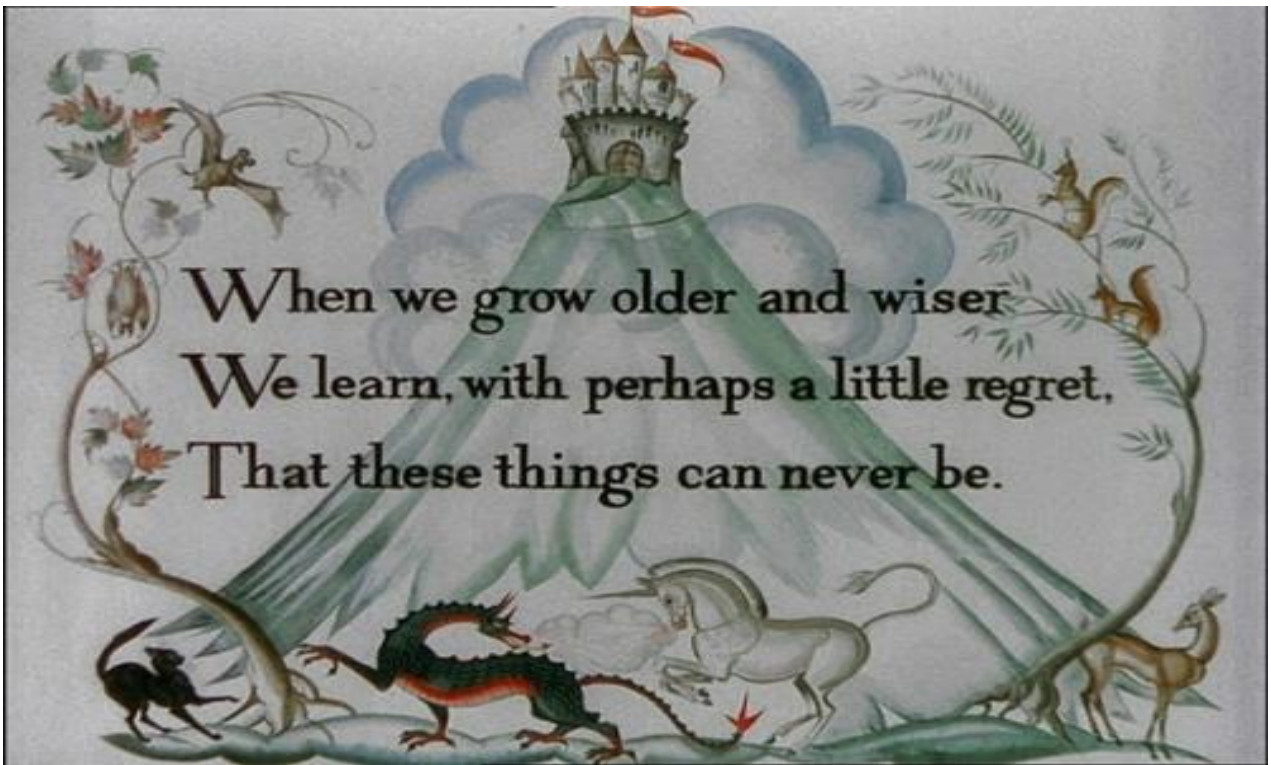
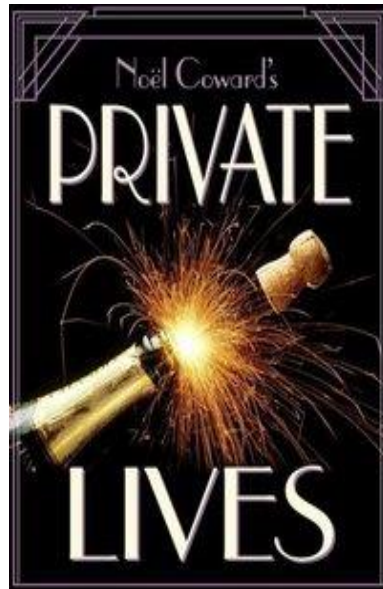
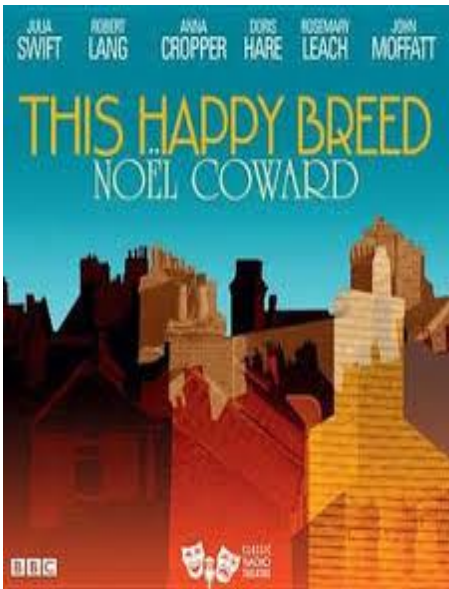
Exercise 1. Choose the correct variant by drawing on the information above.

1. Coward was a playwright, actor, and composer best known for comedies of _____.
a) manners b) convention c) customs d) traditions
2. Coward appeared professionally as an actor from the age of _____.
a) 20 b) 16 c) 15 d) 12
3. In 1925 appeared the first of his durable comedies _____.
a) *Hay Fever* b) *I'll Leave to You* c) *The Young Idea* d) *The Vortex*
4. Coward's *Collected Short Stories* appeared in _____ and *Bon Voyage* in _____.
a) 1962 / 1967 b) 1967 / 1962 c) 1960 / 1965 d) 1965 / 1970
5. *Pomp & Circumstance* (1967) is a collection of _____.
a) verses b) essays c) stories d) narratives
6. Coward was knighted in _____.
a) 1980 b) 1970 c) 1978 d) 1985

Exercise 2. Complete the sentences with help of the text.

Coward, Sir Noel was a playwright, actor, and composer best known for _____.
caught the clipped speech and brittle disillusion of _____.
had another style, sentimental but theatrically effective _____.
performed almost every function in the theatre _____.
appeared professionally as an actor from the age of _____.
ended the decade with his most popular musical play _____.
wrote such light comedies as _____.

Exercise 3. Summarise your knowledge of English drama and issue in a short presentation.



UNIT IX. HISTORY OF NOVELS

INTRODUCTION

A novel is a long prose narrative that describes fictional characters and events, usually in the form of a sequential story, written by a novelist. The genre has historical roots in antiquity and the fields of medieval and early modern romance and in the tradition of the novella. The latter, an Italian word used to describe short stories, supplied the present generic English term in the 18th century.

Further definition of the genre is historically difficult. The construction of the narrative, the plot, the relation to reality, the characterization, and the use of language are usually discussed to show a novel's artistic merits. Most of these requirements were introduced to literary prose in the 16th and 17th centuries, in order to give fiction a justification outside the field of factual history.

The fictional narrative, the novel's distinct "literary" prose, specific media requirements (the use of paper and print), a characteristic subject matter that creates intimacy, and length can be seen as features that developed with the Western (and modern) market of fiction.

The separation of the field of literary fiction from the field of historical narrative fueled the evolution of these features in the last 400 years. In a broad sense, a novel is defined as a fictitious prose narrative of book length, typically representing character and action. Fictionality is the most commonly cited feature to distinguish novels from historiography. From a historical perspective this can be a problematic criterion. Throughout the early modern period, authors of historical accounts in narrative form would often include inventions which were rooted in traditional beliefs in order to embellish a passage of text or add credibility to an opinion.

Historians would thus invent and compose speeches for didactic purposes.

Novels can, on the other hand, depict the social, political, and personal realities of a place and period with a clarity and detail historians would not dare to explore. Literary value is a source of constant debate: Does a specific novel possess the "eternal qualities" of art, the "deeper meaning" revealed by critical interpretation? The debate itself has allowed critics to develop the investigation and meaning of texts marked as "genre or commercial fiction". The novel differentiated itself from the historical category of forgery by announcing in its form the intention of the author.

The word *novel* can appear on book covers and title pages; the artistic effort is advertised to the reader in a preface or blurb. Once it is stated that this is a text whose craftsmanship we should acknowledge literary critics will be responsible for further discussion.

At its beginnings, this new responsibility (historians were the only qualified critics up to the 1750s) made it possible to publicly disqualify much of the previous fictional production: Both the early-18th-century roman à clef and its fashionable counterpart, the nouvelle historique, had offered narratives with – by and large scandalous – historical implications.

Historians had discussed them with a look at facts they had related. The modern literary critic who became responsible for fictions in the 1750s offered a less scandalous debate:

A work is "literature", art, if it has a personal narrative, heroes to identify with, fictional inventions, style and suspense – in short anything that might be handled with the rather personal ventures of creativity and artistic freedom. It may relate facts with scandalous accuracy, or distort them; yet one can ignore any such work as worthless if it does not try to be an achievement in the new field of literary works – it has to compete with works of art and invention, not with factual accounts of history. Historians reacted and left much of their own previous "medieval" and "early modern" production to the evaluation of literary critics.

New histories discussed public perceptions of the past – the decision that turned them into the perfect platform on which, one can question historical liabilities in the West. Fictions, allegedly an essentially personal subject matter, became, on the other hand, a field of materials that call for a public interpretation: they became a field of cultural significance to be explored with a critical and (in the school system) didactic interest in the subjective perceptions both of artists and their readers.

The second "romances" had been verse epics in the Romance language of southern France. Novel(la)s, as those Geoffrey Chaucer in his *The Canterbury Tales*, appeared in verse much later.

A number of famous 19th-century fictional narratives, such as Lord Byron's *Don Juan* (1824) and Alexander Pushkin's *Yevgeniy Onegin* (1833), competed with the modern prose novels of their time and employed verse. It is hence problematic to call prose a decisive criterion.

Prose did, become the standard of the modern novel – thanks to a number of advantages it had over verse, once the question of the carrier medium was solved. Prose is easier to translate.

As rather intimate and informal language, prose won the market of European fiction in the 15th century, when books first became widely available, and immediately developed a special style with models both in Greek and Roman histories and the traditions of verse narratives wherever an elevated style was needed. The development of a distinct fictional language was crucial for the genre that didn't aim at forging history but at creating works that readers would actually identify and appreciate as fictions. This applied the early modern period, closely connected to the development of elegance in the *Belles Letters*. With the beginning of the 16th century, the printed market had created a special demand for books that were neither simply published for the non academic audience nor explicitly scientific literature – but.

The Belles Letters became this field as a compound of genres including modern history and science in the vernaculars, personal memoirs, present political scandal, fiction and poetry.

Prose fiction was in this wider spectrum soon the driving force, creating the distinct style as it allowed the artistic experiment and the personal touch of the author, who could market his or her style as a fashion. Verse, rhetoric and science were by contrast highly restricted areas.

Fictional prose remained close to everyday language, to the private letter, to the art of "gallant" conversation, to the personal memoir and travelogue. 18th-century authors eventually criticized the French ideals of elegance that the Belles Letters had promoted. A less aristocratic style of English reformed novels became the ideal in the 1740s. The requirements of style changed again in the 1760s when prose fiction became part of the newly formed literary production.

The more normal it became to open novels with a simple statement of their fictionality (for example by labelling them as "a novel"). The less interesting it became to imitate true histories with an additional touch of style. Novels of the 1760s, such as Sterne's *Tristram Shandy*, began to explore prose fiction as an experimental field.

Novels of the ensuing romantic period played with the fragment and open-endedness.

Modern late 19th-century & early-20th-century fiction continued the deconstruction attacking the clear author-reader communication and developing models of texts to be evaluated as such.

Modern literary criticism acted in the experimental field as a constant provider of historical models. Authors who write fiction gain critical attention as soon as they search a position in future histories of literature, whether as innovators or traditionalists. The situation is – in a historical perspective – new: An awareness of traditions has only grown after the publication of Huet's *Treatise on the Origin of Romances* (1670). It has reached the public only with greater impact since the 1830s.

The evolution of prose fiction required cheap carrier media. Unlike verse, prose can hardly be remembered with precision. Oral traditions had helped prose narrators with stock narrative patterns as employed in fairy tales and with complex plot structures, whose point they could only reach if they told the story correctly (the novels of Boccaccio and Chaucer share this mode of construction with modern jokes, the shortest form of prose narratives still circulating in oral traditions).

Extended prose fictions needed paper to preserve their complex compositions.

Parchment had been available before the 1450s, but remained too expensive to be used for histories one would read as a private diversion. Parchment was used for prestigious and presentable volumes of verse epics their owners would have recited on festive occasions. Prose was otherwise the language of scientific books.

Parchments would in their case be bought by libraries. The situation changed in the course of the 14th and 15th centuries when prose legends became fashionable among the female urban elite.

The fact that the new audience would read these books again and again for inspirational purposes legitimated the use of parchment in the private context. The availability of paper as a carrier medium changed the situation for prose fiction. Paper allowed the production of cheap books one would not necessarily read twice, books one would buy exclusively for one's private diversion.

The modern novel developed with the new carrier medium in Europe in the course of the 15th and 16th centuries. The arrival of the printed book pushed the generic development as it created a special tension between the privacy of the reading act and the publicity of the reading material that was sold in larger editions. The formats duodecimo and octavo immediately created books one could read privately at home or in public without the support of a table. To read novels in coffee houses or on journeys became part of the early modern reading culture.

The reader who immerses him- or herself in the novel with the wish to stay undisturbed (or to be disturbed only with a look at his or her present reading) is here an early modern precursor of the modern commuter reading a novel or putting on head phones with the intention to stay private in the public. A special content matter immediately explored the new reading situations.

Start of the modern novel

The 20th century can be grateful to the 18th century for developing the novel.

Samuel Richardson (1689-1761) wrote the first modern novel – that is, one with a fairly well-planned plot, with suspense and climax, and with some attempt to understand the minds and hearts of the characters. This important novel, "*Pamela*" (1740), is made up of letters from Pamela Andrews.

She tells of her unhappy attempts to get a husband, but the book ends happily. Henry Fielding (1707-54) was amused by "*Pamela*" and parodied it in "*Joseph Andrews*" (1742), which purports to be the story of Pamela's brother. Seven years later he wrote "*Tom Jones*" (1749), one of the greatest novels in English literature. It tells the story of a young foundling who is driven from his adopted home, wanders to London, and eventually, for all his suffering, wins his lady. The picture of English life, both in the country and in the city, is brilliantly drawn. The humor of the book is delightful.

The first novel by Tobias Smollett (1721-71) was "*Roderick Random*" (1748). Although it is a striking collection of adventures, it lacks the good plot of "*Tom Jones*". Smollett's best work is "*Humphry Clinker*" (1771). It tells, by means of letters, the story of a trip by the Bramble family across England, from Bath to London, and up into Scotland. The eccentric characters have many comic experiences. Laurence Sterne (1713-68) wrote "*A Sentimental Journey*" (1768) partly in answer to a travel book written in ill temper by Smollett. Sterne's greatest book is "*Tristram Shandy*" (1760-67), a topsy-turvy collection of episodes with little organization but a wealth of 18th-century humor.

Special content: the novel's intricate intimacy

Whether in 12th-century Japan or 15th-century Europe, prose fiction tended to develop intimate reading situations. Verse epics had been recited to selected audiences, a reception that had already allowed a greater intimacy than the performance of plays in theatres. The late medieval commercial manuscript production created a market of private books, yet it still required the customer to contact the professional copyist with the book he or she wanted to have copied – a situation that again restricted the development of more private reading experiences. The invention of the printing press anonymised the bookseller-text-reader constellation – the situation was especially interesting for prose fiction.

A subject matter that remained publicly undiscussed almost throughout the early modern period. Booksellers and readers could pretend far into the 18th century not to know more about the particular title the new market of printed books provided. If one wanted to know what others read in novels one had to read them oneself. Prose fiction became in this situation the medium of open secrets, rumours, private and public gossip, a private, unscientific and irrelevant reading matter, yet one of public relevance as one could openly see that the book one was reading had reached the public as part of a larger edition. Individualistic fashions, personal views, intimate feelings, secret anxieties, "conduct" and "gallantry" spread with novels.

Love became the typical field of experience romances and novels would focus on, as Huet noted in his early definition: "I call them Fictions, to discriminate them from True Histories; and I add, of Love Adventures, because Love ought to be the Principal Subject of Romance". Satirical fictions widened the range of subject matter in the 17th and 18th centuries.

The reader is invited to personally identify with the novel's characters (while historians are supposed to aim at neutrality and a public view on whatever they discuss). The reviewing of fiction changed the situation for the fictional work in the course of the 18th century.

It created a public discussion about what people were actually reading in novels. It had at the same moment the potential to divide the market into a sphere to be discussed and a low production critics would only hint at. The subcultures of trivial fiction and of genres to be sold under the counter with pornography as its most influential field followed the arrival of literary criticism in the 1740s and 1750s.



Length & the epic depiction of life

The requirement of length is contested – in English with greater ferocity than in other languages.

It rests on the consensus that the novel is today the longest genre of narrative prose (followed by the novella, novelette, short story, and flash fiction).

The sequence has been unstable: 17th-century critics had handled the romance as the epic length performance and privileged the novel as its short rival. The question how long a novel has to be – in order to be more than a novella – is of practical importance as most of the literary awards have developed a ranking system in which length is also a criterion of importance.

The Booker Prize has thus aroused a serious debate with its 2007 listing of Ian McEwan's 166-page work *On Chesil Beach*. Critics immediately stated that McEwan had at best written a novella.

The requirement of length has been traditionally connected with the notion that epic length performances try to cope with the "totality of life". The novella is by contrast focused on a point, the short story on a situation whose full dimensions the reader has to grasp in a complex process of interpretation.

Etymology

The present English (Spanish) word derives from the Italian *novella* for "new", "news", or "short story of something new", itself from the Latin *novella*, a singular noun use of the neuter plural of *novellus*, diminutive of *novus*, meaning "new". Most European languages have preserved the term "romance" (in French, Russian, Croatian, Romanian, Danish, Swedish, Norwegian "roman"; German "Roman"; Portuguese "romance" and Italian "romanzo") for extended narratives.

The English and Spanish decisions came with the 17th-century fashion of shorter exemplary histories. The European tradition of the novel as the genre of extended prose fiction is rooted in the tradition of medieval "romances". Even today, most European languages make that clear by using the word roman roughly the way that English uses the word *novel*, which claims roots in the Italian *novella*. Yet, epic length or the focus on a central hero giving the work its name (in *Robinson Crusoe* or *Oliver Twist*) are features derived from the tradition of "romances". The early modern novel had preferred titles that focused on curious examples of modern life, not on heroes.

The subject matter, which was to become the central theme of the genre in the 16th and 17th centuries, was initially a branch of a broader genre. Arthurian histories became a fashion in the late 12th century, thanks to their ability to glorify the northern European feudal system as an independent cultural achievement. Prose had an additional advantage for translators, who could go directly for meaning, where verse had to be translated by people skilled as poets in the target language.

Prose survived language changes: developments such as the Great Vowel Shift changed almost all the European languages during the 14th and 15th centuries.

Copyists of prose had an easy job to deal with these shifts while those who copied verses saw that rhymes had broken and syllables got lost in almost every second line. Prose became the medium of the urban commercial book market in the 15th century. Monasteries sold edifying collections of saints' and virgins' lives composed in prose. Prose became in this environment the medium of silent and private reading. It spread with the commercial book market that began to provide such reading materials even before the arrival of the first commercial printed histories in the 1470s.

The tradition of the novella

The term *novel* refers back to the production of short stories that remained part of a European oral culture of storytelling into the late 19th century. Fairy tales, jokes, little funny stories designed to make a point in a conversation, the exemplum a priest would insert in a sermon belong into this tradition. Written collections of such stories circulated in a wide range of products from practical compilations of examples designed for the use of clerics.

The early modern genre conflict between "novels" and "romances" can be traced back to the 14th-century cycles. The standard scheme of stories the author claimed to have heard in a round of narrators promised variety of subject matter and it led to clashes of genres. Short romances appeared within the frame tales side by side with stories of the rivalling lower genres such as the fabliaux.

Individual storytellers would openly defend their tastes in a debate that grew into a metafictional consideration. Much of this original conception of the genre is still alive whenever a short joke is told to make a certain humorous point in everyday conversation. The longer exploits left the sphere of oral traditions with the arrival of the printing press. The book eventually replaced the story teller and introduced the preface and the dedication as the paratexts in which the authors would continue the metafictional debate over the advantages of genres and the reasons why one published and read fictional stories. Looking back to the scope of early modern histories, mentalities seem to differ.

The Enlightenment seems to separate the 21st-century observer from early modern authors and readers of histories and fictions. The grossest improbabilities pervade many historical accounts found in the early modern print market.

William Caxton's 1485 edition of Thomas Malory's *Le Morte d'Arthur* (1471) was sold as a true history, though the story unfolded in a series of magical incidents and historical improbabilities.

Heroic romances of style & fashion

By the 1550s there existed a section of literature (scientific books) addressing the academic audience and a second market of books for the wider audience. The popular second market developed its own differentiation of class and style. While the lowest strata of chapbooks created an extremely conservative market its antagonist the elegant "belles lettres" showed a particular design aiming at educated readers of both sexes, though not necessarily at academics.

The very term "Belles Lettres" spoke of the ambition to leave the field of low books and to reach the realm of the sciences, "literature", "les lettres". The use of a French loan word *belles lettres* marked the international aspect of the development. The new market segment comprised poetry, memoirs, modern politics, books of fashion, journals, and such.

Autobiographical memoirs, personal journals and prose fiction set the trend in the modern field as the genres that authors could most freely use for experiments of style and personal expression.

"Petites histoires" or "novels"

The rise of the "novel" as the major alternative to the antiquated "romance" began with the publication of Cervantes *Novelas Exemplares* (1613). It unfolded with Scarron's *Roman Comique*, whose heroes noted a rivalry of French "romances" and the new Spanish genre. France had to find, Scarron wrote at the time, its own brand of short stories. Late-17th-century critics looked back onto the history of prose fiction proud of the generic shift towards the modern novel/novella.

A wave of "petites histoires" or "nouvelles historiques" had replaced the old romances. English publishers exploited the novel/romance controversy in the 1670s & 1680s. Collections of letters and memoirs appeared, and were filled with the intriguing new subject matter. The epistolary novel grew on this market and found its first full blown example of scandalous fiction with Aphra Behn's *Love-Letters Between a Nobleman and His Sister* (1684/ 1685/ 1687).

Dubious & scandalous histories

The entire market of early modern fiction remained part of the wider production of (potentially dubious) histories. A market of "literature" in the modern sense of the word, a market of fiction and poetry, did not exist. "History and politicks" was the rubric early 18th-century for the entire production of pamphlets, memoirs, travel literature, political analysis, serious histories, romances and novels.

That fictional histories could share the same space with academic histories and modern journalism had been criticized by historians since the end of the Middle Ages: fictions were "lies" and therefore hardly justifiable at all. The climate had, however, changed, in the 1670s.

The question was not whether one should separate the markets of true and fictional histories from each other but whether one would be able to establish critical discourses to evaluate all the interesting production.

The market of the late 17th century and early 18th century employed a simple pattern of options of how fictions could both be part of the historical production and reach out into the sphere of true histories. The fringes of this pattern flourished as cheap excuses. They allowed it authors to claim they had published fiction, not truth, if they ever faced outright allegations of libel:

The Rise of the novel

The 18th-century "rise of the novel" has several theorized causes. One is a story of statistics. English readers of the late 17th century and early 18th century were offered a total of some 2,000 to 3,000 titles per year. Literature, as we nowadays define it was of marginal significance in Europe until the end of the 18th century.

In the Western markets some 2% to 5% of the total production fell into the categories of poetry and dubious or elegant historical works that were later united under the new heading of "literature".

In English, fictional output remained here at 20 to 60 titles per year in the beginning of the 18th century, depending on how one accounts for the wider market of histories.

Cultural status & place

As of around 1700, fiction was no longer a predominantly aristocratic entertainment. Printed books had soon gained the power to reach readers of almost all classes, the reading habits differed.

By the 1680s, the fashionable political European production had inspired a second wave of private scandalous publications and generated new productions of local importance. Women authors reported on politics and on their private love affairs.

The novel as national literature

By the beginning of the 19th century, prose fiction had moved from a field of questionable entertainment and precarious historicity into the centre of the new literary debate. A new arrangement of the sciences taught at modern universities would finally protect the development.

Theology, law, medicine, and philosophy had been the four traditional faculties. National literature became the object of a new university system in which the natural sciences acted as exact sciences, the social sciences with an outlook on the modern societies, and the humanities with a responsibility for history and culture. Literature in a definition that turned fiction into a central literary production would be a subject of the philologies in the latter segment of research.

The traditional task of literary historians, to review the sciences, was referred to the individual sciences and their respective academic journals. The general debate of literature was turned into an exploration of poetry and fiction.

The modes of this exploration were new. Poetry had been analysed in poetological treatises asking for perfection and the rules that had to be mastered in the different genres. Early-18th-century critics had been ready to see the opera as the central poetic production of the modern era. The new literary historian spoke about the cultural significance of the works he analysed. We have meditated over these ways of feeling and thinking and have accepted them as facts of prime significance.



We have found that they were dependent on most important events, that they explain these, and that these explain them, and that henceforth it was necessary to give them their place in history, and one of the highest. The new topic was of immense interest thanks to its focus on the nation, to its controversial perspectives on the nation's history and identity, to its attempts to reform the markets of fiction. The Anglophone world adopted the new topic reluctantly.

London had developed a commercial production of the Belles Lettres, independent from the markets of Amsterdam and Paris, as early as the early 18th century.

The new market had found its own commercial criticism and did not need an academic variant with a distinctly national perspective. Shakespeare had become an object of national veneration without the help of academic critics by the 1760s. The continental debate of "literature" remained uninteresting with all the academic institutions it promised to generate.

Great Britain did not need new national platforms. State politics and religion were open platforms – in Britain protected by modern press laws since the 1690s. The continent had opted for a fundamental secularisation.

Britain rested on the union of state and church, the USA on the opposite notion of private religiosity and a state that would not interfere. Neither country needed a topic for school lessons, in which worldly texts would be used in much the same way as religious texts had been used before.

As for criticism of plays & fictions one could well live with the commercial criticism the market brought forth. The new topic spread in win-win situations. The publishing industry promoted fiction, literature, Belletristik. New authors profited from the exchange. The reading public eagerly followed the debate and was ready to identify with the greatest authors now produced.

New commercial rules began to structure the exchange. Novelists, a scandalous branch of authors a century ago, assumed entirely new roles as public voices; they spoke as their nation's conscience, as national sages, as far sighted judges in newspapers, in public debates and in entirely new celebrations of their public status. The novelist who reads in theater halls and book shops is a 19th-century invention. Fiction gained new qualities in the exchange.

Most 19th-century authors hardly went beyond illustrating and supporting widespread historical views. The more interesting titles won fame by doing what no historian nor would journalist do: make the reader experience another life. The novel remains both public and private. It is a public product of modern print culture even where it circulates in illegal samizdat copies. It remains difficult to target.

On the one hand, media and institutions of criticism enable the modern novel to become the object of global debate. On the other hand, novels themselves, individual books, continue to arouse attention with unique personal and subjective narratives that challenge all circulating views of world history. Novels remain personal.

Their authors remain independent individuals even where they become public figures, in contrast to historians and journalists who tend, by contrast, to assume official positions. The narrative style remains free and artistic, whereas modern history has by contrast almost entirely abandoned narration and turned to the critical debate of interpretations. Novels are seen as part of the realm of "art", defended as a realm of free and subjective self-expression.

Active vocabulary

literary value, to distinguish novels from historiography, the use of language, historians, a art, source of constant debate, readers, roman, fictional production, "literature", verse epics, evaluation, genres, prose fiction, to criticize, belles lettres, traditions, to change, customers, the invention of the printing press, importance

Exercise 1. Give the list of sky events and provide their short description in the notes.

Exercise 2. Discuss the topics.

The differences between novels & historiography. 2. Explain the main features of roman, nouvelle & novel. 3. The relationship between prose & novel. 4. The Belles Letters & their main features. 5. The evolution of prose fiction. 6. Start of the modern novel. 7. The first English novels. 8. Special content of novels. 9. Length and the epic depiction of life. 10. The tradition of the novella. 11. Modern novels. 12. Heroic romances of style & fashion.

Exercise 3. Remember that.

1. A fictional prose narrative of considerable length, typically having a plot that is unfolded by the actions, speech, and thoughts of the characters. 2. The literary genre represented by novels. An extended work in prose, either fictitious or partly so, dealing with character, action, thought in the form of a story. **Novel**, an invented prose narrative of considerable length and a certain complexity that deals imaginatively with human experience, usually through a connected sequence of events involving a group of persons in a specific setting. Within its broad framework, the genre of the novel has encompassed an extensive range of types and styles: picaresque, epistolary, Gothic, romantic, realist, historical – to name some of the more important ones.

Exercise 4. Read the text & pick up the essential details in the form of quick notes.

NATIONAL EPIC

A national epic is an epic poem or a literary work of epic scope which seeks or is believed to capture and express the essence or spirit of a particular nation; not necessarily a nation state, but at least an ethnic or linguistic group with aspirations to independence or autonomy.

National epics frequently recount the origin of a nation, a part of its history, or a crucial event in the development of national identity such as other national symbols. In a broader sense, a national epic may simply be an epic in the national language which the people or government of that nation are particularly proud of. It is distinct from a pan-national epic which is taken as representative of a larger cultural or linguistic group than a nation or a nation-state.

In medieval times Homer's *Iliad* was taken to be based on historical facts, and the Trojan War came to be considered as seminal in the genealogies of European monarchies.

Virgil's *Aeneid* was taken to be the Roman equivalent of the *Iliad*, starting from the Fall of Troy and leading up to the birth of the young Roman nation. According to the then prevailing conception of history, empires were born and died in organic succession and correspondences existed between the past and the present.

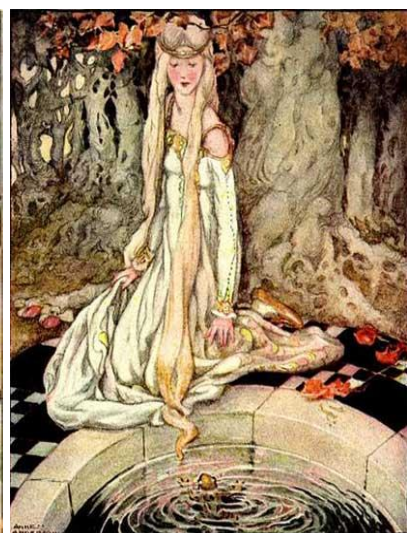
Geoffrey of Monmouth's 12th century classically inspired *Historia Regum Britanniae*, for example, fulfilled this function for the British or Welsh. Just as kings longed to emulate great leaders of the past, Alexander or Caesar, it was a temptation for poets to become a new Homer or Virgil.

In 16th century Portugal, Luis de Camões celebrated Portugal as a naval power in his *Os Lusíadas* while Pierre de Ronsard set out to write *La Franciade*, an epic meant to be the Gallic equivalent of Virgil's poem that also traced back France's ancestry to Trojan princes.

The emergence of a national *ethos*, however, preceded the coining of the phrase *national epic*, which seems to originate with Romantic nationalism. Where no obvious national epic existed, the "Romantic spirit" was motivated to fill it. An early example of poetry that was invented to fill a perceived gap in "national" myth is Ossian, the narrator and supposed author of a cycle of poems by James Macpherson, which Macpherson claimed to have translated from ancient sources in Scottish Gaelic. Many national epics (including Macpherson's *Ossian*) antedate 19th-century romanticism.

In the early 20th century, the phrase no longer necessarily applies to an epic poem, and occurs to describe a literary work that readers and critics agree is emblematic of the literature of a nation, without necessarily including details from that nation's historical background. In this context the phrase has definitely positive connotations, as for example in James Joyce's *Ulysses* where it is suggested *Don Quixote* is Spain's national epic while Ireland's remains as yet unwritten:

They remind one of Don Quixote and Sancho Panza. Our national epic has yet to be written, Dr Sigerson says. Moore is the man for it. A knight of the rueful countenance here in Dublin.





A SHORT HISTORY OF ENGLISH LITERATURE

The Anglo-Saxon Period (the earliest time -1066)

Social background: the making of England; the invasion of Roman Empire in 4th A.D.; the attacks of Danish Vikings, etc

Literature: *Beowulf*, the earliest literature, the national epic of the Anglo-Saxon, one of the striking features – the use of alliteration.

*Epic – a long narrative poem in elevated style presenting characters of high position in a series of adventures, which form an organic whole. The earliest epic: Homer's *Iliad* and *Odyssey*.

*Alliteration – in alliterative verse, certain accented words in a line begin with the same consonant sound.

The Medieval Period (1066-15th century)

Social background: The Norman Conquest under William, Duke of Normandy, the battle of Hastings in 1066; the mark of establishment of feudalism.

Literature: Langland; English Ballad; Romance; Chaucer.

*Langland – "Piers the Plowman" & allegory.

*Allegory – a form of extended metaphor in which objects, persons and actions in a narrative are equated with the meanings that lie outside the narrative itself. It attempts to evoke a dual interest, one in the events, characters and setting presented, and the other in the ideas they're intended to convey or the significance they bear. For example, ideas of patience, purity, and truth are symbolized by the persons who are characters in the story.

*Ballad – the most important department of English folk literature; a story told in song, usually in 4-line stanzas, with the second and fourth lines rhymed. Of paramount importance are the ballads of Robin Hood.

*Romance – The most prevailing kind of literature in feudal England; a long composition, sometimes in verse, sometimes in prose, describing the life and adventures of a noble hero. The romances had nothing to do with the common people. They were composed for the noble, of the noble, and in most cases by the poets patronized by the noble. The romance of King Arthur is comparatively the more important for the history of English literature.

*Chaucer – The founder of English poetry; the father of English poetry; introduction of the rhymed stanza of various types from France to English poetry, instead of the old alliterative verse; the 1st great poet who wrote in the English language; making the London dialect the standard for the modern English speech.

**The Canterbury Tales* – a picture of the 14th century England; beginning with a general prologue; with the influence of Boccaccio's "Decameron".

English Renaissance (15th & 16th century)

Social background: Hundred Years' War and civil wars; the weakening of nobility and the rising of bourgeoisie; the new Monarchy; the Reformation and the weakening of the power of church; Enclosure movement and commercial expansion.

Literature: Renaissance; Humanism; Thomas More; Edmund Spencer; Francis Bacon; drama.

*Renaissance – The Renaissance marks the transition from the medieval to the modern world. It means rebirth or revival of letters. It is a historical period in which thinkers and scholars made attempts to get rid of those old feudal ideas, to introduce new ideas that expressed the interest of the rising bourgeoisie, and to recover the purity of the early church from the corruption of the Roman Catholic Church. Two features are striking of this movement: thirsting curiosity for the classical literature and the keen interest in the activities of humanity.

*Humanism – key-note of the Renaissance; emphasis on the dignity of human beings and the importance of the present life; belief in the right to enjoy the beauty of this life and the ability to perfect himself and to perform wonders.

*Thomas More & his *Utopia*.

*Edmund Spencer & his *The Faerie Queen*; his reputation known as "the poets' poet".

*Francis Bacon – the first English essayist, famous for his *Essays*.

Drama – the highest glory of the English Renaissance with Christopher Marlowe, Shakespeare & Ben Jonson.

*Christopher Marlowe – the most gifted of the "university wits", *Doctor Faustus*, blank verse first used in his drama.

Ben Jonson – his praise of Shakespeare; "Volpone".

Soul of the Age. The applause! Delight! The wonder of our stage!

To whom all scenes of Europe homage owe. He was not of an age, but for all time!

*Shakespeare – his life, his works, his status.

*His life – born in 1564 in Stratford-on Avon, died in 1616.

*His works – 38 plays, 154 sonnets and 2 long poems.

Years of experiments / apprenticeship (mainly history plays)

Henry VI, Richard III, The Taming of the Shrew

Years of great comedies and mature historical plays

A Midsummer Night's Dream, The Merchant of Venice, As You Like It, Twelfth Night

Years of greatest tragedies and dark comedies

Hamlet, Othello, King Lear, Macbeth

Years of romantic tragicomedies

Cymbeline, The Winter's Tale, The Tempest

Sonnet – A poem in 14 lines with rhyme scheme; Rhyme scheme of Shakespearian sonnet.

Status – universally acknowledged to be the summit of the English Renaissance, one of the greatest writers in the world.

The Period of Revolution & Restoration (the 17th century)

Social background: the clash between the King and Parliament; the Civil War between 1642-1649; Charles I was executed in 1649; the declining of Cromwell's Commonwealth and the compromise with the feudal remnants.

Literature: John Milton; John Bunyan; John Dryden; Metaphysical poets.

*Milton – A revolutionary poet; *Paradise Lost, Paradise Regained, Samson Agonistes*.

*Bunyan – *The Pilgrim's Progress*, a religious allegory, the spiritual pilgrimage of Christian.

*Dryden – The most distinguished literary figure of the Restoration period; use of heroic couplet in his writing.

*Heroic couplet – Two successive lines of verse, equal in length and with rhyme.

*Metaphysical school of poetry – Break away from the convention; simple diction, common speech words and cadences, actual life imagery, argument with the poet's beloved, with god, or with himself; John Donne & Andrew Marvell.

*John Donne – Leading figure of the Metaphysical school of poetry, his conceit.

*Marvell – "To his Coy Mistress".

The Period of Enlightenment & Classicism (the 18th century)

Social background: the age of Enlightenment or the age of Reason, a progressive intellectual movement, to enlighten the whole world with the light of modern philosophical and artistic idea, to celebrate reason, equality and science, call for a reference to order, reason and rules.

Literature: the school of Classicism; the rise of modern novel; Sentimentalism; Pre-Romanticism; Sheridan's drama.

*Classicism – All forms of literature should be modeled after the classical works of the ancient Greek and Roman writers, controlled by some fixed laws and rules; Artistic ideals should be order, logic, restrained emotion and accuracy, Addison, Steel and Pope as representative.

*Steel & "The Tatler"; Addison & "The Spectator".

*Pope – the most important representative of Classical poetry, so perfect in heroic couplet that no one has been able to approach him.

*Modern novel – The mid-century predominated by a new realistic novel, Defoe, Swift, Richardson, Fielding, Smollett and Sterne as representatives; description of adventures.

*Defoe & *Robinson Crusoe*

Swift & *Gulliver's Travel*

Richardson & *Pamela*

Fielding & *Tom Jones*

Sterne & *Tristan Shandy*

Smollett & *Roderick Random*

*Sentimentalism – By the mid of the 18th century, sentimentalism came into being as the result of a bitter discontent among the enlightened people with social reality. Dissatisfied with reason, sentimentalists turned to sentiment, to the human heart. They resorted to the countryside for its material. Sentimentalist poetry marks the midway in the transition from classicism to romanticism.

*Thomas Gray & "Elegy Written in a Country Churchyard"

*Pre-Romanticism – The latter half of the 18th century; strong protest against the bondage of classicism, a recognition of the claims of passion and emotion; William Blake and Robert Burns as representatives.

*William Blake – "The Songs of Innocence" & "The Songs of Experience". The poems from "The Songs of Innocence" indicate the conditions, which make religion a consolation, a prospect of illusory happiness; the poems from "The Songs of Experience" reveal the true nature of religion which brings misery to the poor children.

*Robert Burns – remembered for his songs written in the Scottish dialect.

*Sheridan – the only important English dramatist in the 18th century.

The Rivals and *The School for Scandal*, the true classics in English comedy.

The Romantic Period (the turn of the 18th & 19th century)

Social background: two important revolutions – the French Revolution of 1789-1794 and the English Industrial Revolution.

Literature: The Romantic period is an age of poetry; Wordsworth, Coleridge, Byron, Shelly and Keats are the major Romantic poets; Prose writers and novelists.

*Romanticism – It designates a literary and philosophical theory which tends to see the individual as the very center of all life and all experience.

It also places the individual at the center of art, making literature most valuable as an expression of his or her unique feelings and particular attitudes. Nature is not only the major source of poetic imagery, but provides the dominant subject matter. Romantics also tend to be nationalistic.

*Lake poets – The poet Wordsworth, Coleridge and Southey lived in the Lake District. They traversed the same path in politics and in poetry, first inspired by French Revolution, later changed into conservative.

*Wordsworth – His definition of poetry "Poetry is the spontaneous overflow of the powerful feelings" & poetry originates from "emotion recollected in tranquility"; a nature poet; working in collaboration with Coleridge in *Lyrical Ballads*.

*Coleridge – "Kubla Khan", "Christabel" & "The Rime of the Ancient Mariner".

*Byron – *Don Juan*, *Childe Harold's Pilgrimage*.

*Shelley – *Prometheus Unbound*, "Ode to the West wind".

*Keats – his mature & important odes, "ode to a Nightingale", "Ode on a Grecian Urn".

*Prose writers – Hazlitt & Leigh Hunt, Thomas De Quincey & his "Confessions of an English Opium Eater", Charles Lamb & his "Essays of Elia".

*Jane Austen – Love and marriage as the major themes of her novels; *Pride and Prejudice*, *Sense and Sensibility*, etc.

*Walter Scott – A romantic historical novelist, *Ivanhoe*.

Critical Realistic Period (the mid & late 19th century)

Social background: the struggle between workers and capitalists; the Chartist Movement; the Victorian morality.

Literature: Fiction is the highest achievement with Dickens as its representative.

*Critical Realism – Sticking to the faithful representation of the 18th century realist novel, critical realists carried their duty forward to the criticism of the society and the defense of the mass. They were all concerned about the fate of the common people. Their truthful picture of people's life and bitter and strong criticism of the society had done much in awakening the public consciousness to the social problem and in the actual improvement of the society.

*Charles Dickens – *Oliver Twist* about the dehumanizing workhouse system & the dark, criminal underworld life. *David Copperfield* concerned about the debtor's prison. *A Tale of Two Cities* about French Revolution. As a master story-teller, character-portrayal is the most distinguishing feature of his works.

*Thackeray – *Vanity Fair* subtitled a novel without hero, a description of the evils of the upper society.

*Bronte – Charlotte Bronte and her *Jane Eyre*, the struggle for basic rights and equality. Emily Bronte & her *Wuthering Heights*, the passionate love.

*George Elliot & her *Mill on the Floss*.

*Poets – Tennyson and Browning; Tennyson is the most representative, if not the greatest, Victorian poet. *In Memoriam*, *The Idylls of the King*; Browning as the most original poet of his time, his name is often associated with the term "dramatic monologue".

*Dramatic monologue – In a dramatic moment or crisis, the characters are made to talk about their lives, minds and hearts. In "listening" to those one-sided talks, readers can form their own opinions and judgments about the speaker's personality and about what has really happened.

*Literary trends at the end of the 19th century – Naturalism; Neo-Romanticism; Aestheticism; Thomas Hardy.

*Naturalism – literature must be true to life, and exactly reproduce real life, including all the details without any selection. Naturalists usually write about the lives of the poor and oppressed, or the "Slum life".

*Neo-romanticism – Dissatisfied with the drab and ugly social reality and yet trying to avoid the positive solution of the acute social contradictions, the writers laid emphasis on the invention of exciting adventures and fascinating stories. They led the novel back to story-telling and romance. Robert Stevenson was a representative with "Treasure Island" and "Dr Jekyll and Mr. Hyde".

*Aestheticism – Theory of art-for-art's sake, art should serve no religious, moral or social end, nor any end except itself. Oscar Wilde & Walter Pater.

*Hardy – novels about characters and environment. *The Return of the Native*, *The Mayor of Casterbridge*, *Tess of the D'Urbervilles*, *Jude the Obscure*. Hardy is often regarded as a transitional writer. There is an apparent nostalgic touch in his description of the simple and beautiful primitive rural life.

The Modern Period (the 20th century)

Social background: the gap between the rich and the poor; the postwar economic dislocation and spiritual disillusion; the rise of all kinds of philosophical ideas Darwin's theory of Evolution, Schopenhauer and Nietzsche's pessimism.

Literature: Modernism rises out of skepticism and disillusion of capitalism, takes the irrational philosophy and the theory of psychoanalysis as base.

*Realistic novels in the 20th century – the continuation of the Victorian tradition. The outstanding figures are John Galsworthy, H. G. Wells, and Arnold Bennett. With the strong swing of leftism in the 1930s, novelists began to turn their attention to the urgent social problems. In the mid-1950s and early 1960s, there appeared "the Angry Young Men", launching a bitter protest against the outmoded social and political values in their society. Kingsley Amis is the most important.

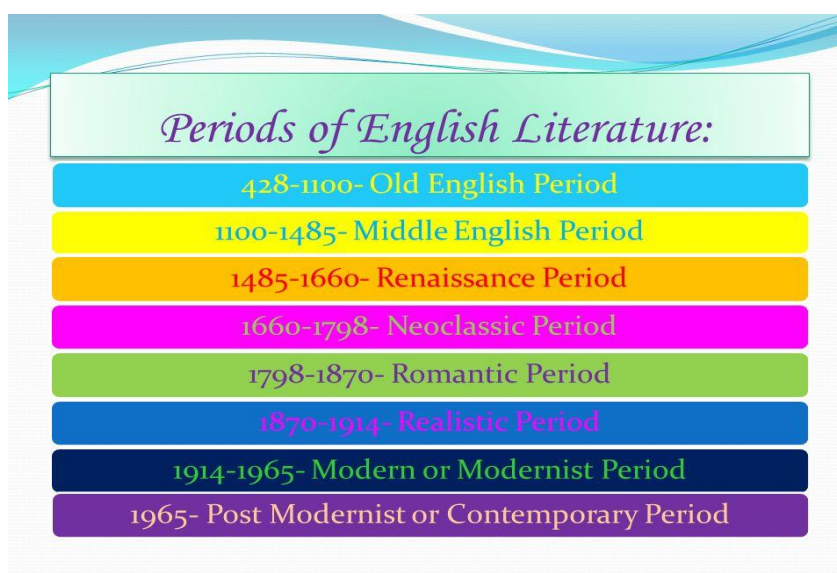
*Modernism in fiction – The first three decades of this century were golden years of the modernist novels. The theory of the Freudian and Jungian psychoanalysis played an important role; D. H. Lawrence traced the psychological activities in his works *Sons and Lovers*, *Women in Love*, *Lady Chatterley's Lover*, *Rainbow*.

*Stream-of-consciousness school of novel – James Joyce, Virginia Woolf

*Drama in the 20th century – Bernard Shaw is considered the best-known English dramatist since Shakespeare. John Galsworthy carried on this tradition of social criticism; The Irish dramatic movement.

*Modernism in drama – The working-class drama & the Theater of Absurd.

*Modernism in poetry – A revolution against the conventional ideas and forms of the Victorian poetry. The poems of Eliot & Yeats, the rise of "modern poetry".



ENGLIS LITERATURE IN THE SECOND HALF OF THE 20TH CENTURY

Increased attachment to religion most immediately characterized literature after World War II.

This was particularly perceptible in authors who had already established themselves before the war. W.H. Auden turned from Marxist politics to Christian commitment, expressed in poems that attractively combine classical form with vernacular relaxedness.

Christian belief suffused the verse plays of T.S. Eliot and Christopher Fry. While Graham Greene continued the powerful merging of thriller plots with studies of moral and psychological ambiguity that he had developed through the 1930s, his Roman Catholicism loomed especially large in novels such as *The Heart of the Matter* (1948) and *The End of the Affair* (1951).

Evelyn Waugh's *Brideshead Revisited* (1945) and his *Sword of Honour* trilogy (1965; published separately as *Men at Arms* (1952), *Officers and Gentlemen* (1955), and *Unconditional Surrender* (1961) venerate Roman Catholicism as the repository of values seen as under threat from the advance of democracy. Less-traditional spiritual solace was found in Eastern mysticism by Aldous Huxley and Christopher Isherwood and by Robert Graves, who maintained an impressive output of taut, graceful lyric poetry behind which lay the creed he expressed in *The White Goddess* (1948), a matriarchal mythology revering the female principle.

Fiction

The two most innovatory novelists to begin their careers soon after World War II were also religious believers – William Golding and Muriel Spark. In novels of poetic compactness, they frequently return to the notion of original sin – the idea that, in Golding's words, "man produces evil as a bee produces honey".

Concentrating on small communities, Spark and Golding transfigure them into microcosms.

Allegory and symbol set wide resonances quivering, so that short books make large statements.

In Golding's first novel, *Lord of the Flies* (1954), schoolboys cast away on a Pacific island during a nuclear war reenact humanity's fall from grace as their relationships degenerate from innocent camaraderie to totalitarian butchery.

In Spark's satiric comedy, similar assumptions and techniques are discernible. Her best-known novel, *The Prime of Miss Jean Brodie* (1961) makes events in a 1930s Edinburgh classroom replicate in miniature the rise of fascism in Europe.

In form and atmosphere, *Lord of the Flies* has affinities with George Orwell's examinations of totalitarian nightmare, the fable *Animal Farm* (1945) and the novel *Nineteen Eighty-four* (1949).

Spark's astringent portrayal of behaviour in confined little worlds is partly indebted to Dame Ivy Compton-Burnett, who, from the 1920s to the 1970s, produced a remarkable series of fierce but decorous novels, written almost entirely in mordantly witty dialogue, that dramatize tyranny and power struggles in secluded late-Victorian households.

The stylized novels of Henry Green, such as *Concluding* (1948) and *Nothing* (1950), seem to be precursors of the terse, compressed fiction that Spark and Golding brought to such distinction.

This kind of fiction, it was argued by Iris Murdoch, a philosopher as well as a novelist, ran antiliberal risks in its preference for allegory, pattern, and symbol over the social capaciousness and realistic rendition of character at which the great 19th-century novels excelled.

Murdoch's own fiction, typically engaged with themes of goodness, authenticity, selfishness, and altruism, oscillates between these two modes of writing. *A Severed Head* (1961) is the most incisive and entertaining of her elaborately artificial works; *The Bell* (1958) best achieves the psychological and emotional complexity she found so valuable in classic 19th-century fiction.

While restricting themselves to socially limited canvases, novelists such as Elizabeth Bowen, Elizabeth Taylor, and Barbara Pym continued the tradition of depicting emotional and psychological nuance that Murdoch felt was dangerously neglected in mid-20th-century novels.

In contrast to their wry comedies of sense and sensibility and to the packed parables of Golding and Spark was yet another type of fiction, produced by a group of writers who became known as the Angry Young Men. From authors such as John Braine, John Wain (a notable poet), Alan Sillitoe, Stan Barstow, David Storey (a significant dramatist) came a spate of novels often ruggedly autobiographical in origin and near documentary in approach.

The predominant subject of these books was social mobility, usually from the northern working class to the southern middle class. Social mobility was also inspected, from an upper-class vantage point, in Anthony Powell's 12-novel sequence *A Dance to the Music of Time* (1951-75), an attempt to apply the French novelist Marcel Proust's mix of irony, melancholy, meditateness, and social detail to a chronicle of class and cultural shifts in England from World War I to the 1960s. Satiric watchfulness of social change was the specialty of Kingsley Amis, whose deriding of the reactionary and pompous in his first novel, *Lucky Jim* (1954), led to his being labelled an Angry Young Man.

As Amis grew older, though, his irascibility vehemently swivelled toward left wing and progressive targets, and he established himself as a Tory satirist in the vein of Waugh or Powell.

C.P. Snow's earnest 11-novel sequence, *Strangers and Brothers* (1940-70), about a man's journey from the provincial lower classes to London's "corridors of power," had its admirers.

However, the most inspired fictional cavalcade of social and cultural life in 20th-century Britain was Angus Wilson's *No Laughing Matter* (1967), a book that set a triumphant seal on his progress from a writer of acidic short stories to a major novelist whose work unites 19th-century breadth and gusto with 20th-century formal versatility and experiment.

The parody and pastiche that Wilson brilliantly deploys in *No Laughing Matter* and the book's fascination with the sources and resources of creativity constitute a rich, imaginative response to what had become a mood of growing self-consciousness in fiction.

Thoughtfulness about the form of the novel and relationships between past and present fiction showed itself most stimulatingly in the works – generally campus novels – of the academically based novelists Malcolm Bradbury and David Lodge.

From the late 1960s onward, the outstanding trend in fiction was enthrallment with empire.

The first phase of this focused on imperial disillusion and dissolution. In his vast, detailed *Raj Quartet* (*The Jewel in the Crown*, 1966, *The Day of the Scorpion*, 1968, *The Towers of Silence*, 1971, and *A Division of the Spoils*, 1975).

Paul Scott charted the last years of the British in India; he followed it with *Staying On* (1977), a poignant comedy about those who remained after independence.

Three half-satiric, half-elegiac novels by J.G. Farrell (*Troubles*, 1970), *The Siege of Krishnapur*, 1973, and *The Singapore Grip*, 1978) likewise spotlighted imperial discomfiture.

Then, in the 1980s, postcolonial voices made themselves audible. Salman Rushdie's crowded comic saga about the generation born as Indian independence dawned, *Midnight's Children* (1981), boisterously mingles material from Eastern fable, Hindu myth, Islamic lore, Bombay cinema, cartoon strips, advertising billboards, and Latin American magic realism. (Such eclecticism, sometimes called "postmodern", showed itself in other kinds of fiction in the 1980s.

Julian Barnes's *A History of the World in 10½ Chapters*, 1989, inventively mixes fact and fantasy, reportage, art criticism, autobiography, parable, and pastiche in its working of fictional variations on the Noah's Ark myth. For Rushdie, as *Shame* (1983), *The Satanic Verses* (1988), *The Moor's Last Sigh* (1995), and *The Ground Beneath Her Feet* (1999) further demonstrate, stylistic miscellaneousness – a way of writing that exhibits the vitalizing effects of cultural cross-fertilization – is especially suited to conveying postcolonial experience.

(*The Satanic Verses* was understood differently in the Islamic world, to the extent that the Iranian leader Ayatollah Ruhollah Khomeini pronounced a fatwa, in effect a death sentence [later suspended], on Rushdie.) However, not all postcolonial authors followed Rushdie's example.

Vikram Seth's massive novel about India after independence, *A Suitable Boy* (1993), is a prodigious feat of realism, resembling 19th-century masterpieces in its combination of social breadth and emotional and psychological depth. Nor was India alone in inspiring vigorous postcolonial writing.

Timothy Mo's novels report on colonial predicaments in East Asia with a political acumen reminiscent of Joseph Conrad. Particularly notable is *An Insular Possession* (1986), which vividly harks back to the founding of Hong Kong. Kazuo Ishiguro's spare, refined novel *An Artist of the Floating World* (1986) records how a painter's life and work became insidiously coarsened by the imperialistic ethos of 1930s Japan. Novelists such as Buchi Emecheta and Ben Okri wrote of postcolonial Africa, as did V.S. Naipaul in his most ambitious novel, *A Bend in the River* (1979).

Naipaul chronicled aftermaths of empire around the globe and particularly in his native Caribbean. Nearer England, the strife in Northern Ireland provoked fictional response, among which the bleak, graceful novels and short stories of William Trevor and Bernard MacLaverty stand out.

Widening social divides in 1980s Britain were registered in fiction, sometimes in works that purposefully imitate the Victorian "*Condition of England*" novel (the best is David Lodge's elegant, ironic *Nice Work*, 1988). The most thoroughgoing of such "*Two Nations*" panoramas of an England cleft by regional gulfs & gross inequities between rich and poor is Margaret Drabble's *The Radiant Way* (1987). With less documentary substantiality, Martin Amis's novels, angled somewhere between scabrous relish and satiric disgust, offer prose that has the lurid energy of a strobe light playing over vistas of urban sleaze, greed, and debasement.

Money (1984) is the most effectively focused of his books. Just as some postcolonial novelists used myth, magic, and fable as a stylistic throwing-off of what they considered the alien supremacy of Anglo-Saxon realistic fiction, so numerous feminist novelists took to Gothic, fairy tale, and fantasy as countereffects to the "patriarchal discourse" of rationality, logic, and linear narrative.

The most gifted exponent of this kind of writing, which sought immediate access to the realm of the subconscious, was Angela Carter, whose exotic and erotic imagination unrolled most eerily and resplendently in her short-story collection *The Bloody Chamber and Other Stories* (1979).

Jeanette Winterson wrote in this vein. Having distinguished herself earlier in a realistic mode, as did authors such as Drabble and Pat Barker, Doris Lessing published a sequence of science fiction novels about issues of gender and colonialism, *Canopus in Argos-Archives* (1979-83).

Typically, though, fiction in the 1980s and '90s was not futuristic but retrospective. As the end of the century approached, an urge to look back – at starting points, previous eras, fictional prototypes – was widely evident. The historical novel enjoyed an exceptional heyday.

One of its outstanding practitioners was Barry Unsworth, the settings of whose works range from the Ottoman Empire (*Pascali's Island*, 1980; *The Rage of the Vulture*, 1982) to Venice in its imperial prime and its decadence (*Stone Virgin*, 1985) and northern England in the 14th century (*Morality Play*, 1995). Patrick O'Brian attracted an ardent following with his series of meticulously researched novels about naval life during the Napoleonic era, a 20-book sequence starting with *Master and Commander* (1969) and ending with *Blue at the Mizzen* (1999).

Beryl Bainbridge, who began her fiction career as a writer of quirky black comedies about northern provincial life, turned her attention to Victorian and Edwardian misadventures: *The Birthday Boys* (1991) retraces Captain Robert Falcon Scott's doomed expedition to the South Pole; *Every Man for Himself* (1996) accompanies the *Titanic* as it steamed toward disaster; and *Master Georgie* (1998) revisits the Crimean War. Many novels juxtaposed a present-day narrative with one set in the past.

A.S. Byatt's *Possession* (1990) did so with particular intelligence. It made extensive use of period pastiche, another enthusiasm of novelists toward the end of the 20th century.

Adam Thorpe's striking first novel, *Ulverton* (1992), records the 300-year history of a fictional village in the styles of different epochs.

Golding's veteran fiction career came to a bravura conclusion with a trilogy whose story is told by an early 19th-century narrator – *To the Ends of the Earth* (1991); published separately as *Rites of Passage* (1980), *Close Quarters* (1987), and *Fire Down Below* (1989).

In addition to the interest in remote and recent history, a concern with tracing aftereffects became dominantly present in fiction. Most subtly and powerfully exhibiting this, Ian McEwan – who came to notice in the 1970s as an unnervingly emotionless observer of contemporary decadence – grew into imaginative maturity with novels set largely in Berlin in the 1950s (*The Innocent*, 1990) and in Europe in 1946 (*Black Dogs*, 1992).

These novels' scenes set in the 1990s are haunted by what McEwan perceives as the continuing repercussions of World War II. These repercussions are also felt in *Last Orders* (1996), a masterpiece of quiet authenticity by Graham Swift, a novelist who, since his acclaimed *Waterland* (1983), showed himself to be acutely responsive to the atmosphere of retrospect and of concern with the consequences of the past that suffused English fiction as the second millennium neared.

Active vocabulary

Fiction, novels, acutely responsive, to acclaim, repercussions, tracing aftereffects, remote and recent history, to present, emotionless observer of contemporary decadence, intelligence, conclusion, trilogy, consequences, imaginative maturity, subtly and powerfully exhibiting, to notice.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Write a small essay on the topic.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				



ENGLISH POETRY

The last flickerings of New Apocalypse poetry – the flamboyant, surreal, and rhetorical style favoured by Dylan Thomas, George Barker, David Gascoyne, and Vernon Watkins – died away soon after World War II. In its place emerged what came to be known with characteristic understatement as The Movement. Poets such as D.J. Enright, Donald Davie, John Wain, Roy Fuller, Robert Conquest, and Elizabeth Jennings produced urbane, formally disciplined verse in an antiromantic vein characterized by irony, understatement, and a sardonic refusal to strike attitudes or make grand claims for the poet's role. The preeminent practitioner of this style was Philip Larkin, who had earlier displayed some of its qualities in two novels: *Jill* (1946) and *A Girl in Winter* (1947).

In Larkin's poetry: *The Less Deceived* (1955), *The Whitsun Weddings* (1964), *High Windows* (1974), a melancholy sense of life's limitations throbs through lines of elegiac elegance.

Suffused with acute awareness of mortality and transience, Larkin's poetry is finely responsive to natural beauty, vistas of which open up even in poems darkened by fear of death or sombre preoccupation with human solitude. John Betjeman, poet laureate from 1972 to 1984, shared both Larkin's intense consciousness of mortality and his gracefully versified nostalgia for 19th- and early 20th-century life. In contrast to the rueful traditionalism of their work is the poetry of Ted Hughes, who succeeded Betjeman as poet laureate (1984-98).

In extraordinarily vigorous verse, beginning with his first collection, *The Hawk in the Rain* (1957), Hughes captured the ferocity, vitality, and splendour of the natural world. In works such as *Crow* (1970), he added a mythic dimension to his fascination with savagery (a fascination apparent in the poetry Thom Gunn produced through the late 1950s and '60s). Much of Hughes's poetry is rooted in his experiences as a farmer in Yorkshire and Devon (as in his collection *Moortown* (1979).

It shows a deep receptivity to the way the contemporary world is underlain by strata of history.

This realization, along with strong regional roots, is something Hughes had in common with a number of poets writing in the second half of the 20th century.

The work of Geoffrey Hill (especially *King Log*, 1968; *Mercian Hymns*, 1971; *Tenebrae*, 1978; *The Triumph of Love*, 1998) treats Britain as a palimpsest whose superimposed layers of history are uncovered in poems, which are sometimes written in prose. Basil Bunting's *Briggflatts* (1966) celebrates his native Northumbria. The dour poems of R.S. Thomas commemorate a harsh rural Wales of remote hill farms where gnarled, inbred celibates scratch a subsistence from the thin soil.

Britain's industrial regions received attention in poetry too. In collections such as *Terry Street* (1969), Douglas Dunn wrote of working-class life in northeastern England. Tony Harrison, the most arresting English poet to find his voice in the later decades of the 20th century (*The Loiners*, 1970; *From the School of Eloquence and Other Poems*, 1978; *Continuous*, 1981), came, as he stresses, from a working-class community in industrial Yorkshire.

Harrison's social and cultural journey away from that world by means of a grammar school education and a degree in classics provoked responses in him that his poetry conveys with imaginative vehemence and caustic wit: anger at the deprivations and humiliations endured by the working class; guilt over the way his talent had lifted him away from these.

Trenchantly combining colloquial ruggedness with classic form, Harrison's poetry – sometimes innovatively written to accompany television films – kept up a fiercely original and socially concerned commentary on such themes as inner-city dereliction (*V*, 1985), the horrors of warfare (*The Gaze of the Gorgon*, 1992; *The Shadow of Hiroshima*, 1995), and the evils of censorship (*The Blasphemers' Banquet*, 1989), a verse film partly written in reaction to the fatwa on Salman Rushdie for *The Satanic Verses*). From Yorkshire was Blake Morrison, whose finest work, "*The Ballad of the Yorkshire Ripper*" (1987), was composed in taut, macabre stanzas thickened with dialect. Morrison's work displayed a growing development in late 20th-century British poetry: the writing of narrative verse.

Although there had been earlier instances of this verse after 1945 (Betjeman's blank-verse autobiography *Summoned by Bells*, 1960 proved the most popular), it was in the 1980s and '90s that the form was given renewed prominence by poets such as the Kipling-influenced James Fenton.

An especially ambitious exercise in the narrative genre was Craig Raine's *History: The Home Movie* (1994), a huge semifictionalized saga, written in three-line stanzas, chronicling several generations of his and his wife's families. Before this, three books of dazzling virtuosity (*The Onion, Memory*, 1978; *A Martian Sends a Postcard Home*, 1979; and *Rich*, 1984) established Raine as the founder and most inventive exemplar of what came to be called the Martian school of poetry.

The defining characteristic of this school was a poetry rife with startling images, unexpected but audaciously apt similes, and rapid, imaginative tricks of transformation that set the reader looking at the world afresh. From the late 1960s onward Northern Ireland, convulsed by sectarian violence, was particularly prolific in poetry. From a cluster of significant talents – Michael Longley, Derek Mahon, Medbh McGuckian, Paul Muldoon – Seamus Heaney soon stood out.

Born into a Roman Catholic farming family in County Derry, he began by publishing verse – in his collections *Death of a Naturalist* (1966) and *Door into the Dark* (1969) – that combines a tangible, tough, sensuous response to rural and agricultural life, reminiscent of that of Ted Hughes, with meditation about the relationship between the taciturn world of his parents & his own communicative calling as a poet. Since then, in increasingly magisterial books of poetry – *Wintering Out* (1972), *North* (1975), *Field Work* (1979), *Station Island* (1984), *The Haw Lantern* (1987), *Seeing Things* (1991), *The Spirit Level* (1996) – Heaney has become arguably the greatest poet Ireland has produced, eventually winning the Nobel Prize for Literature (1995).

Having spent his formative years amid the murderous divisiveness of Ulster, he wrote poetry particularly distinguished by its fruitful bringing together of opposites. Sturdy familiarity with country life goes along with delicate stylistic accomplishment and sophisticated literary allusiveness.

Present and past coalesce in Heaney's verses: Iron Age sacrificial victims exhumed from peat bogs resemble tarred-and-feathered victims of the atrocities in contemporary Belfast; elegies for friends and relatives slaughtered during the outrages of the 1970s and '80s are embedded in verses whose imagery and metrical forms derive from Dante. Surveying carnage, vengeance, bigotry, and gentler disjunctions such as that between the unschooled and the cultivated, Heaney made himself the master of a poetry of reconciliations.

The closing years of the 20th century witnessed a remarkable last surge of creativity from Ted Hughes (after his death in 1998, Andrew Motion, a writer of more subdued and subfusc verses, became poet laureate). In *Birthday Letters* (1998), Hughes published a poetic chronicle of his much-speculated-upon relationship with Sylvia Plath, the American poet to whom he was married from 1956 until her suicide in 1963. With *Tales from Ovid* (1997) and his versions of Aeschylus's *Oresteia* (1999) and Euripides' *Alcestis* (1999), he looked back even further. These works – part translation, part transformation – magnificently reenergize classic texts with Hughes's own imaginative powers and preoccupations. Heaney impressively effected a similar feat in his fine translation of *Beowulf* (1999).

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Write a small essay on the topic.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Titles	Score
1.				

ENGLISH DRAMA

Apart from the short-lived attempt by T.S. Eliot and Christopher Fry to bring about a renaissance of verse drama, theatre in the late 1940s and early 1950s was most notable for the continuing supremacy of the well-made play, which focused upon, mainly attracted as its audience, the comfortable middle class. The most accomplished playwright working within this mode was Terence Rattigan, whose carefully crafted, conventional-looking plays – in particular, *The Winslow Boy* (1946), *The Browning Version* (1948), *The Deep Blue Sea* (1952), and *Separate Tables* (1954) – affectingly disclose desperations, terrors, and emotional forlornness concealed behind reticence and gentility.

In 1956, John Osborne's *Look Back in Anger* forcefully signaled the start of a very different dramatic tradition. Taking as its hero a furiously voluble working-class man and replacing staid mannerliness on stage with emotional rawness, sexual candour, and social rancour, *Look Back in Anger* initiated a move toward what critics called "kitchen-sink" drama. Shelagh Delaney (with her one influential play, *A Taste of Honey* [1958]) and Arnold Wesker (especially in his politically and socially engaged trilogy (*Chicken Soup with Barley*, 1958, *Roots*, 1959, *I'm Talking About Jerusalem*, 1960) gave further impetus to this movement, as did Osborne in subsequent plays such as *The Entertainer* (1957), his attack on what he saw as the tawdriness of postwar Britain.

Working within this tradition was John Arden, whose dramas employ some of Bertold Brecht's theatrical devices. Arden wrote historical plays (*Serjeant Musgrave's Dance*, 1959; *Armstrong's Last Goodnight*, 1964) to advance radical social and political views and in doing so provided a model that several later left-wing dramatists followed.

An alternative reaction against drawing-room naturalism came from the Theatre of the Absurd.

Through increasingly minimalist plays – from *Waiting for Godot* (1953) to such stark brevities as his 30-second-long drama, *Breath* (1969) – Samuel Beckett used character pared down to basic existential elements and symbol to reiterate his Stygian view of the human condition (something he conveyed in similarly gaunt and allegorical novels such as *Molloy*, 1951, *Malone Dies*, 1958, *The Unnamable*, 1960, all originally written in French).

Some of Beckett's themes and techniques are discernible in the drama of Harold Pinter. Characteristically concentrating on two or three people maneuvering for sexual or social superiority in a claustrophobic room, works such as *The Birthday Party* (1958), *The Caretaker* (1960), *The Homecoming* (1965), *No Man's Land* (1975), and *Moonlight* (1993) are potent dramas of menace in which a slightly surreal atmosphere contrasts with and undermines dialogue of tape-recorder authenticity.

Joe Orton's anarchic black comedies – *Entertaining Mr. Sloane* (1964), *Loot* (1967), and *What the Butler Saw* (1969) – put theatrical procedures pioneered by Pinter at the service of outrageous sexual farce (something for which Pinter himself showed a flair in television plays such as *The Lover*, 1963 and later stage works such as *Celebration*, 2000).

Orton's taste for dialogue in the epigrammatic style of Oscar Wilde was shared by one of the wittiest dramatists to emerge in the 1960s, Tom Stoppard.

In plays from *Rosencrantz and Guildenstern Are Dead* (1966) to later triumphs such as *Arcadia* (1993) and *The Invention of Love* (1997), Stoppard set intellectually challenging concepts ricocheting in scenes glinting with the to-and-fro of polished repartee.

The most prolific comic playwright from the 1960s onward was Alan Ayckbourn, whose often virtuoso feats of stagecraft & theatrical ingenuity made him one of Britain's most popular dramatists.

Ayckbourn's plays showed an increasing tendency to broach darker themes and were especially scathing (in *A Small Family Business*, 1987) on the topics of the greed and selfishness that he considered to have been promoted by Thatcherism, the prevailing political philosophy in 1980s Britain. Irish dramatists other than Beckett exhibited a propensity for combining comedy with something more sombre. Their most recurrent subject matter during the last decades of the 20th century was small-town provincial life.

Brian Friel (*Dancing at Lughnasa*, 1990, Tom Murphy (*Conversations on a Homecoming*, 1985)), Billy Roche (*Poor Beast in the Rain*, 1990, Martin McDonagh (*The Beauty Queen of Leenane*, 1996, Conor McPherson (*The Weir*, 1997) all wrote effectively on this theme.

Playwrights who had much in common with Arden's ideological beliefs and his admiration for Brechtian theatre – Edward Bond, Howard Barker, Howard Brenton – maintained a steady output of parable-like plays dramatizing radical left-wing doctrine.

Their scenarios were remarkable for an uncompromising insistence on human cruelty and the oppressiveness and exploitativeness of capitalist class and social structures.

In the 1980s agitprop theatre – anti-establishment, feminist, black, and gay – thrived. One of the more durable talents to emerge from it was Caryl Churchill, whose *Serious Money* (1987) savagely encapsulated the finance frenzy of the 1980s.

David Edgar developed into a dramatist of impressive span and depth with plays such as *Destiny* (1976) and *Pentecost* (1994), his masterly response to the collapse of communism and rise of nationalism in Eastern Europe. David Hare similarly widened his range with confident accomplishment.

In the 1990s, he completed a panoramic trilogy surveying the contemporary state of British institutions – the Anglican church (*Racing Demon*, 1990), the police and the judiciary (*Murmuring Judges*, 1991), and the Labour Party (*The Absence of War*, 1993).

Hare wrote political plays for television, such as *Licking Hitler* (1978) and *Saigon: Year of the Cat* (1983). Trevor Griffiths, author of dialectical stage plays clamorous with debate, put television drama to the same use (*Comedians*, 1975 had particular impact).

Dennis Potter, best known for his teleplay *The Singing Detective* (1986), deployed a wide battery of the medium's resources, including extravagant fantasy and sequences that sarcastically counterpoint popular music with scenes of brutality, class-based callousness, and sexual rapacity.

Potter's works transmit his revulsion, semireligious in nature, at what he saw as widespread hypocrisy, sadism, and injustice in British society. Alan Bennett excelled in both stage and television drama. Bennett's first work for the theatre, *Forty Years On* (1968), was an expansive, mocking, and nostalgic cabaret of cultural and social change in England between and during the two World Wars.

His masterpieces, though, are dramatic monologues written for television – *A Woman of No Importance* (1982) and 12 works he called *Talking Heads* (1987) and *Talking Heads 2* (1998).

In these television plays, Bennett's comic genius for capturing the rich waywardness of everyday speech combines with psychological acuteness, emotional delicacy, and a melancholy consciousness of life's transience. The result is a drama, simultaneously hilarious and sad, of exceptional distinction. Bennett's 1991 play, *The Madness of George III*, took his fascination with England's past back to the 1780s and in doing so matched the widespread mood of retrospection with which British literature approached the end of the 20th century.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

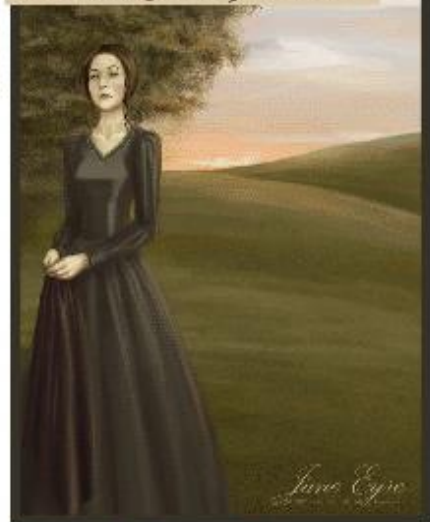
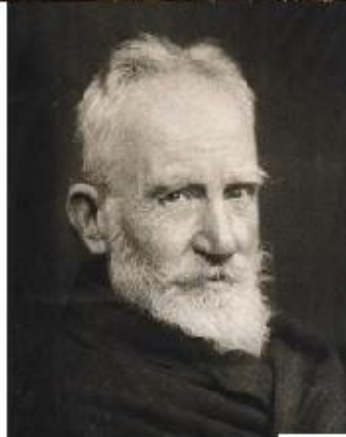
Exercise 3. Write a small essay on the topic.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Titles	Score
1.				



Keira Knightley
PRIDE & PREJUDICE



CHAPTER II. AMERICAN LITERATURE

UNIT I. EARLY AMERICAN LITERATURE

INTRODUCTION

American literature is literature written or produced in the USA and its preceding colonies.

Before the founding of the USA, the British colonies on the eastern coast of the present-day USA were heavily influenced by English literature. The American literary tradition thus began as part of the broader tradition of English literature. The revolutionary period is notable for the political writings of Benjamin Franklin, Alexander Hamilton, and Thomas Paine.

Thomas Jefferson's USA Declaration of Independence solidified his status as a key American writer. It was in the late 18th and early 19th centuries that the nation's first novels were published.

An early example is William Hill Brown's *The Power of Sympathy* published in 1791. Brown's novel depicts a tragic love story between siblings who fall in love without knowing they are related.

With an increasing desire to produce uniquely American literature and culture, a number of key new literary figures emerged, perhaps most prominently Washington Irving and Edgar Allan Poe.

In 1836, Ralph Waldo Emerson started an influential movement known as Transcendentalism.

Inspired by that movement, Henry David Thoreau wrote *Walden*, which celebrates individualism and nature and urges resistance to the dictates of organized society. The political conflict surrounding abolitionism inspired the writings of William Lloyd Garrison and Harriet Beecher Stowe in her famous novel *Uncle Tom's Cabin*. These efforts were supported by the continuation of the slave narratives such as Frederick Douglass's *Narrative of the Life of Frederick Douglass, an American Slave*.

In the mid-19th century, Nathaniel Hawthorne published his magnum opus *The Scarlet Letter*, a novel about adultery. Hawthorne influenced Herman Melville, who is notable for the books *Moby-Dick* and *Billy Budd*. America's greatest poets of the 19th century were Walt Whitman and Emily Dickinson. Mark Twain (S. L. Clemens) was the first major American writer to be born away from the East Coast. Henry James put American literature on the international map with novels like *The Portrait of a Lady*. At the turn of the twentieth century a strong naturalist movement emerged that comprised writers such as Edith Wharton, Stephen Crane, Theodore Dreiser, and Jack London.

American writers expressed disillusionment following World War I. The short stories and novels of F. Scott Fitzgerald captured the mood of the 1920s, and John Dos Passos wrote too about the war. Ernest Hemingway became famous with *The Sun Also Rises* and *A Farewell to Arms*; in 1954, he won the Nobel Prize in Literature. William Faulkner became one of the greatest American writers with novels like *The Sound and the Fury*. American poetry reached a peak after World War I with such writers as Wallace Stevens, T. S. Eliot, Robert Frost, Ezra Pound, E. E. Cummings. American drama attained international status at the time with the works of Eugene O'Neill, who won four Pulitzer Prizes and the Nobel Prize. In the mid-20th century, American drama was dominated by the work of playwrights Tennessee Williams and Arthur Miller, as well as by the maturation of the American musical.

Depression Era writers included John Steinbeck, notable for his novel *The Grapes of Wrath*. Henry Miller assumed a distinct place in American Literature in the 1930s when his semi-autobiographical novels were banned from the US. From the end of World War II until the early 1970s many popular works in modern American literature were produced, like Harper Lee's *To Kill a Mockingbird*.

The main literary movement since the 1970s has been postmodernism.

NATIONAL BEGINNINGS

The first American literature was neither American nor really literature. It was not American because it was the work mainly of immigrants from England. It was not literature as we know it – in the form of poetry, essays, or fiction – but rather an interesting mixture of travel accounts and religious writings. The earliest colonial travel accounts are records of the perils and frustrations that challenged the courage of America's first settlers.

William Bradford's *History of Plimmoth Plantation* describes the cold greeting which the passengers on the ship *Mayflower* received when they landed on the coast of America in 1620: "Being thus arrived in a good harbor, and brought safe to land, they fell upon their knees and blessed the God of Heaven who had brought them over the vast and furious ocean, and delivered them from the perils and miseries thereof, again to set their feet on the firm and stable earth, their proper element.

But here I cannot stand half amazed at this poor people's present condition; and so I think will the reader, too, when he well considers the same. Being thus passed the vast ocean, they had no friends to welcome them nor inns to entertain or refresh their weatherbeaten bodies; nor houses or much less towns to repair to, to seek for succour."

If the American wilderness did not provide a hearty welcome for the colonists, it nevertheless offered a wealth of natural resources. "He is a bad fisher [who] cannot kill on one day with his hooke and line, one, two, or three hundred Cods" is a claim made by Captain John Smith in *A Description of New England* (1616). "A sup of New England's air is better than a whole draft of old England's ale" is a testimonial given by Francis Higginson in his *New-England's Plantation* (1630).

Higginson adds: "Besides, I have one of my children that was formerly most lamentably handled with sore breaking out of both his hands and feet of the king's evil, but since he came hither he is very well over [what] he was, and there is hope of perfect recovery shortly, even by the 'very wholesomeness of the air." Poor Higginson did not fare as well as his son; he died the same year the *New-England's Plantation* was published. Other writers echoed the descriptions and exaggerations of Smith and Higginson. Their purpose was to attract dissatisfied inhabitants of the Old World across the ocean to the New. As a result, their travel accounts became a kind of literature to which many groups responded by making the hazardous crossing to America. The earliest settlers included Dutch, Swedes, Germans, French, Spaniards, Italians, and Portuguese.

Of the immigrants who came to America in the first three quarters of the 17th century, however, the overwhelming majority was English. The English immigrants who settled on America's northern seacoast, appropriately called New England, came in order to practice their religion freely.

They were either Englishmen who wanted to reform the Church of England or people who wanted to have an entirely new church. These two groups combined, especially in what became Massachusetts, came to be known as "Puritans", so named after those who wished to "purify" the Church of England. The Puritans followed many of the ideas of the Swiss reformer John Calvin.

Through the Calvinist influence the Puritans emphasized the then common belief that human beings were basically evil and could do nothing about it; and that many of them, though not all, would surely be condemned to hell. Over the years, the Puritans built a way of life that was in harmony with their somber religion, one that stressed hard work, thrift, piety, and sobriety. These were the Puritan values that dominated much of the earliest American writing, including the sermons, books, and letters of such noted Puritan clergymen as John Cotton and Cotton Mather. During his life Cotton Mather wrote more than 450 works, an impressive output of religious writings that demonstrates that he was an example, as well as an advocate, of the Puritan ideal of hard work.

During the last half of the seventeenth century the Atlantic coast was settled both north and south. Colonies – still largely English – were established.

Exercise 1. Answer the questions.

1. What was the first American literature? 2. What were the earliest colonial travel accounts? 3. What did William Bradford write? 4. What did Francis Higginson in his New-England's Plantation write? 5. Who did the earliest settlers include? 6. Who did the Puritans follow many of the ideas? 7. What were the Puritan values? 8. How many books did Cotton Mather write? 9. When was the Atlantic coast settled both north and south? 10. What did the Puritan members of the colonies believe?

Exercise 2 Remember words & word-combinations with the keywords «address», «dialogue», «conversation», «chat», «colloquy».

address – обращение; речь; официальное выступление *Syn. chat, dialogue, talk*
an address about (concerning) smth. – выступление по какой-то проблеме
to deliver (give) an address – выступить с речью
eloquent address – красноречивое выступление
moving address – волнующая речь *Syn. stirring address*

conversation – разговор, беседа, речевое общение
to hold conversation – вести беседу, разговаривать
to make conversation – вести светскую беседу, вести пустой разговор
conversation piece – предмет для разговора; отрывок беседы
conversations – неформальные переговоры *Syn. discourse, discussion*

dialogue – разговор, беседа; диалог (between, with)
to have a dialogue with – разговаривать
a meaningful dialogue – важный разговор; переговоры
spoken language – разговорный язык

chat – дружеский разговор, беседа, болтовня let's have a chat – поболтаем
friendly (nice, pleasant) chat – милая, приятная беседа

to chat – непринужденно болтать, беседовать, разговаривать
to chat up – заговаривать (с целью познакомиться)

colloquy – беседа, разговор; литературное произведение в форме диалога
to colloquy – беседовать, говорить, вести разговор
interlocution – беседа, диалог, разговор, собеседование

speech – разговор, беседа, речь, выступление
fluent speech – беглая речь freedom of speech – свобода слова
to give (make) a speech – произносить речь
to interrupt smb's speech – прерывать чью-л. речь
to lessen the impact of a speech – уменьшать воздействие чьей-л. речи
to make a wide-ranging speech – касаться в своей речи ряда вопросов
to pick a theme for one's speech – выбирать тему для своей речи
to televise a speech live – вести прямую телепередачу речи

talk – разговор; диалог; беседа to have no small talk – не уметь поддержать беседу
heart-to-heart (loose, pep) talk – разговор по душам (свободная, раскованная, живая) беседа
blunt (plain, straight) talk – прямой разговор, разговор без обиняков
to lead an idle (intimate, disjointed, small, double) talk – вести (пустой, двусмысленный) разговор
to engage smb. in talk, (make a talk, fall into a talk) – завязать беседу, начинать разговор
to start the talk off in a different direction – перевести разговор на другую тему
big (tall) talk – хвастовство, бахвальство *Syn. boast, brag, show-off*
sweet talk – лесть; умасливание *Syn. flatter*
to walk the talk – поступать в соответствии с убеждениями

COLONIAL LITERATURE

American writing began with the work of English adventurers and colonists in the New World chiefly for the benefit of readers in the mother country. Some of these early works reached the level of literature, as in the robust and perhaps truthful account of his adventures by Captain John Smith and the sober, tendentious journalistic histories of John Winthrop and William Bradford in New England.

From the beginning, however, the literature of New England was directed to the edification and instruction of the colonists themselves, intended to direct them in the ways of the godly.

The first work published in the Puritan colonies was the *Bay Psalm Book* (1640), and the whole effort of the divines who wrote furiously to set forth their views – among them Roger Williams and Thomas Hooker – was to defend and promote visions of the religious state. They set forth their visions – in effect the first formulation of the concept of national destiny – in a series of impassioned histories and jeremiads from Edward Johnson's *Wonder-Working Providence* (1654) to Cotton Mather's epic *Magnalia Christi Americana* (1702).

Even Puritan poetry was offered uniformly to the service of God. Michael Wigglesworth's *Day of Doom* (1662) was uncompromisingly theological, and Anne Bradstreet's poems, issued as *The Tenth Muse Lately Sprung Up in America* (1650), were reflective of her own piety. The best of the Puritan poets, Edward Taylor, whose work was not published until two centuries after his death, wrote metaphysical verse worthy of comparison with that of the English metaphysical poet George Herbert.

Sermons and tracts poured forth until austere Calvinism found its last utterance in the words of Jonathan Edwards. In the other colonies writing was usually more mundane and on the whole less notable, though the journal of the Quaker John Woolman is highly esteemed, some critics maintain that the best writing of the colonial period is found in the witty & urbane observations of William Byrd, a gentleman planter of Westover, Virginia. The approach of the American Revolution & the achievement of the actual independence of the USA was a time of intellectual activity as well as social & economic change. The men who were the chief moulders of the new state included excellent writers, among them Thomas Jefferson and Alexander Hamilton.

They were well supported by others such as Philip Freneau, the first American lyric poet of distinction and an able journalist; the pamphleteer Thomas Paine, later an attacker of conventional religion; and the polemicist Francis Hopkinson, who was also the first American musical composer.

The variously gifted Benjamin Franklin forwarded American literature not only through his own writing but also by founding and promoting newspapers and periodicals. Many literary aspirants, such as John Trumbull, Timothy Dwight, Joel Barlow, and the other Connecticut Wits, used English models.

The infant American theatre showed a nationalistic character both in its first comedy, *The Contrast* (1787), by Royall Tyler, and in the dramas of William Dunlap. The first American novel, *The Power of Sympathy* (1789), by William Hill Brown, only shortly preceded the Gothic romance, *Wieland* (1799), by the first professional American novelist, Charles Brockden Brown.

Recognition in Europe, and especially in England, was coveted by every aspiring American writer and was first achieved by two men from New York:

Washington Irving, who first won attention by presenting American folk stories, and James Fenimore Cooper, who wrote enduring tales of adventure on the frontier and at sea.

By 1825 William Cullen Bryant had made himself the leading poet of America with his delicate lyrics extolling nature and his smooth, philosophic poems in the best mode of romanticism. Even more distinctly a part of the romantic movement were such poets as Joseph Rodman Drake, Fitz-Greene Halleck, and Henry Wadsworth Longfellow, who won the hearts of Americans with glib, moralizing verse and also commanded international respect.

Ralph Waldo Emerson and Henry David Thoreau stood at the centre of trans-cendentalism, a movement that made a deep impression upon their native land and upon Europe.

High-mindedness, moral earnestness, the desire to reform society and education, the assertion of a philosophy of the individual as superior to tradition and society – all these were strongly American, and transcendentalists such as Emerson, Thoreau, Margaret Fuller, and Bronson Alcott insisted upon such principles. Men as diverse as James Russell Lowell, Boston "Brahmin", poet, and critic, and John Greenleaf Whittier, the bucolic poet, joined in support of the abolitionist cause.

The more worldly and correct Oliver Wendell Holmes reflected the vigorous intellectual spirit of the time, as did the historians William Hickling rescott, George Bancroft, Francis Parkman, and John Lothrop Motley. Their solemn histories were as distinctly American as the broadly humorous writing that became popular early in the 19th century. This was usually set forth as the sayings of semiliterate, often raffish, and always shrewd American characters like Hosea Biglow (James Russell Lowell), Artemus Ward (Charles Farrar Browne), Petroleum Vesuvius Nasby (David Ross Locke), Josh Billings (Henry Walker Shaw), and Sut Lovingood (G. W. Harris).

Far removed from these humorists in spirit and style was Edgar Allan Poe, whose skilled and emotional poetry, clearly expressed aesthetic theories, and tales of mystery and horror won for him a more respectful audience in Europe than – originally, at least – in America. A number of seminal works of American literature were written during the 1850s. These include Nathaniel Hawthorne's novel *The Scarlet Letter* (1850), depicting the gloomy atmosphere of early Puritanism; Herman Melville's *Moby-Dick* (1851), which infused into an adventure tale of whaling days profound symbolic significance; and the rolling measures of Walt Whitman's *Leaves of Grass* (1st ed. 1855), which employed a new kind of poetry and proclaimed the optimistic principles of American democracy.

Active vocabulary

Emotional poetry, respectful audience, solemn histories, humorous writing, vigorous intellectual spirit, moralizing verse, romantic movement, deep impression, desire to reform society and education, philosophic poems, significance.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Make notes of your new knowledge about American literature.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Titles	Date of life	Score
1.				



COLONIAL LITERATURE VERSUS POSTCOLONIAL LITERATURE

Colonial literature is the literature written during the colonisation, using colonies as a setting

Postcolonial literature is the literature that expresses opposition or resistance to colonisation

Often written from the perspective of the coloniser

Written from the perspective of the former colonised

Portrays colonisation as a natural, unproblematic, often 'correct' process

Portrays the problems and consequences of colonisation and decolonization

Often portrays indigenous people and culture savage or primitive

Attempts to describe indigenous people, places and practices to counteract the stereotypical images portrayed by the colonisers

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TOPICS OF EARLY WRITINGS

Because of the large immigration to Boston in the 1630s, the articulation of Puritan ideals, and the early establishment of a college and a printing press in Cambridge, the New England colonies have often been regarded as the centre of early American literature. However, the first European settlements in North America had been founded elsewhere many years earlier.

Towns older than Boston include the Spanish settlements at Saint Augustine and Santa Fe, the Dutch settlements at Albany and New Amsterdam, as well as the English colony of Jamestown in present-day Virginia. During the colonial period, the printing press was active in many areas, from Cambridge and Boston to New York, Philadelphia, and Annapolis.

The dominance of the English language was not inevitable. The first item printed in Pennsylvania was in German and was the largest book printed in any of the colonies before the American Revolution.

Spanish and French had two of the strongest colonial literary traditions in the areas that now comprise the United States, and discussions of early American literature commonly include English language texts by Thomas Harriot and John Smith.

Moreover, we are now aware of the wealth of oral literary traditions already existing on the continent among the numerous different Native American groups. Political events, however, would eventually make English the lingua franca for the colonies at large as well as the literary language of choice. For instance, when the English conquered New Amsterdam in 1664, they renamed it New York and changed the administrative language from Dutch to English.

From 1696 to 1700, only about 250 separate items were issued from the major printing presses in the American colonies. This is a small number compared to the output of the printers in London at the time. London printers published materials written by New England authors, so the body of American literature was larger than what was published in North America.

However, printing was established in the American colonies before it was allowed in most of England. In England, restrictive laws had long confined printing to four locations, where the government could monitor what was published: London, York, Oxford, & Cambridge. Because of this, the colonies ventured into the modern world earlier than their provincial English counterparts.

Back then, some of the American literature were pamphlets and writings extolling the benefits of the colonies to both a European and colonist audience. Captain John Smith could be considered the first American author with his works: *A True Relation of Such Occurrences and Accidents of Noate as Hath Happened in Virginia*. (1608) and *The General Historie of Virginia, New England, and the Summer Isles* (1624). Other writers of this manner included Daniel Denton, Thomas Ash, William Penn, George Percy, William Strachey, Daniel Coxe, Gabriel Thomas, and John Lawson.

The religious disputes that prompted settlement in America were important topics of early American literature. A journal written by John Winthrop, *The History of New England*, discussed the religious foundations of the Massachusetts Bay Colony. Edward Winslow also recorded a diary of the first years after the *Mayflower's* arrival.

"*A modell of Christian Charity*" by John Winthrop, the first governor of Massachusetts, was a Sermon preached on the *Arbella* (the flagship of the Winthrop Fleet) in 1630. This work outlined the ideal society that he and the other Separatists would build in an attempt to realize a "*Puritan utopia*".

Other religious writers included Increase Mather and William Bradford, author of the journal published as *a History of Plymouth Plantation, 1620-47*. Others like Roger Williams and Nathaniel Ward more fiercely argued state and church separation. Still others, like Thomas Morton, cared little for the church; Morton's *The New English Canaan* mocked the religious settlers and declared that the Native Americans were actually better people than the British.

Puritan poetry was highly religious, and one of the earliest books of poetry published was the *Bay Psalm Book*, a set of translations of the biblical Psalms; however, the translators' intention was not to create literature, but to create hymns that could be used in worship.

Among lyric poets, the most important figures are Anne Bradstreet, who wrote personal poems about her family and homelife; pastor Edward Taylor, whose best poems, the *Preparatory Meditations*, were written to help him prepare for leading worship; and Michael Wigglesworth, whose best-selling poem, *The Day of Doom* (1660), describes the time of judgment. It was published in the same year that anti-Puritan Charles II was restored to the British throne. He followed it two years later with *God's Controversy with New England*. Nicholas Noyes was also known for his doggerel verse.

Other late writings described conflicts and interaction with the Indians, as seen in writings by Daniel Gookin, Alexander Whitaker, John Mason, Benjamin Church, and Mary Rowlandson. John Eliot translated the Bible into the Algonquin language.

Of the second generation of New England settlers, Cotton Mather stands out as a theologian and historian, who wrote the history of the colonies with a view to God's activity in their midst and to connecting the Puritan leaders with the great heroes of the Christian faith. His best-known works include the *Magnalia Christi Americana*, the *Wonders of the Invisible World* and *The Biblia Americana*.

Jonathan Edwards and George Whitefield represented the Great Awakening, a religious revival in the early 18th century that emphasized Calvinism. Other Puritan and religious writers include Thomas Hooker, Thomas Shepard, John Wise, Samuel Willard.

Less strict and serious writers included Samuel Sewall (who wrote a diary revealing the daily life of the late 17th century), and Sarah Kemble Knight. New England was not the only area in the colonies with a literature: southern literature was growing at this time. The diary of William Byrd and *The History of the Dividing Line* described the expedition to survey the swamp between Virginia and North Carolina but comments on the differences between American Indians and the white settlers in the area. In a similar book, *Travels through North and South Carolina, Georgia, East and West*, William Bartram described the Southern landscape and the Indian tribes he encountered; Bartram's book was popular in Europe, being translated into German, French and Dutch.

As the colonies moved toward independence from Britain, an important discussion of American culture and identity came from the French immigrant J. Hector St. John de Crèvecoeur, whose *Letters from an American Farmer* addresses the question "What is an American?" by moving between praise for the opportunities and peace offered in the new society and recognition that the solid life of the farmer must rest uneasily between the oppressive aspects of the urban life and the lawless aspects of the frontier, where the lack of social structures leads to the loss of civilized living.

This same period saw the beginning of black literature, through the poet Phillis Wheatley and the slave narrative of Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*.

At this time American Indian literature also began to flourish. Samson Occom published his *A Sermon Preached at the Execution of Moses Paul* and a popular hymnbook, *Collection of Hymns and Spiritual Songs*, "the first Indian best-seller".

Active vocabulary

New society, independence from Britain, important discussion of American culture and identity, opportunities, Indian tribes, differences, great heroes of the Christian faith, to offer, personal poems, pamphlets & writings, immigrants, oppressive aspects of the urban life, lawless aspects.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Add some information & make up a small report and give a talk in class.

Exercise 3. Read the text & pick up the essential details in the form of quick notes.

Colonial Literature

Some of the earliest forms of American literature were pamphlets and writings extolling the benefits of the colonies to both a European and colonist audience. Captain **John Smith** could be considered the first American author with his works: *A True Relation of ... Virginia* (1608).

The revolutionary period also contained political writings, including those by colonist **Samuel Adams**. Two key figures were **Benjamin Franklin** and **Thomas Paine**. Franklin's *Poor Richard's Almanac* and *The Autobiography of Benjamin Franklin* are esteemed works with their wit and influence toward the formation of a budding American identity.



John Smith



Samuel Adams



Benjamin Franklin

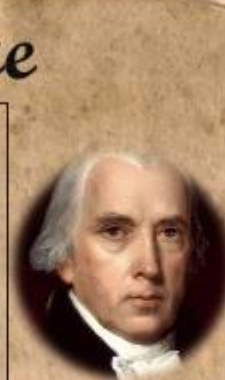


Thomas Paine

Early U.S. Literature

In the post-war period, The Federalist essays by **Alexander Hamilton**, **James Madison**, and **John Jay** represented a historical discussion of government organization and republican values. **Thomas Jefferson's** *United States Declaration of Independence*, his influence on the Constitution, and the mass of his letters have led to him being considered one of the most talented early American writers.

The first American novel is sometimes considered to be **William Hill Brown's** *The Power of Sympathy* (1789). Much of the early literature of the new nation struggled to find a uniquely American voice. European forms and styles were often transferred to new locales and critics often saw them as inferior



James Madison



Alexander Hamilton



Thomas Jefferson



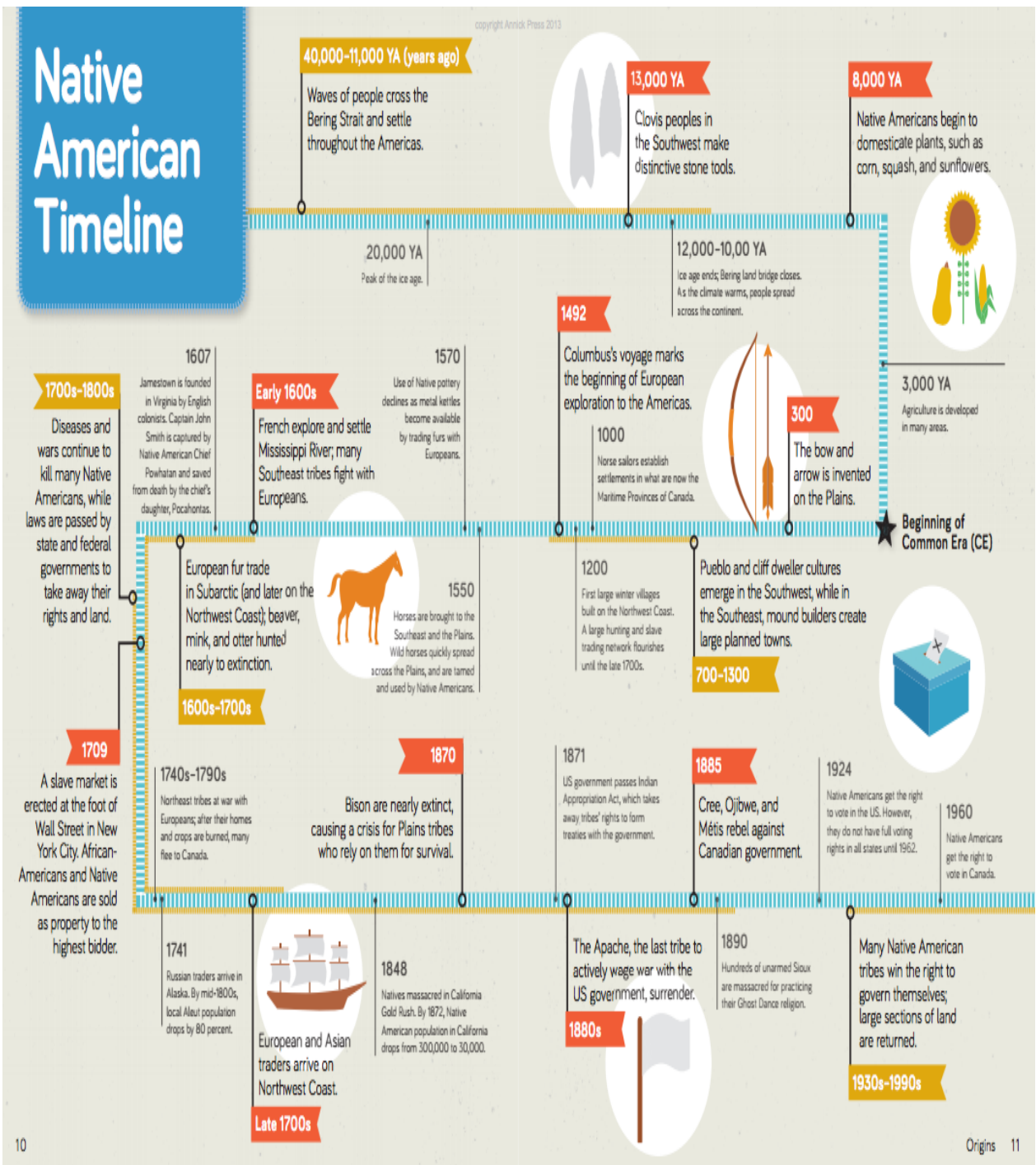
John Jay



W.H. Brown

Native American Timeline

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Origins 11





Native American literature written in the 18th and 19th century is considered a literature of transition between the oral tradition, which flourished before Europeans arrived on the continent and the beginning of the 1960's when the Native American Renaissance began.

19th-century literature authored by Native Americans was text-based and written in English, which resulted primarily because of the English taught in missionary schools. Most 18th and 19th century writers used the common literary genres like autobiography and the novel, yet combining narratives with the traditional trickster oral story or myth creating a hybrid literary form.

Early Native American writing exhibited the struggle they experienced by the authors to find their own voice within the culture of America, but it was later in the 1960's that their writing began to express the humiliation felt by Native American peoples over their "less than human" treatment by the dominant society. These early writers were driven by their awareness of the power of writing as a tool in changing attitudes, but it would be a long time before this could overcome the deep prejudices shaped during the conflicts between Euro-Americans and Natives in the bloody *The image of Native Americans* was defined during the early 1800's by the Indian Removal Act authorized by President Jackson, which stated that all Indians in the territory east of the Mississippi River could be removed and forced to live in the less desirable lands west of the river.

The contentious debate concerning the legality of this law solidified the negative feelings on both sides. Even the U.S. Supreme Court sided against the Cherokee.

In the background of this fight a very negative image was formed. If the Cherokee, who was considered "civilized" and had adopted the "white" dress and way of living, could be forced from their homes and marched hundreds of miles to "Indian Territory" (now within Oklahoma boundaries), then the status of all Native Americans was set distinctly below everyone else. Indians were to be contained and separated to make room for the expanding dominant society. It would take a long struggle and a large amount of native literature before this image would change.

While the dominant society was systematically excluding Native Americans from sharing in the rights others enjoyed, many began to view them as unique and interesting, almost as part of the American identity, as making it distinct from European traditions.

American literature of the time was very popular and mainstream American writers such as James Fenimore Cooper (*The Last of the Mohicans*, 1826), Catharine Maria Sedgwick (*Hope Leslie*, 1827), Henry Wadsworth Longfellow (*Song of Hiawatha*, 1855), were captivating American audiences across the nation. Although in many ways this literature was being accepted in part because it depicted the Native American as a "dying breed", sympathy was growing along with a realization that "Indians" were people too began taking hold. The dominant society began to know them and care about their plight.

NATIVE AMERICAN WRITERS

The early Native writers had to work within a political environment that was hostile to their success and within a literary tradition of the day that condoned & sentimentalized the death of Indians.

Somehow, they were able to engage their detractors and author their own accounts of Native Americans which challenged the stereotypical images and showed that they would not remain silent nor were they going to disappear.

One of the primary genres that Native Americans borrowed from the writers in the dominant society of the time was the autobiography, which they used to address their own experiences and concerns. These autobiographies mostly involved experiences concerning their conversion to Christianity and their education in the mission schools. At times, they adopted the voice of the "authentic" Native American who had the knowledge of the practices and traditions of the tribe, but at the same time, they were educated and Christianized by into the mainstream society.

For instance, in *A Son of the Forest: The Experience of William Apess, A Native of the Forest* written in 1829, William Apess describes his escape from an abusive childhood by being converted to Christianity. Through his involvement in the Church, he was provided access to the same freedom and position with God that white society enjoys. Yet, his ongoing experiences of discrimination within the Church as a minister in a white world reminded him that this ideal was elusive.

In his writing, Apess rejects the stereotyping of Indians and he does this by documenting his own accomplishments related to the activities that white society values. Ahead of his time, Apess advocated a balance between accepting Christianity and retaining pride in ones Indian identity. After the publication of his autobiography, Apess became more militant, helping to organize the Mashpee Revolt of 1833, to help the Mashpee regain lost freedoms.

George Copway, Ojibwe wrote another important autobiography of the 19th century called *The Life, History, and Travels of Kah-ge-ga-gahbowh*, written in 1847. Similar to Apess, the text is about Copway's childhood and his eventual conversion to Christianity. The choice to become a Christian seems to be an easy choice for Copway. He believed it was necessary for the Native American to convert if he wanted to stay alive. Of course, his autobiography was popular among the dominant society's readers and this allowed him to begin a lecture tour throughout the United States and Europe. Like Schoolcraft, he was thought of highly by his white contemporaries such as James Fenimore Cooper and Washington Irving. However, his own people shunned him.

Black Hawk's autobiography differs from those that emphasized Christian conversion.

The Life of Ma-ka-tai-me-she-kia-kaik or Black Hawk, was mediated by a French-Canadian writer Antoine Le Claire since Black Hawk was illiterate, which made some question its authenticity.

Unlike Copway and Apess, Hawk did not even speak English. However, some portions of the autobiography rang true when Black Hawk reportedly said, "I reflected upon the ingratitude of the whites, when I saw their fine houses, rich harvests, and every thing desirable around them; and recollected that all this land had been ours, for which me and my people has never received a dollar, and that the whites were not satisfied until they took our village and our grave-yards from us, and removed us across the Mississippi. " The struggle Black Hawk faced in voicing his beliefs in a society that was hostile to his very existence paved the way for future native writers.

Exercise 1. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Titles	Date of life	Score

PROTEST LITERATURE

Early Native American literature was preoccupied with trying to change the political and social status of their people. *Elias Boudinot* was one the first native writers to actually voice his the concept that Indians should reject their own culture and embrace the culture of the "civilized society".

He believed that acculturation was the only way the Cherokee could survive. Boudinot was able to purchase a printing press and begin printing the first Native American newspaper written in the syllabary created by the Cherokee Sequoyah.

The U.S. government's Removal Act of 1830 required the Cherokee to be relocated to Indian (Oklahoma) Territory. Some of the Cherokee wanted to fight removal, while others, like Boudinot championed for the Cherokee to accept relocation. This caused a violent division within the tribe and Boudinot became a target because he was vocal about accepting relocation when writing in his newspaper. Following the "Trail of Tears" a long, deadly march that killed over a third of the Cherokee, Boudinot was labeled a traitor, as was Sequoyah.

Rival factions killed Boudinot, while Sequoyah had his fingers cut off, but his life was spared.

Historically, Cherokee jewelry symbolically expresses the experiences from this period. Boudinot's "Address to the Whites" promoted compliance and acculturation of all Cherokee.

Boudinot writes, "There is, in Indian history, something very melancholy, and which seems to establish a mournful precedent for the future events of the few sons of the forest, now scattered over this vast continent. We have seen every where the poor aborigines melt away before the white population.

I merely state the fact, without at all referring to the cause. We have seen, I say, one family after another, one tribe after another, nation after nation, pass away; until only a few solitary creatures are left to tell the sad story of extinction. Shall this precedent be followed? I ask you, shall red men live, or shall they be swept from the earth? With you and this public at large, the decision chiefly rests. Must they perish? Must they all, like the unfortunate Creeks, (victims of the unchristian policy of certain persons,) go down in sorrow to their grave? They hang upon your mercy as to a garment. Will you push them from you, or will you save them? Let humanity answer."

Native American Novel

John Rollin Ridge's *The Life and Adventures of Joaquín Murieta*, the Celebrated California Bandit (1854) is considered to be the first novel written in California, as well as the first written by an American Indian. *The Life and Adventures of Joaquín Murieta* was extremely popular and was widely pirated. Versions appeared as books, were serialized in periodicals, and were translated into foreign languages. Adaptations appeared in verse, and at least one motion picture was based on Ridge's story. Although many versions were produced in the nineteenth century, others have appeared more recently, including Pablo Neruda's 1967 drama *Fulgor y Muerta de Joaquín Murieta*.

Ridge, whose Cherokee name was Yellow Bird, wrote poetry, which deals with nature and the poet's reaction to the natural environment. Ridge's experiences with nature seem transcendental, which is frequently seen in writing by early Native Americans. Like Boudinot, Ridge argued in his journalism that giving up ones Indian culture and adapting to white man's ways was the only path Native Americans could take if they wanted to survive. This was a common theme among missionary educated Native American authors.

Exercise 1. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Titles	Date of life	Score

EARLY NATIVE AMERICAN WOMEN WRITERS

While Wynema starts out as Genevieve's student, she soon becomes her friend and her sister, which the novel suggests evolves not simply with the passing of time but rather from Genevieve's increasing understanding of and respect for Muscogee people.

As Genevieve becomes more assimilated into Muscogee life, she refers to Wynema specifically as "a friend" rather than as a pupil or protege. Moreover, Genevieve's acceptance of Wynema and Robin's marriage and, thus, of Wynema as a sister coincides with a profound shift in the way that Genevieve refers to the Muscogee. Whereas she once referred to them with the objectifying label of "this people" (emphasis added), by the end of the story, she tenderly deems them "my people" (emphasis added).

The novel further highlights that the Muscogee are "her people," a sign of her acculturation, when they welcome her back after her return from a trip to her mother's home with all of the unbridled enthusiasm and "warmth" afforded to any member of the tribe, including Wynema.

When Wynema happens upon a meeting between Gerald and Geneviève not long after Geneviève begins teaching at the school, Gerald informs Wynema, whom he has not seen for some time, that he has "been telling Mihia ["teacher" in Creek] how [all of the students] like her". Wynema responds by declaring, "'Mihia' knows I luf her," while "drawing herself away from him and looking up confidingly into her teacher's face". What is more, when Gerald points out that Geneviève is "a pale-face" and inquires about whether she thinks that Geneviève loves her in return, Wynema confidently asserts, "Oh, yes, I know she does" as she tenderly "caress[es] her teacher's hand".

The events that precede and follow this remarkable, romanticized scene suggest that the intimacy between the young Native American pupil and her white Christian instructor is made possible only by cross-cultural sensitivity and understanding. More specifically, Callahan's novel asserts that affectional bonds between women of different racial groups, especially between Anglo-American and Native American women, are socially desirable and, significantly, hinge upon a familiarity with one another's cultural traditions and interests.

While the text seems to propose that a strong interpersonal connection between the Native American hero and her white teacher depends in part upon cultural likeness, Wynema experiments with the traditional (white) teacher/ (Native American) student binary in ways that underscore how educational practices might foster familiarity and de-construct interpersonal barriers. The novel thus characterizes cross-cultural education as instrumental in the formation and maintenance of interpersonal bonds, thereby proposing that the sentimentalism of women's sentimental writing can effectively support rather than simply eradicate or impede cultural diversity.

The novel links cross-cultural respect and affectional experience by demonstrating that Genevieve's embrace of Wynema as a sister is the result of a lengthy process of development that enables her to see the Muscogee people as fellow human beings with rich cultural traditions, rather than Christian projects. Nonetheless, Winnemucca's writing had an effect on many in society who had not been exposed to the mistreatment Indians were experiencing. In her book, Winnemucca used techniques of persuasion to show the ferocity and brutality of so-called "civilized" men and the unchristian behavior of ordained ministers, and she used a chiasmic structure to organize her book, which was to contrast their rapacity with the ethical behavior of so-called savages.

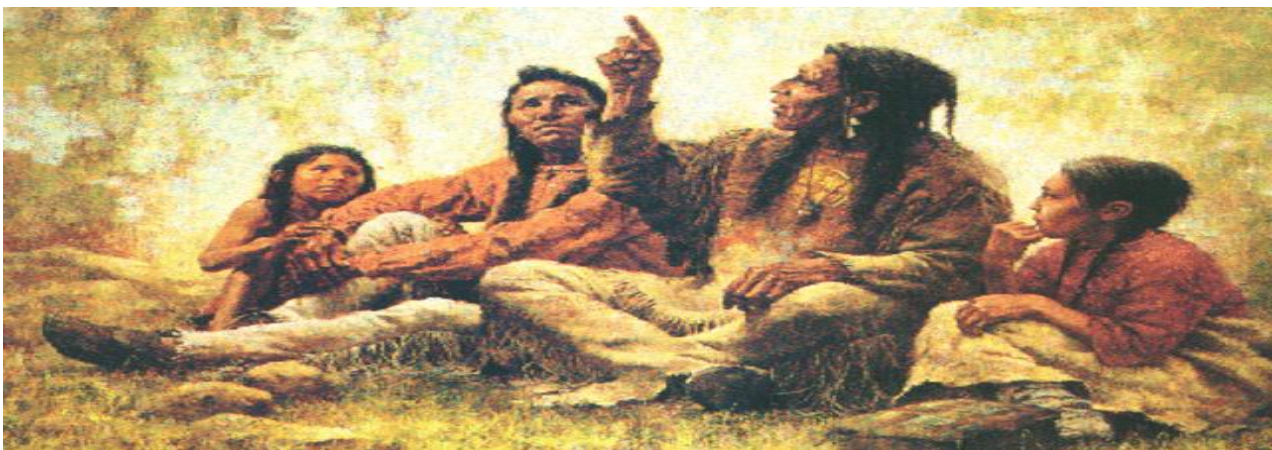
The longest passages in the book concern the peacekeeping efforts of such leaders as Winnemucca's grandfather, Truckee; her father, Old Winnemucca; her cousin, Numaga, known as Young Winnemucca; her brother, Natchez; and herself. She emphasized that atrocities committed by the "civilized" required the most persuasive oratory from such Native American leaders to keep the Paiute warriors from retaliating.

According to A. J. Liebling, a letter to Governor Nye of Nevada confirmed the amity of the Paiutes despite "the grossest outrages upon them committed by villainous whites."

The self-restraint of the Native Americans after their men were shot without provocation, their wives and daughters were violated, and their lands were taken was recounted in a series of scenes.

Authorial commentary followed the narration of these events and Winnemucca would shift to second-person narrative that directly addressed readers in order to establish intimacy, elicit empathy, and appeal for redress. This was incredibly brave narration at a time when hostilities between Native Americans and whites in the West were still at a boiling point.

In contrast to Winnemucca, Jane Johnston Schoolcraft was a Native American writer who wanted and gained the respect of other women writers of her time. Educated and conforming, those among the dominant society thought of her as being an intelligent, skillful writer who used humor and wit to convey her positive portrayals of Native life. She wrote to acquaint readers with the ancient traditions and customs of her people, as well as articles on their history and legends. Schoolcraft also wrote biographical stories, speeches and poems that were published in *The Literary Voyager* or *Muzzeniegundian Wars* of the 18th and 19th centuries.



THE DEVELOPMENT OF AMERICAN LITERATURE

American writing began with the work of English adventurers and colonists in the New World chiefly for the benefit of readers in the mother country. Some of these early works reached the level of literature, as in the robust and perhaps truthful account of his adventures by Captain John Smith and the sober, tendentious journalistic histories of John Winthrop and William Bradford in New England.

From the beginning, however, the literature of New England was also directed to the edification and instruction of the colonists themselves, intended to direct them in the ways of the godly.

Colonial period dominated by theological works (Revolution marked great period of political writing). Independence gave rise to native American themes in working of living, Cooper (19th century "American Renaissance" heralded by works of Hawthorn, Melville, Emerson, Thoreau, Whitman).

Such writers as Henry James and Mark Twain reached national audiences in post-Civil War decades (Lost Generation of post-WWI writers included Dos Passos, Fitzgerald, Hemingway, Faulkner). Negro authors began receiving critical attention in 1930s and 1940s.

In Colonial America's early days a secular literature was scarcely suffered to exist; most published works were traits displaying a ferocious Puritan piety. Poetry in Colonial times was uniformly pious, notably the works of Anne Bradstreet (1612-1672), Edwards Taylor (c. 1644-1729) and Michael Wigglesworth (1631-1705). The ferment of the American Revolution and the achievement of independence gave rise to some of the noblest political writing in the English language.

The declaration of independence, save for a few minor alterations, was wholly the work of the awesomely talented Thomas Jefferson (1743-1826). Equally brilliant were the federalist papers of James Madison (1750-1836), Alexander Hamilton (1755-1804) and John Jay (1745-1829).

Ironically, most aspiring writers of the early post-Revolutionary era craved recognition in Britain above an else – and the first to get it were two men whose work was rooted in native American themes.

Entirely out of the American mainstream were the works of Edgar Allan Poe (1809-1849).

Poe's fascination with the exotic and macabre short stories and his incisive literary criticism, made him far more popular in Europe than at home. Most 19th-century Americans were more comfortable with the healthy, outdoor romanticism of poets William Cullen Bryant (1794-1878), Henry Wadsworth Longfellow (1807-1882) and John Greenleaf Whittier (1807-1892).

In the single decade between 1850 and 1860 New England was the scene of an astonishing outburst of literary creativity that has since become known as the American Renaissance.

Nathaniel Hawthorn (1804-1864) published *The Scarlet Letter*, Herman Melville (1829-1891) wrote *Moby Dick*. During this decade Brooklyn's Walt Whitman (1819-1892) published his first version of *Leaves of Grass*. These writers were all high-minded, reformists, intensely American.

The end of the civil war marked a new development in American Literature: though much writing remained regional in style and subject, it became increasingly national in audience. The gold stories of Bret Harte (1836-1902), the Southern poetry of Sidney Lanier (1842-1881), all were the boisterous, eccentric genius whose talent transcended his own regionalism: Mark Twain whose real name was Samuel Langhorne Clemens (1835-1910). His masterpiece, *"The Adventures of Huckleberry Finn"* (1884), has been called by some critics the one true American epic. Toward the end of the 19th-century three "schools" of American novelists took three distinct directions. The Naturalists, including, Stephen Crane (1871-1900) and Theodore Dreiser (1871-1945), depicted the nature in stark detail.

Upholding the flag of realism was William Dean Howells (1837-1920), who insisted that "ordinary" middle-class experience was the basic truth of American life. The third direction was represented by Henry James (1843-1916), master of psychological fiction and the novels of manners.

In the 20th-century U.S. writers have produced an amazing explosion of literature, which may yet be called the "Second American Renaissance".

In this same period, before and during the gigantic upheaval of World War I, influential poets such as Ezra Pound (1883-1972) and N.S.Eliot (1888-1965) led the final break from the romantic "prettiness" of 19th-century poetry into a severe intellectual realm where the exact word counted above all. The face of the novel and short story, too, was dramatically changed by a quintet of writers who began to publish just after the war: Sherwood Anderson (1876-1941), F. Scott Fitzgerald (1896-1940), Ernest Hemingway (1898-1961), John Dos Passos (1896-1970) and William Faulkner (1897-1962).

This group created a challenging and widely imitated array of new styles: Anderson's dead-level observations of the American scene, Dos Passos' cinematic techniques, Hemingway's rhythmic and deceptively simple language, and the complex, mythic quality of Faulkner's work. They spawned a new trend toward frankness of language that would lead to bitter censorship quarrels in the world of Book Publishing – a trend exemplified by Henry Miller's raw Tropic of Cancer (1934).

This same period brought new life to the American Theatre, particularly with the works of Eugene O'Neill (1888-1953), perhaps the greatest dramatist in U.S. history. In more recent years yet another group of remarkably diverse novelists and short-story writers has broken new ground in literature. Their styles range from the rambling tragicomic novels of Saul Bellow (b. 1915) to the subtly polished prose of Truman Capote (b. 1924) and the calculated outrages of Norman Mailer (b. 1923).

Mailer has helped to develop what has become known as the "new journalism" exemplified by his Armies of the Night, an account of the massive 1967 anti-Vietnam War demonstration at the Pentagon. Beginning in the late 1930s an outspoken group of black writer began to flourish. The pioneer was Richard Wright.

Active vocabulary

Adventurers, colonists, benefits of readers, mother country, early works, journalistic histories, literature, to intend, secular, to publish, the achievement of independence, political writing, talented, writers, poets, authors.

Exercise 1. Add some information & make up a small report and give a talk in class.

Exercise 2. Read the text & pick up the essential details in the form of quick notes.

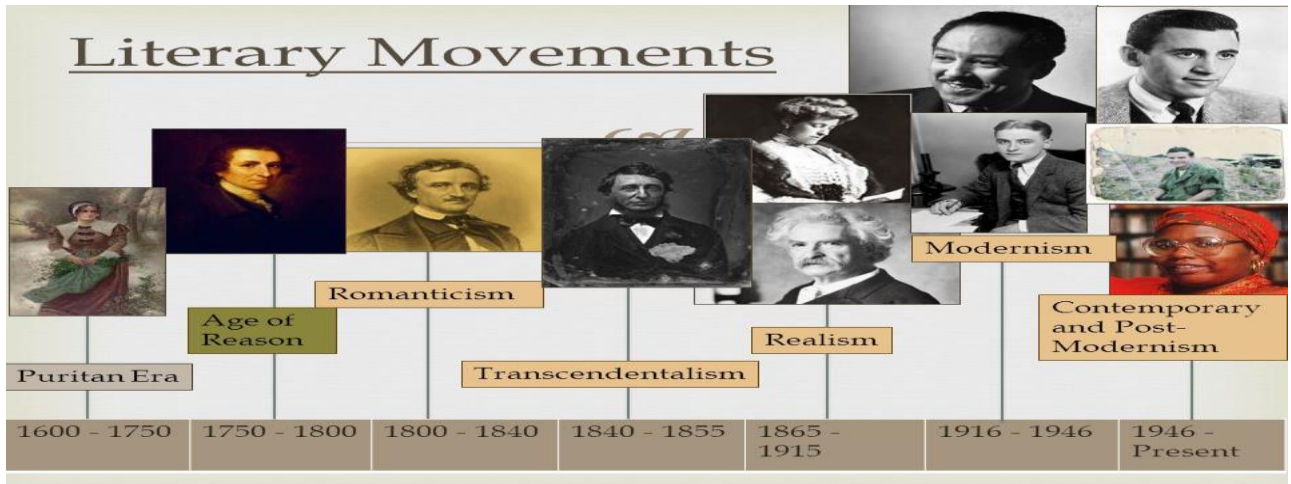
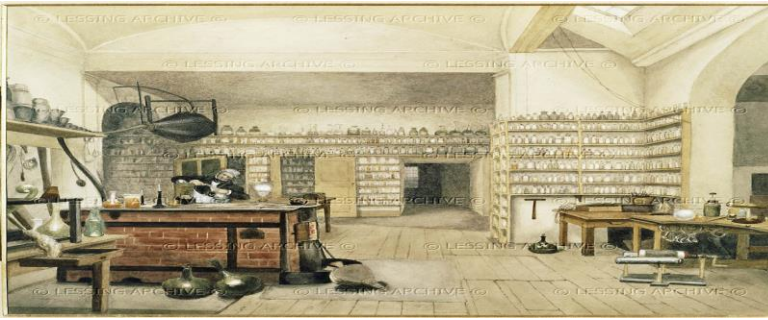
Exercise 3. Choose the keywords that best convey the gist of the information.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Titles	Date of life	Score
1.				

AMERICAN LITERARY TIMELINE

Colonial Period	Realism
Age of Reason	Naturalism
Romanticism	Regionalism
Transcendentalism	Modernism
Anti-Transcendentalism	Contemporary



Exercise 1. Answer the questions.

1. What kind of works dominated in Colonial period? 2. Who reached national audiences in post-Civil War decades? 3. When did Negro authors begin receiving critical attention? 4. When was a secular literature scarcely suffered to exist? 5. What gave rise to some of the noblest political writing in the English language? 6. Who were the first brilliant public men? 7. Whose works are entirely out of the American mainstream? 8. When was the scene of an astonishing outburst of literary creativity? 9. Who were all high-minded, reformists, intensely American? 10. What marked a new development in American Literature? 11. When did three schools take three distinct directions? 12. Who were representatives of each direction? 13. When have U.S. writers produced an amazing explosion of literature? 14. Who dramatically changed the face of the novel and short story? 15. Who was a quintet of writers who began to publish just after the war? 16. When did an outspoken group of black writer begin to flourish? 17. This group created a challenging and widely imitated array of new styles, didn't it? 18. What did they spawn? 19. Who brought new life to the American Theatre? 20. Who has broken new ground in literature?

Exercise 2. Choose the right variant.

- American writing began with the work of English _____.
a) adventurers b) authors c) poets d) settlers
- The literature of New England was directed to the _____.
a) edification b) exhortation c) lecture d) sermon
- Colonial period dominated by _____ works
a) theological b) fiction c) poetic d) political
- Independence _____ to native American themes.
a) gave rise b) started off c) began d) originated
- The end of the civil war _____ new development in American Literature
a) marked b) indicated c) characterized d) symbolized

THE LITERATURE OF A SPLIT & A REUNITED NATION

The rising conflict between the North and the South that ended in the Civil War was reflected in regional literature. The crusading spirit against Southern slavery in Harriet Beecher Stowe's overwhelmingly successful novel *Uncle Tom's Cabin* (1852) can be compared with the violent anti-Northern diatribes of William Gilmore Simms. While the Civil War was taking its inexorable course, the case for reunion was set forth by President Abraham Lincoln in that purest and most exact statement of American political ideals, the Gettysburg Address. Once the war was over, literature gradually regained a national identity amid expanding popularity, as writings of regional origin began to find a mass audience.

The stories of the California gold fields by Bret Harte, the rustic novel (*The Hoosier Schoolmaster*, 1871) of Edward Eggleston, the rhymes of James Whitcomb Riley, the New England genre stories of Sarah Orne Jewett and Mary E. Wilkins Freeman, the sketches of Louisiana by George W. Cable, even the romance of the Old South woven by the poetry of Henry Timrod and Sidney Lanier and the fiction of Thomas Nelson Page – all were seized eagerly by the readers of the reunited nation.

The outstanding example of genius overcoming any regionalism in scene can be found in many of the works of Mark Twain, most notably in his *Huckleberry Finn* (1884).

Drama after the Civil War and into the 20th century continued to rely, as it had before, on spectacles, on the plays of Shakespeare, and on some of the works of English and Continental playwrights. A few popular plays such as *Uncle Tom's Cabin* and *Rip Van Winkle* were based on American fiction; others were crude melodrama. Realism, however, came to the theatre with some of the plays of Bronson Howard, James A. Herne, and William Vaughn Moody. The connection of American literature with writing in England and Europe was again stressed by William Dean Howells, who was not only an able novelist but an instructor in literary realism to other American writers.

Though he himself had leanings toward social reform, Howells did encourage what has come to be called "genteel" writing, long dominant in American fiction. The mould for this sort of writing was broken by the American turned Englishman, Henry James, who wrote of people of the upper classes but with such psychological penetration, subtlety of narrative, and complex technical skill that he is recognized as one of the great masters of fiction. His influence was quickly reflected in the novels of Edith Wharton and others and continued to grow in strength in the 20th century.

The realism preached by Howells was turned away from bourgeois milieus by a number of American writers, particularly Stephen Crane in his poetry and his fiction – *Maggie: A Girl of the Streets* (1893) and the Civil War story, *The Red Badge of Courage* (1895). These were forerunners of naturalism, which reached heights in the hands of Theodore Dreiser and Jack London, the latter a fiery advocate of social reform as well as a writer of Klondike stories.

Ever since the Civil War, voices of protest and doubt have been heard in American fiction. Mark Twain (with Charles Dudley Warner) had in *The Gilded Age* (1873) held the post-war get-rich-quick era up to scorn. By the early 20th century Henry Adams was musing upon the effects of the dynamo's triumph over man, and Ambrose Bierce literally abandoned a civilization he could not abide.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Read the text and pick up the essential details in the form of quick notes.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Titles	Date of life	Score

REVOLUTIONARY PERIOD

The Revolutionary period contained political writings, including those by colonists Samuel Adams, Josiah Quincy, John Dickinson, and Joseph Galloway, the last being a loyalist to the crown.

This period of the American literature took place in the most important part of the history of the U.S.A because in that period was their independence. All the works were inspired by political things; puritan's belief had been forgotten.

The 18th-century American enlightenment as a movement marked by an emphasis on:

- Rationality rather than tradition
- Scientific inquiry instead of unquestioning religious doctrine
- Representative government in place of monarchy.

Important writers: Thomas Jefferson, Benjamin Franklin, Thomas Paine, Patrick Henry, James Madison, and any other of the so-called "Founding Fathers". Enlightenment thinkers and writers, such as Benjamin Franklin and Thomas Paine, were devoted to the ideals of justice, liberty, and equality as the natural rights of man.

Genre/Style: Political Pamphlets, Travel Writing, and highly ornate persuasive writing.

Effect/Aspects: Patriotism & pride grows, creates unity about issues, creates American character.

Historical Context: Encouraged Revolutionary War support.

By the end of the 1700s, the Puritan influence on America began to decrease. Writers used reason and logic –instead of the teachings of the Bible – to support their arguments. People had come from all over Europe to the American colonies.

- 1765 Parliament passes the Stamp Act, which taxes newspapers, almanacs, legal documents.
- 1770 Boston Massacre (5 civilians die at the hands of British soldiers).
- December 1773 The Boston Tea Party.
- 1774 Intolerable Acts passed by King George III.
- April 19, 1775 Revolutionary War begins.
- July 4, 1776 Declaration of Independence approved by Second Continental Congress.
- 1783 United States wins its independence.

The most important pieces of literature during the AGE OF REASON, were political documents, *speeches, and pamphlets (short, concise works that usually argue for or against a political cause.)*

Non-fiction (such as the forms mentioned above) was far more influential than fiction.

List of political documents that are part of the Age of Reason

- The Declaration of Independence by Thomas Jefferson (political document).
- Patrick Henry's Speech to the Virginia Convention
- Thomas Paine's *The Crisis* (pamphlet).
- Works of Benjamin Franklin (aphorisms printed in *Poor Richard's Almanack*).
- Writing was less private and religiously based
- Writing came away from the Plain Style and became full of flourish and colorful language
- Writing was influenced by the Revolutionary War and the growing American spirit of individualism and self-reliance.

Two key figures were Benjamin Franklin and Thomas Paine.

Franklin's *Poor Richard's Almanac* and *The Autobiography of Benjamin Franklin* are esteemed works with their wit and influence toward the formation of a budding American identity.

Paine's pamphlet *Common Sense* and *The American Crisis* writings are seen as playing a key role in influencing the political tone of the time.

During the Revolutionary War, poems and songs such as "Yankee Doodle" and "Nathan Hale" were popular. Major satirists included John Trumbull and Francis Hopkinson.

Philip Morin Freneau wrote poems about the War. During the 18th century, writing shifted from the Puritanism of Winthrop and Bradford to Enlightenment ideas of reason. The belief that human and natural occurrences were messages from God no longer fit with the new human-centred world.

Many intellectuals believed that the human mind could comprehend the universe through the laws of physics as described by Isaac Newton. One of these was Cotton Mather.

The first book published in North America that promoted Newton and natural theology was Mather's *The Christian Philosopher* (1721). The enormous scientific, economic, social, philosophical, changes of the 18th century, called the Enlightenment, impacted the authority of clergyman and scripture, making way for democratic principles. The increase in population helped account for the greater diversity of opinion in religious and political life as seen in the literature of this time.

In 1670, the population of the colonies numbered approximately 111,000. Thirty years later it was more than 250,000. By 1760, it reached 1,600,000. The growth of communities and therefore social life led people to become more interested in the progress of individuals and their shared experience in the colonies. These new ideas can be seen in the popularity of Benjamin Franklin's *Autobiography*.

Even earlier than Franklin was Cadwallader Colden (1689-1776), whose book *The History of the Five Indian Nations*, published in 1727 was one of the first texts critical of the treatment of the Iroquois in upstate New York by the English. Colden also wrote a book on botany, which attracted the attention of Linnaeus, and he maintained a long term correspondence with Benjamin Franklin.

Post-independence

In the post-war period, Thomas Jefferson established his place in American literature through his authorship of the United States Declaration of Independence, his influence on the United States Constitution, his autobiography, his Notes on the State of Virginia, and his many letters.

The Federalist essays by Alexander Hamilton, James Madison, and John Jay presented a significant historical discussion of American government organization and republican values. Fisher Ames, James Otis, and Patrick Henry are also valued for their political writings and orations.

Early American literature struggled to find a unique voice in existing literary genre, and this tendency was reflected in novels. European styles were frequently imitated, but critics usually considered the imitations inferior.



EARLY AMERICAN POETRY

The American poets who emerged in the 17th century adapted the style of established European poets to the subject matter confronted in a strange, new environment.

Anne Bradstreet was one such poet. Born and educated in England, Anne Bradstreet both admired and imitated several English poets. The influence of these English poets did not diminish when Mrs. Bradstreet, at age 18, came to America in 1630. The environment, in which she wrote, however, did not remain constant; a developed nation was exchanged for a relative wilderness.

That this exchange brought its hardships is evident in these lines from Bradstreet's "Some Verses on the *Burning of Our House*". Mrs. Bradstreet lessens this despair by asserting that earthly possessions are no more than "dunghill mists" when compared to the "richly furnished" house of Heaven. In her rejection of worldly riches, Anne Bradstreet shared a common outlook with her New England neighbors. Her ability to capture the colonial experience in poetry established her place as one of America's most notable early writers.

Michael Wigglesworth, another important colonial poet, achieved wide popularity among his contemporaries with his gloomy poem entitled "*The Day of Doom*". First published in 1662, "*The Day of Doom*" is a description of the day of judgment. It tells of the day when God will decide the fate of man. Most people will be sent to Hell; a few lucky ones will be chosen to go to Heaven.

According to Wigglesworth, the start of this final day will be signaled by a bright light at midnight which will wake all the sinners: They rush from beds with giddy heads, and to their windows run, viewing this light which shone more bright than doth the noonday sun. Many people will try in vain to escape their final judgment; some hide themselves in caves and delves, in places underground: some rashly leap into the deep, to escape by being drowned: some to the rocks (O senseless blocks!) and woody mountains run. That there they might this fearful sight, and dreaded presence shun.

Wigglesworth concludes that escape will be impossible. Inevitably, man must and will accept his fate on "*The Day of Doom*". In the colonies south of Wigglesworth's New England, less gloomy poets and essayists wrote. But the southern colonies did not have the printing facilities found in New England, and no poet elsewhere achieved the popularity of Michael Wigglesworth.

20th century literary scholars have discovered the manuscripts of a contemporary of Wigglesworth named Edward Taylor who produced what is perhaps the finest 17th century American verse. Writing much of his poetry as a mental exercise – or "*Meditation*" – to prepare him for his duties as a minister, Taylor filled his works with vivid imagery. Taylor never published any of his poetry.

In fact, the first of Edward Taylor's colonial poetry did not reach print until the third decade of the 20th century. Taylor, like many of the early colonial writers, was an immigrant whose writing was influenced by his early experiences in England.

Active vocabulary

To adapt, style, poets, subject matter, to confront, new environment, early colonial writers, to try in vain immigrants, to influence, early experiences, decade, verses achieve, manuscripts, to discover, to write, essayists, underground.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Answer the questions.

1. What styles did the American poets adapt in 17th century? 2. At what age did Mrs. Bradstreet come to America? 3. Where was she educated? 4. Who did she admire and imitate? 5. How was her first book called? 6. Who did Anne Bradstreet share a common outlook with? 7. What did M. Wigglesworth achieve wide popularity among his contemporaries with? 8. What did he conclude in his books? 9. Who have 20th century literary scholars discovered?

Exercise 3. Read the text and pick up the essential details about two poets life and creative work in the form of quick notes. Complete the chart below. The beginning has been done for you.

1612 Anne Bradstreet was born. 1630 She moved to America.	1631 Michael Wigglesworth was born. 1651 he graduated from Harvard
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Exercise 4. Complete the sentences with the facts from the text.

1. Anne Bradstreet both admired and imitated several English _____. 2. At age eighteen, came to America in _____. 3. Anne Bradstreet shared a common outlook with her New England _____. 4. Her ability to capture the colonial experience in poetry established her place as one of _____. 5. Wigglesworth achieved wide popularity among his contemporaries with his gloomy poem entitled _____. 6. First published in _____. 7. The southern colonies did not have the printing facilities found in _____. 8. No poet elsewhere achieved the popularity of _____. 9. _____ literary scholars have discovered the manuscripts of Edward Taylor. 10. Taylor filled his works with vivid _____. 11. Taylor _____ published any of his poetry. 12. the first of Edward Taylor's colonial poetry did not reach print in _____.



The great awaking & American revolution

NEW GENERATION OF AMERICAN-BORN WRITERS

As the decades passed new generations of American-born writers became important. Boston, Massachusetts, was the birthplace of one such American-born writer.

His name was **Benjamin Franklin**. Benjamin Franklin was a brilliant, industrious, and versatile man. Starting as a poor boy in a family of seventeen children, he became famous on both sides of the Atlantic as a statesman, scientist, and author. Despite his fame, however, he always remained a man of industry and simple tastes. Franklin's writings range from informal sermons on thrift to urbane essays. He wrote gracefully as well as clearly, with a wit, which often gave an edge to his words.

Though the style he formed came from imitating two noted English essayists, Addison and Steele, he made it into his own. His most famous work is his *Autobiography*.

Franklin's *Autobiography* is many things. First of all, it is an inspiring account of a poor boy's rise to a high position. Franklin tells his story modestly, omitting some of the honors he received and including mention of some of his misdeeds, his errors as he called them. He is not afraid to show himself as being much less than perfect, and he is resigned to the fact that his misdeeds will often receive a punishment of one sort or another. Viewing himself with objectivity, Franklin offers his life story as a lesson to others. It is a positive lesson that teaches the reader to live a useful life. In fact, the *Autobiography* is a how-to-do-it book, a book on the art of self-improvement.

The practical world of Benjamin Franklin stands in sharp contrast to the fantasy world created by **Washington Irving**. Named after G. Washington, the first president of the USA, Irving provided a young nation with humorous, fictional accounts of the colonial past. Many of Irving's other writings take the reader to foreign lands, especially to Spain at the time of the Moors.

However, his tales of colonial America remain his most enduring contributions to American and world literature. The Dutch culture in colonial New York was of particular interest to Irving.

He published a mockserious history of the New York of colonial times, which shows his sly humor and general good nature. This same geographic area provides the background for Irving's best known work, the short story "*Rip Van Winkle*". It is a humorous tale of a lazy villager in the mountains of upstate New York. While hunting, Rip meets some mischievous Dutch gnomes.

He drinks with them, and through the power of the drink falls asleep for twenty years. On awakening he makes his unsteady way back to his village. Rip finds the village greatly changed.

When he went to sleep it was still under British rule. Now it is a part of the USA, the new nation formed as a result of the Revolutionary War. Though he is confused by the changes that have come with democracy, he gets used to them.

By the end of the story, he is back at the village tavern, drinking and ready to tell any stranger about his remarkable slumber. Through "*Rip Van Winkle*" and several other stories Irving helped to create what might be called an American mythology. This mythology is made up of stories of the American past so widely read and told that nearly every American recognizes them.

Another writer, **James Fenimore Cooper**, contributed two of the great stock figures of American mythology: the daring frontiersman and the bold Indian. Cooper's exciting stories of the American frontier have won a large audience for his books in many parts of the world. Some students of literature may find fault with the artificial speech and actions of Cooper's heroines.

Yet the figures in his novels helped create that part of American mythology most popular today: the story of the cowboy and the winning of the American West. While prose was contributing to the development of an American mythology, the first poetry in the USA was being written.

Philip Freneau, one of the first poets of the new nation, wrote in a style, which owed something to English models. This debt can be seen in the elaborate language and the savoring of emotion, which characterizes much of Freneau's verse. His subject matter makes him a truly American poet.

In collaboration with Hugh Brackenridge, another early national writer, Freneau wrote a college commencement poem in 1772 entitled "*The Rising Glory of America*". The future of his country was always a subject of interest for poet and citizen Freneau. During the Revolutionary War Freneau became an ardent supporter of the American cause.

While on sea duty he was captured by the British and placed aboard a prison ship, an experience which inspired a long poem entitled "*The British Prison Ship*". He wrote a number of other long poems, but he was at his best in his short lyrics, such as "*The Wild Honey Suckle*".

Many of these short works, including "*On the Emigration to America*", "*The Indian Burying Ground*", and "*To the Memory of the Brave Americans*", deal with American subjects, and it is for these poems that Freneau is best remembered today. If Freneau can be considered one of America's first great nationalist poets, **William Cullen Bryant** merits a claim to being one of America's first naturalist poets. Born after the Revolutionary War, Bryant turned to nature as a source for poetic inspiration.

"*Thanatopsis*", the name of his most famous nature poem, is a Greek word meaning "view of death". The opening lines assert: To him who in the love of nature holds Communion with her visible forms, she speaks a various language. From this idea of nature, Bryant develops a view of death, which represents a sharp break from the Puritan attitude toward man's final destiny.

To the Puritans, death was seen as a preliminary to an afterlife, Bryant, however, treats death as part of nature, the destiny of us all, and the great equalizer. He takes comfort, not from the expectation of an after-life, but from the large and important company of human beings who have gone before and who will follow to "the great tomb of man". After "*Thanatopsis*" Bryant wrote many lyrics, which were lighter in tone. Through these poems, too, he tried to teach a lesson to the reader.

In some of Bryant's poems his love of nature was modified to include the belief in a God who guides man's destiny both in life and in death. "*To a Waterfowl*", one of Bryant's best known poems, ends with the lines: He who, from zone to zone, Guides through the boundless sky thy certain flight, In the long way that I must tread alone, Will lead my steps aright.

Many of Bryant's poems have themes, which are typical of 19th century American verse. He writes about the spiritual sustenance to be found in nature and of the beauty of brooks, trees, and flowers. He idealizes the advantages of life in the country over life in the city. He composes love lyrics. He looks around him for his subjects, and as a result, both they and their settings are American.

Moreover, he has a number of poems based on famous events in American history. One, for example, is the "*Song of Marion's Men*", which celebrates the daring exploits of a Revolutionary War cavalryman named Francis Marion. The next notable American poet, **Edgar Allan Poe**, was a master of the prose tale. A gifted, tormented man, Poe thought about the proper function of literature far more than any of his predecessors, with the result that he became the first great American literary critic. He developed a theory of poetry, which was in disagreement with what most poets of the mid-19th century believed. Unlike many poets, Poe was not an advocate of long poems.

According to him, only a short poem could sustain the level of emotion in the reader that was generated by all good poetry. Poe was a major Romantic writer.

The individual instead of the group, the wild instead of the tame, the irregular instead of the regular are features stressed by Romantic writers. Poe was particularly interested in the decadent aspects of these features of Romanticism. Both in his poetry and in his short stories he wrote about dying ladies, about sickness, about abnormal rather than normal love. Besides the Romantic writing that he did so effectively, Poe also pioneered in the development of the detective story. He prided himself on his ability to reason, and several of his best short stories are justly noted for their deductive skill.

The strange world depicted in many of Poe's writings was the product of his fertile mind. It was never intended to reflect the real world, in America, or elsewhere.

The next great American Romanticist, drew on America for both characters and settings, and his work, though theoretical and philosophical, does mirror the attitudes and mores of the time.

He was a shy New Englander named **Nathaniel Hawthorne**. Although he wrote no poetry, his short stories and novels still rank among the best that America has produced. However, Hawthorne wrote about various subjects and various times, his favorite theme was Puritan New England.

The Puritan punishment of sexual sin becomes the vehicle for his best novel, "*The Scarlet Letter*", a treatment of the effects of sin on the human spirit. The Letter is an "A" and stands for adultery. After her sin is discovered, the heroine of the novel is required to wear the letter on the bosom of her dress the rest of her life. This public penance eventually brings about the expiation of her sin. Her partner in sin, whose involvement is not discovered, lives secretly with his guilt and is eventually destroyed. In much of his fiction, Hawthorne examines the development and results of evil.

The dark side of the human character attracted him profoundly. One of the most skillful ways in which Hawthorne developed his type of Romanticism was through the use of symbols, through making one thing stand for another. A black veil represents the wickedness of mankind; a marble heart represents an individual's unpardonable sin; a garden of poisonous flowers represents hell.

Even when Hawthorne's touch is light, his observation is somber. For example, in the story "*Dr. Heidegger's Experiment*", Hawthorne provides a whimsical variation on the "*Fountain of Youth*" idea.

The doctor himself seems more of a magician than a physician. One afternoon he offers four wrinkled, venerable friends a mysterious drink that will renew their youth. They accept it, certain that they will avoid the mistakes they made the first time they were young.

However, during the brief afternoon when their youth returns, they show that they have learned nothing through experience. Hawthorne pictures them as they re-enact their youthful mistakes.

At the end of the story, the reader realizes that a "*Fountain of Youth*" does not exist. But the doctor's four old friends, unconvinced, resolve to go out to find it. "*Dr. Heidegger's Experiment*" illustrates another side of Hawthorne's art: his concern for the supernatural. He never quite says, anywhere in his fiction, that something is supernatural, but often suggests it.

The reader is not certain that the drink in "*Dr. Heidegger's Experiment*" is a magical one; it may be that the old friends simply delude themselves into thinking so. Here as elsewhere, Hawthorne presents material on the borderline between fact and fancy. With Hawthorne we have come full circle.

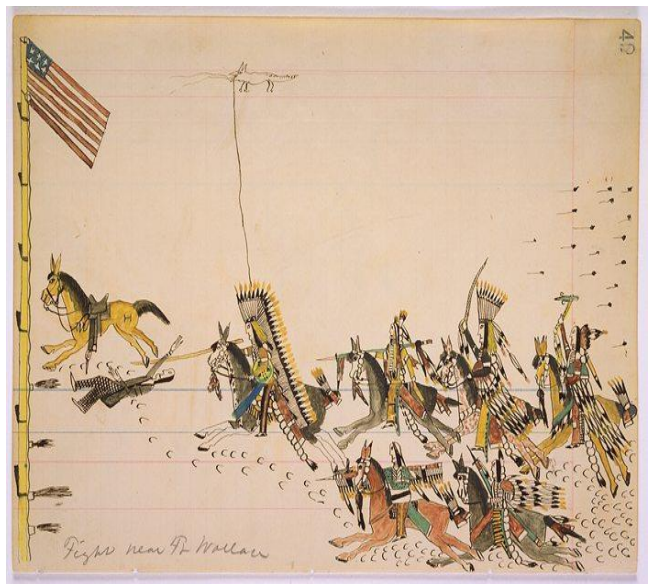
We have returned to the Puritans of early New England with whom we began. We have seen an American literature gradually develop. We have seen, the emergence of several gifted writers, and by the middle of the nineteenth century, we have encountered two writers of world stature; Poe and Hawthorne. With them American literature is well on its way. It will take new directions, and it will vary in quality, but from now on it will have a contribution to make not only to English-speaking peoples but to the world at large.

Active vocabulary

Human spirit, thinking, fact, fancy, gifted writers, American literature, fiction, readers, youthful mistakes, to re-enact, to realize, theoretical, philosophical, work.

Exercise 1. Answer the questions.

1. Who contributed two of the great stock figures of American mythology? 2. Who was a representative of an early American poetry? 3. How was he called? 4. Who merits a claim to being one of America's first naturalist poets? 5. What was the name of his most famous nature poem? 6. What other books did he write? 7. What kinds of movements appear and reappear in literature? 8. Who was a major Romantic writer? 9. Who drew on America for both characters and settings? 10. What was his favorite theme? 11 Hawthorne presents material on the borderline between fact and fancy, doesn't he? 11. We have seen an American literature gradually develop, haven't we?



Exercise 2. Read the information and title it.

After the War of 1812, there was an increasing desire to produce a uniquely American literature and culture, and a number of literary figures emerged, among them Washington Irving, William Cullen Bryant, and James Fenimore Cooper. Irving wrote humorous works in *Salmagundi* and the satire *A History of New York*, by Diedrich Knickerbocker (1809). Bryant wrote early romantic and nature-inspired poetry, which evolved away from their European origins.

Cooper's *Leatherstocking Tales* about Natty Bumppo (includes *The Last of the Mohicans*) were popular both in the new country and abroad. In 1832, Edgar Allan Poe began writing short stories – including "The Masque of the Red Death", "The Pit and the Pendulum", "The Fall of the House of Usher", and "The Murders in the Rue Morgue" – that explore previously hidden levels of human psychology and push the boundaries of fiction toward mystery and fantasy.


Humorous writers were popular and included Seba Smith and Benjamin Penhallow Shillaber in New England, Davy Crockett, Augustus Baldwin Longstreet, Johnson J. Hooper, Thomas Bangs Thorpe, and George Washington Harris writing about the American frontier.

The New England Brahmins were a group of writers connected to Harvard University & Cambridge, Massachusetts. They included James Russell Lowell, Henry Wadsworth Longfellow, Oliver Wendell Holmes, Sr.


American 19th Century Poetry

America's two greatest 19th-century poets could hardly have been more different in temperament and style. **Walt Whitman** (1819-1892) was a working man, a traveler, a self-appointed nurse during the American Civil War (1861-1865), and a poetic innovator. His magnum opus was *Leaves of Grass*, in which he uses a free-flowing verse and lines of irregular length to depict the all-inclusiveness of American democracy. Taking that motif one step further, the poet equates the vast range of American experience with himself without being egotistical.

Emily Dickinson (1830-1886), on the other hand, lived the sheltered life of a genteel unmarried woman in small-town Amherst, Massachusetts. Within its formal structure, her poetry is ingenious, witty, exquisitely wrought, and psychologically penetrating. Her work was unconventional for its day, and little of it was published during her lifetime. Many of her poems dwell on death, often with a mischievous twist.



Walt Whitman



Emily Dickinson

THE FIRST AMERICAN NOVEL

In the late 18th and early 19th centuries, the first American novels were published.

These fictions were too lengthy to be printed as manuscript or public reading. Publishers took a chance on these works in hopes they would become steady sellers and need to be reprinted. This scheme was ultimately successful because male and female literacy rates were increasing at the time.

Among the first American novels are Thomas Attwood Digges' "*Adventures of Alonso*", published in London in 1775 and William Hill Brown's *The Power of Sympathy* published in 1791.

Brown's novel depicts a tragic love story between siblings who fell in love without knowing they were related. In the next decade important women writers also published novels. Susanna Rowson is best known for her novel, *Charlotte: A Tale of Truth*, published in London in 1791.

In 1794 the novel was reissued in Philadelphia under the title, *Charlotte Temple*. *Charlotte Temple* is a seduction tale, written in the third person, which warns against listening to the voice of love and counsels resistance. She wrote nine novels, six theatrical works, two collections of poetry, six textbooks, and countless songs. Reaching more than a million and a half readers over a century and a half, *Charlotte Temple* was the biggest seller of the 19th century before Stowe's *Uncle Tom's Cabin*.

Although Rowson was extremely popular in her time and is often acknowledged in accounts of the development of the early American novel, *Charlotte Temple* is often criticized as a sentimental novel of seduction.

Hannah Webster Foster's *The Coquette: Or, the History of Eliza Wharton* was published in 1797 and was also extremely popular. Told from Foster's point of view and based on the real life of Eliza Whitman, the novel is about a woman who is seduced and abandoned. Eliza is a "coquette" who is courted by two very different men: a clergyman who offers her a comfortable domestic life and a noted libertine. Unable to choose between them, she finds herself single when both men get married. She eventually yields to the artful libertine and gives birth to an illegitimate stillborn child at an inn.

The Coquette is praised for its demonstration of the era's contradictory ideas of womanhood even as it has been criticized for delegitimizing protest against women's subordination.

Both *The Coquette* and *Charlotte Temple* are novels that treat the right of women to live as equals as the new democratic experiment. These novels are of the Sentimental genre, characterized by overindulgence in emotion, an invitation to listen to the voice of reason against misleading passions, as well as an optimistic overemphasis on the essential goodness of humanity.

Sentimentalism is often thought to be a reaction against the Calvinistic belief in the depravity of human nature. While many of these novels were popular, the economic infrastructure of the time did not allow these writers to make a living through their writing alone.

Charles Brockden Brown is the earliest American novelist whose works are still commonly read. He published *Wieland* in 1798-1799 published *Ormond*, *Edgar Huntly*, and *Arthur Mervyn*.

These novels are of the Gothic genre. The first writer to be able to support himself through the income generated by his publications alone was Washington Irving. He completed his first major book in 1809 entitled *A History of New York from the Beginning of the World to the End of the Dutch Dynasty*.

Of the picaresque genre, Hugh Henry Brackenridge published *Modern Chivalry* in 1792-1815; Tabitha Gilman Tenney wrote *Female Quixotism: Exhibited in the Romantic Opinions and Extravagant Adventure of Dorcasina Sheldon* in 1801; Royall Tyler wrote *The Algerine Captive* in 1797. Other notable authors include William Gilmore Simms, who wrote *Martin Faber* in 1833, *Guy Rivers* in 1834, and *The Yemassee* in 1835. Lydia Maria Child wrote *Hobomok* in 1824 and *The Rebels* in 1825. John Neal wrote *Logan, A Family History* in 1822, *Rachel Dyer* in 1828, and *The Down-Easters* in 1833. Catherine Maria Sedgwick wrote *A New England Tale* in 1822, *Redwood* in 1824, *Hope Leslie* in 1827, and *The Linwoods* in 1835.

James Kirke Paulding wrote *The Lion of the West* in 1830, *The Dutchman's Fireside* in 1831, and *Westward Ho!* in 1832. Robert Montgomery Bird wrote *Calavar* in 1834 and *Nick of the Woods* in 1837. James Fenimore Cooper was a notable author best known for his novel, *The Last of the Mohicans* written in 1826. George Tucker produced in 1824 the first fiction of Virginia colonial life with *The Valley of Shenandoah*. He followed in 1827 with one of the country's first science fictions, *A Voyage to the Moon: With Some Account of the Manners and Customs, Science and Philosophy, of the People of Morosofia, and Other Lunarians*.

Active vocabulary

Fictions, to be printed, public reading, manuscript, to take a chance, hopes, ultimately successful, literacy rates, to increase, novels, at the time, tragic love story, siblings, important, women writers, to publish, to produce, to follow, science fictions, notable author, to be best known.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	Titles	When	Score
1.				

Exercise 3. Summarize major points about the 19th developments in American literature.

Exercise 4. Render the main idea of the information on American novel.

By the mid-19th century, the pre-eminence of literature from the British Isles began to be challenged by writers from the former American colonies. A major influence on American writers at this time was Romanticism, which gave rise to New England Transcendentalism, and the publication of Ralph Waldo Emerson's 1836 essay *Nature* is usually considered the watershed moment at which transcendentalism became a major cultural movement.

The romantic American novel developed fully with Nathaniel Hawthorne's (1804-1864) *The Scarlet Letter* (1850), a stark drama of a woman cast out of her community for committing adultery. Hawthorne's fiction had a profound impact on his friend Herman Melville (1819-1891).

In *Moby-Dick* (1851), an adventurous whaling voyage becomes the vehicle for examining such themes as obsession, the nature of evil, and human struggle against the elements. By the 1880s, however, psychological and social realism were competing with Romanticism in the novel.

American realist fiction has its beginnings in the 1870s with the works of Mark Twain, William Dean Howells, and Henry James. Mark Twain (the pen name used by Samuel Langhorne Clemens, 1835-1910) was the first major American writer to be born away from the East Coast – in the border state of Missouri. His regional masterpieces were the novels *Adventures of Tom Sawyer* (1876) and *Adventures of Huckleberry Finn* (1884). Twain's style – influenced by journalism, wedded to the vernacular, direct and unadorned but highly evocative and irreverently humorous – changed the way Americans write their language. His characters speak like real people and sound distinctively American, using local dialects, newly invented words, and regional accents.

Henry James (1843-1916) was a major American novelist of the late 19th and early 20th centuries. Although born in New York City, he spent most of his adult years in England. Many of his novels center on Americans who live in or travel to Europe. James confronted the Old World-New World dilemma by writing directly about it. His works include *The Portrait of a Lady*, *The Bostonians* (1886), *The Princess Casamassima* (1886).

ROMANTICISM IN AMERICAN LITERATURE

The European Romantic movement reached America in the early 19th century.

American Romanticism was just as multifaceted and individualistic as it was in Europe. Like the Europeans, the American Romantics demonstrated a high level of moral enthusiasm, commitment to individualism and the unfolding of the self, an emphasis on intuitive perception, and the assumption that the natural world was inherently good, while human society was corrupt.

Romantic Gothic literature made an early appearance with Washington Irving's *The Legend of Sleepy Hollow* (1820) and *Rip Van Winkle* (1819), There are picturesque "local colour" elements in Washington Irving's essays and especially his travel books. From 1823 the prolific and popular novelist James Fenimore Cooper (1789-1851) began publishing his historical romances of frontier and Indian life. However, Edgar Allan Poe's tales of the macabre that first appeared in the early 1830s, and his poetry were more influential in France than at home.

Mark Twain (the pen name by Samuel Langhorne Clemens, 1835–1910) was the first major American writer to be born away from the East Coast – in the border state of Missouri.

His regional masterpieces were the memoir *Life on the Mississippi* and the novels *Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*.

Other writers interested in regional differences and dialect were George W. Cable, Thomas Nelson Page, Joel Chandler Harris, Mary Noailles Murfree (Charles Egbert Craddock), Sarah Orne Jewett, Mary E. Wilkins Freeman, Henry Cuyler Bunner, and William Sydney Porter (O. Henry).

A version of local colour regionalism that focused on minority experiences can be seen in the works of Charles W. Chesnutt (African American), of María Ruiz de Burton, one of the earliest Mexican American novelists to write in English, and in the Yiddish-inflected works of Abraham Cahan.

William Dean Howells represented the realist tradition through his novels, including *The Rise of Silas Lapham* and his work as editor of *The Atlantic Monthly*.

Henry James (1843–1916) confronted the Old World-New World dilemma by writing directly about it. Although he was born in New York City, James spent most of his adult life in England. Many of his novels centre on Americans who live in or travel to Europe. With its intricate, highly qualified sentences and dissection of emotional and psychological nuance, James's fiction can be daunting.

Among his more accessible works are the novellas *Daisy Miller*, about an American girl in Europe, and *The Turn of the Screw*, a ghost story.

Realism began to influence American drama, partly through Howells, but through Europeans such as Ibsen and Zola. Although realism was most influential in set design and staging – audiences loved the special effects offered up by the popular melodramas – and in the growth of local colour plays, it also showed up in the more subdued, less romantic tone that reflected the effects of the Civil War and continued social turmoil on the American psyche. The most ambitious attempt at bringing modern realism into the drama was James Heme's *Margaret Fleming*, which addressed issues of social determinism through realistic dialogue, psychological insight, symbolism. The play was not successful, and both critics and audiences thought it dwelt too much on unseemly topics and included improper scenes, such as the main character nursing her husband's illegitimate child onstage.

Exercise 1. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	Titles	When	Score
1.				

AMERICAN VERSE & PROSA

Since the mid-19th century American poetry had tended to empty saccharine verse – with the startling exception of the Amherst recluse, Emily Dickinson, whose terse, precise, enigmatic poems, published in 1890, after her death, placed her immediately in the ranks of major American poets.

A revolution in poetry was announced with the founding in 1912 of *Poetry: A Magazine of Verse*, edited by Harriet Monroe. It published the work of Ezra Pound and the proponents of imagism – Amy Lowell, H. D. (Hilda Doolittle), John Gould Fletcher, and their English associates, all declaring against romantic poetry and in favour of the exact word.

Meanwhile, other poets moved along their own paths: Edwin Arlington Robinson, who wrote dark, brooding lines on humankind in the universe; Edgar Lee Masters, who used free verse for realistic biographies in *A Spoon River Anthology* (1915); his friend Vachel Lindsay, who wrote mesmerizingly rhythmical verse; Carl Sandburg, who tried to capture the speech, life, and dreams of America; and Robert Frost, who won universal recognition with his evocative and seemingly simply written verse.

The years immediately after World War I brought a highly vocal rebellion against established social, sexual, and aesthetic conventions and a vigorous attempt to establish new values.

Young artists flocked to Greenwich Village, Chicago, and San Francisco, determined to protest and intent on making a new art. Others went to Europe, living mostly in Paris as expatriates. They willingly accepted the name given them by Gertrude Stein: *The Lost Generation*.

Out of their disillusion and rejection, the writers built a new literature, impressive in the glittering 1920s and the years that followed. Romantic clichés were abandoned for extreme realism or for complex symbolism and created myth. Language grew so frank that there were bitter quarrels over censorship, as in the troubles about James Branch Cabell's *Jurgen* (1919) – much more notably – Henry Miller's *Tropic of Cancer* (1931). The influences of new psychology and of Marxian social theory were very strong. Out of this highly active boiling of new ideas and new forms came writers of recognizable stature in the world, among them Ernest Hemingway, F. Scott Fitzgerald, William Faulkner, Thomas Wolfe, John Dos Passos, John Steinbeck, and E. E. Cummings.

Eugene O'Neill came to be widely considered the greatest of the dramatists the USA has produced.

Other writers enriched the theatre with comedies, social reform plays, and historical tragedies.

Among them were Maxwell Anderson, Philip Barry, Elmer Rice, S. N. Behrman, Marc Connelly, Lillian Hellman, Clifford Odets, and Thornton Wilder. The social drama and the symbolic play were further developed by Arthur Miller, William Inge, and Tennessee Williams.

By the 1960s the influence of foreign movements was much felt with the development of "off-Broadway" theatre. One of the new playwrights who gained special notice at the time was Edward Albee, whose later works again attracted attention in the 1990s. Important playwrights of recent decades who have imbued the modern world with qualities ranging from menace to a kind of grace in their surreal or hyper-real works include Sam Shepard, David Mamet, and Tony Kushner.

The naturalism that governed the novels of Dreiser and the stories of Sherwood Anderson was intensified by the stories of the Chicago slums by James T. Farrell and later Nelson Algren.

Violence in language and in action was extreme in some of the novels of World War II, notably those of James Jones and Norman Mailer. Not unexpectedly, after World War I, black writers came forward, casting off the sweet melodies of Paul Lawrence Dunbar and speaking of social oppression and pervasive prejudice. Countee Cullen, James Weldon Johnson, Claude McKay, Zora Neale Hurston, Langston Hughes in the 1920s and 30s were succeeded by Richard Wright, Ralph Ellison, James Baldwin, and LeRoi Jones in the 1940s and 50s.

Poetry after World War I was largely dominated by T. S. Eliot and his followers, who imposed intellectuality and a new sort of classical form that had been urged by his fellow expatriate Ezra Pound.

Eliot was highly influential as a literary critic and contributed to making the period 1920-60 one that was to some extent dominated by literary analysts and promoters of various warring schools.

The victories of the new over the old in the 1920s did not mean the disappearance of the older ideals of form even among lovers of the new. Much that was traditional lived on in the lyrics of Conrad Aiken, Sara Teasdale, Edna St. Vincent Millay, and Elinor Wylie.

In the later years of the period two poets of unusual subtlety and complexity gained world recognition, though they had been quietly writing long before: Wallace Stevens and William Carlos Williams. The admirable novels of Willa Cather did not resort to new devices; the essays of E. B. White were models of pure style, as were the stories of Katherine Anne Porter and Jean Stafford.

In this period humour left far behind the broadness of George Ade's *Fables* (1899) for the acrid satire of Ring Lardner and the highly polished style of Robert Benchley and James Thurber.

The South still produced superb writers, notably Carson McCullers, Walker Percy, Flannery O'Connor, and Eudora Welty, whose works, often grotesque, were compassionate and humorous.

The tension, horror, and meaninglessness of contemporary American life became a major theme of novelists during the 1960s and 70s. While authors such as Saul Bellow, Bernard Malamud, Hortense Calisher, and Philip Roth presented the varied responses of urban intellectuals, usually Jews, John Updike and John Cheever treated the largely Protestant middle class, William Burroughs, Joyce Carol Oates, and Raymond Carver unsparingly depicted the conflict and violence inherent in American life at all levels of society. Irony and so-called black humour were the weapons of authors like Roth, Joseph Heller, and Jules Feiffer. However, other writers, notably Donald Barthelme, Jerzy Kosinski, Thomas Pynchon, and Kurt Vonnegut, Jr., expressed their view of the world as unreal, as mad, by writing fantasies that were by turns charming, obscure, exciting, profound, and terrifying.

Many of these writers have been called postmodern, but the term encompasses a number of characteristics, including multiculturalism, self-reflection, and attention to new means of communication.

Although the poets Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti gained initial recognition as part of the beat generation, their individual reputations were soon firmly established.

Writers of "perceptual verse" such as Charles Olson, Robert Creeley, Denise Levertov, and Robert Duncan became widely recognized during the 1960s. One of the most provocative and active poets of the decade was Robert Lowell, who often wrote of the anguish and corruption in modern life.

His practice of revelation about his personal life evolved into so-called confessional poetry, which was written by such poets as Anne Sexton, Sylvia Plath, and, in a sense, John Berryman.

Accomplished poets with idiosyncratic styles were Elizabeth Bishop and James Dickey.

To some degree, poetry has become polarized along ideological lines, as shown in the work of feminist poet Adrienne Rich. Meanwhile, the bittersweet lyrics of James Merrill expressed the concerns of a generation. The pressure and fascination of actual events during the 1960s intrigued many writers of fiction, Truman Capote, John Hersey, James Michener, and Norman Mailer wrote with perception and style about political conventions, murders, demonstrations, and presidential elections.

Post-Vietnam War American literature has called into question many previously unchallenged assumptions about life. In addition, writing in many prose styles, such as novelists as Don DeLillo, Peter Taylor, William Kennedy, Richard Ford, Robert Stone, E. Annie Proulx, and T. Coraghessan Boyle have explored a wide variety of experiences and attitudes in contemporary American society.

The literature of the 1980s and 90s encompasses the work of African-American (Nobel Prize-winner Toni Morrison, Alice Walker, and Gloria Naylor), Latino (Oscar Hijuelos, Rudolfo Anaya, and Sandra Cisneros), Native American (Louise Erdrich & N. Scott Momaday), Asian-American (Maxine Hong Kingston & Amy Tan).

Active vocabulary

Generation, perception, style, bittersweet lyrics, writers of fiction, actual events, active poets, to express, to become, novelists, novels, poems, literature.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

Exercise 2. Answer the questions.

1. When did American poetry tend to empty saccharine verse? 2. When was a revolution in poetry announced? 3. What magazine published works of imagism? 4. What did representatives of this movement declare? 5. Who moved along their own paths? 6. What did they use? 7. What did the years immediately after World War I bring into literature? 8. Did some poets go to Paris to accept ideas of lost generation? 9. Out of their disillusion and rejection, the writers built a new literature, didn't they? 10. When did writers of recognizable stature in the world come? 11. Who was the greatest of the dramatists? 12. What influenced the activity of American writers? 13. What was extreme in some of the novels of World War II? 14. Who dominated in the after World War I? 15. Who was highly influential as a literary critic? 16. What became a major theme of novelists during the 1960s and 70s? 17. Who used irony and so-called black humour as the weapons? 18. Who gained initial recognition as part of the beat generation? 19. Who was the most provocative and active poets of the decade? 20. What intrigued many writers of fiction during the 1960s?

Exercise 3. Fill in the gaps with the words and phrases from the text in the correct form.

Human being, plain, long sentences, remember, connecting, peep out, versatile energy, prominent, advocate, natural passions, to subdue, mortify, be proud, genius, political success.

Benjamin Franklin (1706-1790)

In reality, there is perhaps, no one of our 1) _____ so hard 2) _____ as *pride*. Disguise it, struggle with it, beat it down, stifle it, 3) _____ it as much as one pleases, it is still alive, and will every now and then 4) _____ and show itself; you will see it, perhaps, often in this history; for, even if I could 5) _____ that I had *completely overcome* it. I should probably 6) _____ of my humility. Franklin was a universal 7) _____ who did not realize that his *Autobiography* would eventually become a classic of its kind. The part of it given here shows the beginnings of his personal, civic, and 8) _____, yet the account is uncolored by vanity. Franklin shows us that he is a 9) _____ as well as a successful man.

Though his style of writing was clear and even 10) _____ in his time, we now find it a bit hard to read. It has many long words, often from the Latin language, and 11) _____. But we must 12) _____ that he was writing two centuries ago. It is true that Franklin's style is formal.

The organization of much of what he says – if not how he says it – is informal, however. In his famous *Autobiography*, in particular, he talks first about one thing and then another *with little attempt* at 13) _____ them. In the *Autobiography* he talks first of all about how he studied language – something you are doing now – then about family matters, and finally about the club he founded called the Junto.

Even in these few pages we can see a man of 14) _____ and new ideas. Of course, not all of his ideas were new.

In some cases he simply became the most 15) _____ of old ones, especially the beliefs that we should work hard and that we should save our money. These principles had been current since Puritan times but Franklin spread them widely by putting them into a popular almanac, or calendar, called "Poor Richard's Almanac", which he himself printed. It contained many popular sayings such as "God helps them that help themselves", "Laziness travels so slowly that poverty soon overtakes him", and "Beware of little expenses; a small leak will sink a great ship".

Exercise 4. Make up some dialogues from the information above.

Exercise 5. Read the text and pick up the essential details in the form of quick notes.

Exercise 6. Answer the questions.

1. Where and when was Benjamin Franklin born? 2. What kind of man was he? 3. What are Franklin's writings like? 4. Franklin's *Autobiography* is many things, isn't it? 5. Who was the first president of the USA? 6. Did he realize that his *Autobiography* would eventually become a classic of its kind? 7. What does Franklin show us? 8. What was his style of writing? 9. Do you feel that he wrote two centuries ago? 10. What did he talk in his famous *Autobiography* about? 11. Can we see a prominent and new ideas? 12. What did Washington Irving provide a young nation with? 13. How was his best work called? 14. What geographic area provided the background for this book? 15. What nationality was he? 16. What kind of hero did he make in his book?

Exercise 7. Analyze the life and literary activity of Philip Freneau (1752-1832).

It is not easy to conceive what will be the greatness and importance of North America in a century or two to come, if the present fabric of nature is upheld, and the people retain those bold and manly sentiments of freedom, which actuate them at this day.

Agriculture, the basis of a nation's greatness, will here, most probably, be advanced to its summit or perfection; and its attendant commerce, will so agreeably and usefully employ mankind, that wars will be forgotten; nations, by a free intercourse with this vast and fertile continent, and this continent with the whole world, will again become brothers after so many centuries of hatred and jealousy, and no longer treat each other as savages and monsters.

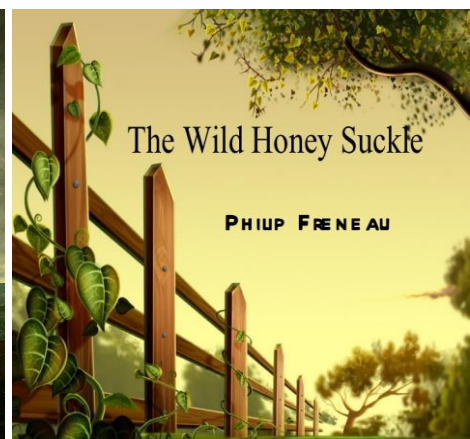
Philip Freneau was an ardent patriot who is still remembered as the "Poet of the American Revolution". While in college, he had already determined to become a poet. After his experience as a sailor in the Revolutionary War, he turned to newspaper and pamphlet writing.

Today, however, Freneau is remembered more for his poetry than his prose.

The first, "The Wild Honey Suckle" was virtually unread in the poet's lifetime, yet it deserves a place among major English and American works of poetry of that time. Much of the beauty of the poem lies in the sounds of the words and the effects created through changes in rhythm. The idea for the second poem, "The Indian Burying Ground", was suggested by the fact that some Indian tribes buried their dead in a sitting, instead of a lying, position. This poem, too, is marked by a regularity of rhythm and meter and by the use of "Reason" as an abstraction which is personified.

Exercise 8. Answer the questions.

1. What will be the greatness and importance of North America? 2. Who is still remembered as the "Poet of the American Revolution"? 3. When did he decide to be a poet? 4. Did he have the experience as a sailor in the Revolutionary War? 5. What did he do after it? 6. Is he remembered more for his poetry than his prose? 7. What poem was virtually unread in the poet's lifetime? 8. What did it deserve?



UNIQUE AMERICAN STYLE IN LITERATURE

"This is a beautifully written, well-structured, and impressively informed study of early national American literature. Drawing on pre-romantic aesthetic philosophy and deft stylistic analysis, Ezra Tawil succeeds in elucidating a significant late eighteenth-century cultural paradox: the transatlantic roots of American literary originality." – Paul Downes, University of Toronto

"*Literature, American Style* is a timely and innovative account of some very old-fashioned ideas in American literary studies – nationalism, originality, and style. In Ezra Tawil's engaging, lucid prose, they come alive in ways that reveal American 'exceptionalism' to be a far more important and complex cultural strategy than we have understood it to be." – Edward Cahill, Fordham University

Between 1780 and 1800, authors of imaginative literature in the new United States wanted to assert that their works, which bore obvious connections to anglophone literature on the far side of the Atlantic, nevertheless constituted a properly "American" tradition. No one had yet figured out, however, what it would mean to write like an American, what literature with an American origin would look like, nor what literary characteristics the elusive quality of Americanness could generate.

Literature, American Style returns to this historical moment – decades before the romantic nationalism of Cooper, the transcendentalism of Emerson and Thoreau, or the iconoclastic poetics of Whitman – when a fantasy about the unique characteristics of U.S. literature first took shape, and when that notion was linked to literary style.

While late 18th-century U.S. literature advertised itself as the cultural manifestation of a radically innovative nation, Ezra Tawil argues, it was not primarily marked by invention or disruption.

In fact, its authors self-consciously imitated European literary traditions while adapting them to a new cultural environment. These writers gravitated to the realm of style, then, because it provided a way of sidestepping the uncomfortable reality of cultural indebtedness; it was their use of style that provided a way of departing from European literary precedents. Tawil analyzes Noah Webster's plan to reform the American tongue; J. Hector St. John de Crèvecoeur's fashioning of an extravagantly naïve American style from well-worn topoi; Charles Brockden Brown's adaptations of the British gothic; and the marriage of seduction plots to American "plain style" in works such as Susanna Rowson's *Charlotte Temple* and Hannah Webster Foster's *The Coquette*. Each of these works claims to embody something "American" in style yet, according to Tawil, remains legible only in the context of stylistic, generic, and conceptual forms that animated English cultural life through the century.

Unique American Style

With the War of 1812 and an increasing desire to produce uniquely American work, a number of key new literary figures appeared, perhaps most prominently **Washington Irving, James Fenimore Cooper, and Edgar Allan Poe.**

Irving, often considered the first writer to develop a unique American style (although this is debated) wrote humorous works in *Salmagundi* and the well-known satire *A History of New York, by Diedrich Knickerbocker* (1809).

Anti-transcendental works from **Melville** (*Moby-Dick*), **Hawthorne** (*Scarlet Letter*), and **Poe** (*The Fall of the House of Usher*) all comprise the Dark Romanticism subgenre of literature popular during this time.

Washington Irving

James Fenimore Cooper

Edgar Allan Poe

Hawthorne

UNIT II. AMERICAN LITERATURE IN THE 19TH CENTURY

INTRODUCTION

During the first half of the 19th century the USA went through some of the greatest changes in its history. In the middle of the 19th century it was still mainly a country of farmers.

Trade and manufacturing were growing more important with each decade but it was not until the 1870s that a majority of Americans were making a living in non-farming occupations.

Meanwhile, the population soared from 23 million in 1850 to 76 million in 1900. In the middle of the century Negro slavery was still a fact of American life. The nation was being split in two by it.

The South defended slavery more and more vigorously; the North criticized it more and more earnestly, the bitter war waged between the North and South from 1861 to 1865 permanently altered the character of American life. After the Civil War the nation entered a period of vast commercial expansion. Railroads stretched from one end of the country to the other. Factories were built.

Cities grew bigger. Fortunes were made. Americans, whether native-born or immigrants, earned more than ever before. They had more opportunities, more freedom. Often, as a result, they felt patriotism, trust in their country, that made them sure that the USA was the greatest nation on earth. Only a few of their fellow countrymen felt otherwise. However, these few included some of the most notable thinkers of the time, and, most significant for us, some of the best writers.

Ralph Waldo Emerson and Henry David Thoreau both denied that making money was as important as many Americans believed. On the other hand, both authors strongly affirmed the rights of the individual and the dignity of the individual.

Mark Twain seemed either to conform to typical American values or to amuse his audience by adroitly making fun of them. Yet underneath he felt a brooding pessimism not only about American values but about life itself. The writings that he suppressed, and which few know about, show his gloom.

By the time he died he considered life, at best, an evil dream.

As we have seen, writers of the first half of the 19th century, such as Poe and Hawthorne, were part of an international romantic trend in literature and art. The American Romanticists of the mid-19th century, who termed themselves Transcendentalists and who were led by Ralph Waldo Emerson, preached the positive life. Transcendentalism has been defined philosophically as "the recognition in man of the capacity of knowing truth intuitively, or of attaining knowledge transcending the reach of the senses". About the time that Emerson and Thoreau were writing, great authors were developing their talents. They were Herman Melville and Walt Whitman.

Melville started with travel and sea stories, based in part on his own adventures, and went on to tales as modern in their subtlety as anything written today. He composed one of the most significant novels of the 19th century, *Moby Dick*. Walt Whitman was determined to be the poet of democracy.

Though America has never cared as much for poetry as for prose, Whitman thought that he could reach the American people by throwing aside the traditional ornaments and prettiness of verses creating his own form. He worked at his great poem, or book of poems, *Leaves of Grass*, throughout his life. Yet, ironically enough, Whitman failed to reach the common man. If the common man liked any poetry, it was poetry of a traditional form.

The most popular American poet of the 19th century was Henry Wadsworth Longfellow, once a college classmate of Hawthorne. In an era when America was trying so hard to be new, Longfellow pioneered in studying – and then teaching – European literature.

In 1836 he became Harvard College's professor of modern languages and stayed at Harvard for nearly 20 years. During that time he produced several volumes of poetry, of which *The Belfry of Bruges and Other Poems*, according to some critics, was his best.

In his lyrics he drew on the techniques of European poetry, as well as on his own native creativity, and acquired a mastery of rhyme and rhythm. The ideas he expressed were generally simple ones and his technique displayed them to advantage. He expressed them musically and powerfully, with the result that more people read him than any other American poet. If Longfellow was the prototype of the public bard throughout the middle of the century, Emily Dickinson was the opposite.

Abnormally shy and retiring, she lived her life in complete shadow. The poetry she wrote irregular in its rhyme and rhythm, whimsical in its imagery, wry in its view of the world was the reverse of Longfellow's. While she wrote, no one paid attention to her. After her death her lyrics began to be circulated. Today she is hailed as one of the outstanding American poets, eagerly studied by scholars and critics who dismiss the popularity of Longfellow.

She wrote of death as much as of life, of defeat more than of victory. Nevertheless, her creative imagination turned the one into the other. Death became life through a kind of inner sight that is evident in many of her poems. Lastly, we come to Henry James, who not only bridged the 19th and 20th centuries but connected America and Europe. In his slow-moving, magnificent fiction he shows what happens when characters from different cultures meet.

He himself was international. Born in America into a distinguished American family, he died in England, a British subject. He knew the true meaning of changing environments. His novels, and to a smaller extent his short stories, have had much influence on modern American writers.

The intensity with which he studied human beings and the depth of his understanding of them have made him one of the fathers of the psychological novel. In the major scenes in his fiction he slows up time so that we can sense every nuance in a conversation or a character's action. Critics argue about what his best books are but a good case can be made for two of his novels in particular.

One, *The American*, is an early novel. The other novel, one of his middle period, is *The Ambassadors*. It is more nearly comic than tragic, and it is more urbane than *The American*. As we end this section, the 20th century has just begun, with some of the most exciting literature that America has ever known. Its foundations have been firmly laid by the 19th-century authors, but there is no doubt that they would be astounded, and we hope impressed, by the writing produced by their successors.

Active vocabulary

Population, successors, authors, human beings, environments, fiction, writing, understanding, outstanding American poets, a mastery of rhyme and rhythm.

Exercise 1. Answer the questions.

1. What country was America in the middle of the 19th century? 2. What was the growth of the population at that time? 3. How many parts was the nation being split in? 4. What period did the nation enter after the Civil War? 5. What was the political and economic situation in America? 6. Have men expressed their dissatisfaction throughout history with their present condition? 7. Who denied that making money was as important as many Americans believed? 8. Who preached the positive life? 9. Why did M. Twain feel pessimism as he grew older? 10. Who was the leader of Transcendentalists? 11. How was Transcendentalism defined? 12. Who was attracted by Thoreau's ideas? 13. What is the most significant novel written by Melville? 14. Who was determined to be the poet of democracy? 15. Who became Harvard College's professor of modern languages? 16. How long did he stay at Harvard? 17. What were his best collections of poems? 18. Who was the prototype of the public bard throughout the middle of the century? 19. Why did Emily Dickinson live in complete shadow?

Exercise 2. Act the dialogue out in class.

- I'd really like to know more about American literature. Can you give me some help?
- Well, I'll try. I can tell you about some of the more important writers. That'll be a start, anyway.
- Good.
- Well, you should read B. Franklin. He's about the first one of any importance.
- Good. I'll write this down.
- And then maybe James Fenimore Cooper. He wrote stories about life on the frontier.

Everybody reads them in school.

- Who's the man who wrote so much about nature?
- Emerson. You certainly should read some of his essays.
- Yes, I think I've read one or two.
- There are other people you should know about. Hawthorne who wrote *The Scarlet Letter* and his friend, Herman Melville. He wrote *Moby Dick*. Have you heard of it?
- Is it about a whale? Didn't they make a movie of it?
- That's right. Another important writer of that time was Whitman.
- Oh, yes. He was an outstanding poet. Who's the next?
- Mark Twain, I guess. But you probably know him.
- Oh, sure. His books are for children, aren't they?
- Oh, no. A lot of adults read them. I read *Huckleberry Finn* last year.
- Really? Should I read it?
- Yes, indeed.

Exercise 3. Render the information briefly in English.

American Renaissance, called New England Renaissance, period from the 1830s roughly until the end of the American Civil War in which American literature, in the wake of the Romantic movement, came of age as an expression of a national spirit.

The literary scene of the period was dominated by a group of New England writers, the "Brahmins", notably Henry Wadsworth Longfellow, Oliver Wendell Holmes, and James Russell Lowell. They were aristocrats, steeped in foreign culture, active as professors at Harvard College, and interested in creating a genteel American literature based on foreign models.

Longfellow adapted European methods of storytelling and versifying to narrative poems dealing with American history. Holmes, in his occasional poems and his "Breakfast-Table" series (1858-91), brought touches of urbanity and jocosity to polite literature. Lowell put much of his homeland's outlook and values into verse, especially in his satirical *Biglow Papers* (1848-67).

One of the most important influences in the period was that of the Transcendentalists, centred in the village of Concord, Massachusetts, including Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, George Ripley, and Margaret Fuller.

The Transcendentalists contributed to the founding of a new national culture based on native elements. They advocated reforms in church, state, and society, contributing to the rise of free religion and the abolition movement and to the formation of various utopian communities, such as Brook Farm.

The abolition movement was bolstered by other New England writers, including the Quaker poet John Greenleaf Whittier and the novelist Harriet Beecher Stowe, whose *Uncle Tom's Cabin* (1852) dramatized the plight of the black slave. Apart from the Transcendentalists, there emerged during this period great imaginative writers – Nathaniel Hawthorne, Herman Melville, and Walt Whitman – whose novels and poetry left a permanent imprint on American literature.

Contemporary with these writers but outside the New England circle was the Southern genius Edgar Allan Poe, who later in the century had a strong impact on European literature.

WASHINGTON IRVING

(1783-1859)

Irwing was America's first man of letters, *devoting* much of his career to literature. In his short stories, he usually starts with standard characters – the lazy husbands, for instance, and the *termagant wife*. He is able, however, in his better stories to place them in a *home-like situation* and in *surroundings* that give the stories a *kind of vitality*. Irwing's choice of incidents and *descriptive details* adds a *note of symbolism* to the basic themes, creating an almost Gothic atmosphere.

Irwing got the idea for his most famous story, "*Rip Van Winkle*", from a German legend about a sleeping emperor, which he points out in a *mock-scholarly note* added at the end of the story.

According to the note, the tale originated with Diedrich Knickerbocker, an old Dutch gentleman of New York, who is really a fictional character created by Irwing. (The old gentleman's name was later adopted by a group of New York writers of the period, among whom Irwing, James Fenimore Cooper, and William Cullen Bryant were the foremost Knickerbockers.) "*Rip Van Winkle*" is found in Irwing's longer work, *The Sketch Book of Geoffrey* published serially in the USA from 1819 to 1820.

The Dutch of New York were just as *thrifty* as the Puritans from whom Benjamin Franklin got many of his ideas. The Dutch, too, believed in working hard and in saving every cent possible.

Washington Irwing makes the hero of his famous story the *complete opposite of the ideal*.

Even Rip's nagging wife cannot make him change. Rip Van Winkle, at one point in the story, gets lost in an *enchanted forest*, but the ghosts he meets prove to be merely silent and indifferent.

Beneath the apparent *comic burlesque qualities* of the tale, signs of decay, sterility, and impotence indicate that it deals with the loss or *surrender of manhood*. In effect, while Rip falls into a 20-year sleep, he exchanges the best years of his life for a peaceful old age.

Meanwhile, his *compatriots* fight a war and establish a new nation. But Rip is flexible enough to *turn his misfortune into an advantage*. First, he escapes 20 years of *nagging* by his insistent wife. Second, he makes great success as a man who neither minds his own business nor maintains his reputation as a hard worker. Rather, he is a *loafer*, a *gossip*, a dreamer, and someone who helps his neighbors and who is liked by children. Rip would rather *starve on a penny than work for a pound*.

Exercise 1. Render the main idea of the information.

Exercise 2. Translate words and word-combinations and make up sentences with them.

Easily attainable / accessible; attainable accuracy; attainable outcome; to obtain a reward; obtain by incessant begging; to obtain the age of smth.; laws of nature which universally obtain; unworthy of your help; to grovel in the dirt; worthy of emulation; elevate hopes; elevate the voice; indispensable to; life; to intermingle with; pale imitation.

Exercise 3. Pick out the essential details concerning American literature in the 19th century in the form of quick notes and render the text with their help.

Exercise 4. Make up some dialogues from the information above.

Exercise 5. Analyze the information and use it in practice.

Exercise 6. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

JAMES FENIMORE COOPER

(1789-1851)

In a democracy, men are just as free to aim at *the highest attainable places* in society as to *obtain the largest fortunes*; and it would be *clearly unworthy* of all noble sentiment to say that the *grovelling competition for money* shall alone be free, while that which *enlists all the liberal acquirements* and elevated sentiments of the race, is denied the democrat.

Such an *avowal* would be at once a declaration of the inferiority of the system, since nothing but ignorance and vulgarity could be its fruits. The democratic gentleman must differ in many essential particulars from the aristocratical gentleman, though in their ordinary habits and tastes they are *virtually identical*. Their principles vary; and, to a slight degree, their deportment accordingly.

The democrat, recognizing the right of all to *participate in power*, will be more liberal in his general sentiments, a quality of superiority in itself; but, in conceding this much to his fellow man, he will proudly maintain his own independence of *vulgar domination*, as *indispensable* to his personal habits. The same principles and *manliness* that would induce him to depose a royal despot would induce him to resist a vulgar tyrant. From "*The American Democrat*" in Harry R. Warfel, Ralph Gabriel, Stanley T. Williams, *The American Mind*, New York: American Book Company 1947.

Cooper (1789-1851) wrote both novels and social criticism. It is his fiction which has become famous, but it is worth remembering that he wrote books criticizing the *shortcomings of democracy* in his own country. He is the first important writer to be critical of the USA but he will by no means be the last. His fiction is much more memorable, however, and here below is part of his most noted novel.

The Lost of the Mohicans, written in 1826, is the second novel in Cooper's Leatherstocking Series.

Consisting of five novels, the series gets its title from one of the names applied to its frontiersman hero, Natty Bumppo, who is also called Deerslayer, Hawkeye, Pathfinder, and Leatherstocking.

The five novels tell the story of Bumppo from youth to old age. The other books in the series are: *The Pioneers* (1823); *The Prairie* (1827); *The Pathfinder* (1840); and *The Deerslayer* (1841).

The creation of the character of Natty Bumppo is probably the most significant thing that happened in American literature during the first 50 years of its history. Like Sir Walter Scott and other romantic writers who dealt with historical or legendary characters, Cooper, in his tales about Bumppo, unfolded an epic account. Bumppo, a frontiersman whose actions were shaped by the forest in which he lived, seems to be related in some way to the deepest meaning of the American experience itself.

All but one of the Leatherstocking Tales, *The Pioneers*, is concerned with *bloody conflict*.

Yet the fighting is always *intermingled with passages* describing the *quiet beauty of nature*.

Perhaps Cooper's interest in painting developed in him his excellent *pictorial imagination* which he applies effectively, counterpointing descriptions of conflict and violence with scenes of forest beauty. A further word about Bumppo. His *greatest gift* is a *reverence for life*, a *deep understanding of the genius of man*. His friendship with Chingachgook is symbolic of Hawkeye's understanding of the differences that exist between peoples. Chingachgook symbolizes the aboriginal life & culture of America.

Exercise 1. Read the text and summarise your knowledge of F. Cooper's literary work.



Exercise 2. Translate the sentences.

The stacks are accessible to the public. Both say they want to write literary books that are accessible to a general audience. Fortune smiled on us. He had once fortunated upon the notion of that excellent manner in an old book, which came afterwards to be in vogue. His book strikes with a wealth of detail. Such behavior is unworthy of you. A wise man flinches from danger. Many people flinch from speaking in public. Their emulation terminated in personal antipathy. A complete set of Dickens was bound in imitation leather. Can I enlist your support in raising the money? She made a solemn avowal that she would never reveal the secret. She taught her child at home on the new system, by a pictorial alphabet. Pictorials are a characteristic feature of the second half of our hundred years of postage stamps. He revered her memory.

Exercise 3. Translate the words and word-combinations in the brackets in the correct form.

I infer, then that all the materials of poetry (существовать) in our own country, with all the ordinary (поддержка) and (возможность) for making a successful use of them. The elements of beauty and (пышность), intellectual (величие) and moral truth, the stormy and the gentle passions, (катастрофы) and the changes of life, and the light shed upon man's nature by the story of past times and (знание) of foreign manners, have not made their sole (обитель) in the old world beyond the waters. If under these circumstances our poetry should finally fail of rivalling that of Europe, it will be because Genius sits idle in the midst of (сокровища). William Cullen Bryant (1794-1878) was the first American lyric poet of (почтительное отношение). He could make his poems sing melodies that might be stately, as they are in "Thanatopsis", gentle, as in "To a Waterfowl"; or stirring, as in "Song of Marion's Men"; but always graceful and never cloying.

Notes

to give (offer, provide) encouragement – одобрять

to find encouragement in – находить/встречать чье-л. одобрение

warm encouragement – сердечная поддержка

to take up one's abode – поселиться

to make one's abode – жить где-л.

of no fixed abode (with no fixed abode) – без постоянного местожительства

the abode of the spirits – загробный мир

Exercise 4. Translate word-combinations and make up sentences with them.

To try one's fortune; a stroke of good fortune; to accumulate, amass, make a fortune; to dissipate, run through, squander a fortune; an enormous, large, vast fortune; a family fortune; a man of fortune; to come into a fortune; to inherit a fortune / marry a fortune; small fortune; pictorial art; a pictorial description; to hold in reverence, to regard with reverence; to feel reverence / to show reverence; deep, profound reverence.

American Literature

Literary Movements

- Puritanism
- Native American
- Romanticism
- Transcendentalism
- Realism
- Regionalism
- Slave Narratives
- Naturalism
- Enlightenment
- Modernism
- Sentimentalism

Books/Resources

- The Scarlet Letter
- The Crucible
- Huckleberry Finn
- Grapes of Wrath
- A Farewell to Arms
- The Great Gatsby
- The Awakening
- Native Son
- The Bread Givers
- Yellow Raft on Blue Water
- My Antonia

Class Resources

EDGAR ALLAN POE

(1809-1849)

Edgar Allan Poe, outstanding romantic poet, romancer, and short – story writer, was one of the first professional writers of the USA. But in his lifetime he was more popular in Europe than at home.

In America he was often accused by critics of leading a disreputable life; and many readers did not understand him, thought he had a sinister mind and could not fully grasp his rich imagination.

In Europe, however, critics highly praised his rare talent, and in the France and Russia of his days he was considered to be the only American poet of significance.

All his life Poe struggled against anxiety and poverty, and strove for literary perfection creating poems and stories of many varied literary forms. Edgar Poe was born in Boston in 1809. His parents were second-rate actors, and very poor.

When his father David Poe had gone on the stage, his Southern family had cast him off, and would not help him. Edgar's mother was the daughter of an English actress, and was alone in America when she married. After a few years of hardships, the father disappeared and was never heard of again; and at the end of 1811, while acting in Richmond in the State of Virginia, the mother died.

The homeless infant was brought up by a childless couple, Mr. John Allan, a well-to-do Scotch tobacco merchant, and his wife. The foster-mother was very fond of Edgar. Indeed, he was treated so kindly by her, that it led to jealousy on the part of her husband: as a result, the boy was never legally adopted though he remained with the family for many years. Edgar grew into a handsome youth, skilled in riding and swimming, and also accomplished in music, declamation, and drawing.

Mr. Allan's business took him abroad, and from 1815 to 1820 Poe lived with the family in Scotland and England. He attended a fine classical preparatory school. There he wrote Latin verse and learned "the use of his fists" (boxing). Back in the USA, he was sent to the University of Virginia where he showed remarkable ingenuity in mathematics, chemistry and medicine.

These studies he combined with writing poetry, and all the while he read and read and read. Yet Poe was unhappy at the university. His sensitive pride was wounded by the social barrier between him and the rich Southern boys. He took to drinking and gambling, and got in debt.

At the end of the first year Mr. Allan decided to remove him from the university. The tobacco merchant had never understood the boy's vocation for art which he proved by making him a clerk in his business. Poe immediately ran away and went to Boston.

In Boston he published his first volume of poetry "*Tamerlane and Other Poems*" (1827), signing it "*By a Bostonian*". Not a single copy was sold. His disappointment and poverty forced him to enlist in the army. In this new life he succeeded better than he himself had expected. Within a year he was made sergeant – major, but by then he could not stand army life any longer. He wrote to his foster-mother in Richmond, and she urged her husband to help the boy. Mr. Allan obtained a discharge from the army for him, but when Edgar arrived in Richmond, Mrs. Allan had died.

Mr. Allan, reconciled for the time being to Edgar, arranged for him to enter the military academy at West Point; he himself signed the required obligation that the young man would serve for five years.

Meanwhile Poe had published in Baltimore his second volume of poems "*Al Aaraaf, Tamerlane and Minor Poems*" (1829). No review appeared; his poems again passed unnoticed.

Poe spent a year at the West Point academy, disliking his duties more and more. Finally, he provoked his dismissal from the academy by intentionally disobeying orders. He left before he was officially expected. He again had a violent disagreement with Mr. Allan, and the latter refused to help him any longer. Two years later the merchant died. Though a millionaire, he did not mention Poe in his will, and Edgar was left penniless.

In 1831 Poe published his third edition of poems, this time in New York.

However, Poe first became famous not as a poet, but as a writer of fiction, with a story he wrote for a magazine where he had applied for work. It was the story "*Manuscript found in a Battle*".

It was printed in the *Baltimore Saturday Visitor* won him a prize of \$50. The prize saved him from starvation and the story opened the way for him into journalism. He made some literary friends.

For some time, Poe lived in Baltimore and wrote various publications. After a period of poverty and struggle he was taken on by the *Southern Literary Messenger* as an editor.

Under his guidance this periodical became the acknowledged rival of the best Northern magazines.

The annual circulation of the magazine rose from 500 to 3,500 copies in the two years that he edited it. Poe had an unusual gift for developing periodicals. He had always wished to have a magazine of his own, but he had no capital to print a magazine. He could hardly support himself on the money he earned.

As a poet and writer his fame spread slowly, he was known more for his literary reviews, which were very critical. He continued to write for various magazines, daily papers and literary supplement printed in Richmond, Baltimore, New York, and Philadelphia. In 1840 he published two volumes of his in 1843 his story "*The Gold Bug*" won him a prize of \$100.

In 1845 appeared his collection of poetry "*The Raven and Other Poems*" published in New York and London. He made an attempt at lecturing on literature and style which was popular with his audiences but again not financially.

In 1836, while still in Baltimore, Poe had married a very young girl, Virginia Clemm, the daughter of his father's sister, Maria. Their home life was very happy, but soon his young wife became very ill with tuberculosis. Poe grew desperate because he had no money to cure her. This increased Poe's weakness for alcohol and he began to have spells of drinking which incapacitated him for work.

Owners of various magazines who had never troubled to give Poe permanent employment said that it was the writer's own fault that he was out of work. Things went from bad to worse when his candid reviews and critical articles increased the number of his enemies.

Early in 1846 Poe took Virginia to a little cottage in Fordham (now a part of New York).

By then it was evident that she must soon die. His poverty was extreme. His friends tried to help Poe and in December 1846 a note appeared in one of the New York papers appealing for public charity to help the talented poet "in his hour of want". This wounded Poe's pride but he was in no position to refuse charity. He took the money but fell into quarrelsome moods, the cause of which was never explained, but was easily guessed at. These moods estranged him from his editorial associates.

In January 1847 his young wife died (she was only 24). He was at the time feverishly at work on "*Eureka*", a poem which no one appreciated and considered the work of a shattered mind, but which is now considered important as a poem in which all Poe's aesthetic principles are set. His last poems were "*The Bells*" and "*Annabel Lee*".

Edgar Allan Poe's life ended in circumstances so strange, that he might have invented them: he was in Richmond lecturing with brilliant success and even earned a considerable sum of money. Six days later he was found unconscious on the streets of Baltimore. It was suspected that he had been given opium and robbed of the money he had earned. He died four days later, on October 7, 1849, in the Baltimore City Hospital.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Read the text and pick up the essential details in the form of quick notes.

Exercise 3. Add some information & make up a small report and give a talk in class.

Exercise 4. Analyze the information, which is in the highlight, and use it in practice.

Exercise 5. Choose the correct variant by drawing on the information above.

1. Edgar Allan Poe was _____ romantic poet, romancer, and short- story writer.
a) distinguished b) foremost c) prominent d) outstanding
2. In America he was often _____ by critics of leading a disreputable life.
a) defendant b) accused c) blamed d) guilty
3. He had a _____ mind and could not fully grasp his rich imagination.
a) ill-boding b) ominous c) sinister d) bad
4. Edgar Poe was born in Boston in _____.
a) 1809 b) 1834 c) 1829 d) 1826
5. After a few years of _____ the father disappeared.
a) hardships b) difficulty c) obstacle d) suffering
6. Edgar grew into a _____ youth.
a) handsome b) beautiful c) good-looking d) fine
7. He showed remarkable _____ in mathematics, chemistry and medicine.
a) talent b) resourcefulness c) inventiveness d) ingenuity
8. His _____ pride was wounded by the social barrier between him and rich boys.
a) sensitive b) impressionable c) susceptible d) vulnerable
9. The tobacco merchant had never understood the boy's _____ for art.
a) bent for b) calling c) mission d) vocation
10. His disappointment and poverty forced him to _____ in the army.
a) join b) enlist c) enter d) go
11. He _____ the military academy at West Point.
a) went b) entered c) enlisted d) joined
12. He provoked his _____ from the academy by intentionally disobeying orders.
a) release b) discharge c) dismissal d) retirement
13. The prize saved him from _____.
a) starvation b) dearth c) hunger d) famine
14. Under his guidance this periodical became the _____ of the best Northern magazines.
a) competitor b) rival c) opponent d) antagonist
15. The annual circulation of the magazine rose _____ copies in the two years.
a) from 300 to 2,500 b) from 500 to 3,500 c) from 100 to 1,500 d) from 400 to 500



POE'S AESTHETIC PRINCIPLES

From a general point of view, the creative work of this singular, original writer belongs to the romantic trend, but the exclusive artistic principles expressed in Poe's writing him far away from conventional Romanticism. He lived at the time when the dollar had already become "the American standard". Businessmen were investing capital in railroads and steam – engines, and when the new states, California and Texas, were added to the USA, thousands of people went west.

The country seemed to have gone mad in a wild rush for gold. But Poe was not the kind of man to be drawn into that turmoil. He gave expression to his protest against the flourishing of the bourgeois system in his country in a story "The Fall of the House of Usher". He describes a decaying Southern manor – house and the sad end of its last inhabitants. Although we feel his romantic sadness for bygone days, still stronger is the feeling of pain and grief that the beautiful and poetical was hopelessly absent in everybody bourgeois practice of the world around him. In the article "The Ports and Poetry of America" he said that in this age of machines man was in want of harmony between the emotional and practical or society would degenerate. Poe's longing for ideal beauty is felt in all his works.

Edgar Allan Poe's tales and romances may be divided into three types: tales of horror, detective stories and science fiction. The *tales of horror* represent a psychological study of anxiety and terror, of passion, anger, revenge and other emotions suffered by lone men who think they are destined for some strange fate. But whatever happens in the story, the hero always remains rational.

All Poe's best stories exhibit some triumph of the mind over the danger to which the hero is, or seems doomed: for instance, the stories "A Descent into the Maelstrom" and "The Fall of the House of Usher". Notable is Poe's attitude towards crime. In "The Fall of the House of Usher" and in other stories (as "The Black Cat") Poe does not stress the immorality of crime. He ignores the moral aspect of crime as sin. It was Poe's personal passive protest against the farce of conventional morals.

The story of the House of Usher symbolizes the breaking up of slaveholding estates. Poe tells about two members of an old family, Roderick Usher and his sister, and the inevitable ruin of the House of Usher. The description of the manor – house at the very beginning is symbolic of how the aristocracy had outgrown its time. The mansion stood by a small lake surrounded by dead trees. "...About the whole mansion and domain there hung an atmosphere...which had no affinity with the air or heaven, but which had reeked up from the decayed trees, and the grey wall, and the silent tarn (lake) – a pestilent and mystic vapour, dull, sluggish...."

The house was discoloured, some of its stones were crumbling, but on the whole no portion of the masonry had fallen. Yet a crevice, "... extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn". Roderick Usher, though very young, is described as a doomed man. "A cadaverous complexion; an eye large, liquid, and luminous beyond comparison; lips somewhat thin and very pallid...".

His sensual reaction to the world about him was that of a shattered mind: the odours of all flowers were oppressive; his eyes were tortured by even a faint light; and all sounds inspired him with horror except those from stringed instruments. He was a slave to terror because his only relative on earth, his tenderly beloved sister, was soon to die of a strange illness. "...a settled apathy, a gradual wasting away of the person". He was convinced that he too would die soon after his sister.

Poe describes how Usher suffers through all stages of his nightmarish fear.

At last Usher cannot stand the constant anxiety any longer in anticipation of the inevitable end, he hurries the events by putting his sister alive in the family tomb, a deep vault underneath the house, all the while vividly imagining how she must be struggling to set herself free. Then a terrific storm shatters the house and the vault; and the maiden, released from her prison, enters the room, and "...

with a low moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death – agonies, bore him to the floor, a corpse, and a victim to the terrors he had anticipated".

Simultaneously the storm completely smashes the building. Before the house falls apart, the fissure in the wall, with a blood-red moon shining behind it, spreads larger and larger until the whole edifice crumbles. This ending, with the fissure spreading to break the wall asunder, Poe's symbolic way of showing that the past is gone forever.

In "A Descent into the Maelstrom" Poe tells the story of a Norwegian fisherman whose ship had been caught in the whirlpool. The Maelstrom was a channel in the sea flowing between dangerous crags about one mile off the north-west Norwegian coast. Its current of boiling and hissing waters was so swift that yachts and ships had been carried away by it into a whirlpool, which then absorbed them and nothing could save the ship from destruction. The effect of the story on the reader is one of profound terror as the fisherman is drawn into the Maelstrom. But the fisherman saves his life by keen observation, reasoning and prompt action. He observes the nature of the current and notices the light objects after circling around are thrown upwards. One of the barrels washed away from the ship does not go down. He reasons that if he tied himself to a barrel which was on board, he would not be sucked down to destruction. He does so, throws himself overboard and saves himself.

The *detective stories* are mathematical at their foundation. Poe had an analytical mind. He gives at the outset a proposition which has to be proved. Having invented a combination of events and circumstances the author logically follows step by step their development and the consequence comes with the precision of the solution of a mathematical problem. Such a type of story is "The Purloined Letter". The story is an analysis of two systems of detection when searching for a hidden document. The prefect of the Parisian police and a private detective try to outdo each other.

A French government official steals an important letter, which can injure the reputation of a society lady to whom the letter belongs. The prefect uses hackneyed police methods in his search for the letter; while the detective, Dupin, analyses the character of the letter and the psychology of the thief, knowing him to be a man of high position. Dupin reasons that the official most probably keeps the letter somewhere about the apartment and had not concealed it at all.

The letter is found in a box for visiting – cards in the hall of the official's house. Dupin is a very attractive character in Allan Poe's stories because he is intellectually wholesome. The reader delights in his common sense wit and optimism. Dupin was forerunner of Conan Doyle's Sherlock Holms.

Poe took an interest in the scientific discoveries and experiments of his time, and this is evident in his *science fiction*. Poe was learned in mechanics, physics, trigonometry, astronomy and geography.

He believed in the power of man's intellect and thought man could develop it at his will.

But the will was not always present. In his romance "Ligeia" he said: Man does not yield himself to the angels, nor unto death utterly, save only through the weakness of his feeble will.

"The Unparalleled Adventure of One Hans Pfaal" is his best science fiction story. In his works Poe put man with all his characteristic passions and faults in quite fantastic situations.

The minute realistic details, woven into the fantastic pattern of the story, make us see the fanciful as if it were reality. In a review on the stories of Nathaniel Hawthorne, his contemporary, Poe says: "In the whole composition there should be no word written, of which the tendency, direct, or indirect, is not to the one pre-established design. And by such means, with such care and skill, a picture is at length painted which leaves in the mind of him who contemplates it ... a sense of the fullest satisfaction". Poe's turbulent imagination produced stories that to this day captivate the reader. Edgar Allan Poe is remembered as the poet who established a new symbolic poetry and the new short story based on psychological analysis. He invented the story of detection, and in science fiction made man look beyond the conventional world and appreciate the power of his intellect.

Active vocabulary

Works, literary activity, life, bourgeois practice, businessmen, skill, means, a sense of the fullest satisfaction, composition, stories, to invent, detective.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Answer the questions.

1. What time did he live? 2. Where were businessmen investing their capital? 3. But Poe was not the kind of man to be drawn into that turmoil, was he? 4. What did he write in the article "The Ports and Poetry of America"? 5. The country seemed to have gone mad in a wild rush for gold, didn't it? 6. What is felt in all his works? 7. How many types may Edgar Allan Poe's tales and romances be divided into? 8. What do all Poe's best stories exhibit? 9. It was Poe's personal passive protest against the farce of conventional morals, wasn't it? 10. What does the story of the House of Usher symbolize? 11. What is the mansion in this story like? 12. What does Roderick Usher look like? 13. What story did A. Poe describe in the "A Descent into the Maelstrom"? 14. The detective stories are mathematical at their foundation, aren't they? 15. What is the story "The Purloined Letter" about?

Exercise 3. Make notes of your new knowledge about literature.

Exercise 4. Summarise your findings on Poe's life and literary activity and issue in a short presentation (75 words).



NATHANIEL HAWTHORNE

(1804-1864)

What is Guilt? A stain upon the soul. And it is a point of vast interest whether the soul may contract such stains, in all their depth and flagrancy, from deeds which may have been plotted and resolved upon, but which, physically, have never had existence.

Must the fleshy hand and visible frame of man set its seal to the evil designs of the soul, in order to give them their entire validity against the sinner? Or, while none but crimes perpetrated are cognizable before an earthly tribunal, will guilty thoughts – of which guilty deeds are no more than shadows – will these draw down the full weight of a condemning sentence, in the supreme court of eternity? In the solitude of a midnight chamber or in a desert, afar from men or in a church, while the body is kneeling, the soul may pollute itself even with those crimes, which we are accustomed to deem altogether carnal. If this be true, it is a fearful truth.

In 1837, the young Nathaniel Hawthorne (1804-1864) collected some of his stories as *Twice-Told Tales*, a volume rich in symbolism and occult incidents. Hawthorne went on to write full-length "romances", quasi-allegorical novels that explore the themes of guilt, pride, and emotional repression in New England. His masterpiece, *The Scarlet Letter*, is a drama about a woman cast out of her community for committing adultery.

Hawthorne was imbued with an inquiring imagination, an intensely meditative mind, and an unceasing interest in the ambiguity of man's being. He was an anatomist of "the interior of the heart", conscious of the loneliness of man in the universe, of the darkness that enshrouds all joy, and of the need of man to look into his own soul.

In both his novels and his short stories, Hawthorne wrote essentially as a moralist. He was interested in what happened in the minds and hearts of men and women when they knew they had done wrong. He focused his examination on the moral and psychological consequences that manifested themselves in human beings as a result of their vanity, their hatred, their egotism, their ambition, and their pride. He was intrigued by the way they felt and the way they acted when they knew they had done wrong.

In "*Dr. Heidegger's Experiment*", Hawthorne illustrates several sides of his writing: his disenchanted view of human nature, his use of symbolism, and his interest in the supernatural.

In addition, the story treats one of the new 19th century ideas that concerned Hawthorne: scientific experiment. The story itself is a stimulating and rewarding study of right and wrong in human conduct.

Hawthorne's fiction had a profound impact on his friend Herman Melville (1819-1891), who first made a name for himself by turning material from his seafaring days into exotic sea narrative novels.

Inspired by Hawthorne's focus on allegories and psychology, Melville went on to write romances replete with philosophical speculation. Anti-transcendental works from Melville, Hawthorne, and Poe all comprise the Dark Romanticism sub-genre of popular literature at this time.

Exercise 1. Render the main idea of the information.

Exercise 2. Answer the questions.

1. When and where was Hawthorne born? 2. What was Hawthorne imbued with? 3. He was an anatomist of "the interior of the heart", wasn't it? 4. In what quality did Hawthorne write his works? 5. What did he focus his examination on? 6. What way was he intrigued by? 7. What kind of the new 19th century ideas does the story "Dr. Heidegger's Experiment" treat? 8. What sides of his writing did illustrate in his book? 9. What is a stimulating and rewarding study of right and wrong in human conduct? 10. did Hawthorne write essentially as a moralist in his both books? 11. What was Hawthorne interested in? 12. Can you imagine Hawthorne's stories? 13. Did you read any of his works?

THE FIRESIDE POETS

The Fireside Poets (the Schoolroom or Household Poets) were some of America's first major poets domestically and internationally. They were a group of 19th-century American poets associated with New England. These poets were very popular among readers and critics both in the USA and overseas. Their domestic themes and messages of morality presented in conventional poetic forms deeply shaped their era until their decline in popularity at the beginning of the 20th century.

They were known for their poems being easy to memorize due to their general adherence to poetic form (standard forms, regular meter, and rhymed stanzas) and were often recited in the home (hence the name) as well as in school (such as "*Paul Revere's Ride*"), as well as working with distinctly American themes, including some political issues such as abolition.

They included Henry Wadsworth Longfellow, William Cullen Bryant, John Greenleaf Whittier, James Russell Lowell, Oliver Wendell Holmes, who were the first American poets whose popularity rivaled that of British poets, both at home and abroad. Sr. Longfellow achieved the highest level of acclaim and is often considered the first internationally acclaimed American poet, being the first American poet given a bust in Westminster Abbey's Poets' Corner.

Ralph Waldo Emerson is occasionally included in the group as well. The name "*Fireside Poets*" is derived from that popularity; their writing was a source of entertainment for families gathered around the fire at home. The name was further inspired by Longfellow's 1850 poetry collection *The Seaside and the Fireside*. Lowell published a book titled *Fireside Travels* in 1864 which helped solidify the title.

In an era without radio, television, or Internet, these poets were able to garner a general public popularity that has no equivalent in the 21st century. Their influence was furthered by their respective long lives, as well as their other high-profile activities, including serving as professors and academic chairs, editing popular newspapers, serving as foreign diplomats, giving popular speeches, and translating works by Dante and Homer. These poets' general adherence to poetic convention (standard forms, regular meter, rhymed stanzas) made their body of work particularly suitable for memorization and recitation in school and at home. Only Emerson rejected the traditional European forms that his contemporaries often utilized and instead called for new American forms and emphasized content over form.^[7] The poets' primary subjects were domestic life, mythology, and the politics of the USA, in which several of them were directly involved. The Fireside Poets did not write for the sake of other poets, for critics, or for posterity. Instead, they wrote for a contemporary audience of general readers.

Emerson once wrote, "I embrace the common, I explore and sit at the feet of the familiar, the low".

Most of the Fireside Poets lived long lives. A culminating event was the 70th birthday party of Whittier in 1877 organized by publisher Henry Oscar Houghton, editor of the *Atlantic Monthly*.

The event was meant to serve as a symbol of the magazine's association with the poets. Most of them were present for the celebration, though Lowell had recently moved to Spain.

Mark Twain gave an infamous after-dinner speech in which he satirized the poets as uncouth drunkards. In his story, three impostors pretend to be Longfellow, Emerson, and Holmes, and forget which poet authored which poem. The speech was scandalous because it showed a lack of reverence and, in turn, Twain felt guilty for his transgression and wrote notes to the poets apologizing for it.

Longfellow's 74th birthday in 1881 was honored nationwide with celebrations in schools throughout the USA. Between 1884 and 1900, readers' polls consistently placed these poets as the nation's most important writers. Generally, these poets promoted nationalist values and, as such, were deemed especially appropriate for study among children. Horace Scudder in his 1888 book *Literature in School* emphasized this point: They were born on American soil; they have breathed American air; they were nurtured on American ideas. They are Americans of Americans. They are as truly the issue of our national life as are the common schools in which we glory.

During the fifty years in which our common-school system has been growing to maturity, these six have lived and sung. I dare to say that the lives and songs of Bryant, Emerson, Longfellow, Whittier, Holmes, and Lowell have an imperishable value regarded as exponents of national life.

Teachers through modern times have frequently emphasized the Fireside Poets in the classroom. According to scholar Kevin Stein, this emphasis reflects an expectation that poetry should have didactic messages and that poems can be used for moral betterment. Young readers, however, often turn away from this type of poetry because they dislike such sermonizing tones.

American poetry arguably reached its peak in the early-to-mid-20th century, with such noted writers as Wallace Stevens and his *Harmonium* (1923) and *The Auroras of Autumn* (1950), T. S. Eliot and his *The Waste Land* (1922), Robert Frost and his *North of Boston* (1914) and *New Hampshire* (1923), Hart Crane and his *White Buildings* (1926) and the epic cycle, *The Bridge* (1930), Ezra Pound, William Carlos Williams and his epic poem about his New Jersey hometown, *Paterson*, Marianne Moore, E. E. Cummings, Edna St. Vincent Millay and Langston Hughes, in addition to many others.

In 1901, Emerson and Longfellow were inducted as inaugural members of the Hall of Fame for Great Americans, which added Lowell and Whittier in 1905; Holmes and Bryant in 1910.

Longfellow was commemorated with a bust in Poet's Corner of Westminster Abbey in London; he was the first non-British writer honored this way and remains the only American poet represented with a bust. Even before the end of the century, however, Lowell acknowledged a change in the poetic climate and feared the erasure of gentlemanly gentility in emerging poetry.

He wrote to William Dean Howells: "The danger of our literature... seems to me to be lawlessness & want of scholarly refinement. This is the rock I see ahead just now, & I fear we may go to pieces on it if we don't look sharp." Holmes died in 1894, the last of the Fireside Poets, and one literary magazine called it "the closing of an era in American literature".

Critics, meanwhile, began re-examining the role of these poets in the canon and distinguishing between popularity and aesthetics. As the twentieth century began, academics began to turn to poets such as Walt Whitman, Edwin Arlington Robinson, and Robert Frost.

Anthologist Edmund Clarence Stedman released his exhaustive *An American Anthology, 1787–1900*, and the frontispiece artwork featured the Fireside Poets sharing space with Whitman, Edgar Allan Poe, and Sidney Lanier, which visually emphasized the canonical shift.

Fireside Poets were soon regarded as old-fashioned. In 1904, for example, *The Dial* noted, "The message of our older poets, it is true, has lost something of its timeliness with the lapse of years, and they have not found the successors that we could have wished; but we doubt greatly if a new Longfellow or a new Lowell could now become a real force in our national life".

Professor Lawrence Buell wrote that modern scholars "value [them] less than the nineteenth century did but still regard [them] as the mainstream of 19th-century New England verse." Their work was increasingly emphasized in the classroom, so many of these poets were dismissed merely as children's poets, as noted by a 20th-century scholar who asked, "Who, except wretched schoolchildren, now reads Longfellow?" Longfellow was particularly criticized. Literary scholar Kermit Vanderbilt noted, "Increasingly rare is the scholar who braves ridicule to justify the art of Longfellow's popular rhymings."

20th-century poet Lewis Turco called Longfellow a minor and derivative poet who was "nothing more than a hack imitator of the English Romantics." Holmes, according to one modern scholar, is now the least likely of the Fireside Poets to be anthologized. Many of the new and emerging poets displayed resentment towards America's poetic past, including T. S. Eliot. An exception was Robert Frost, who named his first book *A Boy's Will* after a line by Longfellow. Wallace Stevens was a student at Harvard College when the Fireside Poets were at their height; he recalled that "it was commonplace to say that all the poetry had been written".

TRANSCENDENTALISM IN AMERICAN LITERATURE

All these doctrines may sound more or less abstract to us today. Yet there was intellectual dynamite in them. For 30 years in the middle of the 19th century, **Emerson** preached to America through his lectures and essays. Emerson drew a sharp distinction between the "Understanding", by which he meant the rational faculty, and the "Reason", by which he meant the superrational or intuitive faculty; and he regarded the "Reason" as much more authoritative in spiritual matters than the "Understanding".

"Nothing is at last sacred but the integrity of your own mind", he proclaimed in a speech at Harvard University in 1838 in which he glorified intuition and repudiated all external religious authority.

The core ideas of transcendental thought in the abstract can best be studied in Emerson.

There were several other concepts that accompanied Transcendentalism and which have had even more influence. One was the idea that nature was ennobling, that men were somehow better for being out in the woods or meadows; and that on the other hand commerce was degrading, that a life spent in business was a wasted life. Another was the idea that the individual soul could reach God, or as Emerson called him, the Over-Soul, without the help of churches and clergy.

All these doctrines may sound more or less abstract to us today. Yet there was intellectual dynamite in them. For 30 years in the middle of the 19th century, Emerson preached to America through his lectures and essays. He drenched Transcendentalism and more than Transcendentalism.

He told us that we should be self-reliant and at the same time unselfish. He asserted that there was a greatness in us all that needed only to be set free. And he gave his message in prose poetry of remarkable, individual beauty.

Among the leaders of the Transcendental movement was Henry David Thoreau, a nonconformist and a close friend of Emerson. After living mostly by himself for two years in a cabin by a wooded pond, Thoreau wrote *Walden*, a memoir that urges resistance to the dictates of society.

Thoreau's writings demonstrate a strong American tendency toward individualism.

Henry Thoreau stood ready to urge an even more powerful doctrine, but few listened to him during his short life. It was only later that the world paid attention. Then Thoreau became the fiercest enemy American commercial life has ever had. He insisted that getting a living stood in the way of life.

To keep from having to work at jobs in which he had no interest, he went to live for two years in the woods, in a cabin he built for himself. There he lived with almost complete independence.

Thoreau in his writing made two notable contributions to American ideas. One, just mentioned, was that people should *live* instead of working for a living. The other was that if people thought a law was unjust they could resist it by civil disobedience. Gandhi was only one of many attracted by this idea and he used it with enormous success in India.

The core of Gandhi's philosophy appears in his *Autobiography* (1924). The doctrine of civil disobedience is at the heart of the present-day struggle for civil rights in the USA.

The late Dr. Martin Luther King, who was greatly influenced by Thoreau's ideas of non-violent resistance to injustices, also espoused the non-violent teaching of Gandhi. Thoreau's best expression of the idea of non-violence appears in his essay, "Civil Disobedience", the philosophy of which took root in the thinking of both Gandhi and King. Thoreau's best expression of the idea of independent living comes in his book, *Walden*, which has become a literary classic.

Other Transcendentalists included Amos Bronson Alcott, Margaret Fuller, George Ripley, Orestes Brownson, and Jones Very. As one of the great works of the Revolutionary period was written by a Frenchman, so too was a work about America from this generation. Alexis de Tocqueville's two-volume *Democracy in America* described his travels through the young nation, making observations about the relations between American politics, individualism, and community.

The political conflict surrounding abolitionism inspired the writings of William Lloyd Garrison and his paper *The Liberator*, along with poet John Greenleaf Whittier and Harriet Beecher Stowe in her world-famous *Uncle Tom's Cabin*.

These efforts were supported by the continuation of the slave narrative autobiography, of which the best known examples from this period include Frederick Douglass's *Narrative of the Life of Frederick Douglass, an American Slave* and Harriet Jacobs's *Incidents in the Life of a Slave Girl*.

At the same time, American Indian autobiography develops, most notably in William Apess's *A Son of the Forest* and George Copway's *The Life, History and Travels of Kah-ge-gah-bowh*. Moreover, minority authors were beginning to publish fiction, as in William Wells Brown's *Clotel; or, The President's Daughter*, Frank J. Webb's *The Garies and Their Friends*, Martin Delany's *Blake; or, The Huts of America* and Harriet E. Wilson's *Our Nig* as early African American novels, and John Rollin Ridge's *The Life and Adventures of Joaquin Murieta: The Celebrated California Bandit*, which is considered the first Native American novel but which is an early story about Mexican American issues.

About the time that Emerson and Thoreau were writing, together great authors were developing their talents. They were **Herman Melville** and **Walt Whitman**.

Melville was a storyteller whose fiction grew deeper and deeper as he wrote. He started with travel and sea stories, based in part on his own adventures, and went on to tales as modern in their subtlety as anything written today. In between, he composed one of the most significant novels of the 19th century, *Moby Dick*. *Moby Dick* is a whale pursued by the demonic captain of a whaling ship.

To the captain the whale represents the evil of the world. When he tries to destroy it, he himself is destroyed. The account is given in splendid, sometimes old-fashioned prose. It is interlarded with information on whales and whaling and peopled with a brilliantly assorted cast of characters, of whom the captain remains the most memorable. Walt Whitman was determined to be the poet of democracy.

Walt Whitman was a working man, a traveller, a self-appointed nurse during the American Civil War (1861-1865), and a poetic innovator. His magnum opus was *Leaves of Grass*, in which he uses a free-flowing verse and lines of irregular length to depict the all-inclusiveness of American democracy.

Taking that motif one step further, the poet equates the vast range of American experience with himself without being egotistical. For example, in *Song of Myself*, the long, central poem in *Leaves of Grass*, Whitman writes: "These are really the thoughts of all men in all ages and lands, they are not original with me ...". In his words Whitman was a poet of "the body electric".

In *Studies in Classic American Literature*, the English novelist D. H. Lawrence wrote that Whitman "was the first to smash the old moral conception that the soul of man is something 'superior' and 'above' the flesh." Whitman was a contemporary of the Fireside Poets who complained that they were too focused on reflecting English styles and themes in American poetry: "Thus far, impress'd by New England writers and schoolmasters, we tacitly abandon ourselves to the notion that our United States have been fashion'd from the British Islands only, and essentially form a second England only — which is a very great mistake".

Though America has never cared as much for poetry as for prose, Whitman thought that he could reach the American people by throwing aside the traditional ornaments and prettiness of versified creating his own form. He worked at his great poem, or book of poems, *Leaves of Grass*, throughout his life. He developed a kind of free verse, without rhyme or a fixed rhythm but distinguished by Biblical cadences and impressive repetition. Through his new medium he tried constantly to reach those people no other poet had reached. His poetry was for the lowest as well as the highest on the American economic ladder. He put everybody in his poetry and tried to reach everybody.

Yet, ironically enough, Whitman failed to reach the common man, who would doubtless have approved of being represented in poetry but who was put off by Whitman's new poetic form.

If the common man liked any poetry, it was poetry of a traditional form. He was given poetry in this form by the man who established himself as the most popular, though by no means the best, American poet of the 19th century. The poet was Henry Wadsworth Longfellow, once a college classmate of Hawthorne.

In an era when America was trying so hard to be new that it overlooked the riches of the Old World, Longfellow pioneered in studying – and then teaching – European literature. In 1836 he became Harvard College's professor of modern languages and stayed at Harvard for nearly 20 years.

During that time, he produced several volumes of poetry, of which *The Belfry of Bruges and Other Poems*, according to some critics, was his best. In his lyrics he drew on the techniques of European poetry, as well as on his own native creativity, and acquired a mastery of rhyme and rhythm.

The ideas he expressed were generally simple ones and his technique displayed them to advantage. He expressed them musically and powerfully, with the result that more people read him than any other American poet. Though his life was scarred by the tragic death of both his first and his second wife, his poetry struck a manly, affirmative note. He exhorted the reader in "A Psalm of Life".

Not that his optimism was automatic. He had his somber or sad poems, too. But by and large he was the poet of the affirmative, and that helped to make him the one Americans loved best.

Our next great writer was the man who called himself **Mark Twain**. Born Samuel Clemens, he grew up next to the Mississippi River, became a pilot on it, went to Nevada and then to California, and made his way into literature via journalism. A thoroughly American writer, he traveled over a good deal of the Western world and then reported his travels in a jocular, often scoffing way.

He was not impressed by either Europe or antiquity and showed it in his books. His independence and individualism delighted the American public. On the other hand, as he grew older, he found he was not impressed by many things in America, either. The nation he saw after the Civil War seemed a greedy one. He criticized it but was careful to do so in a humorous way.

Because Mark Twain developed into a superb comic in both his writing and in his many public appearances as a lecturer, the country refused to take his criticism seriously. By the time he became an old man, his view both of America and the world was, we know, deeply pessimistic.

Although both the Europe of the past and the America of the present repelled him, one great source of material remained for him to write about: his own boyhood.

Turning to it in his prime, he drew from it the inspiration for his two greatest works, *The Adventures of Tom Sawyer* and *The Adventures of Huckleberry Finn*. In Tom and Huck, he created characters so appealing that they have become part of American mythology.

Both books are sagas of boyhood but the second one in particular has a depth that the reader may not see at first glance. It is a book for the discerning adult. Underneath the golden haze of boyhood there lies the sense of evil and disaster that would haunt Twain as an aging man. As the 19th century neared its end, a few other writers saw life basically in the same hard terms as Mark Twain.

One of them was another newspaper man, Stephen Crane, who died just as the 20th century was beginning. He wrote novels about characters America wanted to disregard and he described them so graphically that after his death his works became classics. He composed his first novel, about a prostitute. He wrote another, entitled *The Red Badge of Courage*, about what it meant to be in battle.

Set in the Civil War, it was marked by a convincing sense of reality in spite of the fact that Crane himself had never experienced combat. He also wrote somber short stories and bitter free verse. He provides an introduction for us to the 20th century, when much writing, though certainly not all, is as bleak as his. The somber views of Mark Twain and Stephen Crane were largely ignored by Americans of that time. The country was full of optimism. Lastly, we come to Henry James, who not only bridged the 19th and 20th centuries but connected America and Europe.

In his slow-moving, magnificent fiction he shows what happens when characters from different cultures meet. He himself was international.

Born in America of a distinguished American family, he died in England, a British subject.

He knew the true meaning of changing environments. His novels have had much influence on modern American writers. The intensity with which he studied human beings and the depth of his understanding of them have made him one of the fathers of the psychological novel.

In the major scenes in his fiction he slows up time so that we can sense every nuance in a conversation or a character's action. Critics argue about what his best books are but a good case can be made for two of his novels in particular. One, *The American*, is an early novel. Its hero is a wealthy American named Christopher Newman who goes to Paris and meets a beautiful widow from an aristocratic French family. The widow falls in love with him but her family, with one exception, detests him. They thwart the proposed marriage; the widow enters a convent and Newman is defeated.

The other novel, one of his middle period, is *The Ambassadors*. It is more nearly comic than tragic, and it is more urbane than *The American*. In this case the European values are shown through sympathetic characters, while some of the American values are shown through the eyes of Massachusetts Puritans. The ambassadors of the book's title are a mixed lot. But the leading one, Lambert Strether, is one of the most sympathetic characters in Henry James's fiction.

The 20th century has just begun, with some of the most exciting literature that America has ever known. Its foundations have been firmly laid by the 19th-century authors we have been reading, but there is no doubt that they would be astounded, and we hope impressed, by the writing produced by their successors.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Answer the questions.

1. What country was America in the middle of the 19th century? 2. What was the growth of the population at that time? 3. How many parts was the nation being split in? 4. After the Civil War the nation entered a period of vast commercial expansion, didn't it? 5. What was the political and economical situation in America? 6. Have men expressed their dissatisfaction throughout history with their present condition? 7. Who denied that making money was as important as many Americans believed? 8. Who preached the positive life? 9. Who drew a sharp distinction between the "Understanding" and the "Reason"? 10. What did Emerson tell American people? 11. What notable contributions to American ideas did Thoreau make in his writing? 12. What book does Thoreau's best expression of the idea of independent living come in? 13. How is the most significant novels of the 19th century called? 14. Walt Whitman was determined to be the poet of democracy, wasn't he? 15. Who became Harvard College's professor of modern languages? 16. How long did he stay at Harvard? 17. What collections of poems were his best? 18. Longfellow was the prototype of the public bard throughout the middle of the century, wasn't he? 19. Why did Emily Dickinson live in complete shadow? 20. What are the best books of Mark Twain?



ROMANTICISM IN AMERICA

The European Romantic movement reached America in the early 19th century. American Romanticism was just as multifaceted and individualistic as it was in Europe. Like the Europeans, the American Romantics demonstrated a high level of moral enthusiasm, commitment to individualism and the unfolding of the self, an emphasis on intuitive perception, and the assumption that the natural world was inherently good, while human society was corrupt.

Romantic Gothic literature made an early appearance with Washington Irving's *The Legend of Sleepy Hollow* (1820) and *Rip Van Winkle* (1819), There are picturesque "local colour" elements in Washington Irving's essays and especially his travel books. From 1823 the prolific and popular novelist James Fenimore Cooper (1789-1851) began publishing his historical romances of frontier and Indian life. However, Edgar Allan Poe's tales of the macabre that first appeared in the early 1830s, and his poetry were more influential in France than at home.

Mark Twain was the first major American writer to be born away from the East Coast – in the border state of Missouri. His regional masterpieces were the memoir *Life on the Mississippi* and the novels *Adventures of Tom Sawyer* and *Adventures of Huckleberry Finn*. Twain's style – influenced by journalism, wedded to the vernacular, direct and unadorned but highly evocative and irreverently humorous – changed the way Americans write their language. His characters speak like real people and sound distinctively American, using local dialects, newly invented words, and regional accents.

Other writers interested in regional differences and dialect were George W. Cable, Thomas Nelson Page, Joel Chandler Harris, Mary Noailles Murfree (Charles Egbert Craddock), Sarah Orne Jewett, Mary E. Wilkins Freeman, Henry Cuyler Bunner, and William Sydney Porter (O. Henry).

A version of local colour regionalism that focused on minority experiences can be seen in the works of Charles W. Chesnutt (African American), of María Ruiz de Burton, one of the earliest Mexican American novelists to write in English, and in the Yiddish-inflected works of Abraham Cahan.

William Dean Howells also represented the realist tradition through his novels, including *The Rise of Silas Lapham* and his work as editor of *The Atlantic Monthly*.

Henry James (1843-1916) confronted the Old World – New World dilemma by writing directly about it. Although he was born in New York City, James spent most of his adult life in England.

Many of his novels centre on Americans who live in or travel to Europe. With its intricate, highly qualified sentences and dissection of emotional and psychological nuance, James's fiction can be daunting. Among his more accessible works are the novellas *Daisy Miller*, about an American girl in Europe, and *The Turn of the Screw*, a ghost story.

Realism began to influence American drama, partly through Howells, but through Europeans such as Ibsen and Zola. Although realism was most influential in set design and staging – audiences loved the special effects offered up by the popular melodramas – in the growth of local colour plays, it also showed up in the more subdued, less romantic tone that reflected the effects of the Civil War and continued social turmoil on the American psyche. The most ambitious attempt at bringing modern realism into the drama was James Heme's *Margaret Fleming*, which addressed issues of social determinism through realistic dialogue, psychological insight, and symbolism. The play was not successful, and both critics and audiences thought it dwelt too much on unseemly topics and included improper scenes, such as the main character nursing her husband's illegitimate child onstage.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Write a small essay on the topic.

Exercise 4. Read the text & pick up the essential details in the form of quick notes.

RALPH WALDO EMERSON

(1803-1882)

A man's power to connect his thought with its proper symbol, and so to utter it, depends on the simplicity of his character, that is, upon his love of truth and his desire to communicate it without loss.

The corruption of man is followed by the corruption of language.

When simplicity of character and the sovereignty of ideas is broken up by the prevalence of secondary desires, the desire of riches, of pleasure, of power, and of praise and duplicity and falsehood take place of simplicity and truth, the power over nature as an interpreter of the will is in a degree lost; new imagery ceases to be created, and old words are perverted to stand for things which are not; a paper currency is employed, when there is no bullion in the vaults.

In due time the fraud is manifest, and words lose all power to stimulate the understanding or the affections. Hundreds of writers may be found in every long-civilized nation who for a short time believe and make others believe that they see and utter truths, who do not of themselves clothe one thought in its natural garment, but who feed unconsciously on the language created by the primary writers of the country, those, namely, who hold primarily on nature.

Emerson developed into the leading author of the mid-19th century.

As head of the Transcendental movement, he captained a group of revolutionary Romanticists. Even if their numbers were few, their lasting importance was great. Among them was his closest friend, Henry Thoreau, and there is little doubt that he helped to form some of Thoreau's ideas.

Emerson also influenced and encouraged Walt Whitman. Emerson was born in Boston, where his father was a Unitarian clergyman, as six generations of Emersons had been before him.

While a student at Harvard he began keeping journals – records of his thoughts – a practice he continued throughout his life. He later drew on the journals for material for his essays and poetry. After graduating, he ran a school for young ladies for a time, but eventually he returned to Harvard to study for the ministry. Following his second graduation he served as pastor of a church for a few years, but finally resigned his position because he had doubts about the beliefs of the church.

In 1832 Emerson toured Europe, meeting such major English poets as Wordsworth, Carlyle, and Coleridge. Through his acquaintance with these men he became closely involved with German idealism and Transcendentalism.

In 1836, Ralph Waldo Emerson, a former minister, published his essay *Nature*, which argued that men should dispense with organized religion and reach a lofty spiritual state by studying and interacting with the natural world. Emerson's work influenced the writers who formed the movement now known as Transcendentalism, while Emerson also influenced the public through his lectures.

Returning to Boston, he devoted most of his time to lecturing. An address that he delivered at the Harvard Divinity School in 1838 in which he attacked formal religion and defended intuitive spiritual experience aroused such an adverse reaction that he was not invited back to Harvard for 30 years.

Emerson was concerned with many reform movements, among them the abolition of slavery. In 1840 he joined with other Transcendentalists in an attempt to spread ideas through publication of a small magazine named *The Dial*. At this point in his career, Emerson's ideas seemed radical and dangerous. The expresident of the USA, John Quincy Adams, spoke of Emerson's "wild and visionary phantasies", which seemed heretical. However, to the men and women of his generation, and to younger people, he seemed a liberator from old conventions, a leader in experimentation and self-reliance. Emerson rejected what he considered to be the philosophy of materialism and moral relativism prevalent in both Europe and America. He rejected both the formal religion of the churches & the Deistic philosophy, which portrayed the world as a watch-like mechanism set in motion by a deity who was no longer present. Emerson felt this religion or philosophy was cold and emotionless.

His religion was based on an intuitive belief in an ultimate unity, which he called the "Over-Soul". Because he believed in this unity, Emerson saw the world as harmonious, with seeming inequalities balanced in the long run. Emerson envisioned religion as an emotional communication between an individual soul and the universal "Over-Soul" of which it was a part.

He held that intuition was a more certain way of knowing than reason and that the mind could intuitively perceive the existence of the Over-Soul and of certain absolutes. Having this certain knowledge, a man should trust himself to decide what was right and to act accordingly. Later in his life, as his ideas gained popular acceptance, Emerson was honored as a leading American philosopher and writer. His greatest fame, however, came from his ability as a speaker. Journals and speeches were the forms of communication most natural to him, and his essays' were usually derived from lectures he had already given. As a result, even his written' work has a casual style.

Emerson's influence on American literature resulted not so much from the quality of his own writing, but from the guidance and intellectual climate he provided for other writers such as Thoreau, Whitman, and Emily Dickinson. In the *American Scholar*, in an article written in 1837, he called for a distinctive American style, dealing with American subjects.

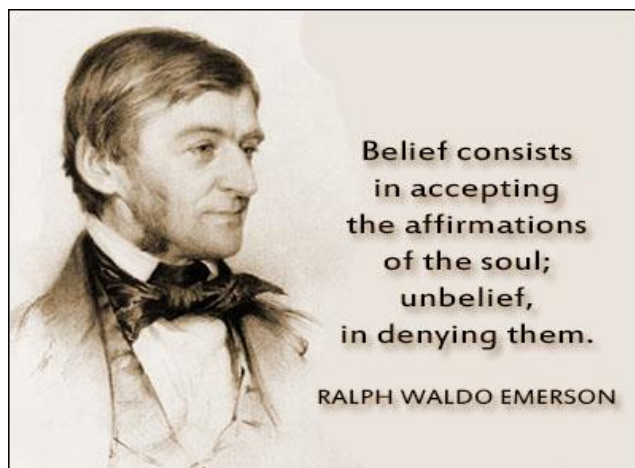
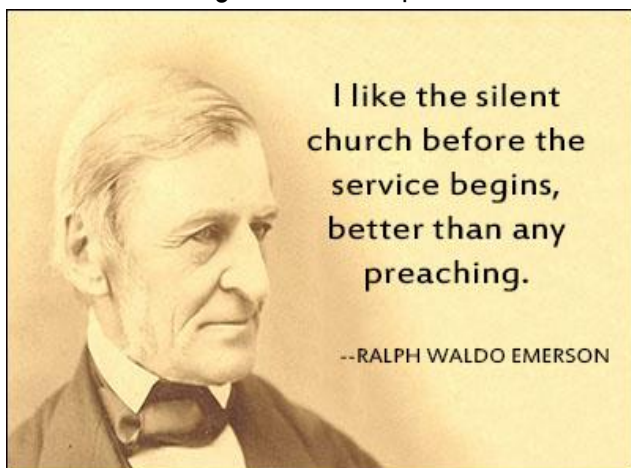
Emerson urged the American people to trust themselves and give full rein to nature, which he believed to be basically good. He wanted them to declare their independence both as individuals and as a nation. He said so most stirringly in "Self-Reliance". His progress in this essay follows a spiral rather than a straight line, but that was the Transcendental way. He uses many comparisons, especially metaphors, and although he is not always easy to understand in detail, the general idea of his work stands out clearly enough. Furthermore, he draws on his vast reading in the classics of Western European literature, from the days of Greece and Rome down to the mid-19th century.

However, his basic message does not depend on the influence of these sources. Rather his references are suggestive, used to enrich his theme.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Answer the questions.

1. When did Emerson develop into the leading author? 2. Where was he born? 3. What was his father? What education did he gain? 4. What did he do after graduating? 5. When did Emerson tour Europe? 6. What did he devote most of his time to? 7. Emerson was concerned with many reform movements, among them the abolition of slavery, wasn't he? 8. How did the expresident of the USA, John Quincy Adams characterize Emerson's ideas? 9. What was his religion based on? 10. What did he believe in? 11. Did his greatest fame come from his ability as a speaker? 12. Where did he publish his articles? 13. Did he draw on his vast reading in the classics of Western European literature? 14. His basic message does not depend on the influence of these sources, does he?



Exercise 3. Complete the sentence with the facts from the text.

Emerson developed into the leading author of the mid-19th _____.
captained a group of revolutionary _____.
influenced and encouraged _____.
was born in Boston in _____.
studied at Harvard _____.
began keeping journals _____.
ran a school for young ladies
returned to Harvard to study for _____.
toured Europe in _____.
returning to Boston, devoted most of his time to _____.
attacked formal religion and defended intuitive spiritual _____.
was concerned with many reform _____.
joined with other Transcendentalists in _____.
seemed a liberator from old _____.
was a leader in experimentation and _____.
rejected both the formal religion of the churches and _____.
saw the world as harmonious, with seeming inequalities _____.
envisioned religion as an emotional _____.
was honored as a leading American philosopher and _____.
he provided intellectual climate for other writers _____.
urged the American people to trust _____.
wanted people to declare their independence _____.
is not always easy to understand in _____.
draws on his vast reading in the classics of Western European _____.

Exercise 4. Try to translate the quotes of R.W. Emerson.

"To be yourself in a world that is constantly trying to make you something else is the greatest accomplishment."

"For every minute you are angry you lose sixty seconds of happiness."

"Finish each day and be done with it. You have done what you could. Some blunders and absurdities no doubt crept in; forget them as soon as you can. Tomorrow is a new day. You shall begin it serenely and with too high a spirit to be encumbered with your old nonsense."

"It is one of the blessings of old friends that you can afford to be stupid with them."

"For every minute you are angry you lose sixty seconds of happiness."

"What lies behind us and what lies before us are tiny matters compared to what lies within us."

Exercise 5. Explain the notion.

Transcendentalism – an idealistic philosophical and social movement which developed in New England around 1836 in reaction to rationalism. Influenced by romanticism, Platonism, and Kantian philosophy, it taught that divinity pervades all nature and humanity, and its members held progressive views on feminism and communal living. Ralph Waldo Emerson and Henry David Thoreau were central figures. It is a system developed by Immanuel Kant, based on the idea that, in order to understand the nature of reality, one must first examine and analyse the reasoning process which governs the nature of experience.

Exercise 6. Summarise your findings on R. W. Emerson creative work and issue in a short presentation (50 words).

HENRY DAVID THOREAU

(1817-1862)

Thoreau was born in Concord, a village near Boston where many the literary figures of the 19th century, eluding Emerson, lived. After graduating from Harvard and teaching school for few years, Thoreau went to live with Emerson both to study with him and work as a handyman.

Later in his life he traveled a little, but in general stayed near his home. He had a strong attachment to his family, and he preferred to travel vicariously through books. To trips he did take were often camping trip for he enjoyed the outdoors and was skillful woodsman.

Both Thoreau's Transcendental philosophy and his scientific knowledge contributed to his love of nature. In *A Week on the Concord and Merrimack Rivers*, wrote about a canoeing trip he made with his brother. Later he built himself a cat in the woods by Walden Pond, and lived there for two years, reporting on his parents in *Walden*. He wanted to live alone and to depend on his own men and physical resources. He raised his food and spent very little money, devoting most of his time to study and reflection. Thoreau's style is often conversational tone, similar to that found in Emerson journals, so on the surface his books see to be nothing more than casual accounts his trips.

A Week on Concord and Merrimack Rivers, for example compresses a longer period of time in seven days; different subjects are discussed each day. The progression of these subjects, and the daily cycle of sunrise and sunset provide the book's structure. Thoreau worked on the book for 10 years before finally publishing it at his own expense. *Walden* is also deceptively casual.

Again Thoreau condensed his two and a half years in the woods into one year, stressing the unifying theme of seasonal changes as he progressed from the summer growth of his bean crop to its harvest, and to the death of the plants and replanting in the spring. Thoreau uses the little world around Walden Pond to illustrate his philosophy and observations about life.

Through his writing Thoreau wanted to illustrate that the pursuit of material things had no value. He desired a life of contemplation, of being in harmony with nature, and of acting on his own principles. His study of Eastern religions contributed to his desire for a simple life, while his reaction against such Yankee pragmatists as Benjamin Franklin is also apparent.

Both Franklin and Thoreau advocated thrift and hard work, but while Franklin expected the frugal to get richer and richer, Thoreau thought physical labor and a minimum of material goods made men more sensitive and kept them closer to nature. Thoreau was very much an individualist, distrusting group action and preferring to depend on individual reform for the improvement of society.

Thoreau stated his prickly doctrine of independence as powerfully in "Life Without Principle" as in any of his essays. He condemned all kinds of compromise, as Emerson had done, and advised his fellow citizens to enjoy life for its own sake. They should spend their time, he told them, living rather than getting a living. Thoreau considered most activities of the average American to be a waste of time. In the first of two excerpts from the essay he describes the irony of life in a village in which a man is praised for cutting down the woods but condemned for walking in them to appreciate their beauty.

Exercise 1. Answer the questions.

1. Where and when was Thoreau born? 2. What university did he graduate from? 3. What did contribute to his love of nature? 4. He wanted to depend on his own men and physical resources, didn't he? 5. What is his style of writing? 6. How long did Thoreau work on the book before finally publishing it? 7. Did he publish his books at his own expense? 8. What did Thoreau wanted to illustrate through his writing? 9. Why was he briefly imprisoned in 1847? 10. Was he astrongly opposed to slavery?

Exercise 2. Summarise your findings on H.D. Thoreau's life and works and issue in a short presentation (50 words).



HERMAN MELVILLE

(1819-1891)

"It is with fiction as with religion. It should present another world, and yet one to which we feel the tie". "There is no faith, and no stoicism, and no philosophy, that a mortal man can possibly evoke, which will stand the final test in a real impassioned onset of Life and Passion. Faith and philosophy are air; but events are brass". Melville was born in New York City. Though both his parents came from well-to-do families, a family business failure and, soon after, the death of his father made it necessary for him to leave school at the age of 15. He worked as a clerk, a farmer and a teacher, before becoming a cabin boy on a ship. His shipboard experience served as the basis for a semi-autobiographical novel, *Redburn*, concerning the sufferings of a genteel youth among brutal sailors.

This theme of a youth confronted by realities and evils for which he is unprepared is a prominent one in Melville's works. Though based on Melville's experiences, the hero of the novel was more callow and unhappy than Melville himself was, for the sailing experience also gave him a love of the sea, and aroused his desire for adventure.

In 1841 Melville went to the South Seas on a whaling ship, where he gained the information about whaling that he later used in *Moby Dick*. After jumping ship in the Marquesa Islands, he and a friend were captured by some of the islanders. They lived with these people for a month, and then escaped on an Australian ship, deserting the latter in Tahiti, where they worked for a time as Held laborers. Melville finally returned to the USA as a seaman on an American ship. These experiences provided material for his first and most popular books, which are primarily adventure stories.

In 1850 Melville moved to a farm in Massachusetts where Nathaniel Hawthorne was his neighbor. The latter soon became a confidant with whom Melville often discussed his work.

As he changed from writing adventure stories to philosophical and symbolic works, Melville's popularity began to wane. From the writing of complex novels such as *Moby Dick*, *Pierre*, and *The Confidence Man*, Melville turned to writing poetry. But unable to support himself by his writing, he secured a political appointment as a customs inspector in New York.

When he retired from that job, after 20 years, he wrote the novelette, *Billy Budd*, completing it just before his death. It was not until the 1920s that his work again came to the attention of literary scholars and the public. His reputation now rests not only on his rich, poetic prose, but also on his philosophy and his effective use of symbolism. Melville composed the first American prose epic, *Moby Dick*. (An epic is generally a long poem on an important theme.)

Although *Moby Dick* is presented in the form of a novel, at times it seems like a prose poem. It is difficult to read for two reasons. Much of the talk in the novel is sailor talk, and much of the language is purposely old-fashioned, for effect. This technique of Melville's style was inspired by the great authors of Elizabethan England. In *Moby-Dick*, an adventurous whaling voyage becomes the vehicle for examining such themes as obsession, the nature of evil, and human struggle against the elements.

The plot of *Moby Dick* deals with the ceaseless conflicts between good and evil, of nature's indifference to man "visibly personified and made practically assailable". Melville makes this conflict live for us not by putting it into simple statements but by using symbols – that is, objects or persons who represent something else. The white whale, Moby Dick, symbolizes nature for Melville, for it is complex, unknowable and dangerous. For the character Ahab, however, the whale represents only evil. The prime symbol of good is the first mate of the ship *Pequot*, a man named Starbuck. And the prime symbol of the good that is destroyed by evil – and in this case is destroyed by a consuming desire to root out evil – is the captain of the *Pequot*, Ahab. A man with an overwhelming obsession to kill the whale which had crippled him, he is Melville's greatest creation. He burns with a baleful fire, becoming evil; himself in his thirst to destroy evil.

In the short novel *Billy Budd*, Melville dramatizes the conflicting claims of duty and compassion on board a ship in time of war. His more profound books sold poorly, and he had been long forgotten by the time of his death. He was rediscovered in the early 20th century.

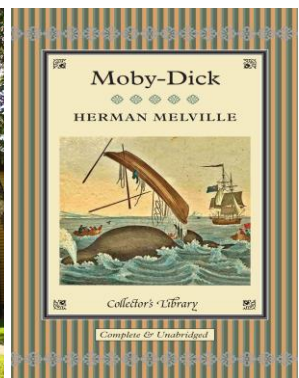
Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Answer the questions.

1. When and where was Melville born? 2. What family did both his parents come from? 3. At what age did he live school? 4. What did he do after it? 5. Why did he go to the South Seas in 1841? 6. What did these experiences provide material for? 7. What did he start to write? 8. How is his best book called? 9. What did Melville compose? 10. Does the plot of *Moby Dick* deal with the ceaseless conflicts between good and evil? 11. How did Melville make the conflict live for us? 12. What did The white whale symbolize? 13. What was the name of the ship in his book? 14. Who is the prime symbol of the good that is destroyed by evil? 15. Did you read the book by Melville?

Exercise 3. Complete the sentences with the text details after reading it.

Melville was born in New York _____.
worked as a clerk, a farmer and _____.
left school at the age of _____.
became a cabin boy on a _____.
wrote a semi-autobiographical novel _____.
had a lot of _____ experience.
gained the information about whaling _____.
was captured by some of the _____.
went to the South Seas on a whaling ship in _____.
lived with these people for a month, and then _____.
returned to the USA as a _____.
moved to a farm in Massachusetts in _____.
changed from writing adventure stories to philosophical _____.
turned to writing _____.
secured a political appointment as a customs inspector in _____.
retired from that job after _____ years.
wrote the novelette _____.
secured a political appointment as customs _____.
composed the first American prose epic, _____.
inspired his style by the great authors of Elizabethan _____.
presented his book in the form of a novel _____.
wrote about conflicts between good and evil _____.
talked in the book by the sailor _____.



HENRY WADSWORTH LONGFELLOW

(1807-1882)

Longfellow was born in Maine, but lived most of his adult life in Cambridge, the village outside Boston where many writers lived. One of Longfellow's grandfathers was a state Senator and the other grandfather had been a Revolutionary War general and a Congressman. Longfellow's family expected him to choose a career of public service, as well as to support himself in some profession.

Following his graduation in 1826 from Bowdon College, where he was a classmate of Nathaniel Hawthorne, Longfellow went to Europe to study. When he returned to the USA three years later, he taught European languages, first at Bowdon and then at Harvard. For a number of years, though his poetry was quite popular, Longfellow continued to earn his living by teaching, but after 18 years of teaching at Harvard, he resigned his position because he felt it interfered with his writing.

During the last years of his life, Longfellow received many honors, including honorary degrees from Cambridge and Oxford Universities in England. After his death, a bust of Longfellow was placed in the Poet's Corner of Westminster Abbey the first American to be so honored.

Henry Wadsworth Longfellow brought European culture to the attention of Americans, and in turn spread American folklore in Europe, where his work was popular. American readers liked Longfellow's lyrical style, which was influenced by the German Romantic poets, and they were pleased by his emphasis on such subjects as home, family, nature, and religion.

His style and subjects were conventional, especially in comparison with Whitman or more modern writers, and over the years Longfellow's position as a major American poet has declined.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Complete the sentences with the text details after reading it.

Longfellow was without a doubt the most popular American poet.

was born in _____.

lived most of his adult life in _____.

from Bowdon College in _____.

went to Europe to _____.

returned to the USA _____.

was a classmate of Nathaniel _____.

taught European languages at _____.

continued to earn his living by _____.

taught for _____ years at Harvard.

received honorary degrees from _____.

resigned his position because _____.

brought European culture to the attention of _____.

spread American folklore in _____.

was influenced by the German Romantic _____.

is the most influential poet of the _____ century.

Exercise 3. Make up some dialogues from the information above.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				

WALT WHITMAN

(1819-1892)

Whitman was one of the great innovators in American literature. In the cluster of poems, he called *Leaves of Grass* he gave America its first genuine epic poem. The poetic style he devised is now called free verse that is, poetry without a fixed beat or regular rhyme scheme. Whitman thought that the voice of democracy should not be haltered by traditional forms of verse. His influence on the poetic technique of other writers was small during the time he was writing *Leaves of Grass*, but today elements of his style are apparent in the work of many poets. During the 20th century, poets as different as Car Sandburg and the "Beat" bard, Allec Ginsberg, have owed something to him.

Whitman grew up in Brooklyn, New York, and worked there as a school teacher, as an apprentice to a printer, and as the editor of various newspapers. He had very little schooling but read area deal on his own. He was especially in trigged by the works of Shakespeare and Milton. Strangely enough, his only contact with the Eastern religions or with German Transcendentalists, whose ideas he frequently used in his poetry, was what he had read of them in the writings of Emerson.

In the 1840s Whitman supported Jackson's Democratic party; he also favored the exclusion of slavery from new states in his newspaper writing and be cause of this.

In 1848, he was dismissed from his job. He then worked sporadically at carpentry and odd jobs, and had some of his writing, which was conventional and undistinguished printed in newspapers.

In 1848 he visited New Orleans, Chicago, and the Western frontier; the latter impressed him greatly, there is speculation that some of his experiences on this trip marked a turning point in his career, though it is more likely that he was gradually developing as an artist.

At any rate, I soon after this period he began to write in "a new style" – "the free verse" for which he became famous. He published the first edition of *Leaves of Grass* in 1855, setting the type for the book himself, and writing favorable reviews of it in the papers anonymously. He continued to add new poems to the collection, and to rearrange and revise them until his death in 1892. His best work is usually considered to have been done before 1871. Most of the poems in *Leaves of Grass* are about man and nature. However, a small number of very good poems deal with New York, the city that fascinated Whitman and with the Civil War, in which he served as a volunteer male nurse.

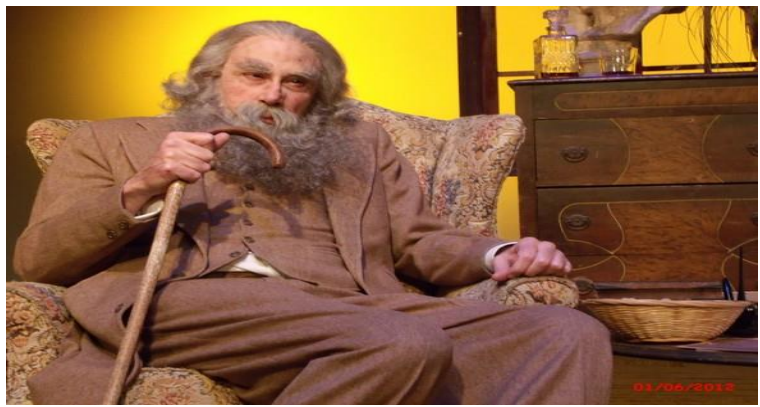
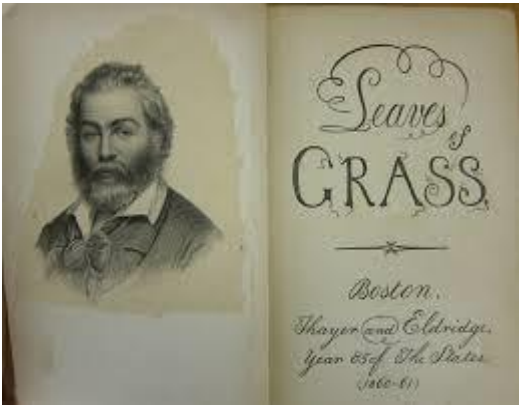
In his poetry Whitman combined the ideal of the democratic common man and that of the rugged individual. He envisioned the poet as a hero, a savior and a prophet, one who leads the community by his expressions of the truth. With the publication of *Leaves of Grass* Whitman was praised by Ralph Waldo and Emerson and a few other literati but was attacked by the majority of critics because of his unconventional style. He wanted his poetry to be for the common people but ironically, it was ignored by the general public.

Exercise 1. Answer the questions.

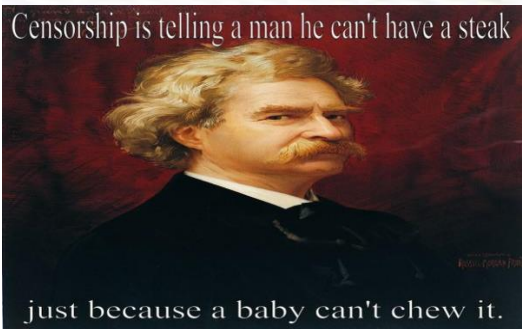
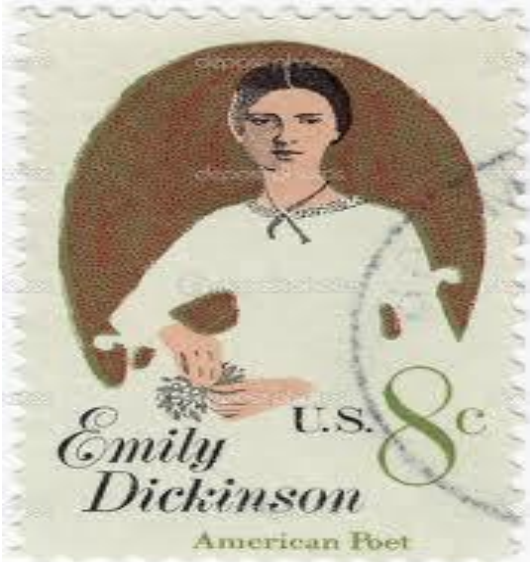
1. Was Whitman one of the great innovators in American literature? 2. Was *Leaves Grass* its first genuine epic poem? 3. Where did Whitman grow up? 4. He had very little schooling but read area deal on his own, didn't he? 5. What party did Whitman support in the 1840s? 6. When did he publish the first edition of *Leaves of Grass*? 7. When did Whitman combine in his poetry? 8. Who praised the publication of *Leaves of Grass*? 9. Was he attacked by the majority of critics because of his unconventional style? 10. He wanted his poetry to be for the common people but ironically, it was ignored by the general public, wasn't it?

Exercise 2 Summarise major points about W. Whitman's life and creative activity.

Exercise 3. Summarise your findings on American literature and issue in a short presentation (75 words).



Walt Whitman



EMILY DICKINSON: AN INLAND SOUL

(1830-1861)

One of America's great poets, Emily Dickinson belongs more to the 20th century than to the century in which she lived. Born in Amherst, Massachusetts, December 10, 1830, Emily remained for her entire life in the town of her birth. She was content to stay at home, finding meaning in the near-at-hand, her family, her friends, and the phenomena of nature. Though her thoughts were expressed in hundreds of poems, she remained basically an unpublished poet during her lifetime, and her position in American literature did not become clear until more than 25 years after her death in 1886.

Daughter of Edward Dickinson, a Massachusetts legislator and a respected citizen of Amherst, Emily was educated at Amherst Academy and at Mount Holyoke Seminary, a nationally known girls' school nearby. She was well-liked by her classmates and teachers and did well in the study of literature and music. She was cheerful and quick-witted, and her earliest writings show an instinctive love for humour and jokes. Although she was not pretty, she was a charming woman with a pleasant way of dealing with people. When she was about 25 years old, Emily Dickinson began to avoid other people.

In withdrawing from the activities of everyday life, Emily sought to define through her writing the rich meaning which life contained.

Although she never married, Emily Dickinson enjoyed friendships with several men whom she called her tutors. The first was Benjamin F. Newton, a gentle, serious law student who was studying with her father. According to Emily, it was Newton who taught her what authors to read, what to admire that was grand or beautiful in nature. Emily's second "tutor" was the Reverend Charles Wadsworth, whom she met in 1854 during a visit to Philadelphia. There was no romance, since he was married; and quite probably he had no idea that Emily considered him her "dearest earthly friend".

Finding consolation in her poetry, Emily composed 366 poems the year that Wadsworth left Philadelphia. These poems celebrate love, contrasting its uplifting presence with the emptiness which one feels when it is absent. She was a close friend of Samuel Bowles, a local newspaper editor, and after reaching the age of 45, she fell in love with Otis Phillips Lord, an associate justice of the Massachusetts Supreme Court. Though the love was mutual, and Lord actually proposed marriage, Emily rejected his offer. They remained close friends until his death in 1884. By that time, Emily Dickinson's own health had begun to fail. She suffered from extreme nervousness and weakness. Finally, she became seriously ill, and on May 15, 1886, she died in the house in which she had been born.

In her poetry Emily Dickinson accepted the tradition of formal verse but in combinations of rarely more than four lines. Her poetry was brief and to the point and powerful in the images it created.

The unusual way she looked at the world coloured all her poetry. Like Walt Whitman she did not use regular rhythms and often neglected the rules of grammar in order to create an unusual rhyme or thought. In thought content, Emily Dickinson's poems are far from simple; they are filled with humour, with lively ideas, and with wit. Although she wrote continually, Dickinson offered few poems for publication. In 1862 she sought out the advice of literary critic Thomas Wentworth Higginson.

But Higginson's lack of enthusiasm, his puzzlement, his displeasure with her deviations in language, syntax, and rhyme, led Emily to abandon any hope of having her poetry ever published.

The few poems which were published during Emily Dickinson's lifetime (8 in all) were so seriously altered by her editors that she ceased to make other poems available. Following Emily Dickinson's death, Thomas Higginson and one of her neighbours selected 115 poems which were published as the first collection of Dickinson poetry. A year later, in 1891, a second volume of 176 poems was published. But few of the poems were printed as Emily Dickinson had written them. New collections of Emily Dickinson's poetry were published during the 1920s, but it was not until 1955 that a complete collection of all 1,775 poems which Emily Dickinson had left the world was published.

Emily Dickinson lived the sheltered life of a genteel unmarried woman in small-town Amherst, Massachusetts. Her poetry is ingenious, witty, and penetrating. Her work was unconventional for its day, and little of it was published during her lifetime. Many of her poems dwell on the topic of death, often with a mischievous twist. One, "Because I could not stop for Death", begins, "He kindly stopped for me." The opening of another Dickinson poem toys with her position as a woman in a male-dominated society and an unrecognized poet: "I'm nobody! Who are you? / Are you nobody too?"

Thomas Johnson, the editor of this three volume collection, took special care to retain Emily Dickinson's own poetic inventions. Although everything that Emily Dickinson wrote was original, not all of her poetry is by any means perfect. She was sometimes too moved by impulse, too clever, in her ability to reduce the words of a poem to a very small number. Yet the greater part of her poetry is impressive in the extent of its vision.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Mark the following statements as true (T) or false (F).

1. Emily Dickinson belongs more to the twentieth century. 2. Emily was educated at Harvard university. 3. She was badly-liked by her classmates and teachers. 4. She did well in the study of literature and music. 5. She was dull and quick-witted. 6. Her earliest writings show an instinctive love for humour and jokes. 7. Emily Dickinson began to avoid other people at the age of 30. 8. Emily was happy married. 9. Emily composed over 400 poems the year that Wadsworth left Philadelphia. 9. She became seriously ill in 1884. 10. The usual way she looked at the world coloured all her poetry.

Exercise 3. Compare the English and Russian translation of poems.

To venerate the simple days
Which lead the seasons by,
Needs but to remember
That from you or I,
They may take the trifle
Termed mortality!

To invest existence with a stately air
Needs but to remember
That the acorn there
Is the egg of forests?
For the upper air!

Чтоб свято чтить обычные Дни
Надо лишь помнить:
От вас – от меня –
Могут взять они – малость –
Дар бытия.

Чтоб жизнь наделить величием
Надо лишь помнить
Что желудь здесь
Зародыш лесов
В верховьях небес.



If I can stop one Heart from breaking
I shall not live in vain
If I can ease one Life the Aching
Or cool one Pain

Or help one fainting Robin
Unto his Nest again
I shall not live in Vain.

Если сердцу – хоть одному –
Не позволю разбиться –
Я не напрасно жила!
Если ношу на плечи приму –
Чтобы кто-нибудь мог распрявиться
Боль – хоть одну – уйму –
Одной обмирающей птице
Верну частицу тепла –
Я не напрасно жила!



I never saw a Moor –
I never saw the Sea –
Yet know I how the Heather looks

Я не видела Вересковых полян –
Я на море не была –
Но знаю – как Вереск цветет –

And what a Billow be.
I never spoke with God
Nor visited in Heaven –
Yet certain am I of the spot
As if the Checks were given.

Как волна прибойя бела.
Я не гостила на небе –
С богом я не вела бесед –
Но знаю – есть такая страна –
Словно выдан в кассе билет

Exercise 4. Try to translate the poems into Russian.

I taste a liquor never brewed
From tankards scooped in pearl;
Not all the vats upon the Rhine Yield such an alcohol!
Inebriate of air am I,
And debauchee of dew,
Reeling, through endless summer days,
From inns of molten blue.
When landlords turn the drunken bee
Out of the foxglove's door,
When butterflies renounce their drams,
I shall but drink the more!
Till seraphs swing their snowy hats,
And saints to windows run,
To see the little tippler Leaning against the sun!
the Rhine – a river flowing from Switzerland
through Germany and the Netherlands into the North Sea.

There's a certain slant of light

There's a certain slant of light, On winter afternoons,
That oppresses, like the weight Of cathedral tunes.
Heavenly hurt it gives us; We can find no scar,
But internal difference Where the meanings are.
None may teach it anything "This the seal, despair,
An imperial affliction Sent us of the air."
When it comes, the landscape listens; Shadows hold their breath;
When it goes, 'tis like the distance On the look of death".

Much madness is divinest sense

Much madness is divine's sense
To a discerning eye;
Much senses the starkest madness.
"This the majority
In this, as all, prevails.
Assent, and you are sane;
Demur, you're straightway dangerous".
And handled with a chain.

I'm nobody! Who are you?

I'm nobody! Who are you?
Are you nobody, too?
Then there's a pair of us – don't tell!
They'd banish us, you know.
How dreary to be somebody!
How public, like a frog
To tell your name the livelong day
To an admiring bog!
He danced along the dingy days,
And this bequest of wings Was but a book.
What liberty A loosened spirit brings!

Exercise 5. Try to render the style of the E. Dickson's poems in Russian translations.

MARK TWAIN

(1835-1910)

Mark Twain is the pen name of Samuel L. Clemens, the writer H. L. Mencken called "the true father of our national literature". This title may be justified, for Twain made a more extensive combination of American folk humor and serious literature than previous writers had done.

Clemens was born in the backwoods of Missouri, but while he was yet a small boy the family moved to Hannibal on the Mississippi River. There Sam developed a passion for the river and a desire to become the pilot on a riverboat. This was the dream of all the boys along the river, and Twain was very proud of himself when, later on, he actually became a pilot.

Clemens' father had wanted to be a lawyer, and did actually serve as a justice of the peace and judge, but had to make his living as a farmer and storekeeper. He was a popular man in Hannibal, but remained poor, and when he died Sam was apprenticed to a printer. Thus at age 11 Sam's formal schooling ended, though he continued to read extensively. As was the case with many 19th-century writers, the printshop and journalism served as preparation for his literary career.

After working on his brother's newspaper for a while, in 1854 Sam set out on his own, working as a printer in various Eastern and Midwestern towns. In 1856 he fulfilled his boyhood dream by becoming a riverboat pilot. When the boats stopped operating during the Civil War, Clemens served for a time as a volunteer soldier and then, in 1862, he went West. Clemens first wrote for a newspaper in Nevada and then moved to San Francisco. During this period, he wrote mainly humorous sketches, the most famous being "*The Celebrated Jumping Frog of Calaveras County*". Between 1865 and 1870, Clemens went on tours of Hawaii, Europe, and the Middle East as a correspondent; later his adventures served as the subject of several books. His newspaper accounts of his travels spread his popularity, so that on his return he also became a successful humorous lecturer.

In 1870, Clemens married a wealthy and rather aristocratic girl and settled in the East, first in Buffalo and then permanently in Hartford, Connecticut. When he moved to Hartford, Clemens gave up journalism to make fiction writing his career. His writing was popular and sold well, although he sometimes found lecture, tours necessary to supplement his income.

In Hartford, Clemens was surrounded by a wealthy, genteel society including several other popular authors of the time, and it has been assumed that this influence modified the boisterous writer of newspaper days, curbing his wit and social criticism. This assumption is not entirely true, for the "Mark Twain" who appeared autobiographically in the stories of the West, and the Samuel Clemens of Hartford society were both, to some degree, social poses. Clemens' work does not suffer from being overly genteel, and his satirical writing is a sharp attack on society.

In his last years, Clemens became increasingly bitter; some of his writing of this period is so pessimistic that he withheld it from publication. The typical motif in Clemens' writing was the narration of a story by a young or naive person or a story in which the main character was an Easterner unaccustomed to frontier life. In Clemens' stories the overrefined Easterner was usually outwitted by Westerners. When he wrote from a youth's perspective, the youth was usually wise beyond his years but retained an idealism which Clemens contrasted with

Exercise 1. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				

Exercise 2. Choose the correct variant. Use the information from the text.

1. S. Clemens was born in _____ of Florida, on November 30, 1835.
a) a city b) a large village c) a small village d) a town
2. For a few years Mark Twain worked as a _____ for his brother Orion's paper.
a) journalist b) editor c) printer d) boy office
3. Sam tried to learn the _____ of piloting steamboats on the Mississippi River.
a) occupation b) trade c) profession d) job
4. When the Civil War broke out in 1861 Sam left for the _____.
a) West b) East c) South North
5. In 1862 he began to work for the Virginia City paper as a reporter and a _____.
a) writer b) humorist c) journalist d) correspondent
6. In February _____ S. Clemens adopted the pseudonym Mark Twain.
a) 1865 b) 1876 c) 1863 d) 1856
7. In 1865 _____ his first book of humorous stories was published.
a) Huckleberry Finn b) Innocents Abroad c) The Adventures of Tom Sawyer
d) The Jumping Frog
8. In _____ Hemingway considered the first and best book in American literature.
a) 1935 b) 1940 c) 1956 d) 1934
9. The collection of _____ brought him fame.
a) sketches b) poems c) novels d) essays
10. _____ won their creator a worldwide and enduring popularity.
a) The Adventures of Huckleberry Finn b) The Connecticut Yankee c) The Man that
Corrupted Hadleyburg d) Gilded Age

Exercise 3. Translate the utterances of the Russian speaker into English.

- Знаете ли вы настоящее имя Марка Твена?
- Yes, it's Samuel Langhorne Clemens.
- Когда он взял псевдоним?
- In 1863.
- Как назывался его первый сборник юмористических рассказов?
- "The Jumping Frog". I advise you to read it.
- Я перечитала этот сборник и получила большое удовольствие.
- I also reread it last week. And enjoyed it too.
- Какая книга принесла славу Марку Твену?
- The collection of sketches "Innocents Abroad".
- Почему многие критики говорят, что "Гекльберри Финн" – шедевр Марка Твена?
- It's a brilliant book. It gives a better picture of the period than history books.
- Некоторые люди говорят, что "Гекльберри Финн" – книга для детей.
- I don't think so. It's a very good for adults, too.
- Следует ли мне прочитать ее?
- Yes, indeed.

Exercise 4. Try to translate the quotes of M. Twain.

"If you tell the truth, you don't have to remember anything".

"Good friends, good books, and a sleepy conscience: this is the ideal life."

"Whenever you find yourself on the side of the majority, it is time to reform (pause & reflect)."

"The man who does not read has no advantage over the man who cannot read."

SKETCHES

When Mark Twain edited a newspaper in Missouri, one of his subscribers wrote him that he had found a spider in his paper and wished to know whether it meant good luck or bad. Twain replied: "Finding a spider in your paper is neither good luck nor bad. The spider was merely looking over our paper to see which merchant was not advertising, so that he could go to that store, spin his web across the door and lead a life of undisturbed peace ever afterwards!"



Mark Twain constantly received letters and photographs from men who had been told that they looked like him. One was from Florida and the likeness, as shown by the man's picture, was really remarkable – so remarkable, indeed, that Mr. Clemens sent the following acknowledgement:

"My dear Sir: I thank you very much for your letter and the photograph. In my opinion you are certainly more like me than other of my doubles. In fact, I am sure that if you stood before me in a mirrorless frame I could shave by you."



Mark Twain, in making an afternoon speech, once said:

"Speaking of fresh eggs, I am reminded of the town of Squash. In my early lecturing days I went to Squash to lecture in Temperance Hall, arriving in the afternoon. The town seemed very poorly billed. I thought I'd find out if the people knew anything at all about what was in store for them. So I turned in at the general store."

"Good afternoon, friend", I said to the general storekeeper.

"Any entertainment here tonight to help a stranger while away his evening?"

The storekeeper, who was sorting mackerel, straightened up, wiped his briny hands on his apron, and said:

"I expect there's goin' to be a lecture. I been sellin' eggs all day."

Squash – название города; Temperance Hall – зал, в котором происходили заседания общества трезвенников; the town was poorly billed – в городе было мало объявлений; in store – зд. ожидать

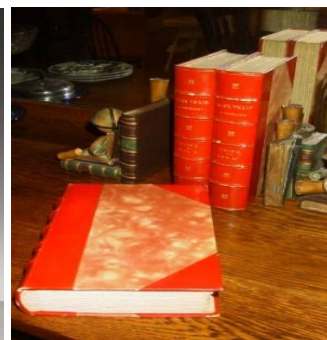
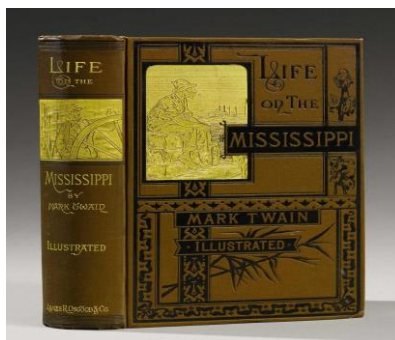
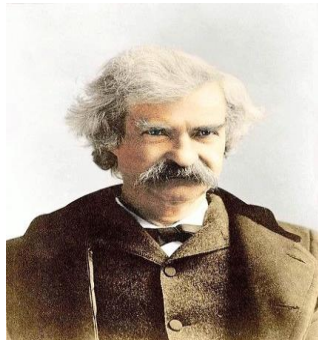


Mark Twain was a guest of honour at an opera boxparty given by a prominent member of New York society. The hostess had been particularly talkative all during the performance to Clemens's increasing irritation. Toward the end of the opera, she turned to him and said gushingly: "Oh, my dear Mr. Clemens, I do so want you to be with us next Friday evening. I'm certain you will like it – the opera will be 'Tosca'." "Charmed I'm sure", replied Clemens. "I've never heard you in that."

Exercise 1. Translate the sketches.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Choose the keywords that best convey the gist of the information below.



STEPHEN CRANE

(1871-1900)

Once there came a man
Who said,
"Range me all me of the world in rows."
And instantly
There was terrific clamor among the people
Against being ranged in rows,
There was a loud quarrel, world-wide.

It endured for ages;
And blood was shed
By those who would not stand in rows,
And by those who pined to stand in rows
Eventually, the man went to death, weeping.
And those who stayed in bloody scuffle
Knew not the great simplicity. (1895)

Crane saw life as hard, perhaps ruthless. Most of the writing he published during his short life was bleakly realistic, dealing with the poor and degraded. His style has been called realistic, naturalistic, and impressionistic. Like the impressionist painters, he tried to give an accurate rendering of the scene as a whole rather than concentrating on detail.

His style is marked by the use of vivid color and imagery. In many ways Crane's life resembles his adventures stories, though his childhood was quite conventional. He was born in New Jersey in 1871; when he was small his ill health was partly responsible for his family's move to upstate New York. His father was a Methodist minister, and the family was a large, happy one. When Rev. Crane died, Stephen's mother earned money by writing articles for religious papers.

As he grew up, however, Stephen found his parent's religion irrelevant to the hard life he saw, and he indulged in many of the things they had forbidden. One of the forbidden pleasures was baseball, a sport at which Crane excelled. He might have become a professional player, but an older brother urged him to go to college instead. He spent a year at Lafayette College and a year at Syracuse University, where he spent more time on baseball and social activities than he spent on his studies.

Crane left school in 1891, preferring to study humanity, he said, and became a reporter on the newspaper for which his brother worked. However, when he wrote too sympathetically about a workers' strike, both he and his brother lost their jobs.

The next year Crane moved to the Bowen in New York, where he lived amidst the poverty he liked to write about. During this period, he met Hamlin Garland and William Dean Howells, two other realist writers who helped him in his work. At this time, he met the painters whose impressionism influenced his work, and wrote a novel, *Maggie: A Girl of the Streets*.

No one would publish the grimly realistic book, and when Crane printed it at his own expense, booksellers would not handle it and no one bought it. Soon after, in 1895, Crane published *The Red Badge of Courage*; it was serialized in newspapers and was an immediate success.

Then the demand for *Maggie* and for Crane's newspaper stories began to increase, now a celebrity, Crane was sent by newspapers to the West and to Mexico to gather ideas for stories. He published a book of poems, *The Black Riders*. The next year, accompanying a group of filibustered men going to aid Cuban revolutionaries – Crane was shipwrecked and spent 27 hours at sea in a small boat with three other men. His newspaper report, and later his short story "The Open Boat" were dramatic accounts of the fear, courage, and endurance of the men. Crane next reported on the Greco-Turkish war in 1897; this was the first experience in war for the man who had written *The Red Badge of Courage* two years earlier. For that book, Crane had imagined his feelings in combat, drawing on the emotions he observed while playing football. After experiencing war in Greece he felt more certain that his book had been accurate and wrote: *The Red Badge* is alright.

"Despite this, he referred to the book and its success as "a mere incident"; he preferred poetry, which he felt gave a fuller picture of his philosophy. After the war Crane settled in England, where he became friends with such authors as Joseph Conrad and Henry James. At the beginning of the Spanish-American War in 1898, Crane tried to enlist in the American navy, but was rejected because he had tuberculosis. Despite this, he went to Cuba as a war correspondent. Crane's exertions in Cuba did further damage to his health. He returned to England and then went to Germany in the hope of improving his health. He died soon after reaching Germany in June 1900.

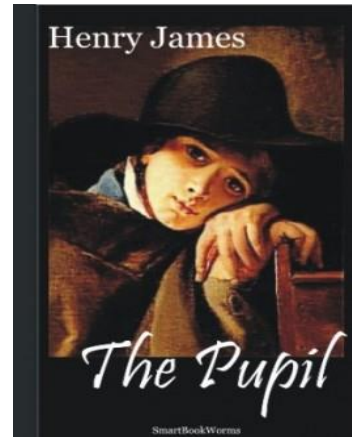
Active vocabulary

Writing, to publish, authors, tuberculosis, health, short story, newspaper report, courage, endurance, newspaper stories, success, books, adventures stories.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Supply the missing details. Choose the correct variant.

1. Crane saw life as hard, perhaps _____.
a) ruthless b) inexorable c) merciless
2. Most of his writing were _____ realistic.
a) grimly b) bleakly c) cruelly
3. He tried to give a(n) _____ rendering of the scene.
a) accurate b) punctual c) correct
4. His childhood was quite _____.
a) usual b) customary c) conventional
5. His parent's religion was _____ to the hard life he saw.
a) irrelevant b) extraneous c) immaterial
6. No one would publish the _____ realistic book.
a) grimly b) bleakly c) cruelly
7. The Red Badge of Courage was a(n) _____ success.
a) immediate b) urgent c) instant
8. Crane had imagined his _____ in combat, drawing on the emotions.
a) feelings b) senses c) sensations
9. He felt more certain that his book had been _____.
a) accurate b) exact c) precise
10. After the war Crane _____ in England.
a) settled b) colonized c) resided
11. Crane tried to enlist in the American navy in _____.
a) 1898 b) 1890 c) 1900 d) 1901



HENRY JAMES

(1843-1916)

The only obligation, to which in advance we may hold a novel, without incurring the accusation of being arbitrary, is that it be interesting. That general responsibility rests upon it, but it is the only one I can think of. The ways in which it is at liberty to accomplish this result (of interesting us) strike me as innumerable, and such as can only suffer from being marked out or fenced in by prescription. They are as various as the temperament of man, and they are successful in proportion as they reveal a particular mind, different from others. A novel is in its broadest definition a personal, a direct impression of life: that, to begin with, constitutes its value, which is greater or less according to the intensity of the impression. But there will be no intensity at all, and therefore no value, unless there is freedom to feel and say. The tracing of a line to be followed, of a tone to be taken, of a form to be filled out, is a limitation of that freedom and a suppression of the very thing that we are most curious about.

Henry James helps in his subtle way to lead us from the 19th into the 20th century, just as he leads us from America to Europe. His principal interest, especially in his many fine novels, is the confrontation of American and European culture. He is also concerned with the clash between the old and the new, between the dying century and the one just beginning.

James was born in New York City, the second child of wealthy, somewhat aristocratic parents.

His father, Henry James, Sr., was a philosopher and a friend of Emerson's; his brother William became a prominent philosopher and psychologist. Henry James, Sr. disapproved of most schools and consequently, sent his sons to a variety of tutors and European schools in search of the best education for them. The children received the major part of their education at home, however, in lively conversations with their father and the other children.

The James family's travels in Europe where was another source of education for Henry. When he was growing up in New York, Henry was given a great deal of independence, so much in fact, that he felt isolated from other people. A quiet child among exuberant brothers and cousins, Henry was more often an observer than a participant in their activities. When, as a young man, a back injury prevented his fighting in the Civil War, he felt even more excluded from the events of his time.

While the adult Henry James developed many close friendships, he retained his attitude of observer, and devoted much of his life to solitary work on his writing. Henry's family lived for a time in Boston, where he became acquainted with New England authors and friends of his father, began his friendship with William Dean Howells, and attended Harvard Law School. After 1866, James lived in Europe much of the time and in 1875 decided to make it his permanent home.

He lived in Paris for a year, where he met Turgenev, Flaubert, and Zola. The next year he settled in London and lived there and in the English countryside for the rest of his life. In 1915, a year before his death, to show his support of England in World War I, James became a British citizen.

Henry James first achieved recognition as a writer of the "international novel" is a story, which brings together persons of various nationalities who represent certain characteristics of their country.

The Europeans in James' novels are more cultured, more concerned with art, and more aware of the subtleties of social situations than are James' Americans.

The Americans, however, usually have a morality and innocence, which the Europeans lack. James seemed to value both the sophistication of Europe and the idealism of America.

Of the prominent New England writers who had dominated American literature, James preferred Hawthorne, with his recognition of the evil present in the world, to the Transcendentalism, whose optimism seemed unrealistic to him. James' later books put less emphasis on the international theme and are more concerned with the psychology of his characters.

His most mature, and perhaps his best, novels are considered to be his last three: *The Golden Bowl*, *The Ambassadors*, and *The Wings of the Dove*. James himself considered *The Ambassadors* his best work.

Exercise 1. Render the main idea of the information.

Exercise 2. Answer the questions.

1. Does Henry James help in his subtle way to lead us from the 19th into the 20th century? 2. What is his principal interest, especially in his many fine novels? 3. Where was he born? 4. Was he the second child of wealthy, somewhat aristocratic parents? 5. The children in the family received the major part of their education at home, didn't it? 6. Henry was given a great deal of independence, wasn't he? 7. Where did he become acquainted with New England authors and friends of his father? 8. Where did he meet Turgenev, Flaubert, and Zola? 9. Henry James first achieved recognition as a writer of the "international novel", didn't he? 10. Do you agree that the Americans usually have a morality and innocence, which the Europeans lack? 11. Who dominated American literature in New England? 12. Why did James prefer Hawthorne? 13. James' later books put less emphasis on the international theme, didn't they?

Exercise 3. How can you continue the sentences?

Henry James

- helps lead us from the 19th into the 20th century _____.
- was born in New York City _____.
- was interested in American and European _____.
- received the major part of his education at home _____.
- travelled in Europe where was another source of education for _____.
- was given a great deal of independence in New York _____.
- was more often an observer than a participant in children's _____.
- lived for a time in Boston in _____.
- lived in Paris for a year _____.
- settled in London and lived there and in the English countryside _____.
- became a British citizen _____.
- first achieved recognition as a writer of the "international novel" _____.
- seemed to value both the sophistication of Europe _____.

Exercise 4. Summarise your findings on American literature late in the 19th century and issue in a short presentation (75 words).



UNIT III. THE 19TH-CENTURY DEVELOPMENTS

INTRODUCTION

From the beginning of time, man has been interested in stories. For many thousands of years' stories were passed from generation to generation orally, either in words or in song. Usually the stories were religious or national in character. There were myths, epics, fables, and parables.

Some famous examples of story-telling of the Middle Ages are *A Thousand and One nights*, Chaucer's *Canterbury Tales*, and Boccaccio's *Decameron*. Perhaps it can be said that the short story is well suited to American life style and character. It is brief. It is concentrated. (The characters are few in number and the action is limited.) Dr. J. Berg Esenwein in his book, *Writing the Short Story*, defines the short story as follows: "A short story is a brief, imaginative narrative, unfolding a single predominating incident and a single chief character: it contains a plot, the details of which are so compressed, and the whole treatment so organized, as to produce a single impression."

A good short story should (1) narrate an account of events in a way that will hold the reader's interest by its basic truth; and (2) it should present a struggle or conflict faced by a character or characters. The plot is the narrative development of the struggle as it moves through a series of crises to the final outcome. The outcome must be the inevitable result of the traits of the character involved in the struggle or conflict. The short story is the literary form to which the USA made early contributions.

In fact, early in 19th century America, the short story reached a significant point in its development.

Three American writers were responsible for this development: Nathaniel Hawthorne, Washington Irving, and Edgar Allan Poe. It was the latter that defined the literary form in his review of Hawthorne's *Twice-Told Tales*. In this review, Poe asserts that everything in a story or tale – every incident, every combination of events, every word – must aid the author in achieving a preconceived emotional effect. He states that since the ordinary novel cannot be read at one sitting, it is deprived of "the immense force derivable from *totality*".

For Poe the advantage of the short prose narrative over the novel was that it maintained unity of interest on the part of the reader, who was less subject to the intervention of "wordly interests" caused by pauses or cessation of reading as in the case of a novel. "In the brief tale, however", Poe states, "the author is enabled to carry out the fullness of his intentions, be it what may."

During the hour of perusal, the soul of the reader is at the writer's control.

There are no external or extrinsic influences – resulting from weariness or interruption. "Poe felt that the writer of short stories should conceive his stories with deliberate care in order to achieve "a certain unique or single *effect*", beginning with the initial sentence of the story. According to Poe, the Short story writer should not form his thoughts to accommodate his incidents, and thereby destroy the possibility of establishing the pre-conceived single effect, so much desired.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

REALISM IN AMERICAN LITERATURE

Broadly defined as "the faithful representation of reality" or "verisimilitude," realism is a literary technique practiced by many schools of writing. Although strictly speaking, realism is a technique, it also denotes a particular kind of subject matter, especially the representation of middle-class life.

A reaction against romanticism, an interest in scientific method, the systematizing of the study of documentary history, and the influence of rational philosophy all affected the rise of realism. According to William Harmon and Hugh Holman, "Where romanticists transcend the immediate to find the ideal, and naturalists plumb the actual or superficial to find the scientific laws that control its actions, realists center their attention to a remarkable degree on the immediate, the here and now, the specific action, and the verifiable consequence".

Many critics have suggested that there is no clear distinction between realism and its related late 19th-century movement, naturalism. As Donald Pizer notes in his introduction to *The Cambridge Companion to American Realism and Naturalism: Howells to London*, the term "realism" is difficult to define, in part because it is used differently in European contexts than in American literature.

Pizer suggests that "whatever was being produced in fiction during the 1870s and 1880s that was new, interesting, and roughly similar in a number of ways can be designated as *realism*, and that an equally new, interesting, and roughly similar body of writing produced at the turn of the century can be designated as *naturalism*". Put rather too simplistically, one rough distinction made by critics is that realism espousing a deterministic philosophy and focusing on the lower classes is considered naturalism.

In American literature, the term "realism" encompasses the period of time from the Civil War to the turn of the century during which William Dean Howells, Rebecca Harding Davis, Henry James, Mark Twain, and others wrote fiction devoted to accurate representation and an exploration of American lives in various contexts. As the USA grew rapidly after the Civil War, the increasing rates of democracy and literacy, the rapid growth in industrialism and urbanization, an expanding population base due to immigration; a relative rise in middle-class affluence provided a fertile literary environment for readers interested in understanding these rapid shifts in culture.

In drawing attention to this connection, Amy Kaplan has called realism a "strategy for imagining and managing the threats of social change". Realism was a movement that encompassed the entire country, or at least the Midwest and South, although many of the writers and critics associated with realism (notably W. D. Howells) were based in New England. Among the Midwestern writers considered realists would be Joseph Kirkland, E. W. Howe, Hamlin Garland; the Southern writer John W. DeForest's *Miss Ravenel's Conversion from Secession to Loyalty* is often considered a realist novel.

Characteristics

- Renders reality closely and in comprehensive detail. Selective presentation of reality with an emphasis on verisimilitude, even at the expense of a well-made plot
- Character is more important than action & plot; complex ethical choices are often the subject.
- Characters appear in their real complexity of temperament and motive; they are in explicable relation to nature, to each other, to their social class, to their own past.
- Class is important; the novel has traditionally served the interests and aspirations of an insurgent middle class. (See Ian Watt, *The Rise of the Novel*)
- Events will usually be plausible. Realistic novels avoid the sensational, dramatic elements of naturalistic novels and romances.
- Diction is natural vernacular, not heightened or poetic; tone may be comic, satiric, or matter-of-fact.
- Objectivity in presentation becomes increasingly important: overt authorial comments or intrusions diminish as the century progresses.

□ Interior or psychological realism a variant form.

In *Black and White Strangers*, Kenneth Warren suggests that a basic difference between realism and sentimentalism is that in realism, "the redemption of the individual lay within the social world," but in sentimental fiction, "the redemption of the social world lay with the individual".

The realism of James and Twain was critically acclaimed in twentieth century; Howellsian realism fell into disfavor as part of early twentieth century rebellion against the "genteel tradition."

"The basic axiom of the realistic view of morality was that there could be no moralizing in the novel. The morality of the realists, then, was built upon what appears a paradox – morality with an abhorrence of moralizing. Their ethical beliefs called, first of all, for a rejection of scheme of moral behavior imposed, from without, upon the characters of fiction and their actions.

Yet Howells always claimed for his works a deep moral purpose. What was it? It was based upon three propositions: that life, social life as lived in the world Howells knew, was valuable, and was permeated with morality; that its continued health depended upon the use of human reason to overcome the anarchic selfishness of human passions; that an objective portrayal of human life, by art, will illustrate the superior value of social, civilized man, of human reason over animal passion and primitive ignorance". "Realism sets itself at work to consider characters and events which are apparently the most ordinary and uninteresting, in order to extract from these their full value and true meaning. It would apprehend in all particulars the connection between the familiar and the extraordinary, and the seen and unseen of human nature. Beneath the deceptive cloak of outwardly uneventful days, it detects and endeavors to trace the outlines of the spirits that are hidden there; to measure the changes in their growth, to watch the symptoms of moral decay or regeneration, to fathom their histories of passionate or intellectual problems. In short, realism reveals. Where we thought nothing worth of notice, it shows everything to be rife with significance."

"Realism is nothing more and nothing less than the truthful treatment of material." – William Dean Howells, "Editor's Study" . "Realism, The art of depicting nature as it is seen by toads. The charm suffusing a landscape painted by a mole, or a story written by a measuring-worm." – Ambrose Bierce *The Devil's Dictionary* (1911)

In its own time, realism was the subject of controversy; debates over the suitability of realism as a mode of representation led to a critical exchange known as the realism war. The realism of James and Twain was critically acclaimed in the twentieth century. Howellsian realism fell into disfavor, however, as part of early 20th century rebellion against the "genteel tradition."

Realism

Mark Twain (the pen name of Samuel Langhorne Clemens, 1835-1910) was the first major American writer to be born away from the East Coast – in the border state of Missouri. His regional masterpieces were the memoir *Life on the Mississippi* and the novel *Adventures of Huckleberry Finn*. Twain's style changed the way Americans write their language. His characters speak like real people and sound distinctively American, using local dialects, newly invented words, and regional accents.

Henry James (1843-1916) confronted the Old World-New World dilemma by writing directly about it. Among his more accessible works are the novellas *Daisy Miller*, about an enchanting American girl in Europe, and *The Turn of the Screw*, an enigmatic ghost story.

Mark Twain

Henry James

REALISM & REACTION

Throughout the world many people think of Americans as being outgoing, materialistic and optimistic: outgoing, because they join clubs, take part in movements, talk with their neighbors across the hall or over the back fence; materialistic, because they are eager for new automobiles and bigger television sets; optimistic, because they believe that they have the power to do good things in a good world, because they seem to say "yes" to life instead of "no".

There is some truth in this general impression, though less with the passing of each year. But American literature at its best has rarely been the product of such Americans. Even in the 18th century, with its prevalent belief in the perfectibility of man through the perfecting of his institutions, there were skeptics; and the 19th century contained its great and pessimistic Sayers of "No!"

In thunder" (as Melville described himself), as well as the great affirmers, like Emerson and Whitman. By the end of the 19th century the complacent, optimistic tone of the popular poets and novelists had been challenged by Mark Twain, Crane and James, to name only the best known.

The enduring writing of the first quarter of the 20th century is, more often than not, critical of the quality of American society. Its tone is satirical; the stereotyped American is made a figure of fun or an object of pathos; the American dream is shown to be illusory.

The occasional sayer like Sandburg stands out almost as an anachronism. Of the writers in this section, Theodore Dreiser was perhaps the first important new American voice of the 20th century. His naturalism and his choice of subject often echo his predecessor, Stephen Crane, but his style and methods are very different. There is none of the poetic symbolism, none of the probing of psychological depths and neuroses. Perhaps because of his childhood of bitter poverty in an immigrant family, which suffered all the deprivations brought about by lack of education, skill and status, Dreiser was more concerned with society's effect on a person than with man apart from his environment.

Though the surface details which abound in his works are, of course, out of date – people's clothes, their speech, their jobs – his treatment of the social forces which produce the murderers and prostitutes, as well as the business successes, is as modern as ghetto literature.

Dreiser was one of the first important writers to come from the lower levels of society, rather than from a long middle-class tradition, and in this he was the precursor of much that is good in contemporary American writing. In his novels, Dreiser tried to treat human beings scientifically, rather than intuitively with the poetic insight so much prized by writers of the 19th century. He saw that life is hard and found, in social Darwinism and in the theory of Zola and the naturalists, the explanation that man is the product of social processes and forces and of an inevitable kind of social evolution.

However inadequate such an answer to life may be, his books struck a chord of response in many puzzled Americans who recognized that a gulf existed between the dream that America promised on the one hand, and the reality of graft, hypocrisy and callousness that was apparent, on the other. Dreiser's tone is always serious, never satirical or comic. It is fitting, then, that his best works are based on his own experiences or those of his immediate family, like *Sister Carrie*, or are fictional recreations of actual happenings, like his well-known novel, *An American Tragedy*.

In retrospect, Dreiser's work is significant, in spite of some obvious faults, for its stubborn honesty and realism traits which were to appear again in the American writers who succeeded him on the literary scene. In their opposing ways, the two most important poets of the first decades of the 20th century, Edward Arlington Robinson and Carl Sandburg, sought to explore the quality of American life and to report on it with Dreiser's kind of truthfulness. Now, as from the beginning, American poets tended to divide sharply into two groups: traditionalists and innovators. Robinson and Sandburg in the 20th century represent these two poles as strikingly as did Poe and Whitman in the 19th century.

Though less read now than Robert Frost, who first published during this period but whose major influence belongs to a later time. Robinson has the same New England background and equals some of Frost's best qualities as a poet and reporter on the world.

Robinson's tone is, however, characteristically ironic and somewhat aloof and detached, even when he evinces an undercurrent of compassion. In his best-known poems, such as "*Richard Cory*" and "*Miniver Cheevy*", Robinson uses conventional meter and rhyme to paint wry, condensed, often startling vignettes, which illustrate men's individualized responses to a life that he, like Dreiser, saw as hard. Elsewhere, as in "*Mr. Flood's Party*", Robinson comes closer to the dramatic narrative form that Frost perfected, for example, in "*The Death of the Hired Man*".

Robinson made use of traditional themes, such as the Arthurian legends, but all of his poems are conventional and traditional, whether in the tradition of Wordsworth's "*The Leech Gatherer*", or of Tennyson's "*Idylls of the King*". What is typical of the 20th century in Robinson is the tone of pessimism, the undercurrent of disillusionment with his heritage and his present. At the opposite pole of poetic vision and technique is Carl Sandburg, a breaker of conventions akin to Whitman. His background was, in important ways, like Dreiser's, he, too, came of immigrant stock; he, too, grew up in difficult circumstances, though in a much happier and more productive home.

Instead of finding in social Darwinism an explanation of what was wrong with society, he saw it in the defects of political institutions, his own socialism made him hopeful. It helped him see greatness in the ordinary man and in that man's capacity to create a society, in which inequalities would be erased, in which each man's potential would be realized, and in which the chasm between American dream and reality would be bridged.

In Sandburg's poems one hears echoes of 19th-century idealism echoes of Emerson as well as Whitman. Whitman's word, a hymn to America and its people not to the stereotype, but to the ideal.

Sandburg's form is the free verse that Whitman employed, with its lines of irregular length, its looser speech rhythms, and the absence of end rhyme. At its best it has the same grand cadences and front rhymes in his shorter poems.

Sandburg even tends to use Whitman's movement from short to gradually swelling long lines followed by a return to shorter lines to produce poems like the lip of a wave. He uses Whitman's scheme of lists and catalogues, as well as Whitman's praise of the low and seemingly trivial.

Thus, in the first quarter of the 20th century, Sandburg, like Whitman before him, stood for innovation and rejection of conventional forms. During this period, he wrote some of his greatest poems, paeans of praise to Chicago, which match, in style and fervor, those of Whitman about Manhattan.

More than Robinson's, Sandburg's poetry contains themes common to the period; but as one would expect in a time of disillusionment with its pricking of the bubbles of comfortable complacency, the prose of the period far outweighed the poetry in influence. Muckraking and debunking more easily fall into prose; they are more prosaic. Like the stereotype of the optimistic, materialistic, hail-fellow-weil-mert American, the innocent, romantic dreamer was never found in the ranks of our great writers.

Nevertheless, the war, which eventually engaged 4,000,000 Americans, changed the outlook of all Americans in very significant ways. It took away some of their provincialism; it intensified the pessimism and disenchantment with what was peculiarly American; and it led to widespread expatriation.

Most of what are considered the masterpieces of American writing in the 20th century was written in Europe, or out of a writer's experience as an expatriate.

What the Lost Generation of Gertrude Stein (herself an expatriate) had lost, to a degree true only of Henry James in an earlier time, was its sense of being a part of American society. Sinclair Lewis, John Dos Passos, Ernest Hemingway, e. e. Cummings, William Carlos Williams, and Scott Fitzgerald – like Eliot and Pound – all spent long periods of their lives in Europe.

Since none of the best writers was closer to combat than a training camp or the ambulance corps, it was not the war itself, but long exposure to European culture, which intensified the old current of criticism of American life. Of the writers we are considering as typical of the end of the first quarter of the 20th century, only Steinbeck and Mencken did not share this experience of expatriation, a fact Mencken even felt obliged to defend. The millions of Americans who had fought in "the war to make the world safe for democracy" (as President Wilson called it and as many Americans justified it), together with the millions more whose lives had been much affected by it at home, helped to produce a society in the 20s which was new in many ways.

Called the "roaring twenties", it was a time in which women were finally enfranchised and "emancipated", and revolutions in dress, manners, and morals took place. Prohibition came (the "Noble Experiment" which made alcohol illegal), leading to notorious public graft, corruption and lawbreaking; there was more widespread affluence and conspicuous consumption than ever before in American society; and more emphasis on fun and less on duty became a part of the daily scene.

It was a time of exaggeration, experiment and change a time which invited satirical treatment and was permissive enough to accept it, even to embrace it. The two most influential satirists of the 20's were Sinclair Lewis, the novelist, and H. L. Mencken, the journalist and essayist, together they completely altered the ordinary literate American's view of himself. The great interlocking series of Lewis' novels, with their recurring character-types and settings, their panoramic view of the American Middle Western heartland, ignores the war as if it had never taken place. Lewis uses Europe, where he lived for long periods, as no more than a casual tourist spot in one of his novels.

Like Dreiser and Sandburg, Lewis was a Middle Westerner from a small town in Minnesota, which is the setting for his most famous novel and first great success, *Main Street*; but unlike those poor sons of immigrants, "Red" Lewis was thoroughly middle-class. The son of a doctor, he went to Yale University, served as secretary to Upton Sinclair, spent years as a journalist in Europe.

He married to a famous foreign correspondent and commentator, Dorothy Thompson. His work soon became successful; the names of some of his characters, such as Babbitt, entered the language as type-names, like those of Dickens. Americans took their view of themselves from the often exaggerated portraits he drew. Despite their heightening of satirical effect, Lewis' novels were realistic in highly original ways. He had a keen comic sense and a true ear for everyday speech; he was a great mimic and actor, a great storyteller and conversationalist; and these qualities are everywhere evidenced in his novels, especially his earliest (best). What he had to say in *Main Street* and *Babbitt* and *Dodsworth* about the pretensions of small-town society, the thinness of its culture, the pathos and pettiness of the lives lived by its businessmen and their wives, Americans saw, with a shock of recognition, to be true.

At the same time, none of this way of life was a tragic matter. In a vein of exuberant comedy, Lewis invited his readers to laugh, not at themselves, but at his characters, whose unawareness of their own absurdities he exposed. Novels like these are not necessarily among the greatest in literature, but they may be enormously influential on their times. They render palatable the unpleasant truths, which lie just beneath the surface of life. This underlying seriousness was what won Lewis the Nobel Prize, and made him the first American novelist to be so honored.

The influence of H. L. Mencken was, during this early period of the 20th century, even greater than that of Lewis. For twenty years his magazine, *The American Mercury*, was read by everyone with intellectual pretensions. Writers imitated and envied the wit of Mencken's pungent, biting editorials and essays on the latest antics of what he called the "booboisie". Never a literary man in the academic sense, Mencken (like Dreiser, the son of immigrant Germans) spent all his long and productive life in Baltimore as a newspaperman and editor. He was not a part of the literary circles of Chicago or New York, or a member of the expatriate literary colony in Paris.

He was a close friend of no major writer except Dreiser. Yet he influenced not only the ordinary educated man who read his magazine, newspaper articles and collected essays – quite properly called *Prejudices* – but the serious writers. Like all satirists, he cared deeply about what he made fun of in his exaggerated, trenchant, often abusive language. He cared about his city, his fellow "boobs", his German beer, and his intellectual life. His completely personal style, his gift for invective, his linguistic inventiveness, all reflect in stimulating ways the deep and scholarly preoccupation with language which is demonstrated in his monumental *The American Language*, a study which is still an intriguing source of data and insights. The vigor and vitality of Mencken's mind are as evident in all he wrote as his bias toward excellence and his hatred of can't and sham.

The last two novelists to be considered here are F. Scott Fitzgerald, who epitomized the "Roaring Twenties", and John Steinbeck, the best of the social-protest novelists of the 30s, the decade of the Great Depression. Neither felt detached from his society, as Lewis and Mencken had; each took "his" decade far too seriously for satire, and felt too much a part of it to take a detached view.

Fitzgerald, like Lewis a product of Minnesota, went to Princeton, where he was surrounded by people richer, more sophisticated and superficially cleverer than he was.

A feeling of inferiority always plagued him, though at 23 he was already a great popular success and money-maker with his first novel, *This Side of Paradise*. He was the handsome young husband of Zelda, the girl of his dreams. He was famous and rich when the other expatriate writers in Paris were still, like Hemingway, hungry and unknown.

Even very early, Fitzgerald recognized the sad and frightening side of his merry, dancing, gambling, liberated life, as such a title as *The Beautiful and Damned* shows.

His novels grew significantly deeper and more tragic as his money troubles increased, as his wife's madness became more destructive, and as he felt himself heading toward the crack-up, which ended his life in Hollywood before he was 45. One of his best novels is *The Great Gatsby*, the story of a man who wants to be rich, well liked and happy, but who fails for reasons which Fitzgerald's art and compassionate understanding succeed in making his readers accept as tragic.

A later Fitzgerald novel is *Tender is the Night*, the story of marital complications among the rich and "fortunate" expatriates in France, which is even sadder and more obviously autobiographical.

Fitzgerald, the lucky young writer who symbolized the gay 20s, declined in spirit like his country when the stock market crashed in 1929, when the grim 30s began to move into the Great Depression.

When Hitler's rise to power it signaled the approach of World War II. Fitzgerald's novels are full of pathos, played by bright individuals against bright backdrops; when the scene changed and his world collapsed, his talent flickered and went out. John Steinbeck, on the other hand, reflected the 30s as perfectly as Fitzgerald had the 20s. Born in Salinas, California, he loved the West, and the countryside.

He wrote of the outcast and the bum, the ordinary working man and the biological scientist, all of whose lives he had shared. He loved all these as Fitzgerald had loved the East, Europe, the city, the rich and the parasites who were later to be called "the beautiful people".

Steinbeck wrote touching tales of the love of a boy for a pony (*The Red Pony*), of a migratory worker for his half-witted protege (*Of Mice and Men*), of outcasts of all sorts for each other (*Tortilla Flats* and *Cannery Row*). He wrote scientific works like *The Sea of Cortez*, which treats the marine biology of a bay in Lower California; anti-Nazi novels and plays like *The Moon is Down*: a final book on the USA called *Travels with Charley*. But his most important work is *The Grapes of Wrath*, which helped win him the Nobel Prize with its dramatic re-creating of the terrible westward trek of thousands of Midwestern farmers dispossessed from their Dust Bowl farms by fearful drought and the Great Depression. The endurance and fortitude of the migrants, whose only resources were their will to live and their interdependence, are movingly shown.

Active vocabulary

Reaction, novels, poems, short-stories, to create, to recreate, depression, to publish, to recognize, tales, young writer, to symbolize, to decline, sophisticated, each other, magazines, people, rich, poor, writers, to help, to win, plays.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Choose the correct variant by drawing on the information above.

1. When did the short story reach a significant point in its development?
a) early 19th century b) late 19th century c) early 18th century d) late 18th century
2. How many American writers were responsible for this development?
a) 2 b) 3 c) 4 d) 5
3. Everything in a story must aid the author to achieve a _____ emotional effect.
a) one-sided b) partial c) biased d) preconceived
4. Reader was less subject to the _____ of "wordly interests" caused by pauses.
a) interference b) intervention c) meddling d) surgical operation
5. People think of Americans as being _____, materialistic and optimistic.
a) gregarious b) responsive c) outgoing d) sociable
6. American literature has _____ of man through the perfecting of his institutions.
a) polishment b) improvement c) perfectibility
7. The _____ tone of the popular poets and novelists had been challenged.
a) complacent b) smug c) self-satisfied d) complaisant
8. Dreiser was _____ with society's effect on a person.
a) concerned b) refer c) relate d) involve
9. The surface details in _____ his works are out of date.
a) plenty of b) abound c) a great number of d) a great deal of
10. The reality of graft, hypocrisy and _____ were apparent in Dreiser's works.
a) callousness b) hard-heartedness c) heartlessness

Exercise 3. Translate the words and word-combinations in the brackets in the correct form.

Ambrose Bierce (1842-1914) was born on a farm in Ohio when it was still frontier As a boy he had little (возможность) for a formal education but was able (образовываться самостоятельно) by reading books in his father's personal library. With (начало) of the Civil War, he joined the Union Army and was (серьезно раненый) twice during his four years of service.

He attained the rank of major and was commended for (мужество) in action. After the war Bierce took a job on a newspaper in San Francisco as editor of the *News Letter*.

In 1872 he went to London and while there wrote three small books, *Nuggets and Dust* (1872), *The Fiend's Delight* (1873), and *Cobwebs and Dust* (1874). The sharp sarcasm and (горький) humor of these volumes earned him the nickname "Bitter Bierce".

After four years in England, Bierce (возвращаться) to San Francisco where he worked as a newspaper (обозреватель) for 25 years. Because of his often outspoken views and opinions, he became a somewhat (противоречивый) figure in the politics of the area.

When past seventy years of age, Bierce went to Mexico on (тайный) mission in 1913 and disappeared. Some believe that he was killed by Mexican revolutionaries between 1914 and 1916.

Ambrose Bierce was a master in telling stories dealing with (сверхъестественный). Many of his best short stories are characterized by (ужас) and terror.

"An Occurrence at Owl Creek Bridge" is a good example of Bierce's ability (создавать) a mood of horror from which he moves to a powerful climax and denouement.

EDWIN ARLINGTON ROBINSON

(1869-1935)

Solitude tends to magnify one's ideas about individuality; it directs attention to neglect and sharpens one's sympathy with failure. It renders a man suspicious of the whole natural plan and leads him to wonder whether the invisible powers are a fortuitous issue of misguided cosmos, or the cosmos itself, everything, is a kind of accident.

Edwin Arlington Robinson was a poet of transition. He lived at the time following the Civil War when America was rebuilding and changing rapidly and when the dominant values of the country seemed to be growing increasingly materialistic. Robinson's poetry was transitional, evaluating the present by using traditional forms and by including elements of transcendentalism and Puritanism.

Robinson spent his childhood in a small town in Maine, a town which furnished him a setting for many of his poems as well as models for his characters. His father was a prosperous merchant; his mother had been a schoolteacher. The parents were primarily interested in their two older sons and tended to ignore Edwin, though they recognized his exceptional intelligence. While fond of his family, Edwin felt himself an outsider among them, as he also felt alienated from the society of his town.

Robinson studied at Harvard from 1891 to 1893 and afterwards returned to Maine to stay for three years. Miserable and lonely most of the time, he moved to New York in 1895. His first volume of poems had been published while he was at home in Maine; in 1897 a second volume appeared.

But he prospered neither as a poet nor as a businessman and ended by working as a checker of loads of shale during the building of the New York subway. In earning his living as a writer Robinson experienced the same difficulties as Hawthorne had 50 years before and was forced to the same humiliating expedients. Hawthorne checked sacks of coal as they were loaded in Boston Harbour; Robinson checked shale.

Franklin Pierce, a grateful President, had rewarded his friend and campaign biographer, Hawthorne, with a post in the Sales Customs House and then with a more lucrative post as consul in Liverpool.

Just so another President of the USA, Theodore Roosevelt, found Robinson's poetry impressive and helped him get a clerkship in the New York Customs House, where he worked until 1910.

He sometimes may have encountered the ghost of Melville, who had spent the last lonely years of his life there, haunted by the feeling that he had failed as a writer. Suddenly, with the poetic revival, which preceded World War I, Robinson began to play a major role as a poet.

After going his own way quietly for so many years, he became widely read and exerted a strong influence on other poets, notably Frost. He was awarded the Pulitzer Prize for poetry three times in the 1920's, a record exceeded only by Frost, who received the prize four times in all.

The core of Robinson's philosophy is the belief that man's highest duty is to develop his best attributes as fully as possible. Success is measured by the intensity and integrity of his struggle; failure consists only in a lack of effort. Robinson was most interested in people who had either failed spiritually, or who seemed failures to it. World but had really succeeded in gaining spiritual wisdom.

Despite his apparent pessimism he refused to subscribe to a naturalistic view of life. Being by nature introspective and conscious of psychological depths, he was acutely aware of the spiritual side of man. He relatively uninterested in the surface aspects of man's life as a social creature.

Robinson's best known statement on the hollowness of conventional success is the lyric poem, "*Richard Cory*". Although everyone respects and envies Cory, one night he fires a bullet through his head. We are left asking why, and Robinson does not give an answer. We can only suppose that what other people think and feel is not as important as what a person himself believes. Since Cory knows his life is worthless in spite of his "success", he puts an end to it. In the other poems we see Robinson's compassion and humor.

They are differently blended in each poem. "*Miniver Cheevy*" is marked by a broad, hyperbolic humor. The character whom the poem displays is a figure of fun.

However, the humor is wry; we can laugh at the drunkard who drinks to escape, only as long as we ignore his plight. There is more than a hint of self-portraiture in Miniver's deluded enchantment with a past, which never was. The poem suggests, in a comic way, what Eugene O'Neill portrays in *The Iceman Cometh*: the survival value for the unsuccessful of delusion plus drink; for those who, like Cory, face up to the truth of things, a bullet may be inevitable. We feel an even greater sympathy when we read "Mr. Flood's Party" For here is an old man, now completely friendless, his only company a jug of liquor. He is so lonely he talks to himself; so friendless that he has nothing left in life. Nevertheless, the situation Robinson describes to us is never mawkish.

We sympathize, but we smile at the same time. Robinson uses mock-heroic comparisons and mock solemnity here with a delicate effect absent in "*Miniver Cheevy*". He invites our sympathy; he does not command it. When he compares Mr. Flood with the great medieval warrior Roland, blowing his horn to summon his comrades in an epic battle, he expects us to remember that splendid as Roland was in that battle, he died without his companions ever answering the call of his horn.

Not the least of Robinson's skill lies in another technique: his ability to manage rhythms and sounds to convey the meaning and mood of the poem. A good example is the perfectly modulated concluding lines of "*Mr. Flood's Party*".

Robinson could have ended the poem with emphasis; he chooses instead to soften the rhythms and to diminish the ending with two dependent clauses. Our voice drops naturally and then levels off as we finish reading the poem – the old man's horn echoes and dies, unanswered.

Exercise 1. Render the main idea of the information.

Exercise 2. Answer the questions.

1. Edwin Arlington Robinson was a poet of transition, wasn't he? 2. At what time did he live? 3. Was Robinson's poetry transitional, evaluating the present by using traditional forms? 4. Where did he spend his childhood? 5. Where did he study? 6. When had his first volume of poems been published? 7. In earning his living as a writer Robinson experienced difficulties, didn't he? 8. When did Robinson begin to play a major role as a poet? 9. How many times was he awarded the Pulitzer Prize for poetry? 10. What was Robinson's best-known statement on the hollowness of conventional success? 11. What can we see in other poems of Robinson? 12. Who is the main hero of the poem "Mr. Flood's Party"? 13. Robinson uses mock-heroic comparisons and mock solemnity here, doesn't he? 14. Does he invite our sympathy? 15. What was specific for his poetic technique?

Exercise 3. Complete the sentences with the facts from the text.

E. Robinson was _____.

lived at the time following the Civil War _____.

spent his childhood in a small town in Maine _____.

studied at Harvard from 1891 to 1893 and afterwards _____.

moved to New York in 1895 _____.

published his first volume of poems _____.

experienced the same difficulties as Hawthorne _____.

may have encountered the ghost of Melville _____.

was awarded the Pulitzer Prize for poetry three times _____.

began to play a major role as a poet _____.

was most interested in people _____.

Exercise 4. Choose the keywords that best convey the gist of the information.

CARL SANDBURG

(1878-1967)

I believe that free men the world over cherish the earth as cradle and tomb, the handiwork of their Maker, the possession of the family man. I believe freedom comes the hard way by ceaseless groping, toil, struggle even by fiery trial and agony. I glory in this world of men and women, torn with troubles and lost in sorrow, yet living on to love and laugh and play through it all.

The polar opposite of Robinson, Carl Sandburg played the part of the simple workman, down to the cloth cap which he often wore. Nevertheless, he was an artist with words.

His language was more colloquial and his rhythms looser than Robinson's; yet he too knew the value of form and poetic technique. As critic Louis Untermeyer puts it, there are "two Sandburgs: the muscular, heavy-fisted, hard-hitting son of the streets, and his almost unrecognizable twin, the shadow-painter, the haunter of mists, the lover of implications and overtones".

Sandburg was born in Galesburg, Illinois, of Swedish immigrant parents. He did odd jobs, served in the Spanish-American War, and worked his way through nearly four years of college afterward. From 1910 to 1912 he acted as secretary for the first Socialist mayor of Milwaukee, Wisconsin.

Not long afterward he attracted public notice with his increasingly powerful poetry, especially the poem, "*Chicago*", and he gradually became able to give most of his time to his writing. He did some literary journalism; he wrote ballads and books for children, and he continued with his serious poetry. And all the while, his interest in Abraham Lincoln deepened.

He had grown up in Lincoln country and perhaps he thought of himself as a Lincolnesque figure. At any rate, he worked on the biography for years and by 1939 had completed the six-volume life of Lincoln which he considered his masterwork. Imposing though the *Lincoln* is, however, his poetry promises to be more important. Of the poems reprinted below, "*The Harbour*" embodies both the lyrical poet and the muscular "son of the streets". It is the kind of poem that made Sandburg famous: short, powerful, organic in form. The few lines are brief; when Sandburg comes to the end of a phrase he ends his line, and each line ends on an important word.

The power of "*The Harbour*" comes from two vivid contrasts. One is between the imprisoning ugliness of the slums and the grace and freedom of the lake and the birds flying above it. The other is the contrast between the grim message and the graceful vocabulary employed. This kind of poetry is called free verse, in distinction from poems such as the sonnet, the form of which is fixed by convention. Walt Whitman was the first American poet to write free verse, and Sandburg's poem "*I Am the People, the Mob*" resembles Whitman's work, not only in form but in feeling the same high vision of American promise, formed not of abstractions but of the common stuff of life. It has the long lines and repetitious sentence structure that marked Whitman's great "*Leaves of Grass*".

Sandburg's poem, like Whitman's, gains power from this repetition and accumulation.

The opening words are several times repeated for emphasis and the lines or rather, the verse paragraphs – build up and grow longer until the end. Sandburg finishes the poem with a short, staccato poetic statement. The central idea of the poem is realistically but optimistically democratic.

Though the people suffer, they will triumph. Such is the central idea also of the third poem by Sandburg "*The People Will Live On*". It shows Sandburg's continued interest in poetic experimentation as well as his usual hearty optimism about the people.

Composed in 1936, it reflects the then current aspirations of the New Deal. Not the least interesting thing about this poem is that, though a memorable piece of verse, it is by no means flawless. Some awkwardness results from the opposition of two kinds of language, one plain, the other ornate. An example of the first is "The learning and blundering people will live on".

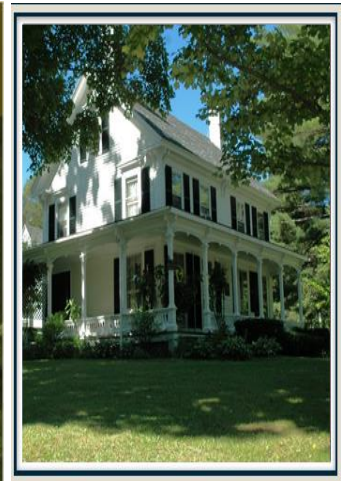
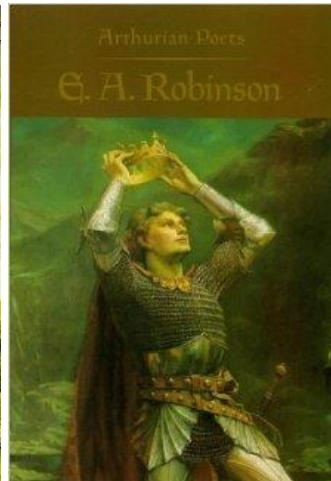
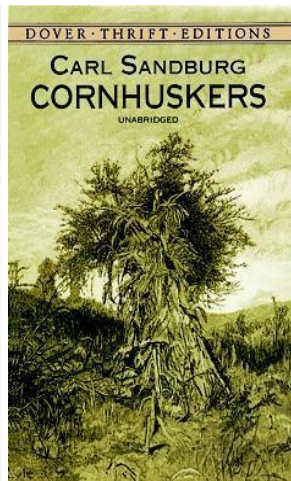
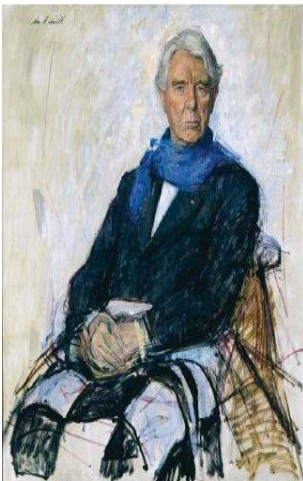
"The people is a polychrome, a spectrum and a prism, held in a moving monolith" is an instance of the second. This line is made awkward by Sandburg's use of "is" instead of "are", which more naturally follows "people". Flaws and all, Carl Sandburg has been called the unofficial American poet laureate of the 30s and 40s, and rightly so. The title is a tribute to the rhythmic strength of his poetry and his prophetic faith: I speak of new cities and new people. I tell you the past is a bucket of ashes. I tell you yesterday is a wind gone down, a sun dropped in the west. I tell you there is nothing in the world only an ocean of tomorrows, a sky of tomorrows. I am a brother of the cornhuskers who say at sundown: Tomorrow is a day.

Exercise 1. Make the sentences below as true (T) if they give the message of the text, and false (F) if they change the message.

1. Sandburg didn't serve in the Spanish-American War. 2. He acted as secretary for the first Communist mayor of Milwaukee, Wisconsin. 3. He did some literary journalism; he wrote ballads and books for children. 4. He was deeply interested in Abraham Lincoln. 5. He worked on the biography for years and by 1949 had completed the five-volume life of Lincoln. 6. His poetry doesn't promise to be more important. 7. The power of "The Harbor" comes from three vivid contrasts. 8. One is between the imprisoning ugliness of the slums and the grace and freedom of the lake and the birds flying above it. 9. The other is the contrast between the grim message and the graceful vocabulary employed. 10. This kind of poetry is called free verse.

Exercise 2. Translate the poem "The Harbour" into Russian.

Passing through huddled and ugly walls
 By doorways where women
 Looked from their hunger-deep eyes,
 Haunted with shadows of hunger-hands,
 Out from the huddled and ugly walls,
 I came sudden, at the city's edge,
 On a blue burst of lake,
 Long lake waves breaking under the sun
 On a spray-flung curve of shore;
 And a fluttering storm of gulls,
 Masses of great gray wings
 And flying white bellies
 Veering and wheeling free in the open.



HENRY. L. MENCKEN

(1880-1956)

"Every third American devotes himself to improving and uplifting his fellow-citizens, usually by force." "Bachelors know more about women than married men. If they didn't they'd be married, too."

"A celebrity is one who is known to many persons he is glad he doesn't know."

"Conscience – the accumulate sediment of ancestral faint-heartedness."

"The most costly of all follies is to believe passionately in the palpably not true. It is the chief occupation of mankind."

A central figure in American intellectual life during the 1920s was Henry L. Mencken.

His monumental but highly entertaining study, *The American Language*, which appeared in 1919, is still an outstanding work of philological scholarship, although Mencken always insisted that he was not a scholar but "one who pointed out the quarry for scholars to bag".

The book contrasted American English with British English, explained the origin of many colorful American slang expressions, examined uniquely American geographical and personal names, and traced the influence of immigrant languages on the American idiom.

In the 20's Mencken emerged as the busiest opponent of the forces which Sinclair Lewis satirized. With a caustic pen he derided the smugness of the middle-class businessman, the narrowness of American cultural life, and the harshness of American Puritanism. He made war on all these, though unlike Lewis's, his attack was devastatingly direct, with invective as a substitute for caricature and with no trace of obliqueness or subtlety.

The American Mercury, which he edited, was the most influential magazine of its time. What he wanted to do in its pages was, as he once put it, "to stir up the animals".

He wanted to arouse his antagonists, and he usually succeeded. He was one of the most detested, as well as one of the most respected, men in America. In his own writing, even more than in his editing, he showed that nothing was sacred to him. No advocate of democracy, he called the American people a "timorous, sniveling, poltroonish, ignominious mob of serfs".

With him "mob" had none of the affection with which Sandburg invested the term. He was just as much of an iconoclast in his attack on the churches, on business, and on government. What made him read widely by Americans was not that he attacked them but that he did so with such verve and gusto. He had a rollicking, rambunctious style of writing and his piling on of language was so extravagant that even his sarcasms became palatable. He meant what he said, but he said it with wit.

As an old-fashioned liberal, he believed in as much freedom for the individual as possible and in correspondingly limited government. He believed that the worst threat to freedom in the 20s was from the country's religious zealots. He fought their attempts to censor literature and drama, and denied their right to tell him or anyone else what to read or see. He also resisted their efforts to tell him how to behave – especially what to drink. When liquor was prohibited in America for 13 years by the efforts of teetotalers, largely members of fundamentalist religious sects, Mencken bitterly opposed the law for every one of those years until Prohibition was repealed. The leading champion of the forces he fought against was a prairie orator and religious fundamentalist named William Jennings Bryan.

We can see how influential Bryan was from the fact that the Democratic Party three times nominated him for the Presidency of the USA.

In the 1920s he was an old but still powerful man, a symbol of conservatism in religion and thought. In 1925 the state of Tennessee passed a law that prohibited the teaching of the Darwinian theory of evolution in its schools. A young teacher named Scopes defied the law, was arrested and tried. The trial in Dayton, Tennessee, in some ways resembled a circus.

But it was serious, too, for here the forces led by Mencken met the forces of Bryanism.

Mencken reported on the trial for his newspapers, with his most memorable article coming at the end. When the trial was done – and Scopes convicted – Bryan suddenly died.

Mencken wrote his epitaph in a brilliant, biting newspaper report which he soon turned into an essay. It is reprinted here, both for what it says and how it says it. This essay is Mencken's criticism not only of the dead Bryan but of all he stood for. It is sometimes hard to follow because of Mencken's trick of using odd or unexpected words for surprise or comic effect in an otherwise normal sentence.

Although his style may be difficult occasionally, he was perhaps the best, certainly the liveliest, essayist of his era.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Tick off sentences that have the meaning found in the text. Some sentences do not have equivalents in the text at all.

1. Henry L. Mencken's grandiose but highly entertaining study was *The American Language*. 2. It is an distinguished work of philological scholarship. 3. The book compared American English with British English. 4. It pursued the influence of immigrant languages on the American idiom. 5. He had a rollicking, unruly style of writing. 6. He thought that the worst threat to freedom in the 20s was from the country's religious zealots. 7. He fought their attempts to view literature and drama. 8. In 1925 the state of Tennessee adopted a law that prohibited the teaching of the Darwinian theory of evolution in its schools. 9. Mencken wrote his epitaph in a brilliant, stinging newspaper report which he soon turned into an essay. 10. The party's election propaganda lacked bite and purpose. 11. Don't bite off more than one can chew. 12. It is sometimes hard to follow because of Mencken's trick of using strange or unexpected words. 13. Although his style may be difficult from time to time. 14. He was perhaps the best, certainly the liveliest, essayist of his era. 15. Once bitten twice shy.

Exercise 3. Try to understand quotes of H.L. Mencken.

"On some great and glorious day, the plain folks of the land will reach their heart's desire at last, and the White House will be adorned by a downright moron."

"Democracy is the art and science of running the circus from the monkey cage."

"Democracy is a pathetic belief in the collective wisdom of individual ignorance."

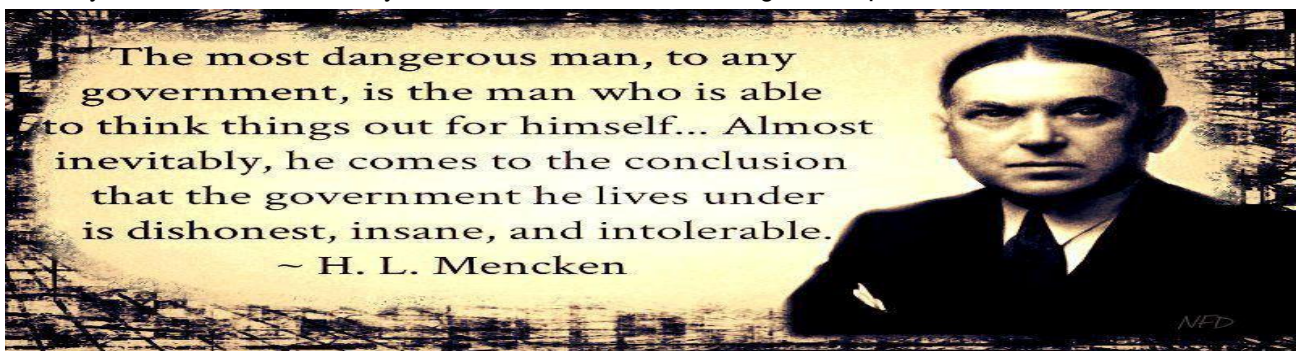
"The whole aim of practical politics is to keep the populace alarmed (and hence clamorous to be led to safety) by menacing it with an endless series of hobgoblins, all of them imaginary."

"In this world of sin and sorrow there is always something to be thankful for; as for me, I rejoice that I am not a Republican."

"A judge is a law student who marks his own examination papers."

"Every election is a sort of advance auction sale of stolen goods."

"It is inaccurate to say that I hate everything. I am strongly in favor of common sense, common honesty, and common decency. This makes me forever ineligible for public office."



WILLIAM EDWARD DU BOIS

1868-1963

William Edward Du Bois, a well-known American author, scientist and social worker, was born in Great Barrington, Massachusetts. His father was a descendant of a French emigrant Huguenot, his mother – a Negro slave. Du Bois was educated in public schools in Great Barrington, the Fisk University, the Harvard University and the University of Berlin.

He became a scholar and a professor of Greek and Latin, and a trained sociologist. He was the first Negro to be awarded the doctorate in philosophy (1895). Du Bois taught at numerous universities in the USA. All his life Du Bois fought against race discrimination and segregation.

His was an incessant quest of better ways to improve the position of the Negro people, to obviate the alienation and distrust between the blacks and the whites. As a fighter for equal rights to the Negroes Du Bois took an active part in the work of various organizations and societies leading to that end. Du Bois was also a staunch champion for Universal Peace, he took part in many peace conferences, and in 1950 was elected member of the World Peace Council.

In 1953 Du Bois was awarded the International Peace Prize, and in 1958 the International Lenin Peace Prize. The formation of Du Bois' outlook went a complicated way. In his youth he was an ardent Negrophile, but later on, inspired by the October revolution and the policy of the Soviet Union, he reconsidered his attitude and rejected his nationalist views. In 1961 he joined the Communist Party of the USA. Du Bois is the author of a number of books mostly of publicist character, and some novels.

The Souls of Black Folk (1903) is a fine example of English prose and a plea for greater understanding of Negroes. *John Brown* (1909) is dedicated to the heroic life and deeds of John Brown, a poor white farmer, who fought for the abolition of slavery. *Darkwater: Voices from within the Vail* (1920), a work of publicist fictional genre tells of the awakening of the Negroes' consciousness. *Dusk of Dawn* (1940) is a partly biographical book in which the author tells of his own life.

Du Bois' best known work is *The Black Flame*, a trilogy consisting of *The Ordeal of Mansart* (1957), *Mansart Builds a School* (1959), and *Worlds of Color* (1961). The trilogy is a kind of chronicle covering the period of about a hundred years in the history of the USA, from the middle of the 19th century to the middle of the 20th century. It is the epoch when as a result of the unification and consolidation of two formerly disconnected groups – the black slaves and the poor whites – the American working class was born. Many events and situations presented in the trilogy are real facts. William Du Bois was a member of the National Institute of Arts and Letters of the USA.

Active vocabulary

Authors, works, books, genres, nationalist views, to inspire, results, events, publicist character, various organizations, societies, equal rights, deeds.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Complete the sentences with the fact from the text.

W. Du Bois was born in _____.

joined the Communist Party of _____.

was awarded the International Peace Prize in _____.

was inspired by the policy of _____.

was a staunch champion for Universal Peace _____.

taught at numerous universities in _____.

fought against race discrimination and _____.

is the author of books mostly of publicist character _____.

was a member of the National Institute of Arts _____.

Exercise 3. Fill in the gaps with the words from the box in the correct form.

To depict, intellectual, involved, rights, education, improve, owners, labour, superintendents, years, especially, disfranchise, restore, partnership, offices.

The Ordeal of Mansart (1957)

The book 1) _____ the position of the Negroes in the USA during the period of Reconstruction and the subsequent 2) _____. The double-dyed American reactionaries, 3) _____ the rich landed aristocracy of the South hope to regain their former status as slave 4) _____ and try to 5) _____ the Negroes and to 6) _____ slavery. They are offered help and 7) _____ by the poor whites who are afraid to lose their jobs because of the cheapness of black 8) _____. The central figure of the trilogy and its first part *The Ordeal of Mansart* is Manuel Mansart, a petty-bourgeois 9) _____ whose fate reflects the most important events of the epoch. His father, Tom Mansart, an illiterate Virginian slave boy in the 1850ies, was caught in the Civil War. He learned to read and write, got 10) _____ in the political struggle and finally became a Negro leader, a member of the Legislature of the state of South Carolina.

He did his best to help his people to assert their 11) _____ to vote, to educate their children, to get work and receive fair pay. After Tom's death at the hands of the lynchers his son, Manuel, gets a college 12) _____ and becomes a teacher. He devotes his life to the cause of the Negroes' enlightenment, he spares no effort to 13) _____ the conditions and the contents of education. Often time he comes to clashes with the white 14) _____ and trustees who regard the education of the blacks only as a means to train good labourers and field hands, considering them incapable of holding public 15) _____ and doing scientific work. At the end of his life Manuel Mansart rejects his former erroneous nationalistic notions about the exclusiveness of the Negro race and joins the international struggle (or peace and equal rights for all the nations). The following extract describes the visit of Abe Scroggs, a Negrophob poor white, of the school for Negro children in Jerusalem where Manuel Mansart works as a teacher.

Exercise 4. Use the words in the brackets in the correct form in the text on Jerusalem.

The school was (PRACTICAL) unequipped – no desks, planks to sit on, one grey blackboard, no maps, few textbooks. Manuel had to make desperate effort to raise equipment, which the town did not furnish; and the town did not furnish equipment because the white people did not want a (COLOR) school. They were jealous of everything done for the school.

It was not only direct loss but (GREAT) indirect loss since it trained (COLOR) boys and girls away from house service and labor, made them want more wages, and often made them "impudent".

They ran away to the big cities in a steady stream. There were continual incidents on the street and in homes, trivial in themselves but liable to become desperate in result. Manuel found much of his time taken in interracial (PEACEMAKE). The superintendent seldom called upon him and did not want Manuel to come to his office. His answer to everything was (PRACTICAL) no.

It was not because he did not want a Negro school, it was because his own job depended upon his spending as much upon white schools is possible, and as little on the (COLOR) school; otherwise in the next election, with no Negroes (VOTE), he would lose his job. Faced by grim necessity Manuel began at once to learn the etiquette of living and surviving in the rural South. He did not enjoy it but he had no choice. He must conform or go. He had nowhere to go. He became careful of his superiors, (PARTICULAR) of the white superintendent. When the superintendent expressed an idea Mansart tried to agree. Afterward, Mansart might suggest some modification, some difference and improvement.

Exercise 5. Make up some dialogues from the information above.

Exercise 6. Write a small essay on the topic.

Exercise 7. Render the main idea of the information.

Exercise 8. Answer the questions.

- Where did Lawrence graduate?
serve?
become a screenwriter?
compel to publish his works under an assumed name?
win a reputation for his famous trilogy *The Seed*?
express his socialist outlook?
die?

Lars Lawrence (1896-1965) is the pseudonym of the noted American writer and editor Philip Stevenson. He was born in New York and graduated from Harvard University. During the first World War Lars Lawrence served in the Navy. [n 1944 he became a screenwriter for Hollywood. In 1951 along with some other Hollywood cinema workers he was blacklisted and since then he has been compelled to publish his works under an assumed name. Lars Lawrence is the author of several short stories, plays and films. He won a reputation for his famous trilogy *The Seed* consisting of three novels: *Morning Noon and Night* (1954), *Out of the Dust* (1956) and *The Hoax* (1961).

In *The Seed* Lawrence expressed his socialist outlook. Lars Lawrence died a sudden death in the Soviet Union, in the town of Alma-Ata while travelling about our country.

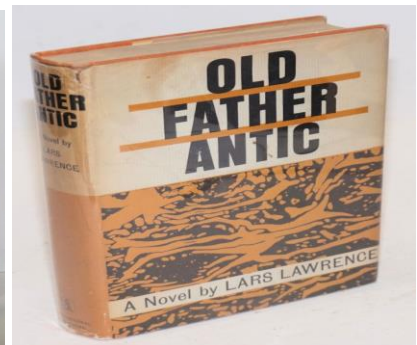
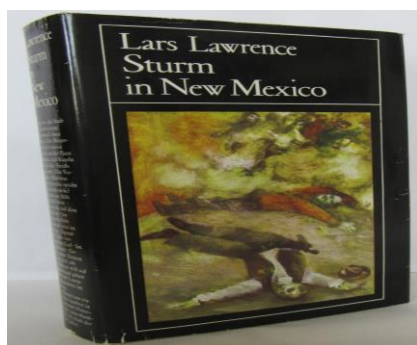
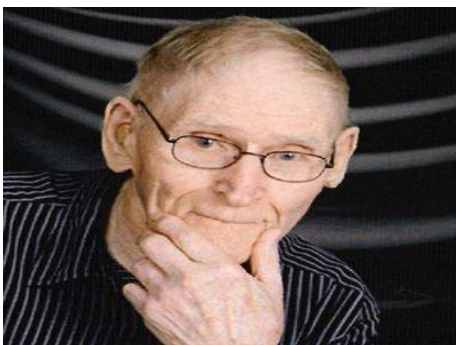
Exercise 9. Choose the correct answer and fill in the gaps.

- | | |
|---|---|
| 1. a) settlement b) place c) colony
2. a) founded b) established c) set up
3. a) community b) society c) association
4. a) asserted b) proclaimed c) declared
5. a) affirm b) asseverate c) protest | 6. a) scatter b) disperse c) diffuse
7. a) defenseless b) unarmed c) armless
8. a) casual b) desultory c) random
9. a) scuffle b) fight c) tussle
10. a) authorities b) power c) bodies |
|---|---|

Morning Noon & Night (1954)

The workers of La Sieneguita, a small mining 1)_____ in Rocky Mountain District, won a victory in a strike and 2)_____ a Trade Union organization, the first in their 3)_____. The Company owners 4)_____ a lockout and arrested two leaders, Ramon Arce and Arturo Fernandez.

The inhabitants of the settlement, Spaniards, Americans, Mexicans, Negroes and other minorities came to the courthouse square to 5)_____ the arrest. The forces of law drew up the police trying to 6) _____ the crowd of 7) _____ men, women and children. A tear gas bomb was thrown, some 8) _____ shots were fired. Panic set in and a general 9) _____ followed. As a result one worker was killed, several were wounded and in the middle of the square the town sheriff, Gilly McKelway, lay dead. No one knew who had killed him. The town 10) _____ tried to put the blame on the workers, though everybody knew that they were unarmed. The sheriff could be shot by someone of his assistants because they carried guns.



Exercise 10. Answer the questions.

- When was J. North born?
a founder of the progressive weekly *New Masses*?
a war correspondent?
a participant in the Spanish Civil War?
famous political cartoonist of his time?

Joseph North (1904-1976), a Communist, started his working life at twelve – first in a textile mill, later in shipyards. He graduated the Pennsylvania University and as early as the 20s began contributing for the Labor Press. In the 30s North wrote memorable reportage which covered the big strikes of the decade, the battles of the Negroes against race discrimination, the march of the jobless for unemployment insurance. In 1934 he was a founder of the progressive weekly *New Masses*. As a war correspondent Joseph North took part in the Spanish Civil War and in World War II. His literary work includes the biography of Robert Minor, the Communist leader, famous political cartoonist of his time (1956); *No Men Are Strangers* (1958), essentially an autobiography, which records North's own life experience and presents his views on different problems – literary, social, political. Since 1964 Joseph North has been the editor of the progressive magazine *American Dialogue*.

Exercise 11. Choose the correct variant. Use the verb in the correct form.

- | | |
|--|---|
| a) educate b) educated c) has educated | a) win b) won c) has won |
| a) is identified b) identified c) was identified | a) revolves b) revolved c) has revolved |
| a) contained b) is contained c) was contained | a) was suggested b) is suggested c) suggested |
| a) is called b) called c) was called | a) was borrowed b) is borrowed c) borrowed |
| a) has belonged b) belonged c) belong | a) composed b) compose c) has composed |

Robert Penn Warren (1905-1989), an American writer, critic and scholar, was born in Guthrie, Kentucky State, and 1)___at the universities of Vanderbilt, of California, and the Yale University.

Robert Penn Warren 2)___with the Southern group of writers. His concern with the regional background was especially evident in his early works. During the late 1920's the group published *the Fugitive*, a bi-monthly little magazine, which 3)___poetry and criticism championing regionalism and attacking the highcaste brahmins of the old South. The "New Critics", as they 4)___themselves, sought to concentrate attention on the literary opus as an autonomous work of art, rather than on the age in which it was written, or the author's personality and his entourage. The writers of the modern South lived in "another country," the country of fiction, and not that to which they 5)___by birth.

Penn Warren's early reputation was made with his poetry. His several collections of verse are: *Thirty Six Poems* (1935), *Eleven, Poems on the Same Theme* (1942), *Selected Poems* (1923-1943), *Brother to Dragons* (1935), a drama in verse. *Promises, Poems* (1954-1957), which was awarded the Pulitzer prize. Penn Warren's prose fiction 6)___him a wider audience. Its leading keynote 7)___about a similar theme: man's private responsibility for his public actions.

His first novel *Night Rider* (1939). is a story of Kentucky Tobacco War of 1904 between the growers and the manufacturers; the plot of *At Heaven's Gate* (1943) 8)___by the career of Luke Lee, a corrupt Tennessee businessman and politician; Penn Warren's best and most popular novel *All the King's Men* (1945) is an account of vicious politics of a Southern State governor.

It won its author the Pulitzer prize. *The Circus in the Attic* (1947) is a volume containing 2 novelettes and 12 short stories; the theme of *World Enough and Time* (1950) 9)___from the newspaper chronicle, a description of a mysterious murder in Frankfort; *The Cave* (1959) and *Wilderness* (1961) are historical novels of the Civil War period. Robert Penn Warren is also well known as a critic, scholar and teacher. He taught at Louisiana University and the universities of Michigan & Yale.

ALL THE KING'S MEN (1946)

All the King's Men, Penn Warren's most popular novel, is a political satire. It unfolds a broad panorama of political life in a Southern State, throwing light on the dirty intrigues and machinations resorted to by those who aspire to secure a higher position in the administration.

Here Warren touches upon one of the most fateful questions of American experience, – the sources, uses & abuses of great political power in a democratic society & the individual's responsibility to that society and to himself. It is a general belief that the novel drew partly from the career of Huey Long, the governor of Louisiana in 1935, one of the most bizarre and audacious figures in the 20th century public life in America. Warren himself denied this.

The central figure of the book is Willie Stark, the "Boss". Formerly a simple peasant boy from upstate Louisiana, he rises from the position of "County Treasurer" in Mason City to that of Governor of the state. Striving for power Willie Stark shuns no means to achieve his end. He is always accompanied by a group of adherents, his "Men", whom he disposes of at his will and whim.

The events are narrated by Jack Burden, a newspaper reporter, the Boss's political aid and confidential agent. Jack Burden is the lens through which the actions of the various characters, including Willie Stark, are focused and understood. Willie Stark is a man who exercises a tremendous imaginative appeal over the people, but his methods are among the darkest.

To achieve his aim, he bribes, threatens, buys and sells men, uses blackmail and violence, employs various techniques of reputation-blackening. Willie is a complex person, not a simple Fascist demagogue, as some critics thought. Though power-mad and dictatorial he seemingly works for the good of the poor folk. He is a man with a "mission", with a would be strong social conscience and a burning desire to bring to the rednecks their full share of the blessings of modern society. His grievous flaw is that with his social "mission" he mixed an avid taste for power, which corrupted him and brought about his downfall. Jack Burden, the protagonist, is a descendent of an old Southern family.

He throws himself into the main currents of politics and power to escape from the atmosphere of his former aristocratic entourage and its purposeless and meaningless life. He becomes the aide of a highly untraditional and unaristocratic governor. Willie Stark represents for Jack Burden the example of power effectively used, of a driving force that can give purpose and meaning to life.

Willie is crude, uncultivated, not a gentleman, has no ancestors, nor traditions. But he lives in the present, not in the past. Besides, Jack believes in Willie's efforts to give the poor people a fairer share of the benefits of government. He is convinced that Willie is on the side of the right.

Thus Willie's attraction for Jack is both ideological and personal. Jack's tragedy is that his best friends, Judge Irwin and Doctor Adam Stanton, whom he loved and admired from his childhood, are among the antagonists of Willie Stark, and Ann Stanton, Adam's sister, the woman whom he loves, becomes Willie's ' mistress. But Willie is the Boss. In his will is Jack's solace.

Exercise 1. Complete the sentences with the text details.

1. Here Warren touches upon one of the most fateful questions of American experience _____. 2. It is a general belief that the novel drew partly from the career of _____. 3. The central figure of the book is _____. 4. Willie Stark is a man who exercises a _____. 5. To achieve his aim he bribes, threatens, buys and sells men, uses blackmail and violence, employs various _____. 6. Willie is a complex person, not a simple Fascist demagogue _____. 7. His grievous flaw is that with his social "mission" he mixed an avid taste for _____. 8. He throws himself into the main currents of politics and _____. 9. Willie Stark represents for Jack Burden the example of power effectively _____. 10. Willie is crude, uncultivated, not a gentleman, has no ancestors, nor _____. 11. Jack believes in Willie's efforts to give the poor people a fairer share of _____. 12. Willie's attraction for Jack is both ideological and _____.



Robert Penn Warren



Joseth North



Frozen St. Joseth North PIER lighthouse



UNIT IV. A GREAT AMERICAN NOVEL

INTRODUCTION

The idea of the Great American Novel is the concept of a novel of high literary merit that shows the culture of the United States at a specific time in the country's history.

The novel is presumably written by an American author who is knowledgeable about the state, culture, and perspective of the common American citizen. The author uses the literary work to identify and exhibit the language used by the American people of the time and to capture the unique American experience, especially as it is perceived for the time.

In historical terms, it is sometimes equated as being the American response to the national epic. While fiction was written in colonial America as early as the 17th century, it was not until a distinct American identity developed in the 18th century that works classified as American literature began.

America's identity as a nation was reflected alongside the development of its literature.

The term "Great American Novel" derives directly from the title of an 1868 essay by American Civil War novelist John William De Forest.

In modern usage, the term is often figurative and represents a canonical writing, making it a literary benchmark emblematic of what defines American literature in a given era. Aspiring writers of all ages, but especially students, are often said to be driven to write the Great American Novel.

Theoretically, "Great American Novel" has become a metaphor for identity, a Platonic ideal that is not achieved in any specific texts, but whose aim writers strive to mirror in their work.

The novel has grown more important in Western world culture in the past two centuries, and American novels now stand with the best. It may reasonably be supposed that some of the men who signed the Declaration of Independence had read Samuel Richardson's *Pamela* and Henry Fielding's *Tom Jones*, the one published in 1740, the other in 1749.

These two books, to which literary historians usually ascribe the beginnings of the English novel, were likely to be found in the libraries of gentlemen on both sides of the Atlantic. The English novel and the American republic are close to being of the same age. As might be expected, the first novels written in America drew upon English models. They all portray pure young women betrayed by wicked young gentlemen. Henry Breckenridge's long novel, *Modern Chivalry*, published in installments from 1792 to 1815, was inspired by *Don Quixote*, as were the picaresque novels of Fielding and Smolett.

- When did plenty of novels by Americans appear?
- Who was an American novelist who aroused interest and won respect?
- When did he start as a novelist?
- What did his novel *The Spy* combine?
- What is the title of his two books from the series?
- Are they widely read abroad?
- What did they create for Europeans?

By the end of the century there were plenty of novels by Americans, but there was yet to appear an American novelist who aroused interest and won respect not only in this country but also in England and on the Continent. His name was James Fenimore Cooper. He had got started at the age of 31 as a novelist having written *Precaution* in 1820, which, in fact, wasn't very good. The next year he published *The Spy*, a novel of the American Revolution, combining adventure and romance. The first of the *Leatherstocking Tales* written, *The Pioneers*, was so popular that, after trying different themes.

Cooper returned to the story of Natty Bumppo, the self-reliant scout, in *The Last of the Mohicans* and *The Prairie*. He completed the series with *The Pathfinder* and *The Deerslayer*.

These books, widely read abroad, created for Europeans an enduring image of the American Indian and the American frontier. And there were things in them that seem surprisingly good today to one who only vaguely remembers reading them in childhood.

- Did Cooper write several novels about the sea?
- He carried on lively controversies with politicians and editors, didn't he?
- What is the best of the domestic novels?
- What is the first and best of a trilogy?
- How did Cooper treat the farmers?
- Was Cooper a great novelist?

Cooper was not limited to the settlement of the country and the struggles between the Indians and the colonists. He wrote several novels about the sea, which he really knew at firsthand, and he wrote about domestic life in the new country. He carried on lively controversies with contemporary politicians and editors, and his domestic novels are often tendentious.

The best of the domestic novels is *Satanstoe*, which gives a lively account of colonial life in New York City and Albany. The first and best of a trilogy known as *The Littlepage Manuscripts*, it lays the foundation for Cooper's defense of property in land but does not waste much time in debate.

Its sequel, however, *The Chainbearer*, is argumentative, and the final volume, *The Redskins*, is a diatribe against the antirenters. These farmers, who objected to paying rent in perpetuity to the landlords who were established first by the Dutch and then by the British government, had justice on their side, and most of their leaders were humanitarian reformers, but Cooper treated them all as thieving ruffians. It is a pity that this trilogy, which began promisingly, ended in a fit of bad temper.

By and large, Cooper was a better and more varied writer than was held three or four decades ago, but it has rarely been maintained that he was a great novelist.

- What two books were produced by 1851 in America?
- Which of them was an acknowledged masterpiece?
- When did the former receive any attention?
- Who created a solid block of admirable fiction?

By 1851 America had produced two great novels, *Moby Dick* and *Scarlet Letter*.

The latter has been pretty much an acknowledged masterpiece from the time of publication to the present, although there have been periods in which it was criticized for its gentility.

The former received almost no attention until the 1920's, but since then it has held first place in most critical listings of American novels. Nathaniel Hawthorne created a solid block of admirable fiction, including four novels and several dozen short stories, some of them among the finest in the language. *The Scarlet Letter*, which is the best as well as the best known of his novels, is beautifully written and beautifully constructed, mounting from one dramatic scene to another until it reaches its climax on the scaffold. The other three are anything but negligible: *The House of the Seven Gables*, also scrutinizes Puritanism but in a quieter fashion, *The Blithedale Romance* based in part on Hawthorne's experiences at the utopian colony of Brook Farm; and *The Marble Faun*, laid in Italy.

Unlike Hawthorne, Melville wrote one novel – *Moby Dick*, of course – that stands far above everything else he wrote. Nothing that Melville wrote thereafter served to recapture his popularity, though some of the later work is admired today, especially three of the stories in *Piazza Tales* – "Benito Cereno", "Bartleby the Scrivener", and "The Encantadas".

In later years, having lost his reputation as a novelist he wrote mostly poetry, including a long poem, *Clarel*.

The year before he died in complete obscurity, 1891, he wrote a powerful and enigmatic novelette, *Billy Budd*. Melville had made use of various elements of the great experience that began when he embarked as a seaman on the whaler *Acushnet* in January, 1841, in *Typee*, *Ornoo*, *Maidi* and *White Jacket*, but he had not written about the *Acushnet's* voyage itself. As if he was saying that adventure as a mighty theme for some mighty novel. He not only used all that he had seen and done and all that his shipmates had told him, he "swam through libraries".

As he himself put it, to give the book the kind of density he wanted.

- Who were two of the major writers at their creative peak?
- Who was a great poet and short story writer?
- Who were well-known essayists?
- Why was the period after the war poorer?
- Who stood out prominently in the last three decades of the 19th century?

In point of fact, Hawthorne and Melville were only two of the major writers who were at their creative peak in "*The Golden Day*", the decades just before the War Between the States. There was Poe, short story writer and poet. There were essayists Emerson and Thoreau. There was Whitman, not only by intention the poet of the new land but a wise student of the possibilities and the dangers of democracy. And there were others, less eminent but worth remembering. The period after the war was poorer, for many reasons, one of them probably being the cost in young talent of the war itself, but there were three novelists who stood out prominently in the last three decades of the Nineteenth Century and the first two of the Twentieth: Mark Twain, William Dean Howells, and Henry James.

Howells's novels were by far the most successful in his own time, but less and less attention is paid to his work today.

- Were any of James's early novels and tales moderately popular?
- Has Mark Twain been continuously popular?
- Did James write nothing without distinction?
- Was he the great master of form in the novel?

Some of James's early novels and tales were moderately popular, but his later works were not, and in the 1930s he seemed to be destined for oblivion.

About 1940, however, the great James boom began, and if it has subsided, as all literary fads do, his position seems to be firm. Mark Twain has been continuously popular, from his beginnings to the present day, but for the most part as a humorist and a writer of books for juveniles, not as a novelist. James was a tremendously hard working and extraordinarily productive writer. He wrote nothing without distinction – criticism, travel books, memoirs, essays, and short novels.

But among the longer works are *The Bostonians*, *The Princess Casamassima*, *The Portrait of a Lady*, *The Ambassadors*, and *The Wings of the Dove*. He was the great master of form in the novel, and, though he had few disciples, there are many writers who learned invaluable lessons from him.

His sentences became more and more complex in his later work, which limited his audience, but from start to finish his style was calculated to do what he wanted done. Many novelists owe much to his example of conscious and conscientious craftsmanship. One novel of Mark Twain's stands out from everything else he wrote – for readers and especially writers and would-be writers.

Ernest Hemingway said: "All modern American literature comes from one book by Mark Twain called *Huckleberry Finn*. If you read it, you must stop where the Nigger Jim is stolen from the boys.

That is the real end. The rest is just cheating. But it's the best book we've had. All American writing comes from that. There was nothing before. There is nothing as good since." Of course Hemingway overstates. Nothing before. What about *Moby Dick*? But *Huckleberry Finn* marks the first great triumph of the vernacular, the use of non-literary language for literary purposes.

Only Stephen Crane, Hemingway argues, in "*The Open Boat*" and "*The Blue Hotel*", comes close to Mark Twain's achievement.

Wright Morris, in his book, *About Fiction*, traces the triumph of the vernacular from *Huckleberry Finn* through Crane but through Gertrude Stein to Sherwood Andersen to Hemingway and Faulkner.

Most contemporary novelists employ the vernacular without even considering other possibilities.

- What did literature in the period between the two world wars show?
- Who was the major American novelist of this century at that time?
- Was there a decline of the novel?
- Which other gifted novelists of that time do you know?
- When has the novel had an important place in the Western world?

In the period between the two world wars, American literature showed unusual vitality, about which Malcolm Cowley wrote in *A Second Flowering*. He discusses two poets, E.E. Cummings and Hart Crane, and six novelists – Fitzgerald, Hemingway, Dos Passos, Wilder, Faulkner, and Wolfe.

All of the novelists have been admired in Europe as well as in the USA, and each of them has made a distinctive contribution to the novel, but one seems to me preeminent: Ernest Hemingway is the major American novelist of this century and one of the great men of world literature.

Because the period since World War II has not been so blessed with major novelists as the preceding period, much has been written about the decline the novel, but still there is Morris, Saul Bellow, Bernard Malamud, Eudora Welty, John Updike, and other gifted novelists, too many to talk about here. The novel has had an increasingly important place in the culture of the Western world in the past two centuries, and American novels have come to stand with the best. But as we have more and more good writers, we seem to have, as Morris also points out, fewer and fewer good readers.

The seriously ambitious novelists, in competing with one another, make heavier and heavier demands. Here is one of the many problems America's first two centuries hand on to the future.

Exercise 1. Read the text interrupted with questions and discuss on the great novels.

Exercise 2. Read, translate phrases and make up sentences with them.

Human ingenuity (ingenuity of man); human interest; the human; human agency; human and material resources; human beings; human beings traffic; human capital investment; human derelict; human element(factor); human environment; ingenuousness (spontaneity, immediacy, frankness; handsome donation; handsome gift; handsome (large) profit; to overcome a hardship; to overcome temptation; to overcome obstacles; to bear (suffer, undergo) hardship (privation, suffering); to bear responsibility; to bear the losses; to bear oneself well; intolerable levels of hardship; the shared hardships of wartime; sinister influence; sinister intentions; sinister beginning; sinister omen; sinister smile; sinister influence; sinister intentions; sinister aim.

Exercise 3. Add some information & make up a small report and give a talk in class.

Exercise 4. Read the text & pick up the essential details in the form of quick notes.

Exercise 5. Choose the keywords that best convey the gist of the information.

Exercise 6. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Date of life	Titles	Score
1.				

LITERATURE: 1914-1990

The central distinguishing element of American literature is a strong strain of realism, seen earlier in perhaps America's greatest novel, *The Adventures of Huckleberry Finn* (1884) by Mark Twain and also in its greatest, or at least most extensive work of poetry, Walt Whitman's *Leaves of Grass* (1855). Also, at its best there is a high moral tone to American literature reflected in the constant anguish over the loss of ideals and failure of the American dream to provide opportunity for all.

This same concern for spiritual or moral well-being is evident in the rebellion against the stultifying elements of small-town American life.

At the beginning of the 20th century, American novelists were expanding fiction to encompass both high and low life and sometimes connected to the naturalist school of realism. In her stories and novels, Edith Wharton (1862-1937) scrutinized the upper-class, Eastern-seaboard society in which she had grown up. One of her finest books, *The Age of Innocence*, centres on a man who chooses to marry a conventional, socially acceptable woman rather than a fascinating outsider.

At about the same time, Stephen Crane (1871-1900), best known for his Civil War novel *The Red Badge of Courage*, depicted the life of New York City prostitutes in *Maggie: A Girl of the Streets*. And in *Sister Carrie*, Theodore Dreiser (1871-1945) portrayed a country girl who moves to Chicago and becomes a kept woman. Hamlin Garland and Frank Norris wrote about the problems of American farmers and other social issues from a naturalist perspective.

Political writings discussed social issues and the power of corporations. Edward Bellamy's *Looking Backward* outlined other possible political and social orders, and Upton Sinclair, most famous for his muck-raking novel *The Jungle*, advocated socialism.

Other political writers of the period included Edwin Markham and William Vaughn Moody. Journalistic critics, including Ida M. Tarbell and Lincoln Steffens, were labelled "*The Muckrakers*".

Henry Brooks Adams's literate autobiography, *The Education of Henry Adams* also depicted a stinging description of the education system and modern life.

Race was a common issue as well, as seen in the work of Pauline Hopkins, who published five influential works from 1900 to 1903. Similarly, Sui Sin Far wrote about Chinese-American experiences, and Maria Cristina Mena wrote about Mexican-American experiences.

The 1920s brought sharp changes to American literature. Many writers had direct experience of the First World War, and they used it to frame their writings. Experimentation in style and form soon joined the new freedom in subject matter. In 1909, Gertrude Stein (1874-1946), by then an expatriate in Paris, published *Three Lives*, an innovative work of fiction influenced by her familiarity with cubism, jazz, and other movements in contemporary art and music. Stein labelled a group of American literary notables who lived in Paris in the 1920s and 1930s the "Lost Generation".

The poet Ezra Pound (1885-1972) was born in Idaho but spent much of his adult life in Europe.

His work is complex, sometimes obscure, with multiple references to other art forms and to a vast range of literature, both Western and Eastern. He influenced many other poets, notably T. S. Eliot (1888-1965), another expatriate. Eliot wrote spare, cerebral poetry, carried by a dense structure of symbols. In *The Waste Land*, he embodied a jaundiced vision of post-World War I society in fragmented, haunted images. Like Pound's, Eliot's poetry could be highly allusive, and some editions of *The Waste Land* come with footnotes supplied by the poet. In 1948, Eliot won the Nobel Prize in Literature.

Henry James, Stein, Pound, and Eliot demonstrate the growth of an international perspective in American literature. American writers had long looked to European models for inspiration, but whereas the literary breakthroughs of the mid-19th century came from finding distinctly American styles and themes, writers from this period were finding ways of contributing to a flourishing international literary scene, not as imitators but as equals.

Something similar was happening back in the States, as Jewish writers used the English language to reach an international Jewish audience.

American writers expressed the disillusionment following upon the war. The stories and novels of F. Scott Fitzgerald (1896-1940) capture the restless, pleasure-hungry, defiant mood of the 1920s.

Fitzgerald's characteristic theme, expressed poignantly in *The Great Gatsby*, is the tendency of youth's golden dreams to dissolve in failure and disappointment. Fitzgerald elucidates the collapse of some key American Ideals, such as liberty, social unity, good governance and peace, features which were severely threatened by the pressures of modern early 20th century society.

Sinclair Lewis and Sherwood Anderson also wrote novels with critical depictions of American life. John Dos Passos wrote about the war and the U.S.A. trilogy which extended into the Depression.

Ernest Hemingway (1899-1961) saw violence and death first-hand as an ambulance driver in World War I, and the carnage persuaded him that abstract language was mostly empty and misleading. He cut out unnecessary words from his writing, simplified the sentence structure, and concentrated on concrete objects and actions. He adhered to a moral code that emphasized grace under pressure, and his protagonists were strong, silent men who often dealt awkwardly with women.

William Faulkner (1897-1962) won the Nobel Prize in 1949: Faulkner encompassed an enormous range of humanity in Yoknapatawpha County, a Mississippian region of his own invention.

He recorded his characters' seemingly unedited ramblings in order to represent their inner states, a technique called "stream of consciousness". (In fact, these passages are carefully crafted, and their seemingly chaotic structure conceals multiple layers of meaning.)

He jumbled time sequences to show how the past – especially the slave-holding era of the Deep South – endures in the present. Among his great works are *Absalom, Absalom!*, *As I Lay Dying*, *The Sound and the Fury*, and *Light in August*.

With growing sophistication in literature came a resurgence of American poetry.

Many poets first became known by having work published in Poetry magazine in Chicago, though the writers themselves came from various regions of the country. The one thing they had in common was technical skill and originality. On one hand there were social satirists like Edgar Lee Masters and Edwin Arlington Robinson. Robinson wrote melancholy, ironic portraits of American characters, often set in a small town, a New England version of *Masters' Spoon River*. On the other hand, Vachel Lindsay and Carl Sandburg poured out exuberant verse that sang proudly of America.

Robert Frost's lyric poems about the New England countryside seemed simple and traditional in form, although underneath there ran a darker vision. On the other side of the continent, in the western state of California, Robinson Jeffers was writing, in sprawling free verse, more openly pessimistic poetry set against a grimmer image of nature.

- What magazine was very popular in Chicago?
- When did many poets first become known?
- What did they have in common?
- Which of them were social satirists?
- Who poured out exuberant verse that sang proudly of America?
- How was Robinson Jeffers writing?

Exercise 1. Read the text interrupted with questions and discuss it on the great novels.

Exercise 2. Add some information & make up a small report and give a talk in class.

Exercise 3. Read the text & pick up the essential details in the form of quick notes.

Exercise 4. Choose the keywords that best convey the gist of the information.



YET GENTLE WILL THE GRIFFIN BE

(What Grandpa Told the Children)

THE MOON? It is a griffin's egg,
Hatching tomorrow night.
And how the little boys will watch
With shouting and delight
To see him break the shell and stretch
And creep across the sky.
The boys will laugh. The little girls,
I fear, may hide and cry.
Yet gentle will the griffin be,
Most decorous and fat,
And walk up to the Milky Way
And lap it like a cat.

VACHEL LINDSAY

THE NIGHT WILL NEVER STAY

THE night will never stay,
The night will still go by,
Though with a million stars
You pin it to the sky.
Though you bind it with the blowing wind
And buckle it with the moon,
The night will slip away
Like sorrow or a tune.

ELEANOR FARJEON

MODERNISTS

Literary modernism, or modernist literature, has its origins in the late 19th and early 20th centuries, mainly in Europe and North America, and is characterized by a very self-conscious break with traditional ways of writing, in both poetry and prose fiction.

Modernists experimented with literary form and expression, as exemplified by Ezra Pound's maxim to "Make it new." This literary movement was driven by a conscious desire to overturn traditional modes of representation and express the new sensibilities of their time. The horrors of the First World War saw the prevailing assumptions about society reassessed.

American modernism, much like the modernism movement in general, is a trend of philosophical thought arising from the widespread changes in culture and society in the age of modernity. American modernism is an artistic and cultural movement in the United States beginning at the turn of the 20th century, with a core period between World War I and World War II.

Like its European counterpart, American modernism stemmed from a rejection of Enlightenment thinking, seeking to better represent reality in a new, more industrialized world.

American Modernism appeared in the first decade of the XX when the group of poets appeared in the USA who tried to bring modernists' ideas. The most active of these poets were Ezra Pound & Thomas Eliot. American modernism doesn't mean geographical terms. Many American writers created their works in Europe (in Paris). Ezra Pound said: "Paris is a lab of ideas".

Modernists: Ezra Pound, Gertrude Stein, John Dos Passos, Ernest Hemingway, Partially William Faulkner, Francis Scott Fitzgerald.

Characteristically, modernist art has a tendency to abstraction, is innovative, aesthetic, futuristic and self-referential. It includes visual art, literature, music, film, design, architecture as well as life style. It reacts against historicism, artistic conventions and institutionalization of art.

Art was not only to be dealt with in academies, theaters or concert halls, but to be included in everyday life and accessible for everybody. Furthermore, cultural institutions concentrated on fine art and scholars paid little attention to the revolutionary styles of modernism.

Economic and technological progress in the U.S. during the Roaring Twenties gave rise to widespread utopianism, which influenced some modernist artists, while others were skeptical of the embrace of technology. The victory in World War I confirmed the status of the U.S. as an international player and gave the people self-confidence and a feeling of security.

In this context, American modernism marked the beginning of American art as distinct and autonomous from European taste, by breaking artistic conventions that had been shaped after European traditions until then. American modernism benefited from the diversity of immigrant cultures.

Artists were inspired by African, Caribbean, Asian and European folk cultures and embedded these exotic styles in their works. The Modernist American movement was a reflection of American life in the 20th century. In the quickly industrializing world and hastened pace of life, it was easy for the individual to be swallowed up by the vastness of things, left wandering, devoid of purpose.

Social boundaries in race, class, sex, wealth and religion were being challenged. As the social structure was challenged by new incoming views, the bounds of traditional standards and social structure dissolved, and a loss of identity was what remained, translating eventually into isolation, alienation and an overall feeling of separateness from any kind of "whole". The unity of a war-rallied country was dying, along with it the illusion of the pleasantries it sold to its soldiers and people.

The world was left violent, vulgar and spiritually empty. The middle class worker fell into a distinctly unnoticeable position, a cog much too small to hope to find recognition in a much greater machine.

Citizens were overcome with their own futility.

Youths' dreams shattered with failure and a disillusioning disappointment in recognition of limit and loss. The lives of the disillusioned and outcasts became more focal.

Ability to define self through hard work and resourcefulness, to create your own vision of yourself without the help of traditional means, became prized. Some authors endorsed this, while others, such as F. Scott Fitzgerald, challenged how alluring but destructively false the values of privilege can be.

Modernist America had to find common ground in a world no longer unified in belief. The unity found lay in the common ground of the shared consciousness within all human experience.

The importance of the individual was emphasized; the truly limited nature of the human experience formed a bond across all bridges of race, class, sex, wealth or religion. Society, in this way, found shared meaning, even in disarray. Some see modernism in the tradition of 19th century aestheticism and the "art for art's sake" movement. Clement Greenberg argues that modernist art excludes "anything outside itself". Others see modernist art in blues and jazz music, as a medium for emotions and moods, and many works dealt with contemporary issues, like feminism and city life. Some artists and theoreticians even added a political dimension to American modernism.

American modernist design and architecture enabled people to lead a modern life. Work and family life changed radically and rapidly due to the economic upswing during the 1920s. In the U.S., the car became popular and affordable for many, leisure time and entertainment gained importance and the job market opened up for women. In order to make life more efficient, designers and architects aimed at the simplification of housework. The Great Depression at the end of the '20s and during the '30s disillusioned people about the economic stability of the country and eroded utopianist thinking.

The outbreak and the terrors of World War II caused further changes in mentality. The Post-war period that followed was termed Late Modernism. The *Postmodernist* era was generally considered characteristic of the art of the late 20th century. One important literary movement of the time was "Imagism", whose poets focused on strong, concrete images.

New Englander Amy Lowell poured out exotic, impressionistic poems; Marianne Moore, from the midwestern city of St. Louis, Missouri, was influenced by Imagism but selected and arranged her images with more discipline. Elza Pound began as an Imagism but soon went beyond, into complex, sometimes obscure poetry, full of references to other art forms and to a vast range of literature. Living in Europe, Pound influenced many other poets, especially T.S. Eliot. Eliot was born in St. Louis but settled in England. He wrote spare, intellectual poetry, carried by a dense structure of symbols. His 1922 poem, *The Waste Land* spun out, in fragmented, haunting images, a pessimistic vision of post-World War I society. From then on, Eliot dominated the so-called "Modern" movement in poetry.

Another Modernist, E.E. Cummings, called attention to his poetry by throwing away rules of punctuation, spelling, and even the way words were placed on the page. His poems were song-like but satiric, humorous and anarchistic. Wallace Stevens, in contrast, wrote thoughtful speculations on how man can know reality. Stevens' verse was disciplined, with understated rhythms, precisely chosen words and a cluster of central images. The poetry of William Carlos Williams, with its light, supple rhythms, was rooted in Imagism, but Williams, a New Jersey physician, used detailed impressions of everyday American life.

- What was one important literary movement of the time? What did those poets focus on?
- Who were great representatives of this movement?
- What movement did T.S. Eliot dominate?
- How did E.E. Cummings call attention to his poetry?
- What is the main feature of his poems?
- How did Wallace Stevens write his poems?
- Where was the poetry of William Carlos Williams rooted?

AMERICAN MATERIALISM

American materialism (its optimism) expressed itself in the success myth of Horatio Alger, while a softened didacticism, further modified by a mild talent for lively narrative, was reflected in the 116 novels of Oliver Optic (William Taylor Adams). But a quartet of books appearing from 1865 to 1880 – heralded a happier day. These were Mary Mapes Dodge's *Hans Brinker, or the Silver Skates* (1865), which for all its Sunday-school tone, revealed to American children an interesting foreign culture and told a story that still has charm; Louisa May Alcott's *Little Women* (1868), which lives by virtue of the imaginative power that comes from childhood truly and vividly recalled; Lucretia Hale's *Peterkin Papers* (1880), just as funny today as a century ago, perfect nonsense produced in a non-nonsensical era; and Thomas Bailey Aldrich's *Story of a Bad Boy* (1870).

This, it is often forgotten, preceded *Tom Sawyer* by seven years, offered a model for many later stories of small-town bad boys, and is a fair example of the second-class classic.

But it took *Tom Sawyer* and *Huckleberry Finn* to change the course of American writing and give the first deeply felt vision of boyhood in juvenile literature.

To these names should be added Frank Stockton (whose *Ting-a-Ling Tales* [1870] showed the possibilities inherent in the invented fairy tale) and especially the writer-illustrator Howard Pyle.

His reworkings of legend (*The Merry Adventures of Robin Hood*, 1883; the King Arthur stories, 1903-1910, and his novels of the Middle Ages [*Otto of the Silver Hand*, 1888; and *Men of Iron*, 1892]) exemplify perfectly the romantic feeling of his time, as does the picture of Shakespeare's England drawn by John Bennett in *Master Skylark* (1897).

The sentimentality that is sometimes an unconscious compensatory gesture in a time of ruthless materialism expressed itself in the idyllic *Poems of Childhood* (1896), by Eugene Field, and the rural dialect *Rhymes of Childhood* (1891), by James Whitcomb Riley.

These poems can hardly speak to the children of the second half of the 20th century.

But it is not clear that the same is true of the equally sentimental novels of Frances Hodgson Burnett. It is easy to smile over *Little Lord Fauntleroy* (1886) or her later and superior novels, *A Little Princess* (1905) and *The Secret Garden* (1911). Back of the absurd sentimentality, however, lies an extraordinary narrative skill, as well as an ability to satisfy the perennial desire felt by children at a certain age for life to arrange itself as a fairy tale.

The development of a junior literature from 1865 to about 1920 is ascribable less to published books than to two remarkable children's magazines: *The Youth's Companion* (1827-1929, when it merged with *The American Boy*) and the relatively nondidactic *St. Nicholas* magazine (1873-1939), which exerted a powerful influence on its exclusively respectable child readers. (It is surely needless to point out that up to the 1960s children's literature has been by and for the middle class).

These magazines published the best material they could get, from England as well as the USA.

For all their gentility, standards, including that of illustration, were high. The contributors' names in many cases became part of the canon of world literature. To the children of the last quarter of the 19th and first quarter of the 20th century, the periodical delivery of these magazines presumably meant something that film and television cannot mean to today's children.

The magazines were not "media". They were friends. Appropriately the new century opened with a novelty: a successful American fairy tale. *The Wonderful Wizard of Oz* (1900) is vulnerable to attacks on its prose style, incarnating mediocrity. But there is something in it, for all its doctrinaire moralism, that lends it permanent appeal: a prairie freshness, a joy in sheer invention, the simple, satisfying characterization of Dorothy and her three old, lovable companions. The century underwent for the next two decades a rather baffling decline.

Some institutional progress was made in library development, professional education, and the reviewing of children's books. Much useful work was accomplished in the field of fairy-tale and folktale collections. But original literature did not flourish.

There were Pyle and Mrs. Burnett and the topflight nonsense verses of Laura E. Richards, whose collected rhymes in *Tirra Lirra* (1932) will almost bear comparison with those of Edward Lear.

Less memorable are the works of Lucy Fitch Perkins, Joseph Altsheler, Ralph Henry Barbour, Kate Douglas Wiggin, Eliza Orne White, and the two Burgesses - Thornton and Gelett.

During these decades, de la Mare, Miss Potter, Kipling, Barrie, Grahame, and E. Nesbit were at work in England. During the period between world wars new trails were blazed in nonfiction with van Loon's *Story of Mankind* and V.M. Hillyer's *Child's History of the World* (1922). The *Here and Now Story Book*, by Lucy Sprague Mitchell, published in the 1920s, was the first real example of the "direct experience" school of writing, but it is more properly part of the chronicle of pedagogy than of literature. In the field of comic verse and pictures for children of almost all ages, Dr. Seuss (Theodore Geisel), starting with *And to Think That I Saw It on Mulberry Street* (1937), continued to lead, turning out so many books that one tended to take him for granted. His talent is of a very high order.

The 1920s and '30s produced many well-written historical novels, striking a new note of authority and realism, such as *Drums* (1925), by James Boyd, and *The Trumpeter of Kracow* (1928), by Eric Kelly. The "junior novel" came to the fore in the following decade, together with an increase in books about foreign lands, minority groups, and a boom in elaborate picture books. Children's verse was well served by such able practitioners as Dorothy Aldis and Rosemary and Stephen Vincent Benét, with their stirring, hearty ballad-like poems collected in *A Book of Americans* (1933). But the only verse comparable to that of Stevenson or de la Mare was the exquisite *Under the Tree* (1922), by the novelist Elizabeth Madox Roberts, a treasure that should never be forgotten.

At least three other writers produced work of high and entirely original quality. Two of them – Florence and Richard Atwater – worked as a pair. Their isolated effort, *Mr. Popper's Penguins* (1938), will last as a masterpiece of deadpan humour that few children or adults can resist.

The third writer is Laura Ingalls Wilder. Her *Little House* books, nine in all, started in 1932 with *The Little House in the Big Woods*. The entire series, painting an unforgettable picture of pioneer life, is a masterpiece of sensitive recollection and clean, effortless prose.

Since the 1930s the quality and weight of American children's literature were sharply affected by the business of publishing, as well as by the social pressures to which children, like adults, were subjected. Intensified commercialization and broad-front expansion had some good effects and some bad ones as well. For any book of interest to adults, publishers constructed a corresponding one scaled to child size.

The practice of automatic miniaturization stimulated a pullulation of fact books – termed by an unsympathetic observer "the information trap" – marked by a flood of subject series and simplified technology. Paperbacks and cheap reprints of juvenile favourites enlarged the youthful reading public, just as the multiplication of translations widened its horizon. More science fiction was published, a field in which the stories of Robert Heinlein and *A Wrinkle in Time* (1962), by Madeleine L'Engle, stood out.

An increase was noticeable in books for the disadvantaged child and in work of increasingly high quality by and for blacks. In the early 1950s, children's book clubs flourished, though they appeared to be on the wane little more than a decade later. Simple narration using "scientifically determined vocabulary" seemed to decrease in popularity. There was a marked tendency to orient titles, fiction and nonfiction, to the requirements of the school curriculum. Another trend was toward collaborative "international" publishing. This had the double effect of cutting colour-plate costs and promoting blandness.

Since it was important that no country's readers be offended or surprised by anything in text or illustration. Still another alteration took place in the conventional notion of age and grade levels.

Teenagers reached out for adult books; younger children read junior novels.

The most striking development was the growth of the "realists", most of them as earnest as Maria Edgeworth, a few of them lighter fingered, with a fringe of far-outers.

The latter were fairly represented by Nat Hentoff in *Jazz Country* (1965), Maria Wojciechowska in *The Rotten Years* (1971). Teenage fiction as well as nonfiction dealt mercifully with ethnic exploitation, poverty, broken homes, desertion, unemployment, adult hypocrisy, drug addiction, sex (including homosexuality), and death. A whole new "problem" literature became available, with no sure proof that it was warmly welcomed. The aesthetic dilemmas posed by this literature are still to be faced and resolved. The new social realist story often had the look of an updated moral tale: the dire consequences of nondiligence were replaced by those of pot smoking.

Nevertheless such original works as *Harriet the Spy* (1964) and *The Long Secret* (1965), by Louise Fitzhugh, showed how a writer adequately equipped with humour and understanding could incorporate into books for 11-year-olds subjects ordinarily reserved for adult fiction.

As for the more traditional genres, a cheering number of high-quality titles rose above the plain of mediocrity. The nonfantastic animal story *Lassie Come Home* (1940), by Eric Knight, survived adaptation to film and television. In the convention of the talking animal, authentic work was produced by Ben Lucien Burman, with his wonderful "Cattfish Bend" tales (1952–67).

The American-style, wholesome, humorous family story was more than competently developed by Eleanor Estes, with her "Moffat" series (1941-43) and *Ginger Pye* (1951); Elizabeth Enright, with her Melendy family (1941-44); Robert McCloskey, with *Homer Price* (1943) – to name only three unfailingly popular writers. The modern period produced many enchanting examples of this tricky genre: *The Happy Lion* (1954) and its sequels, the joint work of the writer Louise Fatio and her artist husband, Roger Duvoisin; the "Little Bear" books, words by Else Holmelund Minarik, pictures by Maurice Sendak; and several zany tours de force by Dr. Seuss, including his one-syllable revolution *The Cat in the Hat* (1957). Fiction about foreign lands boasted at least one modern American master in Meindert De Jong, whose most sensitive work was drawn from recollections of his Dutch early childhood.

A Hans Christian Andersen and Newbery winner, he is best savoured in *The Wheel on the School* (1954), and especially in the intuitive *Journey from Peppermint Street* (1968). The historical novel fared less well in America than in England. *Johnny Tremain* (1943), by Esther Forbes, a beautifully written, richly detailed story of the Revolution, stood out as one of the few high points, as did *The Innocent Wayfaring* (1943), a tale of Chaucer's England by the equally scholarly Marchette Chute. Poetry for children had at least two talented representatives. One was the eminent poet-critic John Ciardi, the other David McCord, a veteran maker of nonsense and acrobat of language.

In fantasy, the farcical note was struck with agreeable preposterousness by Oliver Butterworth in *The Enormous Egg* (1956) and *The Trouble with Jenny's Ear* (1960). The prolific writer-illustrator William Pène Du Bois has given children nothing more uproariously delightful than *The Twenty-one Balloons* (1947), merging some of the appeals of Jules Verne with those of Samuel Butler's *Erewhon* and adding a sly humour all his own. The vein of "high fantasy" of the more traditional variety, involving magic and the construction of a legendary secondary world, was represented by the five highly praised volumes of the Prydain cycle (1964-68) by Newbery Medal winner Lloyd Alexander.

Two other works of pure imagination gave the 1960s some claim to special notice.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Digest the score of the information briefly in English and answer the questions.

Exercise 3. Read the text & pick up the essential details in the form of quick notes.

THE LOST GENERATION

In the aftermath of World War I many novelists produced a literature of disillusionment.

Some lived abroad and were known as "the Lost Generation". F. Scott Fitzgerald's novels capture the restless, pleasure-hungry, defiant mood of the 1920s. Fitzgerald's great theme, expressed poignantly in *The Great Gatsby*, was of youth's golden dreams turning to disappointment. His prose was exquisite, yet his vision was essentially melancholy and nostalgic.

John Dos Passos came home from the war to write long novels that attempted to portray all of American society, usually with a critical eye. In three novels combined under the title USA, he interwove many characters and settings, fictional and non-fictional, cutting back and forth between them in a style much like the new popular art-form, motion pictures. War had affected Ernest Hemingway.

Having seen violence and death close at hand, Hemingway adopted a moral code exalting simple survival and the basic values of strength, courage and honesty. In his own writing, he cut out all unnecessary words and complex sentence structure, concentrating on concrete objects and actions.

His main characters were usually tough, silent men, good at sports or war but awkward in their dealings with women. Among his best books were *The Sun Also Rises* (1926), *A Farewell to Arms* (1929) and *For Whom the Bell Tolls* (1940). He eventually won the Nobel Prize and is considered one of the greatest American writers. Another expatriate, Henry Miller, used a comic, anecdotal style to record his experiences as a down-and-out artist in Paris. Miller's emphasis on sexual vitality made his books, such as *Tropic of Cancer* (1934), shocking to many, but others felt that his frank language brought a new honesty to literature.

Southerner Thomas Wolfe felt like a foreigner not only in Europe but even in the northern city of New York, to which he had moved. Though he rejected the society around him, he did not criticize it.

He focused obsessively on himself and on describing real people from his life in vivid characterizations. His long novels, such as *Of Time and the River* and *You Can't Go Home Again*, gushed forward, powerful, romantic and rich in detail, although emotionally exhausting. Another southerner, William Faulkner, found in one small imaginary corner of the state of Mississippi, deep in the heart of the South, enough material for a lifetime of writing. His social portraits were realistic, yet his prose style was experimental. To show the relationship of the past and the present, he sometimes jumbled the time sequence of his plots; to reveal a character's primitive impulses and social prejudices, he recorded unedited the ramblings of his or her consciousness. Some of his best novels are *The Sound and the Fury* (1929) and *Light in August* (1932). Faulkner, too, won a Nobel Prize.

- Who was "The Lost Generation"? Who was the main figure of this movement in literature?
- What kind of style did Henry Miller use?
- What did Southerner Thomas Wolfe reject in his works?
- Where did William Faulkner draw his themes?
- What did he do to show the relationship of the past and the present?
- What are some of his best novels?
- When did he win the Nobel Prize?

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Date of life	Titles	Score
1.				

NEW DRAMA

American dramatic literature, by contrast, remained dependent on European models, although many playwrights did attempt to apply these forms to American topics and themes, such as immigrants, westward expansion, temperance, etc. At the same time, American playwrights created several long-lasting American character types, especially the "Yankee", the "Negro" and the "Indian", exemplified by the characters of Jonathan, Sambo and Metamora.

In addition, new dramatic forms were created in the Tom Shows, the showboat theatre and the minstrel show. Among the best plays of the period are James Nelson Barker's *Superstition; or, the Fanatic Father*, Anna Cora Mowatt's *Fashion; or, Life in New York*, Nathaniel Bannister's *Putnam, the Iron Son of '76*, Dion Boucicault's *The Octoroon; or, Life in Louisiana*, and Cornelius Mathews's *Witchcraft; or, the Martyrs of Salem*.

There was another burst of intense literary activity in the 1920s – in drama. Although the premiere theatre town was the large eastern city of New York, most cities had their own theatres.

Professional actors toured the USA, performing British classics, musical entertainments or second-rate melodramas. But there had not yet been an important American dramatist.

Then, in 1916, a company called the Provincetown Players began to produce the works of Eugene O'Neill – plays that were more than just entertainment. O'Neill borrowed ideas from European playwrights, such as August Strinberg. Like the Modernists, he used symbolism, adapted stories from classical mythology and the Bible, and drew upon the new science of psychology to explore his characters' inner lives. What made O'Neill unique was his incorporation of all these elements into a new American voice and dramatic style. His characters spoke heightened language – not realistic, yet not flowery. He described elaborate stage sets that stood as dramatic symbols.

To express psychological undercurrents, he had characters speak their thoughts aloud or wear masks, to represent the difference between public self and private self. He wrote frankly about sex and family relations, but his greatest theme was the individual's search for identity. Among his major plays were *Desire Under the Elms* (1924), *Mourning Becomes Electra* (1931), *The Iceman Cometh* (1946) and *Long Day's Journey into Night* (1956). O'Neill won a Nobel Prize in 1936 for literature.

By the 1930s, the country was plunged into a severe economic depression, O'Neill's emphasis on the individual was replaced by other playwrights' social and political consciousness.

Robert Sherwood's *The Petrified Forest*, Clifford Odets' *Awake and Sing* and Sherwood Anderson's *Winterset*, all written in 1935, were marked by this new awareness of the individual's place and role in society. Even comedies acquired biting wit and social awareness, as in Philip Barry's *The Philadelphia Story* and S.N. Behrman's *No Time for Comedy*. Yet the Depression made many people long for tender humour and the affirmation of traditional values; this they found in *Our Town*, Thornton Wilder's panorama of an American small town, and *The Time of Your Life*, William Saroyan's optimistic look at an assortment of outcasts gathered in a saloon.

- When was another burst of intense literary activity?
- What company began to produce the works of Eugene O'Neill?
- Where did O'Neill borrow his ideas? What did he use in his plays?
- What made O'Neill unique? What language did his characters speak?
- What did he write frankly about? What was his greatest theme?
- What plays were the greatest ones?
- When did O'Neill win the Nobel Prize?
- Was the country plunged into economic depression by the 1930s?
- What made many people long for tender humour?

Exercise 1. Digest the score of the information briefly in English and answer the questions.

ESCAPISM & WAR

Historical fiction became increasingly popular in the Depression, for it allowed readers to retreat to the past. The most successful of these books was *Gone With the Wind*, a 1936 best-seller about the Civil War by a southern woman, Margaret Mitchell. The western novel became popular in the 1940s. The earliest westerns had been adventures of cowboys and Indian fighters, published in cheap fiction magazines in the late 19th century.

Owen Wister's novel *The Virginian* (1902) had introduced a rugged, self-contained cowboy hero, who embodied the American ideal of the individualist. Even in the hands of a master like Zane Grey (*Riders of the Purple Sage*, 1912), however, western novels were written to a formula, colourful and action-packed but rarely thought-provoking. Then in 1940 Walter Van Tilburg Clark's *The Oxbow Incident* examined the rights and wrongs of frontier justice and Jack Shafer's *Shane*, published in 1948, was a sensitive study of a boy's hero-worship of a frontier loner.

In 1939, war broke out in Europe, and eventually the entire world was embroiled in conflict again. The USA joined the war in December 1941, fighting both in Europe and in the Pacific.

Although the American theatrical tradition can be traced back to the arrival of Lewis Hallam's troupe in the mid-18th century and was very active in the 19th century, as seen by the popularity of minstrel shows and of adaptations of *Uncle Tom's Cabin*, American drama attained international status only in the 1920s and 1930s, with the works of Eugene O'Neill, who won four Pulitzer Prizes and the Nobel Prize.

In the middle of the 20th century, American drama was dominated by the work of playwrights Tennessee Williams and Arthur Miller, as well as by the maturation of the American musical, which had found a way to integrate script, music and dance in such works as *Oklahoma!* & *West Side Story*.

Later American playwrights of importance include Edward Albee, Sam Shepard, David Mamet, August Wilson and Tony Kushner. Right after the war, a series of young writers wrote intelligent novels showing how the pressures of war highlight men's characters. These included Norman Mailer's *The Naked and the Dead*, Irwin Shaw's *The Young Lions*, Herman Wouk's *Caine Mutiny* and James Michener's *Tales of the South Pacific*. By 1961, Joseph Heller published his satiric war novel *Catch-22*, in which war is portrayed as an absurd exercise for madmen.

- What became increasingly popular in the Depression?
- What book was the most successful?
- When did the western novel become popular?
- What was published in cheap fiction magazines in the late 19th century?
- Who introduced American ideal of the individualist?
- What did W. Clark examine in his novel *The Oxbow Incident*?
- Who wrote intelligent novels right after the war? Who were there?
- Who published his satiric war novel?



DEPRESSION ERA LITERATURE

Depression era literature was blunt and direct in its social criticism.

John Steinbeck (1902-1968) was born in Salinas, California, where he set many of his stories.

His style was simple and evocative, winning him the favour of the readers but not of the critics.

Steinbeck often wrote about poor, working-class people and their struggle to lead a decent and honest life. *The Grapes of Wrath*, considered his masterpiece, is a strong, socially-oriented novel that tells the story of the Joads, a poor family from Oklahoma and their journey to California in search of a better life. Other popular novels include *Tortilla Flat*, *Of Mice and Men*, *Cannery Row*, and *East of Eden*. He was awarded the Nobel Prize in Literature in 1962. Steinbeck's contemporary, Nathanael West's two most famous short novels, *Miss Lonelyhearts*, which plumbs the life of its eponymous antihero, a reluctant (and, to comic effect, male) advice columnist, and the effects the tragic letters exert on it, and *The Day of the Locust*, which introduces a cast of Hollywood stereotypes and explores the ironies of the movies, have come to be avowed classics of American literature.

In non-fiction, James Agee's *Let Us Now Praise Famous Men* observes and depicts the lives of three struggling tenant-farming families in Alabama in 1936. Combining factual reporting with poetic beauty, Agee presented an accurate and detailed report of what he had seen coupled with insight into his feelings about the experience and the difficulties of capturing it for a broad audience. In doing so, he created an enduring portrait of a nearly invisible segment of the American population.

Henry Miller assumed a unique place in American Literature in the 1930s when his semi-autobiographical novels, written and published in Paris, were banned from the US. Although his major works, including *Tropic of Cancer* and *Black Spring*, would not be free of the label of obscenity until 1962, their themes and stylistic innovations had already exerted a major influence on succeeding generations of American writers, and paved the way for sexually frank 1960s novels by John Updike, Philip Roth, Gore Vidal, John Rechy and William Styron.

After World War II, southern literary pride gave rise to a host of new southern writers, all with a skill for rich verbal effects and a taste for grotesque or violent episodes.

These included Carson McCullers (*The Heart is a Lonely Hunter*), Eudora Welty (*The Wide Net*), Truman Capote (*Other Voices, Other Rooms*), Robert Penn Warren (*All the King's Men*), William Styron (*Lie Down in Darkness*), Flannery O'Connor (*Wise Blood*) and James Agee (*A Death in the Family*). Science fiction had for years existed in cheap popular magazines, offering readers a fantastic escape from their own world. Yet in the 1950s, "sci-fi" became serious literature, as Americans became more and more concerned about the human impact of their advanced technological society.

Ray Bradbury (*Martian Chronicles*, 1950), Isaac Asimov (*Foundation*, 1951), Kurt Vonnegut (*Player Piano*, 1952), and Robert Heinlein (*Stranger in a Strange Land*, 1961) imaginatively portrayed future worlds, often with a moral message for the writer's own ear. The new receptivity of American society to a diversity of voices incorporated black writers and black protest into the mainstream of American literature. Richard Wright's disturbing novel *Native Son*, published in 1940, revealed a new black hero, whose character had been warped by his violent and cruel society.

The hero of Ralph Ellison's *Invisible Man* (1952), is also driven underground by the values of white society. James Baldwin's characteristic themes, hatred of racism and celebration of sexuality, were expressed in novels like *Go Tell It On The Mountain* (1953) and in essays like *The Fire Next Time* (1963). Beginning with *A Street in Bronzeville* (1945), Gwendolyn Brooks wrote haunting poetry of life in a Chicago black ghetto. Lorraine Hansberry dramatized the tensions pulling apart a poor black family in her 1959 play *A Raisin in the Sun*. Black writing grew even more political in the 1960s, as the struggle for equal rights for blacks grew into a more general "black power" movement.

Some of this anger could be seen in the poetry, plays and essays of Imamu Amiri Baraka.

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

Woman poets such as Sonia Sanchez, Mari Evans and Nikki Giovanni expressed their black pride in less violent, but still bitter, language. American Jews also began to raise their literary voices at this time. Writers such as Saul Bellow (*The Adventures of Augie March*, 1953), Bernard Malamud (*The Assistant*, 1957), and Philip Roth (*Goodbye, Columbus*, 1959) not only focused upon Jewish characters and social questions, they brought a distinctively Jewish sense of humour to their novels. Their prose often carried echoes of Yiddish, the language used by European Jews which had helped preserve Jewish culture, isolated but intact, until the early 20th century.

Another Jewish writer, Isaac Bashevis Singer, who was born in Poland but had emigrated to the USA in 1935, continued to write Yiddish, though his stories were quickly translated into English and became part of the national literature. Both Singer and Bellow won the Nobel Prize for literature.

TOWARD "THE BEAT GENERATION"

Post-war poets, such as Robert Lowell, Elizabeth Bishop, Richard Wilbur, Theodore Roethke and Howard Nemerov, emphasized traditional form, polish and precision, yet they could be emotional and moving, as some of Roethke's love poems or Lowell's personal "confession" poems show.

Other poets experimented with new poetic effects. Lawrence Ferlinghetti, one of the leading figures of the San Francisco Renaissance, wrote topical poems specifically to be read aloud in local coffee-houses. By making art a public event, artists like Ferlinghetti hoped to shake middle-class America out of a lifestyle they viewed as self-centred materialistic and conformist.

The San Francisco writers were part of a larger group called "the Beat Generation", a name that referred simultaneously to the rhythm of jazz music, to their sense that society was worn out, and to their interest in new forms of experience, through drugs, alcohol or Eastern mysticism.

Poet Alan Ginsberg's *Howl* (1956) set for them a tone of social protest and visionary ecstasy, in elaborate language reminiscent of Whitman. Other poets included Gregory Corso (*Gasoline*, 1958) and Gary Snyder (*Riprap*, 1959). Novelist Jack Keruac, with *On the Road* (1957), celebrated the reckless lifestyle of the Beats. Other Beat-inspired novels included William Burrough's *Naked Lunch* (1959), a hallucinatory look at the subculture of drug addiction, and Ken Kesey's *One Flew Over the Cuckoo's Nest* (1962), an anarchic satire on life in a mental hospital. While other writers did not espouse the lifestyle of the Beats, they also viewed the world in a comic, absurd light. In J.D.Salinger's *The Catcher in the Rye* (1951), a sardonic teenage boy resists the hypocrisies of adult society. Funny as the novel is, there is something tragic in the boy's hopelessness about his world. This same combination of wild comedy and despair, often touched with a nightmare surrealism, appeared in novels like John Barth's *The End of the Road* (1961), Thomas Pynchon's *The Crying of Lot 49* (1966), John Hawke's *The Blood Oranges* (1970), and also in the work of two European emigrants, Russian-born Vladimir Nabokov (*Lolita*, 1951) and Polish-born Jerzy Kosinski (*The Painted Bird*, 1965).

Exercise 1. Read the text interrupted with questions on literature from 1914 to 1990.

Exercise 2. Summarize major points about the 20th developments in American literature.

Exercise 3. Transfer the given information from the text onto a table.

№	Activity			
	Names of authors	Date of life	Titles	Score
1.	Ray Bradbury	1950	Martian Chronicles	Future world

Turn of the Century

At the beginning of the 20th century, American novelists were expanding fiction's social spectrum to encompass both high and low life and sometimes connected to the naturalist school of realism.

More directly political writings discussed social issues and power of corporations. Some like **Edward Bellamy** in *Looking Backward* outlined other possible political and social frameworks. **Upton Sinclair**, most famous for his meat-packing novel *The Jungle*, advocated socialism. **Henry Adams'** literate autobiography, *The Education of Henry Adams* also depicted a stinging description of the education system and modern life.

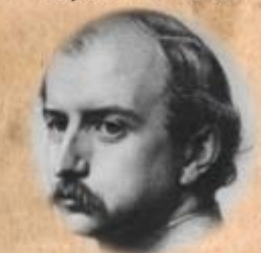
Experimentation in style and form soon joined the new freedom in subject matter.



Edward Bellamy

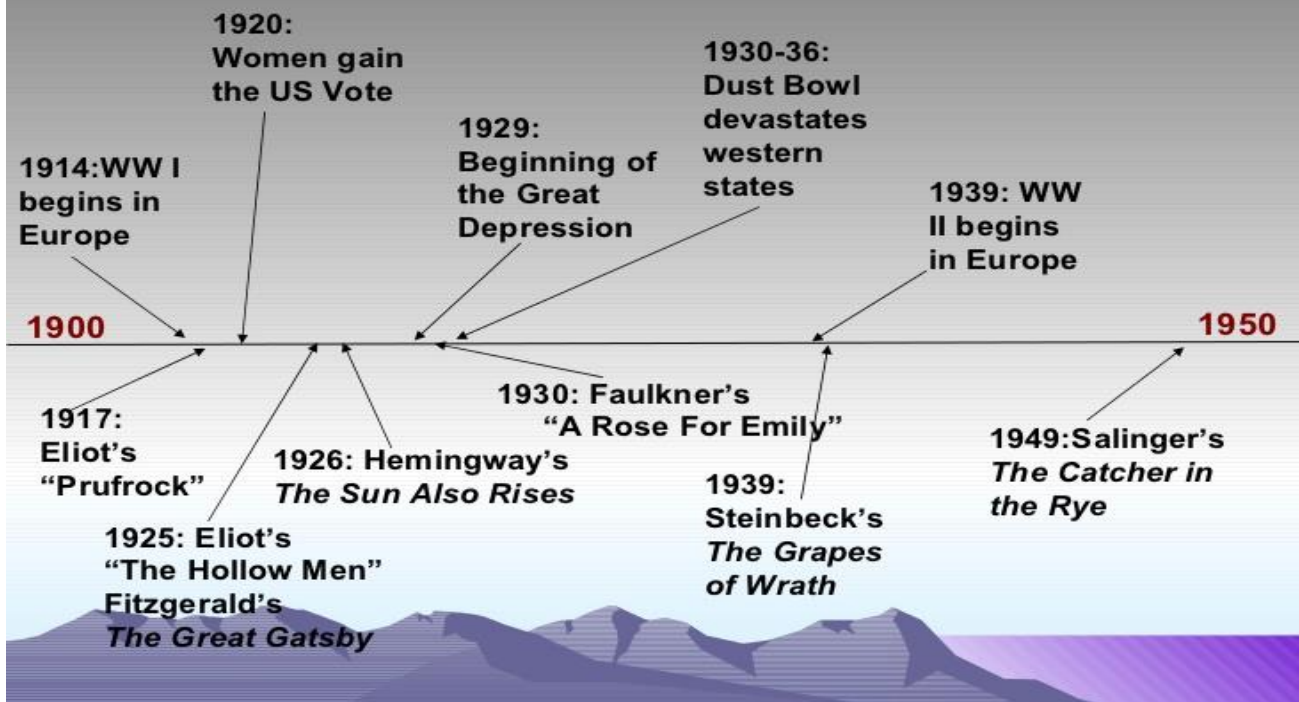


Upton Sinclair



Henry Adams

A Modernist Timeline



LITERATURE OF MID-20TH CENTURY

The period in time from the end of World War II up until, roughly, the late 1960s and early 1970s saw the publication of some of the most popular works in American history such as *To Kill a Mockingbird* by Harper Lee. The last few of the more realistic modernists along with the wildly Romantic beatniks largely dominated the period, while the direct respondents to America's involvement in World War II contributed in their notable influence.

Though born in Canada, Chicago-raised Saul Bellow would become one of the most influential novelists in America in the decades directly following World War II. In works like *The Adventures of Augie March* and *Herzog*, Bellow painted vivid portraits of the American city and the distinctive characters that peopled it. Bellow went on to win the Nobel Prize for Literature in 1976.

From J.D. Salinger's *Nine Stories* and *The Catcher in the Rye* to Sylvia Plath's *The Bell Jar*, the perceived madness of the state of affairs in America was brought to the forefront of the nation's literary expression. Immigrant authors such as Vladimir Nabokov, with *Lolita*, forged on with the theme, at almost the same time, the beatniks took a concerted step away from their Lost Generation predecessors, developing a style and tone of their own by drawing on Eastern theology and experimenting with recreational drugs. The poetry and fiction of the "Beat Generation", largely born of a circle of intellectuals formed in New York City around Columbia University and established more officially some time later in San Francisco, came of age. The term *Beat* referred, all at the same time, to the countercultural rhythm of the Jazz scene, to a sense of rebellion regarding the conservative stress of post-war society, and to an interest in new forms of spiritual experience through drugs, alcohol, philosophy, religion, specifically through Zen Buddhism.

Allen Ginsberg set the tone of the movement in his poem *Howl*, a Whitmanesque work that began: "I saw the best minds of my generation destroyed by madness..."

Among the most representative achievements of the Beats in the novel are Jack Kerouac's *On the Road* (1957), the chronicle of a soul-searching travel through the continent, and William S. Burroughs's *Naked Lunch* (1959), a more experimental work structured as a series of vignettes relating, among other things, the narrator's travels and experiments with hard drugs.

Regarding the war novel specifically, there was a literary explosion in America during the post-World War II era. Some of the best known of the works produced included Norman Mailer's *The Naked and the Dead* (1948), Joseph Heller's *Catch-22* (1961) and Kurt Vonnegut Jr.'s *Slaughterhouse-Five* (1969). *The Moviegoer* (1962), by Southern author Walker Percy, winner of the National Book Award, was his attempt at exploring "the dislocation of man in the modern age."

DARK DRAMA

In the theatre, dramatics competed against movies and television by featuring the kind of strong language, illogical events and satirical subject matter that didn't often appear in commercial film and TV. Edward Albee's dark comedies, such as *Who's Afraid of Virginia Woolf?*, used a barrage of witty dialogue to keep audiences disoriented.

Arthur L. Kopit, in plays such as *Indians*, wrote funny, energetic satires. Sam Shepard's strong dramas – *Buried Child* and *True West* – used outrageous jokes and boisterous physical action on stage to make audience aware that they were watching live actors, not filmed figures.

David Rade (*Hurlyburly*), David Mamet (*Glengarry Glen Ross*) and Lanford Wilson (*The Fifth of July*) began with realistic groups of characters in typical situations, which then exploded with confrontations, physical violence and rich, rapidly flowing dialogue.

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above.

NEW AMERICAN VOICES

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

In 1991, Russian-born Joseph Brodsky was appointed poet laureate of the USA.

While turbulent social changes of the 1960s & 1970s unsettled American culture, several writers kept a steady eye on basic values, main traditional plot, characterization and lucid prose style.

John Updike, following in John Cheever's footsteps, wrote polished stories for magazines such as *The New Yorker*. In novels such as *Rabbit Run* (1960) and *Couples* (1968) crystallized a view of contemporary America.

Evan Connell, in a pair of novels called *Mrs. Bridge* and *Mr. Bridge*, sensitively painted a portrait of a middle-class family. For many years William Kennedy's novels were neglected, but with the publication of *Ironweed* in 1983, his tender, keen-eyed social panorama of Albany, New York, was finally brought to public attention. Both John Irving (*The World According to Garp*, 1976) and Paul Theroux (*The Mosquito Coast*, 1983) portrayed eccentric American families, in comic, even surrealistic episodes. Anne Tyler, in novels such as *Dinner at the Homesick Restaurant* (1982) and *Breathing Lessons* (1989), painted a gently humorous picture of misfits on the shabby fringes of middle-class.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Read the text and render the main idea of it.

The feminist movement of the 1960s and 1970s fuelled creative energies for many woman writers. Poets Sylvia Plath, Adrienne Rich and Anne Sexton, with their searingly personal poetry, revealed some of the pain and joy of being a woman. Novelists like Joan Didion (*Play It As Lays*), Marge Piercy (*Woman on the Edge of Time*) and Erica Jong (*Fear of Flying*) were consciously social critics, with a feminist perspective. As the woman's movement gained more acceptance, however, woman wrote less in protest and more in affirmation – particularly black woman writers, such as Toni Morrison (*Beloved*, 1988), Gloria Naylor (*The Woman of Brewster Place*, 1980), Alice Walker (*The Colour Purple*, 1982) and Paule Marshall (*Praisesong for the Widow*, 1983), who portrayed strong black woman as the source of continuity, the preservers of values, in black cultured.

Exercise 3. Make up some dialogues from the information above.

Exercise 4. Write a small essay on the topic.

Exercise 5. Transfer the given information from the passages onto a table.

№	Activity			
	Names of poets	Titles	When	Score
1.				

Exercise 6. Choose the correct variant by drawing on the information above.

1. With growing sophistication in literature came a ____ of American poetry.
a) revival b) rebirth c) resurgence d) renaissance
2. Robert Frost's lyric poems about the ____ countryside seemed simple.
a) New England b) Utah c) Montana d) Texas
3. Literary movement of the time was "Imagism" focused on ____ images.
a) clear b) real c) concrete d) distinctive
4. Some writers lived abroad and were known as The ____ Generation.
a) Lost b) Vain c) Idled d) Wasted
5. In the aftermath of World War I novelists produced a literature of ____.
a) disillusionment b) disappointment c) disenchantment
6. There was another burst of intense literary activity in in drama in ____ .
a) 1920s b) 1930s c) 1940s d) 1950s
7. Professional actors toured the USA, performing ____ classics.
a) British b) American c) French d) Russian
8. Historical fiction became increasingly popular in the ____.
a) Depression b) Renaissance c) Prosperity d) Well-being
9. The earliest westerns had been adventures published in ____ century.
a) late 20th b) early 19th c) late 19th d) early 20th
10. The USA joined the war in _____, fighting both in Europe and in the Pacific.
a) December 1941 b) January 1942 c) March 1941 d) February 1942

Exercise 7. Choose the correct variant by drawing on the information above.

1. After World War II, ____ literary pride gave rise to a host of new ____ writers.
a) northern b) western c) eastern d) southern
2. Science fiction offered readers a fantastic ____ from their own world.
a) escape b) flee c) run away d) rescue
3. Americans concerned about the human impact of their advanced ____ society.
a) cultural b) technological c) social d) progressive
4. The San Francisco writers were part of a group called the ____ Generation.
a) Beat b) Flog c) Spank d) Thrash
5. The Beat Generation is the name referred to their interest in ____ mysticism.
a) Russian b) Eastern c) American d) French
6. Some writers did not ____ the lifestyle of the Beats.
a) back up b) support c) espouse d) uphold
7. Some comedies used ____ dialogue to keep audiences disoriented.
a) witty b) humorous c) comical d) laughable
8. The feminist movement of the ____ fuelled creative energies for woman writers.
a) 1960s and 1970s b) 1950s and 1960s c) 1970s and 1980s d) 1940s and 1950s
9. Magazines and anthologies were dedicated to the works of American ____.
a) Hispanics b) Indians c) Jews d) Russians
10. Social changes of the ____ several writers kept a steady eye on basic values.
a) 1960s and 1970s b) 1950s and 1960s c) 1970s and 1980s d) 1940s and 1950s

Exercise 8. Choose the keywords that best convey the gist of the information.

Exercise 9. Read the text and pick up the essential details in the form of quick notes.

Exercise 10. Make up a small report and give a talk in class.

Exercise 11. Open the brackets and put the verbs in the proper tenses.

William Saroyan (to be) born in 1908 in California in the family of poor immigrants. He (to begin) to work at the age of eight. At sixteen he (to leave) school. Saroyan (to be) 26 when he (to publish) his first collection of stories which many critics praised. William Saroyan (to write) many novels, plays, scripts and short stories. Some of his novels and stories (to be) translated into Russian.

People all over our country (to read) and (to enjoy) them. In 1978 Saroyan (to visit) the Soviet Union. During his stay in Moscow he (to meet) Soviet writers, critics and translators. "I (to want) to write better and better", he (to say). In his books William Saroyan (to show) that the American social order (to be) unjust and unfair. W. Saroyan died in 1981.

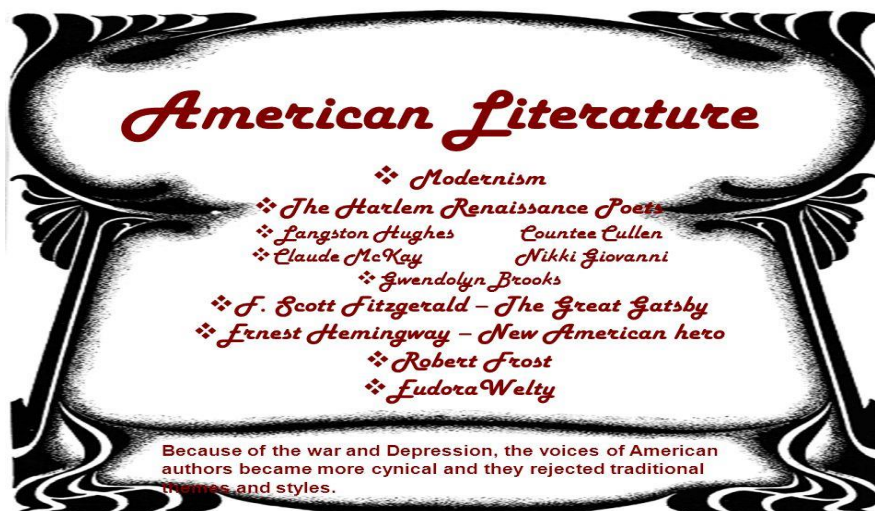
Exercise 12. Translate the following dialogues.

- Марк Твен – всемирно известный писатель, не так ли?
- Да, его книги переведены на многие иностранные языки. Я думаю, что все его книги были переведены на русский язык.
- Некоторые люди считают, что Марк Твен писал для детей.
- Я так не думаю. Его книги очень глубоки (deep). Я бы посоветовал каждому взрослому (adult) прочитать или перечитать его "Гекльберри Финна".
- Я тоже так думаю. Я недавно перечитала его и получила огромное удовольствие.

-
- Эрнест Хемингуэй – мой любимый (favorite) писатель.
 - Кстати, какой из его романов (novel) принес ему известность?
 - Я думаю, роман "Прощай, оружие" ("A Farewell to Arms"). В прошлом месяце я перечитал его и получил огромное удовольствие.

-
- Вы прочитали книгу, которую я вам дал на прошлой неделе?
 - Да. Я вчера закончила ее.
 - Как она вам понравилась?
 - К сожалению, она мне совсем не понравилась.

-
- Как вам понравилась книга, которую я вам дала позавчера?
 - Она не такая блестящая, как говорят некоторые критики.
-



JOHN UPDIKE & NOVELISTS OF 1960s

In contrast, J. Updike approached American life from a more reflective but no less subversive perspective. His 1960 novel *Rabbit, Run*, the first of four chronicling the rising and falling fortunes of Harry "Rabbit" Angstrom over the course of four decades against the backdrop of the major events of the second half of the 20th century, broke new ground on its release in its characterization and detail of the American middle class and frank discussion of taboo topics such as adultery. Notable among Updike's characteristic innovations was his use of present-tense narration, his rich, stylized language, and his attention to sensual detail. His work is also deeply imbued with Christian themes.

The two final installments of the Rabbit series, *Rabbit is Rich* (1981) and *Rabbit at Rest* (1990), were both awarded the Pulitzer Prize for Fiction. Other notable works include the Henry Bech novels (1970-98), *The Witches of Eastwick* (1984), *Roger's Version* (1986), *In the Beauty of the Lilies* (1996), which literary critic Michiko Kakutani called "arguably his finest."

Frequently linked with Updike is the novelist Philip Roth. Roth vigorously explores Jewish identity in American society, especially in the postwar era and the early 21st century. Frequently set in Newark, New Jersey, Roth's work is known to be highly autobiographical, and many of Roth's main characters, most famously the Jewish novelist Nathan Zuckerman, are thought to be alter egos of Roth. With these techniques, and armed with his articulate and fast-paced style, Roth explores the distinction between reality and fiction in literature while provocatively examining American culture.

His most famous work includes the Zuckerman novels, the controversial *Portnoy's Complaint* (1969), *Goodbye, Columbus* (1959). Among the most decorated American writers of his generation, he has won every major American literary award, including the Pulitzer Prize for his major novel *American Pastoral* (1997). In the realm of African-American literature, Ralph Ellison's 1952 novel *Invisible Man* was instantly recognized as among the most powerful and important works of the immediate post-war years.

The story of a black Underground Man in the urban north, the novel laid bare the often repressed racial tension that still prevailed while succeeding as an existential character study.

Richard Wright was catapulted to fame by the publication in subsequent years of his now widely studied short story, "The Man Who Was Almost a Man" (1939), and his controversial second novel, *Native Son* (1940), and his legacy was cemented by the 1945 publication of *Black Boy*, a work in which Wright drew on his childhood and mostly autodidactic education in the segregated South, fictionalizing and exaggerating some elements as he saw fit.

Because of its polemical themes and Wright's involvement with the Communist Party, the novel's final part, "*American Hunger*," was not published until 1977.

Perhaps the most ambitious and challenging post-war American novelist was William Gaddis, whose uncompromising, satiric, and large novels, such as *The Recognitions* (1955) and *J R* (1975) are presented largely in terms of unattributed dialog that requires almost unexampled reader participation.

Gaddis's primary themes include forgery, capitalism, religious zealotry, and the legal system, constituting a sustained polyphonic critique of modern American life.

Gaddis's work, though largely ignored for years, anticipated and influenced the development of such ambitious "postmodern" fiction writers as Thomas Pynchon, David Foster Wallace, Joseph McElroy, William H. Gass, and Don DeLillo. Another neglected and challenging postwar American novelist, albeit one who wrote much shorter works, was John Hawkes, whose surreal visionary fiction addresses themes of violence and eroticism and experiments audaciously with narrative voice and style. Among his most important works is the short nightmarish novel *The Lime Twig* (1961).

Exercise 1. Analyze the information, which is in the highlight, and use it in practice.

Exercise 2. Make up some dialogues from the information above and below.

JOHN HOYER UPDIKE

(1932-2009)

John Hoyer Updike was an American novelist, poet, short-story writer, art critic, and literary critic. One of only three writers to win the Pulitzer Prize for Fiction more than once (Booth Tarkington & William Faulkner), Updike published more than 20 novels, more than a dozen short-story collections, as well as poetry, art and literary criticism and children's books during his career. Hundreds of his stories, reviews, and poems appeared in *The New Yorker* starting in 1954.

He wrote regularly for *The New York Review of Books*. His most famous work is his "Rabbit" series (the novels *Rabbit, Run*; *Rabbit Redux*; *Rabbit Is Rich*; *Rabbit at Rest*; and the novella *Rabbit Remembered*), which chronicles the life of the middle-class everyman Harry "Rabbit" Angstrom over the course of several decades, from young adulthood to death. Both *Rabbit Is Rich* (1982) and *Rabbit at Rest* (1990) were recognized with the Pulitzer Prize. Describing his subject as "the American small town, Protestant middle class", Updike was recognized for his careful craftsmanship, his unique prose style, and his prolific output – he wrote on average a book a year.

Updike populated his fiction with characters who "frequently experience personal turmoil and must respond to crises relating to religion, family obligations, and marital infidelity".

His fiction is distinguished by its attention to the concerns, passions, and suffering of average Americans, its emphasis on Christian theology, and its preoccupation with sexuality and sensual detail.

His work has attracted significant critical attention and praise, and he is widely considered one of the great American writers of his time. Updike's highly distinctive prose style features a rich, unusual, sometimes arcane vocabulary as conveyed through the eyes of "a wry, intelligent authorial voice" that describes the physical world extravagantly while remaining squarely in the realist tradition. He described his style as an attempt "to give the mundane its beautiful due".

Updike was born in Reading, Pennsylvania, raised in the nearby small town of Shillington.

The family later moved to the unincorporated village of Plowville. His mother's attempts to become a published writer impressed the young Updike. These early years in would influence the environment of the Rabbit Angstrom tetralogy, as well as many of his early novels and short stories.

Updike graduated from Shillington High School as co-valedictorian and class president in 1950 and received a full scholarship to Harvard College, where he was the roommate of Christopher Lasch during their first year. Updike had already received recognition for his writing as a teenager by winning a Scholastic Art & Writing Award; at Harvard he soon became well known among his classmates as a talented and prolific contributor to *The Harvard Lampoon*, of which he served as president.

He graduated *summa cum laude* in 1954 with a degree in English and was elected to Phi Beta Kappa Society. Upon graduation, Updike attended the Ruskin School of Drawing and Fine Art at the University of Oxford with the ambition of becoming a cartoonist. After returning to the USA, Updike and his family moved to New York, where he became a regular contributor to *The New Yorker*.

This was the beginning of his professional writing career. Updike stayed at *The New Yorker* as a full staff writer for only two years, writing "Talk of the Town" columns and submitting poetry and short stories to the magazine. In New York, Updike wrote the poems and stories that came to fill his early books like *The Carpentered Hen* (1958) and *The Same Door* (1959). These works were influenced by Updike's early engagement with *The New Yorker*. This early work featured the influence of J. D. Salinger ("A&P"); John Cheever ("Snowing in Greenwich Village"); and the Modernists Marcel Proust, Henry Green, James Joyce, and Vladimir Nabokov. Updike remained a believing Christian for the rest of his life. Updike's memoir indicates that he stayed in his "corner of New England to give its domestic news" with a focus on the American home from the point of view of a male writer.

Updike's short stories were collected in several volumes published by Alfred A. Knopf over five decades. In 2013, the Library of America issued a two-volume boxed edition of 186 stories under the title *The Collected Stories*. In 1971, Updike published a sequel to *Rabbit, Run* called *Rabbit Redux*, his response to the 1960s; *Rabbit* reflected much of Updike's resentment and hostility towards the social and political changes that beset the USA during that time.

Updike's early Olinger period was set in the Pennsylvania of his youth; it ended around 1965 with the lyrical *Of the Farm*. After his early novels, Updike became most famous for his chronicling infidelity, adultery, marital unrest, especially in suburban America; and for his controversial depiction of the confusion and freedom inherent in this breakdown of social mores.

The most prominent of Updike's novels of this vein is *Couples* (1968), a novel about adultery in a small fictional Massachusetts town called Tarbox. *The Coup* (1978), a lauded novel about an African dictatorship inspired by a visit he made to Africa, found Updike working in new territory.

In 1980, he published another novel featuring Harry Angstrom, *Rabbit Is Rich*, which won the National Book Award, the National Book Critics Circle Award, and the Pulitzer Prize for Fiction – all three major American literary prizes. After writing *Rabbit Is Rich*, Updike published *The Witches of Eastwick* (1984), a playful novel about witches living in Rhode Island. He described it as an attempt to "make things right with my, what shall we call them, feminist detractors".

One of Updike's most popular novels, it was adapted as a film and included on Harold Bloom's list of canonical 20th-century literature (in *The Western Canon*). In 2008 Updike published *The Widows of Eastwick*, a return to the witches in their old age. It was his last published novel.

In 1986, he published the unconventional novel *Roger's Version*, the second volume of the so-called *Scarlet Letter* trilogy, about an attempt to prove God's existence using a computer program.

Author and critic Martin Amis called it a "near-masterpiece". The novel *S.* (1989), uncharacteristically featuring a female protagonist, concluded Updike's reworking of Hawthorne's *Scarlet Letter*.

Updike enjoyed working in series; in addition to the *Rabbit* novels and the *Maples* stories, a recurrent Updike alter ego is the moderately well-known, unprolific Jewish novelist and eventual Nobel laureate Henry Bech, chronicled in three comic short-story cycles: *Bech, a Book* (1970), *Bech Is Back* (1981) and *Bech at Bay: A Quasi-Novel* (1998). These stories were compiled as *The Complete Henry Bech* (2001) by Everyman's Library. Bech is a comical and self-conscious antithesis of Updike's own literary persona: Jewish, a World War II veteran, reclusive, and unprolific to a fault.

In 1990, he published the last *Rabbit* novel, *Rabbit at Rest*, which won the Pulitzer Prize and the National Book Critics Circle Award. Over 500 pages long, the novel is among Updike's most celebrated. In 2000, Updike included the novella *Rabbit Remembered* in his collection *Licks of Love*, drawing the *Rabbit* saga to a close. After the publication of *Rabbit at Rest*, Updike spent the rest of the 1990s and early 2000s publishing novels in a wide range of genres; the work of this period was frequently experimental in nature.

These styles included the historical fiction of *Memories of the Ford Administration* (1992), the magical realism of *Brazil* (1994), the science fiction of *Toward the End of Time* (1997), the postmodernism of *Gertrude, Claudius* (2000), the experimental fiction of *Seek My Face* (2002). In the midst of these, he wrote what was for him a more conventional novel, *In the Beauty of the Lilies* (1996), a historical saga spanning several generations and exploring themes of religion and cinema in America. It is considered the most successful novel of Updike's late career. Some critics have predicted that posterity may consider the novel a "late masterpiece overlooked or praised by rote in its day, only to be rediscovered by another generation", while others thought it overlong & depressing. In *Villages* (2004), Updike returned to the familiar territory of infidelities in New England. His 22nd novel, *Terrorist* (2006), the story of a fervent young extremist Muslim in New Jersey, garnered media attention but little critical praise.

In 2003, Updike published *The Early Stories*, a large collection of his short fiction spanning the mid-1950s to the mid-1970s. More than 800 pages long, with over 100 stories, it has been called "a richly episodic and lyrical *Bildungsroman* in which Updike traces the trajectory from adolescence, college, married life, fatherhood, separation and divorce". It won the PEN/Faulkner Award for Fiction in 2004. Updike worked in a wide array of genres, including fiction, poetry, essays (9 separate volumes), a play (*Buchanan Dying*, 1974), and a memoir (*Self-Consciousness*, 1989).

Updike's array of awards includes two Pulitzer Prizes for Fiction, two National Book Awards, 3 National Book Critics Circle awards, the 1989 National Medal of Arts, the 2003 National Humanities Medal, and the Rea Award for the Short Story for outstanding achievement.

The National Endowment for the Humanities selected Updike to present the 2008 Jefferson Lecture, the U.S. government's highest humanities honour; Updike's lecture was titled "*The Clarity of Things: What Is American about American Art*". At the end of his life, Updike was working on a novel about St. Paul and early Christianity. Upon his death, *The New Yorker* published an appreciation by Adam Gopnik of Updike's lifetime association with the magazine, calling him "one of the greatest of all modern writers, the first American writer since Henry James to get himself fully expressed, the man who broke the curse of incompleteness that had haunted American writing".

Updike married Mary E. Pennington, an art student at Radcliffe College, in 1953, while he was still a student at Harvard. She accompanied him to Oxford, England, where he attended art school and where their first child, Elizabeth, was born in 1955. The couple had three more children together: writer David (born 1957), artist Michael (born 1959) and Miranda (born 1960). They divorced in 1974. Updike had seven grandsons, Anoff, Kwame, Wesley, Trevor, Kai, Sawyer and Seneca.

In 1977 Updike married Martha Ruggles Bernhard, with whom he lived for more than 30 years in Beverly Farms, Massachusetts. He died of lung cancer at a hospice in 2009, at the age of 76.

Updike published 8 volumes of poetry over his career, including his first book *The Carpentered Hen* (1958), one of his last, the posthumous *Endpoint* (2009). Much of Updike's poetical output was recollected in Knopf's *Collected Poems* (1993).

The poet Thomas M. Disch noted that because Updike was such a well-known novelist, his poetry "could be mistaken as a hobby or a foible"; Disch saw Updike's light verse instead as a poetry of "epigrammatical lucidity". His poetry has been praised for its engagement with "a variety of forms and topics", its "wit and precision", and for its depiction of topics familiar to American readers.

British poet Gavin Ewart praised Updike for the metaphysical quality of his poetry and for his ability "to make the ordinary seem strange", and called him one of the few modern novelists capable of writing good poetry. John Keenan noted that his poetry's engagement with "the everyday world in a technically accomplished manner seems to count against him".

Active vocabulary

Poems, essays, novels, to note, poetical output, metaphysical quality, well-known novelist, career, to include, posthumous, volumes, to publish, to praise, technically accomplished manner, lifetime association, book, the curse of incompleteness, American writing, magazine, outstanding achievement.

Exercise 1. Read the text and pick up the essential details in the form of quick notes.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Titles	Date of life	Score
1.				

GENRE FICTION IN THE 20TH-CENTURY

Many works published in the 20th-century were examples of genre fiction. This designation includes the crime novels, spy novel, historical romance, fantasy, graphic novel, and science fiction.

Agatha Christie (1890–1976) was an important crime writer of novels, short stories and plays, who is best remembered for her 80 detective novels as well as her successful plays for the West End theatre. Another popular writer during the Golden Age of detective fiction was Dorothy L. Sayers (1893–1957). Other recent noteworthy writers in this genre are Ruth Rendell, P. D. James and Scot Ian Rankin. Erskine Childers' *The Riddle of the Sands* (1903), is an early example of spy fiction.

Another noted writer in the spy novel genre was John le Carré, while in thriller writing, Ian Fleming created the character James Bond 007. The novelist Georgette Heyer created the historical romance genre. Emma Orczy's original play, *The Scarlet Pimpernel* (1905), a "hero with a secret identity", became a favourite of London audiences, playing more than 2,000 performances and becoming one of the most popular shows staged in England to that date.

Among significant writers in the fantasy genre were J. R. R. Tolkien, author of *The Hobbit* and *The Lord of the Rings*. C. S. Lewis author of *The Chronicles of Narnia*, and J. K. Rowling who wrote the highly successful *Harry Potter* series. Lloyd Alexander winner of the Newbery Honor as well as the Newbery Medal for his *The Chronicles of Prydain* pentalogy is another significant author of fantasy novels for younger readers. Like fantasy in the later decades of the 20th century, the genre of science fiction began to be taken more seriously, and this was because of the work of writers such as Arthur C. Clarke's (*2001: A Space Odyssey*), Michael Moorcock. Another prominent writer in this genre, Douglas Adams, is particularly associated with the comic science fiction work, *The Hitchhiker's Guide to the Galaxy*. Mainstream novelists such Doris Lessing and Margaret Atwood wrote works in this genre.

Known for his macabre, darkly comic fantasy works for children, Roald Dahl became one of the best selling authors of the 20th century, and his best-loved children's novels include *Charlie and the Chocolate Factory*, *Matilda*, *James and the Giant Peach*, *The Witches*, *Fantastic Mr Fox* and *The BFG*.

Noted writers in the field of comic books are Neil Gaiman, and Alan Moore, while Gaiman produces graphic novels. In the post-war period, the art of the short story again flourished. Among its most respected practitioners was Flannery O'Connor, who developed a distinctive Southern gothic aesthetic in which characters acted at one level as people and at another as symbols.

A devout Catholic, O'Connor often imbued her stories, among them the widely studied "A Good Man is Hard to Find" and "Everything That Rises Must Converge", two novels, *Wise Blood* (1952); *The Violent Bear It Away* (1960), with deeply religious themes, focusing particularly on the search for truth and religious scepticism against the backdrop of the nuclear age. Other important practitioners of the form include Katherine Anne Porter, Eudora Welty, John Cheever, Raymond Carver, Tobias Wolff, and the more experimental Donald Barthelme.

Active vocabulary

Post-war period, the art of the short story, to flourish, comic books, fiction, science fiction, fantasy novels for younger readers, symbols, gothic aesthetic, to develop, characters, to act, author, genre, prominent writer, significant, religious themes, to focus, on the search for truth, scepticism, backdrop.

Exercise 1. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

Exercise 2. Read the information and title it.

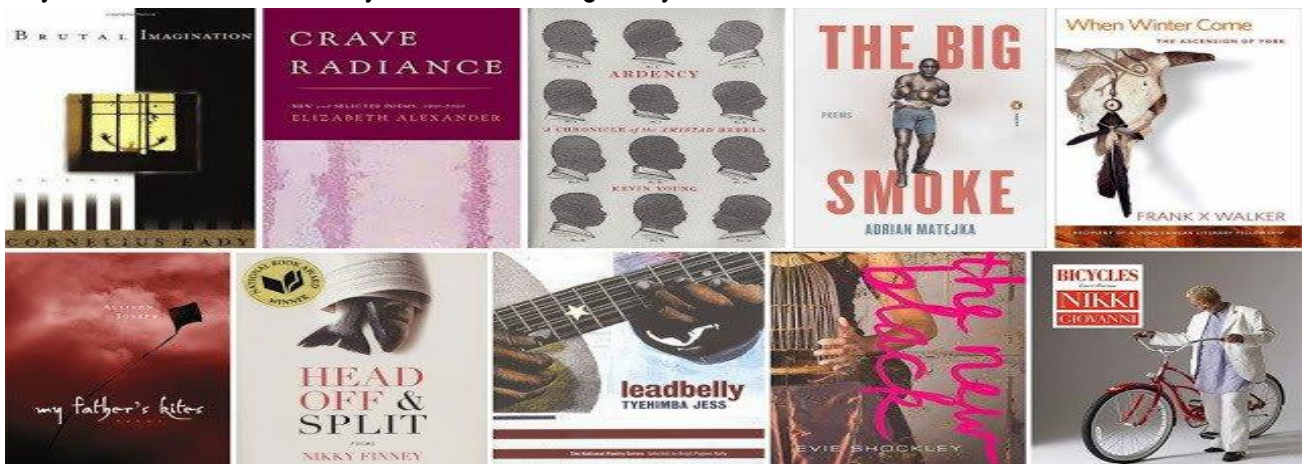
Understanding the current moment in poetry can be a difficult task, as the reader must sort among the avant-garde and mainstream, the traditional and the experimental. A welcome introduction to contemporary poetics, this collection represents one of the first attempts to chart the progress of a new generation of poets.

Working in forms ranging from the post-confessional lyric to documentary poetics, from the prose poem and the sonnet to sound poetry, these 13 poets rank among the most notable and distinct of recent years. *American Poets in the 21st Century* will serve as a useful and enlightening guide for any reader interested in how new American poetry can look, feel, and sound. Poets include: Joshua Clover, Stacy Doris, Peter Gizzi, Kenneth Goldsmith, Myung Mi Kim, Mark Levine, Tracie Morris, Mark Nowak, D.A. Powell, Juliana Spahr, Karen Volkman, Susan Wheeler, and Kevin Young.

Among the most respected of the post-war American poets are

- John Ashbery, the key figure of the surrealistic New York School of poetry, and his celebrated *Self-portrait in a Convex Mirror* (Pulitzer Prize for Poetry, 1976);
- Elizabeth Bishop and her *North & South* (Pulitzer Prize for Poetry, 1956) and "Geography III" (National Book Award, 1970);
- Richard Wilbur and his *Things of This World*, winner of both the Pulitzer Prize and the National Book Award for Poetry in 1957; John Berryman & his *The Dream Songs*, (Pulitzer Prize for Poetry, 1964, National Book Award, 1968);
- A.R. Ammons, whose *Collected Poems 1951-1971* won a National Book Award in 1973 and whose long poem *Garbage* earned him another in 1993;
- Theodore Roethke and his *The Waking* (Pulitzer Prize for Poetry, 1954);
- James Merrill and his epic poem of communication with the dead, *The Changing Light at Sandover* (Pulitzer Prize for Poetry, 1977);
- Louise Glück for her *The Wild Iris* (Pulitzer Prize for Poetry, 1993);
- W.S. Merwin for his *The Carrier of Ladders* (Pulitzer Prize for Poetry, 1971) and *The Shadow of Sirius* (Pulitzer Prize for Poetry, 2009);
- Mark Strand for *Blizzard of One* (Pulitzer Prize for Poetry, 1999); Robert Hass for his *Time and Materials*, which won both the Pulitzer Prize and National Book Award for Poetry in 2008 and 2007 respectively; and Rita Dove for her *Thomas and Beulah* (Pulitzer Prize for Poetry, 1987).

In addition, in this same period the confessional, whose origin is often traced to the publication in 1959 of Robert Lowell's *Life Studies*, and beat schools of poetry enjoyed popular and academic success, producing such widely anthologized voices as Allen Ginsberg, Charles Bukowski, Gary Snyder, Anne Sexton, and Sylvia Plath, among many others.



SINCLAIR LEWIS

(1885-1951)

(After praising Ernest Hemingway, Thomas Wolfe and other contemporary American writers: "I salute them, with a joy in being not yet too far removed from their determination to give to the America that has mountains and endless prairies, enormous cities and lost farm cabins, billions of money and tons of faith, to an America that is as strange as Russia and as complex as China, a literature worthy of her vastness.")

Sinclair Lewis was born in the town of Sauk Center, Minnesota. He was graduated from Yale after several unhappy years there, and then became an editor and writer. His early writing was commercial and undistinguished. But when he published *Main Street* in 1920, he proved that he had become a very effective novelist. *Main Street* immediately captured America's attention, as did Scott Fitzgerald's very different *This Side of Paradise*, published in the same year. In his first important novel, Lewis established the methods and subject matter that would bring him world fame and eventually a Nobel Prize in Literature – the first American author to be so honoured.

That is, he described daily life in America with such a sharp eye and ear that readers could easily recognize it as part of their own experience. But he did it with such an emphasis on the comic and ridiculous that he made his readers laugh, in spite of themselves, at some of the silliness of their country. Like the noted satirists of the past, he wanted to do more than amuse.

He wanted to reform the America he pictured by skillfully arousing his readers' sympathies for the non-conformist in a conformist society. The heroine of *Main Street* is a rebellious young woman who struggles hard to bring culture to her dead little town, and we feel a wry regret when in the end she decides to conform.

However, Lewis' comic energy is so compelling that we cannot take her failure entirely seriously, though Sauk Center's inhabitants recognized themselves all too clearly at the time and took Lewis' lampooning so much to heart that it was years before the town could advertise itself to tourists as the model for *Main Street*. The hero of *Babbitt*, Lewis' second highly successful novel, is as standard a middle-class businessman as if he had been put together on an assembly line. He appears to be a stereotype of millions of American men. He sells real estate and lives in a typical middle-class house.

He has a typical family, a wife and three children. He expresses typical American prejudices.

And yet Lewis shows us from the start that he has yearnings, fantasies of youth and love and escape that we would not expect the stereotype to feel. The novel shows the 'slow rise and all too rapid failure of his efforts to be himself instead of falling into the typical mold.

He is grumpily dissatisfied with the existence he leads. He tries a mild sexual adventure. He consorts briefly with radical thinkers. He expresses unorthodox ideas. But the people around him and above him are soon able to repress him, and like the heroine of *Main Street* he returns to conformity, to being like everyone else. "They've licked me", he admits. At the end of the novel all he can hope is that his children will do better, will find more in life, than he has, but it seems a spurious dream. And yet *Babbitt* is never heavy – the hero is never allowed to be tragic.

The book has all the gusto of *Main Street* but is more condensed, tighter in focus. Its caricatures are often comic, and many of the minor figures in the novel are pure caricature, as wildly improbable as those of Charles Dickens. Sinclair Lewis went on to write many novels about other aspects of American life. He grew to be perhaps the most popular novelist of his time. He often pictured America as if it were an advertising poster, with flashy colors and sharp lines; in *Arrowsmith*, the story of a young doctor, he achieved something more seriously believable portraits of a woman. No one captured the farce of American life as truly as he did. Sometimes he conveyed the pathos of it.

The combination shows us the average businessman waking up to start an average day.

Active vocabulary

Characters, to publish, popular novelist, minor figures, novels, caricatures, to achieve, books, to condens, to express unorthodox ideas, to start, best.

Exercise 1. Choose the correct variant. Use the information from the text.

1. Sinclair Lewis was graduated from _____.
a) Oxford b) Harvard c) Yale
2. His early writing was commercial and _____.
a) undistinguished b) unremarkable c) unnoticeable
3. In 1920, he proved that he had become a very _____ novelist.
a) efficient b) effectual c) effective
4. Lewis _____ the methods that would bring him world fame.
a) constituted b) established c) founded
5. Lewis was the first American author _____ a Nobel Prize in Literature.
a) got b) won c) achieved
6. The heroine of *Main Street* _____ hard to bring culture to her town.
a) fought b) struggled c) combated
7. He expresses typical American _____.
a) bigotry b) bias c) prejudices
8. Lewis shows us from the start that he has _____ of youth and love.
a) desires b) yearnings c) longings
9. He expresses _____ ideas.
a) unusual b) uncommn c) unorthodox
10. He often pictured America with _____ colours and sharp lines.
a) garish b) blatant c) flashy

Exercise 2. Translate words and phrases in the brackets in the correct form into English.

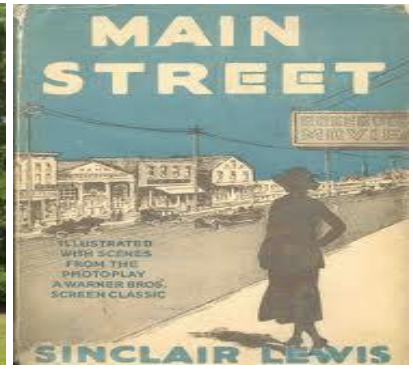
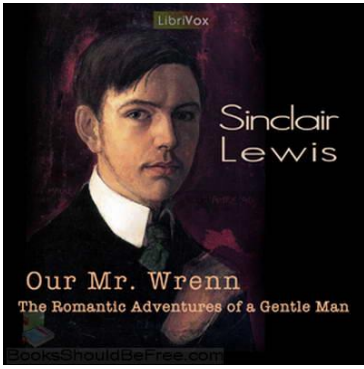
Kingsblood Royal (1947)

The novel's action is set in a small town in Minnesota (несущий) the proud name of Grand Republic after World War II. The main character is Neil Kingsblood, a (рыжеволосый), (голубоглазый) man of thirty, with the (чистый) white skin that often goes with red hair. He is an (помощник кассира) in the bank, and has a beautiful wife and a (веселый, живой) daughter of four.

Upon the initiative of his father, he begins a genealogical research view of finding out if they have (королевская кровь), as their name suggests. The research ends in the sudden (открытие) that he is descended on his mother's side from a (чистокровный) Negro, a brave pioneer of the later 18th century. In many American states a "Negro" is defined, by statute, as a person having even "one drop of Negro blood"; hence, Neil is legally 100% Negro, no matter how white he looks.

Formerly (безразличный) to the racial problem and even slightly prejudiced against Negroes, Neil gets interested in their life and statute; he (познакомиться) of numerous Negro families and gradually (стать убежденным) that these people are worthy of love and respect.

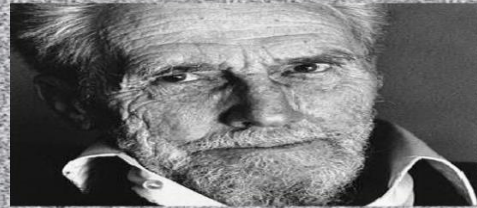
The manifestation of race hatred on the part of his white friends makes him (гордо) acknowledge that he is a Negro. As a result, he learns to the lull what it is to be a Negro. His own brother and his wife's relatives (отказываться) him. His friends (предавать) him. He is sacked from the bank and is denied work wherever applies. His neighbours demand that he should move to another district, and when Neil resists, his house is actually attacked. Neil, his wife Vestal, and his Negro and white friends get engaged in the fight.



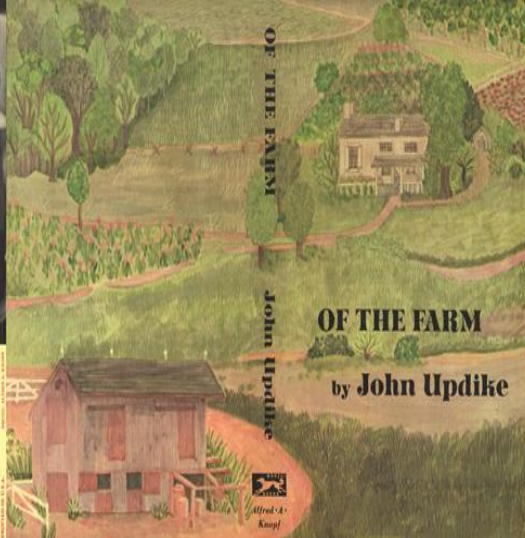
Ezra Pound

"Genius... is the capacity to see ten things when the ordinary man sees one."

- Pound



John Updike was born in 1932, in Shillington, Pennsylvania. He graduated from Harvard in 1954, and for two years was a member of the staff of *The New Yorker*, in which he has contributed short stories, essays and poems. His last novel, *The Centaur*, received the National Book Award for Fiction in 1974; his other books include *The Fathers-in-Law* and *Rabbit, Run*, novels, two collections of short stories, two volumes of verse, and a book of parodies and essays. He lives in Ipswich, Massachusetts, with his wife and four children.



Foreword by David Shields, LLC

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OF THE FARM

In this short novel, Joy Robinson, a thirty-five-year-old advertising consultant employed in Manhattan, describes the visit made by himself, his newly acquired second wife, and his eleven-year-old stepson to the farm where he grew up and where his mother now lives alone. For three days, a quartet of voices explores the air, relating stories, making confessions, seeking alignments, quarreling and pardoning. They are not entirely alone; ghosts—fathers, lovers, children—press upon them, and an increasingly crowded and greedy America encroaches their rural island. *Of the Farm* concerns the ground where people close to locate their lives. The time is the present; the place, northeastern Pennsylvania.

Book design by Linda Rosen

11/89



EZRA POUND

(1885-1972)

A famous poet, publicist & translator. He studied in the University of Pennsylvania (studied Roman languages). But he had a very brief career as a teacher & in 1908 he left for Europe.

He walked all the way from Gibraltar to Venice where the first collection of his poems appeared – "A Hume Spento". During 2 years from 1908 he gained his popularity. His collections were: "Canzoni" – songs, "Ripostes" – leisure, "Lustra" – light.

The poems impressed the readers by the original form, new expressiveness & metrical faction. He is the founder of imagist's school (opposed traditional Victorian verse). The poets' aim was to be precise & clear in word usage. They did not accept thematic limitations, were responsible for exploding the traditional form, tried to find form to substitute it. There was a trend in imagism – wordism – the model for the 21st century poetry. Its features: Mechanism, Technicism, Specific rhyme.

Much attention was paid to the metaphorical images. These ideas influenced young poets like Robert Frost, Thomas Eliot, and W. Butler. Pound edited magazine "Little Review" where new names & works were introduced. It is believed that he revolutionized English versification. He tried to capture the intonation of monological speech. His poems have a peculiar form of masques.

His poetry is dressed in the bright clothes of Latin, Greek, Japanese, Anglo-Saxon, etc. poets.

Translations are the best part of his legacy. They were also thoroughly polished masques.

He developed interest Japanese poetry. He liked the Japanese way of presenting the most abstract idea through a concrete image. So he introduced idiomatic poetry when any nation could be rendered through the combination of concrete images. This principle was employed in "The Cantos" epic poem, which he started in 1925 & continued almost up to the end of his life.

He called it "неисчерпаемый свод стихотворных форм". The synthesis of his ideas of works, autobiography, aesthetic & poetic principles & reflection of the urgent & poetic issues. "The Cantos" are uneven in quality.

Some fragments are difficult to understand. To facilitate the process of reading "The Index of Cantos" was published. In 1925 Pound moved to Italy & became interested in politics & economics.

He devoted much time & effort to discuss economics & politics. "The ABC of economics", "What Is Money For?" He supported the fascist regime. After the war he was arrested & charged in prison, but was considered to have mental disease & spent 22 years in mental hospital. In late 50's he was let free & went to Italy where he died. But he continued to write even in hospital.

"The Cantos of Pizza" is a very painful reevaluation of the things passed. The famous critic Malison said: "He chose a wrong position above the society & that's the problem". He was the poet who transformed the form of English verse – thus his achievement was great.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Read the text and pick up the essential details in the form of quick notes.

Exercise 3. Answer the questions with the help of text details below.

When was Ezra Pound born? did he leave Europe did his poems appear first? did he gain his popularity? did he move to Italy? Was he the founder of imagist's school?	Where did he study? did he walk? Was this principle employed in the epic poem? Did he transform the form of English verse? Did he precise and clear word usage? Is there the modern model poetry?
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GERTRUDE STEIN

(1874-1946)

Gertrude Stein is remembered because of her influence on the writers to come, not for her works. She doesn't enter anthologies of English or American literature. She was born in USA; her childhood was spent in Europe. She studied psychology in Harvard. Her teacher was William James.

She conducted several experiments on automatic writing but she was interested only from psychological point of view. However, she did not become a psychologist yet this influenced her writing. In 1903's she left for Paris & remained there almost all her life.

In 1909 she published the novel "*The Three Lives*". It consists of three parts describing the lives of three women. The work was unnoticed in that time. But that time she got acquainted with famous artists: Picasso, Matisse. New tendencies in painting (cubism, abstractionism) impressed her very much. Abstraction tendencies dominated in her artistic works. She claimed that only Spanish & American writers were able to realize abstract notions in literature.

This abstraction must be expressed by the deformity of the form. She was the only representative of literary abstractionism. Her desire was to get rid of the content of words (of the meaning) so that she could be able to concentrate on the plastic properties of the language & its syntax. She was going to capture inner & outer reality in the most precise & objective form.

Literature must not awake any associations: associative emotions are invalid. Everything that is the result of emotions cannot be the gist of literary work, cannot be material for prose & poetry. They must consist in the precise rendering of internal & external reality.

The words must express the reality directly, she tried to devoid them of any meaning. But she forgot that the painter & the writer uses different media for their arts. But if colours have no meaning the words obviously possess it. She wanted to create pure literature by using pure words, no one else tried to do that before. She emptied the words of the thought & created almost her private language & that was the extreme. It showed how far one could go in violating the language. Another novelty – the new concept of time. She tried a new method of narration – "continuous present". Instead of the narration she creates a composition where a story is presented as if happening at the present moment, not as a consequent unfolding of the theme as we perceive reading. She did acknowledge that such a category as time in literature would transform into continuous perception of the present moment. So she tried to put this theory into practice in her book "*The Making of Americans*".

In "*The Making of Americans*" describing the history of the Gestland family she tries at the same time to give a picture of American history and to describe individual & general simultaneously.

That resulted in the style, which was very awkward. She tried to use the technique that she borrowed from cinematography, like in a film each next shot presents a slight variation from the previous one. Each next sentence differed from the previous one only insignificantly (regularly-repeated phrases, key words). It may look ridiculous, stupid, but many modern writers took this repetition from her. Another side the so-called portraits in literature were created on the basis of rhythmic principle.

Every person has his own rhythm & in portraying a person's life she tried to combine & match these rhythms – literary expressionism. The result of this was simplification of syntax, foregrounding of the verbs, minimal punctuation & omission of nouns & adjectives. "*Tender Buttons*" is a collection of poems, examples of this technique. The reaction was not unanimous. They accused the style for deintellectualization. Malcolm Kowly said that "reading her style annoys us...".

Stein's experiments are not so important by itself because they warned other artists against taking the same route. Her works are fruitless & senseless – they distract the communication.

But her experiments are noticeable in Hemingway's syntax, Faulkner's "continuous present", Sherwood Anderson's principles of cinematography. Her significance – she was the first English writer who expressed those tendencies which were the distinctive features of the avant-garde movement.

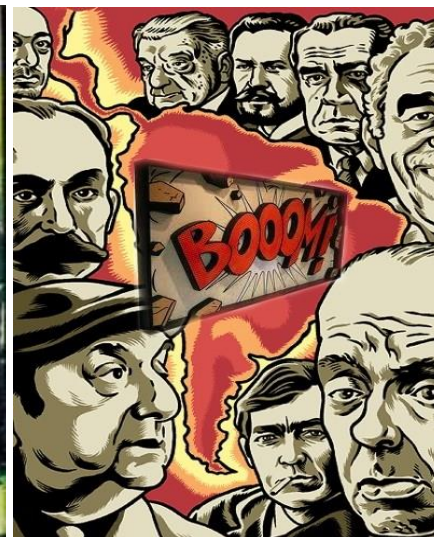
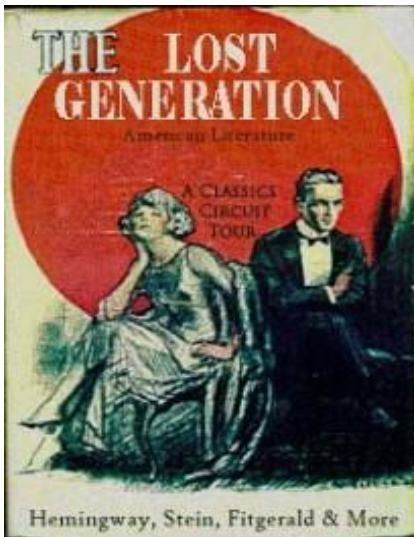
Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Read the text and find English equivalents in it for Russian ones.

Антология американской литературы; изучать психологию; руководить экспериментами; с психологической точки зрения; пройти / остаться незамеченным; познакомиться; произвести сильное впечатление; абстрактные понятия; реальность внутреннего мира; реальность внешнего окружения; точный и объективный; ощущения общения; сущность литературного творчества; создать свой собственный язык; инновация, новая концепция времени; повествование; восприятие текущего момента; внедрить теорию в практику; заимствовать из синемаатографии; сочетать ритм и литературный экспрессионизм; стиль деинтеллектуализации; быть важным сам по себе; бесполезный и бессмысленный; сбивать с толку; достойный внимания; система постоянного присутствия; отличительная черта; движение авангардистов.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Titles	Score
1.				



JOHN DOSS PASSOS

(1896-1970)

He was born in Chicago. He lived a long life but his most productive period was in the 20-30's of the 20th century. He reflected the progressive ideas of the time, produced the epic of American life within the framework of a literary experiments. He graduated from Harvard.

In 1916-17 studied architecture in Spain & this background can be felt in his works in their architecture. Participated in the war & after that he began to write. His first book – "One Man's Initiation" (1920). It was the first book in American literature, which treats the war topic. It is a lost generation book because it was motivated by post-war disillusionment that young people experienced.

The pathos is clearly antiwar. It is autobiographical. The pacifist motives are very strong here.

The style doesn't differ much from that of his mature works. Dos Passos chose the fragmentary way of organization of material, which is to his mind, more expressive. The book is in the form of interior monologue – to express more precisely the crash of a young American world in the war. He continued the same technique in "Three Soldiers". He attacks the corruption of the world, socialist motives become more explicit in his work. Here he experiments with writing technique – plot. The lives of three young people – Americans – are in the focus of his attention. At first their lives are connected, they met each other on the same boat but this is the only point where their fates are close.

As they arrive in Europe their ways diverge. Each one follows his own path.

The plot decenters, follows the life of each of three heroes. All of them are ruined at the war, feel lost, disillusioned. It is a typical lost generation novel written in the modernist technique.

John Andrews is a painter; he dreams to express his protest against the war by artistic means.

Both J. Andrews in the book & J. D. Passos fear capitalist tyranny & revolutionary enthusiasm.

Antibourgeois pathos is rather strong. These tendencies increase in his next works.

"Manhattan Transfer" (novel) is a kaleidoscope of numerous episodes, names, dates where the reader can hardly find the characters. It consists of independent stories, which are all mixed. The only similar feature is the place & the time. Dos Passos considered that such composition will enable him to show the reality objectively, a stream of New York life.

Characters represent different social layers. The author introduces clips from newspapers, some glimpses of literature, which are not connected with the novel. It produces disorder. But it was his intention – city is a chaos; life is a chaos. Reaction to the novel was contradictory. Some thought that it was a collectivist novel. Dos Passos was not in the individual lives, troubles or joys.

A collectivist writer was interested in social relations but the paradox was that social relations were abstract from his work. He didn't dispose social. His attitude to the events is not clear.

The lack of objective conclusions was intentional but the writer can't do that. He tried to produce such works where the generalization should be. He was popular in 20-30's in Soviet Union, unfortunately his popularity was short-lived for political reasons. As soon as he began to criticize & warn against totalitarianism he fell out of grace. He lived through the economic crises of 1929 & this found its expression in the novel "USA".

Dos Passos wrote "USA" – a big epic where he paid more attention to generalization. He wrote it for 20 years. It consists of 3 novels: "*The 42 Parallel*", "1919", "*The Big Money*". Dos Passos tried to be more precise with the composition, developed a scheme of it. It is a big panoramic work. The real hero is American society, the country. It is shown against the social background of the nation. It is an epic of American life. The structure is very logical & coherent. Each chapter falls into several parts, which are made up of for components & the combination of these components is very different.

These four components are: novel – the portraits of literary characters; biographies of historical personalities; news-reel, i.e. news of the day; camera obscure (eye) – inner monologue of the author.

Each piece has a title & a number. The biographies of historical personality were intended to create the historical background, dedicated to famous people of political, social, scientific, artistic activities. It included the stories about the outstanding people.

News of the day was to documentarize the specific moments in the USA history to create the historical colouring & objective picture of that epoch. It included popular songs, headlines from papers.

Here they try to follow the stream of consciousness of the newspaper reader. Camera obscure were to show the author's attitude to life, to bring an individual lyrical touch to the story, personal meditations upon certain subjects, reminiscences of the things passed, expression of author's ideas upon various aspects of life. It gave a picture of the author's evaluation for 30 years.

Novels are fictions. The portraits of literary characters were imaginary literary heroes. There were 11 of them – typical representatives of all the layers of the American society. The central characters John Wool McHouse. The author tries to trace his relations with other characters but it doesn't mean that he knows all of them. From the unique combination of these elements the unique picture of American life springs up. The general mood is that of confusion, tension, tumult, frustration of hopes, feeling that the present is ugly & intolerable. People are too fussy about their daily routine.

In this work he showed how life was lived on the national scale. Dos Passos was concerned with the history of the country primarily. The writer must be an architect of history. His work was a literary conclusion – different elements were assembled. The work is considered to be an achievement in the American literature. The author tried to use cinematographic principles in writing: close up, precision in details, the art of assembly. He also used the technique of montage or juxtaposition. In his later works he perfected this technique & achieved quite a success in it. Later he became a radical writer. He was a passionate individualist & individual freedom was most important to him.

Exercise 1. Render the main idea of the information.

Exercise 2. Give the description of each of four components of Dos Passos's composition: novel – the portraits of literary characters; biographies of historical personalities; news-reel, i.e. news of the day; camera obscure (eye) – inner monologue of the author.

Exercise 3. Make up some dialogues from the information above.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Titles	Score
1.				



J.D. Passos cultural centre

FRANCIS SCOTT KEY FITZGERALD

(1896-1940)

He belongs to the lost generation but he gave his own name to it – "jazz age". Jazz was representative of the general atmosphere of the years – the feeling of instability in life. Age of transition of social values. To his mind jazz beat ideally expressed that feeling of hopeless despair with which his young men & women tried to experience every passing moment of their lives, their age.

There is a recurrent "capre diem" (лови момент) theme in his novels. His heroes indulge & overindulge. Jazz age expresses instability & changeability of life present in mind of many people who tried to flee from the feeling of being lost, for they no longer believed in life, so they tried to live it to their full. Fitzgerald was not very rich but was educated in Princeton. He dropped out of it because of poor health & poor performance, he didn't get to front though he enlisted. He was painfully aware of the difference between himself & rich students. He had hatred for the rich. The main topic of his work – money & its corruptive influence. For him money & wealth were social categories.

He regarded the rich to be another race, whose habits & moral principles differ very much. He looked into the phenomenon of being rich. For him a rich person is one for whom everything is permitted & they lack human qualities, he tried to penetrate to the very heart of the matter.

So, money & wealth for him were not economic categories but social phenomena. He regarded rich as another race, alien kind of people whose habits, moral principles, views were not as the habits of the ordinary people. They are the people to whom everything is permitted & consequently they lack certain human qualities that of pity, compassion, and sympathy. In his works Fitzgerald striped this world of this mysterious veil. He tried to penetrate to the very depths exploring the ethics of the rich world. Wealth has dehumanizing impact on human personality. He had a feeling that something awful is coming. "All the stories that come to my head have touch of disaster".

He produced the collection of short stories "All the Sad Young Men", "Tales of the Jazz Age".

They are permeated with apocalyptic feeling of tragedy of American life. Fitzgerald was not the only one who treated this topic – Theodore Dreiser in "American Tragedy" did the same.

His finest achievement is the novel "The Great Gatsby" which showed the contrast between material wealth & the spiritual poverty of the heroes. Concerning this work in Soviet criticism the term "поэзия отрицательных величин" was used. It means that he tried to show people who were real characters, strong individuals, but this all is directed not to a right channel – to make one's life to the top, to get something from life, strive for the world success.

For Gatsby wealth is not the purpose but means to have everything that money can give, a key to personal happiness / relations between Jay Gatsby & Daisy whom he loves. In youth he suffered feeling of inferiority, for she was the daughter of rich parents & he was a poor soldier. He seeks to get money by bootlegging but it turned out that happiness could not be achieved even with money because Daisy had changed, she is very deaf & blind spiritually, feeling of all-permissiveness increased in her.

She doesn't stop short in the fraud (car accident). Gatsby was killed, Daisy departed, fled with her husband without any remorse. Gatsby's tragedy lies in the fact that he hoped to find happiness, sympathy, love in the world where these feelings don't exist.

The tragedy is that money changes people & money changed him & Daisy & he didn't understand this tragedy couldn't foresee it. Was he a positive or a negative character for the author?

He possesses good moral qualities but he is not the paragon of moral beauty, he obtained his wealth by not clear ways. It's clear that he is a tragic person. He wastes his talent for money. Very often he is compared to Clyde Griffite (Dreiser's). But Gatsby is a personality.

Fitzgerald's own story in a way repeats Gatsby's story: he lived bohemian life, gradually writing became an obligation. He appeared to be a hostage of his own success.

He had drinking problems, & his wife whom he loved very deeply had some mental problems.

The other works are "*This Side of Paradise*", "*Tender is the Night*", "*The Last Tycoon*", "*The Beautiful & the Damned*" where he developed the same topic. Fitzgerald had a dilemma & he had to choose to write for money that ruined his health. He died in 1940. This is what I think now: that the natural state of the sentient adult is a qualified unhappiness. I think also that in an adult the desire to be finer in grain than you are, "a constant striving" (who gain their bread by saying it) only adds to this unhappiness in the end – that end that comes to our youth and hope.

My own happiness in the past often approached such ecstasy that I could not share it even with the person dearest to me but had to walk it away in quiet streets and lanes with only fragments of it to distill into little lines in books and I think that my happiness, or talent for self-delusion or what you will, was an exception. It was not the natural thing but the unnatural.

F. Scott Fitzgerald was born in St. Paul, Minnesota, but the Middle West was not the setting for any of his major works. After he entered New Jersey's socially prestigious Princeton University he tried to eradicate his origins, though he was unhappy at college in many ways and felt keenly his inferiority to such classmates as the brilliant literary critic, Edmund Wilson, and to all those others who were born rich and born Easterners. When the USA entered World War I, he enlisted in the Army, and in a training camp in Alabama met Zelda, the Southern belle who became his wife and who was the model for most of the beautiful, gay heroines of his fiction.

He became a writer in order to earn enough money to marry her, and his life with her furnished his greatest happiness as well as his greatest misery and pain. His first novel, *This Side of Paradise*, was published in 1920, the same year as Sinclair Lewis's *Main Street*, but the two novels reflect two completely different worlds. Fitzgerald's concerns the world of youth, excited though somewhat cynical, and the parties and love affairs of the rich and the would-be rich.

Lewis' deals with solid middle-class citizens of Minnesota, where both writers were born not too many miles apart. Fitzgerald was the spokesman for youth; he sensed the romantic yearnings of the time, and the yearnings of the Jazz Age, and he put them into his fiction.

By comparison, Lewis' young heroine seems old-fashioned, stodgy and idealistic, not at all the "new" woman. Fitzgerald's best novel, *The Great Gatsby*, was published in 1925. By then Fitzgerald was himself rich, though his earnings could never keep pace with his and Zelda's extravagance.

He had attained undeniable success as a writer, a serious novelist, and prolific producer of potboilers short stories for slick magazines. He also knew that between the peaks of joy were periods of sorrow; and as the decade went on, the high points became fewer, the sorrow truly terrible.

The Great Gatsby reflects Fitzgerald's deeper knowledge; his recognition that wanting to be happy does not insure one's being so and that pursuit of entertainment may only cover a lot of pain.

The person telling the story, Nick Carraway, is Fitzgerald's spokesman for decent, rational men. Gatsby, with his vast new wealth acquired by breaking the Prohibition laws, represents extravagance and optimism and the desperate need of the outsider to "belong".

The chapter begins with Carraway's description of the elaborate preparations for Gatsby's parties, which *he* could watch because he lived in the house next door to Gatsby. The book then tells what happened at the first of the parties he attended. What distinguishes these pages is their remarkable evocation of an atmosphere of conflict and paradox. The party is crowded and yet empty.

The night is beautiful but garish, the scene made of tinsel. Fitzgerald's skill lies in his making a reader experience both emotions at once, and keenly. The scene epitomizes the Jazz Age, its superficiality and tawdriness and its equally powerful sweetness and charm.

Exercise 1. Render the main idea of the information.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Complete the sentences with the facts from the text.

F. Scott Fitzgerald entered New Jersey's Princeton _____.
tried to eradicate his _____.
was unhappy at college in many _____.
felt keenly his inferiority to the brilliant _____.
published his first novel, *This Side of Paradise*, in _____.
was the spokesman for _____.
sensed the romantic yearnings of _____.
knew between the peaks of joy were periods of _____.
had skills to make a reader experience emotion _____.
had attained success as a serious novelist _____.
was prolific producer of short stories for slick _____.

Exercise 4. Add some information and make up a small report and give a talk in class.

Exercise 5. Try to understand the information.

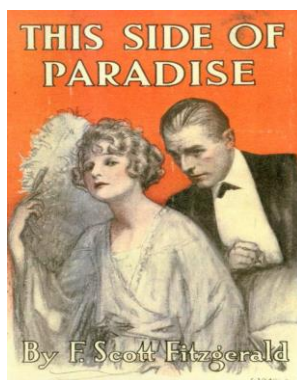
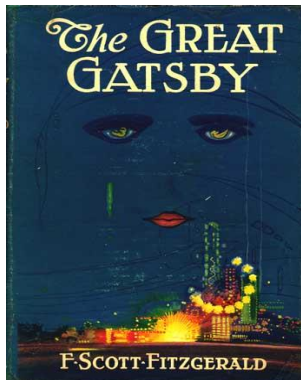
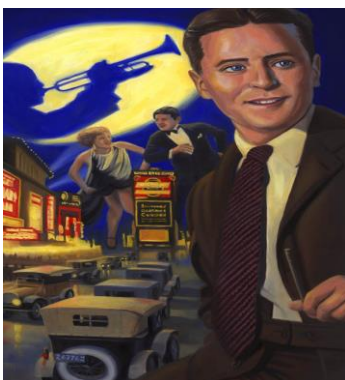
The Great Gatsby is a 1925 novel written by American author F. Scott Fitzgerald that follows a cast of characters living in the fictional towns of West Egg and East Egg on prosperous Long Island in the summer of 1922. The story primarily concerns the young and mysterious millionaire Jay Gatsby and his quixotic passion and obsession with the beautiful former debutante Daisy Buchanan.

Considered to be Fitzgerald's magnum opus, *The Great Gatsby* explores themes of decadence, idealism, resistance to change, social upheaval, and excess, creating a portrait of the Roaring Twenties that has been described as a cautionary tale regarding the American Dream.

Fitzgerald – inspired by the parties he had attended while visiting Long Island's North Shore – began planning the novel in 1923, desiring to produce, in his words, "something *new* – something extraordinary and beautiful and simple and intricately patterned."

Progress was slow, with Fitzgerald completing his first draft following a move to the French Riviera in 1924. His editor, Maxwell Perkins, felt the book was vague and persuaded the author to revise over the following winter. Fitzgerald was repeatedly ambivalent about the book's title and he considered a variety of alternatives, including titles that referred to the Roman character Trimalchio; the title he was last documented to have desired was *Under the Red, White, and Blue*.

First published by Scribner's in April 1925, *The Great Gatsby* received mixed reviews and sold poorly; in its first year, the book sold only 20,000 copies. Fitzgerald died in 1940, believing himself to be a failure and his work forgotten. However, the novel experienced a revival during World War II, and became a part of American high school curricula and numerous stage and film adaptations in the following decades. Today, *The Great Gatsby* is widely considered to be a literary classic and a contender for the title "Great American Novel." In 1998, the Modern Library editorial board voted it the 20th century's best American novel and second best English-language novel of the same time period.



A BRIEF SUMMARY

John Steinbeck was born in 1902 in California, the son of an Irish mother and a half-German father. He was educated at Stanford University, and afterwards led a rowing life, becoming in turn ranchhand, carpenter's mate, chemist, labourer, and newspaperman – until he began seriously to write. *Tortilla Flat*, his fourth book, but the first to attract attention, was published in 1935.

After that he wrote a number of books-novels, stories and plays-many of which have been successfully filmed. These include *Of Mice and Men* ("Про мышей и людей"), *The Grapes of Wrath* ("Гроздь гнева"), *The Moon Is Down*, *The Wayward Bus* ("Заблудший автобус") and others.

In 1961 Steinbeck published a book of travel *Travels with Charley in Search of America* and the novel *The Winter of Our Discontent* ("Зима тревоги нашей").

Steinbeck's viewpoint on social relations is revealed in the paradox of the situation. In 1962 he got the Nobel Prize in literature. He died in December 1968.

Erskine Caldwell is a prominent American writer. He was born in 1903 in the South of the USA. He studied at some colleges, but being very poor graduated from none. He worked at various jobs.

That gave him a good chance to learn about the life of the poor whites and the oppressed Negroes. His novels and short stories tell of ordinary men and women of America.

With a peculiar blend of comedy and tragedy he writes about their misery, rightlessness, degradation. Among his best-known works are *Tobacco Road*, *God's Little Acre* ("Акр господа бога"), *We are the Living* ("Мы – живы!"), *Georgia Boy* ("Мальчик из Джорджии") and others.

In 1941, at the beginning of the Second World War, he was a war-correspondent in Moscow and wrote some books about the war. Many novels and collections of short stories by Erskine Caldwell have been translated into Russian. He died in 1987.

William Saroyan, (1908-1981) a popular American author, has established himself as a master of short-story writing. His best literary works are marked with originality and humanism. Most of his stories describe the hard life of poor people in America, the tragic fate of many immigrant families (Saroyan himself belongs to the family of American immigrants and knows the seamy side of life from his own experience). After the war, in 1946, he published his anti-war novel *The Adventures of Wesley Jackson*. The other novels are *Mama, I love You; Papa, You are crazy; Boys and Girls Together*.

All his stories, novels and plays are filled with deep sympathy and love to his heroes.

The author firmly believes in the final triumph of the Good over the Evil. Saroyan visited Soviet Union several times and wrote about his impressions in a number of articles.

The books written by William Saroyan, that truthfully show the life of poor people, have been translated into Russian. He won the Pulitzer Prize in 1940. His best works: "My name is Aram" (1940), a collection of short stories: "The Human Comedy" (1943), "The Adventures of Wesley Jackson" (1946).

John O'Hara, a well-known American novelist and a short-story writer, was born in Pittsburgh, Philadelphia, in 1905. He began as a journalist. His first short stories concerned the life of country clubs, bars and the theatre, later on O'Hara's stories became more social and psychological. You can get a vivid picture of the American provincial life from O'Hara's literary work.

His novels include *Appointment in Samarra*, *Butterfield 8*, *Hope of Heaven* ("Надежда неба"), *The Farmer's Hotel*, *Ten North Frederick*, *The Big Laugh* ("Много смеха"), *Elizabeth Appleton*, *The Lockwood Concern* ("Дело Локвуда") and others. His short stories form several collections, among which *Waiting for Winter* (1966) and *And Other Stories* (1968) are the most popular. His strength as a writer lies in excellent dialogue and deep penetration into human nature. He died in 1970.

Tennessee Williams was born in 1904 in Columbus, Missouri, where his grandfather was the episcopal clergyman. In 1926 his father, who was a travelling salesman, moved with his family to St. Louis. He entered college and left after a couple of years to take a job in a shoe company.

He entered the University in Iowa in 1938 and completed his course, at the same time holding a large number of part-time jobs. He received a Rockefeller fellowship in 1940 for his play *Battle of Angels*, and he won other Prizes in 1948 and 1955. Of his other plays, the following are the most famous: *The Glass Menagerie* ("Стеклянный зверинец"), *A Streetcar Named Desire*, *The Rose Tattoo*, *The Night of Iguana*, *Baby Doll* ("Куколка"), *Sweet Bird of Youth* and many others. Besides Tennessee Williams is the author of a number of prose works.

The name of **Jerome David Salinger** became first known in the early 40s when his stories appeared in such magazines as *The New Yorker*, *Saturday Evening Post* and others. After service as an infantry sergeant in Europe during World War II he continued writing stories which he contributed to various New York literary magazines. In 1951 he published his most famous work, his only novel, *The Catcher in the Rye*. It was a great success. The novel showed the writer's non-acceptance of the conformity of the mode of life and the system of education in the USA. His book of short stories – *Nine stories* was followed by the publication of more stories: *Frannie and Zooey*, *Raise High the Roof Beams* ("Выше крыши", "Столяра"), *Carpenters* and others.

Isaac Asimov was born in 1920 in a little village in Byelorussia. In 1920 his family moved to the USA. In 1941 he graduated from Columbia University in which he specialised in biochemistry and began to write science fiction. His first science fiction story was published in 1930, but he became famous after the publication of the short story *Nightfall* (1941). American readers called it the best science fiction story in American literature. He combines his scientific research and literary activities.

The total number of his books is more than 350. He is the winner of many American and international literary prizes for science fiction. He is well known to our readers.

Among his books are *Lucky Stars and The Pirates of the Asteroids*, *The Kingdom of the Sun*, *The End of the Eternity*, *The Winds of Change*, *I, Robot* (1950), a collection of short stories 'Foundation's Edge' (1982) and other stories. He died in 1992.

Harper Lee was born at Monroeville, 1926. She attended the local public schools and University of Alabama, where she studied law. For the past several years she has lived in New York. *To Kill a Mockingbird*, 1960, is the first novel of hers that brought her fame not only in her own country, the USA, but abroad as well. The action of the novel takes place in the late thirties, in Alabama. The title of the novel is symbolic. In many a Southern state the mockingbird, a merry songbird, symbolizes innocence and its killing is considered a sin and a moral crime.

Bel Kaufman, an American prose-writer, had worked at a New York secondary school as a teacher of the English language and literature. At present she often publishes stories about children, school-life and the work of teachers in different American magazines. Her book *Up the Down Staircase* ("Бег по лестнице, ведущей вниз") is the first considerable work of this author.

It aroused the interest of readers of all ages the book was reprinted several times and even filmed. It presents numerous dialogues, reproducing conversations and talks in the classroom, fragments of pupils' essays and homework, administrative circulars from the school wall-newspaper and letters of the young teacher Sylvia Barret to her college friend. All this creates a vivid picture of all the sides of school life in a average American school.

Robert Leigh James, a modern American journalist and writer. He began his career as a newspaperman covering the political events in Washington, then he worked for the radio and TV.

His good knowledge of political background, of Washington life contributed to the success of his novel *Penelope's Zoo*, 1971. The principal heroine of the novel, Penelope Benton, an ambitious young girl from Indiana, comes to Washington in order to make a career that will lead her to fame, money and power. "I only want winners around me", she said, and she really doesn't stop at anything to attain her goal. Penelope becomes a secretary at the White House.

Then she "penetrates" to the TV studio, then she starts working for an important political newspaper. At every stage of her career she gets acquainted with prominent political figures and uses them for her purposes. In the long run she marries a man who will be the American president.

Henry Slesar, a modern American short-story writer, the author of a number of detective stories. For some time, he worked as a newspaper reporter and it gave him good knowledge of the criminal world in America. In 1959 he became the winner of the Mystery Writers of America for his collection of short stories. His writings are characterized by psychological tension, suspense and social background. The story *Thicker than Water* ("Кровь людская – не водица") touches upon the problems of responsibility, justice, crime and punishment.

Judith Barnard & Michael Fain – the two halves of "Judith Michael" – are husband and wife writing partners. Their first novels *Deceptions and Possessions* were bestsellers. Judith Barnard is also the author of the novel *The Past and Present of Solomon Saga*, and she is a journalist and literary critic as well. Michael Fain, a former aerospace scientist and science writer, is also a professional photographer. The novel *Possessions* is centred round the life of a young woman Katherine Fraser.

She was happily married, had two children, Todd and Jennifer, and was sure in her future. But her husband suddenly disappeared, leaving his family without any money to make both ends meet. He was accused of stealing a large sum of money which belonged to his firm. So, Katherine had to begin a new, quite different life.

Exercise 1. Transfer the given information from the passages onto a table.

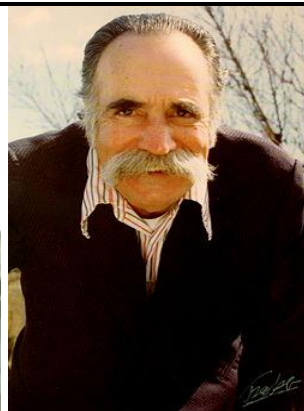
№	Activity			
	Writer	When	Titles	Score
1.				



John Steinbeck



Erskine Caldwell



William Saroyan



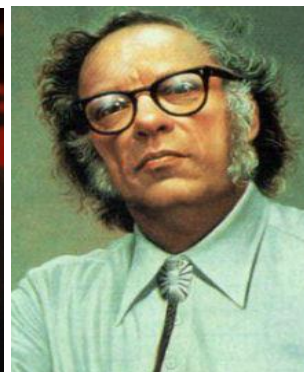
John O'Hara



Tennessee Williams



Jerome David Salinger



Isaac Asimov



Harper Lee

Exercise 2. Choose the correct variant by drawing on the information above.

1. J. Steinbeck was born in _____ in California.
a) 1902 b) 1900 c) 1906 d) 1905
2. J. Steinbeck was educated at _____ University, and afterwards led a rowing life.
a) Harvard b) Stanford c) Oxford d) Cambridge
3. "Tortilla Flat", J. Steinbeck's _____ book was published in 1935.
a) fourth b) third c) second d) first
4. In 1961 J. Steinbeck published the novel _____.
a) The Moon Is Down b) Of Mice and Men c) The Grapes of Wrath
d) The Wayward Bus
5. In _____ J. Steinbeck got the Nobel Prize in literature.
a) 1956 b) 1962 c) 1958 d) 1963
6. Erskine Caldwell is a prominent writer, was born in 1903 in the _____ of the USA.
a) South b) North c) East d) West
7. E. Caldwell's novels and short stories tell of _____ American people.
a) ordinary b) usual c) mediocre d) common
8. Erskine Caldwell writes about the misery, rightlessness, _____.
a) degradation b) devaluation c) recession d) decline
9. In 1941, he was a war correspondent in _____.
a) Moscow b) Warsaw c) Berlin d) Prague
10. Many works of E. Caldwell have been translated into _____.
a) Polish b) Russian c) Czech d) Ukrainian
11. W. Saroyan has established himself as a master of _____ writing.
a) short-story b) novel c) narrative d) fiction
12. The books written by W. Saroyan have been translated into _____.
a) Czech b) Polish c) Russian d) Ukrainian
13. John O'Hara, American writer, was born in Pittsburg, _____ in 1905.
a) Philadelphia b) California c) Montana d) Utah
14. You can get a vivid picture of the American _____ life from O'Hara's work.
a) town b) countryside c) local d) provincial
15. J. O'Hara short stories form several collections.
a) The Farmer's Hotel b) Hope of Heaven c) Waiting for Winter d) Ten North Frederick
16. Tennessee Williams was born in 1904 in Columbus, _____.
a) Missouri b) Montana c) California d) Columbia
17. In 1926 T. Williams's father, who was a _____, moved to St. Louis.
a) travelling salesman b) shopkeeper c) teller d) firm owner
18. T. Williams left after a couple of years to take a job in a _____ company.
a) textile b) toy c) shoe d) sweet
19. T. Williams entered the University in _____ in 1938 and completed his course.
a) Iowa b) Montana c) California d) Washington
20. T. Williams received a Rockefeller fellowship in 1940 for his play _____.
a) Battle of Angels b) The Glass Menagerie c) The Night of Iguana d) Baby Doll

Exercise 3. Write a small essay on the topic.

Exercise 4. Try to understand the information.

Exercise 5. Make up some dialogues from the information above.

Exercise 6. Choose the correct variant by drawing on the information above.

1. The name of Jerome David Salinger became first known in the _____.
a) late 30s b) late 40s c) early 30s d) early 40s
2. Jerome David Salinger's stories appeared in such magazines as _____.
a) Scientific Review b) The New Yorker c) Reporter d) Property Time
3. J. D. Salinger contributed his works to various _____ literary magazines.
a) British b) American c) New York d) Spanish
4. In 1951 he published his most famous work, his only _____.
a) novel b) collection of short stories c) essay d) narrative
5. Isaac Asimov was born in 1920 in a little village in _____.
a) Ukraine b) Byelorussia c) Kazakhstan d) Russia
6. In 1941 he graduated from Columbia University specialised in _____.
a) chemistry b) biochemistry c) biology d) physics
7. Isaac Asimov's first science fiction story was published in _____.
a) 1940 b) 1930 c) 1925 d) 1935
8. I. Asimov became famous after the publication of the short story _____ in 1941.
a) Nightfall b) Lucky Stars c) The Pirates of the Asteroids d) The Kingdom of the Sun
9. The total number of Isaac Asimov's books is more than _____.
a) 350 b) 450 c) 500 d) 560
10. American readers called _____ the best science fiction story in American literature.
a) Lucky Stars b) Nightfall c) The End of the Eternity d) The Winds of Change
11. When was Harper Lee born?
a) 1927 b) 1940 c) 1932 d) 1934
12. H. Lee attended the public schools of Alabama, where she studied _____.
a) law b) medicine c) art d) literature
13. For the past several years she has lived in _____.
a) New York b) Washington c) Boston d) San Francisco
14. The action of the novel *To Kill a Mockingbird* takes place in the _____.
a) late thirties b) early thirties c) late forties d) early forties
15. Bel Kaufman had worked at a New York _____ school as a teacher.
a) higher school b) local c) high school d) secondary
16. Bel Kaufman often publishes stories about children, _____ and teachers.
a) countryside life b) school-life c) town life d) poor people life
17. R. James had good knowledge of political background, of _____ life.
a) Washington b) New York c) Boston d) San Francisco
18. Henry Slesar, a modern American _____ writer.
a) novel b) narrative c) short-story d) fiction
19. In _____ Henry Slesar became the winner of the Mystery Writers of America.
a) 1960 b) 1959 c) 1970 d) 1980
20. The _____ *Thicker than Water* touches upon the problems of responsibility.
a) detective story b) novel c) fiction d) story



EUGENE O'NEILL

(1888-1953)

He laid the foundation for American drama. He comes from actor's family, education was not systematic, he did different odd jobs – gold digger in Gonduras, sailor, journalist, etc. This enriched him with knowledge of life firsthand. He developed interest for drama when he treated his tuberculosis in sanatorium. He read Ibsen. Then after he took a course in theory of drama in Harvard.

1914 is his literary debut "Thirst & Other One-Act Plays". From 1919 O'Neill collaborated with Provincetown players company. They staged his first works, & with this company his success is associated. He worked with them up to 1924. The plays of this period: "The Emperor Jones", "The Hairy Ape", "All God's Chillun Got Wings". These plays voiced his protest against racism & exploitation. His plays differed from typical Broadway production. They are very experimental.

On the one hand, they are realistic dramas, showing the life of people who never before were the subject of writers' interest. On the other hand, his plays exhibit his search for the adequate form to treat this topic. Traditional realism is combined with the elements of expressionist drama, touch of Ibsen's influence; innovative approach to the use of the elements of classical drama & biblical motives.

Ibsen introduced the drama of ideas, where not the events were important but ideas that were discussed & disclosed by these events. He is very close to Chekhov. "The Hairy Ape" is a story of a young proletariat Robert Smith whom everybody calls Jank. He was offended by a daughter of a certain man of property & so he is expressed his ...to such a degree that he was put to jail where he absorbed certain socialistic ideas. But when he is released he tries to find his "братьев по духу" he is taken for provocateur. He is very much shocked and baffled so he goes to the zoo where he lets an ape out of the cage.

Eventually this ape kills him & he dies in the ape's cage. His remarks to the play are very important & he pays great attention to the setting. First scene shows the worker's dwelling. It must remind a cage by O'Neill. Then the scene shifts to a stove-hall is shown. There must be a flame: the fire symbolizes the hell of capitalists' exploitation. The next scene shows the fashionable hotel – the paradise of the rich. The last scene is also an ape cage. It finishes the cycle.

The naturalistic symbolism conveys the idea of inhumanity of exploiters, shifts the accents from the conditions, turning man to a beast to the biological characteristics. In his work of 30-40's experiment takes to realism: "The Great God Brown", "Lazarus Laughed", "Strange Interlude". He resorted to various techniques of modern theatre - psychoanalysis, inner monologue, mask theatre.

His masterpiece is trilogy "Mourning Becomes Electra". Here he develops classical notion of the tragic & transfers it to American soil of the civil war period. He takes an eternal conflict & puts it to America. Histories of O'Neill's characters are compared to the lives of Electra, Orestas, Clitemnestra.

But the environment is different. Later he intended to write a saga about wealthy people. It materialized in two plays: "A Touch of the Poet", "More Stately Mansions".

O'Neill showed how several generations of American families gradually lose their values, their destinies mingle. Individual lives become part of national history. The plays crowning his career are "A Moon for the Misbegotten", "Long Day's Journey into Night". The latter is the most autobiographical.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Titles	Score
1.				

JOHN STEINBECK

(1902-1968)

A. A writer must declare and praise man's proven capacity for greatness of heart and spirit – for bravery in defeat, for courage, forgiveness, love. I believe that a writer who does not passionately believe in man's ability to improve himself has no devotion for, nor any membership in, literature.

Man, unlike any other thing organic or inorganic in the universe, grows beyond his work, walks up the stairs of his concepts, emerges ahead of his accomplishments.

Steinbeck did not start his literary career until Lewis and Fitzgerald had reached their peak. He seemed to be from a different world – the world of the Great Depression, the world of mass poverty. It was a world as far removed from that of Lewis as from that of Fitzgerald.

A Californian, Steinbeck was an athlete and president of his high school class, who went to Stanford University in between various jobs. He learned to know the poor, in particular the migrant farm workers, American and Mexican, and he wrote from their point of view. By the middle 1930s, when Lewis and Fitzgerald were past their writing prime, Steinbeck had authored some very popular novels. *Tortilla Flat* was a humorous story about a Mexican-American colony in Monterey, while *In Dubious Battle* was a serious work about a strike by migrant farmworkers.

B. *Of Mice and Men* is a touching and perennially popular tale of two migrants and their mutual dependence and shared dreams. Steinbeck portrayed their odd friendship with great sympathy and understanding, and the work has been made into an equally successful play and movie. His greatest success came in 1939 with *The Grapes of Wrath*. This is the saga of a family of Oklahoma farmers named Joad, who are driven by drought to migrate to California.

There they are scornfully called "Okies" and suffer mistreatment and exploitation.

Yet somehow Ma Joad always manages to hold the family together.

The book leaves the reader with the feeling which Steinbeck wanted to instill that the poor can endure by helping one another, and perhaps also that they can expect no help from anyone else.

C. *The Grapes of Wrath* makes a potent appeal to the emotions. Highly charged emotional scenes, dramatic or pathetic, follow one another in rapid succession. Rarely does the drama turn to melodrama or the pathos to sentimentality, though the subject matter invites both kinds of treatment.

One such scene is reprinted below. The central incident is simple. A migrant worker, desperately poor, stops with his two boys at a roadside lunch wagon to buy a loaf of bread. The waitress does not want to be bothered; she is waiting on a pair of truck drivers who are bound to be better customers.

But she gives in, and ends by letting each boy have a bit of nickel candy for a penny.

The scene is understated. Each person in it is realized as an individual human being – proud or humble, mean or generous, outgoing or introverted – though the scene is so brief. Because of Steinbeck's great talent and real admiration for dignity and human pride in adversity, we share his emotions for his characters. Steinbeck arranges his effects around a central incident. He tells us that the action takes place beside a transcontinental highway, and fills out the scene with groups of staccato phrases, which paint a picture for us like the brush strokes on an impression.

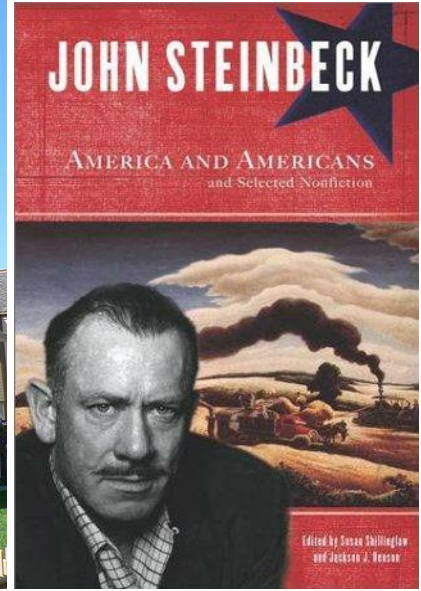
Exercise 1. Establish parts of the texts (A-C) and their correspondence to rubrics (I-III).

I. Appeal to the emotions. II. A popular tale. III. The Great Depression.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score

Exercise 3. Digest the score of the information briefly in English.



JOHN O'HARA

(1905-1970)

John O'Hara, a prominent writer, one of the realists of the USA, was born in Pottsville, Pennsylvania (the Gibbs-ville of his fiction). In 1924 O'Hara graduated from Niagara Preparatory School and in 1925 passed his examination for and was admitted to the Yale University, but his father's death prevented his going there. He went to work, and tried many professions.

In Pennsylvania and New York O'Hara worked as a reporter on different newspapers and magazines, a movie critic. Since 1934 John O'Hara was a screenwriter in succession for 4 of the largest cinema companies. In 1944 he spent several months as war correspondent for *Liberty* magazine.

John O'Hara made himself a name in literature as a novelist, short-story writer, playwright. He is obsessed by the theme of failure. As he sees life, unhappiness and failure comprise the larger portion of man's destiny, they are the most urgent facts of man's condition. O'Hara's work aroused voluminous criticism in the USA, such as no other American fiction writer of comparable ability. In his works O'Hara dwells upon the private life of his heroes. He does not deal with political issues or economic conflicts, which, however, affect the lives of his characters and condition their actions.

John O'Hara is a prolific writer. More than ten novels, a great number of short stories, some plays, essays and articles constitute his vast heritage. His best known novels are: *Appointment in Samarra* (1934), whose publication was an immediate success. It is an ironic, toughly realistic treatment of the fast country-club set of a Pennsylvania city. *Butterfield* (1935), a story based on a New York murder, reveals the sordid and sensational life of the underworld.

The Hope of Heaven (1938) tells of an unhappy love affair between a screen writer and a bookshop salesgirl. *Ten North Frederick* (1955, National Book Award for that year) is a character study of the public and very private life of a leading Pennsylvania citizen. *From the Terrace* (1958) describes the social and the personal history of a man from the upper class during the first half of the 20th century. *The Big Laugh* (1962) depicts the life of Hollywood in the '20s and the '30s.

The Lockwood Concern (1965) is a consecutive and detailed narrative of the social and private life of three generations of Pennsylvania businessmen, who are obsessed by the idea of accumulating money and establishing a business concern. The obsession becomes a morbid idea which finally destroys its own creator and brings ruin to the concern. O'Hara is well-known as a writer of short stories, which are generally recognized to be superior to his novels.

In 1935 *The Doctor's Son & Other Stories* was published. *Hell-box* came out in 1947. *Sermons and Soda Water* (1960) is another collection of stories, which was followed by *Assembly* (1961), *The Cape Cod Lighter* (1962) and *The Horse Knows the Way* (1964). O'Hara's short stories aim at laying bare the hypocrisy, the dullness, and the cruelty of provincial life in America with its stifling, stagnant atmosphere devoid of spiritual interests. O'Hara's method consists in presenting a quiet unemotional narration of that life. He creates a realist picture of its ever-recurring routine presented in tedious minutest details. In 1964 John O'Hara received the American Academy of Arts and Letters Award of Merit. In 1957 he was elected to the National Institute of Arts and Letters.

Exercise 1. Add some information and make up a small report and give a talk in class.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				

Exercise 3. Answer the questions.

- Where did O'Hara graduate?
admit?
go to try many professions?
work as a reporter?
dwell upon the private life of his heroes?
- Is O'Hara obsessed by the theme of failure?
a prolific writer?
well-known as a writer of short stories?
- When was O'Hara's novel *Butterfield* published?
The Hope of Heaven
Ten North Frederick
The Big Laugh
The Lockwood Concern
The Doctor's Son & Other Stories
Sermons and Soda Water Assembly
The Cape Cod Lighter
The Horse Knows the Way

Exercise 4. Fill in the gaps with the words and phrases from the box in the correct form.

To live out, to realize, to evade, to become, to disfigure, beneath, to turn, splendid, immediately, to marry, to be portrayed, uncompromising, generation, to single out, devoted, to unfold, advantages, satisfaction, to face, to possess.

Ten North Frederick is the story of a family of the "best people" who live in the "best" old section of Gibbsville, Pennsylvania. The first couple of the Chapins 1)___their lives in the fine substantial house at 10 North Frederick. When their only son 2)___the young couple came to live there, too, and their children were born there. All three generations of the Chapin family 3)___with an intimacy and an 4)___clarity. The chief emphasis is on the middle 5)___, Joseph Benjamin Chapin and his wife Edith. Joseph B. Chapin whom the writer 6)___as an illustration of failure in life is an intelligent and attractive man, a successful attorney, a 7)___husband and father, a millionaire counted among the leading citizens of Gibbsville. As the novel 8)___Joe Chapin's 9)___are dispelled one by one.

Late in his life when Joe might look back with 10)___and bask in the memory of his early triumphs he must 11)___the cold desolation of failure, recognized and acknowledged. His wife of more than 30 years has always wished 12)___him rather than to love him. When she 13)___that Joe 14)___her grasp she comes to hate him and assists in his suicide encouraging him to drink. His son 15)___a bitter, hard-drinking ne'er-do-well; his beautiful and loving daughter's life 16)___by an annulled marriage: her parents forced her to divorce her husband because he was 17)___them socially and financially. Joe's political ambitions to be lieutenant-governor of Pennsylvania and ultimately President of the USA 18)___grotesque. And the one instance of true and passionate love Joe experiences comes to him as an old man, with a girl of his daughter's age.

But the romance comes to naught. And so Joe drinks himself to death in the quiet, gentlemanly and gradual way in which he has lived his life. There is no tragic 19)___end for him. Rather, he undergoes a deterioration and disintegration, portrayed by O'Hara with terrifying accuracy. But not only do the Chapins come vividly to life in the novel; the community itself and many of its other citizens at all levels of the social ladder are full-bodied creations. The novel begins with the description of Joe Chapin's funeral in 1945 and the events and clashes 20)___following it. Then the author casts a retrospective glance at the history of the three generations of the Chapins.



TENNESSEE WILLIAMS

(1911-1983)

Tennessee Williams, whose real name is Thomas Lanier Williams, was born in Columbus, Mississippi, where his grandfather was the Episcopal clergyman. When he was 12 his father who was a travelling salesman moved with his family to St. Louis, & both he & his sister found it impossible to settle down to the city life. He entered college during the Depression & left after a couple of years to take a clerical job in a shoe company. He stayed there for two years, spending the evenings writing. Later his University friends nicknamed him Tennessee, and it became his pen-name.

During his early years Williams held many different jobs to support himself while writing short stories and plays which did not sell. He entered the University of Iowa in 1938 & completed his course, at the same time holding a large number of part-time jobs of great diversity. He received a Rockefeller Fellowship in 1940 for his play "Battle of Angels" & he won the Pulitzer Prize in 1948 & 1955.

In 1940 he started journey around the country & ended it up in New York. There he wrote poetry & short stories. Tennessee Williams first achieved success with *The Glass Menagerie* (1944) which won the New York Drama Critics Circle Award and established him as a major American playwright. *The Glass Menagerie* is a sad play depicting the crash of illusions in collision with reality.

A young girl lives in a dream world, which proves as fragile as her collection of tiny glass animals that her mother calls "the glass menagerie". Williams' next important play is *A Streetcar Named Desire* (1947), which won a Pulitzer prize. The message of the play, as in *The Glass Menagerie*, is the ruin of the ideas of beauty and humanity and the triumph of brutality and violence.

Autobiographical elements are very strong in the play. Williams managed to create a special lyrical atmosphere of the Wickfield family. It consists of three people – mother, crippled daughter & son. Each of them lives in his or her own glass menagerie i.e. imaginary world which has nothing to do with reality. They fear the reality, its hoarse & repulsive jungle for they cannot adjust to the law of these jungles. Main idea is that kindness & good feelings are doomed in clash with reality.

These people are too fragile, too sensitive. The play introduced features of new plastic theatre.

The principles of this theatre Williams formulated in the afterward to the play "Note for Reproduction". It is characterized by tense emotional atmosphere, certain romanticism, masterly music & light effects, attention is given to cinematography & attraction of expressive means of other arts.

In stage remarks Williams is scrupulous about details for they bear important meaning. he calculated to produce certain effect on the audience. His second play "*A Streetcar Named Desire*" gained him a reputation of leading stage writer & Pulitzer Prize. In this play there is a clash between realism & imagination; physical forces, brutishness & helplessness; sexual drive & thirst for poetic love; naked ugly truth & illusion, world of fantasy. The main character is Blanche du Beau. The action takes place in New Orleans in French quarters (it is often compared to the "Cherry Orchard" by Chekhov).

Blanche visits her sister's family after their parents died & the family estate is sold.

Blanche wears old ridiculously looking dresses as a symbol of the world she lives in. Blanche meets her sister's brute of a husband Stan. Her sister gets out of the way to the hospital to give birth to a baby. Blanche and Stan detest each other. He hates a woman who lives in Ivory tower & she hates his brutishness. She denies & longs for him at the same time.

In the end he is taken into lunatic asylum. *Summer and Smoke* (1948) again deals with contrast between the real world and the spiritual searchings of the individual. But in this play the theme is presented as an abstract dilemma: which is superior in love relations – the physical or the spiritual?

In the succeeding plays the theme of love as a refuge from a hostile world becomes predominant. While in his early work T. Williams followed the realistic tradition, the plays of the 50s are marked by modernist trends, by emphasis on the biological, the pervert.

Such is the play *Suddenly Last Summer* (1958) where Tennessee Williams indulges in the portrayal of the morbid and the pathological. Likewise in the play *Sweet Bird of Youth* (1959) a biological approach to human life is substituted for psychological analysis.

Williams plays with human subconsciousness. But he finds that the core of the conflict is not inherent in the struggle between masculine & feminine but a complex interrelation of personal circumstances: social & others. Tennessee Williams' human type is an outcast, lonely, constantly in search of a relative soul with whom to share a burden of loneliness. But life is such that the outsider is doomed to defeat. The only salvation is love (but even this is questionable). Broken & lost people who are not able to defend themselves & their dreams can find love that will help them to sustain.

Williams is a prolific writer; he wrote 2 collections of poems. He combined poetry & realism & this unique combination singles him out from other writers. "Camino Real" is an allegoric drama, very experimental. "This is my conception of contemporary world in which I live", he said.

The scene is divided into two parts: fashionable hotel in which people are bored & degraded; slums in which people are weak, humiliated, apathetic. The town is in terror, free thoughts are persecuted, people are killed in the streets, brainwashing is actively underway. All problems are solved by an old gypsy woman who provides a certain entertainment. The city is called Camino Real [re'a:l], that is the way of hope & dream. It ends to sound real[ri:a:l], that is the way of reality, dead end of civilization. Killroy is an ordinary American who feels that atmosphere of social hysteria & he tries to make sense in life. Old literary characters (Don Quixote, Byron) come to rescue him.

The play has an optimistic ending: Killroy finally finds the way out of the city to terra incognita. Williams idealized past, his future is uncertain. His past is good but dead, & the present is abhorrent.

The best plays of the 50s are *Cat on a Hot Tin Roof* (1955) and *Orpheus Descending* (1957). *Cat on a Hot Tin Roof*, which also won a Pulitzer prize, deals with a violent struggle for inheritance in a wealthy family. There is an obviously realistic treatment of this theme. However, the play is marked by emphasis on the biological in human relations, the lovers' relations in particular.

In *Orpheus Descending* the Orpheus is the singer Val Xavier who descends into the hell of a small southern town to rescue Lady Torrance, the wife of a ruthless man, racist and murderer.

In the world of subhumanity and crude force of violence Val and Lady are doomed losers. Val is lynched and Lady is killed by her husband.

The latest plays of T. Williams are *The Night of the Iguana* (1962) and *The Milk Train Doesn't Stop Here Anymore* (1964). T. Williams published *The Roman Spring of Mrs. Stone* (1950), a collection of short plays called *Twenty-Seven Wagons Full of Cotton and Hard Candy* (1954), a volume of poems, *Other One-Act Plays* (1946), a novelette *In the Winter of Cities* (1956). His other plays "Baby Doll", "Cat on a Hot Tin Roof", "Something Unspoken", "Suddenly Last Summer", "Sweet Bird of Youth", "The Milk Train Doesn't Stop Here Any More", "The Night of the Iguana", etc.

Exercise 1. Read the text and pick up the essential details in the form of quick notes.

Exercise 2. Complete the sentences with the facts from the text.

T. Williams held many different jobs to support himself while _____.
studied at the University of _____.
was awarded a Rockefeller fellowship in _____.
revised *Battle of Angels* as _____ later.
first achieved success with *The Glass Menagerie* in _____.
wrote next important play *A Streetcar Named Desire* in _____.
won a Pulitzer _____.
published his play *Summer and Smoke* in _____.
made a biological approach to human life in the play _____.
published _____.

Exercise 3. Use the names correctly to fill in the gaps in the text.

Mae and Margaret (Maggie) (3), Pollitt, Big Daddy (3), Mississippi Delta, Big Mama, Cooper and Brick.

Cat on a hot tin roof (1955)

The action takes place in the house of the family, the owners of the biggest cotton plantation in 1)____. The head of the 2)____ family, 3)____ is dying of cancer. This is kept secret from him and his wife, 4)____ by their two sons, 5)____, and their wives, 6)____. Everyone is aflame with lust for Big Daddy's money, except Brick, who is dead to the world, estranged from his wife, and drinks heavily. The relatives scheme, and plot, and slander each other. Gooper and Mae hope that the legacy will be theirs, for Cooper is, the elder son and they have five children. 7)____ would like Brick, his favourite, to control the plantation, but Brick is childless, and 8)____ has no moral right to leave the inheritance to him. Brick's wife, 9)____ who passionately desires to take over the plantation, announces that she is going to have a baby. This statement is false, but it helps 10) _____ to win. She is a woman of tremendous vitality and vigour, and she triumphs over Brick's passivity: she makes him mend their marriage-break, thus securing the possibility of having a child.

Exercise 4. Retell the story in English. The words, given after the story may help you.

В 1718 году Даниэлю Дефо, великому английскому писателю, было уже около 60 лет. Он прожил интересную жизнь – путешествовал, попробовал себя во многих профессиях, написал много книг и памфлетов. В 1712 году Д.Дефо встретил моряка, который пробыл один на необитаемом острове много лет назад. Его имя было Александр Селкирк.

После ссоры с командиром матроса высадили на берег острова недалеко от побережья Чили. Больше четырех лет он прожил один на этом острове. В конце концов его спас корабль, зашедший к острову за водой. Когда матрос вернулся в Лондон, его приключения стали предметом всеобщего внимания в Лондоне. Несколько рассказов о нем было напечатано, их прочитали и скоро забыли. Но Дефо не забыл. Необычное приключение Селкирка захватило его воображение. И Дефо написал историю человека, потерпевшего кораблекрушение. Он выбрал остров в другой части мира и создал вымышленный образ своего героя, Робинзона Крузо. Его мастерство журналиста позволило создать абсолютно правдивую историю. Книга имела успех. История Робинзона Крузо, вымышленного героя, известна сейчас во всем мире, в то время как подлинная история Селкирка практически неизвестна сегодня.

to have a full and interesting life, to try many professions, to be on a desert island, to put smb. ashore, an island off the coast of Chilli, to put in at the island for water, to become the talk of the town, unique experience, to capture smb's imagination, a shipwrecked man, an imaginary character, with his skill of a journalist, to be able to make a story.

Exercise 5. Retell the story in English. The words, given after the story may help you.

Всем известно, что Робин Гуд был человек, который боролся за лучшую жизнь для бедных людей. Самые древние баллады о Робин Гуде относятся к XV веку.

В одной из этих старинных баллад говорится, что Робин Гуд был йоркширцем. Но жил ли действительно когда-то этот человек? Его имя впервые упоминается в правительственных документах в XIII веке, а в английской литературе в поэме Вильяма Лэнгленда, написанной в 1377 году. Можно с уверенностью сказать (быть уверенным), что Робин Гуд действительно существовал, и был чем-то похож на человека, описанного в этих старинных балладах. Он стал таким популярным героем, что во многих местах праздновали день Робин Гуда, на который собирались тысячи людей. В XVI веке писатель Антони Мандей решил сделать из Робина дворянина. Возможно, богачи думали, что слишком опасно позволять простым людям верить, что простолюдин может быть героем, борющимся за их счастье.

it is generally believed, the oldest ballads, Yorkshire man, a special Robin Hood's Day, attended by ..., Anthony Munday, to make smth/smb out of smth/smb, a noble man, an ordinary man.

Exercise 6. Give the summary about great American novelists of no more than 50 words.



POST MODERNISM

Post modernism can be regarded in two aspects: as a literary trend; as a phenomenon which doesn't belong exclusively to literature – a certain mentality of post industrial age. Post modernism appeared after the second WW.

In 50's, especially 60's new type of fiction, new writing emerged, drastically different from previous writers. The idea that permeated this works: there is need to reevaluate old values, the values that lead Western civilization (idea of emancipation, enlightenment). But the WWII showed that the belief that a human is a reasonable creature who can build a reasonable society is inconsistent.

	Production	Society	Time	Orientation	Culture
PRE-MODERN 10,000 BC-1450	<i>Neolithic Revolution</i> agriculture handwork dispersed	<i>Tribal/Feudal</i> Ruling class of Kings, priests & military peasants	Slow-changing reversible	<i>Local/City</i> Agrarian	<i>Aristocratic</i> integrated style
MODERN 1450-1960	<i>Industrial Revolution</i> factory mass-production centralised	<i>Capitalist</i> owning class of bourgeoisie workers	Linear	<i>Nationalist</i> Rationalisation of business exclusive	<i>Bourgeois</i> Mass-culture reigning styles
POST-MODERN 1960-	<i>Information Revolution</i> Office segmented-production decentralised	<i>Global</i> para-class of cognitariat office workers	fast-changing cyclical	<i>World/Local</i> multinational pluralist eclectic inclusive	<i>Taste-Cultures</i> many genres

Though some have seen modernism ending by around 1939, with regard to English literature, "When (if) modernism petered out and postmodernism began has been contested almost as hotly as when the transition from Victorianism to modernism occurred".

In fact a number of modernists were still living and publishing in the 1950s and 1960, including T. S. Eliot, Dorothy Richardson, and Ezra Pound. Furthermore, Basil Bunting published little until *Briggflatts* in 1965 and Samuel Beckett, born in Ireland, continued to produce significant works until the 1980s, though some view him as a post-modernist.

Postmodern literature is both a continuation of the experimentation championed by writers of the modernist period (relying heavily on fragmentation, paradox, questionable narrators) and a reaction against Enlightenment ideas implicit in Modernist literature.

Postmodern literature, like postmodernism as a whole, is difficult to define and there is little agreement on the exact characteristics, scope, and importance of postmodern literature.

Among postmodern writers are the Americans Henry Miller, William S. Burroughs, Joseph Heller, Kurt Vonnegut, Hunter S. Thompson, Truman Capote and Thomas Pynchon.

Exercise 1. Read the text and pick up the essential details in the form of quick notes.

Exercise 2. Add some information and make up a small report and give a talk in class.

Exercise 3. Make up some dialogues from the information above.

UNIT V. AMERICAN SHORT STORY WRITERS

INTRODUCTION

American literature is filled with stories from brilliant minds. A short story is a piece of fiction that ranges from roughly 1,500 to 30,000 words. Each writer has made a significant contribution to American literature. It's easy to feel like you don't have time to read literature – especially hefty works by classic novelists. Between busy jobs and hectic weekends, cracking open a lengthy book that tackles humanity's biggest questions doesn't always seem like the most fun pastime.

Luckily for us, many writers famous for their long sagas wrote short stories too.

Most people *really* don't like short stories. And that includes lots of critics, who often seem to regard short story collections as a warm-up for the real thing. Look up how often a writer with one or two short story collections under her belt gets called a "debut writer", when her novel comes out – and how often said novel gets called "her first book".) If you're thinking, *sure, sure, the public hates short stories, but they win lots of awards and respect!* then you should probably go ahead and search for "awards for short story collections" online.

That doesn't mean collections can't and don't win awards (a collection won the National Book Award in 2015) But they certainly don't win nearly as often as novels do.

When Alice Munro won her Nobel Prize, it was the first time in over a century the prize had gone to someone known for writing short stories primarily. This is not, by the way, a new phenomenon.

There's a reason so many short story writers headed to Hollywood to make their living, even in the first half of the last century. Many excellent short story writers make the inevitable and expected career move from short stories to novels, because they want the accolades and the acclaim and the wider audience/money/fame, too. And who can blame them?

If you don't move to novels, you risk looking like a small or unambitious writer or worse, a one-trick pony. Some really do want to write a novel, and some write great ones. Some clearly don't have their heart in it, and the novels – even if technically perfect – don't have the soul and the urgency of the short fiction they write. Sometimes critics acknowledge this, and often they don't.

Short stories have been around forever, of course, and many of our modern tales have their roots in the fairy tales and folktales told hundreds of years ago and collected by the Grimm brothers and Charles Perrault, among others. Aside from gender stereotypes, the novel is *exciting*, transcendent – the novel is the avatar of burning American ambition. The search is always on, the articles are always being cranked out about the next great American novelist. But what about the next American short story writer? We produce so many excellent short story writers here; why don't we celebrate them the way we ought?

Exercise 1. Render the main idea of the information.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				

RICHARD WRIGHT

(1908-1960)

Richard Wright, a Negro writer, was born on a plantation, in Mississippi, in the South, where he came to know, since his early childhood, the horror of Negro life in the USA. At the age of fifteen Wright moved to Memphis, where he worked at various jobs. In 1934 he went to Chicago where he participated in the working-class movement. In Chicago he started his literary activity.

Wright contributed regularly to *New Masses*, and in 1938 produced *Uncle Tom's Children*, a volume of stories, which won him the "Story" Magazine prize. The book contained four stories devoted to the struggle of Negro people, against the white oppressors. Here Wright portrayed Negroes quite different from Uncle Tom, the hero of *Litercher* Stowe's famous novel, who was meek and submissive.

Wright's characters were proud and dignified men, who would not put up with their position of half-slaves. The second book, Wright's major novel, was *Native Son* published in 1940. It presented with fidelity a view of American life as seen by the author, who wrote with deep feeling and firsthand knowledge. The novel was hailed by progressive critics who appreciated its realistic features.

However, soon Wright departed from progressive social views, and this affected his creative activity. His novel *The Long Dream* (1958) published in Paris, where he moved in 1946, was controversial: it faithfully depicted the condition of the black people in the USA, but at the same time it displayed some modernist tendencies in treating man as subject to deep dark instincts and impulses.

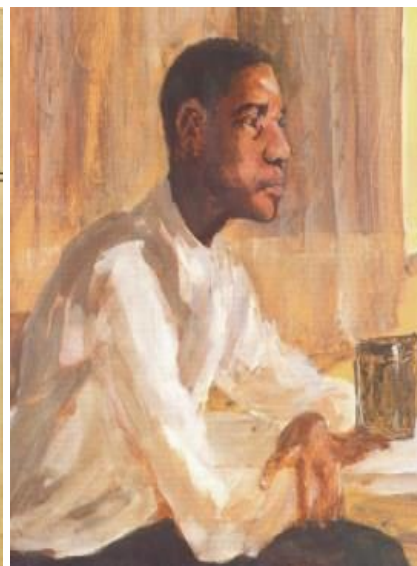
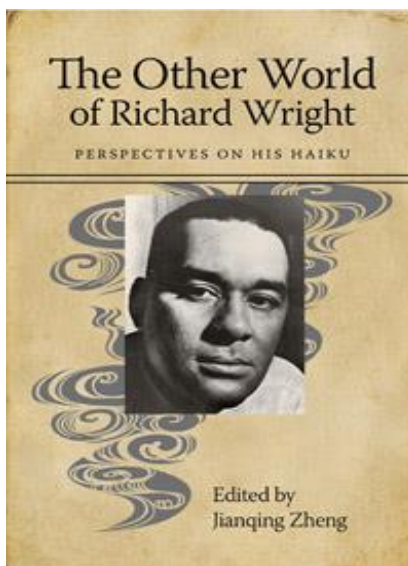
The book abounded in descriptions of nightmarish dreams and scenes, at times detached from social reality, with emphasis on the morbid, the sexual, the abnormal. Wright's other books include *Black Power* (1954) which recorded his impressions of his visit to the African Gold Coast in 1953, and a collection of short stories *Eight Men* (1961) which appeared posthumously.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				



Exercise 4. Match phrases with numerical data without using the text.

Phrases	Data
Richard Wright was born	in 1946.
Richard Wright went to Chicago	in 1958.
Wright moved to Memphis & worked at various jobs	at the age of 15.
Richard Wright produced <i>Uncle Tom's Children</i>	in 1940.
He participated in the working-class movement in Chicago	in 1934.
Wright's major novel was <i>Native Son</i> published	in 1938.
His novel <i>The Long Dream</i> was published in Paris	in 1934.
He moved to Paris	in 1908.
Wright's other books include <i>Black Power</i> were published	in 1961.
He visited the African Gold Coast	in 1960.
Richard Wright died	in 1953.
A collection of short stories <i>Eight Men</i> was published	in 1954.

Exercise 5. Use the correct form of the verbs and fill in the gaps in the text on *Native Son*.

a) living b) is living c) was living a) to take up b) takes up c) is taking up a) wants b) to want c) wanted a) was denied b) is denied c) deny a) stretched b) had stretched c) has stretched	a) to find b) finds c) found a) fills b) filled c) filling a) killing b) kills c) to kill a) is cornered b) was cornered c) cornered a) to save b) saved c) saves
--	---

The hero of the novel, a 20-year old Negro, Bigger Thomas, 1)___with his other and her two younger children in a shabby room in the dirty and gloomy Negro section of Chicago. Bigger 2)___a job offered him by the Relief and starts working ' a chauffeur at a rich white man's house. He is keenly aware of his being black, unequal and despised. He 3)___to do things – to be an aviator, or to go to the army – but everything 4)___him. The way things are inspiring in Bigger hate and (car that determine his consciousness and conduct. "He was a long, taut piece of rubber which a thousand white hands 5)___to the snapping point... " says Richard Wright. This 6)___expression in a perverted form. Bigger commits double murder. The first crime is accidental: he finds himself in a position where he might M; accused of raping a white girl, his master's daughter, of which he is innocent. After that the fear of having killed a white woman 7)___him to the exclusion of everything else, and he 8) ___his Negro girlfriend to save himself, for she knows of his crime and may betray him. In vain attempt to escape from eight thousand armed men who are after him, combing all the old buildings and Negro homes. Bigger hides in empty abandoned houses and runs over roofs until he 9)___, captured and put on trial. The court proceedings are totally biased, they create an atmosphere, which is actually an incitement to mob violence. In spite of the effort of his lawyer, a Communist, 10)___his life. Bigger is sentenced to death.

MODERN SHORT STORY WRITERS

There's no doubt about it, the short story is having "a moment". It started this time last year, when *Lydia Davis*, not so much a short-story writer as a short-short-story writer (some of her tales are only a sentence long) won the Man Booker International Prize, a decision that took the literary world by storm. When Davis' triumph was followed by a Nobel Prize for the Canadian short-story writer *Alice Munro*, people started to mutter that something significant was afoot.

While two successive prizes could be coincidence, the renaissance of the short story was confirmed when the American George Saunders won the inaugural Folio Prize at the start of the year for *Tenth of December*. Something of a writer's writer – beloved of Zadie Smith and Jonathan Franzen – Saunders was catapulted into public view and on to the bestseller lists. And with him – blushing as it cast off its "Who? Little old me?" mantle – went short-form fiction.

Saunders, Munro and Davis are not the first short-story writers to be lauded by the mainstream.

The "Chekhov of the suburbs", John Cheever won a Pulitzer Prize in Fiction in 1979, as did Jhumpa Lahiri for her debut collection, *Interpreter of Maladies*, in 2000.

But it's been a while since the short story, long the poor relation of the novel, experienced such consistent and growing adulation. While mainstream prizes are generating interest in the short story, they alone are not responsible for it reaching tipping point. Industry insiders allude to the rise in high-profile, short-story-specific prizes: the Costa Short Story Award, the BBC National Short Story Award, the Harper's Bazaar Short Story Competition. The BBC award was won last year by the Man Booker-shortlisted author Sarah Hall, the Harper's Bazaar award was shared by the novelists Fatima Bhutto and Jill Dawson. Suddenly big-name novelists are happy to be seen in the company of short stories, with literary big guns turning their attention to short form like never before.

Jon McGregor did so with his collection, *This Isn't The Sort Of Thing That Happens To Someone Like You*. Hilary Mantel joins the fray, with a collection out this autumn, as does the crime maestro Ian Rankin, and Margaret Atwood, long a master of the art.

A criticism often levelled at the short story is that it's impossible to lose oneself. No sooner have you started reading than it's over. But thanks to mobile technology, brevity is now an advantage.

Far from opening a book on our daily commute, we turn to our phones. We don't want to lose ourselves – we no longer have time to be lost. For us, the short story is the perfect form. The author holds up characters to scrutiny and then moves on.

The reference to Dickens is intriguing. Although his novels stretched to hundreds of pages, Dickens made his name, in his lifetime, as a serialist: a master of episodic writing offering readers, in weekly or monthly instalments, an experience similar to that of reading a short story.

One novelist as well known for her short fiction as for her Booker-shortlisted novels is Sarah Hall, whose "dark and feral" Mrs Fox won the BBC National Short Story Award in 2013.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Titles	Score
1.				

JOHN CHEEVER

(1912-1982)

John Cheever, the son of a Massachusetts yankee and an English emigrant, was born in the town of Quincy (Mass.). Cheever's only formal education was the Thayer Academy in South Braintree. His schooling ended and his literary career began with expulsion from the Academy, and the latter incident served as the subject matter of his first story. Since that time he has lived and worked in Boston, Washington, New York. In 1942 he enlisted and served in the Army during World War II.

Cheever's first novel *The Wapshot Chronicle* (1957, National Book Award, 1958) and its sequel *The Wapshot Scandal* (1964) deal with the life of a typical yankee family.

The first of the books shows the almost idyllic existence in a charming river town inhabited by honest, decent and pious people; it describes the intricate and giddy adventures of the two sons of the Wapshot family, Moses and Coverly, in Washington, New York and other places. The sequel is much less idyllic; it is rather a gloomy satire on American mechanized society. Of great significance is the story of Coverly Wapshot's conflicts and clashes with the world of new technocracy.

The spiritual relationship of the townspeople in the *Wapshot Chronicle* based on the community of their traditions and culture, creates a sensation of unreality and a feeling of instability and illusiveness of their existence. All the wisdom and respectability of those people fail to be reliable beacons in the chaotic, "bustling and absurd" life of America in the middle of the 20th century.

Bullet Park (1969) is a novel in which Cheever's critical attitude to the most burning issues of social and political life in America becomes more pronounced and severe. In *Bullet Park* Cheever presents a very impressive picture telling of the glaring contradictions between the material wealth and the spiritual dearth, the feeling of yearning and inadequacy in the hearts of the middle-class people.

But John Cheever gained a name in American literature primarily as a story-teller. His many short stories first appeared in *The New Yorker*. Later they were collected in separate editions.

There are five collections of his short stories: *The Way Some People Live* (1943); *The Enormous Radio* (1953); *The Housebreaker of Shady Hill* (1958); *Some People, Places and Things That Will Not Appear in My Next Novel* (1961); and *The Brigadier and the Golf Widow* (1964).

In his stories Cheever is mostly concerned with the complexities, tensions and disappointments of life in a strictly contemporary world of the upper middle class non-heroic, non-exceptional men and women. He exposes the narrow-mindedness, stagnation and hypocrisy of the inhabitants of little towns and the suburbs of big cities. Money is the driving force, which determines the lot of many characters.

Cheever is a sharp observer and he has a great gift for entering into the minds of men and women at crucial moments of their lives. He writes in his own brief seemingly casual manner, but his style is carefully selected. The general mood of his writing is a compound of skepticism and compassion.

Exercise 1. Choose the keywords that best convey the gist of the information.

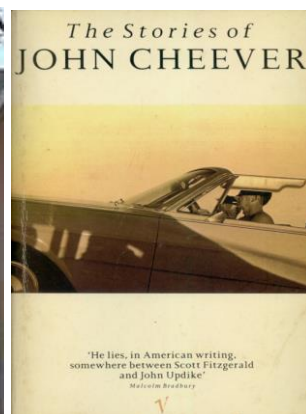
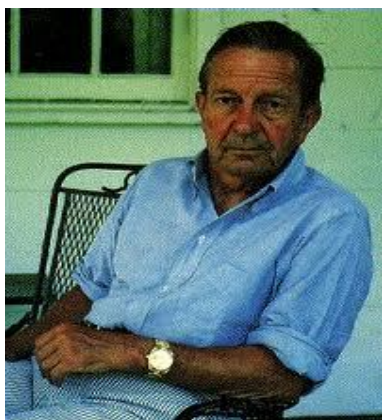
Exercise 2. Translate the titles of John Cheever's books.

	English Titles	Dates	Russian Titles	Score
1.				



Exercise 3. Match phrases with numerical data without using the text. After that consult the text and comment on the difference.

Phrases	Data
John Cheever was born	in 1912.
Cheever enlisted and served in the Army during World War II	in 1942.
Cheever's first novel <i>The Wapshot Chronicle</i> was published	in 1957.
Cheever won National Book Award	in 1958.
Its sequel <i>The Wapshot Scandal</i> appeared	in 1964.
<i>Bullet Park</i> is a novel published	in 1969.
Collections of short stories <i>The Way Some People Live</i> was published	in 1943.
Collections of his short stories <i>The Enormous Radio</i> was published	in 1953.
Collections of short stories <i>The Housebreaker of Shady Hill</i> was published	in 1958.
<i>Some People, Places and Things That</i> was published	in 1961.
<i>The Brigadier and the Golf Widow</i> appeared	in 1964.
John Cheever died	in 1982.



IRWIN SHAW

(1913-1984)

Irwin Shaw is a contemporary American novelist, playwright and short-story writer. His first play "Bury the Dead" appeared in 1936. It was followed by a collection of short stories "Off the Bremen" (1939). Since that time he has been publishing steadily, producing novels, short stories and plays.

Irwin Shaw is a native New Yorker. By 1940 he was already the author of many short stories published mainly in the magazine *New Yorker*, one of the most popular weeklies noted for its satirical bias and its serious socially concerned articles. In 1942 Irwin Shaw joined the Army and was a private up to the end of World War II.

Irwin Shaw's works are marked by a pronounced social awareness. His popularity rests mostly with the novel *The Young Lions* (1948). "The Young Lions" (1948) is his most ambitious work. It is justly thought to be his best production. In it the author creates a vast panorama of events covering the span of seven years from 1938 to 1945. The scene of the novel is laid in Europe, the USA and North Africa and centres round the fate of three men – one German, and two Americans.

The dominant merit of the book is its strong antifascist tendency. The author paints grim pictures of the horrors and brutality of the war that fascism brought to the people.

Shaw denounces war with its cruelty, overwhelming disorder, chaos and filth. He rejects not only the German but the American army with its ethic or rather lack of ethic, with its national discrimination, corruption, tyranny of the officers and humiliation of man. The power of the novel lies not only in the complete denunciation of fascism but in the piercing criticism of American culture and its decaying, long crushed and abused ideals. In it he describes what he has seen and experienced himself.

The novel traces the fortunes of different people in World War II and bears a pronounced antiwar imprint. His other novels such as *The Troubled Air* (1951); *Lucy Crown* (1956), *Two Weeks in Another Town* (1960), *Voices of a Summer Day* (1965) deal mostly with people's fight against the conformity of the age. Irwin Shaw is known as a playwright. His volume of plays includes *Bury the Dead* (1936), *Siege* (1937), *The Gentle People* (1939), *Sons and Soldiers* (1944), *Children from Their Games* (1963). Many of Shaw's short stories tackle the problem of man's responsibility to humanity. The war becomes the theme not only of his novel *The Young Lions* but of many of his stories – in 1961 he published a book of stories under the title *The Day the War Ends*. The story *Preach on the Dusty Roads*, was published in the *New Yorker* in 1942 and then reprinted in the collection of the *Best American Short Stories* of 1943 edited by Martha Foley.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Answer the questions.

1. When and where was I. Shaw born? 2. When did his first play "Bury the Dead" appear? 3. What books followed then? 4. Was I. Shaw a native New Yorker? 5. Who was he by 1940? 6. What magazine were his short stories published? 7. When did he join the Army? 8. How long had he been there? 9. What main features marked his works? 10. What novel does his popularity rest mostly with? 11. What novel is his most ambitious work? 12. What does he create in it? 13. How did Shaw denounce war? 14. Is Irwin Shaw known as a playwright? 15. Which of his plays do you know? 16. Irwin Shaw's works are marked by a pronounced social awareness, aren't they? 17. Where is the scene of the novel "The Young Lions" laid? 18. What is the dominant merit of the book? 19. What did he reject in this book? 20. The novel traces the fortunes of different people in World War II, doesn't it? 21. What deals mostly with people's fight against the conformity of the age? 22. When did he publish a book of stories under the title *The Day the War Ends*? 23. What was published in the *New Yorker* in 1942? 24. What was the theme of the stories? 25. Have you read any of his books?

Exercise 3. Choose the correct variant. Use the information from the text.

1. Irwin Shaw's first play "Bury the Dead" appeared in _____.
a) 1945 b) 1936 c) 1940 d) 1943
2. Irwin Shaw's most ambitious work _____ was published in 1948.
a) The Young Lions b) Off the Bremen
3. Irwin Shaw was a _____ New Yorker.
a) native b) original c) parent d) aboriginal
4. The collection "Off the Bremen" appeared in _____.
a) 1939 b) 1940 c) 1950 d) 1960
5. Irwin Shaw published his works in _____ magazine.
a) New Yorker b) the Times c) The Gardien d) the New Voices
6. Irwin Shaw joined the Army in _____.
a) 1942 b) 1936 c) 1940 d) 1943
7. Irwin Shaw's works are marked by a pronounced social _____.
a) awareness b) being in the know c) being kept informed d) familiarity
8. His popularity rests mostly with the novel *The Young Lions* in _____.
a) 1948 b) 1950 c) 1949 d) 1945
9. _____ is his most ambitious work.
a) The Young Lions b) The Troubled Air c) Lucy Crown d) Two Weeks in Another Town
10. In his best novel he creates events _____.
a) from 1938 to 1945 b) from 1939 to 1946 c) from 1940 to 1945 d) from 1938 to 1940
11. The scene of the novel is laid in Europe, the USA and _____.
a) North Africa b) South Africa c) Asia d) Russia
12. The author paints _____ pictures of the horrors and brutality of the war
a) grim b) crue l c) brutal d) fierce
13. Shaw denounces war with its cruelty, chaos and _____.
a) filth b) dirt c) disgust d) obscenity
14. The power of the novel lies in the criticism of American _____.
a) culture b) literature c) style of life d) manner of life
15. He describes what he _____.
a) has seen b) has experienced c) has watched d) has looked at
16. The novel traces the fortunes of different people in
a) World War II b) World War I c) peace life d) Cold War
17. His other novels deal with people's fight against the of the age
a) conformity b) accordance c) compliance d) agreement
18. Shaw's short stories tackle the problem of man's responsibility to _____.
a) humanity b) mankind c) humaneness d) philanthropy
19. The book of stories *The Day the War Ends* was published in _____.
a) 1961 b) 1962 c) 1959 d) 1978
20. Irwin Shaw dies in _____.
a) 1984 b) 1980 c) 1978 d) 1985
21. The story *Preach on the Dusty Roads*, was published in the *New Yorker* in _____.
a) 1942 b) 1954 c) 1943 d) 1948
22. The collection of the *Best American Short Stories* edited by M. Foley in _____.
a) 1942 b) 1954 c) 1943 d) 1948

Exercise 4. Give the list of sky events and provide their short description in the form of notes.

O. HENRY

(1862-1910)

One day when the century was young O. Henry was dining with several friends at a New York restaurant favoured by theatrical and writing folk Eager to learn how O. Henry wrote, the friends began asking him where he found his plot. "Oh, everywhere", replied O. Henry. "There are stories in everything". He picked up the bill of fare, on which the dishes of the day were typewritten. "There's a story in this", he said. And then he outlined substantially the tale called "springtime a la Carte".

O. Henry was born William Sydney Porter, in Greensboro, North Carolina, in 1862.

Bill's mother had died when he was three. His education stopped at 15, but his aunt, who had a private school, stimulated his reading and storytelling.

Bill Porter worked five years in his uncle's drugstore. In 1884 O. Henry went to Austin, where he married. In Austin he obtained a job as a teller in a bank. When irregularities were found in Porter's accounts, a shortage of less than \$1000, he was found and sent into the prison.

In the prison he worked as a drug clerk, and there he began seriously to write. It was there also that he was supposed to have picked up the name O. Henry from a prison guard named Orrin Henry, though Porter never gave a clear explanation of its origin. After the prison O. Henry lived in a snabby bedroom in Pittsburg for 3 months. In 1902 he moved to New York. What followed is a fabulous story of success. In less than eight years O. Henry became the most widely read storyteller in the country.

In "*Cabbages and Kings*" (1904) appeared his stories about Central America. In his second book, "*The Four Million*", he collected stories about New York. Other tales appeared in the "*Trimmed Lamp*" (1907), "*Heart of the West*" (1908), "*The Voice of the City*" (1908), "*Roads of Destiny*" (1909), "*Options*" (1909), "*Strictly Business*" (1910), "*Whirligigs*" and in three books issued after his death.

O. Henry died in 1910 at the age of forty-seven. Like Edgar Allan Poe, O. Henry is now one of the legendary characters of New York. He was a kindly, considerate man, who liked to walk about the city at night, studying faces and inventing stories about them.

"I've got some of my best yarns from park benches, lampposts and newspapers stands", he said. That was O. Henry's way, to seize on something commonplace, part of the routine of living, and associate it with one of his favourite subjects, the experience of two lovers, kept apart in the maze of a great city, united by a providential accident – and a trick of story-telling. O. Henry is a master of make-believe, who puts a romantic glow over everyday living. By drawing characters who are wistful when lucky and brave in adversity, he answers the eternal demand for a good story.

Exercise 1. Read the text and pick up the essential details in the form of quick notes.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

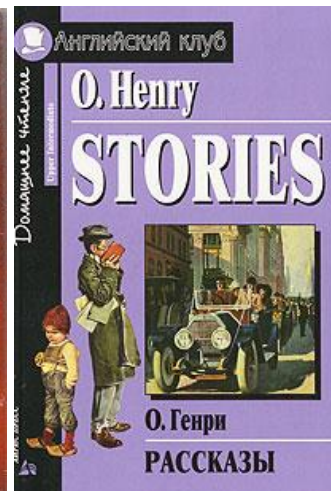
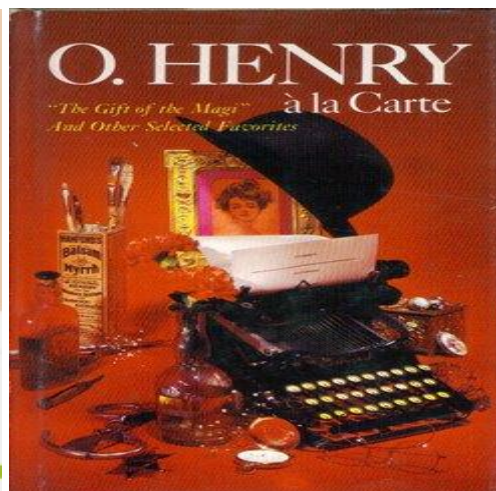
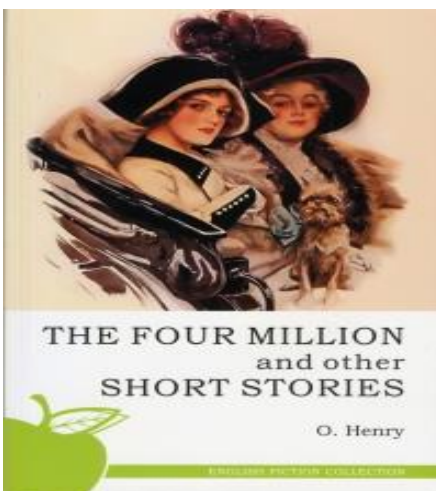
Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				



Exercise 4. Answer the questions.

- O. Henry was born in Greensboro, _____, September 11, 1862.
a) North Carolina b) South Carolina c) Florida d) Texas
- In Austin he obtained a job as a _____ in a bank.
a) teller b) office clerk c) bookkeeper c) banker
- In _____ years O. Henry became the most widely read storyteller in the country.
a) eight b) four c) five d) seven
- In 1904 appeared his stories _____ about Central America.
a) The Four Million b) Cabbages and Kings c) Trimmed Lamp d) Heart of the West
- In his second book, _____ O. Henry collected stories about New York.
a) Heart of the West b) Cabbages and Kings c) The Four Million d) Options
- O. Henry died in 1910 at the age of _____.
a) 53 b) 54 c) 61 d) 47
- After the prison O. Henry lived in _____ for three months.
a) Dallas b) Washington c) New York d) Pittsburg
- What followed is a _____ story of success.
a) fabulous b) fabled c) mythical d) astonishing
- O. Henry's education stopped at _____.
a) fifteen b) fourteen c) thirteen d) twelve
- Bill Porter worked five years in his uncle's _____.
a) shop b) chemistry c) drugstore d) office



JACK LONDON

(1876-1916)

Jack London, the world famous American writer, who reflected the hopes, conflicts, frustrations and romantic impulses of the period, was born at San Francisco in 1876. His family soon moved to Oakland, Calif., where as he wrote in his autobiographical *"John Barleycorn"* (1913) he had quitted school at 14 and started working for a living as his family was very poor.

Before he was sixteen he had become an oyster pirate but soon he realized that this kind of life was not for him. As a sailor on a sealing cruise he sailed as far as Japan. The experience of the cruise formed the basis of his future sea stories. As a member of Kelly's Industrial Army he took part in the march of the unemployed on Washington (1894). Later he joined railroad tramps and was arrested and put in prison for vagrancy. The story *"Road"* (1907) described what he himself had experienced when riding roads. About the age of 19 he attended Oakland High School for a short time and then had a year at the University of California. He had to quit college and get a job because he had no money to pay his tuition. Observation of depression conditions, of social injustice turned him to socialism (1894).

Later he decided to join the Socialist Party. In the winter of 1897 London joined the gold rush to the Klondike. He got no gold but he had found something better than the yellow metal. The wonderful stories written after he (had) returned were based on the life he had lived and on what he had seen in the North. One day a San Francisco paper advertised a writing contest.

Jack's mother made him write a story. She used to say that Jack had seen and done a lot, that he had always been an excellent storyteller. London wrote a story and it won the first prize, \$25.

His first book *"The Son of the Wolf"* (1900) gained a wide audience. During his short life London wrote 50 books. The main theme of his books was the struggle of the individual to survive and achieve success. His most popular books are: *"The God of His Fathers"* (1901), *"The Call of the Wild"* (1903), *"The Sea Wolf"* (1904), *"White Fang"* (1905) and *"Martin Iden"* (1909).

In three of his books he made an attempt to describe the class struggle: *"The War of Classes"* (1905), *"The Iron Heel"* (1907) and *"Revolution"* (1908). After 1909 London broke with the American socialist movement and resigned from the Socialist Party, which, as he thought, had betrayed the working class and sold itself to the ruling class. He died (committed suicide) on November 22, 1916.

Notes

1. Was born at San Francisco, Calif. (California) – родился недалеко от (в районе) г. Сан-Франциско в штате Калифорния. 2. He had become an oyster pirate – он занимался незаконной ловлей устриц. 3. As a sailor on a sealing cruise – в качестве матроса зверобойного судна (судна для охоты на тюленей). 4. Kelly's Industrial Army – Рабочая армия Келли – движение, объединившее безработных Сан-Франциско и других промышленных городов Калифорнии в годы промышленного спада в конце XIX века. 5. The march of the unemployed on Washington – поход безработных на Вашингтон. 6. The Klondike – район на Аляске, где были обнаружены залежи золота

Exercise 1. Read the text and pick up the essential details in the form of quick notes.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Transfer the given information from the passages onto a table.

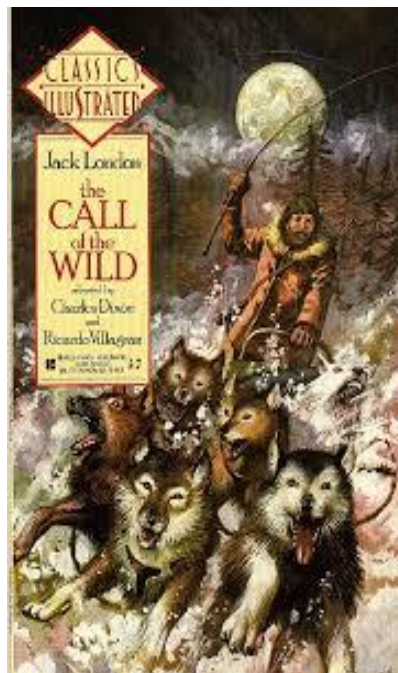
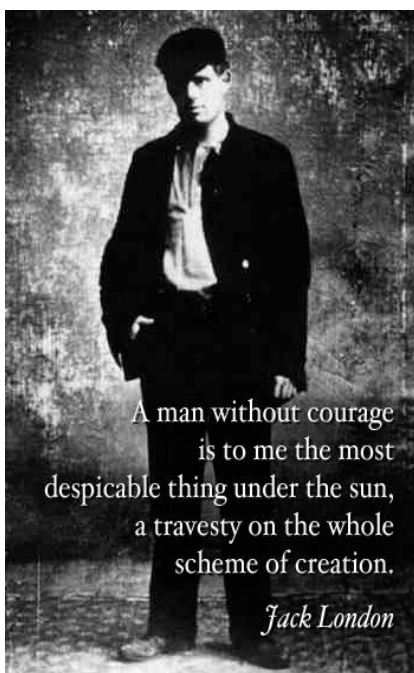
№	Activity			
	Writer's work	When	Where	Score
1.				

Exercise 4. Choose the correct variant. Use the information from the text.

1. J. London was born at San Francisco, _____ on Jan. 12, 1876.
a) California b) Juta c) Floride d) South Carolina
2. J. London had quitted school at _____ and started working for a living.
a) 16 b) 15 c) 13 d) 14
3. Before he was sixteen he had become an _____.
a) boy office b) oyster pirate c) sailor d) teller
4. As a sailor on a sealing cruise he sailed as far as _____.
a) Japan b) Australia c) Africa d) Europe
5. The experience of the cruise formed the basis of his future _____ stories.
a) adventure b) traveling c) sea d) funny
6. He took part in the march of the unemployed on _____ (1894).
a) Washington b) New York c) Austin d) Portland
7. The story _____ (1907) described what he himself had experienced.
a) Road b) The Son of the Wolf c) The God of His Fathers d) The Call of the Wild
8. Later Jack London decided to join the _____ Party.
a) Labour b) Socialist c) Communist d) Democratic
9. In the winter of _____ London joined the gold rush to the Klondike.
a) 1897 b) 1890 c) 1899 d) 1900
10. Jack London's first book _____ (1900) gained a wide audience.
a) The Son of the Wolf b) The God of His Fathers c) The Call of the Wild d) The Sea Wolf
11. In _____ of his books he made an attempt to describe the class struggle.
a) three b) four c) two d) five
12. After _____ London broke with the American socialist movement.
a) 1909 b) 1910 c) 1911 d) 1912

Exercise 5. Remember common expressions.

Exercise 6. Summarise your knowledge on American short story writers and issue in a short presentation (75 words).



UNIT VI. MODERN AMERICAN VOICES

INTRODUCTION

Though its exact parameters remain disputable, from the early 1970s to the present day the most salient literary movement has been postmodernism. Thomas Pynchon, a seminal practitioner of the form, drew in his work on modernist fixtures such as temporal distortion, unreliable narrators, and internal monologue and coupled them with distinctly postmodern techniques such as metafiction, ideogrammatic characterization, unrealistic names (Oedipa Maas, Benny Profane), absurdist plot elements and hyperbolic humor, deliberate use of anachronisms and archaisms, a strong focus on postcolonial themes, and a subversive commingling of high and low culture.

In 1973, he published *Gravity's Rainbow*, a leading work in this genre, which won the National Book Award and was unanimously nominated for the Pulitzer Prize for Fiction that year.

His other major works include his debut, *V.* (1963), *The Crying of Lot 49* (1966), *Mason & Dixon* (1997), and *Against the Day* (2006).

Toni Morrison, recipient of the Nobel Prize for Literature, writing in a distinctive lyrical prose style, published her controversial debut novel, *The Bluest Eye*, to critical acclaim in 1970.

Coming on the heels of the signing of the Civil Rights Act of 1965, the novel, widely studied in American schools, includes an elaborate description of incestuous rape and explores the conventions of beauty established by a historically racist society, painting a portrait of a self-immolating black family in search of beauty in whiteness. Since then, Morrison has experimented with lyric fantasy, as in her two best-known later works, *Song of Solomon* (1977) and *Beloved* (1987), for which she was awarded the Pulitzer Prize for Fiction; along these lines, critic Harold Bloom has drawn favorable comparisons to Virginia Woolf, and the Nobel committee to "Faulkner and to the Latin American tradition [of magical realism]." *Beloved* was chosen in a 2006 survey conducted by *The New York Times* as the most important work of fiction of the last 25 years.

Writing in a lyrical, flowing style that eschews excessive use of the comma and semicolon, recalling William Faulkner and Ernest Hemingway in equal measure, Cormac McCarthy seizes on the literary traditions of several regions of the USA and includes multiple genres.

He writes in the Southern Gothic aesthetic in his Faulknerian 1965 debut, *The Orchard Keeper*, and *Suttree* (1979); in the Epic Western tradition, with grotesquely drawn characters and symbolic narrative turns reminiscent of Melville, in *Blood Meridian* (1985), which Harold Bloom styled "the greatest single book since Faulkner's *As I Lay Dying*," calling the character of Judge Holden "short of Moby Dick, the most monstrous apparition in all of American literature"; in a much more pastoral tone in his celebrated *Border Trilogy* (1992-98) of *bildungsromans*, including *All the Pretty Horses* (1992), winner of the National Book Award; and in the post-apocalyptic genre in the Pulitzer Prize-winning *The Road* (2007). His novels are noted for achieving both commercial and critical success, several of his works having been adapted to film.

Don DeLillo, who rose to literary prominence with the publication of his 1985 novel, *White Noise*, a work broaching the subjects of death and consumerism and doubling as a piece of comic social criticism, began his writing career in 1971 with *Americana*. He is listed by Harold Bloom as being among the preeminent contemporary American writers, in the company of such figures as Philip Roth, Cormac McCarthy, and Thomas Pynchon. His 1997 novel *Underworld* chronicles American life through and immediately after the Cold War and is usually considered his masterpiece.

It was the runner-up in a survey that asked writers to identify the most important work of fiction of the last 25 years. Among his other important novels are *Libra* (1988), *Mao II* (1991) and *Falling Man* (2007). Seizing on the distinctly postmodern techniques of digression, narrative fragmentation & elaborate symbolism, and strongly influenced by the works of Thomas Pynchon, David Foster Wallace began his writing career with *The Broom of the System*, published to moderate acclaim in 1987.

His second novel, *Infinite Jest* (1997), a futuristic portrait of America and a playful critique of the media-saturated nature of American life, has been consistently ranked among the most important works of the 20th century, his final novel, unfinished at the time of his death, *The Pale King* (2011), has garnered much praise and attention. In addition to his novels, he also authored three acclaimed short story collections: *Girl with Curious Hair* (1989), *Brief Interviews with Hideous Men* (1999) and *Oblivion: Stories* (2004).

Jonathan Franzen, Wallace's friend and contemporary, rose to prominence after the 2001 publication of his National Book Award-winning third novel, *The Corrections*. He began his writing career in 1988 with the well-received *The 27th City*, a novel centering on his native St. Louis, but did not gain national attention until the publication of his essay, "Perchance to Dream", in Harper's Magazine, discussing the cultural role of the writer in the new millennium through the prism of his own frustrations. *The Corrections*, a tragicomedy about the disintegrating Lambert family, has been called "the literary phenomenon of its decade" and was ranked as one of the greatest novels of the past century. In 2010, he published *Freedom* to great critical acclaim.

Other notable writers at the turn of the century include Michael Chabon, whose Pulitzer Prize-winning *The Amazing Adventures of Kavalier & Clay* (2000) tells the story of two friends, Joe Kavalier and Sam Clay, as they rise through the ranks of the comics industry in its heyday; Denis Johnson, whose 2007 novel *Tree of Smoke* about falsified intelligence during Vietnam both won the National Book Award and was a finalist for the Pulitzer Prize for Fiction and was called by critic Michiko Kakutani "one of the classic works of literature produced by [the Vietnam War]"; and Louise Erdrich, whose 2008 novel *The Plague of Doves*, a distinctly Faulknerian, polyphonic examination of the tribal experience set against the backdrop of murder in the fictional town of Pluto, North Dakota, was nominated for the Pulitzer Prize, and her 2012 novel *The Round House*, which builds on the same themes, was awarded the 2012 National Book Award.

Active vocabulary

Literary movement, postmodernism, a seminal practitioner, modernist, fixtures, temporal distortion, unreliable narrators, internal monologue, to couple, distinctly postmodern techniques, metafiction, unrealistic names, ideogrammatic characterization, absurdist plot elements, hyperbolic humor, deliberate use of anachronisms and archaisms, a strong focus on postcolonial themes, a subversive commingling of high and low culture.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Read the text & pick up the essential details in the form of quick notes.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

MITCHELL WILSON

(1913-1973)

Mitchell Wilson, a professional research physicist, was born in New York. After taking his degrees at the University of New York and at the Columbia University he was, for several years, a lecturer in physics in a number of colleges.

In 1954 he produced a book, *American Science and Invention*, which was followed by other works on scientific subjects. He first tried his hand at fiction in the forties: his earliest works comprised a tale of a blind war veteran, *None So Blind* (1945), a detective story, *The Panic-Stricken* (1946), the family novel, *The Kimballs* (1947), and some others.

The peak of Wilson's literary career was the production of *Live with Lightning* (1949), the first novel concerned with the world of science, which he knew so well from his own experience. While working at *Live with Lightning* Wilson conceived another novel, also dealing with scientific research.

It was *My Brother, My Enemy* (1952) which portrayed two brothers carrying out research work in television. They get deeply involved in a violent conflict due to a clash of their views and convictions.

Wilson's novel *Meeting at a Far Meridian* (1961) depicts Soviet and American scientists engaged in a joint research in nuclear physics. Mitchell Wilson's work shows his deep concern with the social issues of his time. He ranks among those progressive writers of the USA who unmask the militant spirit that dominated the US government's policy after World War II.

Exercise 1. Add some information and make up a small report and give a talk in class.

Exercise 2. Draw up some dialogues and carry them on with your classmate in class.

Exercise 3. Complete the sentences with the facts from the passage.

M. Wilson was born in _____.
took his degrees at the University of New York and at _____.
was a lecturer in physics in a number of _____.
produced a book, *American Science and Invention* in _____.
wrote the book *None So Blind* published in _____.
wrote family novel, *The Kimballs*, appeared in _____.
made his literary career was the production of _____.
first tried his hand at fiction in _____.
portrayed two brothers carrying out research work in _____.
wrote novel *Meeting at a Far Meridian* published in _____.
concerned with the world of science in his first novel _____.
showed his deep concern with the social issues of his _____.
ranks among the progressive writers of _____.
depicted Soviet and American scientists _____.
unmasked the militant spirit of the USA policy _____.



Exercise 4. Fill in the gaps with the words in the correct form in the text.

Live with lightning (1949)

The plot (CENTRE) around Erik Gorin, a talented physicist. The novel (BEGIN) with Erik's work at the Columbia University where he (TEACH) freshmen physics and takes his own courses towards his doctorate in the laboratory of Tony Haviland. The latter is a rich man, and though a (GIFT) scientist, he lacks persistence and zest for work. After taking his doctorate Erik Gorin (BECOME) a job at a provincial university. He joins the staff of the university and soon (BECOME) aware that scientific research there is influenced by the reactionary ideas of the dean of the Physics Department. While at the university Erik is tempted by his former colleague to join a (PROSPER) concern in New York.

Together with his wife Savina he settles in New York. But there he feels torn between science and (WORLD) success. However, when the time comes to put his invention – a cutting tool – into practice Erik finds out that it is more profitable for his employer to destroy rather than to make use of the tool. (DISAPPOINT), Gorin gives up this job too. Later, during World War II, Erik Gorin works on atomic weapons, but after the war his sense of social obligation makes him turn down the offers of the American War Ministry and dedicate his scientific research to the benefit of mankind.

Exercise 5. Supply the missing details from the box.

Missionary, an arrogant, the war, historical facts, social stratum, heroes, antiwar, all-human, influenced, education, graduated, return, war correspondent, war experience, explosion.

John Hersey (1914-1993)

John Hersey was born in Tientsin, China, in the family of a 1)____. After the family's return to the USA he 2)____ from Yale University in 1936 and then went to England to study at Cambridge. Upon his 3)____ to the USA he, for a short period of time, was private secretary to Sinclair Lewis.

During World War II John Hersey was 4)____ for magazines *Life* and *Time*. Out of his 5)____ came such books as *Men on Bataan* (1942), *Into the Valley* (1943) and *Hiroshima* (1946), the latter dedicated to the first 6)____ of the atomic bomb. Hersey's first novel *A Bell for Adanto* (1944) won the Pulitzer prize. It is the story of a Sicilian town, Adano, ruled by 7)____ American general who represented the Allied Military Government during World War II.

The second novel *The Wall* (1950) is also connected with 8)____. The book is grounded on 9)____ and tells of an ill-fated uprising against the Nazis in Warsaw's ghetto.

The lives of people different in age, education, 10)____, the "little men" of whom Hersey is most fond, are gathered in one hard knot by persecution and torture. They become 11)____ ready to sacrifice themselves for the benefit of those that are weaker.

World War II becomes the subject of Hersey's best known 12)____ novel *The War Lover* (1959). In this novel, as in many American antiwar novels, the great 13)____ problems of the struggle against fascism are reduced to the private experience of a group of American aviators whose attitude to the war is mostly 14)____ by their own personal interests.

The subjects of his other novels are manifold: *The Marmot Drive*, published in 1953, is a tale of depraved New Englanders leading an existence full of obscurantism and witch-hunting, while *The Child Buyer* (1960) is a parable about modern 15)____, ranging on the side of Swift's satire. His latest novels are *White Lotus* (1965), a story about a mythical oriental land and *Too Far to Walk* (1966) which tells the story of a young man, a modern Faust who wants to find out the truth of life and is ready to pay any price for it.

Exercise 6. Add some information and make up a small report and give a talk in class.

Exercise 7. Analyze the information and use it in practice.

Exercise 8. Draw up some dialogues and carry them on with your classmate in class.

Exercise 9. Translate the words and words-combinations in the brackets into English.

The War Lover (1959)

The theme of the novel is (частная жизнь) and the service of (экипаж) of an American plane, a Flying Fortress, during World War II. The first pilot of the plane is Buzz Marrow, who is a hero, (награжденный) many military orders. The story is told by his (второй пилот), Charles Boman. Boman (почитает) Buzz for his strength of will, his tenacity, his craftsmanship. But the time came when Boman began to realize that whatever had seemed to him (героический) in Buzz' behaviour was only a sign of his weakness. Buzz' charm and his strength had proved an illusion, he (скрывает) his fear of normal human (спокойный) existence under (ненормальный) love of destruction. Buzz Marrow is a war lover. His only goal in life is to kill, and it is about him and the like that Roman's girl Daphne says: "He is one who loves (борьба) better than the things he's fighting for ... I guess when you say the things a man is fighting for, you mean life. And Marrow doesn't want that, - he wants death.

Exercise 10. Use the verbs in the correct form and fill in the gaps.

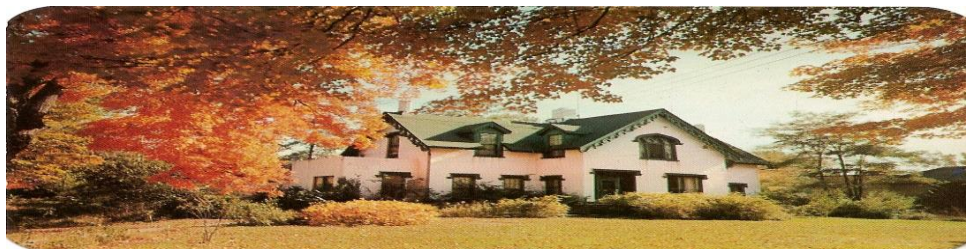
1. a) inherited b) has inherited c) had inherited 2. a) has started b) had started c) started
3. a) was interrupted b) is interrupted c) interrupted 4. a) refused b) has refused c) is refused
5. a) is produced b) was produced

Ring Lardner, Jr. b, 1915

Ring Lardner, Junior, the son of Ring Lardner, a noted American satirical writer, 1)_____the brilliancy of satire from his father. Ring Lardner, Jr. graduated from Princeton University and 2)_____his literary career as a Hollywood screen writer. His Hollywood activity 3)_____in the late 40s, when he got a year's prison sentence as one of the "Hollywood Ten". Those were ten progressive screen writers, producers and actors – Albert Maltz, Alvah Bessie, Ualton Trumbo among them – who 4)_____to answer questions demanded by the Un-American Activities Committee concerning personal beliefs and associations. In the mid-fifties, during his forced separation from Hollywood, Ring Lardner 5)_____ one of the great satirical novels of the 20th century, *The Ecstasy of Owen Muly* (1954). The book is remarkable for its powerful exposure of the reaction which characterized American postwar social life dominated by the McCarthyite doctrine, with its cold war policy and thought control.

Exercise 11. Choose the correct variant in the extract "The Ecstasy of Owen Muir" (1954).

The novel's action is a) set b) mould c) form at the time of World War II and the first postwar years. The hero, Owen Muir, is a millionaire's son, a) modest b) frugal c) decent and simple-minded, but too weak-willed to a) resist b) oppose c) withstand the influence of Catholic priests, who turn him into their a) obedient b) dutiful c) well-behave dservant. Owen comes of a Protestant family, and becomes a Catholic as he marries a Catholic girl. He takes his faith very a) soundly b) earnestly c) seriously; his extreme a) attachment b) affection c) devotion to the church verges on a) fanaticism b) barbarity c) fanatical cruelty and drives him to absurdities in his a) marital b) matrimonial c) conjugal relations and social activity. He ends by going into a monastery, a) abandoning b) deserting c) leaving his wife whom he loves dearly, and withdraws from the world for which he does not fit: in spite of his good a) intentions b) designs c) purposes he is unable to cope with the ills of the vicious society he lives in.



PHILIP BONOSKY

(1916-2013)

Philip Bonosky is a worker-writer, a Communist. A former steel worker, he is now the author of numerous short stories and three novels. Bonosky was born in Duquesne, Pennsylvania, in the very heart of the steel and coal country. His parents were Lithuanian immigrants, his father working his entire lifetime in the Duquesne Steel Works. Since his early childhood Philip Bonosky was surrounded by working men and women, whose literary spokesman he came to be in his mature years.

Upon graduating from high school during the depression, he rode freights and boxcars across America in search of work. For some time, he worked in a steel mill in his home town. Later on, in Washington, he became active in the unemployed movement as a leader of the Workers Alliance. In the following years he took an active part in United Steel Workers Union.

Since 1947 Bonosky has been a contributing editor of the progressive magazine *Mainstream*. Philip Bonosky writes of what he knows. "I know what it means to be hungry", he said, "to be out of work, to be sick and helpless – and I can never forget that. I have been with the worker who has been told there is no work for him, the Negro who has been told to take another seat, the down-and-out, the useless, the superfluous; and I have been with those who have fought back against all that".

Bonosky's first novel *Burning Valley* (1953) is a forcible story of the working people, Lithuanian immigrants, who lived in wretched shacks scattered across the hills and valleys of Western Pennsylvania. It is a story of hunger and oppression, but not defeat, for it is permeated with love of the people and confidence in their strength. Bonosky's second book, *Brother McKie* (1953) has the subtitle *Building the Union at Ford*. It is a true account of the long fight of Ford workers for organizing the union and of the life story of Bill McKie, a tradeunion leader, a Communist and a devoted fighter throughout the whole hard struggle ending in victory. In 1961 Bonosky produced his second novel *The Magic Fern* which deals with the effect of new industrial developments on workers' welfare.

Bonosky referred to the novel as "the story of today's workers who are engaged in the most vital fight in their history – the fight against the Robot machine in the hands of the bosses – its name is Automation". The books of Philip Bonosky faithfully portray the life and struggle of the American working class.

Active vocabulary

Novel, author, writer, stories, progressive magazine, a contributing editor, literary, depression, new industrial developments, fighter, hard struggle.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Answer the questions.

1. When and where was Bonosky born? 2. When did he graduate? 3. Who surrounded him since his childhood? 4. Where did he work in his home town? 5. What magazine did he edit? 6. He became active in the unemployed movement as a leader, didn't he? 7. What was his first novel? 8. When was it published? 9. When did Bonosky's second book appear? 10. When did Bonosky produce his second novel *The Magic Fern*? 11. How did Bonosky refer to the novel? 12. What did Bonosky faithfully portray?

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score

Exercise 4. Complete the sentences.

Philip Bonosky is a _____.
 is the author of numerous short stories and three _____.
 was born in Duquesne, _____.
 was surrounded by working men and women, _____.
 rode freights and boxcars across America in search of _____.
 worked in a steel mill in his _____.
 became active in the unemployed movement as _____.
 took an active part in _____.
 has been a contributing editor of the magazine _____.
 wrote of what he _____.
 published his first novel *Burning Valley* in _____.
 created his second book, *Brother McKie*, in _____.
 produced his second novel *The Magic Fern* in _____.
 referred to the novel as "the story of today's workers" _____.
 portrayed the life and struggle of the American _____.

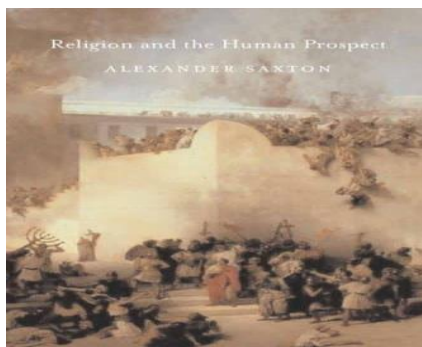
Exercise 5. Choose the correct answer and fill in the gaps in the extract "Burning Valley".

a) is built b) was built c) is building	a) got involved b) get involved c) involved
a) to live b) lives c) live	a) build b) built c) to build
a) to stand b) stand c) standing	a) have been bought b) has been bought c) have bought
a) were brought b) was brought c) brought	a) to move b) move c) moving
a) has lingered b) have lingered c) lingered	a) are called b) called c) is called

The novel's action is set in the twenties. The plot 1)___around the family of Vincentas Blumanis, a Lithuanian steelworker. The Blumanis family 2)___in a hollow between two hills, which is nicknamed Hunky Hollow, for most of the inhabitants are Lithuanian immigrants. On one of the hill slopes 3)___wretched shacks inhabited by Southern Negroes, who 4)___in sealed freight cars in 1919 as scabs to break the steel strike, and 5)___after. Both the Lithuanian and Negro workers 6)___in a struggle against the Company, which wants to fill up the Hollow with slag, from hill to hill, to get good level land cheaply, and 7)___a new mill there. The first step is to evict the Negroes from their shacks, which are the Company's property; the next is to turn the Lithuanians out of their houses, which 8)___by them from the Bank on hire-purchase. Now the Bank informs them that it wants to buy the houses back. The Company fires the workers before the payment for their houses is due, to force them to sell. The evicted Negroes and Lithuanians 9)___to the woods. The Mill Police and the State troops 10)___to fight the workers. Finally, the Hollow is flooded, but the workers' struggle goes on.



P. Bonosky



A. Saxton

Exercise 6. Fill in the gaps with the text details from the box and complete the sentences.

Short stories, concerned, environment, sign-language, playwright, high school, music school, musical career, tuition, part-time jobs.

Carson McCullers (1917-1967), novelist, short story writer, 1) ____, was born in Columbus, Georgia. After finishing 2) ____, she went to New York with the idea of studying at 3) ____ and at Columbia University. As she says, her 4) ____ ended on the second day when she lost all her 5) ____ money in the subway. After that she did various 6) ____ and went to school at night. She had been writing since she was sixteen, mostly plays and 7) _____. She is mainly 8) ____ with the experiences of the individual in a hostile 9) _____. Her first novel, *The Heart is a Lonely Hunter* (1940), was immediately acclaimed by critics. Its central figure is a deaf-mute who loses his only companion, another mute, to whom he can talk in 10) _____, and remains all alone in a small town in the deep South.

McCullers' second novel, *Reflections in a Golden Eye* (1941), deals with violence at a peacetime army post in the South before World War II. Her third novel, *The Member of the Wedding* (1946), attracted a wide audience with its exploration of the loneliness.

Exercise 7. Translate the words and word-combinations in the brackets into English.

Alexander Saxton (1919-2012)

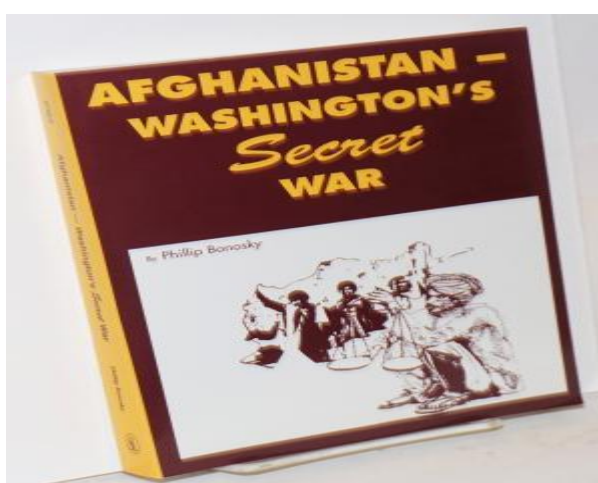
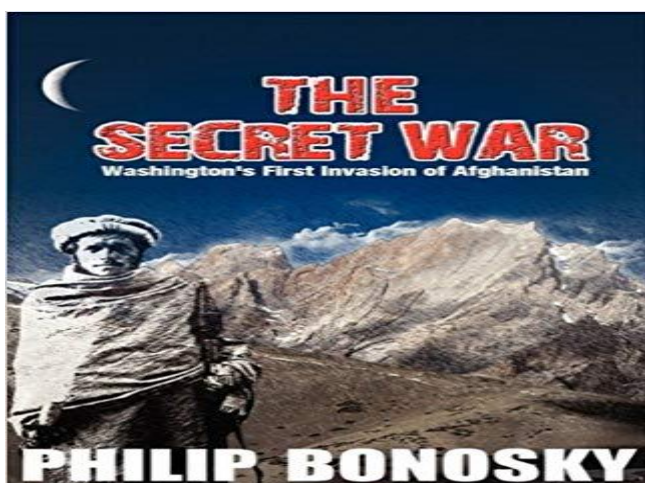
Alexander Saxton was born to a bourgeois family. After (окончание) the University in 1940 he (начать работать) on various jobs: railwayman, sailor, (лесопильный завод) worker. His contacts with (рабочий класс) men formed his (политическое мировоззрение).

In his first two novels – *Grand Crossing* (1943) and *The Great Midland* (1948) Saxton (отображать) the life of the railroad workers; his third novel *Bright Web in the Darkness* (1958) is concerned with the life and struggle of the American workers during World War II. Saxton's books are populated workers of different (политические убеждения) and (предпочтения) – communists and petty bourgeois, active and passive. Alexander Saxton saw (противоречивые черты) of the American (рабочее движение) and showed with great force and spirit the influence of (прогрессивные лидеры) upon the minds of those who doubted the necessity of intensive political and social struggle.

Exercise 8. Add some information & make up a small report and give a talk in class.

Exercise 9. Read the text & pick up the essential details in the form of quick notes.

Exercise 10. Choose the keywords that best convey the gist of the information.



JACK KEROUAC

(1922-1969)

The late 50s witnessed the advent of a new movement in American literature, known as the Beat movement. It became the focus of attention with the publication of Jack Kerouac's novel *On the Road* and Allen Ginsberg's book of poems *Howl*. Jack Kerouac introduced the term "the Beat Generation" which was applied to a group of young Americans who were born in the 20s, went through World War II and got utterly disenchanted with the postwar world. They were also called "Beatniks".

Jack Kerouac was born in a small town of Lowell, Massachusetts, to the family of a printer.

The family was of French descent, the young boy was brought up in the spirit of Catholicism, and even went for several years to a Jesuit school. In the early 40s Jack Kerouac attended the Columbia University which he left to serve in the Marines. Then he changed a dozen trades: he was a cotton collector, a sport reviewer for a provincial newspaper, a fireman, a construction worker, etc.

In 1946 he set to write the novel *The Town and the City* which came off the press in 1950 and passed unnoticed. In a year's time he completed another novel, *On the Road*, which was not printed until 1957. During six years Kerouac was vainly trying to persuade the editors to publish it, and when it came out it was an instantaneous success. It made the name of the author and the ideas of the beat generation widely popular in the USA and abroad. In his first novel *The Town and the City* Kerouac portrayed, in a realistic manner, young American people who fail to find the meaning of life. All the young members of the family are lonely, rootless and embittered.

The succeeding novels *On the Road*, *The Dharma Bums* (1958), *The Subterraneans* (1958) are distinguished by a loose composition and a deliberately impressionistic pattern. They are written in the first person and the narration is entirely subjective, at times incoherent and chaotic. The novels *Doctor Sax* and *Maggie Cassidy* published in 1959 are a repetition of *The Subterraneans*.

The stream-of-consciousness style, justifiable in this novel, is a mere trickery in *Doctor Sax*. Well suited for the description of one episode or a chain of episodes, this style proved quite unsuitable for the portrayal of the flow of life during ten, twenty or thirty years. The novels *Lonesome Traveller* (1960) and *Book of Dreams* (1961) were actually Kerouac's attempt to expand upon the theme of *On the Road*. The novel *Big Sur* (1962) is about the crack-up of the leader of the Beat movement, Jack Duluoz, and his withdrawal to Big Sur, a small fishing place. Kerouac's latest novel *Vanity of Duluoz. An adventurous Education, 1935-1946* (1967), is a kind of summing-up of his life philosophy, the revaluation of his former views and beliefs. Through the lips of his main character Kerouac acknowledges the rootlessness of the Beatniks "who really didn't know how to go on living".

Kerouac succeeded in portraying America strikingly different from the America advertised by the official propaganda. His hero is estranged from society, he rebels against it, and though his rebellion is somewhat vague and abstract, at least he does not come to terms with it. He is antagonistic to the stimulus that keeps American society going – easy life, pursuit of profit, money-making.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Transfer the given information from the text above onto a table. The beginning has been done for you.

Titles of the books	Date of publication	Main ideas
On the Road	Late 1950s	Disenchantment with the postwar world
Other Voices, Other Rooms	1948	Gropes towards maturity

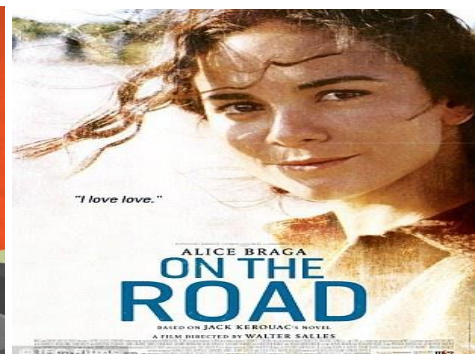
Exercise 3. Complete the sentences with the facts from the passage.

Jack Kerouac was born in _____.
was born in a small town of Lowell, _____.
was of French descent _____.
introduced the term "the Beat Generation" _____.
went for several years to a Jesuit _____.
attended the Columbia University _____.
changed a dozen trades _____.
set to write the novel *The Town and the City* in _____.
completed another novel, *On the Road* in _____.
published the novels *Doctor Sax & Maggie Cassidy* in _____.
had the stream-of-consciousness style _____.
wrote his latest novel *Vanity of Duluo*z. in _____.
succeeded in portraying strikingly different from _____.
wrote the novel *Lonesome Traveller* in _____.
wrote the novel *Book of Dreams* in _____.

Exercise 4. Read, translate and digest the score of the passage.

Truman Capote (1924-1984) was born in New Orleans and raised in various parts of the South. When already a grown-up man he had lived, at one time or another, in Greece, Italy, Spain, Africa, and the West Indies. Capote's literary career began with the publication of a novel under the title *Other Voices, Other Rooms* (1948). It tells the story of a morally crippled boy who is groping towards maturity. His next book *The Grass Harp* (1951) is dedicated to gentle, generous, sincere people, strangers to compromise, who find themselves opposed by the ugly laws of life. *Breakfast at Tiffany's*. (1958) deals with the people, belonging to the low stratum of social life. The heroine of this tale – Holly Golightly is excluded from the petty-minded circle of the American bourgeois who thinks her amoral because she still believes in kindness and justice, though life has taught her innumerable times that the world is evil.

Most of Truman Capote's short stories are collected in *Tree of Night* (1949), while *Local Color* (1950) collects travel sketches. Truman Capote began working at his book *In Cold Blood* in 1959, but published it only in 1966. This is an objective documentary tale; its aim is to probe into the ugly evil world of murderers. Capote presents two men who committed barbarous murders destroying a whole family for the sake of getting money. The writer succeeds in awakening human minds to the question: "What kind of men are capable of killing to get some extra dollars? What are the conditions under which they were brought up?" Thus one of the most acute problems facing the country found its reflection in this book and made it popular with the American reading public. After the appearance of *In Cold Blood* the writer did not publish anything though in his interview to an American journalist he spoke of his work at a novel which will present a vast panorama of American political life.



Exercise 5. Read the extract from the book of Truman Capote. Choose the correct variant.

The Grass Harp (1951)

The narrator of the story is Colin Fenwick, an orphan boy, who comes to stay with two old cousins of his father's, Verena and Dolly Talbo. Verena is authoritative, practical, Dolly is [a) timid b) bashful c) coy], gentle, sensitive. Dolly's friend, an old Negro woman Catherine, calls her "Dolly-Heart", while Verena for her is "That One". A conflict arises between Verena and Dolly, [a) occasion b) ground c) the reason] for which is as follows: Dolly's hobby is the preparation of a a) drug b) remedy c) medicine made of different herbs, which is said to cure the dropsy. Dolly sends it to sick people a) gratis b) for nothing c) free (of charge). Verena makes up her mind to profit by it.

She takes for her [a) friend b) mate c) companion] a certain Dr. Ritz, and together they try to [a) persuade b) convince c) expostulate] Dolly to start a company for the production of the medicine. Dolly [a) rejects b) turns down c) refuses] to take part in the commercial [a) enterprise b) firm c) company] and together with Colin and Catherine flees to an old tree-house in the wood.

It is a kind of raft, which bridges the branches of two trees; it was built long ago by some boys. There Dolly, Catherine and Colin are joined by Judge Charlie Cool, who also belongs to those a) hostile b) bellicose c) belligerent to the conformity of provincial petty-bourgeois life.

The fifth member of the group – Riley Henderson – is a young boy leading a wild life but good and honest of heart. It is he who, unwillingly, has betrayed [a) the whereabouts b) location c) occurrence] of the fugitives and he comes to warn them that a) the residents b) the dwellers c) the inhabitants of the town intend to punish them for breaking the accepted rules of proper [a) conduct b) demeanour c) behaviour]. At last it is Verena Talbo who comes up to the tree-house and persuades Dolly to return home. But the strain of the new experience of freedom has been too much for Dolly. She dies leaving this world as unobtrusively as she has lived in it.

Exercise 6. Match phrases with numerical data without using the text. After that consult the text and comment on the difference.

Phrases	Data
James Baldwin left home and started on his travels	in 1941.
James Baldwin stayed in France	till 1951.
His first novel <i>Go Tell It on the Mountain</i> was published	in 1953.
It was followed by a novel <i>Giovanni's Room</i>	in 1956.
The third novel <i>Another Country</i> appeared	in 1962.
The writer's latest novel <i>Tell Me How ...</i> was written	in 1968.
Baldwin's first nonfiction included books of essays appeared	in 1955.
James Baldwin has also written plays	in 1964-65.



JAMES BALDWIN

(1924-1968)

James Baldwin was born in New York to a poor Negro family. His father was a preacher in one of the little churches of Harlem, and James himself at the age of 14 followed his father's footsteps. When he was 17 he left home and started on his travels which took him through Europe and ended in a 10 year stay in France. On his return to the USA Baldwin was faced with a violent display of race discrimination that had a strong impact on the relations between the black and the white, and it aroused in the young artist the never stopping desire to denounce this evil.

Baldwin's novels develop the realistic traditions of his great predecessors of the 20s and 30s though they are not devoid of modernistic and freudistic features. The writer is concerned with the "wounded self" of his hero, his strained nerves and psyche. However, the vital social problem of American life – the problem of race discrimination – always remains the subject of Baldwin's work.

His first novel *Go Tell It on the Mountain* published in 1953 was immediately hailed as a major treatment of Negro life in the USA and helped to establish Baldwin as the leading Negro novelist of the day. It was followed by a novel *Giovanni's Room* (1956) which was set in France and told the life story of a Negro boy in Paris. The third novel *Another Country* (1962) is dedicated to the tragic fate of a young Negro musician whose life is embittered by the sense that the Negro people have but few opportunities in life; the relations of the other characters of the novel, black and white, are plagued by fear, hatred and mistrust. The writer's latest novel *Tell Me How Long the Train's Been Gone* (1968) is concerned with the same problem. Baldwin's nonfiction includes books of essays under the titles *Notes of a Native Son* (1955), *Nobody Knows My Name* (1961), *The Fire Next Time* (1963) which tackle the problems of race relations, the position of the Negro in the USA, the relation of the artist to society. James Baldwin has also written plays: *Blues for Mister Charley* (1964), *The Amen Corner* (1964). His short stories are collected in a volume *Going to Meet the Man* (1965).

Active vocabulary

Preacher, to remain, subject, work, to devoid, realistic traditions, modernistic, features, strong impact, relations, desire, hero, to denounce, evil, vital social problems.

Exercise 1. Read the text and pick up the essential details in the form of quick notes.

Exercise 2. Answer the questions.

1. When and where was James Baldwin born? 2. At what age did he follow his father's footsteps? 3. At what age did he leave home and start on his travels? 4. How long has he stayed in France? 5. What did he face returning to the USA? 6. What did Baldwin's novels develop? 7. Are they devoid of modernistic and freudistic features? 8. The writer is concerned with the "wounded self" of his hero, isn't it? 9. What problem remains the subject of Baldwin's work? 10. When was his first novel *Go Tell It on the Mountain* published? 11. What establishes Baldwin as the leading Negro novelist of the day? 12. When was his novel *Giovanni's Room* published? 13. Are the characters of the novel, black and white, plagued by fear, hatred and mistrust? 14. When was the writer's latest novel *Tell Me How Long the Train's Been Gone* published? 15. What does Baldwin's nonfiction include?

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Names of authors	Titles	Date of life	Score
1.				

Exercise 4. Fill in the gaps with the text details in the correct form from the box.

Understanding, artistic bohemia, psychological problems, on stage, an extraordinary run, posthumously, playwright, to move, various, to take classes, to become interested, an overwhelming success, race discrimination, money accumulation, various members.

Lorraine Hansberry (1930-1965), a Negro 1)____, was born in Chicago. She attended Chicago's Art Institute and the University of Wisconsin. In 1953 Hansberry 2)____ to New York, where she worked at 3)____ jobs, contributed to a progressive paper *Freedom* and 4)____ at the New School for Social Research. While still at High School in Chicago she 5)____ in the theatre. Her first play *A Raisin in the Sun* (1959), produced on Broadway, was 6)____. It won the New York Drama Critics Circle Award for the best play of the year. The play was not only a mere illustration of 7)____, but also a portrayal of a typical family with its everyday joys and sorrows. They are confronted with problems of inheritance, 8)____ and education, common to all lower middle class Americans. The play concerned a Chicago Negro family, whose 9)____ were treated as individuals with 10)____ and humour.

A Raisin in the Sun has since been produced in many countries. It was also filmed and its film adaptation received the Cannes Film Festival Award. *The Sign in Sidney Brustein's Window*, Hansberry's second and last play, opened in October 1964 at Henry Miller's Theatre on Broadway. It is a polemic play describing the life of modern literary and 11)____ in the USA with its clashes concerning ideological, emotional and 12)____. It was kept 13)____ until January 12, 1965, the day when its author died. In respect to Hansberry's memory the theatre stayed dark that night and the play, after 14)____ of 101 performances, never reopened. It was published 15)____ in 1965. Lorraine Hansberry's creative work furthered the movement against race discrimination in the USA in 50s and 60s.

Exercise 5. Choose the right variant and fill in the gaps.

a) emigrant b) imigre c) expatriate

a) tribute b) levy c) homage

a) contribute b) promote c) further

a) restored b) returned c) retransformed

a) fiery b) fervent c) ardent

a) reacted b) responded c) answered

a) exciting b) thrilling c) stirring

a) fought b) struggled c) combated

a) resorted b) has recourse c) ask for

a) finished b) ended c) completed

Walter Lowenfels, American communist, is known as a poet and a publicist. He was born in New York. In the 20s and 30s he was an 1) ____ in Paris. He paid 2) ____ to surrealism and 3) ____ to *Transition* and other avant-garde magazines. In 1934 Lowenfels gave it all up and 'stopped writing. He 4) ____ to the USA where he took to political activities. He became a labor journalist, a(n) 5) ____ fighter for civil liberties and a defender of the rights of Negroes. Only in the fifties did Lowenfels resume writing and publishing poetry. In his works he 6) ____ to the most 7) ____ events of the day, he wrote poems of peace and 8) ____ for peace. He masterfully combined political issues with lyrical themes, his favourite poetic form was the sonnet and he often 9) ____ to free verse. After *American Voices* (1953) he was arrested under the Smith Act, placed on trial and kept in prison for 2 years. Lowenfels is the author of several volumes of verse: *Americans for Peace* (1954), *The Prisoners* (1954), *Sonnets of Love and Liberty* (1955), *Song of Peace* (1959) and some others. He is the compiler and editor of *Poets of Today* (1964), an anthology of democratic verse. Not long before his death Lowenfels 10) ____ the book about the history of the USA since its foundation up to modern times.

Exercise 6. Choose the suitable heading from the list (A-C) for each paragraph (1-3) of the extract from the book *A Raisin in the Sun* (1959) below. There is one extra heading which you do not need to use.

A. Struggle for the peace. B. Race discrimination. C. The desire is to have an own comfortable house.
D. The family in need.

I. Lena Younger is the head of a Chicago Negro family. She lives together with her children, – her married son, Walter Lee, his wife Ruth, their son Travis, and her unmarried daughter, Beneatha.

Travis is a schoolboy, Beneatha – a college student, Lena, Walter and his wife work. They all share a two-room flat which lacks some of elementary modern conveniences; it is half-dark and badly ventilated. We meet the family at a crucial moment of their life. Lena is entitled to receive the sum of 10 thousand dollars, the insurance money left by her late husband, Big Walter. And it is to her, solely, to decide how to dispose of the money. The family are in need of many things and its various members make various plans aimed at improving their life. Beneatha's cherished dream is to become a doctor, to help the ailing people. But there is no money to pay for her tuition.

II. Walter Lee, who works as a driver with a rich man, longs to become independent. His buddy, Willy Harris, tries to persuade him to invest money in building and running liquor stores, which promises to become a very profitable enterprise. Ruth's desire is to have a comfortable house of their own. Lena, the mother, wishes happiness to all her children. When the cheque arrives and the money is received, Lena buys a nice house in Clybourne street, a white neighbourhood. She pays 3,5 thousand dollars for it. She gives the remaining 6,5 thousand dollars to her son with the instruction to put 3 thousand dollars in a savings account for Beneatha's medical schooling and the rest in a checking account with his name on it. But instead of doing what he was entrusted to do Walter Lee passes all the money to Willy Harris who flees with it, thus frustrating the plans and dreams of the family.

III. Meanwhile the inhabitants of the district where Lena has bought the house don't want to have Negroes in their neighbourhood. They delegate a certain Mr. Lindner, representative of the Clybourne Park Improvement Association & Chairman of the Welcoming Committee, to visit the Youngers. His task is to point out that the owners of the homes in Clybourne Street are alarmed by the prospect of having Negroes in their community. The association is ready to make the Youngers a generous offer, and through the collective effort of all to buy the house from them at a financial gain to the family. Walter Lee rejects the offer and tells the man to get out. Whatever are the misfortunes visiting the family, whatever is the outcome of all their endeavours to find happiness, they preserve their self-respect, their personal dignity and their pride.

Exercise 10. Complete the sentences with the text details.

Ogden Nash has worked in _____.
began writing comic _____.
became of of the most prolific _____.
aimed at the weak points of his _____.
has poetic form as an original variety of _____.

Ogden Nash was born in New York and got his education in Harvard. He has worked in various advertising and editorial capacities, including a term on the staff of the *New Yorker*. Ogden Nash began writing comic verses in the early thirties and at the very outset they won amused attention by their remarkable freedom of metre and unconventionality of thought. Soon he became one of the most prolific and popular producers of humorous verse and books for children: *Hard Lines* (1931), *Happy Days* (1933), *The Face is Familiar* (WO), *Boy is a Boy* (1960). The pricks of his realistic, witty pen are aimed at the weak points of his contemporaries: hypocrisy, pretence, ambition, self-conceit, stupidity. O. Nash's poetic form is an original variety of free verse possessing rhythm and inherent bold rhymes.

Exercise 11. Add some information & make up a small report and give a talk in class.

Exercise 12. Read the text & pick up the essential details in the form of quick notes.

Exercise 13. What prepositions are used with the verbs in the text?

educate _____ serve _____ resort _____ combine _____ deal _____ deal _____

Thomas McGrath (b. 1956) was born on a North Dakota farm and educated at the University of North Dakota. During the second World War he served in the Army. McGrath began writing in 1940.

He is the author of some volumes of verse and the novel *The Gates of Ivory, the Gates of Horn* (1957), a pamphlet exposing McCartyism. In his verses McGrath combines metaphorical intellectuality with the energy of common speech. He often resorts to irony and satire. In *Figures from a Double World* (1955) the stupidity and self-satisfaction of the philistine are portrayed. Anti-war topics are dealt with in *Longshot O'Leary's Garland of Practical Poesie* (1949). *Letter to an Imaginary Friend* (1962-1970) displays a panorama of the life of American society in the 30s and the 40s.

New and Selected Poems (1964) is a collection of verse.

Exercise 14. Read the extract from the book *Gone away Blues* and retell it in Indirect Speech.

For example: *I just want you to know you cannot count on me. – He said that he just wanted them to know they couldn't count on him.*

Sirs, when you are in your last extremity, when your admirals are drowning in the grass-green sea, when your generals are preparing the total catastrophe – I just want you to know you *cannot* count on me. I have ridden to hounds through my ancestral hall, I have picked the eternal crocus on the ultimate hill, I have fallen through the window of the highest room. But don't ask me to help you because I never will. Sirs, when you move that map-pin how many souls must dance? I don't think all those soldiers have died by happenstance. The inscrutable look on your scrutable face I can read at a glance – and I'm cutting out of here at the first chance. I have been wounded climbing the second stair, I have crossed the ocean in the hull of a live wire, I have eaten the asphodel of the dark side of the moon. But you can call me all day and I just won't hear. A patriotic mister with your big ear to the ground. Sweet old scientist wiring the birds for sound. A lady with the Steuben glass heart and your heels so rich and round. I'll send you a picture postcard from somewhere I can't be found. I have discovered the grammar of the Public Good. I have invented a language that can be understood.

I have found the map of where the body is hid. And I won't be caught dead in your neighborhood, hygienic inventor of the bomb that's so clean. A lilywhite Senator for East Turnip Green. A celestial mechanic of the money machine – I'm going someplace where nobody makes your scene.

Exercise 15. Make notes of your new knowledge about literature.

Robert Lowell (1917-1977), a most prominent American University poet of our time is a descendent of an old and distinguished Boston family. He is the grandson of the well-known 19th century poet, scholar and critic J. R. Lowell (1819-1891), and the nephew of Amy Lowell, the imagist leader. Robert Lowell was born and reared in Boston, and educated at Harvard and Kenyon College.

During the war he tried to enlist twice, then became convinced that total war was unprincipled and anti-Christian, and in 1943 he was sentenced to a year and day in Federal prison. His poetry is marked by themes of rebellion, he depicted the corruption and the chaos in the modern world.

He also sought for spiritual values in his newly adopted faith – Catholicism, which he, later on, rejected. His technical skill is great, his allegory rich, and often difficult to understand. His first book *Land of Unlikeness* (1944) left no doubt of his stature as a poet. His later volumes of verse are: *Lord Weary's Castle* (1946, Pulitzer prize), *The Mills of the Kavanaughs* (1951). The book *Life Studies* (1959) contains prose and poetry about his own experience. *For the Union Dead* (1964) is a book dedicated to the memory of Robert Gould Show (1837-1863), the commander of the first Negro regiment which took part in the Civil War. Robert Lowell also wrote adaptations of foreign poems, collected in *Imitations* (1961). In 1963 Robert Lowell was elected to the chair vacated by R.Frost.

Exercise 16. Complete the sentences with the fact from the text above.

Robert Lowell is a most prominent American _____.
is the grandson of the well-known 19th century poet _____.
is the nephew of Army Lowell, imagist _____.
was reared in _____.
educated at _____.
tried to enlist _____.
was sentenced and _____.
wrote adaptations of foreign _____.
was lectured to the chair by _____.

Exercise 17. Use right prepositions with the nouns. Provide the whole sentence.

Connection	_____	Order	_____
Thesis	_____	Volum	_____
Trend	_____	Novel	_____
Protest	_____	Search	_____

Exercise 18. Read the passage and render the main idea of it.

Lawrence Ferlinghetti (p. 1919) was born in New York. During World War II he lived in Europe and had some connection with the Free French Resistance and the Norwegian Underground. After the war he wrote a doctoral thesis at the Sorbonne about modern trends in poetry. In 1951 in San Francisco Ferlinghetti got associated with the California Beat movement and became the publisher of Ginsberg's *Howl* and of the verses written by the other Beat poets. His own work differs from that of the other Beatniks, it is much more orderly and easier to understand. In the main it is poetry of protest against the existing order of things written with pungent irony and sharpness. His volumes of verse are: *Pictures of the Gone World* (1955), *A Coney Island of the Mind* (1958), *Starting from San Francisco* (1961). *Her* (1960) is a novel about an artist's search for the ideal in the guise of woman.

Exercise 19. Complete the sentences with the text details.

Allen Ginsberg was born _____.
was educated at _____.
graduated from _____.
has tried many professions _____.
has visited many _____.
spent some time on _____.
was identified with _____.
has contributed _____.
has produced _____.

Allen Ginsberg was born in Paterson, New Jersey, the son of a teacher and a lyric poet. He was educated at High School in Paterson and in 1948 graduated from Columbia College in New York.

Ginsberg has tried many professions – dish washer, book reviewer, sailor on a merchant. He has visited many countries. Together with his friend, the writer Jack Kerouac, he spent some time on the tramp. Allen Ginsberg is an original, extremely gifted poet, though often deliberately chaotic in his writing. After the publication of *Howl and Other Poems* (1956) in San Francisco he was identified with the Beat movement of California and became the recognized "prophet" of the Beatniks. Ginsberg has contributed new themes and images to poetry. His work is characterized by a passionately negative and deprecatory view of modern corruption, mysticism and romantic quest for experience, the celebration of intimate biographical detail. Allen Ginsberg has produced several volumes of verse:

UNIT VII. MODERN VOICES IN PROSE & POETRY

INTRODUCTION

Modern American literature includes 20th and 21st century fiction, poetry, drama.

The period is marked by two significant aesthetic movements: modernism & post-modernism.

Modernism describes the avant-garde styles of the early 20th century, while postmodernism describes the period of art that evolved after World War II. Now that we know the different movements, let's look at the common themes found in this type of literature.

Alienation, an important theme in modern literature, responds to the impact of World War I. Modernist writers describe the effects of war in terms of disconnection.

The speaker in T. S. Eliot's famous poem, "*The Waste Land*," wanders around a barren scene, trying to reassemble the ruins into some kind of coherent meaning. **Alienation** is reflected by the types of narration that modernist authors favored. William Faulkner's novels, for instance, use multiple perspectives or viewpoints to suggest that reality is broken and fragmented, depending on the subject. Characters are alienated from each other because each lives in a world of her own making.

Poet and literary critic Ezra Pound's declaration, "Make it new", emphasizes the importance of **transformation** to the modernist aesthetic. Modernist artists are known for refashioning classical or mythic forms. For instance, T. S. Eliot's poem, "*The Waste Land*," modernizes Greek mythology by alluding to Greek gods in the context of the modern scene of war. Postmodern fiction portrays how art, like reality, is always being reshaped. Postmodern narratives often end inconclusively to suggest that narrative is ongoing, always subject to change.

Another important theme in modern fiction is **consumption**. In the twentieth century, capitalism expanded across the globe, and fiction reflects this expansion by portraying the excesses of consumer culture. Don DeLillo's "*White Noise*" is famous for its critique of consumer culture. The narrative portrays characters who are addicted to shopping. The main protagonist shops in order to avoid thinking about death. By associating consumer culture with distraction, "*White Noise*" suggests that modern capitalism tries – but ultimately fails – to overcome the problem of human mortality.

Although important events often reflect themselves quickly in the literature of a country, the effect of World War I on American writing was delayed. The war promptly produced some mediocre phrases and poetry, but distinguished work – mainly in the form novels – appeared only some years later. The best came from Ernest Hemingway. He had already written some very good short stories and one first-class novel, *The Sun Also Rises* but he did not publish a novel fully involved with the war till 1929. It proved worth waiting for.

A Farewell to Arms, the moving story of the love affair of a wounded American lieutenant and an English nurse, is outstanding among literary works related to World War I.

Hemingway had served with an ambulance group in France and then transferred to the Italian infantry, where he stayed till the close of the war. In this novel his two characters pass an idyllic Italian summer together. She becomes pregnant, and they go to Switzerland where she has her baby. But both she and the baby die, and the American is left desolate. The war plays a principal part in the book. The American has taken part in combat and in the disastrous withdrawal of the Italian army after an overwhelming defeat. Because of his aversion to the cruelties of World War I, Hemingway made a cult of the courage necessary to survive such an ordeal. The onset of the Great Depression, on the other hand, was rapidly mirrored in American literature, especially in novels.

During the ten years after the Depression started, much writing dealt with it. One of the best of these novels was John Steinbeck's *The Grapes of Wrath*. But the arrival of the Depression little affected Hemingway's attitudes. During the 1930s, he continued to publish novels and short stories.

They dealt with a variety of subjects but customarily revealed his high view of courage.

The brave did not always survive in his fiction but they lived their lives to the fullest. It was not till the late 1930s that reference to the Depression crept into Hemingway's writing and, even then, its influence was indirect. It did not come in the form of an attack on poverty or joblessness and but in a new interest in collective political action. He believed in a great alliance of liberals to fight the battles of both peace and if war. When the Spanish civil war began in 1936, he traveled to Spain to report on it and write about it. When it was over, he published a notable novel, *For Whom the Bell Tolls*. It is a war novel containing the message that all liberals must help one another, must act collectively, if good is to endure, but it is a love story of great appeal. In spite of the significance of war for him, Hemingway never projected a mindless combativeness. He knew the suffering that war could bring, a suffering invariably compounded by the tragedies it inflicted on civilian life. Nowhere does he show this better than in the short story, "In Another Country", included in it his book.

- What did E. Hemingway do during World War I?
- Did the war play a principal part in his books?
- Was the onset of the Depression mirrored in American literature?
- What did he continue to publish during the 1930s?
- When did he travel to Spain?
- What was the title of the book he published in 1936?

William Faulkner, too, knew the dislocations as well as the injuries that war could cause. During World War I, he trained with the British Royal Air Force in Canada but the war ended before he could go overseas. Nevertheless, on returning to Mississippi, where his family had long lived, he recognized that the wounds of war were not only physical.

He felt a sense of alienation from his Southern surroundings, which he showed in a novel called *Soldier's Pay*, published in 1926, and in a far better one, *Sartoris*, published three years later.

In the latter work, the hero comes back home after the war but cannot settle down. He is tied to his Mississippi town, yet he is now cut off from it. Death is the only solution for his problem. It comes when he recklessly flies an airplane of unusual design, which crashes.

Still, Faulkner himself gradually felt a closer identification with his surroundings. He realized he was part of them, and could not escape them. So he wrote more and more about his home, creating a Mississippi community modeled on his own county. In it he put the characters he observed, using brilliant and complicated literary techniques to tell their stories. Though his characters lived in a single Southern county, he made this county represent a world. His appeal became universal, as well as particular. Faulkner wrote of conflicts: the conflict of generations, old and young; of economic classes, rich, would-be rich, and poor; of races, white and black; of men, good and bad; and of the good and evil in man himself. His philosophy was that in the long run the brotherhood of man would triumph. His books made him world-famous and won him the Nobel Prize in 1950.

- What did W. Faulkner do during World War I?
- Did he feel a sense of alienation from his Southern surroundings?
- What did he show in his novel *Soldier's Pay* in 1926?
- What did he write in his books?
- What was his philosophy?
- What made him world-famous?
- When did he win the Nobel Prize?

During the first part of the 20th century, the novel continued to reign as the nation's chief literary form. Nevertheless, serious poetry continued to be written. The most widely accepted date for marking a poetic renaissance in the USA and the beginning of modern American poetry is 1912 the year *Poetry, A Magazine of Verse* was founded by Harriet Monroe and a group of subscribers.

The first issue of the magazine stated its purpose: "to give to poetry her own place, her own voice". From its founding down to the present, the magazine has served its function admirably well and has been instrumental in introducing many new American poets to the poetry-reading public.

A common attitude among the new poets of the interwar years was one of rebellion against Victorian poetry, a rebellion, which was often manifested in their reactions against: Victorian philosophy.

More often, however, rather than rebelling against *what* the Victorian poets had said, the typical new poet reacted against *how* they had expressed themselves. He was against the conventional poetic techniques of the times. Experimentation was common. Robert Frost observed that "Poetry was tried without punctuation. It was tried without capital letters. It was tried without any image but those to the eye. It was tried without content under the name of poesy pure.

It was tried without phrase, epigram, coherence, logic, and consistency. It was tried without ability. It was tried without feeling or sentiment". The new poets felt that life was more complicated than most Romantic poets had admitted, and they set about to expose its conflicts and contrasting value systems. Consequently, most of these interwar poets dealt with the incongruities of existence and resorted to such devices as humor, irony, and wit to point up the multiple aspects of life.

Taking their cue from the Imagists of the early 20th century, American poets between the two World Wars believed that poetry should treat its subject directly, without much moralizing or added commentary; that only words which strengthened the poem should be/used; and that rhythm should arise from longer phrases which approximated speech. They also avoided sentimentality and used a kind of understated or indirect approach, expecting the reader to discover the meaning for himself.

In contrast to the poetry of the 19th century, the new American poetry was both more intellectual and more related to real life situations. Another characteristic was its attempt to employ the most concentrated expression possible by eliminating all but the essential images.

During the early years of the 20th-century poetic rebellion, an important battle was fought for the recognition of free verse. For many years, the casual reader believed that the "new poetry" and "free verse" were synonymous. Among the writers of such verse, in the tradition of Walt Whitman, were William Carlos Williams, Carl Sandburg, and Wallace Stevens.

- What continued to reign as the nation's chief literary in the 20th century?
- When was the beginning of modern American poetry?
- What was a common attitude among the new poets of the interwar years?
- What did the new poets feel?
- What did American poets between the two World Wars believe?
- What was the difference between the poets of the past and the new poets?
- Was an important battle fought for the recognition of free verse?

Gradually free verse won acceptance, but after a period during which it was used increasingly, it began to decline in popularity. By 1941 many leading poets considered it rather old-fashioned. Nevertheless, free verse had important effects, for it offered new insights about possible variations in verse forms. Even so "classical" a poet as Robert Frost was not immune to such influences toward freedom of versification. Since the start of World War I in Europe, Frost had been publishing small collections of his verse. Though the first important recognition he received came from Britain, he was always essentially a New England poet. He was a farmer, writing his poetry with the deceptive, rustic simplicity we associate with country life.

He wrote about building fences, picking apples, gathering flowers, sowing and harvesting.

He wrote about the universal matters of life and death, good and evil, just as Faulkner did in his novels. The two World Wars and the Great Depression between them had little effect on his verse.

National and international events left it unruffled. In both emotion and language, Frost was restrained, conveying his message by implication. The rhythms of his poetry were regular. They were not glibly smooth, but they fell easily on the ear. Though his language started out by being conventionally poetic, he soon found his individual voice. His poetry then gained a colloquial directness that allowed him to avoid the extremes of high-sounding phrases on the one hand and banality on the other.

For his seeming serenity, Frost knew what sorrow and wickedness meant. As he said in one lyric, he was acquainted with the night. More than a handful of his poems reflect the tragedies that darkened his personal life. As he went on writing, he increased in wisdom. His poetic gifts never failed him, although he lived to be nearly ninety. His final book was issued in 1962.

Robert Frost, Carl Sandburg, and Edward Arlington Robinson, along with other distinctively modern poets, had succeeded in accustoming readers to verse forms that embraced all types, from rhymed stanzas in regular meter to free verse. They had caught the authentic rhythms and accents of 20th-century America. *Poetry*, magazine was furnishing a market for experimental verse.

Within this atmosphere, the poetry of such new voices as those of William Carlos Williams, Langston Hughes, and Archibald MacLeish, was gradually accepted. This new group, many of whom were only a few years younger than the poets who had received recognition before World War I, grew in fame as the years passed. By the outbreak of World War II, they formed the nucleus of a goodly number of truly excellent modern poets. In many ways, however, the first half of the 20th century was still an age of prose. The most notable writing continued to be fiction, as novelists competed for public attention. Writers like John Dos Passes, Willa Gather, and Thomas Wolfe were widely acclaimed.

One author, writing with a minimum of concessions to the critics and to the public, began to attract the attention of serious students of literature. She was a Southerner, Katherine Anne Porter.

Miss Porter grew up in Texas and lived for a time in Mexico. She used both places as the settings for some of her rich, involved stories. She gathered her early tales in a book called *Flowering Judas*. Later collections of her works proved to be distinguished. The best of them was *Pale Horse, Pale Rider*. The title story tells about a girl's love for a soldier who dies of influenza in camp during World War I. It is a remarkably appealing tale told in a style that is elegant but with a cutting edge.

Much of the critical acclaim for this work resulted from Miss Porter's skillful use of symbols in it.

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

The short story, "Theft" – unusually short for her – is a brilliant combination of clashes.

It encompasses the encounters of races, nations, and sexes. The same talent for simultaneously treating several conflicts appears in her one long work, the novel entitled *Ship of Fools*.

She pictures a German ship going from Mexico to Europe shortly before the beginning of the Nazi regime. The individual passengers represent various groups. Hostility and tension fill the sea air. Nearly everyone on board suffers from it.

- Who attracted the attention of serious students of literature?
- What book did she gather her early tales?
- What did some of her stories show?
- What was the title and the main hero of her novel?
- What was the novel about?

The voyage is a long one, and revealing because of Miss Porter's insight into human nature. It is a happy one for only a scattered few among the many passengers.

There is a sharp contrast between the steely, if feminine, strength of Miss Porter's writing in *Ship of Fools* and the fluid writing of Saul Bellow in *The Adventures of Augie March*.

Bellow was a Canadian boy who migrated with his family to the USA in 1924. He grew up in Chicago and went to college there. He gradually displayed his gift for writing prose fiction and gained critical praise. His first two novels were conventional and tight in structure.

Dangling Man (1944) is the diary of a draftee of Bellow's own age, waiting to be inducted into the army and meanwhile living in indecisive uncertainty. At times he tries to arouse himself but he always slips back into a state of inertia. At the end he welcomes being drafted because it means that he will have no decisions to make. The next novel, *The Victim*, is set in New York in the heat of summer. It deals with a worried businessman and an acquaintance who fastens onto him like a leech.

The acquaintance lives off the businessman and harries him.

As the novel goes along, we become less sure which man is being victimized, and which is the victim. These first two Bellow novels showed good organization, but his *Augie March* sprawls.

The main connection between the many episodes of this long book, published in 1953, is simply the central character. He is talkative, goodhearted, sometimes a bit of a rascal.

This kind of novel is called "picaresque", after a Spanish word for "rogue". The setting is Chicago, which is pictured as a city full of vitality. Augie knocks on many doors, there and elsewhere, and they usually open for him. Bellow has gone on to publish several more novels. Taken together, they establish his rank among today's leading American novelists. Among his more recent novels it is hard to pick out the best; each is good. However, the most noteworthy is probably *Herzog*, the story of a neurotic, alienated college professor. In a sense, the alienated man is still Bellow's favorite hero. After all, for many years Bellow saw himself as an outsider. He was a Canadian who came to the USA.

He was a Midwesterner in a culture dominated by the eastern part of the country.

He was a Jew in a gentile civilization. Like most authors, he usually put himself into his books.

Bellow is the best, but not the only, Jewish novelist who has turned his feeling of alienation into first-class fiction. In today's culture one of the most appealing symbols of alienation has been the Jew.

Only one symbol has been more effective. It is that of the Negro.

- Who was Saul Bellow?
- Where did he grow up?
- What did he display for?
- When was his long book published?

The Negro writer provides the most striking example of alienation in American literature. With the emergence of the Black Power movement and the drive for a separate – black – identity, he has come to the forefront. There has been a spate of Negro novels. Their general subject has been the oppression by the whites of a Negro minority. Their usual vehicle has been the story, generally set in a black ghetto, of a Negro youth and the cruel things that happen to him. The first notable example, *Native Son* by Richard Wright, appeared in 1940. After World War II more such novels appeared, especially in the late 1950s and 1960s. Since 1965 a significant number of new black poets and essayists have appeared.

- Who was the most gifted of black novelists?
- What was the title of his first novel?
- When was it published?
- What was his second novel about?

The most gifted of black novelists, James Baldwin, has not written exclusively about his race, however. His alienated heroes have been white, as well as black.

His first novel was *Go Tell It on the Mountain*, published in 1953. It is about the members of a Harlem³ church and, through flash-backs, about their ancestors,

His second novel, *Giovanni's Room*, is about Whites. His later fiction and his essays explain pungently what it means to be a Negro. The essays describe the dangers of ignoring the Negro's plight in American culture.

Talented though Baldwin is, his writing has been overshadowed by a single novel, *Invisible Man*, written by Ralph Ellison and published in 1952. This is considered by many critics to be the outstanding book of the past twenty years. The "invisible man" is the Negro.

The white man simply does not see him as a human being: that is Ellison's central idea. He dramatizes this idea through the experience of a young man – basically Ellison himself – who attends a Negro college, is expelled through no fault of his own, and finally drifts to Harlem.

There he assumes the leadership, by chance, in a struggle against a family's eviction. He attracts the attention of the local Communist party, joins it, but at length rebels against its discipline, which is as unacceptable to him as the Black Nationalism⁴ he also encounters. At the end of the story he withdraws completely from society, living in a sealed cellar. The novel is written in a vivid, flexible style. Its characters are types, and yet they seem to move and have a life of their own. The gallery of whites and Negroes in Ellison's book includes a number of characters we are apt to remember, especially the main character himself and the Black Nationalist who calls himself Ras the Exhorter.

The message of the novel is despair, but Ellison's energy is so brilliant that he makes us hopeful in spite of his own pessimism. In a way, Ellison's notable novel sums up American literature of today. It is energized by dissent and alienation. After World War II, American poetry began to turn away from the orthodoxy-based on symmetry, intellect, irony, and wit – that had been established by T.S. Eliot and the new critics. The later poets discovered that they needed something more than the standardized intellectual, ironic, impersonal approaches of the previous thirty years. Seeking to communicate their experience, these poets (Randall Jarrell) expressed themselves with the emotional and the personal, in poetry of feeling and insight. They insisted on looking at World War II with their own eyes and telling its meaning with their own voices. At the same time, new poetic elements began to emerge. Other poets added their contributions to the rather quiet and unassuming character that American poetry seemed to have adopted. William Carlos Williams made effective use of colloquial speech; Robert Lowell examined the alienation of self.

Theodore Roethke (as well as Lowell) focused on the suburbs as a possible place of quiet despair. In contrast to the negativism of alienation of self, Roethke gave poetic expression to an inward joy and a kind of poetic defiance to the terrors of modern life, and many poets found inspiration in ordinary, everyday experience rather than in some unusual happening or encounter.

Two characteristic strains that run through much of contemporary American poetry are introspection and social criticism. These two themes are frequently combined into what we may call introspective social criticism, in which the poet explores the depths of his own feelings with regard to what appear to him to be the injustices of the society that forms his environment.

- Where did American poetry begin to turn away?
- What did begin to emerge at the same time?
- Who made effective use of colloquial speech?
- Who examined the alienation of self?
- Who focused on the suburbs as a possible place of quiet despair?

Sincerity and a fascination with opposition are among the most representative themes of the contemporary writer. These can be reflected in the poet's treatment, as well as in his choice, of subject matter. An intense awareness of the differences between appearance and fact, seeming and being, the superficial and the essential, is accompanied by a bold, sometimes daring use of oppositions and unexpected juxtapositions in form.

In his striving to cut through appearances, to strip away all but the bare truth, to avoid all that is not "absolutely true", the contemporary poet has established a sense of honesty and protest against hypocrisy as one of his guiding principles.

These principles are expressed in different ways according to each poet's temperament and manner of expression: from the raucous invective, the blunt, prosaic, strident manner commonly associated with literature of protest, to the subtlest, sensitive, oblique poetic metaphor.

Indirectness is, in fact, an important characteristic differentiating contemporary poetry from the poetry that preceded it. While the words and images themselves are generally blunt, abrupt, and realistic – in keeping with contemporary attitudes and idiom – the total structure tends toward the implicit, compressed, and provocative, in contrast with the more literal and logical structure of traditional poetry. Sarcasm, irony, and paradox are the common tools of the modern poet.

Interesting and important as the themes and directions of contemporary American poetry are, they should, as with all new trends in the creative arts, be viewed more as evolutionary stirrings than as permanent achievements. Tomorrow might see poetry take a new direction; or new modes of poetic expression, existing as a deep undercurrent, might not rise to the surface until some time in the future,

Only time can determine the importance and lasting quality that these contemporary contributions will make to the development of 20th-century American poetry. From 1940 into the 21st century, American playwrights, poets and novelists have continued to be internationally prominent.

Exercise 1. Read the text interrupted with questions and have a discussion.

Exercise 2. Analyze genre fiction in the 20th-century.

Many works published in the 20th-century were examples of genre fiction. This designation includes the crime novels, spy novel, historical romance, fantasy, graphic novel, and science fiction.

Agatha Christie (1890–1976) was an important crime writer of novels, short stories and plays, who is best remembered for her 80 detective novels as well as her successful plays for the West End theatre. Another popular writer during the Golden Age of detective fiction was Dorothy L. Sayers (1893–1957). Other recent noteworthy writers in this genre are Ruth Rendell, P. D. James and Scot Ian Rankin. Erskine Childers' *The Riddle of the Sands* (1903), is an early example of spy fiction.

Another noted writer in the spy novel genre was John le Carré, while in thriller writing, Ian Fleming created the character James Bond 007. The novelist Georgette Heyer created the historical romance genre. Emma Orczy's original play, *The Scarlet Pimpernel* (1905), a "hero with a secret identity", became a favourite of London audiences, playing more than 2,000 performances and becoming one of the most popular shows staged in England to that date.

Among significant writers in the fantasy genre were J. R. R. Tolkien, author of *The Hobbit* and *The Lord of the Rings*. C. S. Lewis author of *The Chronicles of Narnia*, and J. K. Rowling who wrote the highly successful *Harry Potter* series.

Lloyd Alexander winner of the Newbery Honour as well as the Newbery Medal for his *The Chronicles of Prydain* pentalogy is another significant author of fantasy novels for younger readers. Like fantasy in the later decades of the 20th century, the genre of science fiction began to be taken more seriously, and this was because of the work of writers such as Arthur C. Clarke's (*2001: A Space Odyssey*), Michael Moorcock. Another prominent writer in this genre, Douglas Adams, is particularly associated with the comic science fiction work, *The Hitchhiker's Guide to the Galaxy*. Mainstream novelists such Doris Lessing and Margaret Atwood wrote works in this genre.

Known for his macabre, darkly comic fantasy works for children, Roald Dahl became one of the best selling authors of the 20th century and his best-loved children's novels include *Charlie and the Chocolate Factory*, *Matilda*, *James & the Giant Peach*, *The Witches*, *Fantastic Mr Fox* and *The BFG*.

ERNEST HEMINGWAY

(1898-1961)

"A writer's, problem does not change. He himself changes and the world he lives in changes but his problem remains the same. It is always how to write truly and, having found what is true, to project it in such a way that it becomes a part of the experience of the person who reads it."

Hemingway was born in Illinois. His family took him, as a boy, on frequent hunting and fishing trips and so acquainted him early with the kinds of virtues, such as courage and endurance, which were later reflected in his fiction. After high school, he worked as a newspaper reporter and then went overseas to take part in World War I.

After the war he lived for several years in Paris, where he became part of a group of Americans who felt alienated from their country. They considered themselves a lost generation. It was not long before he began publishing remarkable and completely individual short stories. The year he left Paris he published the powerful novel, *The Sun Also Rises*. His subjects were often war and its effects on people, or contests, such as hunting or bullfighting, which demand stamina and courage.

Hemingway's style of writing is striking. His sentences are short, his words simple, yet they are often filled with emotion. A careful reading can show us, furthermore, that he is a master of the pause.

That is, if we look closely, we see how the action of his stories continues during the silences, during the times his characters say nothing. This action is often full of meaning.

There are times when the most powerful effect comes from restraint. Such times occur often in Hemingway's fiction. He perfected the art of conveying emotion with few words.

In contrast to the Romantic writer, who often emphasizes abundance and even excess, Hemingway is a Classicist in his restraint and understatement. He believes, with many other Classicists, that the strongest effect comes with an economy of means. This is not to say that his work is either emotionless or dull. "In Another Country," the short story reprinted in the next pages, is filled with emotional overtones. Its dominant feeling is one of pity for misfortunes that can never be remedied.

A hand crippled is, and will always be, a hand crippled. A beloved wife lost through death is lost indeed. Perhaps we should be resigned to such misfortunes, but the Italian major in this story laments that he cannot be resigned. The tragedies of life cannot really be remedied.

Ernest Hemingway is one of the greatest modern American writers. He is the author of many stories and novels. His most famous works are: "The Sun Also Rises", "A Farewell to Arms", "Death in the Afternoon", "To Have and Have not", "The Old Man and the Sea".

War is the subject-matter of many of his books, which are full of bitterness and hatred of life's abominations among which war is one of the most disgusting. Most of Hemingway's characters belong to the so-called "lost generation" – the generation of young bourgeois whose lives have been distorted both physically and morally by World War I.

Their weakness, as well as the weakness of the writer himself, lies in their failure to break through their individualism for lack of political interest and desire to fight for a brave cause. Though their protest against war and the rotten order of things in the world is passionate enough, their indignation turns into a blind alley, for all of them are staunch supporters of individualism.

But for all the contradictions in his philosophy and limitations of his views Hemingway is undoubtedly a great writer and a great master. No other American writer inspired so much imitation as Hemingway. After he published his first book in the early twenties, American fiction quickly came under his influence. Hemingway's originality of style and forcefulness of presentation were generally recognized. The bold statements, simple declarative sentences, sometimes linked together with successive "ands", the repetitive rhythms and judiciously repeated key words, are almost the trademark of a generation of writers. Hemingway's style is consistent with his view of writing.

He condemned obscure complicated style and the use of elaborate syntax. His language is always terse and permeated with understatement.

It is generally acknowledged, that Hemingway possesses the sense of place, the sense of fact and the sense of scene to the utmost degree, which means that Hemingway's presentation of events is always vivid and his descriptions of places and scenes never lack local colour.

"A Farewell to Arms" (1929) is a world famous anti-war novel. It is also devoted to the fate of the "Lost Generation". The young people here try to find underneath the shifting values of their disenchantment something to which they could cling. In this novel it is love. "A Farewell to Arms" presents the history of a morally wounded young American in the midst of the horrors of World War I.

It is a first-person narration. Lieutenant Frederic Henry is attached to the Italian army. He is in love with Catherine Barkley, an English nurse. The two are sick and tired of the war with its skirmishes and retreats, with its waste and destruction of moral values. Frederic decides to desert from the army and take Catherine to Switzerland where there is no war and where he believes people can live as they like. The young people hire a boat and one dark stormy night cross the Geneva Lake.

Active vocabulary

Family, writer, problems, to believe, generation, declarative sentences, novel, contradictions, stories, to present, American fiction, influence, world famous, history, young bourgeois, to live, literary work, means, descriptions, vivid, acknowledge.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

Exercise 2. Carry on the following dialogue in class.

- Ernest Hemingway is a world famous writer, isn't he?
- Oh, yes. His books were published in many languages. By the way, were his books published in the Russian language?
- Yes. All his books were published in Russian. A lot of people all over our country read and enjoy his books.
- He spent the last years of his life in Cuba. There he wrote his world famous story "The Old Man and the Sea".
- I reread it last week and enjoyed every minute of it. The story is wonderful.

Exercise 3. Digest the score of the information briefly in English.

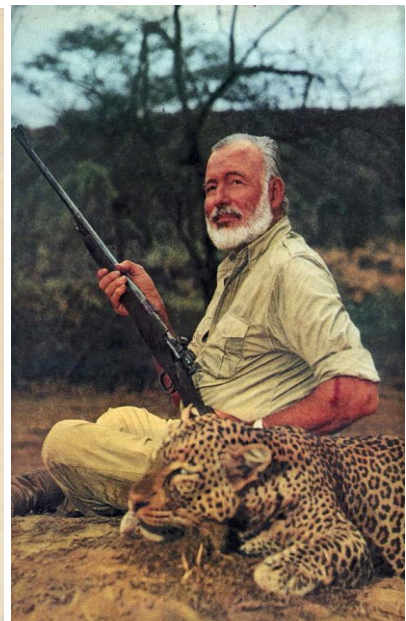
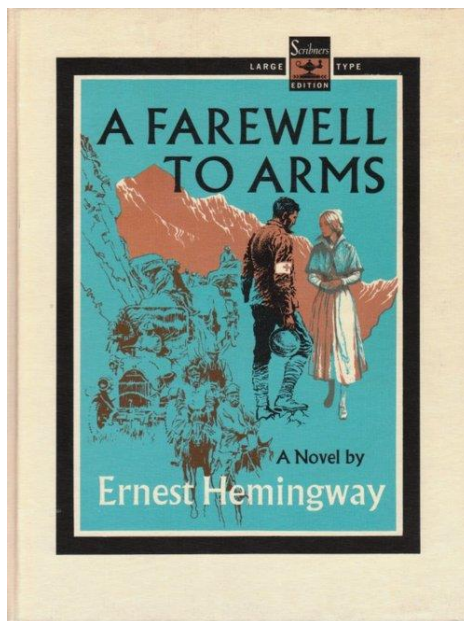
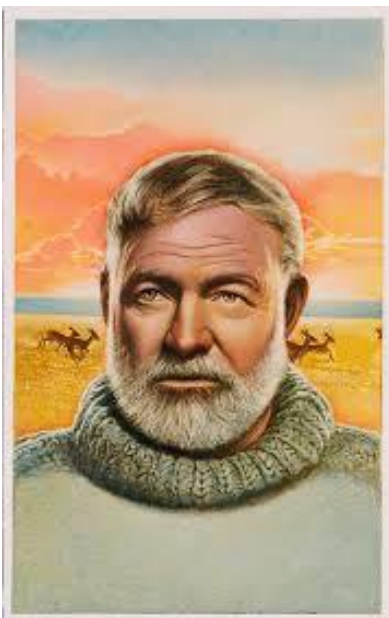
Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				



Exercise 5. Choose the correct variant by drawing on the information above.

1. Hemingway published his first book of American fiction in the _____.
a) late thirties b) late twenties c) early thirties d) early twenties
3. Hemingway possesses the _____ of place, of fact and scene to the utmost degree.
a) sense b) feeling c) sensation d) spirit
4. "A Farewell to Arms" is a world famous anti-war novel written in _____.
a) 1934 b) 1929 c) 1933 d) 1943
5. Hemingway's novel _____ presents the history of a morally wounded young American in the midst of the horrors of World War I.
a) Death in the Afternoon b) A Farewell to Arms c) The Sun Also Rises
d) To Have and Have not
6. The great American author Hemingway was born in Oak Park, _____.
a) Montana b) Illinois c) Utah d) Oklahoma
7. In the _____ Hemingway moved to Paris where American writers were living.
a) 1930s b) 1910s c) 1920s d) 1900s
8. He started to write novels in a _____ new style, using simple language.
a) special b) distinguishing c) distinctive d) particular
9. The subjects of Hemingway's books were also _____.
a) peculiar b) distinctive c) particular d) special
10. Hemingway was awarded the Nobel Prize for Literature for his book _____ in 1954.
a) The Sun Also Rises b) A Farewell to Arms c) Death in the Afternoon
d) The Old Man and the Sea
11. War is _____ the of many of his books
a) subject-matter b) subject c) score d) object
12. Repeated keywords are _____ the trademark of a generation of writers.
a) almost b) nearly c) scarcely d) about
13. "A Farewell to Arms" is devoted to the fate of the _____.
a) "Lost Generation" b) Beat Generation c) beating generation d) loose generation
14. It is a _____ narration.
a) first-person b) second-person c) third-person



CONVERSATIONS

- Which of Hemingway's books do you like most?
 - Well, I like "A Farewell to Arms", "For Whom the Bell Tolls" and "The Old Man and the Sea".
 - Was Hemingway awarded the Nobel Prize for "The Old Man and the Sea"?
 - Yes, he was awarded the Nobel Prize for the narrative art shown in the story. By the way, by that time the story had already won the Pulitzer Prize.
-

Jane: I'm still under the impression of Baldwin's book "Tell Me How Long the Train's Been Gone".

Nick: What's the book about?

- About the life of blacks in the USA, and the struggle for their rights and success in life.
 - I think Baldwin is a writer of great ability.
 - He certainly is. Do you know he's also the author of some plays?
 - No, I don't. Were his plays staged?
 - Two of them "The Armen Corner" and "Blues for Mr. Charlie" were produced throughout the USA and Europe.
-

- What strikes you most in O'Henry's stories?
 - His wide knowledge of common people.
 - Yes, common people are his main characters. His plots are unusual, aren't they?
 - Yes, and his unexpected endings never fail to surprise the reader.
-

John Parker: Where could one find translations of twentieth century American writers?

Peter Pankov: In the monthly magazine "Inostrannaya Literatura" (Foreign Literature). In recent years it published Cheever's "Bullet Park", Gore Vidal's "Burr", Stories by Baldwin and some other writers.

John Parker: What's the circulation of the magazine?

Peter Pankov: About 500,000 copies.

John Parker: That's fantastic!

Notes

1. "For Whom the Bell Tolls" – "По ком звонит колокол".
2. James Baldwin – Джеймс Болдуин (р.1924), современный американский негритянский писатель. Наиболее известны его романы "Go Tell It on the Mountain" – "Поведай с горы" (1953), "Another Country" – "В иной стране" (1962), "If Beale Street Could Talk" – "Если Бийл стрит могла бы заговорить" (1974).
3. "The Armen Corner" "Угол 'Амен".
4. "Blues for Mr. Charlie" "Блюз для мистера Чарли".
5. John Cheever – Джон Чивер (р.1912), современный американский писатель. Наиболее известные произведения – "The Wapshot Chronicle" – "Семейная хроника Уопшотов" (1957), "The Wapshot Scandal" – "Скандал в семействе Уопшотов" (1964), "Bullet Park" – "Буллет-Парк" (1969).
6. Gore Vidal – Гор Видал (р.1925), современный американский писатель. К числу наиболее известных произведений относятся "Washington, D.C." – "Вашингтон, округ Колумбия" (1967) и "Burr" – "Бэпп" (1974).

Exercise 1. Learn the conversations by heart and carry them on with your classmate in class. Render the contents of the conversations in Indirect Speech in English.

Exercise 2. Insert prepositions or adverbs wherever necessary. Translate the sentences.

1. "Are American modern writers well-known ... the Russia?" "Yes, many ... them are". 2. "Is Faulkner popular ... Russian readers?" "He certainly is, though he isn't as popular as Hemingway". 3. Most of his novels Dreiser describes the life ... the man characters ... a number ... years. 4. "Like most young people you must care detective stories?" "But I do not. I care ... modern poetry". 5. "Did you hear ... the monthly magazine "Russian Literature?" "I'm sorry, to say I didn't. What circulation does it have?" 6. "When was Hemingway awarded ... the Nobel Prize ... Literature?" " ... 1954". 7. O'Henry's knowledge -common people surprised me. 8. "We're having a little party ... my place next Friday. Peter Burton will read his new poems. Can you come?" "Yes, thank you".

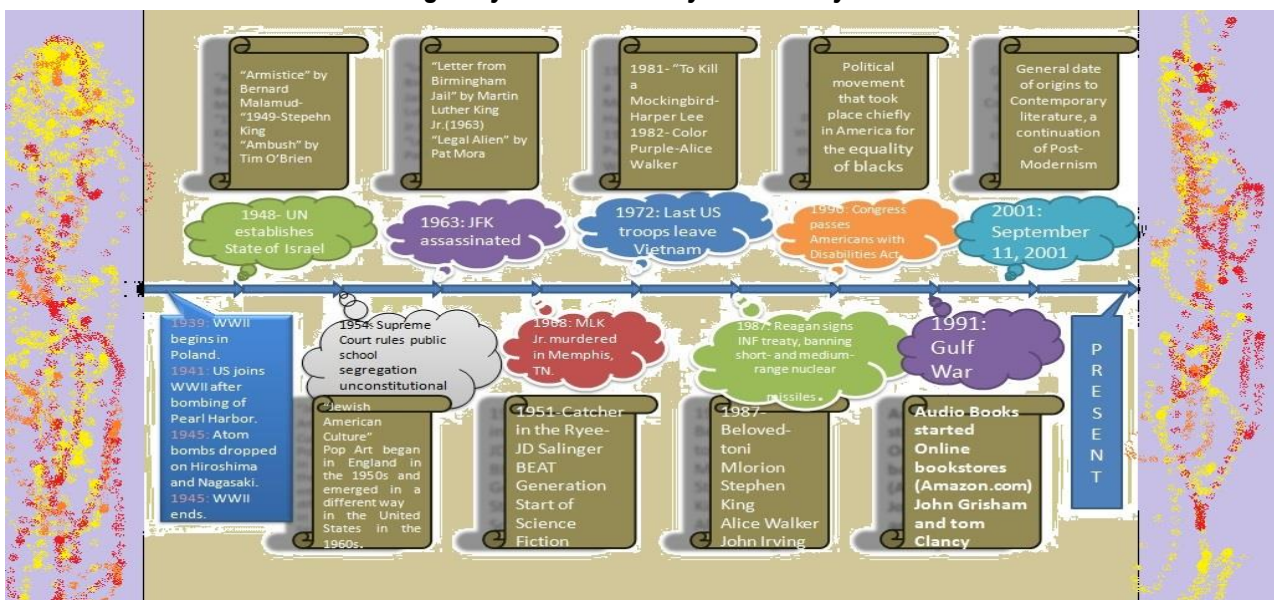
Exercise 3. Act the dialogue out in class.

- I'd really like to know more about American literature. Can you give me some help?
- Well, I'll try. I can tell you about some of the more important writers. That'll be a start, anyway.
- Good.
- Well, you should read Benjamin Franklin. He's about the first one of any importance.
- Good. I'll write this down.
- And then maybe James Fenimore Cooper. He wrote stories about life on the frontier.

Everybody reads them in school.

- Who's the man who wrote so much about nature?
- Emerson. You certainly should read some of his essays.
- Yes, I think I've read one or two.
- There are three other people you should know about. Hawthorne who wrote "The Scarlet Letter". And his friend, Herman Melville. He wrote "Moby Dick". Have you heard of it?
- Is it about a whale? Didn't they make a movie of it?
- That's right. Another important writer of that time was Whitman.
- Oh, yes. One of my teachers thought he was an outstanding poet. Who's the next?
- Mark Twain, I guess. But you probably know him.
- Oh, sure. His books are for children, aren't they?
- Oh, no. A lot of adults read them. I just read "Huckleberry Finn" last year.
- Really? Should I read it?
- Yes, indeed.

Exercise 4. Learn the dialogue by heart and carry it on with your classmate in class.



WILLIAM FAULKNER

(1897-1962)

A unique personality born in small town of Oxford (Mississippi) he grew up in an impoverished southern aristocratic family & it had impact on him (the spirit of the South). His education was not systematic. He inherited the tragic confrontation of white & black. In 1925 he met Sherwood Anderson, dropped out of the university. He tried his hand in different areas. After an unsuccessful attempt to become a pilot (was wounded in the WWI), he did different odd jobs, worked in a bank, had a published collection of poems. He wrote a couple of books imitating lost generation novels. He produces novels "Soldier's Pay", "Mosquitoes". Though published they were not welcomed by critics.

Their words were rather hush: "Faulkner has no voice of his own, he has nothing to say". So he decided to write in a unique style, did not bother himself with any literary tradition. If you don't like it – it is your problem. All his life he lived in that small town & it became a background for most of his books.

It is known as "*Yoknapatawpha County*". But he found writing to be a pleasure for him. In 1929 he wrote "*The Sound & the Fury*", "*Sartoris*". This year was a turning point for him. He wrote as he pleased disregarding traditions. His perspective was to make things clear to himself. He began to write about the things that he knew firsthand. Both these novels look into the decay of south's families.

Faulkner mercifully exposes the degradation of the South.

There are moral reasons for this: here the topic of slavery springs up, topic of incest, moral impurity of people living there, their sins. At the same time one can feel Faulkner's anxiety even hatred about the civilization, contemporary life.

The civilization did only harm. The alternative is a patriarchal way of living. Much as he scorned the past he still longed for those times. He needn't invent anything – "*The Sound & the Fury*" is taken from Shakespeare's "*Macbeth*". He alluded to the words that Macbeth said before his death: Life's but a walking shadow, a poor player. That struts & frets his hour upon the stage, then is heard no more. It is a tale "*Told by an idiot*", "*Full of sound & fury*", "*Signifying nothing*". It seems that the same feeling of confusion is familiar to Faulkner.

The story is about the decay of the Compson's family. The novel consists of four parts.

The first is told by Benjamin Compson who is mentally handicapped. He is that very idiot who tells the story of life's confusion. Events are given as fragments of his perception as if through the stain glass. He doesn't know what's going on, he is subconsciously aware of the conflict in the family.

Everything is blurred, mixed, no chronology. We can indicate time by the hints the characters drop now & then. He uses device of interrelated temporal plains. The second part is told by Quentin.

He is a romantic type of a person who feels deeply & suffers deeply. He is too fragile, too frail.

He cannot cope with the harsh world (committed a suicide). The third – by Jason Compson. He is practical, persistent, knowing what he waits from life, a tenacious man. The fourth is told by Faulkner himself. He tries to be objective, was to put everything their places. Everything is centred round their sister Caddy. Use of subjective viewpoint, inner monologue, stream of consciousness – achieved a striking effect – highly individual characters become universal types: Bengy – childish perception, Quentin – adolescent consciousness, Jason – pragmatic. All of them are contrasted to authors representation of things – combining particular & general. The degradation of one family is the symbol of the decline of the South in general. He shows that the family gradually collapses, people are driven to death & despair. Life is chaos of sound & fury. Another message was that Faulkner himself didn't put up with darkness & gloom. Positive note is present in the book. His intentions are realized in the fourth part.

The following works treated the same topic. In 1945 he produced the chronological supplement to the work "*Light in August*", "*Absalom! Absalom!*", "*The Sanctuary*", "*As I Lay Dying*".

The decline of the South, race conflict & the constant overlap of the past & the present, loss of human values are the themes of his works. A line of descendants of formerly rich South families.

The values of the past generation became corrupted in the modern world. Atmosphere of doomed despair. He got a Nobel prize in 1950. The values for him are courage, honour, pride, hope, sympathy, self-sacrifice, compassion.

In 30's his style changed. These works are easy to read. He turns to another topic – the trilogy "*The Hamlet*", "*The Town*", "*The Mansion*". He thought he had spotted a disease in American society called "snopecism" (from Flem Snopes – the main character of one of the parts of the trilogy).

Snopecism is evil, the product of capitalist civilization, lust for money, put on the pedestal of American society. Money dominates American life. It is people's God. The trilogy is written in a realistic key. It deals with the snopes – former poor white people. Flem is the first in the rank who by cunning, corruption, bribe, general unscrupulousness elevated himself to a ruling financial class. It is shown how this lust for money leads Flem to come over his friends, family to power. Faulkner shows that a collision with Snopes ruins people, especially if they are not of his kind. He is to blame for many deaths. He didn't do it with his own hands but he drove them to such circumstances. He is not human.

It makes him socially dangerous. People fall victims of his thirst for money.

The character who opposes Flem is his stepdaughter Linda. Faulkner makes her a communist (probably he saw no other force in the society that could oppose snopecism as a social phenomenon).

The change in Faulkner's outlook resulted in the structure of the novel. Chain of associations is not so unruly as previously. Faulkner is famous for his short stories collected into two volumes: "*Knight's Gambit*" and "*Collected Stories*". Their theme is decline & deterioration of South.

Here we meet the same heroes or allusions to the characters & events of earlier novels. Every book is interrelated. "*The Bear*" is a perfect example of Faulkner's style. It illustrates his concerns.

Faulkner had a reputation of a writer for intellectuals. I believe that man will not merely endure; he will prevail. He is immortal, not because he alone among creatures has an inexhaustible voice, but because he has a soul, a spirit capable of compassion and sacrifice and endurance.

The poet's, the writer's duty is to write about these things. It is his privilege to help man endure by lifting his heart, by reminding him of the courage and honor and hope and pride and compassion and pity and sacrifice, which have been the glory of his past. The poet's voice need not merely be the record of man, it can be one of the props, the pillars to help him endure and prevail.

Though Faulkner never became an expatriate as Hemingway did, he nevertheless returned home as an outsider. He tells his own story most directly in *Sartoris*.

When young Bayard Sartoris comes back to the Mississippi town he had left when he went to war, he is desperate to know what to do. He knows that something inside him is wrong, but he is not really sure either of the disease or its cure. He wanders around the town and the surrounding countryside, talking with people, sometimes quarreling with them. He drinks liquor the more eagerly because the nation has passed the Prohibition law and alcohol is now illegal. The liquor, however, gives him only temporary forgetfulness. The desperation is still there. In a key section of this novel by Faulkner we follow Bayard Sartoris through a reckless, futile day. He gets drunk in the back room of the local store.

Then he goes with a friend to look at some horses and sees a very spirited stallion. He jumps on it; the horse runs off wildly and Bayard is knocked unconscious by a tree limb. As our first excerpt opens, it is nighttime and, head bandaged, Bayard must while away the night. With him is a salesman named Hub, a freight agent named Mitch, and three Negroes. The Negroes are a musical trio, brought along to serenade with their instruments. They all ride in Bayard's automobile. They are a varied group. Hub and Mitch are both white but much lower on the social scale than Bayard, and they know it.

The Negroes are at the bottom of the scale. As Faulkner treats them, they are anonymous but are sympathetically described.

In later works Faulkner put into his novels some of the most memorable Negroes to appear in American literature. Although they are usually shown from a Southern point of view, Faulkner is perfectly aware that Negroes are human beings like himself, but ones who have suffered much because of the color of their skin. He treats them more sympathetically in his books than he treats the poor whites, whom he sometimes shows in a very unfavorable light.

The worst whites in his work, created as the members of a family named Snopes, are almost inhuman in their evil energy. He had not yet created them when he wrote *Sartoris*. They appear in some of his later novels, where they crowd out people like the Sartorises, the futile aristocrats. Hub and Mitch in *Sartoris*, however, are decent men; nothing like the clan of Snopes.

William Faulkner American novelist and short story writer, was one of the important figures in 20th century literature. In a series of novels and short stories set in the fictional Yoknapatawpha county in the state of Mississippi, Faulkner produced a major work of imagination, one that transcends its setting in the American South to arrive at universal observation about the enduring lot of man, his suffering, and his dignity. In Faulkner's works a vision of mankind may be compared to that of Greek tragedy. Fame came to Faulkner during the last years of his life. He received the Nobel Prize (1954), the National Book Award (1951) and two Pulitzer prizes (1955, 1963). The sweep of his imagination power, the intensity of his style, and the continuous and serious experimentalism of his forms made him one of the few American writers who unmistakably deserve to be called great.

W. Faulkner was born in New Albany on September 25, 1897. His great-grandfather had moved from Tennessee to Mississippi, where he was a plantation owner, colonel in the Confederate Army, railroad builder, and author of a popular novel, "*The White Rose of Memphis*". William was the oldest of four brothers, one of whom became a well-known aviator before he was killed in 1935.

Faulkner's family moved from New Albany to Oxford, Miss., when William was five, and that town, the seat of the University of Mississippi, was to be his home for most of his life. His schooling was casual and stopped after 10th grade. For the most part, in his late teens, he merely hung around Oxford, read a great deal, wrote bad verse imitative of Swinburne and Omar Khayyam, and tried to find himself. The First World War woke him from his lethargy.

Flying caught his imagination. Rejected for service in the U.S. Army during the war because he was under the minimum height, he went to Canada and joined the Royal Air Force. Although he did not see combat, he was made an honorary second lieutenant in December 1918.

After the war Faulkner was admitted to the University but did not complete his freshman year. Student publications, however, furnished him an outlet for his first stories and poems. In 1921, he went to New York City and tried unsuccessfully to make contacts in the publishing world.

Returning to Oxford, he was appointed postmaster of the University post office in 1922, a job at which he proved absolutely inept before his resignation in 1924. During these years Faulkner was writing imitative poetry. His mentor in these exercises and in much of his later work was a fellow townsman, Phil Stone, who kept him in touch with contemporary literary movements and helped finance the publication of his first book, "*The Marble Faun*" (1924), a collection of poems.

In 1925, Faulkner lived in the French Quarter of New Orleans, where he wrote sketches and poems and was a companion of Sherwood Anderson, who encouraged him to write "*Soldier's Pay*" (1926), an experimental, bitter novel about a returning war veteran.

In 1927, Faulkner wrote "*Mosquitoes*", a satire novel of literary life in New Orleans. In the same year he returned to Oxford, worked at odd jobs, and in 1929 married Estelle Oldham Franklin, a widow with two children.

They had one child of their own. In the third novel, "Sartoris" (1929) he wrote about the people and places of Yoknapatawpha county, which he based on Lafayette county, Miss., of which Oxford is the seat.

From 1929 to 1936, Faulkner wrote "The Sound and the Fury" (1929), "As I Lay Dying" (1930), "These Thirteen" (1931), short stories; "Sanctuary" (1931); "Light in August" (1932); "Doctor Martino and Other Stories" (1934); "Pylon" (1935), the only one of these books without Yoknapatawpha setting; and "Absalom, Absalom!" (1936). After the establishment of his reputation by "The Sound and the Fury" and "As I Lay Dying", he did not have to worry about the money; he was able to modernize his century-old house, to buy a private plane, to finance his brother's barnstorming career, and to travel where he pleased. Hollywood bought "Sanctuary" and turned it into a movie, and Faulkner was asked to assist in its filming. Since then he spent much time in Hollywood.

Between 1936 and 1948, Faulkner did relatively little writing. His publications of this period include "The Unvanquished" (1938), a collection of stories; two short novels – "The Wild Palms" (1939) and "The Hamlet"; "Go Down, Moses" (1942), a collection of stories, originally published in 1940 and 1941; and "Intruder in the Dust" (1948), Faulkner's first popular success after "Sanctuary". After 1949, Faulkner wrote at an increased pace but with diminished power. His later works include "Knight's Gambit" (1949), a collection of detective stories, "Requiem for a Nun" (1951), a play with commentary.

"A Fable" (1954), an allegory with a World War I background. He wrote "The Town" (1957) and "The Mansion" (1959), which together with "The Hamlet" constitute a trilogy. His last novel was "The Reivers" (1962), a nostalgic comedy of boyhood. Faulkner did not become a world figure until he was awarded the Nobel Prize for literature. Up to that time he lived in quiet obscurity in Oxford, with occasional trips to Hollywood to work on motion picture scenarios. After 1950 he traveled widely, Faulkner died of a heart attack at Oxford on July 6, 1962.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

Exercise 2. Choose the correct variant by drawing on the information above.

- Faulkner was born in _____.
a) 1897 b) 1890 c) 1900 d) 1910
- Faulkner received the Nobel Prize in _____.
a) 1949 b) 1950 c) 1954 d) 1957
- Faulkner was the oldest of _____ brothers.
a) three b) four c) two d) five
- Rejected for service in the U.S. Army he went to _____.
a) Australia b) Canada c) Austria d) Great Britain
- In _____, W. Faulkner went to New York City and tried unsuccessfully to make contacts in the publishing world. a) 1921 b) 1934 c) 1924 d) 1935
- In 1925, W. Faulkner lived in the _____ Quarter of New Orleans.
a) French b) Spanish c) Arabic d) Irish
- W. Faulkner's first book, a collection of poems, _____ was published in 1924.
a) Mosquitoes b) Soldier's Pay c) The Marble Faun d) Sartoris
- The only one of these books was _____.
a) Light in August b) Doctor Martino & Other Stories c) Pylon d) These Thirteen
- W. Faulkner established his reputation by _____.
a) The Sound and the Fury b) Sanctuary c) Sartoris d) These Thirteen
- W. Faulkner wrote an allegory with a World War I background _____.
a) A Fable b) Requiem for a Nun c) Knight's Gambit d) The Town

Exercise 3. Add some information & make up a small report and give a talk in class.

Exercise 4. Use the words in the brackets correctly in the text from *Intruder in the dust* (1948).

The novel tells the story of Lucas Beauchamp, a proud old Negro farmer who is (ACCUSE) of murdering a white man, Vinson Gowrie. Lucas is arrested, brought to the town of Jefferson, Yoknapatawpha County, put to jail. County Attorney Gavin Stevens comes to his cell, (ACCOMPANY) by his 16 year old nephew Charles Mallison. The latter, who is the narrator of the story, feels it his duty to help Lucas Beauchamp. The old Negro once saved Charles when he fell into an (ICE) creek and even (SHARE) with the boy his frugal dinner.

Lucas tells Charles that the only means to prove his innocence is to dig out the body of Vinson Gowrie. The examination of the body would show that Lucas' gun was not the murder weapon that had shot Vinson Gowrie. In company with his Negro friend Aleck Sander and an elderly lady, Eunice Habersham, Charles (OPEN) the grave of Gowrie only to (FIND) in it the body of another man.

Little by little truth is (FIND) out. It appears that Crawford Gowrie, the brother of Vinson, killed him with the intention to accuse Lucas of the murder when Lucas threatened to reveal that Crawford was (STEAL) lumber from his brother Vinson. Having hidden the body of Ion, Crawford shot Vinson's companion, Jack, who (KNOW) that Crawford was the murderer, and put his body into Vinson's grave to destroy the proof of his crime. Stevens with the help of County Sheriff Hope Hampton and some other members of the white community of the town (PROVE) Lucas Beauchamp's innocence.

Exercise 5. Complete the sentences with the correct form of the verbs.

- | | | | | | |
|------------------|------------------|---------------|----------------|-----------------|-----------------|
| a) developed | b) develops | c) to develop | a) stands | b) is standing | c) was standing |
| a) dominates | b) has dominated | c) dominated | a) is directed | b) are directed | c) directed |
| a) having killed | b) have killed | c) has killed | a) to keep | b) keeps | c) keep |
| a) expected | b) is expected | c) expects | | | |

The Mansion (1959) is a complicated book where the action 1) ___ in different directions. At the same time it has one leit-motif that 2) ___ the tumult of the plot-development, - and that is the conflict "Mink versus Flem". Mink Snopes 3) ___ his neighbor, a rich farmer, is placed on trial. He 4) ___ his prosperous cousin Flem Snopes to help him by paying the ransom. But Flem, more concerned with his own welfare than with kinship (he is by this time residing in Jefferson, Yoknapatawpha county, the president of the Bank) 5) ___ aside. Mink is sentenced to 20 years in prison. While in goal all his thoughts 6) ___ towards one aim – to kill Flem whom he holds responsible for his imprisonment. Flem Snopes is aware that Mink means to kill him and contrives through certain machinations 7) ___ him in prison for some more 20 years. Thus Mink spends 38 years in confinement and unexpectedly free two years before his time by the payment of the ransom. The reader 8) ___ to understand that this ransom was paid by Linda Snopes, the daughter of Flem's wife Eula. Linda Snopes came back from Spain where she together with her husband participated in the Spanish Civil War and 9) ___ a communist. Her husband 10) ___ in action and Linda suffers broken ear drums as a result of a bomb explosion. In her quest for vengeance on Flem Snopes for the evil he did to people she finds Mink a suitable tool.

Exercise 6. See how many authors and titles you can match up.

"For Whom the Bell Tolls"	Hawthorne	"The last from Mohicans"	James Baldwin
"Hiawatha"	Walt Whitman	"Airport"	Longfellow
"No Name in the Street"	Hemingway	"Leaves of Grass"	Irwin Shaw
"Tom Sawyer"	Melville	"Moby Dick"	Hailey
"Mosquitoes"	Mark Twain	"The Iron Heel"	Faulkner
"Martin Eden"	Jack London	"Sister Carrie"	
	Dreiser	"Huckleberry Finn"	
	Fenimore Cooper	"Light in August"	

ROBERT FROST

(1874-1963)

A poem is never a put-up job so to speak. It begins as a lump in the throat, a sense of wrong, a homesickness, a lovesickness. It is never a thought to begin with. It is at its best when it is a tantalizing vagueness. It finds its thought and succeeds, or doesn't find it and comes to nothing.

It finds its thought or makes its thought. I suppose it finds it lying around with others not so much to its purpose in a more or less full mind. That's why it oftener comes to nothing in youth before experience has filled the mind with thoughts. It may be a big emotion then and yet finds nothing it can embody in. It finds the thought and the thought finds the words.

Let's say again: A poem particularly must not begin thought first. As poets go, Frost was no longer young when he published his first book of poems, *A Boy's Will*, in 1913. Though born in San Francisco, he came of a New England family which returned to New England when he was ten.

Like many other writers, he had a brief brush with college and then supported himself by various means, ranging from shoe-making to editing a country newspaper.

However, he had been brought up on a farm and he liked farming. Most of all, he liked to write but he could not support himself by writing. He was in his late 30s when he moved to England, where he issued his first book and found an appreciation for his work *he* had not found in America.

At the outbreak of World War I, Frost went back to farming in New Hampshire.

Thereafter, although he made many journeys and frequent visits elsewhere, he considered the farm his home and its activities remained the focus of his poetry. Frost's verses became part of a great tradition, shaped by the Roman poet Vergil, of what is called bucolic poetry – poetry about farming.

However, though he used farm situations in much of his poetry, he gave them a wide application. He might write about stepping on a rake and describe the feeling when it hit him, but he used the incident to show how life gives us bruises. Some talents in poetry are used up early, but not Frost's.

He continued to publish fine poetry for fifty years. He reached the height of his popularity after World War II. If America of the 20th century had a national poet, it was Frost.

He was chosen to read one of his poems at the inauguration of the late President John F. Kennedy, the first poet ever so honored. Because Frost wrote so well for so long, it is hard to select poems to reprint. Here, however, are two favorites among readers, "*Mending Wall*" and "*The Road Not Taken*", plus three short, lesser known poems. "*Mending Wall*" shows Frost at work with a neighbor, helping to repair a stone wall that separates their two farms. Frost dislikes walls; his neighbour likes them. We soon see that the walls Frost is talking about are all the things that separate one human being from another, all the things in life that keeps us from loving our fellow man.

Yet Frost never makes a sermon of his poem. He teaches the brotherhood of man, but not tediously. What keeps the poem from being pious is, first, Frost's whimsical humor and, second, the easy informality of his lines. The poem is written in what is termed blank verse. It has five beats to a line, and the beat comes on every second syllable. Also, the lines do not rhyme. But Frost takes the blank-verse form, shakes it up, loosens it, and makes it sound almost like everyday conversation.

The point is, however, that it turns out to be a wise and beautiful conversation. "*The Road Not Taken*" is set in some woods but the place where it occurs is really anywhere and any time. It is, so to speak, the land of "Might Have Been". We must make a decision. We must decide which way to go.

This universal dilemma Frost turns into poetry of gentle yet strong understanding.

Here there is nothing local or folksy in the words he uses. His message is worldwide. He has fewer of his personal, colloquial rhythms in these lines than in "*Mending Wall*", and the form of the poem is one of stanzas, each regular in its arrangement of rhymes.

"Fire and Ice", "Acquainted with the Night", and "Design" seem at first reading to be lucidly simple, yet after better acquaintance they turn out to be rich in hidden meanings.

There is a certain reticence, a teasing indirectness, in Frost's way of telling his thought, evident in these three short poems. He often leaves the reader to search for any implied significance and frequently implies a more general meaning to his moral than he seems to state. He appears not to commit himself to any solution, which runs the danger of being too simple.

On one occasion he said: "I prefer the synecdoche in poetry that figure of speech in which we use a part for the whole". Life, as Frost saw it, is full of apparent paradoxes. It is tragic and hilariously comic, beautiful and ugly, chaotic and unified, and he refused to take an either/or position, as we will see in such poems as "Fire and Ice" and "Design".

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

Exercise 2. Tick off sentences that have the meaning found in the text. Some sentences do not have equivalents in the text at all.

1. He could not maintain himself by writing. 2. He was over 30 when he moved to England. 3. At the beginning of World War I, Frost went back to farming in New Hampshire. 4. Thereafter, although he travelled a lot and visited many places everywhere. 5. He became very popular after World War II. 6. Yet Frost never makes a homily of his poem. 7. He teaches the brotherhood of man, but not monotonous. 8. What keeps the poem from being devout is Frost's whimsical humor. 9. We must make up our minds. 10. He often leaves the reader to explore any implied significance. 11. People may be sermonized out of their money. 12. His literature search was very complex. 13. Many people spend years searching after peace of mind. 14. The paradox is that the region's most dynamic economies have the most primitive financial systems. 15. You can't brush your difficulties aside in that easy manner.

Exercise 3. Explain the meaning of the following words and phrases.

Put-up job; a brief brush with college; apparent paradoxes; synecdoche; a lump in the throat; a sense of wrong; homesickness; lovesickness; tantalizing vagueness; tragic and hilariously comic; folksy; to be in his late 30s; to commit himself to any solution.

Exercise 4. Fill in the gaps with the right prepositions if necessary.

Exercise 5. Reread the text and answer the following questions.

As poets go, Frost (1874-1963) was no longer young when he published his first book 1) ___ poems, "A Boy's Will", 2) ___ 1913. Though born in San Francisco, he came 3) ___ a New England family which returned 4) ___ New England when he was ten. Like many other writers, he had a brief brush 5) ___ college and shoe-making 6) ___ editing a country newspaper. However, he had been brought 7) ___ 8) ___ a farm and he liked farming. Most 9) ___ all he liked to write but he could not support himself 10) ___ writing. He was 11) ___ his late 30s when he moved 12) ___. England, where he issued his first book and found an appreciation 13) ___ his work, he had not found 14) ___ America. 15) ___ the outbreak of World War I, Frost went 16) ___ 17) ___ farming in New Hampshire.

Thereafter, although he made many journeys and frequent visits elsewhere he considered the farm his home and its activities remained the focus 18) ___ his poetry. Frost's verses became part 19) ___ a great tradition shaped 20) ___ the Roman poet Vergil, of what is called bucolic poetry - poetry about farming. However, though he used farm situations 21) ___ much 22) ___ his poetry, he gave them a wide application. He might write 23) ___ stepping 24) ___ a rake and describe the feeling when it hit him, but he used the incident to show how life gives us bruises. He reached the height 25) ___ his popularity 26) ___ World War II. If America 27) ___ the 20th century had a national poet, it was Frost. He was chosen to read one 28) ___ his poems 29) ___ the inauguration 30) ___. President John Kennedy, the first poet ever so honoured.

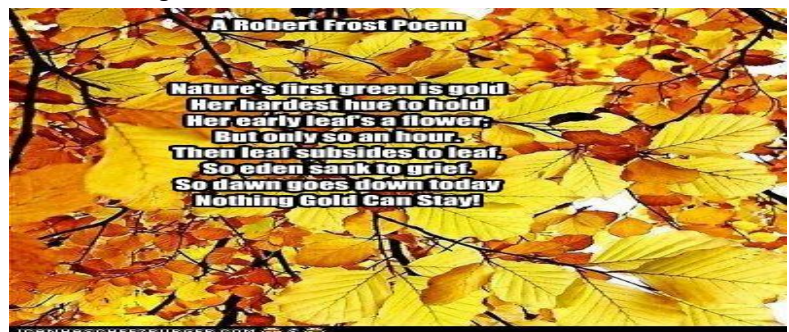
Questions

1. Where and when was Robert Frost born? 2. When did Robert Frost publish his first book? 3. What education did he get and how did he support himself in his young years? 4. Where and when did Robert Frost find an appreciation for his poetry? 5. What poetry did he write? 6. When did Robert Frost reach the height of his popularity and how was he honoured? 7. When did Robert Frost die? How old was he?

Exercise 6. Translate the poem "Design" into Russian.

<p>The work of hunters is another thing: I have come after them and made repair Where they have left not one stone on a stone, But they would have the rabbit out of hiding, To please the yelping dogs. The gaps I mean, No one has seen them made or heard them, But at spring mending-time we find them there. I let my neighbor know beyond the hill; And on a day we meet to walk the line And set the wall between us once again. We keep the wall between us as we go. To each the boulders that have fallen to each. And some are loaves and some so nearly balls We have to use a spell to make them balance: "Stay where you are until our backs are turned!" We wear our fingers rough with handling them. The work of hunters is another thing: I have come after them and made repair Where they have left not one stone on a stone, But they would have the rabbit out of hiding, To please the yelping dogs. The gaps I mean, No one has seen them made or heard them, But at spring mending-time we find them there. I let my neighbor know beyond the hill; And on a day we meet to walk the line And set the wall between us once again. We keep the wall between us as we go. To each the boulders that have fallen to each. And some are loaves and some so nearly balls</p>	<p>We have to use a spell to make them balance: "Stay where you are until our backs are turned!" We wear our fingers rough with handling them. Oh, just another kind of outdoor game, One on a side. It comes to little more: There where it is we do not need the wall: He is all pine and I am apple-orchard. My apple trees will never gel across And eat the cones under his pines, I tell him. He only says, "Good fences make good neighbours." Spring is the mischief in me, and I wonder If I could put a notion in his head: "Why do they make good neighbors? Isn't it Where are cows? But here there are no cows. Before I built a wall I'd ask to know What I was walling in or walling out, And to whom I was like to¹ give offense. Something there is that doesn't love a wall, That wants ii down!" I could say "elves" to him, But it's not elves exactly, and I'd rather He said it for himself. I see him there, Bringing a stone grasped firmly by the top In each hand, like and old-stone savage² armed. He moves in darkness, as it seems to me, Not of woods only and the shade of trees. He will not go behind his father's saying, And he likes having thought of it so well He says, "Good fences make good neighbors."</p>
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Exercise 7. Make notes of your new knowledge about literature.



ARCHIBALD MACLEISH

One reason why some people resent modern poetry is that they prefer poetry, which helps them forget the dreariness and the menace of daily experience. But this is not the only use of poetry; some is written not to take you away from life, but to return you to it, only with a more intense insight into its nature. Wallace Stevens wrote that "the wonder and mystery of art. is the revelation of something 'wholly other' by which the inexpressible loneliness of thinking is broken and enriched".

The poem refreshes life, Stevens once said. It does so by making you see in the world around your things you had never seen before.

Archibald MacLeish was born in Glencoe, Illinois and educated at Yale, Harvard, and Tufts Universities. After World War I, in which he served as a captain in the artillery, MacLeish returned to teach in the Harvard Law School. Subsequently, he left teaching to practice law in Boston, but gave up a successful practice because "he never could believe in it". He wanted to write poetry.

In 1923 he left for Paris with his wife and children in order to submerge himself in the literary atmosphere of that city and to write his own poetry in his own way. "I speak to my own time "To no time after", he wrote and dated the beginning of his life from the year 1923. While in France, MacLeish produced three volumes of poetry – *Streets In The Moon* (1926), *The Hamlet Of A. MacLeish* (1928), and *New Found Land* (1930) – the success of which was assurance that his decision to turn from law to poetry had indeed been a wise one. After he returned to the USA in 1928, MacLeish went to Mexico where he retraced Cortes' route from the coast of the Gulf of Mexico to the valley of Tenochtitlan.

The result was a narrative poem, *Conquistador*, based on Bernal Diaz's *True History Of The Conquest Of New Spain*, published in 1932. The following year it received the Pulitzer Prize. Shortly after publication of *Conquistador*, MacLeish became a member of the staff of *Time* and *Fortune* magazines, writing articles for the latter magazine which set standards of journalistic excellence in "documentary" literature. Displaying the same skill that distinguished his articles in *Fortune*, MacLeish also wrote experimental plays for radio production, *The Fall Of The City* (1937) and *Air Raid* (1938).

In 1939 MacLeish was appointed Librarian of Congress and received an honorary degree from Yale. These honors soon brought to him other advancements in his career, and in 1944 he was appointed public relations counsel in the office of the Secretary of State.

Although MacLeish won a Pulitzer Prize for a narrative poem, his poetic reputation rests largely upon his lyric poetry such as *Poems*, 1924-1933, and *Collected Poems 1917-1952*, for which he won a second Pulitzer Prize in 1953. In his poetic writing MacLeish reflects a certain indebtedness to Ezra Pound, T. S. Eliot, and Carl Sandburg. Yet the lasting value of his poetry rests upon a lyrical gift and a phrasing of rhetoric which is his alone. Instead of inhabiting a poet's ivory tower, MacLeish has shown interest in political movements, worked at different occupations, and investigated different professions.

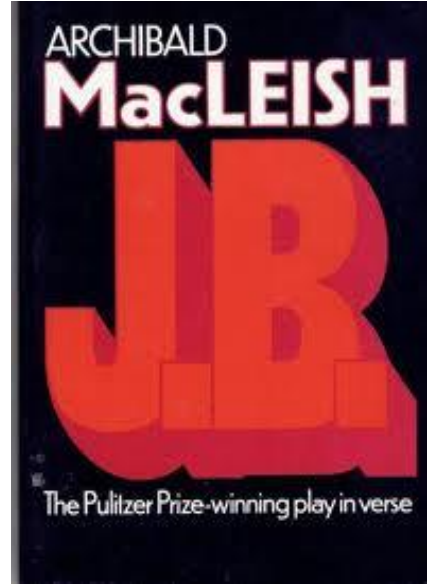
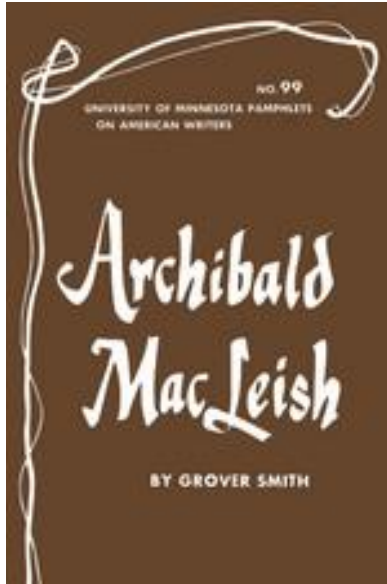
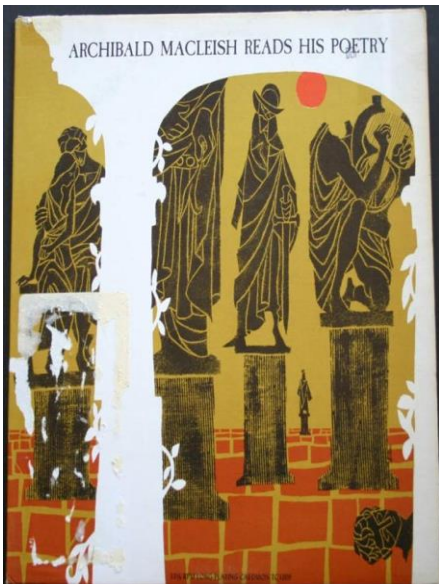
This involvement with the currents of everyday life is reflected in the sensibility of his poetry, much of which is a satiric commentary on 20th-century life.

Exercise 1. Give the list of sky events and provide their short description in the form of notes.

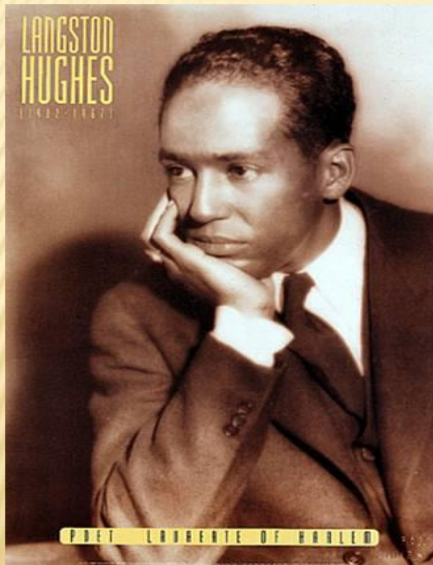
Exercise 2. Read the text and pick up the essential details in the form of quick notes.

The beginning has been done for you.

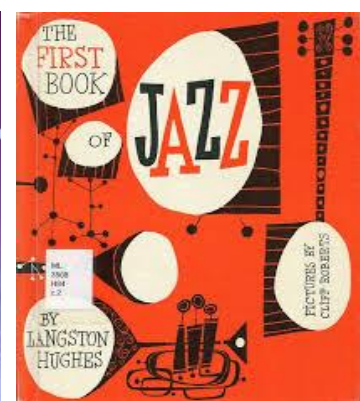
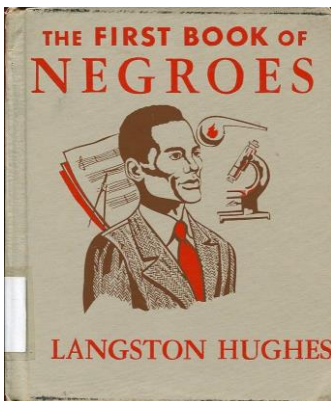
Name of poet	Titles of books	Date of publishing	Main features
Archibald MacLeish	Poems	1924-1933	Narrative poems
	Collected Poems	1917-1952	



Mother to Son



Well, son, I'll tell you:
 Life for me ain't been no crystal stair.
 It's had tacks in it,
 And splinters,
 And boards torn up,
 And places with no carpet on the floor—
 Bare.
 But all the time
 I've been a-climbin' on,
 And reachin' landin's,
 And turnin' corners,
 And sometimes goin' in the dark
 Where there ain't been no light.
 So boy, don't you turn back.
 Don't you set down on the steps
 'Cause you finds it's kinder hard.
 Don't you fall now—
 For I've still goin', honey,
 I've still climbin',
 And life for me ain't been no crystal stair.



LANGSTON HUGHES

(1902-1967)

Besides being a poet, playwright, novelist, songwriter, biographer, editor, newspaper columnist, translator and lecturer, Langston Hughes included in his prolific career earlier stints as a merchant seaman, a chef (in Paris), and a beachcomber (in Italy and Spain).

Born in Joplin, Missouri, on February 1, 1902, he lived the first twelve years of his life in Kansas, Colorado, Indiana, and New York State. He graduated from high school in Cleveland, Ohio, where in his senior year he was elected class poet and editor of the yearbook. Hughes' other travels included trips to Europe and Africa, and the character of his adventurous, wandering life was reflected in such works as his novel, *Not Without Laughter* (1930), his short stories, and his autobiography.

Hughes received recognition as a poet when, as a young man working as a waiter in a Washington, B.C. hotel, he showed some of his poems to a guest, the eminent poet, Vachel Lindsay. Lindsay enthusiastically introduced the poems to a literary gathering at the hotel and Hughes' first book, *The Weary Blues*, was published as a result of the encouragement he received from Lindsay.

By 1925, Hughes, together with other Negro writers, had formed a group in the Harlem section of New York City for the purpose of exchanging ideas, encouraging one another, and, eventually, sharing in the triumph created by the sudden popularity of their work. As spokesman for the group, Hughes published an article, "*The Negro Artist and The Racial Mountain*", which amounted to a public declaration of the intent of Hughes and his contemporaries to break from their literary heritage and to initiate a new trend in Negro literature. For new black writers, Harlem and its people were to provide the inspiration for much of their artistic work. In later years, Hughes became known as the "O. Henry of Harlem" and wrote countless short stories, a number of volumes of poetry, 7 novels, and 6 plays.

In his early volumes of poetry, he successfully caught and projected scenes of urban Negro life, and his sketches in verse with their undertones of bitterness, humor, and pathos became a form of social protest. In constant demand as a lecturer, Hughes traveled on speaking tours throughout the USA, to the West Indies, and to parts of Europe and Africa. He received many awards and honors for his writings, which have been translated into more than 25 languages.

Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Translate the poem "Dreams" into Russian.

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

Exercise 3. Supply the missing details from the text.

Langston Hughes was born in _____.
was a poet, _____.
was living in _____.
was working as a _____.
was elected class poet and editor of _____.
graduated from _____.
received recognition as a poet when _____.
reflected his wandering life in _____.
had formed a group for _____.
initiated a new trend in Negro _____.
traveled on speaking tours throughout _____.

KATHERINE ANNE PORTER

(1894-1980)

As soon as I learned to form letters on paper, at about three years, I began to write stories, and this has been the basic and absorbing occupation, the intact line of my life which directs my actions, determines my point of view, and profoundly affects my character and personality, my social beliefs and economic status, and the kind of friendships I form.

- Where and when was Katherine Anne Porter born?
- What was she interested in in her childhood?
- Where was she educated?
- Where did she work?
- How often did she travel?
- Where did she draw her experience?
- Did she employ a variety of backgrounds in her fiction?

Born in Indian Creek, Texas, in 1894, a great-great-great granddaughter of the famous American frontiersman, Daniel Boone, K. A. Porter spent her early life in Texas and Louisiana.

From her earliest childhood she was interested in writing stories. She was educated in convent schools of the South and, after graduation, worked as a newspaper reporter in Dallas and Denver.

Illness forced her to give up her career as a journalist. She has traveled extensively and has lived in New York City, in Europe, and in Mexico. Drawing on her experience and travels, she has employed a variety of backgrounds in her fiction.

- When was Porter's first volume published?
- How was she published?
- Did she publish only short stories and novelettes?
- Was she very talented?
- Is she devoted to her craft?
- What did she explore?

Miss Porter's first published volume was *Flowering Judos and Other Stories*, which appeared in 1930. In 1931 and again in 1938, she was awarded a Guggenheim Fellowship for creative writing. Before her novel, *Ship of Fools*, appeared in 1962, she had published only short stories and novelettes, among them *Pale Horse, Pale Rider* in 1939 and *The Leaning Tower and Other Stories* in 1944.

Through a Glass Darkly appeared in 1958. Miss Porter has one of the subtlest of writing talents. She makes no easy explanations to her reader, assuming that he already knows something and that he will find the rest of what he needs to know in the story. As a writer, Miss Porter is devoted to her craft, and throughout her career she has worked scrupulously and painstakingly, refusing to print anything until she is completely satisfied with it. In many of her stories, Miss Porter explores the lives of characters who seem drawn into disillusionment and despair, sometimes by social, political, and natural forces beyond their control, often by their own selfishness and deceit.

Like Hemingway, she appears to penetrate the thoughts of people, in detail or fragmentarily, and thus enables the reader to experience the internal life of the character and his world.

In "Theft" we find an underlying structure of contrast and tension, the paradoxical problems of definition, and a characteristic refusal by the author to indulge in "formula" writing. The setting for "Theft" is New York City. The heroine is a writer and reviewer, like Miss Porter. The time is the onset of the Great Depression of the 1930s. The stolen purse in the story symbolizes all property.

Appropriately, it is made of gold cloth. Thus, the stealing of the purse represents the conflict between the "haves" and the "have-nots".

- The conflict is never simple in Miss Porter's stories, is it?
- Everything is to be viewed as though for the first time, isn't it?
- What has modern fiction taken it upon itself?
- How is the representation of things?

But the conflict is never simple in Miss Porter's stories, nor is it easy to arrive at a facile definition of the problem. The young woman who owns the purse has little else. She is in fact close to starving and may really be poorer than the janitress.

But, like the purse, she is a symbol of those who possess things, which other people do not have but want. And at the end of the story, by a brilliant reversal, the janitress has succeeded in making the heroine feel that she has stolen, if not from the janitress herself, then from the janitress' niece. The emotions running through this story are mixed, as are the sympathies of the reader.

We cannot sympathize at all with Bill or Roger and perhaps only a little with Camilo. Paradoxically, both Miss Porter's nameless heroine and the janitress seem to arouse our deepest feelings of empathy. Since an early moment in the nineteenth century the writer has felt the obligation not to repeat what has been done before, and to strike some peculiar note of modernity.

Modern fiction has taken it upon itself to show experience as ever new and ever valuable. The very form of fiction is that of experience itself. Everything is to be viewed as though for the first time.

Active vocabulary

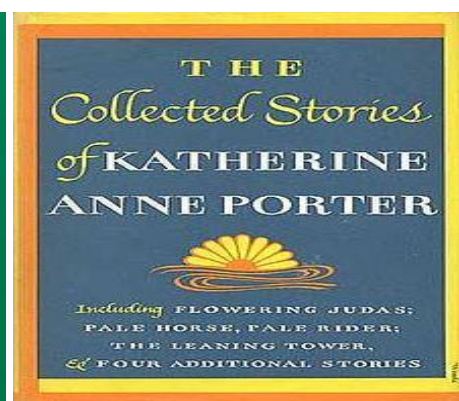
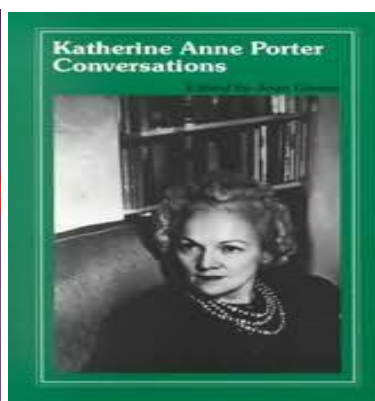
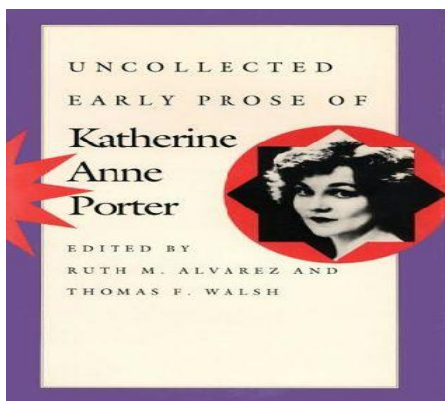
To form, to write stories, emotions, sympathies of the reader, to view, to possess things, the definition of the problem, social, political, natural forces.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Read the text interrupted with questions and have a discussion about Katherine Anne Porter's life and activities.

Exercise 3. Read the text and pick up the essential details in the form of quick notes.

Exercise 4. Draw up some dialogues and carry them on with your classmate in class.



Exercise 5. Choose the correct variant.

Ralph Ellison was born in Oklahoma. He has seen many sides of Negro life and has put the essence of them into his outstanding novel, *Invisible Man*. Though it was published in 1952, it is still ___(a) timely b) well-timed c) appropriate). The characters are strongly if simply drawn. They are often types, often ___(a) exaggerations b) overstatements c) overestimates), but they stay in the reader's mind. There is the Negro president of the college the young hero attends, a shrewd, classic "Uncle Tom¹," using both white and black men for his own ___(a) advantage b) favour c) benefit).

There is the ___(a) fanatic b) fanatical c) bigoted) Southern businessman and his opposite number in the North. There is the young Negro idealist who is ___(a) slayed b) killed c) executed) because of his idealism. There is the Black Nationalist leader, Ras the Exhorter, a kind of leader later to become much more important on the American scene.

There is the Communist ___(a) officer b) official c) clerk) in Harlem, using the Negro to help the ___(a) intentions b) aims c) purposes) of the Party, and a gallery of others, black and white.

The nameless hero, the *Invisible Man*, meets all these characters in the course of the book.

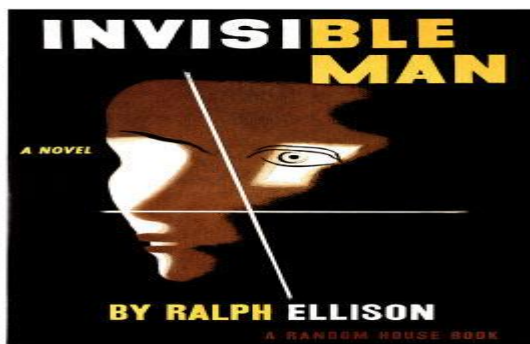
A few treat him well. Most treat him badly. Many ignore him. They never see him as a person.

That is why at the end of the book he retreats to ___(a) entire b) complete c) full) invisibility. No one can see him in his cellar except himself.

Ellison tells his story with an intensity that hits the reader hard. In the first chapter of the book, from which an excerpt is reprinted below, the Invisible Man tells us what it means to be invisible and what he has done in his ___(a) desperate b) awful c) hopeless effort to cope with the problem.

Exercise 6. Read the text below and pick up all the details about Robert Lowell's creative work and transform them on the table. The beginning has been done for you.

Titles of the book	Date of publishing	Main features
Land of Unlikeness	1944	Traditional poems



SOME CONTEMPORARY POETIC VOICES

Sincerity and a fascination with oppositions are among the most representative themes of the contemporary writer. These can be reflected in the poet's temperament as well as in his choice of subject matter. An intense awareness of the difference between appearance and fact, seeming and being, the superficial and the essential, in idea, is matched by a bold sometimes daring use of oppositions, of unexpected juxtapositions, in form.

Robert Lowell (1917-1977). Of the many poets writing in the USA in recent years one of the most outstanding was Robert Lowell. Related as he was to such earlier American poets as Amy Lowell and James Russell Lowell, Robert Lowell came by his interest in poetry naturally.

His first book of poems, *Land of Unlikeness*, was published in 1944. From this volume he selected the best poems, which he reworked and published as *Lord Weary's Castle*. This collection won the Pulitzer Prize in 1946. Other volumes of his poetry are: *The Mills of the Kavanaughs* (1951), *Life Studies* (1959), and *For the Union Dead* (1964).

Lowell taught at a number of schools, including Kenyon College, Boston University, and Harvard. Lowell's earlier poems, especially those that appeared in *Lord Weary's Castle*, represented an involvement with the traditions of the poets of the generation of T. S. Eliot and Alien Tate.

However, in both subject matter and language, his later poems seem a departure from these traditions and assume a more contemporary posture. Because of his early traditional approach and later divergence, Lowell was one of the most transitional of contemporary American poets.

Perhaps the chief characteristic of Lowell's poetry is its vitality. He never overelaborates about a feeling or thought just so that it will fill a poem, but instead packs the lines he writes with exuberant energy. Sometimes he may prove difficult to understand, yet he is not one who loves obscurity for its own sake. His rhyme and rhythm are regular, and the beat of his verses is strong; we can feel the pulse in them. When one of his rhymes is off or a rhythm is wrenched, it is for a poetic purpose."

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Complete the sentences with the text details.

Robert Lowell was one of the most outstanding _____ in recent years.
was related to such earlier American poets as _____.
came by his interest in poetry _____.
published his first book of poems in _____.
selected the best poems from this _____.
reworked and published as _____.
won the Pulitzer Prize in _____.
taught at a number of schools, including _____.
represented an involvement with the traditions of _____.
assumed a more contemporary posture in his later _____.
was one of the most transitional of contemporary _____.
may prove difficult to _____.
is not one who _____ obscurity for its own sake.
never overelaborates about a feeling or _____.
packs the lines he writes with exuberant _____.

Exercise 3. Add some information & make up a small report and give a talk in class.

Exercise 4. Read the text & pick up the essential details in the form of quick notes.

Exercise 5. Choose the keywords that best convey the gist of the information.

THEODORE ROETHKE

(1908-1963)

Theodore Roethke grew up in Saginaw, Michigan, where in his spare time he helped his father in the family's florist business. By working with plants and flowers he developed a love of nature which was reflected in his first book of poems, *Open House*, published in 1941. After graduating from the University of Michigan and Harvard, Roethke taught in a number of universities, like many contemporary poets, he continued to write poetry while teaching.

His volume of poetry, *The Waking: Poems 1933-1953* won the Pulitzer Prize in 1953, and his collected poems, *Words For The Wind*, won the National Book Award in 1959. His last volume, *The Far Field*, was awarded the same prize in 1964 posthumously.

Roethke's work has been called "personal, lyrical, and spontaneous". He has been highly praised by contemporary critics, some of whom consider him to have been one of the three or four best poets writing in the USA at mid-century. Of himself Roethke has said: "I have a genuine love of nature. A perception of nature – no matter how delicate, how subtle, how evanescent – remains with me forever". His poems about natural subjects are not simply "nature poems" in the objective sense.

Rather, they mirror the poet's own inner struggles – the alternate heights and depths of his emotion. An extremely skillful technician, Roethke manipulated rhyme and rhythm with such competence that the reader often senses the meaning of a poem emotionally before he has grasped it intellectually.

Contrary to many contemporary poets who display feelings of alienation and abandonment and who search for deeper sources of feeling and knowledge, Roethke succeeded in facing up to the terrors of modern life by expressing a kind of joyful defiance: We think by feeling. What is there to know? I hear my being dance from ear to ear. I wake to sleep, and take my waking slow.

Exercise 1. Render the main idea of the information.

Exercise 2. Complete the sentences with the text details.

Theodore Roethke grew up in _____.

developed a love of nature which _____.

published his first book of poems, *Open House*, in _____.

continued to write poetry while _____.

won the Pulitzer Prize in _____.

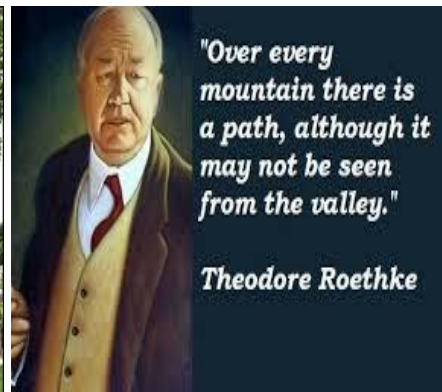
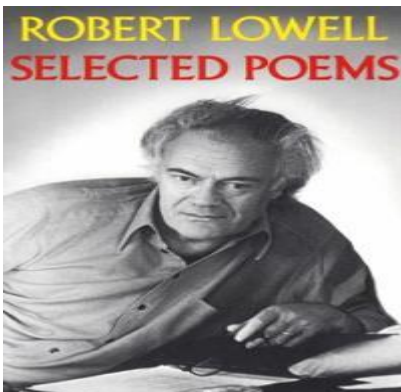
was awarded the same prize in _____.

has been highly praised by contemporary _____.

succeeded in facing up to _____.

Exercise 3. Put the prepositions and adverbials using with the verbs in the text.

Graduate _____. Train _____. Gain _____. Teach _____. Scatter _____. Grow _____. Reflect _____.
Perception _____. Heights and depths _____. Search _____. Think _____. Manipulate _____. Praise _____.



RANDALL JARRELL

(1914-1965)

Randall Jarrell was reared in Nashville, Tennessee, and graduated from Vanderbilt University there. After graduation, he taught at colleges and universities scattered from Texas to New York and also at the Salzburg (Austria) Seminar in American Civilization. During World War II he helped to train airplane crews for the USA Army Air Force at a base in Arizona. He served one year as literary editor of the magazine, *The Nation*. From 1956 to 1958 he was Consultant in Poetry to the Library of Congress.

Jarrell was one of a number of younger poets who first gained attention for his war poems.

A prolific writer, he published several volumes of poetry, including *The Woman at the Washington Zoo*, which won the National Book Award in 1961, and he wrote critical essays, short stories, and a novel. In his poems, especially those written after World War II, one encounters an air of fantasy, a certain dreamlike quality, apparent in "*The Breath of Night*", which is printed below. Called "one of the most gifted poets and critics of his generation", Jarrell was the recipient of a number of literary prizes for his poetry and was widely known for his writings as editor and critic of contemporary poetry.

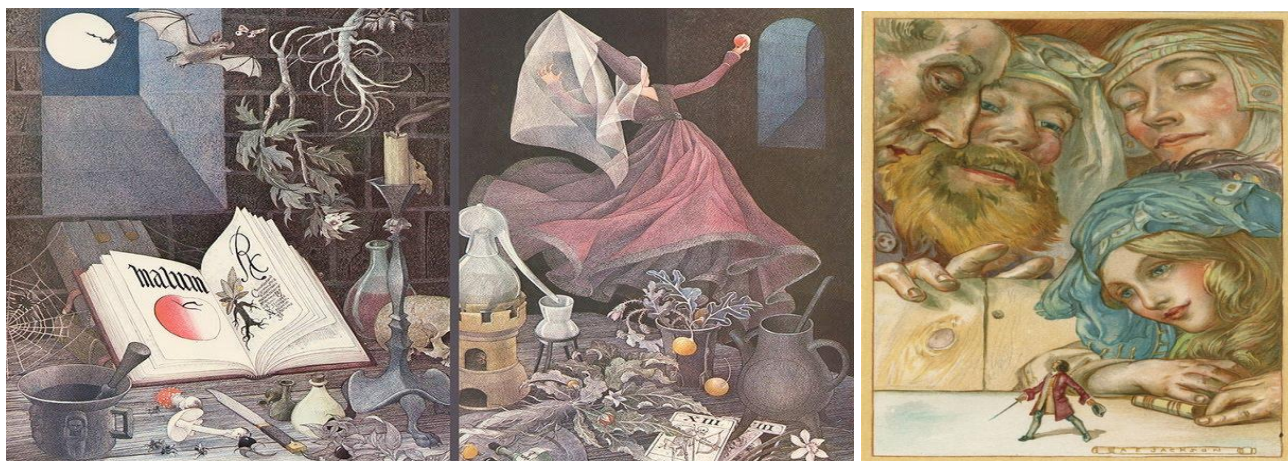
Exercise 1. Digest the score of the information briefly in English.

Exercise 2. Render the main idea of the information.

Exercise 3. Choose the keywords that best convey the gist of the information.

Exercise 4. Transfer the given information from the passages onto a table.

№	Activity			
	Writer's work	When	Where	Score
1.				



Snow White by Randall Jarrell



THOMAS STEARNS ELIOT

(1888-1965)

Thomas Stearns Eliot is considered today's genius in poetry. Quintessence: refine sensibility – the essential quality of the poet. "Our civilization comprehends great variety & complexity; & this variety & complexity playing upon a refined sensibility must produce various & complex result.

The poet must become more & more comprehensive, more & more allusive, more indirect in order to force, to dislocate if necessary language into his meaning" – said Eliot.

This is an account of what a modern poet should do. He must be finely tuned to the world to be able to express the various & complex. The poet can distort the language, to use it figuratively.

Extremely was influential figure in literary circles. Editor, poet, playwright, critic, and dramatist, the son of a successful businessman of New England descent, his father was a rich manufacturer & his mother wrote poetry. He was brought up in St. Louis Missouri, where he attended the Smith Academy, contributing poems and stories to the school's magazine.

He was educated in private school & attended Harvard studying literature, history and philosophy as an undergraduate and taking a master's degree in English Literature, among his teachers was Irving Babbitt, whose repudiation of Romanticism and stress on the ethical functions of literature formed an abiding influence on Eliot's thought. He got his degree in philosophy in 1906.

Then left for Paris. There he attended lectures of Henry Bergson – "Subjective Idealism Philosophy, Theory of Intuitivism". Being in Paris he read much on French symbolist poets. The symbolist movement was one of major influences upon his poetry.

The goal of art is to express the unique personal emotional responses to a certain moment in human life through indefinite illogical, sometimes private in meaning symbols.

In October 1910 he travelled to Europe, staying chiefly in Paris, where he attended lectures at the Sorbonne. *Portrait of a Lady* and *The Love Song of J. Alfred Prufrock* were completed before his return to Harvard to begin work on a Ph. D. in philosophy in the autumn of 1911.

He went to England in 1914 to study at Merton College, Oxford. Conrad Aiken, whom Eliot knew from Harvard, introduced him to Ezra Pound, who in the course of 1915, presented Eliot's poems to several magazines. Eliot had produced all the poems collected in *Prufrock and Other Observations* (1917), his first collection of verse, by the summer of 1915.

His early work displayed striking originality and accomplishment. Eliot returned to Harvard & there he read widely in Sanskrit & oriental philosophy (had a powerful influence on him). In 1915 he decided to give up philosophy to remain in England & to begin writer's career.

In 1916 he completed his Ph.D. theses, but never received a degree. He married & settled in England permanently. Marriage to Vivien Haigh-Wood in 1915, together with the stimulation and opportunities provided by his entry to the circle associated with the emergence of Anglo-American Literary Modernism, precluded his return to America to pursue the academic career. His doctoral dissertation, published as *Knowledge and Experience in the Philosophy of FH. Bradley* in 1964, was accepted by Harvard in 1916, but he did not complete the University's requirements for the degree.

He worked as a schoolteacher, book reviewer, and tutor for the University of London until he joined the Colonial and Foreign Department of Lloyd's Bank in 1917 when he became assistant editor of the *Egoist*. The articles he produced for the magazine include numerous examples of his most vigorous and incisive criticism. *The Sacred Wood* (1920) collected the best of his literary journalism from these years. *Poems* (1919) demonstrated energetic technical and thematic advances American edition, of *Poems*, both of 1920, contained previously collected poems along with fresh material.

In 1921 both Eliot and his wife succumbed to nervous and emotional disorders, given three months' leave by his employers, he rested in Margate before going to Lausanne for treatment.

During this period, he completed *The Waste Land* (1922). The poem appeared in the first edition of the *Criterion*, of which Eliot remained editor until it ceased publication in 1939, the socio-cultural views in his editorials reflected the growing conservatism suggested by the assertion that he was "classicist in literature, royalist in politics, and anglo-catholic in religion" in the preface to his essays (1928). He was received into the Church of England in 1927.

In that year he took British citizenship. His reputation was consolidated by *Poems 1909-1925* (1925); the only previously uncollected poem in the volume was *The Hollow Men*, the austerity of which, anticipated the ritualistic qualities of much of his subsequent poetry.

His work as a poet continued with *Ash Wednesday* (1930), a devotional meditation in six parts, drawn chiefly upon Dante and the Bible for its emblematic imagery, in which power and strangeness combine with great lucidity chiefly as a result of a new openness in the poem's language. The spirited children's verse of *Old Possum's Book of Practical Cats* (1939) forms a refreshing hiatus in the meditative seriousness of his later poetry, which culminates with *Four Quartets* (1943). With the exception of numerous minor poems, they concluded his career as a poet.

The publications which gained him pre-eminence among the critics of his day include *The Use of Poetry and the Use of Criticism* (1933), *Essays Ancient and Modern* (1936), *The Idea of a Christian Society* (1939), *Notes towards the Definition of Culture* (1948), and *On Poetry and Poets* (1957).

His pervasive concern with the interdependence of literary tradition, and modern cultural values decisively influenced the development of modern criticism. In 1932 and 1933 Eliot lectured at various American universities. Upon his return to Britain he effected a separation from his wife, who was eventually committed to a psychiatric hospital, where she died in 1947.

Eliot was married in 1957 to Valerie Fletcher, his secretary. Their happiness is clear from the late poem "A Dedication to my Wife". 1934 marked the beginning of his preoccupation with poetic drama. *The Rock* (1934), an ecclesiastical and historical pageant reflecting the social and political concerns of the early 1930s, was followed by *Murder in the Cathedral* in 1935.

The Family Reunion (1939) was the first of his attempts to align his underlying spiritual concerns with the conventions of the popular theatre. Although the play was not a commercial success, he believed that his art should serve a broad social purpose, with *The Cocktail Party* (1950), *The Confidential Clerk* (1954), and *The Elder Statesman* (1959).

Public enthusiasm for these plays was partly a result of Eliot's greatly increased prominence following the awards of the Nobel Prize and the Order of Merit in 1948. In his later years he enjoyed unrivalled celebrity and veneration as a literary and cultural figure. In terms of his importance to literature in English as a poet and critic, he remains the major figure of the 20th century.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Read the text and pick up the essential details in the form of quick notes.



Exercise 3. Match phrases with numerical data without using the text. After that consult the text and comment on the difference.

Phrases	Data
Thomas Steams Eliot was born	in 1888.
He entered Harvard, studying literature, history and philosophy	in 1906.
He travelled to Europe, staying chiefly in Paris	in 1915.
He went to England to study at Merton College, Oxford	in 1914.
His first collection of verse appeared	in 1915.
He married to Vivien Haigh-Wood	in 1910.
<i>The Sacred Wood</i> collection was published	in 1919.
<i>Poems</i> demonstrated thematic advances American edition	in 1920.
Eliot succumbed to nervous and emotional disorders	in 1921.
He completed <i>The Waste Land</i>	in 1928.
His reputation was consolidated by <i>Poems 1909-1925</i>	in 1925.
He was received into the Church of England	in 1930.
He published his essay	in 1922.
His work as a poet continued with <i>Ash Wednesday</i>	in 1927.
The children's verse of <i>Old Possum's Book of Practical Cats</i> appeared	in 1947.
The last poems <i>Four Quartets</i> were published	in 1943.
Eliot lectured at various American universities	in 1932-1933.
He effected a separation from his wife	in 1939.
Eliot was married to Valerie Fletcher, his secretary	in 1957.
Eliot published his poetic drama	in 1935.
The second play <i>Murder in the Cathedral</i> appeared	in 1934.
<i>The Family Reunion</i> was staged	in 1939.
He won the Nobel Prize and the Order of Merit	in 1948.
<i>The Cocktail Party</i> was performed	in 1954.
<i>The Confidential Clerk</i> was staged	in 1950.
<i>The Elder Statesman</i> was staged	in 1959.

THOMAS STEARNS ELIOT'S LITERARY CAREER

The beginning of his literary career starts from 1910 when he wrote "*The Love Song of J. Alfred Prufrock*". It was published in 1915 in magazine "Poetry". The poem is written in a very simple style. Then he made a collection "*Prufrock & Other Observations*". This was compared with "*Lyrical Ballads*" of Wordsworth & Coleridge. This work inaugurated the age of modernism in poetry.

There is no plot in the story. It's a dramatic monologue but of the new kind. It sounds like a stream of consciousness of a person who walks up the street of London. The protagonist is Alfred Prufrock. He is an antiromantic hero, rather timid, self-centred. The tone is very ironic, images are startlingly fresh. The title suggests that some feeling should be shown to the other person.

Critics argue that you & I are two sides of one & the same person. Eliot says that "YOU" is a companion of Prufrock. We should pay attention to the epigraph: "The truth will remain under".

This means that the speaker can persuade himself to talk only if this will never be heard. It is his own dramatic monologue. Prufrock is intensely preoccupied with himself. Probably he signs his love song to himself. We can understand "love-song" in ironic sense because the whole poem is an elaborate rationalization for not seeking love. Love cannot exist in this ugly senseless chaotic world. It is a miracle, hopeless yearning of person for the vitality.

The whole scene makes us see that love is not possessive in this world. Repulsive attitude of the narrator towards what he sees – images of a pair of ragged claws, mermaids singing each to each.

The poem is full of allusions. The epigraph is quite important, taken from Dante's "*The Divine Comedy*". The end of poem is pessimistic. It is one of the most understandable of his poems.

"*The Waste Land*" (the poem (1922) in "Dial" & "Criteria". The poem consists of 5 parts & their titles speak for themselves: "The Burial of the Dead", "A Game of Chess" – an allusion of a medieval play, where the action was as if in two playings. "The Fire Sermon" – the postulates of oriental religion. "The Death by the Water". "What the Thunder Said".

In terms of forms the poem is a collage of fragments of memories, overheard conversations, quotations put together only by the implied present of a sensible person (a refined sensibility, a modern poet), upon whom all these complexities & varieties of human world are heaped & who staggers under the burden of them. We can say that the mind of the poet is heavily packed with cultural tradition. A poem abounds in highly sophisticated allusions: "The Tempest".

Anthropological account of "Grail" ("Грааль") legend – a legend connected with Christianity – a cup from which Christ drank; from "The Divine Comedy"; alluded & used words from operas of Wagner; refers to the story of crucifixion; uses French symbolists; as well as scraps of popular culture – music-hall songs, slang words, contemporary fashion. He mixes everything together. These bits & pieces are set into a matrix of flowing stream of consciousness of a man. The dramatic portrait of a single mind becomes the portrait of an age. Eliot provided 52 notes for "*The Waste Land*" when it was first published. The poem was opposed violently but there were also admirers. They said that Eliot gave a definite description of their age. Now terms "lost generation", "post-war disillusionment", "jazz age", "waste land" are used parallelly. For many contemporary writers & critics "*The Waste Land*" was a definite description of the age. Civilization was dying. Critics regarded it as the disillusionment of a generation. Eliot protested against that. The term "waste land" is used in literature alongside with the term "lost generation". He also employed the myth of dying & reviving king – what the poem expresses is the need of salvation & this is expressed in 3 Sanskrit words (give, sympathize & control). There are many barbarisms in the poem. In 1925 he published another poem in the same tonality.

"*The Hollow Man*" develops the major themes & images of "*The Waste Land*" – problems of spiritual bareness, the problem of loss of faith in contemporary generation. The poem is a set of recurrent symbols. The meaning depends on cumulative effect of the individual images.

The idea of spiritual sterility in the image of Hollow Man – grotesque caricature of man, their behaviour is mimicry of human activity. The poem is very short. It is easily read but not so easily understood. There are 5 parts in the poem. Other images – Death of the Kingdom.

The life of the Hollow Man – is more shadowy & less real than the life beyond the grave. Religion is substituted by simple rituals devoid of all true feelings & emotions. The end-of-the-world (apocalyptic) motive is very strong in the poem. The picture is very pessimistic. The poem ends hopelessly: This is the way the world ends, Not with a bang but a whimper. Eliot's development after "*The Waste Land*" was in the direction of literary, political, religious conservatism.

Classicist in literature, royalist in politics & Anglo-Saxon in religion he developed more composed lyrical style. His mature masterpiece is "*Four Quartets*" (1944) which is based on the poetic memories of certain localities of America & Britain. This is a starting point for his probing in the mystery of time, history, eternity, the meaning of life. It deals with one single question of what significance in our lives are ecstatic intense moments when we seem to escape time & glimpses of supra-ordinary reality (it resembles Joyce's "*Epiphanies*"). There are two epigraphs that give clues to the answer. The epigraphs are very important. The first comes from Heroclitus. It contrasts the general wisdom of the race with moments of private individual insight. It shows the dualism of individual existence.

First of all individuality is apart of a body of mankind, located in history & tradition. Secondly, it is a unique personality. Each person embraces both & this predetermines the reaction to intense moments. The second is short – "The way up & the way down are one & the same". This is another duality, two ways of apprehending the truth. The first one is an active embrace of ecstatic experience (the way up), the second one is a passive withdrawal from experience into self (the way down).

The poem got a reputation of a great obscurity due to a philosophical richness but at the same time it is intensely musical. He tries to make it closer to music by the motives that return like the tones in music. It is not by chance that the poem is called "*Four Quartets*" – 4 instrumental voices in the quartet. In his essay "*The Music of Poetry*" he explained this usage of recurrent things.

From 1926 he experimented with poetic drama "*The Cocktail Party*". But his dramas remain unpopular because drama needs plot. Eliot received the Nobel Prize for literature in 1949 as recognition of his innovations in modern poetry. He also wrote critical works "*The Sacred Wood*", "*The Use of Poetry & the Use of Criticism*", "*On Poetry & Poets*" – most influential literary documents.

Exercise 1. Add some information and make up a small report and give a talk in class.

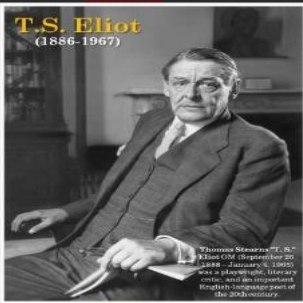
Exercise 2. Compare the early and the later Eliot's works and write a short essay about it.

Exercise 3. Make up some dialogues from the information above.

Exercise 4. Write a small essay on the topic.

THOMAS STEARNS ELIOT

- **Born:** 26 September 1888, America
- **Nationality:** American by birth; British from 1927
- **Education:** B.A in philosophy, PhD in Harvard University Merton College, Oxford
- **Occupation:** playwright, literary critic, and an important English poet
- **Notable works:** *The Love Song of J. Alfred Prufrock* (1915), *The Waste Land* (1922), *Four Quartets* (1944)
- **Married:** Vivienne Haigh-Wood (Vivien) (1915–1947); Esmé Valerie Fletcher (1957–1965) Children none
- **Died:** 4 January 1965 (aged 76) London, England



THEODOR DREISER

(1871-1945)

Theodore Dreiser (born in Terre Haute Ind), the leading American exponent of literary Naturalism, is best known as the author of *An American Tragedy* and *Sister Carrie*.

The limitations of Dreiser's awkward style are onset by his glitlor depicting the lives of common people. One of ten children raised in the slums of industrial Terre Haute Dreiser early reacted against the Roman Catholicism of his father. A high school teacher recognized his talent and paid his expenses at Indiana University. Dreiser, however left after a year (1889-90) and turned to journalism in Chicago, St Louis Pittsburg, and finally New York City. At the advice of his brother Paul Dreiser he published his first novel, *Sister Carrie* in 1900.

It was immediately attacked as a treatment of a scandalous woman's rise to success and sold only 456 copies. The novel's initial failure takes in Dreiser with such despair that he considered suicide.

Through the help of his brother and friends he began to write for *The Delineator*, a fashion magazine and eventually became its editor from 1907 to 1910. His second novel, *Jennie Gerhardt* (1911) another sympathetic portrait of a tallen woman was also considered immoral.

The original text of *Sister Carrie*, heavily expurgated in its first edition, was not published in the form that Dreiser intended until 1981. Probably because of his humble beginnings Dreiser was fascinated throughout his life by the uses and abuses of wealth and power. His so called Cow perwood trilogy – *The Financier* (1912), *The Titan* (1914) and *The Stoic* (posthumously published in 1947) – which treats this theme was based largely on the life of the wealthy Charles T. Yerkes.

After the failure of *The Genius* (1915) an autobiographical novel about power and sex Dreiser again found himself embroiled in controversy with *A Hcosier Holiday* (1916), a travel book he turned to nonfiction writing *Twelve Men* (1919) a book of portraits *Hey Rub a Dub Dub* (1919) an iconoclastic book or philosophy and an autobiography *A Book about Myself* (1922). In 1925 Dreiser published *An American Tragedy* widely regarded as his finest achievement.

Based on the famous Gillette Brown murder trial of 1906 the novel traces the fortunes of the ambitious but weak Clyde Giittiths in his unsuccessful search of wealth recognition and power. The book was a critical success even those who belittled Dreiser's earlier books considered *An American Tragedy* the greatest novel of the age. Dreiser traveled to Russia in 1927 which yielded *Dreiser Looks at Russia* (1928) and upon his return he became increasingly involved in socialist and radical causes.

Tragic America (1931) and *America is worth Saving* (1941) are typical of his views on capitalism. In 1939 he moved to Hollywood where he finished *The Bulwark* (1946) and *The Stoic* (1947).

Active vocabulary

Theme, to treat, work, book, writer, novel, critical success, fortunes, search of, return, to involve, to become, socialist, radical, causes, humble beginnings.

Exercise 1. Translate some phrases from the text and try to render it shortly.

Concerned with the tragedy; hostile society; social significance; blindly believed; boom and prosperity; unjust competitive society; false ideals; moral merits; to come to the conclusion; reason of his failure; to be intermingled with the present; ambitious man; unsuccessful search of wealth.

Exercise 2. Transfer the given information from the passages onto a table.

№	Activity			
	Event	When	Where	Score

Exercise 3. Choose the correct variant by drawing on the information above.

1. The limitations of Dreiser's style are _____ by his depicting common people.
a) press b) onset c) rush d) attack
2. One of _____ children raised in the slums of industrial Terre Haute.
a) five b) six c) eleven d) ten
3. A teacher recognized his talent and paid his expenses at _____ University.
a) Indiana b) London c) Harvard d) Washington
4. At the advice of his _____ he published his first novel, *Sister Carrie* in 1900.
a) father b) brother c) mother d) sister
5. Eventually he became the editor of a modern magazine from _____.
a) 1905 to 1912 b) 1908 to 1911 c) 1907 to 1910 d) 1900 to 1910
6. His second novel, *Jennie Gerhardt* (1911) was also considered _____.
a) licentious b) dissolute c) immoral d) debauched
7. Because of his _____ beginnings Dreiser was fascinated throughout his life.
a) humble b) modest c) unassuming d) obedient
8. In _____ he published *An American Tragedy* regarded as his finest achievement.
a) 1930 b) 1925 c) 1923 d) 1934
9. Some people _____ Dreiser's earlier books.
a) deprecated b) depreciated c) detracted d) belittled
10. In 1939 he moved to _____ where he finished *The Bulwark* (1946) and *The Stoic*.
a) New York b) Washington c) Hollywood d) London
11. Dreiser is the leading American exponent of literary _____.
a) Impressionism b) Liberalism c) Naturalism d) Expressionism
12. Dreiser turned to journalism in Chicago and New York City in _____.
a) 1890 b) 1900 c) 1910 d) 1905
13. In 1939 Dreiser moved to Hollywood where he finished _____ in 1947.
a) A Book about Myself b) Tragic America c) America is Worth Saving d) The Stoic
14. Dreiser traveled to Russia in _____ where he became involved in radical causes.
a) 1928 b) 1930 c) 1940 d) 1934
15. The whole world considers _____ the greatest novel of the age.
a) The Financier b) An American Tragedy c) Sister Carrie d) The Titan
16. After the failure of _____ in 1915 he found himself embroiled in controversy.
a) The Genius b) The Stoic c) Titan d) The Financier
17. _____, philosophy and an autobiography was published in 1922.
a) Twelve Men b) A Book about Myself c) America is Worth Saving d) The Bulwark
18. Only _____ copies of his first novel, ***Sister Carrie***, were sold.
a) 456 b) 500 c) 600 d) 700
19. Dreiser studied at the university only _____.
a) a year b) two years c) three years d) four years

Exercise 4. Give the list of sky events and provide their short description in the form of notes.

Exercise 5. Answer the questions.

1. When and where was T. Dreiser born?
2. What university did he study?
3. Why did he leave it?
4. Where did he turn to journalism?
5. Why did he consider suicide?
6. When did his first novel appear?
7. What is the title of his second novel?
8. Why was he fascinated throughout his life by the uses and abuses of wealth and power?
9. When was his Cowperwood trilogy published?



Biography-T. S. Eliot (full name: Thomas Stearns Eliot) was born 123 years ago on September 26, 1888, right here in St. Louis.



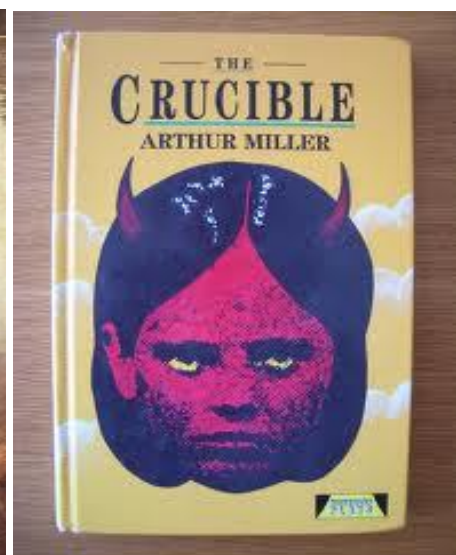
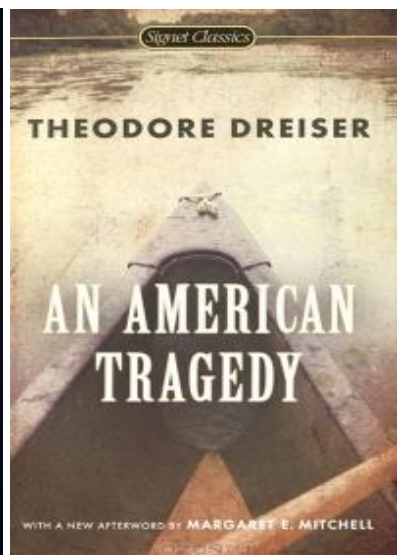
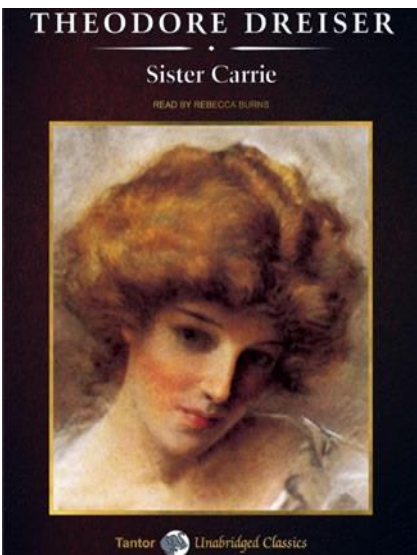
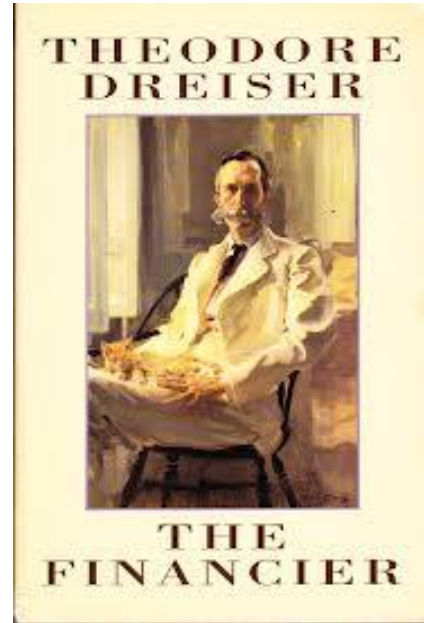
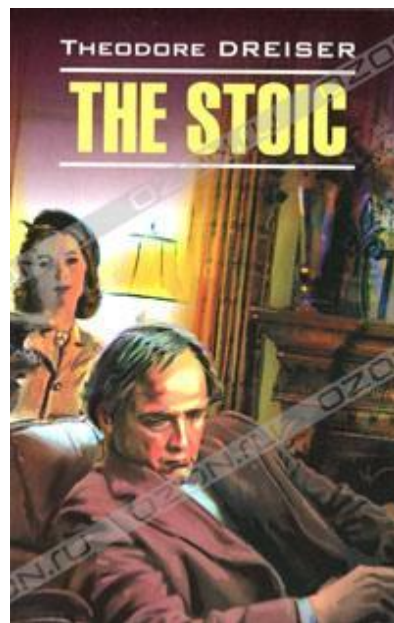
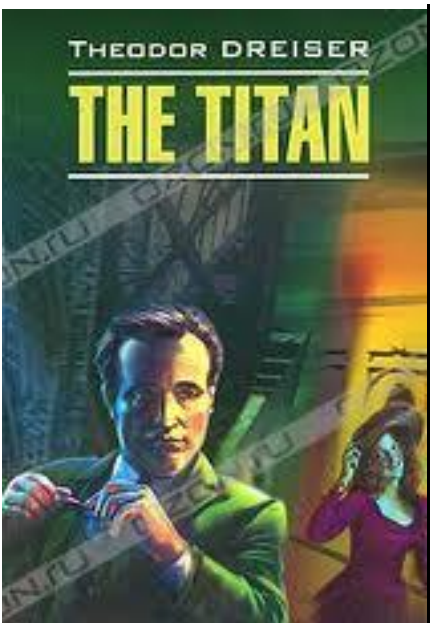
the short story that seemed the most intriguing was the

T. S. Eliot

He also won it because he demonstrated that a poet's business is not just reporting feeling, but extending feeling,



T. S. Eliot won the Nobel Prize for his outstanding, pioneer contribution to present day poetry. (Nobel Prize Site)



ARTHUR MILLER

(1915-2005)

"*Death of Salesman*" (1949) is the best play of the American dramatist Arthur Miller.

It is concerned with the tragedy of a little man who lives in a hostile society and who realizes the hostility and brutality of this society but too late.

The development of the main theme, however, gets complicated by a number of minor motives, which to a certain extent *diminishes the social significance* of the play.

"*Death of Salesman*" contains an American tragedy, the tragedy of a man who has blindly believed in the myth of the American opportunity and who has been deceived by the *boom and prosperity* preceding the crisis of 1929-1933. "Willy Loman", writes one of Arthur Miller's critics about the central character of the play, "is the victim of an *unjust competitive society*. He was first corrupted by its *false ideals* and then exploited by those shrewder and more *ruthless* than himself". Now, when he is well above 60, Willy comes to understand that something has been wrong from the beginning.

He has to reconsider his views and the morals by which he lived, and *comes to the conclusion* that a man is estimated not by his *moral merits* but only by the money he possesses. Willy often refers to his past, trying to find the *reason of his failure*. Hence rather a complicated structure of the play, where episodes from the past are *intermingled with the present*. However, there is nothing mystic in these references to the past, they are but materialized memories of Willy Loman. The device enables the spectator and the reader to penetrate into Willy's inner world and see the causes of his failure.

Arthur Miller's career as a writer spanned over seven decades, and at the time of his death, Miller was considered to be one of the greatest dramatists of the twentieth century. After his death, many respected actors, directors, and producers paid tribute to Miller, some calling him the last great practitioner of the American stage, and Broadway theatres darkened their lights in a show of respect.

Miller's alma mater, the University of Michigan opened the Arthur Miller Theatre in March 2007.

As per his express wish, it is the only theatre in the world that bears Miller's name. Others saw Miller as morally compromised or boring. Some, concerned about his politics, considered Miller's artistic accomplishments meagre.

Exercise 1. Choose the keywords that best convey the gist of the information.

Exercise 2. Make up some dialogues from the information above.

Exercise 3. Transfer the given information from the passages onto a table.

№	Activity			
	Writer	When	Where	Score
1.				

Exercise 4. Fill in the gaps with the correct form of the verbs in the text "Harper Lee".

1) a) was brought b) is brought c) brought 2) a) takes b) is taken c) taked 3) a) has turned b) turns c) is turning 4) a) to present b) present c) presents 5) a) is making b) makes c) made	6) a) gives b) gave c) given 7) a) is meant b) meant c) mean 8) a) compared b) compares c) is compared 9) a) belong b) belongs c) beloged 10) a) proclaims b) proclamed c) proclaim
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"To Kill a Mockingbird" (1960) is the first novel of Harper Lee that 1)____her fame not only in her own country, the USA, but abroad as well. The action of the novel 2)____place in the late thirties, in Alabama. Its plot 3)____on the trial of a Negro, a certain Tom Robinson, on an assumed charge of raping a white woman, as seen through the eyes of the young daughter of the white defence lawyer, Mr Atticus Finch. It is peculiar to many a progressive American writer 4)____life as seen by children, for their sight is keen and they are more sensitive to good and evil than grown-ups. The tradition opened with Mark Twain's famous novels and continues into the present. The novel is a first person narration, the narrator and the main character being one and the same person at different age levels. While the narrator is a grown-up woman, the heroine is a schoolgirl of nine. Hence the peculiarities of style.

The writer 5)____an abundant use of speech characterization, which 6)____the reader a better insight into the heroine's psychology and the motivation of her conduct. It is not by chance that the little heroine's nickname is Scout. Evidently it 7)____to point out her sharpness and intelligence. The title of the novel is symbolic. In many a Southern state the mockingbird, a merry songbird, symbolizes innocence and harmlessness, and its killing is considered a sin and a moral crime. Harper Lee 8)____to mockingbirds all those who are innocent, harmless, bring joy to people and suffer from man's cruelty. To these 9)____Scout and Jem, their neighbour Boo, and first and foremost Tom Robinson.

The writer likens Tom's death sentence "to the senseless slaughter of songbirds by hunters and children". The book 10)____the author's belief in the necessity of struggling against evil, even if that struggle is hopeless. Though Atticus Finch knows that he has to deal with a "hopeless case", as he calls it, he does not give up his fight to the very end.

Exercise 5. Fill in the gaps with the details from from the passage "Archibald Cronin".

Career, to carry, existence, to keep, to believe, to serve, solid, to give, ideals, works, profession, traditions, to belong, to castigate, to paint.

Cronin's literary 1)____opened in 1931 with "Hatter's Castle". The success of the novel enabled its author to give up his 2)____of a doctor and devote his life to writing. A.J. Cronin is known as a novelist, most of his novels being written in the best 3)____of English critical realism. To these 4)____"The Stars Look Down", "The Citadel", "The Green Years", "Shannon's Way".

The dominant theme of Cronin's novels is the struggle of the hero for his 5)____under the pressure of the ruthless laws of bourgeois society. "The Northern Light" came out in 1957. Though inferior to Cronin's earlier 6)____in its artistic value, the novel is of considerable interest.

In this novel the writer 7)____the venality and corruption of the bourgeois press and 8)____a grim but truthful picture of the perishing of small newspaper firms in the process of capitalist monopolization. In "The Northern Light" Henry Page, owner of a small-town newspaper, 9)____on an unequal battle for the independence and for the very 10)____of his paper against a powerful newspaper syndicate. His fight, however, is stimulated not only by the desire 11)____his property from being absorbed by a monopoly. Page firmly 12)____in the power of the press, he honestly tries with the help of his paper 13)____his people by supplying them with adequate and 14)____information, by educating and leading them. Against his will Page is involved in competition with a powerful, merciless and unscrupulous enemy. Finally, Page wins the battle. The end of the novel, however, is far from being happy. A true realist, Cronin 15)____the reader to understand that the battle is not over, it is only postponed.

Exercise 6. Write a small essay on the topic.

Exercise 7. Read the text & pick up the essential details in the form of quick notes.

Exercise 8. Add some information & make up a small report and give a talk in class.



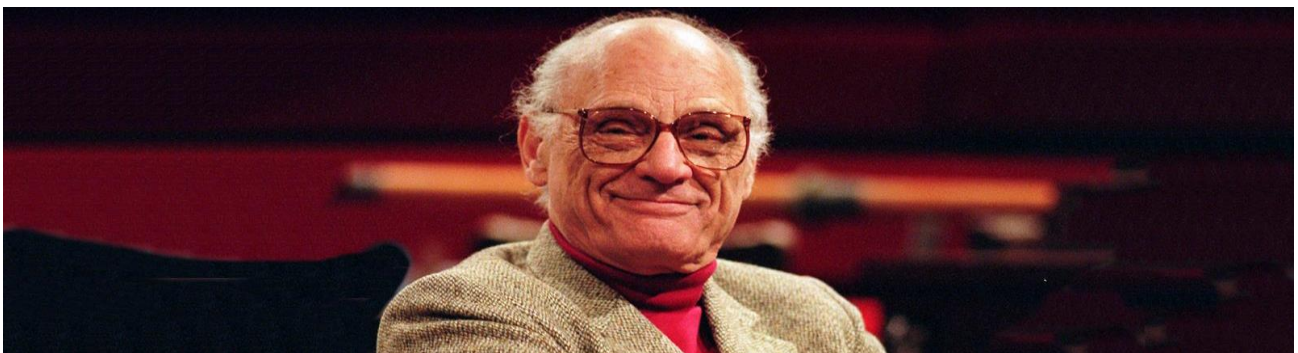
Exercise 9. Translate words and word-combinations in the brackets in the correct form.

Arthur Hailey was born in 1920 at Luton, England, where he (посещать) school and then worked as an office boy and clerk. At the outbreak of World War II he joined the Royal Air Force. He (служить) in the flying corps successfully throughout the war and towards the end of it rose to the rank of a Fight Lieutenant. In 1947 he (эмигрировать) to Canada where he lived for almost two (десятилетие). The year 1956 was (поворотный пункт) in his life. It marked the beginning of his career as a full-time author. Before that he had changed a number of jobs working (последовательно) as a real-estate salesman, business magazine editor and a sale and advertising executive. After the success of his (широко заявленный) television play *Flight into Danger* he (решать) that his work not compatible with an author's life and (посвящать) himself completely to literature.

A. Hailey is a (плодовитый) writer. He (публиковать) novels and plays, he has written for the theatre and for the television. In 1965 he (переезжать) to California where he lived for four years and since 1969 he has made his home in the Bahamas. A series of successful novels (утверждать) his reputation as one of the most popular writers of today. These novels are: *The Final Diagnosis* (1959), *In High Places* (1962), *Hotel* (1965), *Airport* (1968), *Wheels* (1971), *The Money-changers* (1975).

His novels (экранизировать), his plays (ставить на сцене) in the theatre and one on the TV, his books (переводить) into 27 languages. A. Hailey is the winner of several awards for (творческие достижения). His book is completely absorbing and present (сплоченная переплетение) of fiction and reality. The world-wide fame of his novels is largely due to his being (блестящий рассказчик). He knows how to keep the reader in (неизвестность).

Apart from that his books (обеспечивать) a great deal of accurate and interesting information. Whatever sphere of life is in the limelight in his novel, whether a hotel or an airport, a hospital or a major bank he is well informed and knows what he is writing about. His books are peopled with men and women whose private pressures and passions are unfolded against the background of (современная жизнь) palpitating with dynamic rhythm, presented in all its complexity.



Arthur Miller

NOVELIST AT WORK

Casey Lord of BBC talked to Arthur Hailey, one of the most *commercially successful* of all living novelists. His works are available in 30 languages. The titles of Arthur Hailey's books "Wheels", "Hotel", "Airport" indicate that he writes mainly about *modern life* in factories and big cities.

Lord: Can you tell us what would be for you a typical working day? How do you go about your work?

Hailey: I go about my work in that I take three years for a book, the first year I do nothing, but research into the background, and it's go, go, go the whole time. About six months of planning after that, and then the hardest work of all, the actual writing; and when I get to the *writing stage* I'm usually at my desk about half-past eight to nine in the morning. I work through the day with a break for lunch, and finish about five ... I work an ordinary day just like anyone does in any *occupation*.

Lord: Your *method of working* is *systematic*; do you enjoy writing a book?

Hailey: It's a *love-hate relationship* – at least that's how my wife describes it. I tell people that I enjoy the *research* because that involves going to places and meeting people. And there comes a time when you can put off the writing no longer. People say to me sometimes "Are there days when you don't feel like writing?" – and I say, "I never feel like writing!"

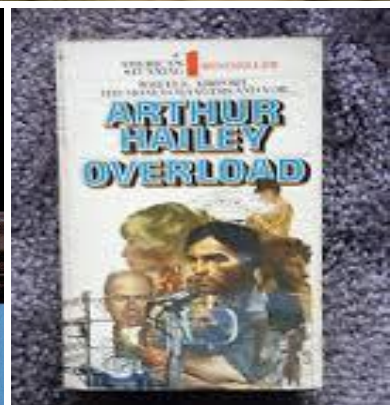
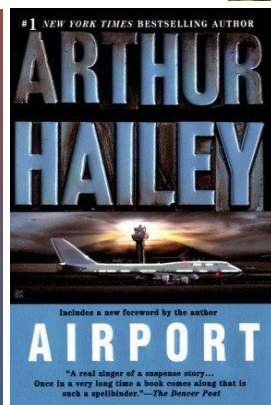
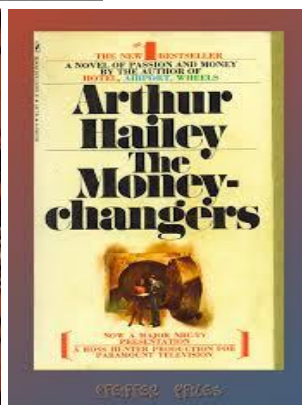
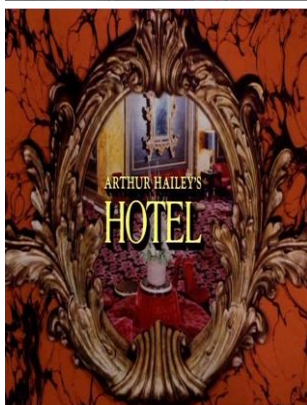
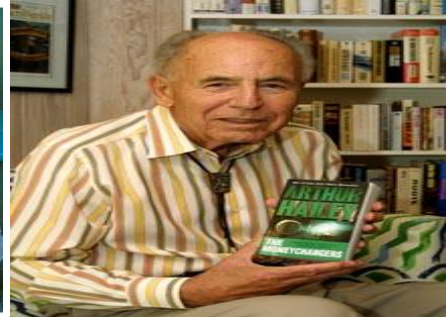
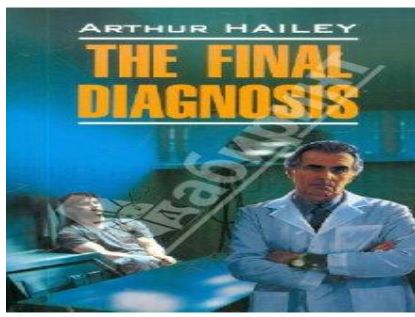
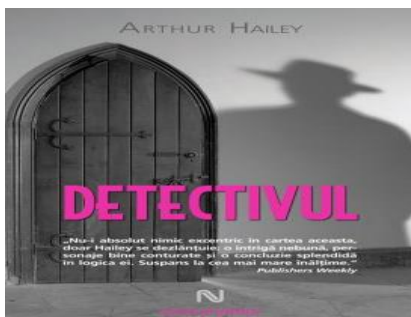
Lord: Are you going on for the rest of your life writing, or are you going to do other things, are there other *ambitions* that you want to fulfil?

Hailey: No, writing is the only thing, though as for going on, I'm not too sure. I did say that after the book I've almost completed now I wasn't going to do any more, now I've decided to do another one, and perhaps there'll be another one after that. There's a problem: doing a book is *total involvement* for three years and *shutting off* from a lot of other things, and yet I really don't know the answer to your question.

Exercise 1. Learn the dialogue by heart and carry it on with your classmate in class.

Exercise 2. Render the contents of the dialogue in Indirect Speech in English.

Exercise 3. Translate the dialogue paying attention to italic phrases.



ARE YOU GLOOMY OR OPTIMISTIC ABOUT THE FUTURE?

The famous writer Arthur C. Clarke was interviewed in Sri Lanka. Here is what he said:

Question: How do you occupy yourself on a typical day?

Clarke: Oh, my goodness. I've often tried to answer this question and I found there's no such thing as a typical day. But I get tea at 6.30 and hear the news over the radio; then at 7 I have breakfast and hear the BBC. Then my working day starts about eight o'clock. I've always got about twenty books waiting to be read. I count that I have about thirty-six hours of reading for every twenty-four hours.

The mail (почта) bombs me out. And then I try to get at least an hour on the piano. I have anything up to ten visitors a day.

Q. What are they usually there to see you about?

C. Sometimes they just come for autographs. I normally never leave the house at all, except at four o'clock in the afternoon, when I go to the local swimming club and play a vicious game of table tennis for a couple of hours. That's my recreation. I am a table-tennis addict. I can still beat most of the amateurs there. Then I come back and may have a film show, may listen to some music and get to bed early, around nine o'clock. I never go to receptions, cocktail parties, dinners, simply because they're so time-consuming.

Q. What do you see as the most interesting developments in the near future?

C. Hmm... I don't think anything unexpected. Well, obviously if it unexpected I wouldn't be thinking of it. Usually it is unexpected things which are the most important. But as far as one can see on the horizon at the moment: the coming computers and communications revolutions. Maybe home computers. Not only home computers, but the computer revolution. Microprocessors are getting into everything. We won't be able to pick up a single piece of equipment in the near future, except maybe a broom, that hasn't got a microprocessor in it.

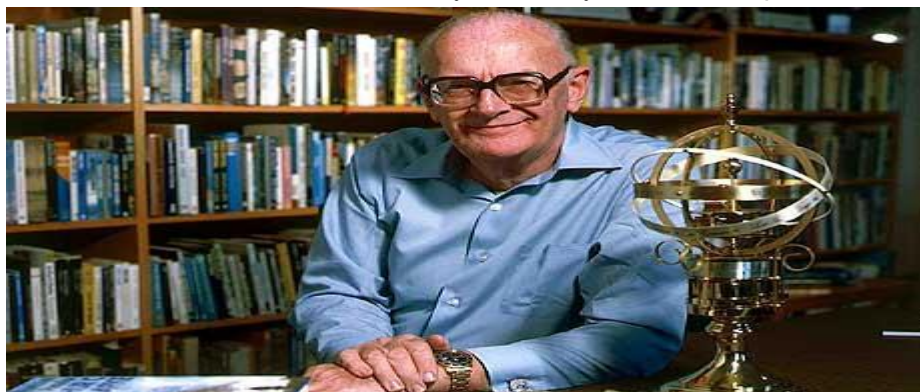
Q. How will they affect our lives, in a very general sense?

C. They'll take over much of the routine thought. Now what this is going to do to culture, to education, to art is the big problem. A lot of people are very worried. Let's take a case that everybody knows about now - the hand calculator. No one's going to learn arithmetic, but does this mean they'll go on to learn more real mathematics? It could well be.

Because one of the beauties of the hand calculator is that it encourages you to do all sorts of calculations that you would never dream of doing if you had to do them by pencil and paper, because they would be too tedious. It can act as a wonderful toy and interest children in mathematics. On the other hand, it may produce a generation of – what's the equivalent of illiterates? – enumerates who can't add up a grocery bill. So you have these two possibilities that's why we have a real challenge.

Q. Are you gloomy or optimistic about the future in terms of the way we're going to utilize information that we're receiving? Do you think we're going too far, too fast? Do you think it's time to pause?

C. No, we can't. You fall flat on your face if you do. I'm an optimist. We have a 51% chance of survival!



CONVERSATIONS

Talk about Russian Writers

Mr. Borisov: Are Russian classics well known in America?

Mr. Andrews: Well, Tolstoy, Dostoevsky and Chekhov are the best known. By the way, are they as famous in your country as they used to be?

- They certainly are. They've influenced many of our writers.
 - I believe they've had some influence on quite a few of our writers as well.
-

Mr. Williams: I've just finished Bondarev's "Bank"; I must say I'm still under the impression of the novel.

Mr. Rostov: I liked the novel too. Bondarev shows that moral values play a very important role in the life of his characters.

- Which modern poets do you care for?
 - Yevtushenko, Rozhdestvensky, Gamzatov, to name only a few. You may know some of them, they've traveled a lot abroad.
 - I believe Yevtushenko visited our University when I was away. Students liked him, they said.
 - I like their poetry because they reflect aspirations and desires of my generation.
-

Talk about American Writers

- Which of Hemingway's books do you like most?
 - Well, I like "A Farewell to Arms", "For Whom the Bell Tolls" and "The Old Man and the Sea".
 - Was Hemingway awarded the Nobel Prize for "The Old Man and the Sea"?
 - Yes, he was awarded the Nobel Prize for the narrative art shown in the story. By the way, by that time the story had already won the Pulitzer Prize.
-

Jane: I'm still under the impression of Baldwin's book "Tell Me How Long the Train's Been Gone".

Nick: What's the book about?

- About the life of blacks in the USA, and the struggle for their rights and success in life.
 - I think Baldwin is a writer of great ability.
 - He certainly is. Do you know he's also the author of some plays?
 - No, I don't. Were his plays staged?
 - Two of them "The Armen Corner" & "Blues for Mr. Charlie" were produced throughout the USA & Europe.
-

- What strikes you most in O'Henry's stories?
- His wide knowledge of common people.
- Yes, common people are his main characters. Many plots are unusual, aren't they?
- Yes, and his unexpected endings never fail to surprise the reader.

Exercise 1. Add some information and make up a small report and give a talk in class.

Exercise 2. Learn the dialogues by heart and carry them on with your classmate in class.

Exercise 3. Find out in the text English equivalents for word combinations and sentences.

1. Пользуются ли они такой же популярностью, как когда-то. 2. Также оказали влияние и на многих наших писателей. 3. Можно найти переводы. 4. Я все еще нахожусь под впечатлением. 5. Кто из современных поэтов вам нравится? 6. Они отражают чаяния и желания. 7. Почему Хемингуэй получил Нобелевскую премию? 8. Болдуин – талантливый писатель. 9. Что больше всего поражает вас в рассказах О.Генри? 10. Многие сюжеты очень необычны, не так ли?

Exercise 4. Insert prepositions or adverbs wherever necessary. Translate the sentences.

1. "Are American modern writers well-known ... the Russia?" "Yes, many... them are". 2. "Is Faulkner popular ... Russian readers?" "He certainly is, though he isn't as popular as Hemingway". 3. Most of his novels Dreiser describes the life ... the man characters ... a number ... years. 4. "Like most young people you must care detective stories?" "But I do not. I care ... modern poetry". 5. I wonder if Gorky had a great influence ... the generations of writers his own. 6. "Did you hear ... the monthly magazine "Russian Literature?" "I'm sorry, to say I didn't. What circulation does it have?" 7. Which ... the Russian writers was awarded ... the International Peace Prize? 8. "When was Hemingway awarded ... the Nobel Prize ... Literature?" " ... 1954". 9. John is still ... the impression of Leo Tolstoy's "War and Peace". 10. "I believe Shukshin was a writer ... great ability". "He certainly was". 11. O'Henry's knowledge ... common people surprised me. 12. "I haven't seen Jack ... a long time. Have you met him lately?" "Why, he's sick. He's ... the hospital now". 13. "What are you looking ... ?" "I'm looking ... a collection ... short stories paperback". "Here's a shelf of them". 14. "We're having a little party ... my place next Friday. Peter Burton will read his new poems. Can you come?" "Yes, thank you".

Exercise 5. Translate the passage.

Однажды Марка Твена попросили автограф на книге "Автобиография Бенджамин Франклина", известного американского политического деятеля и ученого. Владелец книги, пытаясь завязать беседу, пока Марк Твен писал свое имя, спросил: "Между прочим, когда Бенджамин Франклин умер?" Марк Твен открыл книгу, внимательно прочитал последние страницы затем посмотрел на владельца книги и сказал: "Он здесь ничего об этом не пишет".

Exercise 6. Learn the dialogue by heart and carry it on with your classmate in class.

John Parker: Where could one find translations of 20th century American writers?

Peter Pankov: In the monthly magazine "Inostrannaya Literatura" (Foreign Literature). In recent years it published Cheever's "Bullet Park", Gore Vidal's "Burr", Stories by Baldwin and some other writers.

John Parker: What's the circulation of the magazine?

Peter Pankov: About 500,000 copies.

John Parker: That's fantastic!

Exercise 7. Translate the utterances of the speaker.

- Интересно, кто из современных русских писателей пользуется популярностью в США?
- Unfortunately, very few modern Russian writers are translated into English in the States.
- Очень жаль, что вы не можете прочитать произведения Айтматова, Распутина, Бондарева и многих других русских писателей.
- My sister is a professor in Russian literature at Georgetown University. She can read some of the books that are published in your country.
- А есть ли магазин, где продаются книги на русском языке, которые издаются в России?
- Unfortunately, there is only one bookstore near Washington, D.C. My sister reads your magazine "Russian Literature" regularly.

-
- Which of Hemingway's books do you find most interesting?
 - Мне особенно нравятся его романы "Прощай, оружие" и "По ком звонит колокол".
 - I like his story "The Old Man and the Sea" very much. Do you know that Hemingway got the Pulitzer Prize for it?
 - Да, я знаю об этом. Он ведь также получил за этот рассказ и Нобелевскую премию.

Exercise 8. What would you say if you took part in the following dialogues.

- Which of Hemingway's books do you find most interesting? ...
- What strikes you most in his stories and novels? ...
- Does he describe the life of the main characters throughout a number of years in the novel "For Whom the Bell Tolls"? ...
- Why was it that Hemingway got his Nobel Prize for "The Old Man and the Sea"? ...

-
- Which of Twain's books are most popular with children throughout the world? ...
 - Which of his books do you care for? ...

-
- Do you think that London's "Martin Eden" is autobiographical? ...
 - Did you enjoy reading it? Which of London's books do you like most? ...

-
- I see you're reading Gorky's "Childhood". How do you like it? ...
 - Is Gorky well known in the States? ...
 - Where could one find his books in English? ...

-
- Like most Russian you must care for poetry, Maxim. ...
 - Which of Russian modern poets do you like most? ...
 - It isn't easy to translate poetry. I read a few poems by Mayakovsky and I must say I liked them. ...
 - Well, he has had some influence on quite a few of our poets as well. ...

-
- Have you read any of Baldwin's books? ...
 - He writes about the life of blacks in the USA. He knows their life very well as he's a black himself. He spent his childhood in Harlem, the poorest district in New York. ...
 - He certainly is well-known in the USA and abroad as well.

-
- Good morning. May I help you? ...
 - A novel or a collection of stories? ...
 - Here's the biography of a famous writer. It has excellent photographs. ...
 - Maybe you'd like something in paperback. ...
 - You can find quite a few of them on that shelf over there. ...

Exercise 9. Translate the utterances of the speaker.

- Could I ask you to help me?
- Пожалуйста, я буду рад помочь вам.
- I'm writing a book on Gorky. Where could I find some material about his childhood and youth?
- Вы найдете часть (некоторые) материалов в доме, где жил Максим Горький. Я могу проводить вас туда завтра.
- Thank you very much.

-
- Have you read any books by Arthur Hailey?
 - Да, я читал две его книги – "Отель" и "Аэропорт". Я не могу сказать, что мне нравится его стиль.
 - I wouldn't say I like him though he's a very successful writer. His plots are unusual and readers like his books.

Exercise 10. Translate the dialogues. Act them out.

- Я вижу, вы читаете "Детство" Горького. Как вам нравится эта книга, Джон?
- Мне она очень нравится. Я пишу книгу о ранних произведениях Горького.
- Много ли произведений Горького переведено на английский язык?
- Довольно много. Многие американские писатели читали и читают его произведения.

▪ Интересно, знают ли молодые американцы своих писателей XIX века?

▪ К сожалению, лишь (только) немногие читали "Моби Дика" Мелвилла и некоторые романы других писателей.

- А пользуется ли популярностью поэзия?
- В настоящее время мало кто увлекается поэзией.

▪ Кого бы из современных русских поэтов вы посоветовали мне почитать?

▪ Рождественского, Евтушенко, Гамзатова. И это лишь немногие из них.

▪ Как и многие русские, вы, по-видимому, любите поэзию.

▪ Да. Мои любимые поэты – Рождественский, Р. Казакова, С. Капутикян и другие.

▪ Интересно, пользуется ли популярностью Маяковский сейчас?

▪ Да, молодежь любит его стихи. Он оказывает влияние на каждое поколение поэтов.

▪ Много ли в США негритянских писателей?

▪ Не очень много. Не очень легко для негритянского писателя издать свою книгу. Одним из наиболее известных негритянских писателей является Джеймс Болдуин.

Exercise 11. Read the dialogue and translate it into Russian. Act it out.

- I'd really like to know more about American literature. Can you give me *some help*?
- Well, I'll try. I can tell you about some of the more important writers. That'll be a start, anyway.
- Well, you should read Benjamin Franklin. He's about the first one of any importance.
- Good. I'll *write this down*.
- And then maybe James Fenimore Cooper. He wrote stories about life on the frontier. Everybody reads them in school.
- Who's the man who wrote so much about nature?
- Emerson. You certainly should read some of his essays.
- Yes, I think I've read one or two.
- There are three other people you should know about. Hawthorne who wrote "The Scarlet Letter". And his friend, Herman Melville. He wrote "Moby Dick". Have you heard of it?
- Is it about a *whale*? Didn't they *make a movie* of it?
- That's right. Another important writer of that time was Whitman.
- Oh, yes. One of my teachers thought he was an *outstanding* poet. Who's the next?
- Mark Twain, I guess. But you probably know him.
- Oh, sure. His books are for children, aren't they?
- Oh, no. A lot of adults read them. I just read "Huckleberry Finn" last year.
- Really? Should I read it?
- Yes, indeed.

Exercise 12. Learn the dialogue by heart and carry it on with your classmate in class. Render the contents of the dialogue in Indirect Speech in English. Translate the dialogue paying attention to italic phrases.

MODERN AMERICAN DRAMA

Drama was the last of the literary types to which American writers have made a significant contribution, and this only in the last 50 or 60 years with appearance of the works of such playwrights as Edward Albee, Arthur Miller, Eugene O'Neill, Robert E. Sherwood, Neil Simon, Thornton Wilder, and Tennessee Williams. Colonial Americans enjoyed plays and even the Puritans attended dramas called "moral dialogues". In the American South both Charleston, South Carolina and Williamsburg, Virginia had active theaters many years before the Revolutionary War, New York and Philadelphia had theatrical centers in the 18th century.

During the period of westward expansion, traveling companies of actors went by stagecoach and canal or river boats to carry plays to the pioneering settlers. Some acting companies built theaters on river boats, called "showboats", which moved up and down such rivers as the Ohio and the Mississippi, giving theatrical presentations at larger towns and cities along the way.

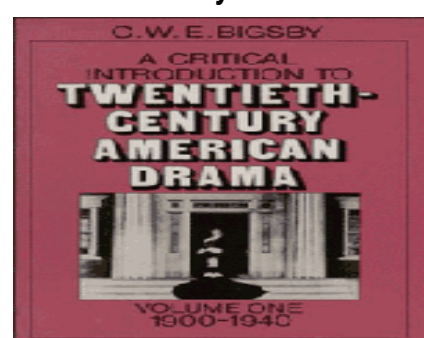
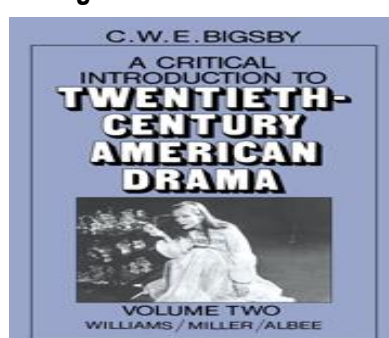
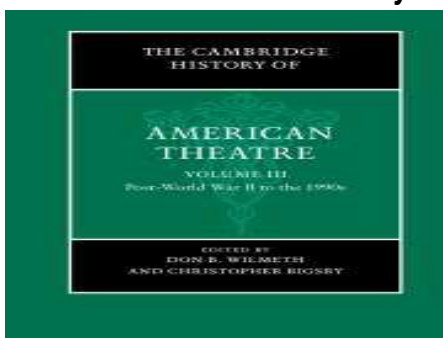
The advent of the railroads brought even closer ties between the geographical regions and soon nearly every town had its "opera house" where shows played during the "season". As years passed, the "opera houses" were converted into motion picture theaters as Hollywood began to produce film dramas which nearly everyone could afford to see, and which were easily accessible to the general public. The radio soon brought radio plays directly into the home, and, within a few more years, television brought the magic of live drama before the eyes of millions of avid viewers.

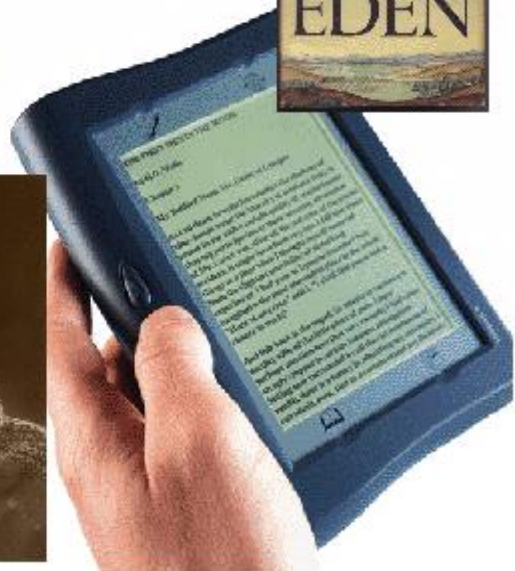
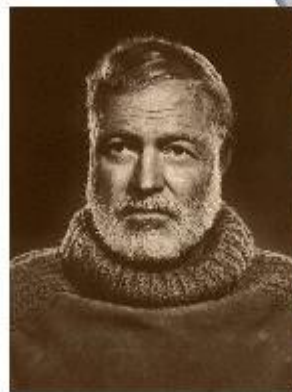
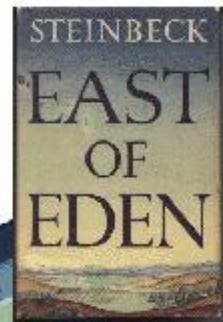
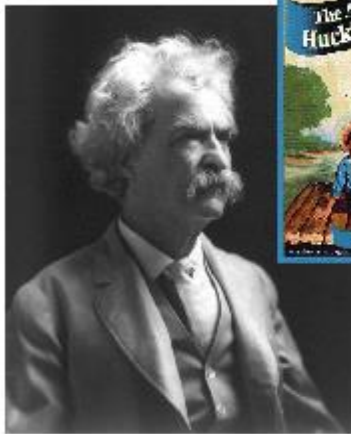
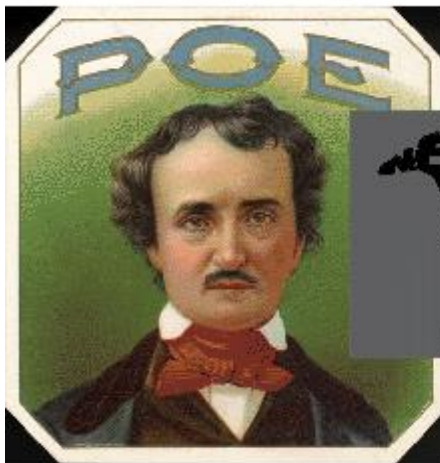
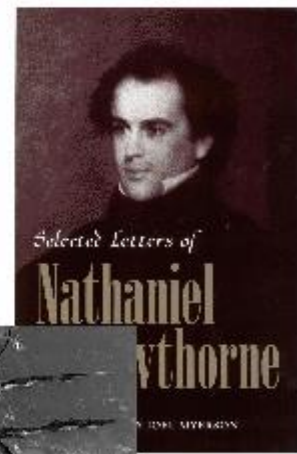
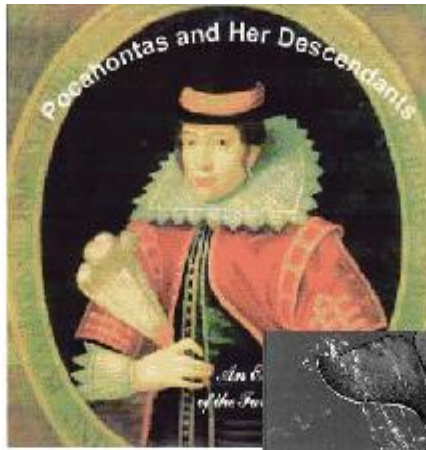
Today, not only are movies and television adaptations of famous Broadway plays being presented on the television screen, but also a new and growing field of drama has sprung up – the television play, one written especially for television production.

Both radio and television, because of the time and space limits of each medium, were fertile ground for the development of the short drama, the one-act play. Although the one-act play has been a popular form of entertainment in America for more than 60 years, and literally thousands have been written and produced in schools, colleges, civic and community theaters, and professional theaters, radio and television drama helped to form a new breed of one-act play dramatists. Historically, in 1915, the Washington Square Players (who eventually became the world-famous Theatre Guild) chose three one-act plays for their first public performance at the Bandbox Theater in New York City. In the first three years of their history, the Washington Square Players performed 62 one-act plays, many of which were written by famous playwrights of the time.

Perhaps the greatest positive influence on the development of the one-act play in American drama was that of Eugene O'Neill. In 1916 his first play to be produced was presented by the Provincetown Players. Probably no other dramatist in American theater history has written so many excellent one-act plays, many of which are still being acted today. Since 1916 most of America's outstanding playwrights have first succeeded with plays in a one-act form. And today the short play is enjoying great success both on Broadway and in a number of cities outside of New York.

Exercise 1. Summarise your findings on modern drama and write a short essay about it.





APPENDIX

NOBEL PRIZE ENGLISH LITERATURE

- Rabindranath Tagore (1913): India
- W. B. Yeats (1923): Ireland
- George Bernard Shaw (1925): Ireland
- Sinclair Lewis (1930): US
- John Galsworthy (1932): UK
- Eugene O'Neill (1936): US
- Pearl S. Buck (1938): US
- T. S. Eliot (1948): UK (born in the US)
- William Faulkner (1949): US
- Bertrand Russell (1950): UK
- Winston Churchill (1953): UK
- Ernest Hemingway (1954): US
- John Steinbeck (1962): US
- Samuel Beckett (1969): Ireland (lived in France much of his life)
- Patrick White (1973): Australia
- Saul Bellow (1976): US (born in Canada)
- Isaac Bashevis Singer (1978): US (born in Poland)
- William Golding (1983): UK
- Wole Soyinka (1986): Nigeria
- Joseph Brodsky (1987): US (born in Russia)
- Nadine Gordimer (1991): South Africa
- Derek Walcott (1992): St Lucia, West Indies
- Toni Morrison (1993): US
- Seamus Heaney (1995): Ireland
- V. S. Naipaul (2001): UK (born in Trinidad)
- J. M. Coetzee (2003): South Africa
- Harold Pinter (2005): UK
- Doris Lessing (2007): UK (grew-up in Zimbabwe)
- Alice Munro (2013): Canada
- Kazuo Ishiguro (2017): UK (born in Japan)

NOBEL PRIZE IN LITERATURE (AMERICAN AUTHORS)

- 1930: Sinclair Lewis (novelist)
- 1936: Eugene O'Neill (playwright)
- 1938: Pearl S. Buck (biographer and novelist)
- 1948: T. S. Eliot (poet and playwright)
- 1949: William Faulkner (novelist)
- 1954: Ernest Hemingway (novelist)
- 1962: John Steinbeck (novelist) 1976: Saul Bellow (novelist)
- 1978: Isaac Bashevis Singer (novelist, wrote in Yiddish)
- 1987: Joseph Brodsky (poet and essayist, wrote in English and Russian)

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