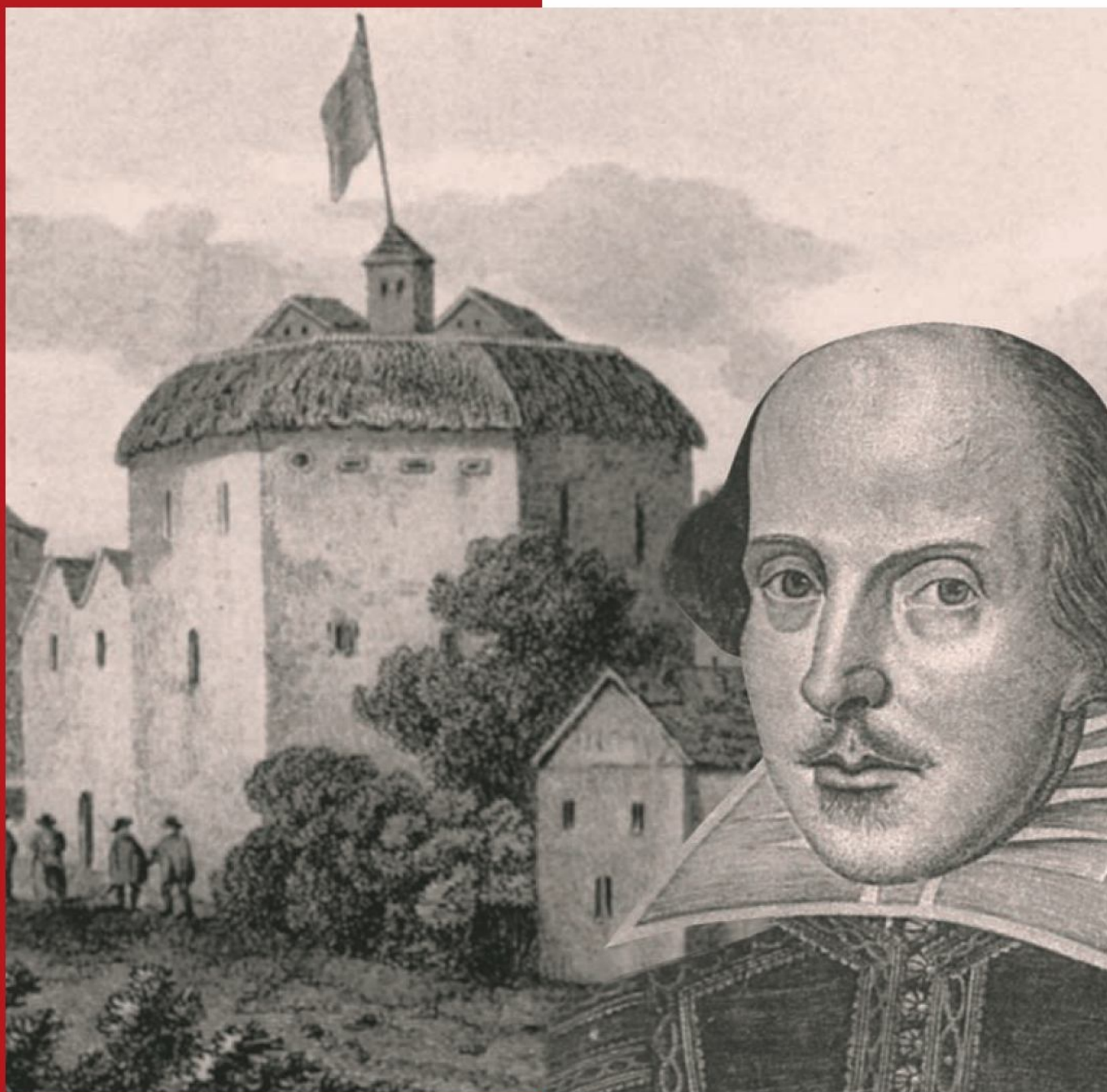


ENGLISH LITERATURE

Tojiev H., Urazbaev H.I.



**Ўзбекистон Республикаси Олий ва ўрта махсус таълим
Вазирлиги Гулистон давлат университети ўқув-услугий
кенгашининг
№1 Баённомаси 30-август, 2012 йил**

Тузувчилар: Тожиев Х., Уразбаев Ҳ.И.

Ушбу ўқув-услугий мажмуа замонавий педагогик технологиялар асосида, олий таълим муассасалари филология факультетлари чет тиллар (мутахассислик) кафедрасининг 2-босқич Тили ўрганилаётган мамлакат адабиёти (Англия адабиёти) фани ўқув дастури асосида тайёрланган. Ўқув-услугий мажмуа Гулистон давлат университети ўқув-услугий кенгаши томонидан тавсия этилган.

Такризчилар:

Кулиди О.В., катта ўқитувчи

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АННОТАЦИЯ

Тили ўрганилаётган мамлакат адабиётини ўрганиш юқори малакали мутахассис тайёрлашнинг муҳим омили ҳисобланади. Адабиёт халқнинг миллий характери билишга, тарих ва маданиятнинг ўзига хослигини ўрганишга ёрдам беради. Шу билан бирга миллат ва элатларнинг яқинлашишига ҳам сабаб бўлади. Бу фан асосида талабаларда Буюк Британия адабиёти жараёнининг мантиқий тарихий ривожланиши ва муҳим ҳодисалари ҳақидаги тасаввурни шакллантиришга қаратилган. Бунинг учун эса жаҳон адабий жараёни ҳақидаги тасаввурни шакллантиришда бошқа Европа мамлакатлари адабиёти тарихидан келтирилган фактлар ҳам жалб қилинади. Тили ўрганилаётган мамлакат адабиёти талабаларга чет тилидаги танқидий ишлар, бадий адабиёт билан ишлашдаги ва таржима қилишдаги маҳоратини кенгайтиришга, таржимонлик соҳасининг мақсади ва тамойиллари ҳақидаги билимларининг ошишига замин яратади.

Қуйида тақдим этилаётган ўқув услубий мажмуа фаннинг мақсади ва вазифалари, фанни ўзлаштиришга қўйиладиган талаблар асосида ишлаб чиқилган бўлиб, мажмуа ўз ичига: 10 та маъруза машғулот мавзулари олади.

Theme 1: The Dawn of English Literature. The Anglo-Saxon and Norman Periods

Theme 2: The Literature of the 14th and 15th Centuries

Theme 3: Renaissance. William Shakespeare's Work and His Theatre

Theme 4: The Enlightenment and Reflection of its Ideas in English Literature

Theme 5: Romanticism

Theme 6: Critical Realism

Theme 7: She-writers in English Literature of the 19th Century

Theme 8: English Writers at the Turn of the Century (end of 19th and beginning of the 20th century)

Theme 9: English Literature of the 20th Century (1st half)

Theme 10: English Literature of the 20th Century (2nd half)

Ушбу ўқув-услубий мажмуа Тили ўрганилаётган мамлакат адабиёти (Англия адабиёти) фани ўқув дастурига мувофиқ тайёрланган.

I. КИРИШ

1.1 Фаннинг мақсади – талабаларни инглиз ва америка адабиёти намояндалари ва уларнинг асарлари билан таништириш жараёнида классик намуналарни таҳлил қилиш, улардаги назарий ва амалий билимларини шакллантириш, таълимий – тарбиявий ва бадиий-эстетик руҳни тарбиялаш.

Фаннинг вазифаси – талабаларни ўрганилаётган адабиёт назарияси билан таништириш, адабиёт йўналишлари ва адабий ижоднинг муаммолари ва компонентларини ёритиш, адабий жараёндаги ўзаро алоқани кўрсатиш.

1.2 Фан бўйича талабаларнинг билимига, малака ва кўникмасига қўйиладиган талаблар

Тили ўрганилаётган мамлакат адабиёти (инглиз ва америка адабиёти) фанини ўзлаштириш жараёнида бакалавр:

- бадиий ижодиётни ўрганувчи фан, яъни адабиётшуносликнинг таркибий қисмлари;
- адабиётшуносликнинг мактаб ва йўналишлари;
- бадиий адабиётнинг психологияси ва вазифалари; бадиий адабиётнинг борлиқ билан алоқасидаги муаммолар;
- адабий услуб, жанр ва усулларнинг муаммоли масалалари;
- ўрганилаётган адабиётнинг жаҳон адабиёти контекстидаги ўрни ҳақида тасаввурга эга бўлиши;
- инглиз ва америка адабиёти тарихи ва назарияси, адабий танқид тўғрисида кенг билимни эгаллай олиш;
- Ўзбекистонда ва хорижий давлатларда нашр қилинган илмий адабиётлар билан ишлаш;
- Европа адабиёти анъаналаридан тили ўрганилаётган адабиётнинг миллий хусусиятларини ажрата олиш;
- турли адабиётнинг ўзаро таъсир шакли ва моделларини туркумларга ажрата олиш;
- ўрганилаётган мамлакатлар адабиёти бўйича ғарб тилларида олиб борилаётган асосий изланишлар малакасига эга бўлиши ва улардан фойдалана олиши;
- адабий асарларни ўрганишда назарий билимларни қўллаш;
- адабий ижодга касбий нуқтаи назардан қараш;

- жаҳон адабиётидаги жараёнларни ўзаро боғлиқлик нуқтаи назаридан таҳлил қилиш;

- ўз билимларини ҳозирги замон ғарб адабиётидаги оқимларнинг тили ўрганилаётган мамлакат адабиёти жараёнига таъсирини ўрганишда қўллаш;

- адабиётни ва унинг асосий намоёндаларини ўрганишда тарихий ва турли методологик тамойилларини қўллаш;

- турли адабиёт мактаблари ёдгорликларининг жанр ва услубий фарқларини аниқлаш;

- ўрганилаётган мамлакатлар адабиётини унинг гуманистик вазифалари контекстида комплекс ўрганиш кўникмасига эга бўлиши зарур.

1.3 Фаннинг ўқув режадаги бошқа фанлар билан ўзаро боғлиқлиги ва услубий жиҳатдан узвий кетма -кетлиги

Инглиз ва америка адабиёти тарихи фани Y-YI семестрларда асосий назарий ва амалий фанлар-амалий ва назарий фонетика, амалий ва назарий грамматика, лексикология, стилистика, мамлакатшунослик, таржима ва матн таҳлили каби фанлар ўқитилаётганда, талабаларда мазкур фанлар бўйича етарли билим, кўникма ва малакалар ҳосил қилишда ўқитилади.

Дастурни амалга ошириш ўқув режасидаги фонетика, грамматика, лексикология ва стилистика, мамлакатшунослик, таржима каби умумқасбий ва ихтисослик фанларидан етарли билим ва кўникмаларга эга бўлиш талаб этади.

1.4 Фаннинг ҳажми ва мазмуни:

№	Машғулот тури	Ажратилган соат	Семестр
1	Назарий (Маъруза)	20	4
2	Семинар	20	4
3	Курс иши		
4	Мустақил иш	34	4
5	Жами	74	

ФАН ТАҚВИМ МАВЗУИ РЕЖАСИ

№	Модул ва мавзу номлари	Машғулоти	Бажарилиши ва ҳақида маълумот		Талаба мустақил иши мавзуси ва мазмуни	Ҳисобот шакли	Бажарилиши ва ҳақида маълумот		Ўқитув. имзоси
			Соат	Ой ва кун			соат	Ой ва кун	
I-модул									
1	The Dawn of English Literature. The Anglo-Saxon and Norman Periods	Ma’ruza	2		Geoffrey Chaucer. The Canterbury Tales.	Yozma, og’zaki	2		
2	Anglo-Saxon Period The Dawn of English Literature “The Song of Beowulf” "Widsith."	Amaliy	2		William Shakespeare. Romeo and Juliet, Hamlet (Renaissance 1500-1660)	Yozma, og’zaki	2		
3	The Literature of the 14th and 15th Centuries	Ma’ruza	2		Thomas More. Utopia. (Renaissance 1500-1660)	Yozma, og’zaki	2		
4	The Anglo-Norman Period Literary Ideals of the Normans. Literature of the Norman Period	Amaliy	2		John Milton. Paradise Lost (Renaissance 1500-1660)				
5	Renaissance. William Shakespeare’s Work and His Theatre.	Ma’ruza	2		Christopher Marlow. Doctor Faustus. (Renaissance 1500-1660)	Yozma, og’zaki	2		
6	The Age Of Chaucer. Pre-Renaissance. Chaucer “Canterbury Tales”. Langland. "Piers Plowman." John Wyclif.	Amaliy	2		William Congreve. The Way of the World (Neoclassical 1660	Yozma, og’zaki	2		
7	The Enlightenment and Reflection of its Ideas in	Ma’ruza	2		Jonathan Swift. Gulliver’s Travels	Yozma, og’zaki	2		

	English Literature				(Neoclassical 1660-1798)				
8	Renaissance in England. Literature of the Revival.	Amaliy	2		Jane Austen Pride and Prejudice Emma (Neoclassical 1660-1798)	Yozma, og'zaki	2		
4	Romanticism	Ma'ruza	2		William Wordsworth Romantic 1798- 1837				
5	Elizabethan Age. Characteristics of the Elizabethan Age. Shakespeare. Marlowe.	Amaliy	2		John Keats. Romantic 1798- 1837 "The Eve of St. Agnes"	Yozma, og'zaki	2		
6	XVIII Century. English Literature of the Age of Enlightenment (1700 1798)	Ma'ruza	2		Mary Shelley. Romantic 1798- 1837 Frankenstein				
7	Shakespeare's Major Works	Amaliy	2		Thomas Hardy The Return of the Native				
8	Critical Realism	Ma'ruza	2		Robert Browning Victorian 1837- 1901. "Prospice"	Yozma, og'zaki	2		
9	Romanticism. The Poets of Romanticism. William Wordsworth. Samuel Taylor Coleridge. Robert Southey. Walter Scott. Byron. Percy Bysshe Shelley. John Keats	Amaliy	2		Lewis Carroll Victorian 1837- 1901. Alice in Wonderland	Yozma, og'zaki	2		
10	She-writers in English Literature of the 19th Century	Ma'ruza	2		Oscar Wilde Victorian 1837- 1901. Dorian Gray	Og'zaki	2		
11	Enlightenment. Alexander Pope. Jonathan Swift. Robert Burns. Daniel Defoe, Henry Fielding.	Amaliy	2		Charles Dickens Victorian 1837- 1901. David Copperfield	Yozma, og'zaki	2		

12	English Writers at the Turn of the Century (end of 19th and beginning of the 20th century)	Ma'ruza	2		Charlotte Bronte Victorian 1837-1901. Jane Eyre				
13	The Victorian Age. Poets of the Victorian Age. Alfred Tennyson. Robert Browning. Novelists of the Victorian Age. Charles Dickens. William Makepeace Thackeray. George Eliot.	Amaliy	2		Emily Bronte. Wuthering Heights. Victorian 1837-1901	Yozma, og'zaki	2		
14	English Literature of the 20th Century (1st half).	Ma'ruza	2		Robert Louis Steveson Dr. Jekyll and Mr. Hyde Victorian 1837-1901	Yozma, og'zaki	2		
15	English Writers at the Turn of the Century	Amaliy	2		James Joyce. Ulysses. Modern 1901-Present	Yozma, og'zaki	2		
17	English Literature of the 20th Century.	Amaliy	2		Virginia Woolf. Mrs. Dalloway Modern 1901-Present	Yozma, og'zaki	2		

1.5 Мультимедиа воситалар ва тақдимотлар рўйхати

- 10 та маъруза мавзулари бўйча тақдимотлар;
- 40 та Англия ёзувчилари бўйича тақдимотлар.

II. ФАН БЎЙИЧА РЕЙТИНГ ИШЛАНМА ВА БАҲОЛАШ МЕЎЗОНИ

№	Вазифа	Сони	Балл	Умумий балл
1 семестр				
1. Жорий Назорат (ЖН)				
1.1	Маъруза дафтари тутилиши	1	2.5	2.5
1.2	Тест сўрови	1	10	10
1.3	Семинар мавзулари ёзма баёни	13	0,5	6.5
1.4	Семинар мавзулар оғзаки баёни	13	2	26
	Ж.Б. ЖАМИ			45
2. ТМИ				
2.1				
2.2				
2.3	СД Презентация (ТМИ)	1	2	2
2.4	Реферат (ТМИ)	1	8	8
2.6				
	ТМИ ЖАМИ			10
ЖБ Жами				55
3. Оралиқ Назорат (ОН)				
2.1	Ёзма шакли	2	5	10
2.2	Оғзаки шакли	1	5	5
ОБ Жами				15
4. Якуний Назорат (ЯН)				
4.1	Оғзаки шакли	1	10	10
4.1	Ёзма шакли	2	10	20

ЯБ Жами		30
Жами	55+15+30=100	100

Талабаларни баҳолаш мезони

Балл	Баҳо	Мезон
86-100	Аъло	Бадий оқимлар ривожига туртки бўлган тарихий, ижтимоий ва маданий воқеа-ҳодисалар ҳақида билимга эга, энг машҳур ёзувчилар, уларнинг ҳаёти ва ижоди ҳақида тушунчага эга; бадий жараёнларни таҳлил қила олади.
71-85	Яхши	Бадий оқимлар ривожига туртки бўлган тарихий, маданий воқеа ва ҳодисалар ҳақида билимга эга, энг машҳур ёзувчилар, уларнинг ҳаёти ва ижоди ҳақида умумий тушунчага эга;
55-70	Қониқарли	Асосий адабий оқималар ҳақида, энг машҳур ёзувчилар ҳақида билимга эга;
0-54	Қониқарсиз	Асосий билимга эга эмас; энг машҳур ёзувчилар, уларнинг ҳаёти ва ижоди ҳақида умумий тушунчага эга эмас.

III. ФАНИ ЎҚИТИШНИНГ КОНЦЕПТУАЛ АСОСЛАРИ.

Тили ўрганилаётган мамлакат адабиётини ўрганиш юқори малакали мутахассис тайёрлашнинг муҳим омили ҳисобланади. Адабиёт халқнинг миллий характери билишга, тарих ва маданиятнинг ўзига хослигини ўрганишга ёрдам беради. Шу билан бирга миллат ва элатларнинг яқинлашишига ҳам сабаб бўлади. Бу фан асосида талабаларда Буюк Британия ва АҚШ адабиёти жараёнининг мантиқий тарихий ривожланиши ва муҳим ҳодисалари ҳақидаги тасаввурни шакллантиришга қаратилган. Бунинг учун эса жаҳон адабий жараёни ҳақидаги тасаввурни шакллантиришда бошқа Европа мамлакатлари адабиёти тарихидан келтирилган фактлар ҳам жалб қилинади. Тили ўрганилаётган мамлакат адабиёти талабаларга чет тилидаги танқидий ишлар, бадий адабиёт билан ишлашдаги ва таржима килишдаги маҳоратини кенгайтиришга, таржимонлик соҳасининг мақсади ва тамойиллари ҳақидаги билимларининг ошишига замин яратади.

IV. ФАНИ ЎҚИТИШ ТЕХНОЛОГИЯСИ (ТАЪЛИМНИНГ ШАКЛИ, МЕТОДЛАРИ ВА ВОСИТАЛАРИ, ТЕХНОЛОГИК ХАРИТАСИ)

Фанни ўқитиш технологияси:

Таълим шакли: кундузги

Методлари ва воситалари: интерактив метод, минигуруҳларда ва катта гуруҳларда ишлаш, матн аналитик таҳлили методлари, сўзма сўз, синхрон таржима ва

ёзма таржима амалиёти, тақдимотлар, блиц-сўров, муаммоли таълим методикаси, кейс-стади, кластер, танқидий фикрлашни шакллантирувчи методлар

**ТИЛИ ЎРГАНИЛАЁТГАН МАМЛАКАТ АДАБИЁТИ (АНГЛИЯ
АДАБИЁТИ) ФАНИНИ ЎҚИТИШ ТЕХНОЛОГИЯСИ**

1-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture (visual type)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 1. The early history of Britons, their culture and traditions. 2. a) The invasion of the Roman Empire. 3. b) Anglo-Saxon invasion and its impact on the culture of Britain. 4. The epic Anglo-Saxon poem “The Song of Beowulf”. 5. The Norman period
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Anglo-Saxon and Norman Periods of English literature
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • To explain the early development of the English literature • The brief outline of the history of the Middle Ages, the impact of several invasions, including of Roman Empire, Angles, Saxon and Jutes, as well as Normans, on the formation of the then English literature. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

1-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	<p>Introductory part:</p> <ul style="list-style-type: none"> -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>); 	<ul style="list-style-type: none"> -listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	<p>Main part:</p> <ul style="list-style-type: none"> -Delivering lectures on the following themes: -the early history of Britons, their culture and traditions -the invasion of the Roman Empire. -Anglo-Saxon invasion and its impact on the culture of Britain -the epic Anglo-Saxon poem “The Song of Beowulf” -the Norman period 	<ul style="list-style-type: none"> -listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	<p>Closing part:</p> <ul style="list-style-type: none"> -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about <ol style="list-style-type: none"> 1) the Venerable Bede and Alfred the Great 2) the medieval romance 3) Fables and Fabliaux 1) the folk ballads 2) Robin Hood Balads 	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the class -report, discussion

2-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture (visual type)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 1. The preparation for the Renaissance. William Langland – a priest/poet. 2. Geoffrey Chaucer – his life and three periods of his creative work. 3. Chaucer’s masterpiece “Canterbury Tales”.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Renaissance.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The Pre-Renaissance in the culture of Europe and England. • The importance of Chaucer’s activities and creations for the establishment of the English literary language and literature. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of the development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able to outline the main idea of Chaucer’s work
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

2 – МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	Introductory part: -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>);	-listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	Main part: -Delivering lectures on the following themes: -The history of Renaissance and its philosophy. -Chucer – his life and work. -Chaucer’s three periods of creativity. -Canterbury Tales by Chaucer. -Langland and Piers the Plowman.	-listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	Closing part: -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about 1) Sir Tomas More 2) Edmund Spenser 3) Christopher Marlowe and Carp Diem Poetry 4) Ben Jonson 5) Sir Francis Bacon 6) Sir Philip Sidney	-listens; -asks questions -make notes of the important points of the class -report, discussion

3-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture (visual type)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 4. The history of Renaissance and its philosophy. 5. William Shakespeare – his life and work. 6. W. Shakespeare’s best comedies. 7. W. Shakespeare’s best historical dramas. 8. W. Shakespeare’s best tragedies. 9. W. Shakespeare’s importance for the development of the English language, literature and theatre.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Renaissance. William Shakespeare’s Work and His Theatre.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The Renaissance in the culture of Europe and England. • The importance of W. Shakespeare’s activities and creations for the establishment of the English drama and theatre. • The brief outline of a comedy, a history and a tragedy in Shakespeare’s interpretation. • W. Shakespeare on the stage and in the movies. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of the development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able to outline the main idea of Shakespeare’s work
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

3– МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	Introductory part: -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>);	-listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	Main part: -Delivering lectures on the following themes: -The history of Renaissance and its philosophy. -William Shakespeare – his life and work. -W. Shakespeare’s best comedies. -W. Shakespeare’s best historical dramas. -W. Shakespeare’s best tragedies. -W. Shakespeare’s importance for the development of the English language, literature and theatre.	-listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	Closing part: -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about 1) Sir Tomas More 2) Edmund Spenser 3) Christopher Marlowe and Carp Diem Poetry 4) Ben Jonson 5) Sir Francis Bacon 6) Sir Philip Sidney	-listens; -asks questions -make notes of the important points of the class -report, discussion

4-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 1. The Enlightenment – its ideals and objectives. 2. Daniel Defoe – his life and work. “Robinson Crusoe”. 3. Jonathan Swift – his life and work. “Gulliver’s travels” 4. Henry Fielding – his life and work. His best novels. 5. Richard Sheridan – his life and work. “School for Scandal”. 6. Robert Burns – his life and work. His best poems.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Enlightenment and Reflection of its Ideas in English Literature.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The Enlightenment as a social movement in Europe and England. • Journalism in that period, the best representatives of English Enlightenment – Daniel Defoe, Jonathan Swift, Henry Fielding, Richard Sheridan, Robert Burns. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able to analyze the works and biographies of the mentioned writers
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

4-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	Introductory part: -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>);	-listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	Main part: -Delivering lectures on the following themes: The Enlightenment – its ideals and objectives. -Daniel Defoe – his life and work. “Robinson Crusoe”. -Jonathan Swift – his life and work. “Gulliver’s travels” -Henry Fielding – his life and work. His best novels. -Richard Sheridan – his life and work. “School for Scandal”. -Robert Burns – his life and work. His best poems.	-listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	Closing part: -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about 1) Sentimentalists 2) Samuel Johnson	-listens; -asks questions -make notes of the important points of the class -report, discussion

5-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 1. The peculiarities of English Romanticism: two trends – progressive and regressive. 2. The poets of the “Lake School” – W. 3. Wordsworth, S. Coleridge, R. Southey. 4. George Byron – his life and work. 5. Percy Shelley – his life and work. 6. Walter Scott, a founder of a historical novel – his life and work. His best novels.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Romanticism and romantic writers
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The specific trends of English Romanticism – progressive: Byron, Shelley, Scott; and reactionary: the poets of the “Lake School”. • The philosophy of Romanticism, the development of poetry. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able outline the main point of the philosophy of Romanticism
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

5-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	<p>Introductory part:</p> <ul style="list-style-type: none"> -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>); 	<ul style="list-style-type: none"> -listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	<p>Main part:</p> <ul style="list-style-type: none"> -Delivering lectures on the following themes: -The peculiarities of English Romanticism: two trends – progressive and regressive. -The poets of the “Lake School” – W. -Wordsworth, S. Coleridge, R. Southey. -George Byron – his life and work. -Percy Shelley – his life and work. -Walter Scott, a founder of a historical novel – his life and work. His best novels. 	<ul style="list-style-type: none"> -listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	<p>Closing part:</p> <ul style="list-style-type: none"> -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about 1) translations of Byron’s Burns poetry into Uzbek and Russian 	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the class -report, discussion

6-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture (visual type)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 1. The basic problems raised by English realists of the 19th century in their works. 2. Charles Dickens – his life and work. His best novels. 3. Problems of childhood and education in his novels. 4. Charles Dickens and America. 5. Other important novels by Charles Dickens. 6. William Thackeray – his life and work. 7. Snobbism according to Thackeray. “Vanity Fair”.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Critical Realism in English literature. She-writers in English Literature of the 19th Century.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The basic problems raised by English realists of the 19th century in their works. • Social events (Chartist Movement) that had impact on the development of literature. • Among the problems highlighted by writers – children, education, rich and poor. • Role of women writers in the progress of English realism. • Sisters Bronte and their novels about women in the society, domination of money and hypocrisy. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able to analyze social problems and their influence on English realism • Influence of she-writers on English literature
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

6-МАЪРУЗА МАШҒУОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	<p>Introductory part:</p> <ul style="list-style-type: none"> -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>); 	<ul style="list-style-type: none"> -listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	<p>Main part:</p> <ul style="list-style-type: none"> -The basic problems raised by English realists of the 19th century in their works. <ol style="list-style-type: none"> 1) The basic problems raised by English realists of the 19th century in their works. 2) Charles Dickens – his life and work. His best novels. 3) Problems of childhood and education in his novels. 4) Charles Dickens and America. 5) Other important novels by Charles Dickens. 6) William Thackeray – his life and work. 7) Snobbism according to Thackeray. “Vanity Fair”. 	<ul style="list-style-type: none"> -listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	<p>Closing part:</p> <ul style="list-style-type: none"> -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about <ol style="list-style-type: none"> 1) Robert Louis Stevenson 3) Robert Browning 4) Alfred Lord Tennyson 	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the class -report, discussion

7-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture (visual type)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 1) Charlotte Bronte and her novel “Jane Eyre”. 2) Elizabeth Gaskell – her life and work. “Mary Barton”. 3) George Eliot – her life and work. Her best novels.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Critical Realism in English literature. She-writers in English Literature of the 19th Century.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The basic problems raised by English realists of the 19th century in their works. • Social events (Chartist Movement) that had impact on the development of literature. • Among the problems highlighted by writers – children, education, rich and poor. • Role of women writers in the progress of English realism. • Sisters Bronte and their novels about women in the society, domination of money and hypocrisy. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able to analyze social problems and their influence on English realism • Influence of she-writers on English literature
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

7-МАЪРУЗА МАШҒУОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	<p>Introductory part:</p> <ul style="list-style-type: none"> -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>); 	<ul style="list-style-type: none"> -listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	<p>Main part:</p> <ul style="list-style-type: none"> -The basic problems raised by English realists of the 19th century in their works. <ol style="list-style-type: none"> 1) Charlotte Bronte and her novel “Jane Eyre”. 2) Elizabeth Gaskell – her life and work. “Mary Barton”. 3) George Eliot – her life and work. Her best novels. 	<ul style="list-style-type: none"> -listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	<p>Closing part:</p> <ul style="list-style-type: none"> -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about <ol style="list-style-type: none"> 1) Robert Louis Stevenson 3) Robert Browning 4) Alfred Lord Tennyson 	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the class -report, discussion

8-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given themes</p> <p>-to explain the essence of the themes:</p> <ol style="list-style-type: none"> 1. Thomas Hardy – his life and work. “Tess of the d’Urbervilles”. 2. Oscar Wilde – his life and work. His best plays and tales. “The Picture of Dorian Grey”. 3. Herbert Wells – his life and work. His best scientific fantastic novels. 4. John Galsworthy – his life and work. “Forsyte Saga” and “Modern Comedy”. 5. “Forsytism” as a phenomenon of the English society.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about English Writers at the Turn of the Century (end of 19th and beginning of the 20th century)
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • English literature at the turn of the century. • New trend in art “Art for Art’s Sake”. • Thomas Hardy and Oscar Wilde with their best works. Scientific fantastic novels written by H. G. Wells. • A specific English phenomenon – Forsytism – depicted in the cycle of novels written by J. Galsworthy about the family of Forsytes. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of English literature
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

8-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	<p>Introductory part:</p> <p>-to introduce the theme, goal and expecting results in class;</p> <p>-to inform about the grading system of the students (<i>see attachment#1</i>);</p>	<p>-listens, takes a note;</p> <p>-listens, asks questions should any arise.</p>
2-босқич. 60 мин	<p>Main part:</p> <p>Delivering lectures on the following themes:</p> <ol style="list-style-type: none"> 1. Thomas Hardy – his life and work. “Tess of the d’Urbervilles”. 2. Oscar Wilde – his life and work. His best plays and tales. “The Picture of Dorian Grey”. 3. Herbert Wells – his life and work. His best scientific fantastic novels. 4. John Galsworthy – his life and work. “Forsyte Saga” and “Modern Comedy”. 5. “Forsytism” as a phenomenon of the English society. 	<p>-listens, asks questions should any arise;</p> <p>-listens, learns by heart;</p> <p>-listens, takes a note;</p> <p>-listens, takes a note;</p> <p>-listens, ask questions should any arise.</p>
3-босқич. 10 мин	<p>Closing part:</p> <p>-to summarize the results;</p> <p>-to answer the questions posed by students;</p> <p>-to grade students, who contribute to the class;</p> <p>-to give a home task to students: to find and analyze information about</p> <ol style="list-style-type: none"> 1) development of detective genre 2) Sir Arthur Conan Doyle 	<p>-listens;</p> <p>-asks questions</p> <p>-make notes of the important points of the class</p> <p>-report, discussion</p>

9-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given themes:</p> <ol style="list-style-type: none"> 1. George Bernard Shaw – his life and work. 2. Three groups of Shaw’s plays. 3. Plays, reflecting historical events. 4. The most popular play “Pygmalion”. 5. Literature of the “Lost Generation”. 6. Richard Aldington – his life and work. “Death of a Hero”.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the English Literature of the 20th Century
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The analysis of the 1st World War and its impact on the world literature. • The phenomenon of the “Lost Generation” in literature and its best representatives. • Bernard Shaw and his contribution to the development of English drama and theatre. • Specific plot of his plays and a well-known method of paradoxes in his works. • The 2nd World War in English literature. The protest against establishment, the threat of the new nuclear war, anti-colonial movement. • Philosophy of existentialism in the works by Iris Murdock. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able to analyze Bernard Shaw’s influence on English drama his method of paradoxes • Interconnectedness of philosophy and literature
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

9-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	Introductory part: -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>);	-listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	Main part: Delivering lectures on the following themes: 1) George Bernard Shaw – his life and work. 2) Three groups of Shaw’s plays. 3) Plays, reflecting historical events. 4) The most popular play “Pygmalion”. 5) Literature of the “Lost Generation”. 6) Richard Aldington – his life and work. “Death of a Hero”.	-listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	Closing part: -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about 1) Modernist poetry and prose 2) James Joyce 3) Virginia Woolf 4) Katherine Mansfield 5) W.S. Maugham 6) Agatha Christie 7) A.J. Cronin 8) Dylan Thomas 9) Sir Kinsley Amis 10) John Wain 11) Margaret Drabble 12) Susan Hill	-listens; -asks questions -make notes of the important points of the class -report, discussion

10-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулоти шакли ва тури</i>	Lecture
<i>Маъруза режаси / ўқув машғулоти шакли ва тури</i>	<p>-to discuss the key concepts under the given themes:</p> <ol style="list-style-type: none"> 1. Graham Greene – his life and work. His best novels. 2. Charles Percy Snow – his life and work. “Strangers and Brothers” cycle of novels. 3. Norman Lewis – his life and work. 4. James Aldridge – his life and work. 5. Sid Chaplin – his life and work. 6. Iris Murdock – her life and work.
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the English Literature of the 20th Century
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The analysis of the 1st World War and its impact on the world literature. • The phenomenon of the “Lost Generation” in literature and its best representatives. • Bernard Shaw and his contribution to the development of English drama and theatre. • Specific plot of his plays and a well-known method of paradoxes in his works. • The 2nd World War in English literature. The protest against establishment, the threat of the new nuclear war, anti-colonial movement. • Philosophy of existentialism in the works by Iris Murdock. 	<i>Ўқув фаолияти натижалари:</i> <ul style="list-style-type: none"> • Be able to understand the concepts • Be able to understand the main tendencies of development • Be able to analyze the influence of this historic period on the main tendencies of development of the English literature • Be able to analyze Bernard Shaw’s influence on English drama his method of paradoxes • Interconnectedness of philosophy and literature
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

10-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичларва қти	Фаолият	
	таълим берувчи	таълим олувчилар
1-босқич. 10 мин	Introductory part: -to introduce the theme, goal and expecting results in class; -to inform about the grading system of the students (<i>see attachment#1</i>);	-listens, takes a note; -listens, asks questions should any arise.
2-босқич. 60 мин	Main part: Delivering lectures on the following themes: 1) Graham Greene – his life and work. His best novels. 2) Charles Percy Snow – his life and work. “Strangers and Brothers” cycle of novels. 3) Norman Lewis – his life and work. 4) James Aldridge – his life and work. 5) Sid Chaplin – his life and work. 6) Iris Murdock – her life and work.	-listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.
3-босқич. 10 мин	Closing part: -to summarize the results; -to answer the questions posed by students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about 1) Modernist poetry and prose 2) James Joyce 3) Virginia Woolf 4) Katherine Mansfield 5) W.S. Maugham 6) Agatha Christie 7) A.J. Cronin 8) Dylan Thomas 9) Sir Kinsley Amis 10) John Wain 11) Margaret Drabble 12) Susan Hill	-listens; -asks questions -make notes of the important points of the class -report, discussion

LECTURE 1

Theme 1: The Dawn of English Literature. The Anglo-Saxon and Norman Periods.

Problems to be discussed:

1. The early history of Britons, their culture and traditions.

a) The invasion of the Roman Empire.

b) Anglo-Saxon invasion and its impact on the culture of Britain.

2. The epic Anglo-Saxon poem “The Song of Beowulf”.

3. The Norman period

The Early History of Britons, Their Culture and Traditions

Many hundred years ago (about the 4th cent. before our era) the country we now call England, was known as Britain, and the people who lived there were the Britons. They belonged to the Celtic Race and the language they spoke was Celtic.

In the 1st century before our era Britain was conquered by the powerful state of Rome.

Towards the end of the 4th century the invasion of all Europe by barbaric peoples compelled the Romans to leave Britain. The fall of the Roman Empire followed soon after.

After the fall of the Roman Empire and the withdrawal of the Roman troops the aboriginal Celtic population was again conquered and almost totally exterminated by the Teutonic tribes of Angles, Saxons and Jutes who came from the continent. They settled on the island and named the central part of it England, i. e. the land of Angles. Very few traces of the original Celtic culture can be found in Modern English, its structure and grammar being totally Germanic or Teutonic.

The Anglo-Saxons brought their own folklore from their mother country and therefore early Anglo-Saxon poetry tells of the events, which took place on the continent. For a long period of time the new inhabitants preserved tribal forms of life and remained heathens.

For a very long time the tribes had numerous wars against each other. Then together with the centralization of power feudalism was established. The development of feudal Christianity came and soon it ousted heathenish religions.

Many monasteries were built and many schools were established where Latin was taught, but at the same time common people continued to keep in their memories the songs and epics created by ancient tribes. Only due to the common people we have these ancient songs nowadays.

THE EPIC ANGLO-SAXON POEM “SONG OF BEOWULF”

This is the greatest monument of Anglo-Saxon poetry. There is only one manuscript of it found at the beginning of the 18th century. It consists of 2 parts and interpolation between two parts. The whole epic consists of 3,182 lines. The scholars say that only two parts are of importance, are of scientific value. The whole song is completely pagan (heathen) in spirit while the interpolation must have been added by the Latin scribes.

Part I

The story of the song opens with a description of the Danish king Hrothgar. This king waged many wars against his neighbors, had won many victories in battles and then he decided to build a large hall for himself and his warriors to have feasts in. The hall was built, its walls were decorated. But very soon the hall was deserted because one night while they were having a feast a sea-monster who lived in a near-by swamp broke the door open and appeared in the doorway. His name was Grendel. He was like a human in appearance but twice as tall and covered with such thick hair that no sword, spear or arrow could pierce. There wasn't a single man who could dare to confront the monster and fight with him.

The news of the disaster which had been fallen the Danes reached the ears of Beowulf - a nephew of king Higelac of Jutes. Hearing the news he took a small band of his warriors and sailed off to the shores of Denmark. When they reached her coast the Danes were at first afraid but when they saw that the Jutes meant no harm they welcomed them and took them to Hrothgar. A great feast was given in honor of Beowulf and when night fell down Beowulf told everybody to go to bed and he himself kept watch. They told him that Grendel always appeared unarmed and he also decided to meet him without any weapons.

In the dead of night the door was broken open and Grendel again appeared. Again he seized the nearest man to him but at the same time Beowulf attacked him. Beowulf grip was so mighty that Grendel could not free himself. And when Beowulf did let him go it turned out that the monster had lost one of his arms. Mourning and screaming with pain he went away to die. The Danes were happy to hear about the victory and another feast was given in honor of Beowulf. But next night when everyone was asleep and did not expect any harm, monster's mother came to take revenge for her son. She attacked Beowulf and managed to drag him away to her swamp. It was an ugly swamp with stagnant water which was teeming of snakes. Together with the sea-witch Beowulf sank into the water of the swamp. His warriors remained on the bank to wait for him. Many hours had passed before Beowulf appeared. Everybody but his friends had given him up as dead. But this is what happened in the water. When Beowulf found himself there, he suddenly noticed a huge sword hanging on the wall. He grasped it and with its help he managed to cut off the heads of both monsters. But so poisonous was their blood that the sword melted.

Part II

After king Higelac's death Beowulf was elected the king of Jutland. He ruled his country for 50 happy years at the end of which a disaster happened. Not far from the sea, in

the mountains there lived a dragon, a fire-drake who breathed fire and smoke. The dragon had occupied a cave where warriors in long-forgotten times had put away their treasures. One day a traveler quite by chance discovered the cave and as a fire-drake was asleep at that time he managed to get into and escape unharmed, taking away with a jeweled cup. When a dragon discovered the theft he decided to revenge and he rushed down upon the neighboring villages. The people were horrified and fled to their beloved king asking for help and protection.

Beowulf decided it was his duty to save them. He put on his armor and took a shield to protect himself from the fire of dragon and went up the mountains. He went there almost alone, but of all his warriors only young Wiglaf, a brave warrior, had the courage to stand by him. The dragon had three heads which were breathing fire. Wiglaf was standing a little side waiting for his turn. At first it was impossible to see anybody, to make out anything. Everything was covered with smoke. When the smoke dispersed Wiglaf saw the dragon with 2 heads off. The third head was still belching fire and smoke and its terrible swinging tale tried to hurt Beowulf. Wiglaf rushed to help his master and together they succeeded to cut off the third head and the tale. So the dragon was defeated and was lying dead on the ground. But Beowulf was dying himself because the fire entered his lungs.

Beowulf understood that his death was at his hands. So he told Wiglaf to take treasures in the cave. When Wiglaf came from the cave with treasures Beowulf was satisfied that treasures would be with people.

He instructed Wiglaf how to bury his body and how his country must be ruled after his death and besides his last words were devoted to his people. And Beowulf's will was carried out. People built a big bonfire and cremated Beowulf's body, their hero. And then they took all the treasures from the cave and buried them with Beowulf's ashes to show that nothing could compensate them for the loss of their king. Then the people of Jutland composed a song of Beowulf which was called a dirge.

The Norman Period of English literature

The Normans invaded England in 1066 and at the battle of Hastings they defeated Anglo-Saxons. As a result of the Norman Conquest the Anglo-Saxon's monarchy fell. It was the disunity of Anglo-Saxon monarchy that made the Norman Conquest easier. The Normans were headed by the leader William Duke who established a very cruel power. Trying to expose the land they cruelly oppressed the population of the country, especially the peasantry who were treated worse than dogs. The Norman language became an official language, while English continued to be spoken only by common people. For about 3 centuries the regime existed until the middle of the 14th century. In spite of this the English language continued to exist and wasn't stamped out. It borrowed many words from French, enriching itself. In 1345 the English language was introduced at schools and became the language of the law. The literature of that time was mainly represented by romances devoted to the king Arthur and the "knights of the round table". The second half of the 14th century in England brought many changes in political, economic and social life and these changes couldn't but be reflected in literature. They began arise in English literature, so this period is called history of the Middle

Ages, the impact of several invasions, including of Roman Empire, Angles, Saxon and Jutes, as well as Normans, on the formation of the then English literature.

Study Questions

1. What can you tell about Britons and their language?
2. When was Britain conquered by the Roman Empire and what was its result?
3. Why did Angles, Saxons and Jutes fight with one another?
4. Why is the Anglo-Saxon poem “Beowulf” called the foundation-stone of all British poetry?
5. Name the main heroes of the poem “Beowulf”.
6. Characterize Beowulf.
7. Why did Wiglaf put the blame for Beowulf’s death on coward earls?
8. What is the merit of the poem?
9. Does the poem “Beowulf” remind you of any Russian or Uzbek epic poems?

LECTURE 2

Theme 2: The Literature of the 14th and 15th Centuries.

Geoffrey Chaucer.

Problems to be discussed:

1. **The preparation for the Renaissance. William Langland – a priest/poet.**
2. **Geoffrey Chaucer – his life and three periods of his creative work.**
3. **Chaucer’s masterpiece “Canterbury Tales”.**

The preparation for the Renaissance

A single manuscript of that time preserves four poems written in the North -Western dialect. “Sir Gawain and the Green Knight” is the most subtle verse romance in English medieval literature. The romances miss human life and character. “Gawain” supplies the description of hunting and the scenes of Gawain’s temptation.

Compared with the romances, the life of the medieval lyric has been strong and enduring.

Outstanding is “The Vision of Pier the Plowman”, by William Langland. The poem begins with a Vision, which the poet had on the Malvern Hills, of a “field full of folk”. In a strong and complicated succession of scenes he portrays almost every side of fourteenth

century life. He sees the corruption of wealth inadequacies of government. To him the only salvation lies in honest labor and in the service of Christ. If he were not a mystic he would be a revolutionary poet. He has written the greatest poem in English devoted to the Christian way of life.

GEOFFREY CHAUCER (1340-1400)

In the 14th century the English language came into its own again. In 1362 it was decided that all the pleadings in law courts should be in English, and Parliament was first opened with an English speech. By the end of the century the poet Chaucer had fixed English as the literary language of the century by writing his “Canterbury Tales” in his own tongue.

Whereas Langland expressed the thoughts of the peasants, Chaucer was the writer of the new class, the bourgeoisie. He was not however the preacher of bourgeois ideology. He was simply a writer of the world. Chaucer was the first who broke away from medieval forms and cleared the way for realism.

He was born in 1340 in London; his father was a wine merchant. Yet Chaucer’s parents were far from wealthy. He received, however, what education his parents were able to give him in that city.

Chaucer’s writings are divided into 3 periods:

1. The French period. Chaucer’s earliest poems were written in imitation of the French romances.
2. The second period of Chaucer’s writings was that of the Italian influence. He is justly called the last writer of the Middle Ages and the first of the Renaissance.
3. The third period of Chaucer’s creative work begins from the year (1384) when he left behind the Italian influence and became entirely English.

It is for the “Canterbury Tales” that Chaucer is best remembered, the unfinished collection of stories told by the pilgrims on their journey to Canterbury, with the Prologue, the clearest picture of late medieval life existent anywhere. His quick, sure strokes portray the pilgrims at once as types and individuals true of their own age and, still more, representatives of humanity in general. He keeps the whole poem alive by interspersing the tales themselves with the talk, - the quarrels, and the opinions of the pilgrims. The “Canterbury Tales” sum up all the types of stories that existed in the Middle Ages. Some of these stories were known only in Norman-French before Chaucer. Chaucer also used the writings of his near contemporaries as well as the works of the writers of ancient times and distant lands. Various ranks of society pass by Chaucer and he observes them without indignation.

Much in his work shows his taste for medieval literature. He delighted in allegory, and in the sentiments of the courtly lover.

Three works set him apart as a great poet in the history of poetry in general. These three works are: “Troilus and Criseyde” 1385-87, “The Legend of Good Women” 1385 and

the unfinished “Canterbury Tales”. Of these, the most ambitious as a complete work is “Troilus and Criseyde”.

Chaucer was in learning a man of the Middle Ages, but his attitude towards mankind was so universal that his work is timeless. Chaucer doesn’t teach his readers what is good or bad by moralizing; he was not a preacher. He merely called attention to the people around him; he drew his characters from life, he saw man not only as “rich” or “poor” but as belonging to a certain rank of society. Chaucer described the individual features of his characters “according to profession and degree”, so they instantly became typical of their class. When assembled, they form one people, the English people.

The poets of the century after Chaucer were involved further in the changing nature of the language.

Study Questions

1. What do you know about William Langland’s best poem?
2. How many periods can be distinguished in G. Chaucer’s literary work?
3. Why is Chaucer’s famous “The Canterbury Tales” still of great value to the world literature?
4. In what do you see Chaucer’s contribution to literature?

LECTURE 3

Theme 3: Renaissance. William Shakespeare’s Work and His Theatre.

Problems to be discussed:

1. **The history of Renaissance and its philosophy.**
2. **William Shakespeare – his life and work.**
3. **W. Shakespeare’s best comedies.**
4. **W. Shakespeare’s best historical dramas.**
5. **W. Shakespeare’s best tragedies.**
6. **W. Shakespeare’s importance for the development of the English language, literature and theatre.**

The history of Renaissance and its philosophy

Renaissance was a great cultural movement that began in Italy during the early 1330’s. It spread to England, France, Germany, the Netherlands, Spain, and other countries in the late 1400’s and ended about 1600.

The word “Renaissance” comes from the Latin word “rinascere” and means rebirth. The Renaissance was the period when European culture was at its height. At that time great importance was assigned to intellect, experience, scientific experiment. The new ideology proclaimed the value of human individuality. This new outlook was called Humanism. The humanists were scholars and artists who studied subjects that they believed would help them better understand the problems of humanity. These subjects included literature and philosophy. The humanists considered that the civilizations of ancient Greece and Rome had excelled in such subjects and could serve as models.

During the Middle Ages the most important branch of learning was theology. Renaissance thinkers paid greater attention to the study of humanity.

The Renaissance in England

During the Renaissance period (particularly 1485-1603) Middle English began to develop into Modern English. By the late 1500's the English people were speaking and writing English in a form much like that used today.

The Renaissance in England is usually studied by dividing it into three parts: the rise of the Renaissance under the early Tudor monarchs (1500-1558), the height of the Renaissance under Elizabeth I (1558-1603), and the decline of the Renaissance under the Stuart monarchs (1603-1649).

WILLIAM SHAKESPEARE (1564-1616)

The greatest of all English authors and one of the greatest in the world literature William Shakespeare belongs to those rare geniuses of mankind who have become landmarks in the history of world culture. Thus it was Shakespeare who embodied in the immortal images of his plays all the greatest ideas of Renaissance and in the first place the ideas of humanism which means love for mankind blended with active struggle for its happiness. Moreover he was one of the first founders of realism, a master-hand at realistic portrayal of human characters and relations.

No wonder that Shakespeare's works were so cherished by the greatest minds of mankind, who regarded Shakespeare as the “the greatest dramatic genius the world has ever known”.

William Shakespeare was born on the 23d of April 1564 in Stratford-on-Avon. His father, John Shakespeare, the son of a small farmer settled in Stratford and entered the trade. At the age of seven Shakespeare was sent to the local grammar school which he attended for six years. Besides reading and writing he was taught Latin and Greek. In 1577 he was taken from school and for some time had to help his father in his trade.

There are reasons to believe that Shakespeare distinguished himself at school for there is a tradition according to which he, in his young years, was a schoolmaster in his place. When still at Stratford Shakespeare became well acquainted with theatrical performances. Stratford was often visited by traveling companies of actors.

In 1582 Shakespeare married a farmer's daughter Anne Hathaway, 8 years elder than Shakespeare with three children. At the time Shakespeare arrived in London the drama was rapidly gaining popularity among the people. Shakespeare is known to have been an actor and playwright in one of the leading companies of players. Later on he became a shareholder of the theatre, which later was called "The Globe".

In his works Shakespeare was always keenly alive to events of contemporary life which made his plays extremely popular. Shakespeare's activity as a dramatist, poet, actor and proprietor lasted till the year 1612 when he retired from the stage and returned to Stratford. Shakespeare died on the 23d of April 1616.

The first complete edition of Shakespeare's works was published by his fellow-players and friends in 1623.

Shakespeare's Work

For more than 25 years Shakespeare had been associated with the best theatres of England. During the 22 years of his literary work he produced 37 plays, two narrative poems and 154 sonnets. His literary work may be divided into three major periods:

the first period from 1590-1600

the second period from 1601-1608

the third period from 1609-1612

The First Period (1590-1600) Comedies

The first period of Shakespeare's work may be defined as a period of comedies and histories. An exception is "Romeo and Juliet" (1594), one of the tragedies written before 1600. But it preserves many traits of the other plays of this period and remains an apotheosis of youthful and triumphant love. On the whole, the spirit of Shakespeare's early work is optimistic.

Still the plays of this period are based on sharp conflicts. His early comedies already present the mixture of tragic and comic elements – the contrast between the laughable and the serious, or in other words the blending of opposite qualities, which is so characteristic of Shakespeare's realistic art. Thus in the "Comedy of Errors" which is full of fun and merriment one hears sorrowful and even tragic notes.

In the "Taming of the Shrew" Shakespeare's critical tendencies are already distinctly revealed. The plot of the comedy is borrowed. But having taken the old plot, Shakespeare infused a new life into it, created a comedy, humane and progressive in its essence. He gave a new interpretation to the principal characters, introduced new ones for contrast and made the social background stand out with great vividness. The main heroes: Petruchio, Balthasar, Katharina, Bianca.

“Twelfth Night” - the last play of the first period – may be considered an artistic consummation of the best images and ideas of all Shakespeare’s comedies. (Sebastian, Viola, Olivia, Orsino). The play is imbued with humanist ideas. It is devoted to the glorification of faithful love that overcomes the hardest of obstacles. The young girl Viola struggles for her happiness and wins it owing to her love and wit. Love works wonder with people turning the cold and naughty Olivia into a tender-hearted girl and making the Duke marry Viola, a girl who is inferior to him in rank.

As it is always the case with Shakespeare true love is associated with high-mindedness and mutual understanding.

Historical dramas

Shakespeare’s interest in the history of his country was one of the manifestations of the patriotic feelings of the common people of England and of the rise of their national consciousness in the latter half of the 16th century.

In his Histories Shakespeare gives a broad panorama of English life. Scenes of private and domestic life alternate with heroic episodes of war and political intrigues. The principal idea of his historical plays is the necessity of the consolidation of the country under the king. The feudal lords who struggle with each other and against the king are doomed, and their fall is inevitable. Like the majority of humanists of his time Shakespeare believed in a wise and humane king who would like to serve his country. But with the only exception of Henry V Shakespeare’s treatment of real English kings is extremely critical.

Shakespeare’s Histories are political plays. A gallery of characters is presented in Shakespeare’s Histories; rich and poor, great and humble, good and evil. We learn not only of kings and lords but also of common people.

Romeo and Juliet (1594)

Romeo, the young heir of the Montagues and Juliet, the beautiful young daughter of the Capulets, fall in love with each other. There is an age-old feud between two families, which serves as insurmountable barrier to the union of the youthful lovers. They plan to escape, but circumstances are against them and both die, victims of feudal despotism of their parents.

Feudalism to W. Shakespeare meant the doom of all genuinely human feelings and of natural human relations. Shakespeare shows us the terrible world of human relations of people who hate one another and are hateful to one another. And the two young men fight against this world of hatred.

Heinrich Heine, the great German poet, in his critical article devoted to Shakespeare’s feminine images writes that not only the above-mentioned lovers are the heroes of the play but love itself is. And though the play is tragic, it is an optimistic tragedy, love defeats hatred.

The Second Period (1601-1608) Tragedies

Hamlet (1601)

“Hamlet, Prince of Denmark” is the most thoughtful of all Shakespeare’s plays. It tells the story of a Danish Prince (Hamlet). After his father’s death his mother queen married Claudius, Hamlet’s uncle. At midnight the ghost of his father rises and tells Hamlet that murder has been done, that his uncle is the murderer, and calls upon him to revenge his father’s cruel death. To this task Hamlet devotes himself. Hamlet is an intellectual character. In details Shakespeare gives the mental and the spiritual state of Prince Hamlet.

The play is an optimistic tragedy. “Hamlet” contains the most important message of all art-love for mankind, the call to an active struggle for a better future, for the happiness of all people, for the total annihilation of all tyrants and oppressors, for justice.

Othello (1604)

Another great tragedy is “Othello, the Moor of Venice”. This is also a humanist tragedy. Certain elements of the plot were borrowed by Shakespeare from an Italian source, where the Moor of Venice had been depicted as a rather primitive soldier whose dominating passion was jealousy. Shakespeare’s Othello is quite different. Shakespeare’s Othello is a great man and a great warrior, and as many of the really great men he is too noble-minded to mistrust those whom he loves. As A.S. Pushkin said: “Othello is not jealous by nature, on the contrary, he is trustful”. He values sincerity and loftiness of mind above all other human qualities, and he loves Desdemona so dearly just because he finds her to be the very embodiment of these high qualities.

King Lear (1605)

In “King Lear” we have the story of a poor old king who was turned out of house and home and exposed to the fury of a tempest by his ungrateful daughters between whom he had divided his kingdom, foolishly believing that they loved him too dearly to be unkind to him.

At length he becomes crazy in consequence of all he has to endure, and is finally rescued by his youngest daughter who, he had thought loved him best of all. The two wicked daughters died by violent death, and the third and only good one fell a victim to a heartless wretch who caused her to be killed in prison. This was more than the king could bare and he laid himself down to die beside the body of the daughter who had loved him so fondly.

Study Questions

1. Characterize the period of Renaissance on the whole.
2. What influence did Shakespeare make upon the world literature?
3. What did the great poet have in common with the Globe theatre?
4. What works made Shakespeare immortal?
5. Characterize Hamlet. Why does he delay avenging for his father?
6. Why did Romeo and Juliet’s lives end tragically?

7. Who were the main protagonists of Shakespeare's sonnets?
8. What are the Shakespearian sonnets important for?

LECTURE 4

Theme 4: The Enlightenment and Reflection of its Ideas in English Literature.

Problems to be discussed:

- 1. The Enlightenment – its ideals and objectives.**
- 2. Daniel Defoe – his life and work. “Robinson Crusoe”.**
- 3. Jonathan Swift – his life and work. “Gulliver’s travels”**
- 4. Henry Fielding – his life and work. His best novels.**
- 5. Richard Sheridan – his life and work. “School for Scandal”.**
- 6. Robert Burns – his life and work. His best poems.**

The Enlightenment – its ideals and objectives

In the 18th century in England, as in other European countries, there sprang into life a public movement known as the Enlightenment. The Enlightenment, on the whole, was an expression of struggle of the then progressive class of bourgeoisie against feudalism. The Enlighteners fought against class inequality, prejudices and other survivals of feudalism. They attempted to place all branched of science at the service of mankind by connecting them with the actual needs and requirements of people. The problem of men comes to the fore superseding all other problems in literature. The Enlighteners prove that man is born kind and honest and if he becomes depraved, it is only due to the influence of corrupted social environment.

Fighting the survivals of feudalism, the enlighteners at the same time were prone to accept bourgeois relationships as rightful and reasonable relationships among people. The English writers of the time formed two groups. The first – hoped to better the world simply by teaching (Defoe). The other – openly protested against the vicious social order (Swift, Fielding, Sheridan, Burns).

DANIEL DEFOE

(1660-1731)

Daniel Defoe (Foe) was born in London in 1660. His father was a well-to-do butcher. Defoe's biography is typical of energetic and enterprising man of that epoch. Hi tried his luck in many professions, but failed everywhere because he was more interested in politics than in business.

His first political pamphlet was “The True-Born Englishman” (1701) in which he exposes the aristocracy and tyranny of the church. A year later he wrote the pamphlet aimed against the official church. The House of Commons ordered to burn the pamphlet. Defoe was arrested and placed in the public square before imprisonment.

He published political and literary magazine “The Review of the Affairs of France and of all Europe” (1704-1713) which was written entirely by Defoe himself. The figure of an enlightener who stood for the rights of common people rises from the pages of Defoe’s best essays and pamphlets published in the magazine. He laid bare the vices of the ruling classes and expressed belief in human reason and knowledge.

The year 1719 marked a new period in Defoe’s literary activity. At the age of 60 he published his first novel “Robinson Crusoe” – the book on which his fame mainly rests to the present day. The development of industry and trade brought to the fore men of a new stamp who had to be reflected in the new literature (the story of Alexander Selkirk).

The novel is the first book that glorifies the human creative labor. The image of an enterprising Englishman of the 18th century was created by Daniel Defoe in this book. Robinson is a toiler but a typical bourgeois at the same time. Robinson is the first positive image of a bourgeois in literature. He reflects the progressive role of bourgeoisie in the epoch of its flourishing. If now we perceive the book as an adventurous novel, people of the 18th century perceived it as a work of full great social and philosophical sense. This book was one of the forerunners of the English 18th century realistic novel.

His other novels are: “Captain Singleton” (1720), “Moll Flanders” (1722), “Colonel Jack” (1722), “Roxana” (1724), “A Journal of the Plague Year” (1722).

The principle problem of the Enlightenment – influence of society on man’s nature – stands in the centre of all these novels. The writers and philosophers of the Enlightenment believed that man is good and noble by nature but many succumb to the evil environment.

In his novels Defoe also shows with great realism how life and social surrounding spoil people. Poverty breeds crime. Thus in “Colonel Jack” Defoe with warmth and sympathy depicts a poor boy, who being honest and kind by nature, becomes a thief when he is faced with the alternative either to steal or to starve.

Defoe selected secular subject banished allegory, his fictions were easily mistaken for narrations of facts.

JONATHAN SWIFT

(1667-1745)

J. Swift was born of English parents in Dublin. Swift’s father was an attorney by profession. He died a few months before the birth of his son. Circumstances of want, dependence and humiliation were the early impressions of Swift’s childhood.

He studied at a college in Dublin. At the age of 21 Swift went to England and became a secretary in the service of a distant relative of his mother, Sir William Temple, a man of letters and a well-known diplomat of the time. Swift's intercourse with Temple and other politicians who visited his patron initiated Swift into the contemporary political world, its intrigues and machinations. The two years at Temple's place were filled for Swift with intense studying and reading. His learning and erudition won him great respect at Oxford where Swift in 1692 took his degree as Master of Arts.

Temple treated Swift a little better than a servant. Finally Swift broke with Temple and returned to Ireland. He took holy orders and went to a little parish church in Ireland. But soon he went back into the employ of Temple, who having realized what a good secretary he had lost, repeatedly invited Swift with a promise of help and promotion.

During the four years of his second stay at Temple's Swift wrote his famous satires, which were published several years later, "Tale of a Tub" (1697-1704) and "Battle of Books" (1697). After Temple's death, Swift returned to Ireland where he obtained the vicarage of Laracor, in a small Irish town.

In 1704, Swift wrote his immortal political satire "Tale of a Tub". It is an allegory in which Swift criticizes various forms of religion and bitterly exposes religious dogmas and superstitions. Different forms of Christian doctrines, theories are compared to rotten tubs which help the whale-hunters divert the attention of the whales (i.e. people) the easier to kill them.

In 1712, Swift wrote "The Conduct of the Allies". In this pamphlet, Swift raises his voice against the war waged by England on the continent. He showed that war is a burden for the common people and demanded peace. The pamphlet engaged an unprecedented success. Swift's popularity sprang widely.

Swift's life in Ireland gave him an intimate knowledge of the miserable condition of the people. A desire to serve Ireland became one of his ruling passions. He published "A proposal for the Universal Use of Irish Manufacture" - a pamphlet where he came out in defense of the Irish rights for free development of their own industries. In 1704, Swift published under a disguise of a common trader a series of letters called Drapier's Letters. In this work he reveals the machination with money in Ireland.

In 1716, Swift's greatest work "Gulliver's Travels" made its appearance. Swift portrays contemporary life satirically. It contains the adventures of a ship surgeon as told by him and is divided into four parts of voyages.

The first part contains an account of Lilliput and its little people. They are less than six inches high. Everything else in the country is in the same proportion. Here the satire is directed to the meanness and conventionality of the morality of politicians and statesmen.

The second part tells of Brobdingnag and its giants, they are sixty feet in height. The giants live a simple Utopian life.

The third part tells about Laputa, a flying island. Ladago is a city with an absurd academy and so on. Glubbudbrib, and Ireland of magicians, and Luggnagg, another island where wretched people continue living.

The fourth part brings Gulliver to the country of the Honyhnhums, where the intelligent creatures are horses, and all the human beings (Yahoos) monsters are reduced to the level of brutes. It is in describing these Yahoos that Swift shows how bitterly he hated society vices. He decides that horses are clever and more decent creatures than men.

Swift did not swim over the surface of contemporary life. Swift penetrated into the depths and saw the social corruption at its worst. Swift died in Dublin in 1745. Bourgeois critics describe Swift as a misanthrope and a sceptic. Nothing is farther from the truth. Swift hated all kinds of oppression - political, economic, religious; but he loved people which found expression in his upholding the defense of the Irish people in their struggle for freedom. Swift, like other writers-philosophers of the Enlightenment, at first believed that an enlightened monarch could give happiness to people. Reality frustrated that belief. Then Swift became a republican. Unlike many other writers of Enlightenment Swift refused to pin his hopes on bourgeois progress.

Political situation in England and in Europe was anything but encouraging: the English revolution was a thing of the past; the "Glorious Revolution" had ended in a compromise between the aristocracy and bourgeoisie; the first risings of the English proletariat as well as the French revolution were yet far to come. Everything around Swift witnessed vice oppression and misery. He failed to see the way that would lead people to freedom and happiness. Swift's greatness lies in the unparalleled satirical description of the vices of his age. His greatness also consists in the fact that in his famous works, particularly in his pamphlets, he addressed himself to common people.

HENRY FIELDING (1707-1754)

Henry Fielding was born on the 22nd of April 1707 to an aristocratic family. His father was a General. He was educated at Eton College and the University of Leyden, Holland. But the poverty of the family ran so high that the future writer was compelled to leave the university after a year and a half of studies. He began to make his own living from his very youth.

Fielding began his literary career in 1728 and soon became one of the most popular playwrights in London. In his best comedies "A Judge Caught in His Own Trap" (1730), "Don Quixote in England" (1734), "Pasquin" (1736). Fielding mercilessly exposed England courts of law, the parliamentary system and the cupidity of state officials. He criticized the vices of the bourgeoisie and aristocracy – their hypocrisy, greed and cruelty – and revealed the most striking aspect of contemporary society. Prime Minister Walpole, who had also been victimized by Fielding's sharp critical satire in one of his plays, took revenge by introducing a censorship of the stage, which put an end to Fielding's career as a dramatist. Deprived of

means of subsistence, at the age of 30 he entered a law school. Fielding studied law and acquired a profession of a lawyer, continuing to write at the same time.

The period from 1741-1751 saw the publication of Fielding's remarkable novels – "The History of the Adventures of Joseph Andrews and His Friend Mr. Abraham Adams" (1742), "The History of the Life of the Late Mr. Jonathan Wild the Great" (1743), Fielding's masterpiece "The History of Tom Jones, a Foundling" (1749) and his last novel "Amelia" (1751).

In 1754, he left England for Portugal to recover his health. He arrived in Lisbon and stayed there for some time. The warm climate, however, did not restore his health and he died in October 8, 1754. He was buried in Lisbon.

Fielding's novels

The novel "The History of the Life of the Late Mr. Jonathan Wild the Great" is based on the life of a notorious criminal who ended his career on the gallows. Showing Jonathan's thievish activity Fielding likens him to Prime Minister Walpole. Fielding's satire is becoming very sharp when he describes the prison where Jonathan is sitting. Fielding turns this prison into an allegorical description of the English social and political life of that time. It refers to the kind of novels about adventures.

"The History of Tom Jones, a Foundling" (1749) is his principal novel. It contains a picture of life and manners and tells the story of Tom Jones, a generous, open, manly young fellow who gets into all sorts of scrapes.

In his works Fielding strongly criticizes social relations in the contemporary England. Aristocrats and men set in authority embody all the evils; they persecute the heroes and obstruct their every move and action.

The author's positive characters are always people with natural unspoiled feelings. To make them acceptable to the 18th century reader, Joseph Andrews, the manservant, and Tom Jones, the foundling, though of noble origin, still they have nothing aristocratic about them and in their feelings and behavior remain closely related to the common people.

Fielding was the first to introduce into the novel real characters in their actual surroundings. His characters are vivid full-blooded and humane people. In search of happiness they travel about the country, and their various adventures are full of humour and sound cheerfully. Their hearts are open to pure love, virtue and justice. His novels are bright, sparkling and full of the liveliest humor.

Fielding's works display boundless optimism, broad humanity and inexhaustible faith in man. All these features plus the brilliant artistic language of his writings, make Fielding one of the greatest masters of the realistic novels.

Many generations have read "The History of Tom Jones, a Foundling" rightly called an ancestor of the modern realistic novel.

The history of literature knows a few writers endowed with such versatile talents as Fielding. He left a rich legacy of novels, comedies, poems, pamphlets and essays. A talented novelist and a playwright of great originality, a master of humor and satire, he was one of the most outstanding figures in that significant period in history known as the age of Enlightenment.

RICHARD BRINSLEY SHERIDAN (1751-1816)

Richard Brinsley Sheridan is the most outstanding satirist in the drama of the Enlightenment. He came of an Irish stock; his father was an actor and his mother an authoress. Sheridan was educated at Harrow. Later on he developed connections with the theatrical world. He was twenty-three when his first comedy "The Rivals" (1775) was staged.

The action of the play unfolds itself within two parallel intrigues. Julia, a girl of quiet temperament, has a jealous and mistrustful lover. His character gives rise to a number of petty quarrels and conflicts, which are happily settled towards the end, when the lovers are united.

The other heroine Lydia is a girl full of romantic fancies. A legitimate marriage seems too prosaic for her; besides she prefers an admirer without social standing. Therefore, Lydia's suitor, Captain Absolute (a sober young man) decides on a trick to capture the girl's fancy – he introduces himself to her in guise of a poor lieutenant. When the deception is discovered, Lydia at first refuses to marry him, but finally agrees to become his wife.

The most interesting characters of Sheridan's art are two comic characters in this play. One of them is Bob Acres, a coward who is forced by circumstances to fight a duel. The resulting scene is highly comical. The second is Lydia's aunt, Mrs. Malaprop. The most characteristic feature of this pretentious woman is her love for long foreign words which she uses incorrectly. For example, she says epitaph instead of "epithet" etc. A funny fondness for high sounding words and their incorrect usage, so wittily ridiculed by Sheridan, has since been given the name of "malapropism". Such personages as Sir Anthony, Bob Acres, and, above all, Mrs. Malaprop, are classic figures in English comedy.

Sheridan's tribute to the vogue of the day was his comic opera "The Duenna" (1775). Its plot shows the influence of Moliere and the Spanish comedy. In 1777 he wrote "The School for Scandal". The latter is the best artistic work of the English drama of the 18th century and one of the best English comedies of all times. In his comedy Sheridan boldly criticizes the bourgeois aristocratic society of England. He created the English social comedy. It exposes the hypocrisy, cruelty and egoism of bourgeois-aristocratic circle in England.

Sheridan discontinued playwriting to become a partner in, and later on a sole proprietor of the Drury Lane Theatre.

In 1780, Sheridan went in for politics and became a famous orator. Some of Sheridan's political speeches delivered within this period are regarded as a classical example of English oratory art. In 1780, he became a member of the English parliament. By turns he filled the posts of undersecretary for foreign affairs, secretary of the exchequer, and, finally, treasurer of the Admiralty.

In 1787, he delivered his famous speech against Hastings, the Governor-General of India. In his speech during the long trial that lasted for six hours, he held to shame the English policy in India.

The second half of Sheridan's life was overshadowed by two misfortunes; the death of his wife in 1792 and the loss of his property – the Drury Lane Theatre – which was burnt to the ground. The catastrophe, however, did not rob Sheridan of his natural cheerfulness. A witness' evidence has it that during the fire Sheridan was calmly drinking wine in a coffee-house opposite and indulging in witticism about the burning theatre. The last years of Sheridan find him in reduced circumstances. He had contracted many debts, and at the same time of his death there were bailiffs at his house.

Byron remarked of Sheridan in these words: "He has made the best speech and written the best comedy, the best opera, and the best farce in the English literature".

ROBERT BURNS (1759-1796)

R. Burns, the great poet of the Scottish people, was born on the 25th of January 1759 in a small clay-built cottage at Alloway Ayrshire. He was the oldest of the 7 sons of William Burns, a poor gardener.

Robert had great thirst for knowledge. From his teacher he acquired some French and Latin and also a fondness of Shakespeare. From his younger years Burns had an intimate knowledge of Scottish folk-songs.

In 1766, W. Burns rented a patch of land. The whole family moved to a farm near the town of Ayrshire, where they worked in the fields from sunrise to sunset. Robert's schooling was discontinued. The land gave bad crops and the affairs of the family went from bad to worse. In spite of working beyond his strength for the benefit of the family young Burns found time for reading. In 1777 the Burns removed to Tarbolton. But this did not improve the fortune of the family. For Robert Burns those years were full of various intellectual activities. He wrote poetry and organized a society of young people where all kinds of moral, social and political problems were discussed.

STUDY QUESTIONS

1. In what way did Defoe begin his literary career?
2. What was Defoe's satire in verse "The True-born Englishman"?
3. What novels by Daniel Defoe do you know?
4. What suggested the idea for the novel "Robinson Crusoe" to Defoe?
5. What is the main theme of the novel?
6. Speak about the characteristic features of Robinson Crusoe.
7. What helped Robinson to withstand all the calamities of his unusual destiny?
8. Do you think it is possible for a man to spend so many years alone on a wild island?
9. What role did Sir William Temple play in Swift's literary career?
10. What did Swift criticize in his pamphlets?

11. When was Swift's masterpiece "Gulliver's Travels" written and why did it make a great sensation?
12. Whom did Swift mean to ridicule when describing the country of Lilliput and its people?
13. At whom is Swift's satire directed when he describes the flying island and the way taxes are collected from the people?
14. Why did Swift's "Gulliver's Travels" become popular in all Countries of the world?
15. What is depicted in Fielding's "The History of Tom Jones, a Foundling"?

LECTURE 5

Theme 5: Romanticism.

Problems to be discussed:

- 1. The peculiarities of English Romanticism: two trends – progressive and regressive.**
- 2. The poets of the "Lake School" – W. Wordsworth, S. Coleridge, R. Southey.**
- 3. George Byron – his life and work.**
- 4. Percy Shelley – his life and work.**
- 5. Walter Scott, a founder of a historical novel – his life and work. His best novels.**

The peculiarities of English Romanticism: two trends – progressive and regressive

The Enlightenment, on the whole, was an expression of struggle of the then progressive class of bourgeoisie against feudalism. But fighting the survivals of feudalism, the Enlighteners, at the same time, were prone to accept bourgeois relations as rightful and reasonable relations among people.

The development of bourgeois relations revealed to the most progressive minds of the century the contradictions of the new society. The realization of it led to the crisis of the Enlightenment at the end of the 18th century.

A new literary current came into being at the end of the 18th century during the period of victory and consolidation of capitalist system – Romanticism. It covers the period from the beginning of the French bourgeois revolution (1789-1793) to the parliamentary reform in England (1832). Viewed in its historical aspect Romanticism may be considered to be an

expression of reaction against the Enlightenment and the French Revolution, and expression of opposition and denial of the capitalist progress.

English romanticism can be regarded as an offspring of two great historical events: 1) the industrial revolution in England and 2) the French bourgeois revolution of 1789. The French Revolution was of great importance not only for France but all over Europe. Under its influence social contradictions in England developed to a great extent. The ruling classes were frightened by the revolution. On the other hand a new class of workers sprang into existence. The working people lived in dire poverty and were mercilessly exploited by the bourgeoisie, so the first workers' rebellions broke out. The workers movement of the Luddites (1810-1811), otherwise called "frame-breakers" naively believed that use of machines was the reason at the bottom of all social evils and expressed their protest against exploitation and misery by breaking machines. But in spite of the fact that the class contradictions were very great at that time, the main contradiction at the beginning of the 19th century was that the movement of the feudal-monarchic society and bourgeois-democratic movement

Romanticism was the reaction of the aristocratic class and the peasants ruined by the agrarian industrial revolutions. Some of the romantic writers reflected the ideology of the classes ruined by capitalism. They protested against new social formation and they found their ideals in the feudal past. These were reactionary or regressive romanticists. Other authors found their ideals in future society free from oppression and exploitation, though they had a very vague idea of this society. These were revolutionary or progressive romanticists.

In contradiction to the rationalistic approach of the enlighteners, the romantic writers concentrate their attention upon spiritual and emotional life of man. Best suited for the expression of all the above sentiments was poetry. Therefore, this genre became predominant in the literature of Romanticism.

The second period in the history of English Romanticism includes the work of two poets of genius George Byron and Percy Shelley. They represent the trend of progressive romanticism. The significant social changes in contemporary England contributed to an increased interest in history. Profound understanding of historical processes is revealed in the prose-work of Walter Scott – the creator of modern historical novel and the last romantic writer.

The poets of the "Lake School"

Reactionary tendencies in English literature found reflection in the activities of the “Lakists” – W. Wordsworth (1770-1850), S. Coleridge (1772-1834), and R. Southey (1774-1843). All of them belonged to the “Lake School”, called so after the Lakeland in the Northern part of England, where the poets spent much time and beauties of the land they described in the poems. Early in their literary carrier the three poets were interested in the burning social problems of contemporary life. In some of their poems they depicted the life of the peasants brought to ruin by the development of capitalism in the country, exposed unjust laws and protested against cruel wars.

They hailed the French Revolution but their sympathy for it was not lasting and eventually the poets came to side with the reactionary policy of the British Government which suppressed all traces of protest at home and declared its hostility to the revolution in France. Nevertheless, most of the poems written by them are great from the stand point of poetic art. W. Wordsworth and S. Coleridge jointly wrote and published the collection of “Lyrical Ballads” in 1798. Many of the poems in the collection were devoted to the position of landless and homeless peasants. Sincerely sympathizing with the poor, they at the same time severely criticized capitalism. But in their criticism they idealized backward patriarchal form of society.

The poets were passionate lovers of nature and the description of lakes and rivers of meadows and woods, of skies and clouds are exquisite. In their poems they, especially Wordsworth, aimed at simplicity and purity of the language, fighting against the conventional forms of the 18th century poetry.

GEORGE GORDON, LORD BYRON

(1788 -1824)

Byron was a real fighter; he struggled for the liberty of the nations with both pen and sword. Freedom was the cause that he served all his life. Byron hated wars, sympathized with the oppressed people. Nevertheless, definite limitations of the poet’s world outlook caused deep contradictions in his works. Many of his verses are touched with disappointment and skepticism. The philosophy of “world sorrow” becomes the leading theme of his works. Romantic individualism and a pessimistic attitude to life combine in Byron’s art with his firm belief in reason: realistic tendencies prevail in his works of the later period. In spite of his

pessimism, Byron's verse embodies the aspirations of the English workers, Irish peasants, Spanish partisans, Italian "Carbonari" movement, Albanian and Greek patriots.

George Gordon Byron was born in London, on January 22, 1788, in an impoverished aristocratic family. His mother, Catherine Gordon, was a Scottish Lady of honorable birth and respectable fortune. After having run through his own and most of his wife's fortune, his father an army officer, died when the boy was only 3 years old. His mother was a woman of quick feelings and strong passions. Now she kissed him, now she scolded him. These contradictory emotions affected his life, character and poetry. Byron was lame from birth and sensitive about it all his life. But, thanks to his strong will and regular training, he became an excellent rider, a champion swimmer, a boxer and took part in athletic exercises.

Byron spent the first ten years of his life in Scotland. His admiration of natural scenery of the country was reflected in many of his poems. He attended grammar school in Aberdeen. In 1798, when George was at the age of ten, his grand-uncle died and the boy inherited the title of Lord and the family estate of the Byrons, Newstead Abbey, in Nottinghamshire. Now he was sent to Harrow School. At the age of seventeen he entered the Cambridge University and in 1808 graduated from it. George was sixteen when he fell in love with his distant relative Mary Chaworth, and his youthful imagination seemed to have found the ideal of womanly perfection. But she did not return his affection. Byron had never forgotten his love to Mary and it colored much of his writing. In the first canto of "Childe Harold's Pilgrimage" the poet says that Harold "sighed to many, though he loved but one" and it is a hint to the poet's own life.

While a student, Byron published his first collection of poems "Hours of Idleness" (1807). It was mercilessly attacked by a well known critic in the magazine "Edinburgh Review". In a reply to it Byron wrote his satirical poem "English Bards and Scotch Reviewers". In that poem Byron criticized the contemporary literary life. In 1809, next year after graduating from the University, the poet took his hereditary seat in the House of Lords. The same year he left England on a long journey and visited Portugal, Spain, Albania, Greece and Turkey, and during his travels wrote the first two cantos of "Childe Harold's Pilgrimage".

After an absence of two years the poet returned to England. On February 27, 1812, Byron made his first speech in the House of Lords. He spoke in defense of the English workers and blamed the government for the unbearable conditions of the life of the working

people. Later the poet again raised his voice in defense of the oppressed workers, encouraging them to fight for freedom in his "Song for the Luddites". (1816)

In 1812 the first two cantos of "Childe Harold's Pilgrimage" were published. Walter Scott declared that for more than a century no work had produced a greater effect. The author himself remarked: "I awoke one morning and found myself famous". Between 1813 and 1816 Byron composed his "Oriental Tales": "The Giaour", "The Corsair", "Lara", "Parisina" and others. These tales embody the poet's romantic individualism. The hero of each poem is a rebel against society. He is a man of strong will and passion. Proud and independent, he rises against tyranny and injustice to gain his personal freedom and happiness. But his revolt is too individualistic, and therefore it is doomed to failure.

A collection of lyrical verses, which appeared in 1815, "Hebrew Melodies", confirmed Byron's popularity. One of the most beautiful poems of the cycle is "My Soul is Dark"

My Soul is Dark

My soul is dark - oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmurs o'er mine ear.
If in this heart a hope be dear,
That sound shall charm it forth again:
If in these eyes there lurk a tear,
'Twill flow, and cease to burn my brain.
But bid the strain be wild and deep,
Nor let notes of joy be first:
I tell thee, minstrel, I must weep,
Or else this heavy heart will burst,
For it hath been by sorrow nursed,
And ached in sleepless silence long;
And now 'tis doom'd to know the worst,
And break at once - or yield to song.

In 1815 Byron married Miss Isabella Milbanke, but it was an unlucky match. Though Byron was fond of their only child Augusta Ada, and did not want to break up the family, separation was inevitable. The scandal around the divorce was enormous. Byron's enemies found their opportunity, and used it to the utmost against him.

On April 25, 1816, the poet left England for Switzerland. Here he made the acquaintance of Shelley, the two poets became close friends. While in Switzerland, Byron wrote the third canto of "Childe Harold's Pilgrimage", "The Prisoner of Chillon", the dramatic poem "Manfred" and many lyrics. "The Prisoner of Chillon" describes the tragic fate of the Swiss revolutionary Bonivard, who spent many years of his life in prison together with his brothers.

In 1817 Byron left Switzerland for Italy. The Italian period (1817- 1823) is considered to be the summit of Byron's poetical career. In Italy he wrote "Beppo"(1818), a humorous poem in a Venetian setting, and his greatest work "Don Juan", the fourth canto of "Childe Harold's Pilgrimage", "The Prophecy of Dante", the dramas "Marino Faliero", "Cain". At the same period he wrote his satirical masterpieces "The Vision of Judgement" and "The Age of Bronze". Unfortunately, the prudery of Victorian critics obscured these poems from the public, and they have never received their due esteem. Special words should be said about "Don Juan", one of his great poems, a performance of rare artistic skill. Humor, sentiment, adventure, and pathos were thrown together with that same disconcerting incongruity as they were to be found in life. The style is a clever imitation of idiom and phrasing of ordinary conversation, used with great cunning for satiric and comic effects.

The war of Greece against the Turks had been going on that time. Byron longed for action and went to Greece to take part in the struggle for national independence. There he was seized with fever and died at Missolonghi on April 18, 1824, at the age of 36. The Greeks desired that his remains should be buried in the country for which he had spent his life, but his friends wanted him to be buried in Westminster Abbey. The English authorities refused it, and the poet's body, already transported from Greece to England, was buried in the family vault near Newstead. His spirit might have flourished better in some world other than the heavy Georgian society in which he grew up. The last episode in Greece showed that he had leadership and courage.

PERCY BYSSHE SHELLEY

(1792-1822)

P.B. Shelley was born in 1792 in Sussex. His father, a baronet, was a conservative and narrow-minded man. At Eton College where he was sent in 1804, Shelley was disliked by the teachers for his independent thinking and opposition to fagging.

He studied at Eton College, then Oxford. In 1804 Shelley entered Oxford, where he soon came to sharp conflict with the conservatism and dogmatism of contemporary university life. In 1811 Shelley wrote an anti-religious pamphlet "The Necessity of Atheism" for which he was expelled from the University and disowned. Shelley went on a tour over England. The year 1812 found him in Ireland, whose people exploited both by the Irish nobility and English bourgeoisie, openly revolted against their oppression. Shelley's proclamations "An Address to the Irish People" and "Declarations of Rights" were intended to encourage the Irish people to stand up for their rights. On his return to England Shelley published his first poem of note "Queen Mab" (1813). "Queen Mab" makes it clear that Shelley is a utopian socialist in his views. He believes that a happy society of the future can be brought about by peaceful means. The strong point of "Queen Mab" is materialistic philosophy which underlies the poem. The idea of God is rejected by the author. Shelley contrasts knowledge and science to religion.

In 1814-1816 Shelley traveled abroad. During his visit to Switzerland he met Byron and a warm friendship sprang up between them. During 1812-1818 Shelley produced a number of works which testify to a development of his progressive views. One of the most significant of Shelley's early work is "The Revolt of Islam" (1818). Though being romantic and abstract the poem, however, is revolutionary in its essence, for the French revolution of the 18th century is implied in its plot. The poem is permeated with the idea of future liberation of mankind and directed against all systems of oppression and exploitation.

However, in their struggle for freedom the heroes of the poem pin their hopes only on the power of conviction. That testifies to the fact that in the first period of his work Shelley had not yet come to realize the necessity of armed struggle for a better future.

The tragedy is full of dramatic action and the characters are drawn with great realistic force. "The Cenci" marks a definite progress in Shelley's revolutionary outlook. Here the poet for the first time recognizes the necessity of violence as a means of struggle against despotism and evil.

Though far from England, Shelley never ceased to be interested in the affairs of his native country. In August 1819 news reached him that the English government had sent a detachment of soldiers against a demonstration of Manchester workers. This stirred Shelley to devote his poetic genius to political writing. Shelley became a singer of the proletariat at the period of its first mass actions against capitalist exploitation. In the same year Shelley wrote a great lyric "Song of the Men of England". During the Chartist demonstrations the workers marched singing Shelley's songs.

In 1820 Shelley wrote his masterpiece "Prometheus Unbound", a lyrical drama.

Shelley is also known as the author of many lyrical poems devoted to nature and love. Shelley worships nature believing it to be the source of an undying strength, ever capable of re-creation. His philosophical optimism proceeds from his conviction that the world and nature are ever on change ever developing to higher forms. He sings of a love that enables man's soul and demands all his spiritual strength, his whole life.

Unexpected death cut short Shelley's life. On July 8, 1822, while he was sailing across the bay of Spezzia, a sudden tempest struck his boat and he was drowned. His body was cremated and buried in Rome. The inscription on his tomb-stone reads Percy Bysshe Shelley,

Cor Cordium (The Heart of Hearts)

Shelley as well as Byron has always been loved and esteemed by the English common people, whose aspirations for freedom and happiness inspired their poetic talent.

SIR WALTER SCOTT

(1771 - 1832)

Sir Walter Scott was a Scottish romantic writer, the first great writer of historical novels. He was born in Edinburgh on August 15, 1771. His father was an Edinburgh lawyer and had a large family. Walter, the future writer, was the ninth of his twelve children. When he was about two years old, the boy fell ill with a disease that left him lame. His parents thought country air would be good for him and sent him to his grandparents' farm. It was a place with hills, crags and ruined tower. Walter soon became a strong boy. In spite of his lameness he climbed the hills and rode his pony at a gallop. Walter's grandparents told him thrilling Scottish tales. He learned to love the solemn history of Scotland and liked to recite Scottish ballads and poems.

Scott enjoyed taking trips into the Scottish countryside. These trips gave him profound knowledge of the life of rural people, and provided material for his first major publication, “Minstrelsy of the Scottish Border” (1802-1803). This book was a collection of popular songs and ballads and consisted of three volumes.

At the suggestion of his father, Scott became a lawyer and practiced for fourteen years. During his business trips he visited the places of famous battles and collected old ballads. Like many writers belonging to the Romantic trend, Scott, too, felt that all the good days were gone. He wished to record all the historical facts he knew before they were forgotten.

At the age of 26 Scott married, and bought a large estate not far from Edinburgh. There Scott built a fine house in the style of a castle. His house became a sort of museum of Scottish history and culture.

In 1805 he began to publish his own romantic poems, which attracted the attention of the reading public. The best were “The Lay of the Last Minstrel” (1805), “Marmion” (1808) and “The Lady of the Lake” (1810). These poems reproduce old legends and combine them with historical material. They were written with great poetic skill and poet became very famous. But when Byron’s wonderful poems appeared, Scott, to quote his own words, “left the field of poetry to his rival” who by that time was already a friend of his. He took to writing novels. It marked a new period in Scott’s creative work. He declined the honor of poet-laureate in 1813 because he understood that writing official verses and odes on the birthdays of members of the royal family would interfere with his creative work.

In 1814 Scott published his “Waverley, or ‘The Sixty Years Since’”. This novel describes a Scottish rebel against England in 1745. As he had an established reputation as a poet, Scott decided to print his first novel anonymously. The book was a great success, and everybody wanted to know who the author was. Scott published many of his novels under the name of “The Author of Waverley”. During the next seventeen years (1815 - 1832) Scott wrote more than 27 other novels, four plays and many stories and tales besides. All of his novels were referred to as part of the Waverley series, because the author was identified on the title page as “The Author of Waverley”. Scott’s authorship was officially revealed in 1827, but it had been known for years.

Despite his success and fame, Scott's last years were sad. They were marked by illness and financial difficulties brought on by the failure of a publishing company in which he had an interest. At that time his health was broken down. His doctors sent him to Italy; but it was too late. Before reaching Italy he had to turn back, and on his arrival at his estate he died.

Literary critics divide Scott's works into three groups:

The first group of novels are those devoted to Scottish history: "Waverley, or 'Tis Sixty Years Since" (1814), "Guy Mannering, or the Astrologer" (1815), "The Antiquary" (1816), "Black Dwarf" (1816), "Old Mortality" (1816), "Rob Roy" (1817), "The Heart of Midlothian" (1818), "The Bride of Lammermoor" (1819), "A Legend of Montrose" (1819), "Redgauntlet" (1824), "The Fair Maid of Perth" (1828)

The second group of novels refer to English history: "Ivanhoe" (1819), the best of this series; "The Monastery" (1820), "The Abbot" (1820), "Kenilworth" (1821), "The Pirate" (1822), "The Fortunes of Nigel" (1822), "Peveril of the Peak" (1822), "Woodstock" (1826).

The third group comprises novels based on the history of Europe: "Quentin Durward" (1823), "The Talisman" (1825), "Count Robert of Paris" (1832), "Anne of Geierstein" (1829) and "Castle Dangerous" (1832).

The novel "St. Ronan's Well" (1824) stands in a class by itself. The story is laid at a fashionable health-resort somewhere near the border between England and Scotland. It is the only novel written by Scott about his own time and shows his attitude to contemporary society. It is a precursor of the critical realism of the 19th century.

Scott wrote frequently about the conflicts between different cultures. For example, "Ivanhoe" deals with the struggle between Normans and Saxons, and the "Talisman" describes the conflict between Christians and Muslims. The novels dealing with Scottish history are probably considered to be his best works. They deal with clashes between the new commercial English culture and older Scottish culture. Many critics regard "Old Mortality", "The Heart of Midlothian", and "St. Ronan's Well" as Scott's best novels.

Study Questions

1. What is the difference between the progressive and regressive trends of Romanticism?
2. Why are some romanticists called the poets of the "Lake School"?
3. What Lakists and what works by them do you know?
4. When was the first collection of poems by Byron published?
5. Is "Childe Harold" an autobiographical character?

6. Why do we consider Shelley to be a real fighter for freedom?
7. Who was the first great writer of historical novels in English literature?
8. What novels by Scott do you know?
9. What is the main conflict of the novel "Ivanhoe"?
10. What social problems did Scott try to solve in his novels?
11. What does "Ivanhoe" deal with?

LECTURE 6

Theme 6: Critical Realism.

Problems to be discussed:

- 1. The basic problems raised by English realists of the 19th century in their works.**
- 2. Charles Dickens – his life and work. His best novels.**
- 3. Problems of childhood and education in his novels.**
- 4. Charles Dickens and America.**
- 5. Other important novels by Charles Dickens.**
- 6. William Thackeray – his life and work.**
- 7. Snobism according to Thackeray. "Vanity Fair".**

The basic problems raised by English realists of the 19th century in their works

Victoria became queen of Great Britain in 1837. Her reign, the longest in English history, lasted until 1901. This period is called Victorian Age.

The Victorian Age was characterized by sharp contradictions. In many ways it was an age of progress. The Victorian era marks the climax of England's rise to economic and military supremacy. Nineteenth-century England became the first modern, industrialized nation. It ruled the most widespread empire in world history, embracing all of Canada, Australia, New Zealand, India, Pakistan, and many smaller countries in Asia, and the Caribbean. But internally England was not stable. There was too much poverty, too much injustice and fierce exploitation of man by man.

The workers fought for their rights. Their political demands were expressed in the People's Charter in 1833. The Chartist movement was a revolutionary movement of the English workers, which lasted till 1848. The Chartists introduced their own literature. The Chartist writers tried their hand at different genres. They wrote articles, short stories, songs, epigrams, poems. Chartists (for example Ernest Jones "The Song of the Lower Classes"; Thomas Hood "The Song of the Shirt") described the struggle of the workers for their rights, they showed the ruthless exploitation and the miserable fate of the poor.

The ideas of Chartism attracted the attention of many progressive-minded people of the time. Many prominent writers became aware of the social injustice around them and tried

to picture them in their works. The greatest novelists of the age were Charles Dickens, William Makepeace Thackeray, Charlotte Bronte, Elizabeth Gaskell, George Eliot.

These writers used the novel as a tool to protest against the evils in contemporary social and economic life and to picture the world in a realistic way. They expressed deep sympathy for the working people; described the unbearable conditions of their life and work. Criticism in their works was very strong, so some scholars called them Critical Realists, and the trend to which they belonged - Critical Realism. "Hard Times" by Charles Dickens and "Mary Barton" by Elizabeth Gaskell are the bright examples of that literature, in which the Chartist movement is described. The contribution of the writers belonging to the trend of realism in world literature is enormous. They created a broad picture of social life, exposed and attacked the vices of the contemporary society, sided with the common people in their passionate protest against unbearable exploitation, and expressed their hopes for a better future.

As for the poetry of that time, English and American critics consider Alfred Tennyson, and Robert Browning to be the two great pillars on which Victorian poetry rested. Unlike the poetry of the Romantic Age, their poetry demonstrated the conservatism, optimism, and self-assurance that marked the poetry of the Victorian age.

CHARLES DICKENS (1812-1870)

Charles Dickens is the greatest representative of English critical realism, a classic of world literature. His name stands first in the list of authors belonging to the "brilliant school". Charles Dickens, the great outstanding novelist of the period, was one of the protesting liberals. Himself a member of a bourgeois family, unexpectedly ruined, he knew first-hand the sufferings and hardship of that group.

He was born in Landport, Portsmouth. His father was a clerk in the navy Pay Office. When the boy was ten years old, the family settled in a mean quarter in London. Things went from bad to worse until Dickens' father was imprisoned for debt. The little boy, weak and sensitive, was now sent to work in a blacking factory for six shillings a week. He lived in miserable lodgings and led a half-starving existence. His poverty, however, brought him into contact with the homes of very poor and he saw with his own eyes all the horrors and cruelty in a large capitalist city. He later described this period of his childhood.

When his father's affairs took a turn for the better, Dickens was sent to school where "the boys trained white mice much better than the master trained the boys". In fact, his education consisted in extensive reading of miscellaneous books. After his schooldays, he entered the employment of an attorney and in his spare time studied shorthand writing.

At the end of 19, Dickens became a parliamentary reporter. This work led naturally to journalism and journalism to novel-writing. (At the beginning of the forties Dickens made a journey to the USA after which his faith in the ideas of bourgeois democracy was considerably shaken. The result of the journey came in two works - "American Notes" and the novel "Martin Chuzzlewit").

His first novel "The Posthumous Papers of the Pickwick Club" appeared in 1836. This work at once lifted Dickens into the foremost rank as a popular writer of fiction. He followed up this triumph with a quick succession of outstanding novels in which he masterly depicted the life of contemporary society.

"The Posthumous Papers of the Pickwick Club" recounted the droll adventures of the four intimate friends, the representatives of the middle class. Dickens stressed the comedy side of life, people were convulsed with laughter at the droll characters, the comical dialogues and the ludicrous incidents.

Besides its humor the novel was a success as it depicted everyday life and everyday people. On the whole the novel is a humorous and optimistic epopee of the contemporary life though the author touched some social problems: English court and justice, the episode of election and others.

Charles Dickens is famous as one of the world's best humorists, but among his humorous books there is only one that can be called essentially humorous, and that is his earliest novel "The Posthumous Papers of the Pickwick Club". Dickens proceeded through novel after novel to create over a thousand characters, no two of whom are alike, all interesting and individual, even if often exaggerated and caricatured.

Dickens' characters - humorous, comic or brutal live in the memory as living types.

As elsewhere the Pickwickians are shown in the novel as men who are utterly unpractical and unable to perform the simplest things, without being assisted or guided. To render the description more humorous Dickens makes his characters behave in the most serious and even solemn manner. This contradicting manner of presentation is one of the most characteristic features of Dickens' style in "The Posthumous Papers of the Pickwick Club".

WILLIAM MAKEPEACE THACKERAY

(1811-1863)

William Makepeace Thackeray was born in the family of a prominent official in Calcutta. In 1817, the boy was sent to England where he went to school and in 1828 entered the Cambridge University. While at the university, Thackeray displayed a talent for drawing and edited a student paper. The stagnant atmosphere of the place irked Thackeray so that finally he left the University. In 1830, he went traveling over Germany, Italy and France, going in for self-education and art studies. On his return to England in 1833, he took up journalism.

In 1846-47, Thackeray published "The Book of Snobs". The book admirably draws a gallery of English "snobs" from different walks of life. In Thackeray's view, a snob is a person who fawns upon his social superiors and looks down with contempt upon his inferiors. In his book, the author declares war against snobbism, vanity and selfishness. "The Book of Snobs" may be considered as a kind of prelude to the author's major work "Vanity Fair".

In the forties, Thackeray's creative method as that of a realistic writer becomes firmly established. A brilliant example of this method and one of the greatest masterpieces of literature under critical realism is his "Vanity Fair", a novel without a hero, published in 1847-48. Along with snobbery, the book treats of a more significant theme – portrayal of the world which is under the influence of money and hypocritical morals.

"Vanity Fair" was the peak of Thackeray's creative realism.

Similar ideas characterize another work of this period – "Memoir of the Most Respectable Family of the Newcomes" (1833-55). In other two novels "The History of Henry Esmonde" (1852) and "The Virginians" (1857-58) Thackeray turns to historic subjects which he treats with a realistic approach. The action of "Henry Esmonde" is laid in England at the beginning of the 18th century during the reign of Queen Anne. "Henry Esmonde" gives a truthful picture of England of that time. The author vividly portrays the life of English aristocracy filled with debauchery, gambling and dueling. The author shows how unscrupulously the aristocrats trade not only with their honor but with their own country. Henry Esmonde, a man of great and magnanimous heart lives an acute tragedy being a total stranger in an alien world.

The "Virginians", a sequel to "Henry Esmonde", tells of the life of Henry Esmonde's two grandsons in England and America. The portrayal of social life here is rather limited. The greater part of the book deals with young men's adventures during the American war of independence. The strongest point of the novel is the critical and often comical description of English fashionable life.

During the last years of his life Thackeray worked on the novel "Denis Duval", which remained unfinished due to the author's premature death in 1863.

Study Questions

1. Name the greatest English critical realists you know.
2. What books belong to Dickens's first period of literary work?
3. What books were written by Dickens between the years 1842-1848?
4. Why is Dickens called the creator of the theatre for one actor?
5. What impression did the novel "Dombey and Son" make on you?
6. What are the greatest merits of Thackeray's works?
7. What classes of society does he show in his novels?
8. Which work of the writer is considered to be a prelude to his masterpiece "Vanity Fair"?
9. What vices of the society are exposed in "Vanity Fair"?
10. Who are the main characters of the novel?
11. Which character embodies the spirit of Vanity Fair?

LECTURE 7

Theme 7: She-writers in English Literature of the 19th Century.

Problems to be discussed:

- 1. Charlotte Bronte and her novel “Jane Eyre”.**
- 2. Elizabeth Gaskell – her life and work. “Mary Barton”.**
- 3. George Eliot – her life and work. Her best novels.**

CHARLOTTE BRONTE

(1816-1855)

Charlotte Bronte (pseudonym Currer Bell) – a daughter of a clergyman, received her education at a charity school for daughters of impoverished clergymen. The school was a veritable prison. Charlotte gained first-hand knowledge of the kind of training to which future governesses were subjected. Her education completed, Charlotte entered the employ of a wealthy family as a governess where she was treated in a most slighting manner.

Charlotte Bronte’s novel “Jane Eyre” (1847) brought her fame and placed her in the rank of the foremost English realistic writers. She was personally acquainted with Dickens and Thackeray and the latter greatly influenced her literary method. In 1849, Charlotte published “Shirley”, her second big novel which dealt with the life of workers at the time of Luddites. The author’s sympathies are with the toilers. However, Bronte’s realistic portrayal of the conflict between labor and capital is much weakened by her attempting to solve the problem in a conciliatory moralistic way.

Jane Eyre

One of the central themes of the book is education. Bronte’s description of horrors of Lowood charity school is not inferior to Dickens’s strongest passages portraying educational institutions of England of that time. Another problem raised in the novel is the position of a woman in society. The heroine of the novel maintains that women should have equal rights with men.

ELIZABETH GASKELL

(1810-1865)

Elizabeth Gaskell, a clergyman’s daughter, also married a clergyman. Her husband and she made a study of living and working conditions of textile workers in Manchester and her first novel “Mary Barton” (1848) contains a vivid picture of the industrial conflicts which prevailed at that time. It was severely criticized by reactionary critics as a book hostile to the employers while Dickens and other representatives of progressive literature supported the

author. Her first novel “Mary Barton” was undoubtedly the best owing to its realistic treatment of the main facts of the social and political life of that period.

GEORGE ELIOT

(1819-1880)

Mary Ann Evans, known under the pseudonym of George Eliot, was born in Warwickshire. She was a daughter of a land agent who gave up his business to take charge of an estate. Her childhood and youth were spent amidst rural scenes and picturesque village locality described in the “Mill on the Floss”.

Compelled to leave school at the age of 17 because of her mother’s death Mary Evans took charge of all domestic affairs. But her active mind and strong emotional nature drove her on to study. She put in much reading and became proficient in music and in German, French and Italian languages.

Eliot had been brought up under religious influences, but she early abandoned religious beliefs disavowed church tenets and became a free thinker. From 1844-1855, Eliot translated into English Feuerbach’s “The Essence of Christianity” and other philosophical works.

In 1851, she settled in London as an assistant editor of a progressive magazine “The Westminster Review”. In 1857, George Eliot wrote her first three stories for a magazine, which were later published in book form under heading “Scenes of Clerical Life”. Then followed three remarkable novels which made her famous: “Adam Bede” (1859), “The Mill on the Floss” (1860) and “Silas Marner” (1861). “Adam Bede” contains splendid realistic pictures of the English countryside at the turn of the 18th century. Eliot lovingly depicts the patriarchal relations unaffected by bourgeois civilization. Adam Bede, a village carpenter, is the central character of the novel. He is an upright man always ready to help the weak and the suffering. His character is contrasted to a flippant and selfish aristocrat of the place.

The book shows her democratic and progressive sympathetic treatment of common people. At the same time it is affected by the positive philosophy: according to Eliot, the moral principles of men are closely connected with religion, “the religion of the heart”.

“The Mill on the Floss” in its first chapters is largely autobiographical. Scenes of rural nature and the life of peasants form the background against which the author traces the fate and the development of a girl whose aspirations ran counter to the philistine narrow-mindedness and incomprehension of those surrounding her.

Study Questions

1. Charlotte Bronte, her life and work.
2. Elisabeth Gaskell, her life and work.
3. What works by George Eliot do you know?
4. Why did a woman writer, Mary Ann Evans, take a man’s name for her pseudonym?

LECTURE 8

Theme 8: English Writers at the Turn of the Century (end of 19th and beginning of the 20th century)

Problems to be discussed:

1. Thomas Hardy – his life and work. “Tess of the d’Urbervilles”.
2. Oscar Wilde – his life and work. His best plays and tales. “The Picture of Dorian Grey”.
3. Herbert Wells – his life and work. His best scientific fantastic novels.
4. John Galsworthy – his life and work. “Forsyte Saga” and “Modern Comedy”.
5. “Forsytism” as a phenomenon of the English society.

THOMAS HARDY (1840-1928)

Thomas Hardy was born in southwestern England, western Dorsetshire. His father, a skilled stone-mason, taught his son to play violin and sent him to a country day school. At the age of fifteen Hardy began to study architecture, and in 1861 he went to London to begin a career. There he tried poetry, then a career as an actor, and finally decided to write fiction.

Hardy’s home and the surrounding districts played an important role in his literary career. The region was agricultural, and there were monuments of the past, that is Saxon and Roman ruins and the great boulders of Stonehenge, which reminded of the prehistoric times. Before the Norman invasion of 1066 First, Hardy aimed his fiction at serial publication in magazines, where it would most quickly pay the bills. Not forgetting an earlier dream, he resolved to keep his tales “as near to poetry in their subject as the conditions would allow.”

The emotional power of Hardy’s fiction disturbed readers from the start. His first success, “Far from the Madding Crowd” (1874), was followed by “The Return of the Native” (1878), “The Mayor of Casterbridge”(1885), and “Tess of the D’Urbervilles” (1891). Hardy wrote about the Dorset country-side he knew well and called it Wessex (the name of the Anglo-Saxon kingdom once located there).

He wrote about agrarian working people, milkmaids, stonecutters, and shepherds. Hardy’s rejection of middle-class moral values disturbed and shocked some readers, but as time passed, his novels gained in popularity and prestige. An architect by profession, he gave to his novels a design that was architectural, employing each circumstance in the narrative to one accumulated effect. The final impression was one of a malign. He showed fate functioning in men’s lives, corrupting their possibilities of happiness, and beckoning them towards tragedy. While he saw life thus as cruel and purposeless, he does not remain a detached spectator. He has pity for the puppets of Destiny, and it is a compassion that extends from man to the earth-worm, and the diseased leaves of the tree. Such a conception gave his novels a high seriousness which few of his contemporaries possessed.

No theory can in itself make a novelist, and Hardy’s novels, whether they are great or not have appealed to successive generations of readers.

In 1874 he married and in 1885 built a remote country home in Dorset. From 1877 on he spent three to four months a year in fashionable society, while the rest of the time he lived in the country.

In 1895 his “Jude the Obscure” was so bitterly criticized, that Hardy decided to stop writing novels altogether and returned to an earlier dream. In 1898 he published his first volume of poetry. Over the next twenty-nine years Hardy completed over 900 lyrics. His verse was utterly independent of the taste of his day. He used to say: “My poetry was revolutionary in the sense that I meant to avoid the jeweled line. ...” Instead, he strove for a rough, natural voice, with rustic diction and irregular meters expressing concrete, particularized impressions of life.

Thomas Hardy has been called the last of the great Victorians. He died in 1928. His ashes are buried in Westminster Abbey, but, because of his lasting relationship with his home district, his heart is buried in Wessex. His position as a novelist is difficult to assess with any certainty. At first he was condemned as a “second-rate romantic”, and in the year of his death he was elevated into one of the greatest figures of English literature. The first view is ill-informed and the second may well be excessive, but the sincerity and courage and the successful patience of his art leave him a great figure in English fiction. In the world war of 1914-18 he was read with pleasure as one who had the courage to portray life with the grimness that is possessed and in portraying it not to lose pity. Often in times of stress Hardy’s art will function in a similar way and so enter into the permanent tradition of English literature.

OSCAR WILDE **(1854 - 1900)**

Oscar Wilde was regarded as the leader of the aesthetic movement, but many of his works do not follow his decadent theory “art for art’s sake”, they sometimes even contradict it. In fact, the best of them are closer to Romanticism and Realism.

Oscar Wilde was born in Dublin on October 16, 1854. His father was a famous Irish surgeon. His mother was well known in Dublin as a writer. At school and later at the Oxford University Oscar displayed a considerable gift for art and creative work. The young man received a number of classical prizes, and graduated with first-class honors. After graduating from the University, Wilde turned his attention to writing, traveling and lecturing. The Aesthetic Movement became popular, and Oscar Wilde earned the reputation of being the leader of the movement.

Oscar Wilde gained popularity in the genre of comedy of manners. The aim of social comedy, according to Wilde, is to mirror the manners, not to re-form the morals of its day. Art in general, Wilde stated, is in no way connected with the reality of life; real life incarnates neither social nor moral values. It is the artist’s fantasy that produces the refined and the beautiful. So it is pointless to demand that there be any similarity between reality and its depiction in art. Thus, he was a supporter of the “art-for-art’s sake” doctrine.

In his plays the author mainly dealt with the life of educated people of refined tastes. Belonging to the privileged layer of society they spent their time in entertainments. In “The Importance of Being Earnest” the author shows what useless lives his characters are leading. Some of them are obviously caricatures, but their outlook and mode of behavior truly characterize London’s upper crust. Wilde rebels against their limitedness, strongly opposes

hypocrisy, but, being a representative of an upper class himself, was too closely connected with the society he made fun of; that is why his opposition bears no effective resistance.

The most popular works of the author are "The Happy Prince and Other Tales" (1888), "The Picture of Dorian Gray" (1891), and the come-dies "Lady Windermere's Fan" (1892). "A Woman of No Importance" (1893), "An Ideal Husband" (1895), "The Importance of Being Earnest" (1895). At the height of his popularity and success a tragedy struck. He was accused of immorality and sentenced to two years' imprisonment. When released from prison in 1897 he lived mainly on the Continent and later in Paris. In 1898 he published his powerful poem, "Ballad of Reading Gaol". He died in Paris in 1900.

"The Picture of Dorian Gray" is the only novel written by Oscar Wilde. It is centered round problems of relationship between art and reality. In the novel the author describes the spiritual life of a young man and touches upon many important problems of contemporary life: morality, art and beauty. At the beginning of the novel we see an inexperienced youth, a kind and innocent young man. Dorian is influenced by two men with sharply contrasting characters: Basil Hallward and Lord Henry Wotton. The attitude of these two towards the young man shows their different approach to life, art and beauty. The author shows the gradual degradation of Dorian Gray. The end of the book is a contradiction to Wilde's decadent theory. The fact that the portrait acquired its former beauty and Dorian Gray "withered, wrinkled and loathsome of visage" lay on the floor with a knife in his heart, shows the triumph of real beauty - a piece of art created by an artist, a unity of beautiful form and content. Besides that, it conveys the idea that real beauty cannot accompany an immoral life.

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

The main current of fiction in the 20th century reflected the influence of science on popular thinking. People in general wanted to learn the truth. Scientific facts formed a wonderland, which was introduced into fiction as a fresh source of interest. This direct influence of science is illustrated in the writing of Herbert George Wells.

Herbert George Wells is often called the great English writer who looked into the future. He devoted more than fifty years of his life to literary work. He was the author of more than forty novels and many short stories, articles and social tracts. His novels are of three types: science fiction, realistic novels on contemporary problems and social tracts.

Wells belonged to the world of science. Science played an important part in his best works, but the principal theme, even in these works is not science but the social problems of the day. His creative work is divided into two periods:

The first period begins in 1895 and lasts up to the outbreak of World War I. His famous works of this period are: "The Time Machine", "The Invisible Man", "The War of the Worlds", "The First Men on the Moon".

The second period comprises works written from 1914 up to the end of World War II. His most important works of the period are: "The War That Will End War", "Russia in the Shadows", "The World of William Glissold", "Mr. Blettsworthy on Rampole Island", "Experiment in Autobiography".

Well's best works are his science fiction. They give the reader from the very

beginning a forward-looking habit and that is exactly what the writer aimed at. He believed in the great liberation science could bring to man, but he blamed the existing system because it used scientific achievements for evil aims. His criticism goes along two lines:

1. Scientific progress is more advanced than the cultural level of the people and their moral understanding of how to make use of it. Such being the case, science will sooner be used for destruction than for the good of mankind.

2. The enormous economic breach between the upper classes and the working classes is widened by scientific progress. If this process goes on, it will lead to the degeneration of the human race. In the novels of the second period Wells combines the criticism of society as a whole with the life of an individual. Thus Wells keeps up the traditions of the Critical Realism in the English novel.

“The War of the Worlds”

“The War of the World’s” is H. G. Wells’ fourth science fiction novel. It was published in 1897. The events in the novel supposedly take place at the beginning of the 20th century in London and its suburbs. The story of the war is told by a professor. He says that he was writing an article, when the first cylinder from Mars came down like a falling star onto the southern part of Britain. The inhabitants of the place were attracted by the unusual phenomena and watched the cylinder open. They saw a Martian came out, then another and another. Their bulky bodies, the size of a bear, moved very clumsily, because the gravity of the Earth had increased their weight three times. The public did not understand the danger until the Martians used their heat-ray, killing many people and burning down houses and woods.

The government decided to fight the Martians. When the second cylinder landed, government troops arrived. They hoped to destroy it by gun-fire before it opened. But the gun-fire was nothing for Martians. Eight more cylinders came down from Mars one after another. The Martians had monstrous fighting machines. These machines moved over the ground smashing everything on their way.

When the fifth cylinder landed, the people were already in a state of panic. The Martian fighting machines advanced on London, and in a few days Society, the State and Civilization disappeared. The people were frightened and became violent. They trampled one another in panic. Those who could not escape from the city hid like rats under the ruins of houses so as not to be killed by the Martians.

Wells ends the novel with the defeat of the Martians. They are infected by bacteria against which their constitution is helpless. The writer makes the people of the Earth win, because he loves them and wants them to be strong and better civilized. He does not portray the Martians as a better race. He believes in man and his better future.

JOHN GALSWORTHY (1867 - 1933)

John Galsworthy is one of the most outstanding realistic writers of the 20th century English literature. His novels, plays and short stories give the most complete and critical picture of British society in the first part of the 20th century. Particularly, he is best known for his realistic depictions of contemporary British society upper-class.

Galsworthy was not young when he started writing. His first notable work was "The Island Pharisees" (1904) in which he criticized the stagnation of thought in the English privileged classes. The five works entitled "The Country House" (1907), "Fraternity" (1909), "The Patrician" (1911), "The Dark Flower" (1913), and "The Freelands" (1915) reveal a similar philosophy. In these works the author criticizes country squires, the aristocracy and artists, and shows his deep sympathy for strong passions, sincerity and true love.

The most popular and important novels written by Galsworthy are those of the Forsyte cycle (the trilogies "The Forsyte Saga" and "A Modern Comedy"). "The Forsyte Saga" consists of three novels and two interludes, as the author calls them: "The Man of Property" (1906), "In Chancery" (1920), "To Let" (1921), "Awakening" (interlude), "Indian Summer of a Forsyte" (interlude).

"The Forsyte Saga" is followed by "A Modern Comedy", also a trilogy, consisting of three novels and two interludes: "The White Monkey" (1924), "The Silver Spoon" (1926), "The Swan Song" (1928), "A Silent Wooing" (interlude), "Passers-by" (interlude).

The trilogy called "End of the Charter", written at a later period, is less critical. The three novels are: "Maid in Waiting" (1931), "Flowering Wilderness" (1932), "Over the River" (1933).

In the first trilogy, which was written in the most mature period of his literary activity, Galsworthy describes the commercial world of the Forsytes, and in particular, the main character, Soames Forsyte, "the man of property". The first part of "The Forsyte Saga" ("The Man of Property") attains the highest point of social criticism. The central characters of the novel are the Forsytes of the first generation and the members of their families. They are shareholders and rich owners of apartment houses in the best parts of London. Their sole aim in life is accumulation of wealth. Their views on life are based fundamentally on a sense of property.

The most typical representative of the second generation of the Forsytes is James' son, Soames, whom old Jolyon called the man of property. In his nature, views, habits and aspiration he perfectly incarnated all the features of Forsytism. He is firmly convinced that property alone is the stable basis of life. His human relations and feelings are also subordinated to the sense of property. Having married Irene, Soames experiences the greatest pleasure and satisfaction at the thought that she is his property.

The main idea that runs through the novel is the conflict of the Forsytes with Art and Beauty. Irene personifies Beauty and the young architect, Bosinney who falls in love with her, impersonates Art. The conflict between Bosinney and Soames arose in connection with the building of a house at Robin Hill.

In the second part of "The Forsyte Saga" ("In Chancery") the action refers to the end of the 19th century and the beginning of the 20th century.

In the concluding part of "The Forsyte Saga" ("To Let") the action takes place after the First World War.

The Forsyte novels are highly valued for the truthful portrayal of the social and personal life. The cycle is considered to be the peak of the author's Critical Realism.

In his later works, "A Modern Comedy" and "The End of the Chapter", written after the World War I, Galsworthy's criticism becomes less sharp. The old generation of the Forsytes does not seem so bad to the author as compared to the new one. During his progress

through six novels and four interludes Soames becomes almost a positive character, in spite of the author's critical attitude towards him at the beginning of the Saga.

Galsworthy's humanitarian concerns also led him to write plays about the social problems of his time. From 1909 he produced in turn plays and novels. His plays deal with burning problems of life. The author describes the hard life of workers ("Strife"), attacks the cruel regime in English prisons ("Justice"), expresses his indignation towards wars ("The Mob"), rejects the colonial policy of Great Britain ("The Forest"), and presents some other aspects of evils and injustice. Galsworthy's plays were very popular. But it is not his dramatic works, but his novels and "The Forsyte Saga" in particular, that made him one of the greatest figures in world literature.

Study questions

1. What does the theory "art for art's sake" mean in literature and art?
2. What is your own opinion on this subject?
3. Who did Thomas Hardy write about in his novels?
4. What popular works by Oscar Wilde do you know?
5. What does Oscar Wilde describe in his "The Picture of Dorian Gray"?
6. What kind of literary works were created at the end of the 19th century and to what literary trends did they belong?
7. What vices in the society of his time does Oscar Wilde expose in his plays?
8. Why do we appreciate Oscar Wilde's works?
9. Why is H. G. Wells called the great English writer who looked into the future?
10. What is the contribution of Wells to world literature?
11. What was Wells' attitude towards scientific progress?
12. What are the chief characteristics of Galsworthy's works?
13. Why do we call "The Forsyte Saga" a social novel?
14. Comment on the title of the novel "The Man of Property".
15. What is the difference between the novels written by Herbert Wells and John Galsworthy?

LECTURE 9

Theme 9: English Literature of the 20th Century (1st half).

Problems to be discussed:

1. **George Bernard Shaw – his life and work.**
2. **Three groups of Shaw's plays.**
3. **Plays, reflecting historical events.**
4. **The most popular play "Pygmalion".**
5. **Literature of the "Lost Generation". Richard Aldington – his life and work. "Death of a Hero".**

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

George Bernard Shaw is an outstanding English playwright, one of the greatest satirists of the twentieth century. He was born in Dublin in an impoverished middle-class family. Until fourteen he attended a college, and from 1871 was employed in a land agent's office. In 1876 he went to London, where he became a journalist and wrote music and dramatic critics for various periodicals. He was always in the midst of political life in Britain and took an active part in solving human problems. As literary critics state, Shaw's manner of expression is based on real facts and ridicule. He exposes truth through satire and sarcasm.

The creative work of Bernard Shaw began with novels: "Immaturity" (1879), "The Irrational Knot" (1880), "An Unsocial Socialist" (1883), "Love Among the Artists" (1888), but they had little success, and in 1892 the author turned to dramatic writing. His intellectual equipment was far greater than that of any of his contemporaries. He alone had understood the greatness of Norwegian dramatist Ibsen, and he was determined that his own plays should also be a vehicle for ideas. He had, from the first, accepted a burden in his dramas, beyond the presentation of plot and character. He had signed a contract with himself, and with the spirit of Ibsen, that each play should present a problem and discuss it thoroughly. His first plays he divided into three groups: (1) Plays Unpleasant – "Philanderer", "Widowers' Houses" (1893), "Mrs. Warren's Profession" (1898); (2) Plays Pleasant – "Arms and the Man", "Candida" (1898), "The Man of Destiny", "You Can Never Tell"; (3) Three Plays for Puritans – "The Devil's Disciple" (1901), "Caesar and Cleopatra" (1901), "Captain Brassbound's Conversion". Among other plays there are: "Man and Superman" (1903), "John Bull's Other Island" (1906), "Major Barbara" (1907), "Heartbreak House" (1917), "Pygmalion" (1919), "Saint Joan" (1923), "Back to Methuselah" (1921), "The Apple Cart" (1930), "Too Good to Be True" (1932), "On the Rocks" (1933). In these and other plays Shaw criticized the vices of the existing society. They also reveal human psychology as a product of this society.

Shaw was convinced that modern plays should contain, along with the traditional plot conflict and its resolution, what he called "the discussion", a consideration of important problems and suggestions for their resolution.

"Pygmalion"

One of Shaw's best comedies is "Pygmalion", written in 1912 and first produced in England in 1914. It was adapted into the musical "My Fair Lady" in 1956. The title "Pygmalion" comes from a Greek myth. Pygmalion, a sculptor, carved a statue out of ivory. It was the statue of a beautiful young woman whom he called Galatea. He fell in love with his own handiwork, so the goddess of love Aphrodite breathed life into the statue and transformed it into a really alive woman. The fable was chosen to allow him to discuss the theme he had set himself.

The principal characters of the play are Eliza Doolittle and Henry Higgins. Eliza, a girl of eighteen, comes from the lowest social level and speaks with a strong Cockney (East End of London) accent, which is considered to be the most uncultured English. Eliza's father is a dustman. Eliza does not want to stay with her father and stepmother. She makes her own living by selling flowers in the streets of London.

Henry Higgins, another main character of the play, is a professor of phonetics. He studies the physiological aspects of a person's speech, the sounds of the language. One day he

sees Eliza in the street and bets with his friend Colonel Pickering that he will change this girl. He will not only teach her to speak her native language correctly, but will teach her manners too. Higgins works hard and before six months are over, she is well prepared to be introduced into society. Higgins wins his bet. When the game is over the girl doesn't know where to go. She doesn't want to return to her previous life, but at the same time she is not admitted to the high society as she is poor.

Higgins and Eliza remain friends, but the play is without ending. The dramatist thought it best not to go on with the story. Higgins loves Eliza only as his pupil. But he loves his profession as an artist. He has created a new Eliza. She is the work of a Pygmalion.

"Pygmalion" shows the author's concern for the perfection of the English Language. Shaw was passionately interested in the English language and the varieties of ways in which people spoke and misspoke it. Shaw wished to simplify and reform English. He has pointed out that the rules of spelling in English are inconsistent and confusing. The text of "Pygmalion" reflects some of his efforts at simplifying the usage of letters and sounds in the English Language. The play also allowed Shaw to present ideas on other topics. For example, he touched the problems of social equality, male and female roles, and the relationship between the people.

RICHARD ALDINGTON (1892 - 1962)

Richard Aldington was born in Hampshire and educated at Dover College and the University of London, which he left without taking any degree. Richard Aldington began his literary work in the years preceding the First World War. His first poems appeared in the years 1909-1912 and a book of verse "Images Old and New" was published in 1915. By 1916 Aldington was in the army in France, from where he returned with a bad case of shell-shock. For several years, until he recovered his health, he earned a living by translations and literary journalism. In his early poetry Aldington often opposes mythological images of Ancient Greece to unlovely pictures of life in industrial cities. The harmony and beauty of Greek art he sees as an ideal lacking in contemporary reality. The war became a major experience for the young poet. In 1919 he published a new book of poetry "Images of War". War is shown here as a crime against life and beauty.

In later years Aldington devoted himself more to press and produced several successful novels: "Death of a Hero" (1929), "The Colonel's Daughter" (1931), "All Men are Enemies" (1933), "Very Heaven" (1937) and some other books.

"Death of a Hero" (1929) dedicated to the so-called "lost generation" is his first and most important novel. ("Lost generation" is an expression widely used about the generation that had taken part in World War I or suffered from its effect.) Aldington's "Death of a Hero" is regarded as one of the most powerful antiwar novels of the period. The writer shows his deep concern for the post-war "lost generation" in his collections of stories "Roads to Glory" (1930), and "Soft Answers" (1932) as well. He is also the author of several biographies. Among his last works, the best novel is "Lawrence of Arabia" (1955). Basically his art is strongly linked with the traditions of the nineteenth century critical realism.

Study Questions

1. What was Bernard Shaw's attitude towards war?
2. What is characteristic of Bernard Shaw's dramatic works?
3. How does Bernard Shaw depict common people in his play "Pygmalion"?
4. Where does the title of the play "Pygmalion" come from?
5. Why did the author leave the play without ending?
6. What new form of drama did Bernard Shaw introduce?
7. What problems did Bernard Shaw deal with in his works?
8. What themes dominated in Richard Aldington's works?
9. What important novels written by Richard Aldington do you know?

LECTURE 10

Theme 10: English Literature of the 20th Century (2nd half).

Problems to be discussed:

1. **Graham Greene – his life and work. His best novels.**
2. **Charles Percy Snow – his life and work. "Strangers and Brothers" cycle of novels.**
3. **Norman Lewis – his life and work.**
4. **James Aldridge – his life and work.**
5. **Sid Chaplin – his life and work.**
6. **Iris Murdock – her life and work.**

GRAHAM GREENE (1904 - 1991)

A great-nephew of Robert Louis Stevenson, Greene was the son of the headmaster of a school in Hertfordshire. Graham attended his father's school, studied at the Oxford University. In the year of graduation (1925) he published a book of poetry "Babbling April". During the next two years he married, became a journalist (eventually joined the staff of the London "Times" and converted to Roman Catholicism. After the publication of his first novel "The Man Within" (1929) he left "the Times" and became a free-lance writer and reviewer. He had a versatile talent being equally good as a novelist, essayist, short-stories writer and a playwright.

Greene is both a prolific writer and an experienced traveler, and over the years his novels have been set in a number of exotic places: "Stamboul Train" (1932) on the Orient Express; "The Power and the Glory" (1940) in Mexico; "The Heart of the Matter" (1948) in Nigeria; "The Quiet American" (1956) in Vietnam; "A Burnt-Out Case" (1961) in Central Africa; "The Comedians" (1966) in Haiti; "The Honorary Consul" (1973) in Argentina.

Two important influences on Greene's writing have been his Catholicism and the cinema. As a Catholic, Greene reflects on his religious convictions and probes the nature of good and evil in both the personal and doctrinal level. Greene has done excellent work both as a film critic and as a screenwriter.

Greene is known as the author of two genres: psychological detective novels or "entertainments", and "serious novels", as he called them. Both novels and entertainments are marked by careful plotting and characterization, but in the "serious novels" the inner world of the characters is more complex and the psychological analysis becomes deeper. The "entertainments" are, for the most part, literary thrillers, such as "A Gun for Sale" (1936), "The Ministry of Fear" (1943), and "The Third Man" (1949). The novels belonging to the "serious" category are: "The Man Within" (1929), "It's a Battlefield" (1934), "England Made Me" (1935), "Brighton Rock" (1938), "The Power and the Glory" (1940), "The Heart of the Matter" (1948), "The End of the Affair" (1951), "The Quiet American" (1955), "A Burnt-Out Case" (1961), "The Comedians" (1966).

"The Quiet American" is one of Graham Greene's best works. It marks a new stage in the development of his talent. In "The Quiet American", the author tells the truth about the war in Vietnam. The book deals with the war waged by the French colonizers against the Vietnamese people, who were fighting for their independence. It also presents the real nature of American diplomacy of that period. The novel conveys the idea that every nation has the right to decide its own future. Besides this, the author tries to convince the reader that no man, no journalist or writer in particular, can remain neutral; sooner or later he has to take sides.

Among his latest works, there are several novels: "Doctor Fisher of Geneva or the Bomb Party" (1980), "Monsignor Quixote" (1982), "Getting to Know the General" (1984), "The Tenth Man" (1985), "The Captain and the Enemy" (1988). Besides, he wrote two volumes of autobiographies: "A Sort of Life" (1971) and "Ways of Escape" (1980).

CHARLES PERCY SNOW (1905-1980)

Sir Charles Percy Snow was born in Leicester in 1905. By the end of the twenties he graduated from the University of Cambridge and went on working there in the field of molecular physics. Snow's academic life continued until the beginning of World War II.

Charles Percy Snow began writing in the thirties. "The Search", the first of his novels, was published in 1934. Six years later, in 1940, appeared his novel "Strangers and Brothers" which then became the title of a whole sequence of novels written in the forties, fifties and sixties. The second novel of the sequence entitled "The Light and the Dark" was published in 1947. It was succeeded by the novels "Time of Hope" (1949) and "The Masters" (1951). Later on "The New Men" (1954), "Homecomings" (1956), "The Conscience of the Rich" (1959) and "The Affair" (1960) were added to it. "Corridors of Power" appeared in 1964. The author himself divided all the books of the sequence into two main groups. The first group is called "novels of private experience" and includes "Time of Hope" (1947) and "Homecomings" (1956).

All the rest belong to the group of "novels of conditioned experience". The main hero of all the books is Louis Eliot, a scientist and statesman. English literary critics call them "the

Louis Eliot sequence". In the so-called "novels of private experience", Snow describes the life of Louis Eliot in his youth ("Time of Hope") and in the middle age ("Homecomings"), while in other novels the lives of his friends, relatives and acquaintances is seen through his eyes. In general, Snow makes an impressive study of English society in the twentieth century. True to the method of modern critical realism, the writer places the representatives of different classes and social circles in the centre of his artistic attention.

Being a scientist by profession, he manages to create convincing pictures of the relations between intellectuals and the upper classes. And, though Snow is very far from communist views himself, his description of the social and political struggle contains certain points of criticism of bourgeois society. As a realist, Charles Percy Snow mainly gives a generalizing picture of English society of yesterday and today, of its most characteristic and typical trends and features. This does not prevent him, however, from being a master of individual psychology. In some of his works (especially "Time of Hope" and "Homecomings") the inner life of the characters is brilliantly disclosed. However traditional in descriptions he is, Snow is a subtle and sensitive artist of landscape.

NORMAN LEWIS (1908-2003)

Norman Lewis was born in 1908 into the family of a Welsh farm worker. At the beginning of World War II he joined the British Armed Forces and was sent to Sicily. After the war he worked as a journalist, and being deeply interested in ethnography, he traveled all over the world. Soon he became well-known as an author of travel books and articles. By the end of the forties Lewis, already a professional author, wrote about eight novels, some of which were masterful and emotional.

In his youth Lewis was a great admirer of 19th century Russian classical literature. Of the modern authors, his writings in both manner and presentation bear the influence of Hemingway. Lewis' first novel was published in 1949. It was followed by "A Single Pilgrim" (1953) and "The Day of the Fox" (1955). Two years later appeared "Volcanoes above Us" (1957). In the sixties he wrote:

"Darkness Visible" (1960), "The Tenth Year of the Ship" (1962), "The Honoured Society" (1964) and "A Small War Made to Order" (1966).

Norman Lewis belonged to the so-called "anti-colonial" trend in English literature. A convinced realist, he always wrote about the countries he knew and had lived in. Another characteristic feature is his journalistic style of narration. He has written much about movements for liberation and independence in Asia, Africa and Latin America. The action of "A Single Pilgrim" takes place in Laos, while in "The Day of the Fox" we see Spain under Franco's dictatorship.

"Volcanoes above Us" is a picture of Guatemala after the tragic events of 1954. In this novel the author exposes the American monopolies actively supporting the attempt to overthrow the legal government. The American, Mr. Eliot, one of its characters, is described satirically. "Volcanoes above Us" narrates the dramatic story of the fate of the native population – Indian tribes – condemned to death in reservations. "Samara" and "Darkness Visible" deal with the civil war in Algeria. Lewis' novel "The Honored Society", which tells of the criminal activity of the Mafia – an illegal reactionary organization in Sicily –, evoked

quite a sensation. Built on documentary data, this novel exposes some of the vices of the contemporary society. Among his later publications it's worth mentioning "Every Man's Brother" (1967), "Flight from the Dark Equator" (1972), "The Sicilian Specialist" (1975), "Naples '44'" (1978), "The German Company" (1979); "The Voices of the Old Sea" (1983), "Jackdaw Cake" (1985) and "The Missionaries" (1987) compose a trilogy.

JAMES ALDRIDGE (born in 1918)

James Aldridge was born in Australia in 1918. He got his University education in Australia and in 1938 came to England to continue his career as a journalist. He worked for various London papers and became an editor of the "Daily Sketch". During the years of the Second World War Aldridge visited many countries as a correspondent, among them Norway, Greece, Egypt, Libya, Iran and Russia. His war experience was helpful in writing his first novels. "Signed with Their Honor" (1942), "The Sea Eagle" (1944), and a book of sketches "Of Many Men" (1946).

"Signed with Their Honor" can be characterized as a military, social and psychological novel. In the novel the author describes the invasion and occupation of Greece by the German and Italian fascist armies. These events took place from October, 1940 to April, 1941. The main character is an English pilot named Quayle, who witnesses the heroic struggle of the Greek people against the invaders, and the treacherous policy of Greek government circles. All the events in the novel are shown through Quayle's eyes, except the last air battle, in which he loses his life.

SID CHAPLIN (1916-1986)

Sid Chaplin was born in 1916 in the north of England in a miner's family. Having graduated from school when he was sixteen, he began working at the coal mines. Only by the end of the thirties Chaplin managed to renew his studies at the workers' college. Although his books began to appear in the late forties, writing never became his sole profession. Then Sid Chaplin was working in the administration of the coal mines in Newcastle and at the same time was writing novels and articles for newspapers and magazines. Chaplin did not win popularity with his first book. His first publication was a series of short stories entitled "The Leaping Lad" published in 1948. It was followed by three novels: "My Fate Cries Out" (1950), "The Thin Seam" (1951) and "The Big Room" (1960). Widely read and highly appreciated by critics was Chaplin's novel "The Day of the Sardine" which appeared in 1961. The novel "The Watchers and the Watched", published a year later was an equal success. The latest of the writer's novels is "Sam in the Morning" (1965). As a writer, Sid Chaplin belonged to the so-called "working class literature" trend in English literature. This trend included, besides Chaplin himself, Alan Sillitoe, Raymond Williams, Stan Barstow, David Storey and others. The essential subject of Chaplin's books is the life of the working class youth. The writer deals mainly with the present and the future of the younger generation of the English people. A teenager is always present in his characters.

IRIS MURDOCH (1919-1999)

Iris Murdoch was one of the most complex writers in modern English fiction. She was born in 1919 in Dublin. The main theme of her novels is the fate of men and women in modern society, their belief and disbelief. Her heroes are lonely and suffering people. In all her novels we find love as great and mysterious force. It is the inner world of the character that interests Iris Murdoch. Her books arise out of the varied experiences of life.

Iris Murdoch lectured in philosophy from 1948 to 1963 at the Oxford University in England. It influenced her literary career and she became an author of many books on philosophy and philosophical novels. She began her literary career with a critical work "Sartre, Romantic Rationalist" (1953). Her first novel "Under the Net" appeared in 1954 and since then she published a book almost every year.

Her characters face difficult moral choices in their search for love and freedom and are often involved in complex networks of love affairs. Some of Murdoch's novels expose the dangers of abstract system of behavior that cut out people off from spontaneous, loving relationships. "Under the Net" (1954) and "Fairly Honorable Defeat" (1970) are examples of it. "The Bells" (1958) describes the relationships among the members of a religious commune. In "A Severed Head" (1961) Murdoch portrays three couples whose unfaithful sexual conduct illustrates their shallow, self-centered philosophies.

Study Questions

1. What do you know about the literary movement the followers of which were called "The Angry Young Men"?
2. What is "the anti-colonial trend" in English literature?
3. What is a "working-class novel"?
4. What is the difference between "entertainments" and "serious novels", written by Graham Greene?
5. What novels were written by Charles Percy Snow?
6. What problems are James Aldridge's works devoted to?
7. What do you think, why Iris Murdoch's novels are considered to be philosophical?
8. What do you know about Iris Murdoch's philosophy of existentialism?

ТАЛАБА МУСТАҚИЛ ИШЛАРИ

1. «Беоульф ҳақида поэма» асарининг бадий хусусияти
2. Ўрта асрлар даври инглиз адабиётининг ўзига хос хусусияти
Инглиз-норманн адабиёти
3. Ж. Чосер «Кентербери ҳикоялари» асарида жанр хилма-хилиги
4. У. Легленд «Қўшчи Пётр ҳақида ҳаёл» асарида аллегорик образлар талқини.
5. XIV-XV аср инглиз халқ балладалари.
6. К. Морло асарларида Шарқ мативи.
7. У. Шекспир асарларида рухий ҳолат тасвири
8. Шекспир лирикаси
9. Шекспир ижодида тарих мавзуси.
10. Шекспир тағедияларида ижтимоий ҳаёт тасвири.
11. Ж. Мильтон асарларида диний ва дунёвий муаммоларнинг акс этиши.
12. Англия уйғониш даври адабиёти
13. XVIII аср инглиз маърифатчилик даври адабиётида роман жанрининг шаклланиши.
14. XIX аср инглиз романтизми.
15. Инглиз реализмнинг шаклланишида Ч. Диккенс ижоди.
16. Ж. Байрон ижодида шарқ мативи.
17. Инглиз адабиётида эпистоляр роман жанри.
18. Б. Стоу асарларида қулчиликка қарши кураш.
19. Ф. Купер ижодида индейцлар ҳаётининг акс этиши.
20. XX аср инглиз адабиётида янги адабий оқимлар
21. Инглиз адабиётида модернизм адабий оқимининг пайдо бўлиши.
22. the Venerable Bede and Alfred the Great
23. the medieval romance
24. Fables and Fabliaux
25. the folk ballads
26. Robin Hood Balads
27. Sir Tomas More
28. Edmund Spenser
29. Christopher Marlowe and Carpe Diem Poetry
30. Ben Jonson
31. Sir Francis Bacon
32. Sir Philip Sidney
33. Sentimentalists
34. Samuel Johnson
35. Translations of Byron's Burns poetry into Uzbek and Russian
36. Alfred Lord Tennyson
37. Robert Louis Stevenson
38. Robert Browning
39. Influence of she-writers on English literature
40. Modernist poetry and prose

41. James Joyce
42. Virginia Woolf
43. Katherine Mansfield
44. W.S. Maugham
45. Agatha Christie
46. A.J. Cronin
47. Dylan Thomas
48. Sir Kinsley Amis
49. John Wain
50. Margaret Drabble

РЕФЕРАТ ВА ТАҚДИМОТ МАВЗУЛАРИ

1. The Enlightenment and reflection of its ideas in English and American Literature
2. The peculiarities of English and American Romanticism
3. The epoch of Renaissance and its literature
4. The problems of childhood and education reflected in English literature
5. The literature of the “Lost generation”
6. The literature of the “Unfound generation”
7. Short story genre in American literature
8. Women characters in English and American literature
9. The genre of a historical novel in English and American literature
10. The development of English drama and theatre
11. The most popular English women writers of all times
12. Science fiction in English and American literature
13. Detective genre (novel and story) in English and American literature
14. The Second World War in American literature
15. British poetry of all times
16. American poetry of all times
17. Problems of English and American farmers reflected in literature
18. New tendencies in the development of English literature after the WWII
19. American literature after the WWII
20. The literature of Abolitionism

HA3OPAT TOΠIIPIKΛAPH

OPAHK HA3OPAT (30 ra BapHant)

№ 1

1. What can you tell about Britons and their language?
2. Periods distinguished in G. Chaucer's literary work
3. The history of Renaissance and its philosophy.

№ 2

1. Why is the Anglo-Saxon poem "Beowulf" called the foundation-stone of all British poetry?
2. Why is Chaucer's famous "The Canterbury Tales" still of great value to the world literature?
3. Characterize the period of Renaissance on the whole.

№ 3

1. The plot of the poem "Beowulf".
2. Chaucer's contribution to English literature.
3. Shakespeare's influence upon the world literature.

№ 4

1. Periods of the history of English Literature
2. Christopher Marlowe and his tragedies
3. Thomas More and his "Utopia"

№ 5

1. Consequences of Germanic tribes invasion to Britain.
2. Parts of the Song of Beowulf
3. Periods in Shakespeare's creative life

№ 6

1. History, culture and life of Britons before the invasion of European tribes
2. How many periods can be distinguished in G. Chaucer's literary work?
3. Characterize the period of Renaissance on the whole.

№ 7

1. What can you tell about Britons and their language, culture and life?
2. Why is the Anglo-Saxon poem "Beowulf" called the foundation-stone of all British poetry?
3. The plot of the poem "Beowulf".

№ 8

1. Periods of the history of English Literature
2. Consequences of Germanic tribes' invasion to Britain.
3. History, culture and life of Britons before the invasion of European tribes

№ 9

1. Why is Chaucer's famous "The Canterbury Tales" still of great value to the world literature?
2. Christopher Marlowe and his tragedies
3. The life and works of Shakespeare

№ 10

1. Parts of the Song of Beowulf
2. Thomas More and his "Utopia"
3. Shakespeare's influence upon the world literature.

№ 11

1. What can you tell about Britons and their language?
2. Periods distinguished in G. Chaucer's literary work

3. The history of Renaissance and its philosophy.

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1. Why is the Anglo-Saxon poem “Beowulf” called the foundation-stone of all British poetry?

2. Why is Chaucer’s famous “The Canterbury Tales” still of great value to the world literature?

3. Characterize the period of Renaissance on the whole.

№ 13

1. The plot of the poem “Beowulf”.

2. Chaucer’s contribution to English literature.

3. Shakespeare’s influence upon the world literature.

№ 14

1. Periods of the history of English Literature

2. Christopher Marlowe and his tragedies

3. Thomas More and his “Utopia”

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1. Consequences of Germanic tribes invasion to Britain.

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№ 16

1. History, culture and life of Britons before the invasion of European tribes

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3. Characterize the period of Renaissance on the whole.

№ 17

1. What can you tell about Britons and their language, culture and life?

2. Why is the Anglo-Saxon poem “Beowulf” called the foundation-stone of all British poetry?

3. The plot of the poem “Beowulf”.

№ 18

1. Periods of the history of English Literature

2. Consequences of Germanic tribes’ invasion to Britain.

3. History, culture and life of Britons before the invasion of European tribes

№ 19

1. Why is Chaucer’s famous “The Canterbury Tales” still of great value to the world literature?

2. Christopher Marlowe and his tragedies

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1. Parts of the Song of Beowulf

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2. Periods distinguished in G. Chaucer’s literary work

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1. The plot of the poem “Beowulf”.

2. Chaucer's contribution to English literature.
3. Shakespeare's influence upon the world literature.

№ 24

1. Periods of the history of English Literature
2. Christopher Marlowe and his tragedies
3. Thomas More and his "Utopia"

№ 25

1. Consequences of Germanic tribes invasion to Britain.
2. Parts of the Song of Beowulf
3. Periods in Shakespeare's creative life

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1. History, culture and life of Britons before the invasion of European tribes
2. How many periods can be distinguished in G. Chaucer's literary work?
3. Characterize the period of Renaissance on the whole.

№ 27

1. What can you tell about Britons and their language, culture and life?
2. Why is the Anglo-Saxon poem "Beowulf" called the foundation-stone of all British poetry?
3. The plot of the poem "Beowulf".

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1. Periods of the history of English Literature
2. Consequences of Germanic tribes' invasion to Britain.
3. History, culture and life of Britons before the invasion of European tribes

№ 29

1. Why is Chaucer's famous "The Canterbury Tales" still of great value to the world literature?
2. Christopher Marlowe and his tragedies
3. The life and works of Shakespeare

№ 30

1. Parts of the Song of Beowulf
2. Thomas More and his "Utopia"
3. Shakespeare's influence upon the world literature.

Якуний Назорат Топшириклари (33 вариант)

Variant 1

1. Write about the Anglo Norman period of English literature.
2. Daniel Defoe and his Robinson Crusoe.
3. Christopher Marlowe and his works.

Variant 2

1. Write about the Anglo Norman period of English literature.
2. Jonathan Swift and his works.
3. John Milton and his "Paradise Lost".

Variant 3

1. Write about the Pre – Renaissance period of English Literature
2. John Galsworthy and his "The Forsyte Saga".

3. William Shakespeare and his “Hamlet”.

Variant 4

1. Write about the Elizabethan Age of English literature.

2. Charles Dickens and his works

3. William Shakespeare and his “Romeo and Juliet”.

Variant 5

1. Write about the Enlightenment in English literature.

2. George Elliot and her works.

3. William Shakespeare and his tragedies.

Variant 6

1. Write about the Victorian Age of English literature.

2. George Gordon Byron and his works.

3. William Wordsworth and his works.

Variant 7

1. Write about the Anglo Saxon poetry of English literature.

2. Samuel Taylor Coleridge and his works.

3. William Shakespeare and his comedies.

Variant 8

1. Write about the writers of Enlightenment in England.

2. Rudyard Joseph Kipling.

3. Charles Dickens and his works.

Variant 9

1. Write about the Writers of Victorian Age in English Literature.

2. George Bernard Shaw and his works.

3. Geoffrey Chaucer and his works.

Variant 10

1. Write about works of Geoffrey Chaucer.

2. Write about “Beowulf”.

3. Graham Green and his works.

Variant 11

1. Write about works of William Shakespeare.

2. Write about “Oliver Twist” by Charles Dickens.

3. Sir Walter Scott and his works.

Variant 12

1. Write about works of Charles Dickens.

2. Write about she-writers of English Literature

3. George Gordon Byron and his works.

Variant 13

1. Write about Canterbury Tales by Chaucer.

2. Write about “Gulliver’s Travels”.

3. Daniel Defoe and his works.

Variant 14

1. Write about works of Geoffrey Chaucer.

2. Write about “Beowulf”.

3. Graham Green and his works.

Variant 15

1. Write about Charlotte Bronte, George Elliot, Elizabeth Gaskell in brief.

2. Write about Herbert Wells

3. William Shakespeare and his histories.

Variant 16

1. Write about the Anglo Norman period of English literature.

2. Daniel Defoe and his Robinson Crusoe.

3. Christopher Marlowe and his works.

Variant 17

1. Write about the Anglo Norman period of English literature.

2. Jonathan Swift and his works.

3. John Milton and his "Paradise Lost".

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2. Daniel Defoe and his Robinson Crusoe.
3. Christopher Marlowe and his works.

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1. Write about the Anglo Norman period of English literature.
2. Jonathan Swift and his works.
3. John Milton and his “Paradise Lost”.

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1. Write about the Pre – Renaissance period of English Literature
2. John Galsworthy and his “The Forsyte Saga”.
3. William Shakespeare and his “Hamlet”.

8.3 ТЕСТ (2 вариант 40 та саволдан)

Variant 1

- 1) During the Middle Ages the most important branch of learning was
 - A) humanity
 - B) theology
 - C) geology
 - D) methodology
- 2) Which of the following sixteenth-century works of English literature was translated into the English language after its first publication in Latin?
 - A) Christopher Marlowe's Doctor Faustus
 - B) William Shakespeare's King Lear
 - C) Thomas More's The History of King Richard III
 - D) Thomas More's Utopia
- 3) Which royal dynasty was established in the resolution of the so-called War of the Roses and continued through the reign of Elizabeth I?
 - A) Tudor
 - B) Windsor
 - C) York
 - D) Lancaster
- 4) Which of the following were kinds of comedies written for the Elizabeth theater?
 - A) tragicomedy
 - B) humor comedy
 - C) city comedy
 - D) raucous comedy
- 5) Who applied the term "Romantic" to the literary period dating from 1785 to 1830?
 - A) Wordsworth because he wanted to distinguish his poetry and the poetry of his friends from that of the ancien régime, especially satire
 - B) English historians half a century after the period ended
 - C) "The Satanic School" of Byron, Percy Shelley, and their followers
 - D) Oliver Goldsmith in The Deserted Village (1770)
- 6) Which poets collaborated on the Lyrical Ballads of 1798?
 - A) Mary Wollstonecraft and William Bysshe Shelley Blake
 - B) Mary Wollstonecraft Shelley and Percy Bysshe Shelley Blake
 - C) William Wordsworth and Samuel Taylor Coleridge
 - D) Charles Lamb and William Hazlitt
- 7) Which two writers can be described as writing historical novels?
 - A) Mary Shelley and Percy Bysshe Shelley
 - B) William Wordsworth and Samuel Taylor Coleridge
 - C) Sir Walter Scott and Maria Edgeworth
 - D) Jane Austen and Charlotte Brontë
- 8) Which people began their invasion and conquest of southwestern Britain around 450?
 - A) the Normans
 - B) the Geats
 - C) the Celts
 - D) the Anglo-Saxons
- 9) Words from which language began to enter English vocabulary around the time of the Norman Conquest in 1066?
 - A) French
 - B) Norwegian
 - C) Spanish
 - D) Hungarian
- 10) The popular legend of which of the following figures made its earliest appearance in Celtic literature before becoming a staple subject in French, English, and German literatures?
 - A) Sir Gawain
 - B) King Arthur
 - C) Saint Patrick

D) Saint Augustine

E) King Alfred

11) The decision of which writer to emulate French and Italian poetry in his own vernacular prompted a change in the status of English?

A) Margery Kempe

B) Sir Thomas Malory

C) Geoffrey Chaucer

D) William Langland

12) The Britons, after whom the English province of the Roman Empire was named Britannia, spoke which language?

A) Celtic

B) Latin

C) German

D) French

13) Who was the first English Christian king?

A) Alfred

B) Richard III

C) Richard II

D) Ethelbert

14) In Anglo-Saxon heroic poetry, what is the fate of those who fail to observe the sacred duty of blood vengeance?

A) banishment to Asia

B) everlasting shame

C) conversion to Christianity

D) b and c only

15) Old English poets, such as the Beowulf poet, were fascinated by the tension between which two aspects of their hybrid culture?

A) Islam and Christianity

B) insular and continental philosophy

C) pagan and Christian moral codes

D) oral and written literatures

16) The use of "whale-road" for sea and "life-house" for body are examples of what literary technique, popular in Old English poetry?

A) symbolism

B) simile

C) metonymy

D) kenning

17) Which of the following languages did not coexist in Anglo-Norman England?

A) Latin

B) German

C) French

D) Celtic

18) What was Geoffrey Chaucer's final work?

A) Complaint to His Purse

B) Troilus and Criseyde

C) The Canterbury Tales

D) Legend of Good Women

19) Who is the author of Piers Plowman?

A) Sir Thomas Malory

B) Margery Kempe

C) Geoffrey Chaucer

D) William Langland

20) How many pilgrims meet at Tabard Inn in Southwark?

A) 22

B) 12

C) 28

D) 15

21) To what destination were the pilgrims heading?

A) Nottingham

B) Essex

C) Canterbury

D) London

22) Who wrote "The Canterbury Tales"?

A) William Shakespeare

B) Geoffrey Chaucer

C) William Langland

D) John Gower

23) Shakespeare during his 22 years of literary work produced ____ plays, ____ narrative poems and ____ sonnets.

A) 37, 3, 156

B) 37, 2, 155

C) 37, 2, 154

D) 37, 3, 154

24) Chaucer wrote "The Canterbury Tales" in this type of English. What type is it?

- A) Old English
- B) Middle English
- C) Norman French
- D) British English

25) The 'Coffee Houses' culture flourished in:

- A) The seventeenth Century
- B) The early Eighteenth Century
- C) The nineteenth Century
- D) The twentieth Century

26) The accession of Queen Victoria was in:

- A) 1837
- B) 1832
- C) 1827
- D) 1822

27) "Gulliver Travels" is a record of the travels of:

- A) Jonathan Swift
- B) Lemuel Gulliver
- C) Laputa
- D) Yahoos

28) Which of the following is not one of the countries travelled by Lemuel in "Gulliver Travels"?

- A) Lilliput
- B) Brobdingnag
- C) Struldbrugs
- D) Laputa

29) "Merchant of Venice" by Shakespeare is a

- A) comedy
- B) tragedy
- C) history
- D) tragic-comedy

30) Prince of Denmark is...

- A) Hamlet
- B) Othello
- C) Macbeth
- D) none of them

31) "Gulliver travels" by Swift is a:

- A) Travel book

B) A bitter satire

C) Allegorical work

D) All the above

32) What is the name of flying island in Swift's 'Gulliver Travels'?

- A) Glubdubdribb
- B) Laputa
- C) Mildando
- D) Palnibarbi

33) "A Tale Of The Tub" is a:

- A) A political satire
- B) A religious treatise
- C) A religious allegory
- D) Children's book

34) John Milton wrote "Paradise Lost" during which century?

- A) 15th
- B) 16th
- C) 17th
- D) 18th

35) Mark Jonathan Swift's first notable work?

- A) Tale of a Tub
- B) Battle of the Books
- C) Gulliver's Travels
- D) Journal to Stella

36) How many voyages are described in Gulliver's Travels?

- A) 2
- B) 3
- C) 4
- D) 5

37) When was Wordsworth born?

- A) 1770
- B) 1771
- C) 1780
- D) 1772

38) How many periods are there in Shakespeare's creative life?

- A) 4
- B) 3
- C) 2
- D) 5

- 39) Mark the Pre-Renaissance period (or the Age of Chaucer) of English Literature?
- A) 1350-1400
 - B) 1330-1500
 - C) 1340-1500
 - D) 1341-1450

- 40) Christopher Marlowe is the most suggestive figures of:
- A) English Enlightenment
 - B) English Renaissance
 - C) Pre-Renaissance
 - D) Elizabethan Age

VARIANT 2

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33 Where did Byron write his third canto of "Childe Harold's Pilgrimage"?

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- B) Turkey
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АДАБИЁТЛАР

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ФАННИНГ УМУМИЙ МУАММОЛАРИ ВА ВАЗИФАЛАРИ, ФАН БЎЙИЧА ХУЛОСА ВА ТАКЛИФЛАР

Тили ўрганилаётган мамлакат адабиёти (Англия ва Америка адабиёти) инглиз тили ва адабиёти ўқитувчиларини тайёрлашда етакчи ўринни эгалловчи фанлардан бири ҳисобланади. Ушбу курс талабаларни Англия ва Америка адабиёти тарихи, уларнинг ривожланиш босқичлари, уларда вужудга келган мактаб ва йўналишлар, уларнинг Инглиз тили ривожланишидаги ўрни билан ва ҳозирги пайтдаги аҳволи билан таништиради. Бўлажак инглиз тили ўқитувчилари учун инглиз филологияси фанлари таркибига кирувчи Англия ва Америка адабиёти тарихи билан таниш бўлиши муҳим аҳамият касб этади.

Ушбу фанни ўрганиш талабаларга инглиз тили ва жаҳон адабиёти тараққиёти ҳақида чуқурроқ тасаввурга эга бўлишга, Англия ва Америка адабиётининг ривожланиш босқичлари ҳақида, замонавий адабиётшунослик ва замонавий Англия ва Америка адабиётининг аҳволи, ушбу адабиётларнинг жаҳон адабиёти ривожига қўшган ҳиссаси ва таъсири ҳақидаги билимларни эгаллашга, шу билан бирга инглиз тили оғзаки ва ёзма нутқ амалиёти курсларида эгаллаган нутқ малакаларини ривожлантиришга кўмаклашади.

Курснинг бош муаммоларига ушбу фанни ўқитиш жараёнига замонавий педагогик технологияларни тадбиқ этиш ҳисобланади. Ушбу муаммодан келиб чиққан ҳолда фан ўқитувчисининг вазифасига талабаларнинг фанга бўлган қизиқишини ошириш, фанни ўқитиш жараёнида вужудга келувчи муаммоли вазиятларнинг ечимини топишда замонавий методлар ва ёндошувларни таклиф этиш ҳисобланади.

Ўқув фани бўйича амалий машғулотлар юқорида таъкидланган муаммоли вазиятларнинг ечимини топишга, талабаларнинг фанга оид билимларни мустақил эгаллашга йўналтирилган бўлиши, талабаларда Англия ва Америка адабиёти намоёндолари томонидан яратилган асарларга танқидий нуқтаи назар билан қарай олиш, уларни мустақил таҳлил қила олиш каби малака ва кўникмаларни шакллантиришга йўналтирилган бўлмоғи даркор.

Ушбу ўқув фанини ўзлаштириш орқали талабалар Инглиз ва Америка адабиёти ривожланишининг умумий қонуниятлари, уларнинг эволюцияси ҳақидаги билимларни, Англия ва Америка адабиётида ижод қилган ва қилаётган ёзувчи ва шоирлар, драматурглар ҳақидаги билимларни эгаллайдилар. Шунингдек, талабалар ушбу фан орқали Ғарб адабиёти билан Ўзбек адабиётини қиёслаш, улардаги муштараклик, ўхшашликларни топиш ва шулар асосида хулосалар чиқаришни ўрганишади.

АТАМАЛАР ЛУФАТИ (ГЛОССАРИЙ) (GLOSSARY OF LITERARY TERMS)

Abstract: Used as a noun, the term refers to a short summary or outline of a longer work. As an adjective applied to writing or literary works, abstract refers to words or phrases that name things not knowable through the five senses. Examples of abstracts include the *Cliffs Notes* summaries of major literary works. Examples of abstract terms or concepts include "idea," "guilt," "honesty," and "loyalty."

Absurd, Theater of the: See *Theater of the Absurd*

Absurdism: See *Theater of the Absurd*

Act: A major section of a play. Acts are divided into varying numbers of shorter scenes. From ancient times to the nineteenth century plays were generally constructed of five acts, but modern works typically consist of one, two, or three acts. Examples of five-act plays include the works of Sophocles and Shakespeare, while the plays of Arthur Miller commonly have a three-act structure.

Alexandrine Meter: See *Meter*

Allegory: A narrative technique in which characters representing things or abstract ideas are used to convey a message or teach a lesson. Allegory is typically used to teach moral, ethical, or religious lessons but is sometimes used for satiric or political purposes. Examples of allegorical works include Edmund

Spenser's *The Faerie Queetie* and John Bun- yan's *The Pilgrim's Progress*.

Allusion: A reference to a familiar literary or historical person or event, used to make an idea more easily understood. For example, describing someone as a "Romeo" makes an allusion to William Shakespeare's famous young lover in *Romeo and Juliet*.

Analogy: A comparison of two things made to explain something unfamiliar through its similarities to something familiar, or to prove one point based on the acceptedness of another. Similes and metaphors are types of analogies. Analogies often take the form of an extended simile, as in William Blake's aphorism: "As the caterpillar chooses the fairest leaves to lay her eggs on, so the priest lays his curse on the fairest joys."

Angry Young Men: A group of British writers of the 1950s whose work expressed bitterness and disillusionment with society. Common to their work is an anti-hero who rebels against a corrupt social order and strives for personal integrity. The term has been used to describe Kingsley Amis, John Osborne, Colin Wilson, John Wain, and others.

Antagonist: The major character in a narrative or drama who works against the hero or pro protagonist. An example of an evil antagonist is Richard Lovelace in Samuel Richardson's *Clarissa*, while a virtuous antagonist is Macduff in William Shakespeare's *Macbeth*.

Anthropomorphism: The presentation of animals or objects in human shape or with human characteristics. The term is derived from the Greek word for "human form." The fables of Aesop, the animated films of Walt Disney, and Richard Adams's *Watership Down* feature anthropomorphic characters.

Anti-hero: A central character in a work of literature who lacks traditional heroic qualities such as courage, physical prowess, and fortitude. Anti-heros typically distrust conventional values and are unable to commit themselves to any ideals. They generally feel helpless in a world over which they have no control. Anti-heroes usually accept, and often celebrate, their positions as social

outcasts. A well-known anti-hero is Yossarian in Joseph Heller's novel *Catch-22*.

Antimasque: See *Masque*

Anti-novel: A term coined by French critic Jean-Paul Sartre. It refers to any experimental work of fiction that avoids the familiar conventions of the novel. The anti-novel usually fragments and distorts the experience of its characters, forcing the reader to construct the reality of the story from a disordered narrative.

Antithesis: The antithesis of something is its direct opposite. In literature, the use of antithesis as a figure of speech results in two statements that show a contrast through the balancing of two opposite ideas. Technically, it is the second portion of the statement that is defined as the "antithesis"; the first portion is the "thesis." An example of antithesis is found in the following portion of Abraham Lincoln's "Gettysburg Address"; notice the opposition between the verbs "remember" and "forget" and the phrases "what we say" and "what they did": "The world will little note nor long remember what we say here, but it can never forget what they did here."

Apocrypha: Writings tentatively attributed to an author but not proven or universally accepted to be their works. The term was originally applied to certain books of the Bible that were not considered inspired and so were not included in the "sacred canon." Geoffrey Chaucer, William Shakespeare, Thomas Kyd, Thomas Middleton, and John Marston all have apocrypha. Apocryphal books of the Bible include the Old Testament's Book of Enoch and New Testament's Gospel of Peter.

Apollonian and Dionysian: The two impulses believed to guide authors of dramatic tragedy. The Apollonian impulse is named after Apollo, the

Greek god of light and beauty and the symbol of intellectual order. The Dionysian impulse is named after Dionysus, the Greek god of wine and the symbol of the unrestrained forces of nature. The Apollonian impulse is to create a rational, harmonious world, while the Dionysian is to express the irrational forces of personality. Friedrich Nietzsche uses these terms in *The Birth of Tragedy* to designate contrasting elements in Greek tragedy.

Apostrophe: A statement, question, or request addressed to an inanimate object or concept or to a nonexistent or absent person. Requests for inspiration from the muses in poetry are examples of apostrophe, as is Marc Antony's address to Caesar's corpse in William Shakespeare's *Julius Caesar*: "O, pardon me, thou bleeding piece of earth, That I am meek and gentle with these butchers!... Woe to the hand that shed this costly blood!..."

Archetype: The word archetype is commonly used to describe an original pattern or model from which all other things of the same kind are made. This term was introduced to literary criticism from the psychology of Carl Jung. It expresses Jung's theory that behind every person's "unconscious," or repressed memories of the past, lies the "collective unconscious" of the human race: memories of the countless typical experiences of our ancestors. These memories are said to prompt illogical associations that trigger powerful emotions in the reader. Often, the emotional process is primitive, even primordial. Archetypes are the literary images that grow out of the "collective unconscious." They appear in literature as incidents and plots that repeat basic patterns of life. They may also appear as stereotyped characters. Examples of literary archetypes include themes such as birth and death and characters such as the Earth Mother.

Argument: The argument of a work is the author's subject matter or principal idea.

Examples of defined "argument" portions of works include John Milton's *Arguments* to each of the books of *Paradise Lost* and the "Argument" to Robert Herrick's *Hesperides*.

Aristotelian Criticism: Specifically, the method of evaluating and analyzing tragedy formulated by the Greek philosopher Aristotle in his *Poetics*. More generally, the term indicates any form of criticism that follows Aristotle's views. Aristotelian criticism focuses on the form and logical structure of a work, apart from its historical or social context, in contrast to "Platonic Criticism," which stresses the usefulness of art. Adherents of New Criticism including John Crowe Ransom and Cleanth Brooks utilize and value the basic ideas of Aristotelian criticism for textual analysis.

Aside: A comment made by a stage performer that is intended to be heard by the audience but supposedly not by other characters. Eugene O'Neill's *Strange Interlude* is an extended use of the aside in modern theater.

Audience: The people for whom a piece of literature is written. Authors usually write with a certain audience in mind, for example, children, members of a religious or ethnic group, or colleagues in a professional field. The term "audience" also applies to the people who gather to see or hear any performance, including plays, poetry readings, speeches, and concerts. Jane Austen's parody of the gothic novel, *Northanger Abbey*, was originally intended for (and also pokes fun at) an audience of young and avid female gothic novel readers.

Autobiography: A connected narrative in which an individual tells his or her life story.

Automatic Writing: Writing carried out without a preconceived plan in an

effort to capture every random thought. Authors who engage in automatic writing typically do not revise their work, preferring instead to preserve the revealed truth and beauty of spontaneous expression.

Avant-garde: A French term meaning "vanguard." It is used in literary criticism to describe new writing that rejects traditional approaches to literature in favor of innovations in style or content. Twentieth-century examples of the literary *avant-garde* include the Black Mountain School of poets, the Bloomsbury Group, and the Beat Movement.

B

Ballad: A short poem that tells a simple story and has a repeated refrain. Ballads were originally intended to be sung. Early ballads, known as folk ballads, were passed down through generations, so their authors are often unknown. Later ballads composed by known authors are called literary ballads. An example of an anonymous folk ballad is "Edward," which dates from the Middle Ages. Samuel Taylor Coleridge's "The Rime of the Ancient Mariner" and John Keats's "La Belle Dame sans Merci" are examples of literary ballads.

Baroque: A term used in literary criticism to describe literature that is complex or ornate in style or diction. Baroque works typically express tension, anxiety, and violent emotion. The term "Baroque Age" designates a period in Western European literature beginning in the late sixteenth century and ending about one hundred years later. Works of this period often mirror the qualities of works more generally associated with the label "baroque" and sometimes feature elaborate conceits. Examples of Baroque works include John Lyly's *Euphues: The Anatomy of Wit*, Luis de Gongora's *Soledads*, and William Shakespeare's *As You Like It*.

Beat Generation: See *Beat Movement*

Beat Movement: A period featuring a group of American poets and novelists of the 1950s and 1960s—including Jack Kerouac, Allen Ginsberg, Gregory Corso, William S. Burroughs, and Lawrence Ferlinghetti—who rejected established social and literary values. Using such techniques as stream of consciousness writing and jazz-influenced free verse and focusing on unusual or abnormal states of mind—generated by religious ecstasy or the use of drugs—the Beat writers aimed to create works that were unconventional in both form and subject matter. Kerouac's *On the Road* is perhaps the best-known example of a Beat Generation novel, and Ginsberg's *Howl* is a famous collection of Beat poetry.

Belles-lettres: A French term meaning "fine letters" or "beautiful writing." It is often used as a synonym for literature, typically referring to imaginative and artistic rather than scientific or expository writing. Current usage sometimes restricts the meaning to light or humorous writing and appreciative essays about literature.

Bildungsroman: A German word meaning "novel of development." The *bildungsroman* is a study of the maturation of a youthful character, typically brought about through a series of social or sexual encounters that lead to self-awareness. *Bildungsroman* is used interchangeably with *erziehungsroman*, a novel of initiation and education. When a *bildungsroman* is concerned with the development of an artist (as in James Joyce's *A Portrait of the Artist as a Young Man*), it is often termed a *künstlerroman*.

Biography: A connected narrative that tells a person's life story. Biographies typically aim to be objective and closely detailed.

Black Comedy: See *Black Humor*

Black Humor: Writing that places grotesque elements side by side with humorous ones in an attempt to shock the reader, forcing him or her to laugh at the horrifying reality of a disordered world. Joseph Heller's novel *Catch-22* is considered a superb example of the use of black humor. Other well-known authors who use black humor include Kurt Vonnegut, Edward Albee, Eugene Ionesco, and Harold Pinter. Also known as Black Comedy.

Blank Verse: Loosely, any unrhymed poetry, but more generally, unrhymed iambic pentameter verse (composed of lines of five two-syllable feet with the first syllable accented, the second unaccented). Blank verse has been used by poets since the Renaissance for its flexibility and its graceful, dignified tone. John Milton's *Paradise Lost* is in blank verse, as are most of William Shakespeare's plays.

Bon Mot: A French term meaning "good word." A *bon mot* is a witty remark or clever observation. Charles Lamb and Oscar Wilde are celebrated for their witty *bon mots*. Two examples by Oscar Wilde stand out: (1) "All women become their mothers. That is their tragedy. No man does. That's his." (2) "A man cannot be too careful in the choice of his enemies."

Breath Verse: See *Projective Verse*

Burlesque: Any literary work that uses exaggeration to make its subject appear ridiculous, either by treating a trivial subject with profound seriousness or by treating a dignified subject frivolously. The word "burlesque" may also be used as an adjective, as in "burlesque show," to mean "striptease act." Examples of literary burlesque include the comedies of Aristophanes, Miguel de Cervantes's *Don Quixote*, Samuel Butler's poem "Hudibras," and John Gay's play *The Beggar's Opera*.

C

Cadence: The natural rhythm of language caused by the alternation of accented and unaccented syllables. Much modern

poetry— notably free verse— deliberately manipulates cadence to create complex rhythmic effects. James Macpherson's "Ossian poems" are richly cadenced, as is the poetry of the Symbolists, Walt Whitman, and Amy Lowell.

Caesura: A pause in a line of poetry, usually occurring near the middle. It typically corresponds to a break in the natural rhythm or sense of the line but is sometimes shifted to create special meanings or rhythmic effects. The opening line of Edgar Allan Poe's "The Raven" contains a caesura following "dreary": "Once upon a midnight dreary, while I pondered weak and weary —"

Canzone: A short Italian or Provençal lyric poem, commonly about love and often set to music. The *canzone* has no set form but typically contains five or six stanzas made up of seven to twenty lines of eleven syllables each. A shorter, five-to ten-line "envoy," or concluding stanza, completes the poem. Masters of the *canzone* form include Petrarch, Dante Alighieri, Torquato Tasso, and Guido Cavalcanti.

Carpe Diem: A Latin term meaning "seize the day." This is a traditional theme of poetry, especially lyrics. A *carpe diem* poem advises the reader or the person it addresses to live for today and enjoy the pleasures of the moment. Two celebrated *carpe diem* poems are Andrew Marvell's "To His Coy Mistress" and Robert Herrick's poem beginning "Gather ye rosebuds while ye may —"

Catharsis: The release or purging of unwanted emotions—specifically fear and pity— brought about by exposure to art. The term was first used by the Greek philosopher Aristotle in his *Poetics* to refer to the desired effect of tragedy on spectators. A famous example of catharsis is realized in Sophocles' *Oedipus Rex*, when Oedipus discovers that his wife,

Jacosta, is his own mother and that the stranger he killed on the road was his own father.

Character: Broadly speaking, a person in a literary work. The actions of characters are what constitute the plot of a story, novel, or poem. There are numerous types of characters, ranging from simple, stereotypical figures to intricate, multifaceted ones. In the techniques of anthropomorphism and personification, animals—and even places or things—can assume aspects of character. "Characterization" is the process by which an author creates vivid, believable characters in a work of art. This may be done in a variety of ways, including (1) direct description of the character by the narrator; (2) the direct presentation of the speech, thoughts, or actions of the character; and (3) the responses of other characters to the character. The term "character" also refers to a form originated by the ancient Greek writer Theophrastus that later became popular in the seventeenth and eighteenth centuries. It is a short essay or sketch of a person who prominently displays a specific attribute or quality, such as miserliness or ambition. Notable characters in literature include Oedipus Rex, Don Quixote de la Mancha, Macbeth, Candide, Hester Prynne, Ebenezer Scrooge, Huckleberry Finn, Jay Gatsby, Scarlett O'Hara, James Bond, and Kunta Kinte.

Characterization: See *Character*

Chorus: In ancient Greek drama, a group of actors who commented on and interpreted the unfolding action on the stage. Initially the chorus was a major component of the presentation, but over time it became less significant, with its numbers reduced and its role eventually limited to commentary between acts. By the sixteenth century the chorus—if employed at all—was typically a single person who provided a prologue and an epilogue and occasionally appeared between acts to introduce or underscore an important event. The

chorus in William Shakespeare's *Henry V* functions in this way. Modern dramas rarely feature a chorus, but T. S. Eliot's *Murder in the Cathedral* and Arthur Miller's *A View from the Bridge* are notable exceptions. The Stage Manager in Thornton Wilder's *Our Town* performs a role similar to that of the chorus.

Chronicle: A record of events presented in chronological order. Although the scope and level of detail provided varies greatly among the chronicles surviving from ancient times, some, such as the *Anglo-Saxon Chronicle*, feature vivid descriptions and a lively recounting of events. During the Elizabethan Age, many dramas—appropriately called "chronicle plays"—were based on material from chronicles. Many of William Shakespeare's dramas of English history as well as Christopher Marlowe's *Edward II* are based in part on Raphael Holinshead's *Chronicles of England, Scotland, and Ireland*.

Classical: In its strictest definition in literary criticism, classicism refers to works of ancient Greek or Roman literature. The term may also be used to describe a literary work of recognized importance (a "classic") from any time period or literature that exhibits the traits of classicism. Classical authors from ancient Greek and Roman times include Juvenal and Homer. Examples of later works and authors now described as classical include French literature of the seventeenth century, Western novels of the nineteenth century, and American fiction of the mid-nineteenth century such as that written by James Fenimore Cooper and Mark Twain.

Classicism: A term used in literary criticism to describe critical doctrines that have their roots in ancient Greek and Roman literature, philosophy, and art. Works associated with classicism typically exhibit restraint on the part of

the author, unity of design and purpose, clarity, simplicity, logical organization, and respect for tradition. Examples of literary classicism include Cicero's prose, the dramas of Pierre Corneille and Jean Racine, the poetry of John Dryden and Alexander Pope, and the writings of J. W. von Goethe, G. E. Lessing, and T. S. Eliot.

Climax: The turning point in a narrative, the moment when the conflict is at its most intense. Typically, the structure of stories, novels, and plays is one of rising action, in which tension builds to the climax, followed by falling action, in which tension lessens as the story moves to its conclusion. The climax in James Fenimore Cooper's *The Last of the Mohicans* occurs when Magua and his captive Cora are pursued to the edge of a cliff by Uncas. Magua kills Uncas but is subsequently killed by Hawkeye.

Colloquialism: A word, phrase, or form of pronunciation that is acceptable in casual conversation but not in formal, written communication. It is considered more acceptable than slang. An example of colloquialism can be found in Rudyard Kipling's *Barrack-room Ballads*: When 'Omer smote 'is bloomin' lyre He'd 'eard men sing by land and sea; An' what he thought 'e might require 'E went an' took—the same as me!

Colonialism: The literature of several ages reflects concerns about Colonialism in depictions of encounters with native peoples and foreign landscapes and in vague allusions to distant plantations. Rough boundaries for the literary movement of Colonialism begin c. 1875, when historians date the start of a "New Imperialism," through the waning empires of World War I and up to the beginning of World War II, around 1939. Colonialism is primarily a feature of British literature, given that the British dominated the imperial age. The literature of Colonialism is characterized by a strong sense of ambiguity: uncertainty about the morality of imperialism, about the nature

of humanity, and about the continuing viability of European civilization. Colonial literature is also full of high adventure, romance, and excitement. Examples of colonial literature are Joseph Conrad's *Heart of Darkness*, Olive Schreiner's *Story of an African Farm*, E. M. Forster's *A Passage to India*, the adventure tales of H. Rider Haggard, and Isak Dinesen's memoirs, including *Out of Africa*.

Comedy: One of two major types of drama, the other being tragedy. Its aim is to amuse, and it typically ends happily. Comedy assumes many forms, such as farce and burlesque, and uses a variety of techniques, from parody to satire. In a restricted sense the term comedy refers only to dramatic presentations, but in general usage it is commonly applied to nondramatic works as well. Examples of comedies range from the plays of Aristophanes, Terrence, and Plautus, Dante Alighieri's *The Divine Comedy*, Francois Rabelais's *Pantagruel* and *Gargantua*, and some of Geoffrey Chaucer's tales and William Shakespeare's plays to Noel Coward's play *Private Lives* and James Thurber's short story "The Secret Life of Walter Mitty."

Comic Relief: The use of humor to lighten the mood of a serious or tragic story, especially in plays. The technique is very common in Elizabethan works, and can be an integral part of the plot or simply a brief event designed to break the tension of the scene. The Gravediggers' scene in William Shakespeare's *Hamlet* is a frequently cited example of comic relief.

Complaint: A lyric poem, popular in the Renaissance, in which the speaker expresses sorrow about his or her condition. Typically, the speaker's sadness is caused by an unresponsive lover, but some complaints cite other sources of unhappiness, such as poverty or fate. A commonly cited

example is "A Complaint by Night of the Lover Not Beloved" by Henry Howard, Earl of Surrey. Thomas Sackville's "Complaint of Henry, Duke of Buckingham" traces the duke's unhappiness to his ruthless ambition.

Conceit: A clever and fanciful metaphor, usually expressed through elaborate and extended comparison, that presents a striking parallel between two seemingly dissimilar things—for example, elaborately comparing a beautiful woman to an object like a garden or the sun. The conceit was a popular device throughout the Elizabethan Age and Baroque Age and was the principal technique of the seventeenth-century English metaphysical poets. This usage of the word conceit is unrelated to the best-known definition of conceit as an arrogant attitude or behavior. The conceit figures prominently in the works of John Donne, Emily Dickinson, and T. S. Eliot.

Concrete: Concrete is the opposite of abstract, and refers to a thing that actually exists or a description that allows the reader to experience an object or concept with the senses. Henry David Thoreau's *Walden* contains much concrete description of nature and wildlife.

Concrete Poetry: Poetry in which visual elements play a large part in the poetic effect. Punctuation marks, letters, or words are arranged on a page to form a visual design: a cross, for example, or a bumblebee. Max Bill and Eugene Gomringer were among the early practitioners of concrete poetry; Haroldo de Campos and Augusto de Campos are among contemporary authors of concrete poetry.

Confessional Poetry: A form of poetry in which the poet reveals very personal, intimate, sometimes shocking information about himself or herself. Anne Sexton, Sylvia Plath, Robert Lowell, and John Berryman wrote poetry in the confessional vein.

Conflict: The conflict in a work of fiction is the issue to be resolved in the story. It

usually occurs between two characters, the protagonist and the antagonist, or between the protagonist and society or the protagonist and himself or herself. Conflict in Theodore Dreiser's novel *Sister Carrie* comes as a result of urban society, while Jack London's short story "To Build a Fire" concerns the protagonist's battle against the cold and himself.

Connotation: The impression that a word gives beyond its defined meaning. Connotations may be universally understood or may be significant only to a certain group. Both "horse" and "steed" denote the same animal, but "steed" has a different connotation, deriving from the chivalrous or romantic narratives in which the word was once often used.

Consonance: Consonance occurs in poetry when words appearing at the ends of two or more verses have similar final consonant sounds but have final vowel sounds that differ, as with "stuff" and "off." Consonance is found in "The curfew tolls the knells of parting day" from Thomas Grey's "An Elegy Written in a Country Church Yard." Also known as Half Rhyme or Slant Rhyme.

Convention: Any widely accepted literary device, style, or form. A soliloquy, in which a character reveals to the audience his or her private thoughts, is an example of a dramatic convention.

Corrido: A Mexican ballad. Examples of *corridos* include "Muerte del afamado Bilito," "La voz de mi conciencia," "Lucio Perez," "La juida," and "Los presos."

Couplet: Two lines of poetry with the same rhyme and meter, often expressing a complete and self-contained thought. The following couplet is from Alexander Pope's "Elegy to the Memory of an Unfortunate Lady": 'Tis Use alone that sanctifies

Expense, And Splendour borrows all her rays from Sense.

Crime Literature: A genre of fiction that focuses on the environment, behavior, and psychology of criminals.

Criticism: The systematic study and evaluation of literary works, usually based on a specific method or set of principles. An important part of literary studies since ancient times, the practice of criticism has given rise to numerous theories, methods, and "schools," sometimes producing conflicting, even contradictory, interpretations of literature in general as well as of individual works. Even such basic issues as what constitutes a poem or a novel have been the subject of much criticism over the centuries. Seminal texts of literary criticism include Plato's *Republic*, Aristotle's *Poetics*, Sir Philip Sidney's *The Defence of Poesie*, John Dryden's *Of Dramatic Poesie*, and William Wordsworth's "Preface" to the second edition of his *Lyrical Ballads*. Contemporary schools of criticism include deconstruction, feminist, psychoanalytic, poststructuralist, new historicist, postcolonialist, and reader-response.

D

Dactyl: See *Foot*

Deconstruction: A method of literary criticism developed by Jacques Derrida and characterized by multiple conflicting interpretations of a given work. Deconstructionists consider the impact of the language of a work and suggest that the true meaning of the work is not necessarily the meaning that the author intended. Jacques Derrida's *De la grammatologie* is the seminal text on deconstructive strategies; among American practitioners of this method of criticism are Paul de Man and J. Hillis Miller.

Deduction: The process of reaching a conclusion through reasoning from general premises to a specific premise. An

example of deduction is present in the following syllogism: Premise: All mammals are animals. Premise: All whales are mammals. Conclusion: Therefore, all whales are animals.

Denotation: The definition of a word, apart from the impressions or feelings it creates in the reader. The word "apartheid" denotes a political and economic policy of segregation by race, but its connotations—oppression, slavery, inequality—are numerous.

Denouement: A French word meaning "the unknotting." In literary criticism, it denotes the resolution of conflict in fiction or drama. The *denouement* follows the climax and provides an outcome to the primary plot situation as well as an explanation of secondary plot complications. The *denouement* often involves a character's recognition of his or her state of mind or moral condition. A well-known example of *denouement* is the last scene of the play *As You Like It* by William Shakespeare, in which couples are married, an evildoer repents, the identities of two disguised characters are revealed, and a ruler is restored to power. Also known as Falling Action.

Description: Descriptive writing is intended to allow a reader to picture the scene or setting in which the action of a story takes place. The form this description takes often evokes an intended emotional response—a dark, spooky graveyard will evoke fear, and a peaceful, sunny meadow will evoke calmness. An example of a descriptive story is Edgar Allan Poe's *Landor's Cottage*, which offers a detailed depiction of a New York country estate.

Deus ex machina: A Latin term meaning "god out of a machine." In Greek drama, a god was often lowered onto the stage by a mechanism of some kind to rescue the hero or untangle the plot. By extension, the term refers to any artificial device or coincidence used to

bring about a convenient and simple solution to a plot. This is a common device in melodramas and includes such fortunate circumstances as the sudden receipt of a legacy to save the family farm or a last-minute stay of execution. The *deus ex machina* invariably rewards the virtuous and punishes evildoers. Examples of *deus ex machina* include King Louis XIV in Jean-Baptiste Moliere's *Tartuffe* and Queen Victoria in *The Pirates of Penzance* by William Gilbert and Arthur Sullivan. Bertolt Brecht parodies the abuse of such devices in the conclusion of his *Threepenny Opera*.

Dialogue: In its widest sense, dialogue is simply conversation between people in a literary work; in its most restricted sense, it refers specifically to the speech of characters in a drama. As a specific literary genre, a "dialogue" is a composition in which characters debate an issue or idea. The Greek philosopher Plato frequently expounded his theories in the form of dialogues.

Diary: A personal written record of daily events and thoughts. As private documents, diaries are supposedly not intended for an audience, but some, such as those of Samuel Pepys and Anais Nin, are known for their high literary quality.

Diction: The selection and arrangement of words in a literary work. Either or both may vary depending on the desired effect. There are four general types of diction: "formal," used in scholarly or lofty writing; "informal," used in relaxed but educated conversation; "colloquial," used in everyday speech; and "slang," containing newly coined words and other terms not accepted in formal usage.

Didactic: A term used to describe works of literature that aim to teach some moral, religious, political, or practical lesson. Although didactic elements are often found in artistically pleasing works, the term "didactic" usually refers to literature in which the message is more important than the form. The term may also be used

to criticize a work that the critic finds "overly didactic," that is, heavy-handed in its delivery of a lesson. Examples of didactic literature include John Bunyan's *Pilgrim's Progress*, Alexander Pope's *Essay on Criticism*, Jean-Jacques Rousseau's *Emile*, and Elizabeth Inchbald's *Simple Story*.

Dimeter: See *Meter*

Dionysian: See *Apollonian and Dionysian*

Discordia concors: A Latin phrase meaning "discord in harmony." The term was coined by the eighteenth-century English writer Samuel Johnson to describe "a combination of dissimilar images or discovery of occult resemblances in things apparently unlike." Johnson created the expression by reversing a phrase by the Latin poet Horace. The metaphysical poetry of John Donne, Richard Crashaw, Abraham Cowley, George Herbert, and Edward Taylor among others, contains many examples of *discordia concors*.

E

Eclogue: In classical literature, a poem featuring rural themes and structured as a dialogue among shepherds. Eclogues often took specific poetic forms, such as elegies or love poems. Some were written as the soliloquy of a shepherd. In later centuries, "eclogue" came to refer to any poem that was in the pastoral tradition or that had a dialogue or monologue structure. A classical example of an eclogue is Virgil's *Eclogues*, also known as *Bucolics*. Giovanni Boccaccio, Edmund Spenser, Andrew Marvell, Jonathan Swift, and Louis MacNeice also wrote eclogues.

Electra Complex: A daughter's amorous obsession with her father. The term Electra complex comes from the plays of Euripides and Sophocles entitled *Electra*, in which the character Electra drives her brother Orestes to kill their

mother and her lover in revenge for the murder of their father.

Elegy: A lyric poem that laments the death of a person or the eventual death of all people. In a conventional elegy, set in a classical world, the poet and subject are spoken of as shepherds. In modern criticism, the word elegy is often used to refer to a poem that is melancholy or mournfully contemplative. John Milton's "Lycidas" and Percy Bysshe Shelley's "Adonais" are two examples of this form.

Elizabethan Age: A period of great economic growth, religious controversy, and nationalism closely associated with the reign of

Elizabeth I of England (1558-1603). The Elizabethan Age is considered a part of the general renaissance—that is, the flowering of arts and literature—that took place in Europe during the fourteenth through sixteenth centuries. The era is considered the golden age of English literature. The most important dramas in English and a great deal of lyric poetry were produced during this period, and modern English criticism began around this time. The notable authors of the period—Philip Sidney, Edmund Spenser, Christopher Marlowe, William Shakespeare, Ben Jonson, Francis Bacon, and John Donne—are among the best in all of English literature.

Elizabethan Drama: English comic and tragic plays produced during the Renaissance, or more narrowly, those plays written during the last years of and few years after Queen Elizabeth's reign (1558-1603). William Shakespeare is considered an Elizabethan dramatist in the broader sense, although most of his work was produced during the reign of James I. Examples of Elizabethan comedies include John Lyly's *The Woman in the Moone*, Thomas Dekker's *The Roaring Girl, or, Moll Cut Purse*, and William Shakespeare's *Twelfth Night*. Examples of Elizabethan tragedies include William Shakespeare's *Antony and Cleopatra*, Thomas Kyd's *The Spanish Tragedy*, and

John Webster's *The Tragedy of the Duchess of Malfi*.

Empathy: A sense of shared experience, including emotional and physical feelings, with someone or something other than oneself. Empathy is often used to describe the response of a reader to a literary character. An example of an empathic passage is William Shakespeare's description in his narrative poem *Venus and Adonis* of: the snail, whose tender horns being hit, Shrinks backward in his shelly cave with pain. Readers of Gerard Manley Hopkins's *The Windhover* may experience some of the physical sensations evoked in the description of the movement of the falcon.

English Sonnet: See *Sonnet*

Enjambment: The running over of the sense and structure of a line of verse or a couplet into the following verse or couplet. Andrew Marvell's "To His Coy Mistress" is structured as a series of enjambments, as in lines 11-12: "My vegetable love should grow/Vaster than empires and more slow."

Epigram: A saying that makes the speaker's point quickly and concisely. Samuel Taylor Coleridge wrote an epigram that neatly sums up the form: What is an Epigram? A Dwarfish whole, Its body brevity, and wit its soul.

Epilogue: A concluding statement or section of a literary work. In dramas, particularly those of the seventeenth and eighteenth centuries, the epilogue is a closing speech, often in verse, delivered by an actor at the end of a play and spoken directly to the audience. A famous epilogue is Puck's speech at the end of William Shakespeare's *A Midsummer Night's Dream*.

Epiphany: A sudden revelation of truth inspired by a seemingly trivial incident. The term was widely used by

James Joyce in his critical writings, and the stories in Joyce's *Dubliners* are commonly called "epiphanies."

Episode: An incident that forms part of a story and is significantly related to it. Episodes may be either self-contained narratives or events that depend on a larger context for their sense and importance. Examples of episodes include the founding of Wilmington, Delaware in Charles Reade's *The Disinherited Heir* and the individual events comprising the picaresque novels and medieval romances.

Episodic Plot: See *Plot*

Epistolary Novel: A novel in the form of letters. The form was particularly popular in the eighteenth century.

Epitaph: An inscription on a tomb or tombstone, or a verse written on the occasion of a person's death. Epitaphs may be serious or humorous. Dorothy Parker's epitaph reads, "I told you I was sick."

Epithalamion: A song or poem written to honor and commemorate a marriage ceremony. Famous examples include Edmund Spenser's "Epithalamion" and e. e. cummings's "Epithalamion." Also spelled Epithalamium.

Epithalamium: See *Epithalamion*

Epithet: A word or phrase, often disparaging or abusive, that expresses a character trait of someone or something. "The Napoleon of crime" is an epithet applied to Professor Moriarty, arch-rival of Sherlock Holmes in Arthur Conan Doyle's series of detective stories.

Erziehungsroman: See *Bildungsroman*

Essay: A prose composition with a focused subject of discussion. The term was coined by Michel de Montaigne to describe his 1580 collection of brief, informal reflections on himself and on various topics relating to human nature. An essay can also be a long, systematic discourse.

Exempla: See *Exemplum*

Exemplum: A tale with a moral message.

This form of literary sermonizing flourished during the Middle Ages, when *exempla* appeared in collections known as "example-books." The works of Geoffrey Chaucer are full of *exempla*.

Existentialism: A predominantly twentieth-century philosophy concerned with the nature and perception of human existence. There are two major strains of existentialist thought: atheistic and Christian. Followers of atheistic existentialism believe that the individual is alone in a godless universe and that the basic human condition is one of suffering and loneliness. Nevertheless, because there are no fixed values, individuals can create their own characters—indeed, they can shape themselves—through the exercise of free will. The atheistic strain culminates in and is popularly associated with the works of Jean-Paul Sartre. The Christian existentialists, on the other hand, believe that only in God may people find freedom from life's anguish.

Monologue F

Fable: A prose or verse narrative intended to convey a moral. Animals or inanimate objects with human characteristics often serve as characters in fables. A famous fable is Aesop's "The Tortoise and the Hare."

Fairy Tales: Short narratives featuring mythical beings such as fairies, elves, and sprites. These tales originally belonged to the folklore of a particular nation or region, such as those collected in Germany by Jacob and Wilhelm Grimm. Two other celebrated writers of fairy tales are Hans Christian Andersen and Rudyard Kipling.

Falling Action: See *Denouement*

Fantasy: A literary form related to mythology and folklore. Fantasy literature is typically set in non-existent realms and features supernatural beings. Notable examples

of fantasy literature are *The Lord of the Rings* by J. R. R. Tolkien and the Gormenghast trilogy by Mervyn Peake.

Farce: A type of comedy characterized by broad humor, outlandish incidents, and often vulgar subject matter. Much of the "comedy" in film and television could more accurately be described as farce.

Feet: See *Foot*

Feminine Rhyme: See *Rhyme*

Femme fatale: A French phrase with the literal translation "fatal woman." A *femme fatale* is a sensuous, alluring woman who often leads men into danger or trouble. A classic example of the *femme fatale* is the nameless character in Billy Wilder's *The Seven Year Itch*, portrayed by Marilyn Monroe in the film adaptation.

Festschrift: A collection of essays written in honor of a distinguished scholar and presented to him or her to mark some special occasion.

Fiction: Any story that is the product of imagination rather than a documentation of fact, characters and events in such narratives may be based in real life but their ultimate form and configuration is a creation of the author. Geoffrey Chaucer's *The Canterbury Tales*, Laurence Sterne's *Tristram Shandy*, and Margaret Mitchell's *Gone with the Wind* are examples of fiction.

Figurative Language: A technique in writing in which the author temporarily interrupts the order, construction, or meaning of the writing for a particular effect. This interruption takes the form of one or more figures of speech such as hyperbole, irony, or simile. Figurative language is the opposite of literal language, in which every word is truthful, accurate, and free of exaggeration or embellishment. Examples of figurative language are tropes such as metaphor and rhetorical figures such as apostrophe.

Foil: A character in a work of literature whose physical or psychological qualities contrast strongly with, and therefore highlight, the corresponding qualities of

another character. In his Sherlock Holmes stories, Arthur Conan Doyle portrayed Dr. Watson as a man of normal habits and intelligence, making him a foil for the eccentric and wonderfully perceptive Sherlock Holmes.

Folk Ballad: See *Ballad*

Folklore: Traditions and myths preserved in a culture or group of people. Typically, these are passed on by word of mouth in various forms—such as legends, songs, and proverbs—or preserved in customs and ceremonies. This term was first used by W. J. Thoms in 1846. Sir James Frazer's *The Golden Bough* is the record of English folklore; myths about the frontier and the Old South exemplify American folklore.

Folktale: A story originating in oral tradition. Folktales fall into a variety of categories, including legends, ghost stories, fairy tales, fables, and anecdotes based on historical figures and events. Examples of folktales include Giambattista Basile's *The Pentamerone*, which contains the tales of Puss in Boots, Rapunzel, Cinderella, and Beauty and the Beast, and Joel Chandler Harris's Uncle Remus stories, which represent transplanted African folktales and American tales about the characters Mike Fink, Johnny Appleseed, Paul Bunyan, and Pecos Bill.

Foot: The smallest unit of rhythm in a line of poetry. In English-language poetry, a foot is typically one accented syllable combined with one or two unaccented syllables. There are many different types of feet. When the accent is on the second syllable of a two syllable word (con- *tort*), the foot is an "iamb"; the reverse accentual pattern (*tor* -ture) is a "trochee." Other feet that commonly occur in poetry in English are "anapest", two unaccented syllables followed by an accented syllable as in in-ter-*cept*, and "dactyl", an accented

syllable followed by two unaccented syllables as in ли-i- cide.

Foreshadowing: A device used in literature to create expectation or to set up an explanation of later developments. In Charles Dickens's *Great Expectations*, the graveyard encounter at the beginning of the novel between Pip and the escaped convict Magwitch foreshadows the baleful atmosphere and events that comprise much of the narrative.

Form: The pattern or construction of a work which identifies its genre and distinguishes it from other genres. Examples of forms include the different genres, such as the lyric form or the short story form, and various patterns for poetry, such as the verse form or the stanza form.

Formalism: In literary criticism, the belief that literature should follow prescribed rules of construction, such as those that govern the sonnet form. Examples of formalism are found in the work of the New Critics and structuralists.

Fourteener Meter: See *Meter*

Free Verse: Poetry that lacks regular metrical and rhyme patterns but that tries to capture the cadences of everyday speech. The form allows a poet to exploit a variety of rhythmical effects within a single poem. Free-verse techniques have been widely used in the twentieth century by such writers as Ezra Pound, T. S. Eliot, Carl Sandburg, and William Carlos Williams. Also known as *Vers libre*.

G

Genre: A category of literary work. In critical theory, genre may refer to both the content of a given work—tragedy, comedy, pastoral—and to its form, such as poetry, novel, or drama. This term also refers to types of popular culture. **Genteel Tradition:** A term coined by critic George Santayana to describe the literary practice of certain late nineteenth-century American writers, especially New Englanders. Followers of the Genteel Tradition emphasized conventionality in social, reli-

gious, moral, and literary standards. Some of the best-known writers of the Genteel Tradition are R. H. Stoddard and Bayard Taylor.

Gilded Age: A period in American history during the 1870s characterized by political corruption and materialism. A number of important novels of social and political criticism were written during this time. Examples of Gilded Age literature include Henry Adams's *Democracy* and F. Marion Crawford's *An American Politician*.

Gothic: See *Gothicism*

Gothic Literature: See *Gothicism*

Gothic Novel: See *Gothicism*

Gothicism: In literary criticism, works characterized by a taste for the medieval or morbidly attractive. A gothic novel prominently features elements of horror, the supernatural, gloom, and violence: clanking chains, terror, charnel houses, ghosts, medieval castles, and mysteriously slamming doors. The term "gothic novel" is also applied to novels that lack elements of the traditional Gothic setting but that create a similar atmosphere of terror or dread. Mary Shelley's *Frankenstein* is perhaps the best-known *H*

Haiku: The shortest form of Japanese poetry, constructed in three lines of five, seven, and five syllables respectively. The message of a *haiku* poem usually centers on some aspect of spirituality and provokes an emotional response in the reader. Early masters of *haiku* include Basho, Buson, Kobayashi Issa, and Masaoka Shiki. English writers of *haiku* include the Imagists, notably Ezra Pound, H. D., Amy Lowell, Carl Sandburg, and William Carlos Williams. Also known as *Hokku*.

Half Rhyme: See *Consonance*

Hamartia: In tragedy, the event or act that leads to the hero's or heroine's downfall. This term is often incorrectly used as a synonym for tragic flaw. In

Richard Wright's *Native Son*, the act that seals Bigger Thomas's fate is his first impulsive murder.

Harlequin: A stock character of the *commedia dell'arte* who occasionally interrupted the action with silly antics. Harlequin first appeared on the English stage in John Day's *The Travailes of the Three English Brothers*. The San Francisco Mime Troupe is one of the few modern groups to adapt Harlequin to the needs of contemporary satire.

Hellenism: Imitation of ancient Greek thought or styles. Also, an approach to life that focuses on the growth and development of the intellect. "Hellenism" is sometimes used to refer to the belief that reason can be applied to examine all human experience. A cogent discussion of Hellenism can be found in Matthew Arnold's *Culture and Anarchy*.

Heptameter: See *Meter*

Hero/Heroine: The principal sympathetic character (male or female) in a literary work. Heroes and heroines typically exhibit admirable traits: idealism, courage, and integrity, for example. Famous heroes and heroines include Pip in Charles Dickens's *Great Expectations*, the anonymous narrator in Ralph Ellison's *Invisible Man*, and Sethe in Toni Morrison's *Beloved*.

Heroic Couplet: A rhyming couplet written in iambic pentameter (a verse with five iambic feet). The following lines by Alexander Pope are an example: "Truth guards the Poet, sanctifies the line,/ And makes Immortal, Verse as mean as mine."

Heroic Line: The meter and length of a line of verse in epic or heroic poetry. This varies by language and time period. For example, in English poetry, the heroic line is iambic pentameter (a verse with five iambic feet); in French, the alexandrine (a verse with six iambic feet); in classical literature, dactylic hexameter (a verse with six dactylic feet).

Heroine: See *Hero/Heroine*

Hexameter: See *Meter*

Historical Criticism: The study of a work based on its impact on the world of the time period in which it was written. Examples of postmodern historical criticism can be found in the work of Michel Foucault, Hayden White, Stephen Greenblatt, and Jonathan Goldberg.

Hokku: See *Haiku*

Homeric Simile: An elaborate, detailed comparison written as a simile many lines in length. An example of an epic simile from John Milton's *Paradise Lost* follows: Angel Forms, who lay entranced Thick as autumnal leaves that strow the brooks In Vallom- brosa, where the Etrurian shades High over-arched embower; or scattered sedge Afloat, when with fierce winds Orion armed Hath vexed the Red-Sea coast, whose waves o'erthrew Busiris and his Memphian chivalry, While with perfidious hatred they pursued The sojourners of Goshen, who beheld From the safe shore their floating carcasses And broken chariot-wheels. Also known as Epic Simile.

Horatian Satire: See *Satire*

Humanism: A philosophy that places faith in the dignity of humankind and rejects the medieval perception of the individual as a weak, fallen creature. "Humanists" typically believe in the perfectibility of human nature and view reason and education as the means to that end. Humanist thought is represented in the works of Marsilio Ficino, Ludovico Castelvetro, Edmund Spenser, John Milton, Dean John Colet, Desiderius Erasmus, John Dryden, Alexander Pope, Matthew Arnold, and Irving Babbitt.

Humors: Mentions of the humors refer to the ancient Greek theory that a person's health and personality were determined by the balance of four basic fluids in the body: blood, phlegm, yellow bile, and black bile. A dominance of any fluid would cause extremes in

behavior. An excess of blood created a sanguine person who was joyful, aggressive, and passionate; a

Idiom: A word construction or verbal expression closely associated with a given language. For example, in colloquial English the construction "how come" can be used instead of "why" to introduce a question. Similarly, "a piece of cake" is sometimes used to describe a task that is easily done.

Image: A concrete representation of an object or sensory experience. Typically, such a representation helps evoke the feelings associated with the object or experience itself. Images are either "literal" or "figurative." Literal images are especially concrete and involve little or no extension of the obvious meaning of the words used to express them. Figurative images do not follow the literal meaning of the words exactly. Images in literature are usually visual, but the term "image" can also refer to the representation of any sensory experience. In his poem "The Shepherd's Hour," Paul Verlaine presents the following image: "The Moon is red through horizon's fog;/ In a dancing mist the hazy meadow sleeps." The first line is broadly literal, while the second line involves turns of meaning associated with dancing and sleeping.

Imagery: The array of images in a literary work. Also, figurative language. William Butler Yeats's "The Second Coming" offers a powerful image of encroaching anarchy: Turning and turning in the widening gyre The falcon cannot hear the falconer; Things fall apart

Imagism: An English and American poetry movement that flourished between 1908 and 1917. The Imagists used precise, clearly presented images in their works. They also used common, everyday speech and aimed for conciseness, concrete imagery, and the creation of new rhythms. Participants in the Imagist movement included Ezra Pound, H. D. (Hilda Doolittle), and Amy Lowell, among others.

In medias res: A Latin term meaning "in the middle of things." It refers to the technique of beginning a story at its midpoint and then using various flashback devices to reveal previous action. This technique originated in such epics as Virgil's *Aeneid*.

Induction: The process of reaching a conclusion by reasoning from specific premises to form a general premise. Also, an introductory portion of a work of literature, especially a play. Geoffrey Chaucer's "Prologue" to the *Canterbury Tales*, Thomas Sackville's "Induction" to *The Mirror of Magistrates*, and the opening scene in William Shakespeare's *The Taming of the Shrew* are examples of inductions to literary works.

Intentional Fallacy: The belief that judgments of a literary work based solely on an author's stated or implied intentions are false and misleading. Critics who believe in the concept of the intentional fallacy typically argue that the work itself is sufficient matter for interpretation, even though they may concede that an author's statement of purpose can be useful. Analysis of William Wordsworth's *Lyrical Ballads* based on the observations about poetry he makes in his "Preface" to the second edition of that work is an example of the intentional fallacy.

Interior Monologue: A narrative technique in which characters' thoughts are revealed in a way that appears to be uncontrolled by the author. The interior monologue typically aims to reveal the inner self of a character. It portrays emotional experiences as they occur at both a conscious and unconscious level, images are often used to represent sensations or emotions. One of the best-known interior monologues in English is the Molly Bloom section at the close of James Joyce's *Ulysses*. The interior monologue is also common in the works of Virginia Woolf.

Bildungsroman **L**

Lais: See *Lay*

Lay: A song or simple narrative poem. The form originated in medieval France. Early French *lais* were often based on the Celtic legends and other tales sung by Breton minstrels—thus the name of the "Breton lay." In fourteenth-century England, the term "lay" was used to describe short narratives written in imitation of the Breton lays. The most notable of these is Geoffrey Chaucer's "The Minstrel's Tale."

Leitmotiv: See *Motif*

Literal Language: An author uses literal language when he or she writes without exaggerating or embellishing the subject matter and without any tools of figurative language. To say "He ran very quickly down the street" is to use literal language, whereas to say "He ran like a hare down the street" would be using figurative language.

Literary Ballad: See *Ballad*

Literature: Literature is broadly defined as any written or spoken material, but the term most often refers to creative works. Literature includes poetry, drama, fiction, and many kinds of nonfiction writing, as well as oral, dramatic, and broadcast compositions not necessarily preserved in a written format, such as films and television programs.

Lyric Poetry: A poem expressing the subjective feelings and personal emotions of the poet. Such poetry is melodic, since it was originally accompanied by a lyre in recitals. Most Western poetry in the twentieth century may be classified as lyrical. Examples of lyric poetry include A. E. Housman's elegy "To an Athlete Dying Young," the odes of Pindar and Horace, Thomas Gray and William Collins, the sonnets of Sir Thomas Wyatt and Sir Philip Sidney, Elizabeth Barrett Browning and Rainer Maria Rilke, and a host of other forms in the poetry of William Blake and Christina Rossetti, among many others.

M

Magic Realism: A form of literature that incorporates fantasy elements or supernatural occurrences into the narrative and accepts them as truth. Gabriel Garcia Marquez and Laura Esquivel are two writers known for their works of magic realism.

Mannerism: Exaggerated, artificial adherence to a literary manner or style. Also, a popular style of the visual arts of late sixteenth-century Europe that was marked by elongation of the human form and by intentional spatial distortion. Literary works that are self-consciously high-toned and artistic are often said to be "mannered." Authors of such works include Henry James and Gertrude Stein.

Masculine Rhyme: See *Rhyme*

Masque: A lavish and elaborate form of entertainment, often performed in royal courts, that emphasizes song, dance, and costume. The Renaissance form of the masque grew out of **Measure:** The foot, verse, or time sequence used in a literary work, especially a poem. Measure is often used somewhat incorrectly as a synonym for meter.

Medieval Mystics: Mysticism flourished in many parts of Europe, including Germany, Italy, the Low Countries, and England, from the middle of the thirteenth century to the middle of the fifteenth. The greatest figures in Germany were Meister Eckhart, a Dominican friar of formidable intellectual gifts, and his pupils, also Dominicans, Johannes Tauler and Henry Suso. In the Low Countries, John Ruusbroec developed a Trinitarian mysticism that owed much to Eckhart, despite his apparent disagreement with the earlier teacher. In Italy, the Franciscan scholar Bonaventure, St. Catherine of Siena, and St. Catherine of Genoa upheld the mystical flame, and there was also a mystical outpouring in England, associated with the names Julian of

Norwich, Richard Rolle, Walter Hilton, and the anonymous author of *The Cloud of Unknowing*. Many of the continental mystics were members of the Friends of God, a movement that worked for the spiritual revival of people at a time when the worldliness of the Church, the ravages of the Black Death, and the cracks in the traditional social order created a desire in many to develop a deeper spirituality. Although some of the mystics were hermits, like Rolle, others combined their mysticism with practical concerns such as preaching, administrative duties, and caring for the poor and the sick.

Melodrama: A play in which the typical plot is a conflict between characters who personify extreme good and evil. Melodramas usually end happily and emphasize sensationalism. Other literary forms that use the same techniques are often labeled "melodramatic." The term was formerly used to describe a combination of drama and music; as such, it was synonymous with "opera." Augustin Daly's *Under the Gaslight* and Dion Boucicault's *The Octoroon*, *The Colleen Bawn*, and *The Poor of New York* are examples of melodramas. The most popular media for twentieth-century melodramas are motion pictures and television.

Metaphor: A figure of speech that expresses an idea through the image of another object. Metaphors suggest the essence of the first object by identifying it with certain qualities of the second object. An example is "But soft, what light through yonder window breaks?/ It is the east, and Juliet is the sun" in William Shakespeare's *Romeo and Juliet*. Here, Juliet, the first object, is identified with qualities of the second object, the sun.

Metaphysical Conceit: See *Conceit*

Meter: In literary criticism, the repetition of sound patterns that creates a rhythm in poetry. The patterns are based on the number of syllables and the presence and absence of accents. The unit of rhythm in a line is called a foot. Types of meter are

classified according to the number of feet in a line. These are the standard English lines: Mono- meter, one foot; Dimeter, two feet; Trimeter, three feet; Tetrameter, four feet; Pentameter, five feet; Hexameter, six feet (also called the Alexandrine); Heptameter, seven feet (also called the "Fourteener" when the feet are iambic). The most common English meter is the iambic pentameter, in which each line contains ten syllables, or five iambic feet, which individually are composed of an unstressed syllable followed by an accented syllable. Both of the following lines from Alfred, Lord Tennyson's "Ulysses" are written in iambic pentameter: Made weak by time and fate, but strong in will To strive, to seek, to find, and not to yield.

Modernism: Modern literary practices. Also, the principles of a literary school that lasted from roughly the beginning of the twentieth century until the end of World War II. Modernism is defined by its rejection of the literary conventions of the nineteenth century and by its opposition to conventional morality, taste, traditions, and economic values. Many writers are associated with the concepts of Modernism, including Albert Camus, Marcel Proust, D. H. Lawrence, W. H. Auden, Ernest Hemingway, William Faulkner, William Butler Yeats, Thomas Mann, Tennessee Williams, Eugene O'Neill, and James Joyce.

Monologue: A composition, written or oral, by a single individual. More specifically, a speech given by a single individual in a drama or other public entertainment. It has no set length, although it is usually several or more lines long. An example of an "extended monologue"—that is, a monologue of great length and seriousness—occurs in the one-act, one-character play *The Stronger* by August Strindberg.

Monometer: See *Meter*

Mood: The prevailing emotions of a work or of the author in his or her creation of the work. The mood of a work is not always what might be expected based on its subject matter. The poem "Dover Beach" by Matthew Arnold offers examples of two different moods originating from the same experience: watching the ocean at night. The mood of the first three lines—
The sea is calm tonight The tide is full,
the moon lies fair Upon the straights
_____ is in sharp contrast to the mood of the last three lines—
And we are here as on a darkling plain Swept
with confused alarms of struggle and flight,
Where ignorant armies clash by night.

Motif: A theme, character type, image, metaphor, or other verbal element that recurs throughout a single work of literature or occurs in a number of different works over a period of time. For example, the various manifestations of the color white in Herman Melville's *Moby Dick* is a "specific" *motif*, while the trials of star-crossed lovers is a "conventional" *motif* from the literature of all periods. Also known as *Motiv* or *Leitmotiv*.

Motiv: See *Motif*

Muses: Nine Greek mythological goddesses, the daughters of Zeus and Mnemosyne (Memory). Each muse patronized a specific area of the liberal arts and sciences. Calliope presided over epic poetry, Clio over history, Erato over love poetry, Euterpe over music or lyric poetry, Melpomene over tragedy, Polyhymnia over hymns to the gods, Terpsichore over dance, Thalia over comedy, and Urania over astronomy. Poets and writers traditionally made appeals to the Muses for inspiration in their work. John Milton invokes the aid of a muse at the beginning of the first book of his *Paradise Lost*: "Of Man's First disobedience, and the Fruit of the Forbidden Tree, whose mortal taste Brought Death into the World, and all our woe, With loss of Eden, till one greater Man Restore us, and regain the blissful

Seat, Sing Heav'nly Muse, that on the
secret top of Oreb, or of Sinai, didst
inspire That Shepherd, who first taught
the chosen Seed, In the
Beginning how the Heav'ns and Earth
Rose out of Chaos "

Mystery: See *Suspense*

Myth: An anonymous tale emerging from the traditional beliefs of a culture or social unit. Myths use supernatural explanations for natural phenomena. They may also explain cosmic issues like creation and death. Collections of myths, known as mythologies, are common to all cultures and nations, but the best-known myths belong to the Norse, Roman, and Greek mythologies. A famous myth is the story of Arachne, an arrogant young girl who challenged a goddess, Athena, to a weaving contest; when the girl won, Athena was enraged and turned Arachne into a spider, thus explaining the existence of spiders.

N

Narration: The telling of a series of events, real or invented. A narration may be either a simple narrative, in which the events are recounted chronologically, or a narrative with a plot, in which the account is given in a style reflecting the author's artistic concept of the story. Narration is sometimes used as a synonym for "storyline." The recounting of scary stories around a campfire is a form of narration.

Narrative: A verse or prose accounting of an event or sequence of events, real or invented. The term is also used as an adjective in the sense "method of narration." For example, in literary criticism, the expression "narrative technique" usually refers to the way the author structures and presents his or her story. Narratives range from the shortest accounts of events, as in Julius Caesar's remark, "I came, I saw, I

conquered," to the longest historical or biographical works, as in Edward Gibbon's *The Decline and Fall of the Roman Empire*, as well as diaries, travelogues, novels, ballads, epics, short stories, and other fictional forms.

Narrative Poetry: A nondramatic poem in which the author tells a story. Such poems may be of any length or level of complexity. Epics such as *Beowulf* and ballads are forms of narrative poetry.

Narrator: The teller of a story. The narrator may be the author or a character in the story through whom the author speaks. Huckleberry Finn is the narrator of Mark Twain's *The Adventures of Huckleberry Finn*.

Naturalism: A literary movement of the late nineteenth and early twentieth centuries. The movement's major theorist, French novelist Emile Zola, envisioned a type of fiction that would examine human life with the objectivity of scientific inquiry. The Naturalists typically viewed human beings as either the products of "biological determinism," ruled by hereditary instincts and engaged in an endless struggle for survival, or as the products of "socioeconomic determinism," ruled by social and economic forces beyond their control. In their works, the Naturalists generally ignored the highest levels of society and focused on degradation: poverty, alcoholism, prostitution, insanity, and disease. Naturalism influenced authors throughout the world, including Henrik Ibsen and Thomas Hardy. In the United States, in particular, Naturalism had a profound impact. Among the authors who embraced its principles are Theodore Dreiser, Eugene O'Neill, Stephen Crane, Jack London, and Frank Norris.

Negro Renaissance: See *Harlem Renaissance*

Neoclassical Period: See *Neoclassicism*

Neoclassicism: In literary criticism, this term refers to the revival of the attitudes and styles of expression of classical literature.

It is generally used to describe a period in European history beginning in the late seventeenth century and lasting until about 1800. In its purest form, Neoclassicism marked a return to order, proportion, restraint, logic, accuracy, and decorum. In England, where Neoclassicism perhaps was most popular, it reflected the influence of seventeenth-century French writers, especially dramatists. Neoclassical writers typically reacted against the intensity and enthusiasm of the Renaissance period. They wrote works that appealed to the intellect, using elevated language and classical literary forms such as satire and the ode. Neoclassical works were often governed by the classical goal of instruction. English neo-classicists included Alexander Pope, Jonathan Swift, Joseph Addison, Sir Richard Steele, John Gay, and Matthew Prior; French neoclassicists included Pierre Corneille and Jean-Baptiste Moliere. Also known as Age of Reason.

Neoclassicists: See *Neoclassicism*

New Negro Movement: See *Harlem Renaissance*

Noble Savage: The idea that primitive man is noble and good but becomes evil and corrupted as he becomes civilized. The concept of the noble savage originated in the Renaissance period but is more closely identified with such later writers as Jean-Jacques Rousseau and Aphra Behn. First described in John Dryden's play *The Conquest of Granada*, the noble savage is portrayed by the various Native Americans in James Fenimore Cooper's "Leatherstocking Tales," by Queequeg, Daggoo, and Taji in Herman Melville's *Moby Dick*, and by John the Savage in Aldous Huxley's *Brave New World*.

Novel: A long fictional narrative written in prose, which developed from the novella and other early forms of narrative. A novel is usually organized

under a plot or theme with a focus on character development and action.

Novella: An Italian term meaning "story." This term has been especially used to describe fourteenth-century Italian tales, but it also refers to modern short novels.

Novel of Ideas: A novel in which the examination of intellectual issues and concepts takes precedence over characterization or a traditional storyline.

Novel of Manners: A novel that examines the customs and mores of a cultural group.

O

Objective Correlative: An outward set of objects, a situation, or a chain of events corresponding to an inward experience and evoking this experience in the reader. The term frequently appears in modern criticism. **Objectivity:** A quality in writing characterized by the absence of the author's opinion or feeling about the subject matter. Objectivity is an important factor in criticism. The novels of Henry James and, to a certain extent, the poems of John Larkin demonstrate objectivity, and it is central to John Keats's concept of "negative capability." Critical and journalistic writing usually are or attempt to be objective.

Occasional Verse: poetry written on the occasion of a significant historical or personal event. *Vers de societe* is sometimes called occasional verse although it is of a less serious nature. Famous examples of occasional verse include Andrew Marvell's "Horatian Ode upon Cromwell's Return from England," Walt Whitman's "When Lilacs Last in the Dooryard Bloom'd"—written upon the death of Abraham Lincoln—and Edmund Spenser's commemoration of his wedding, "Epithalamion."

Octave: A poem or stanza composed of eight lines. The term octave most often represents the first eight lines of a Petrarchan sonnet. An example of an octave is taken from a translation of a Petrarchan sonnet by Sir Thomas Wyatt:

The pillar perisht is whereto I leant,
The strongest stay of mine unquiet
mind; The like of it no man again can
find, From East to West Still seeking
though he went. To mind unhap! for
hap away hath rent Of all my joy the
very bark and rind; And I, alas, by
chance am thus assigned Daily to
mourn till death do it relent.

Ode: Name given to an extended lyric poem characterized by exalted emotion and dignified style. An ode usually concerns a single, serious theme. Most odes, but not all, are addressed to an object or individual. Odes are distinguished from other lyric poetic forms by their complex rhythmic and stanzaic patterns. An example of this form is John Keats's "Ode to a Nightingale."

Oedipus Complex: A son's amorous obsession with his mother. The phrase is derived from the story of the ancient Theban hero Oedipus, who unknowingly killed his father and married his mother. Literary occurrences of the Oedipus complex include Andre Gide's *Oedipe* and Jean Cocteau's *La Machine infernale*, as well as the most famous, Sophocles' *Oedipus Rex*.

Omniscience: See *Point of View*

Onomatopoeia: The use of words whose sounds express or suggest their meaning. In its simplest sense, onomatopoeia may be represented by words that mimic the sounds they denote such as "hiss" or "meow." At a more subtle level, the pattern and rhythm of sounds and rhymes of a line or poem may be onomatopoeic. A celebrated example of onomatopoeia is the repetition of the word "bells" in Edgar Allan Poe's poem "The Bells."

Opera: A type of stage performance, usually a drama, in which the dialogue is sung. Classic examples of opera include Giuseppe Verdi's *La traviata*, Giacomo Puccini's *La Boheme*, and

Richard Wagner's *Tristan und Isolde*. Major twentieth-century contributors to the form include Richard Strauss and Alban Berg.

Operetta: A usually romantic comic opera. John Gay's *The Beggar's Opera*, Richard Sheridan's *The Duenna*, and numerous works by William Gilbert and Arthur Sullivan are examples of operettas.

P

Pantheism: The idea that all things are both a manifestation or revelation of God and a part of God at the same time. Pantheism was a common attitude in the early societies of Egypt, India, and Greece—the term derives from the Greek *pan* meaning "all" and *theos* meaning "deity." It later became a significant part of the Christian faith. William Wordsworth and Ralph Waldo Emerson are among the many writers who have expressed the pantheistic attitude in their works.

Parable: A story intended to teach a moral lesson or answer an ethical question. In the West, the best examples of parables are those of Jesus Christ in the New Testament, notably "The Prodigal Son," but parables also are used in Sufism, rabbinic literature, Hasidism, and Zen Buddhism.

Paradox: A statement that appears illogical or contradictory at first, but may actually point to an underlying truth. "Less is more" is an example of a paradox. Literary examples include Francis Bacon's statement, "The most corrected copies are commonly the least correct," and "All animals are equal, but some animals are more equal than others" from George Orwell's *Animal Farm*.

Parallelism: A method of comparison of two ideas in which each is developed in the same grammatical structure. Ralph Waldo Emerson's "Civilization" contains this example of parallelism: Raphael paints wisdom; Handel sings it, Phidias carves it, Shakespeare writes it, Wren builds it, Columbus sails it, Luther preaches it, Washington arms it, Watt mechanizes it.

Parody: In literary criticism, this term refers to an imitation of a serious literary work or the signature style of a particular author in a ridiculous manner. A typical parody adopts the style of the original and applies it to an inappropriate subject for humorous effect. Parody is a form of satire and could be considered the literary equivalent of a caricature or cartoon. Henry Fielding's *Shamela* is a parody of Samuel Richardson's *Pamela*.

Pastoral: A term derived from the Latin word "pastor," meaning shepherd. A pastoral is a literary composition on a rural theme. The conventions of the pastoral were originated by the third-century Greek poet Theocritus, who wrote about the experiences, love affairs, and pastimes of Sicilian shepherds. In a pastoral, characters and language of a courtly nature are often placed in a simple setting. The term pastoral is also used to classify dramas, elegies, and lyrics that exhibit the use of country settings and shepherd characters. Percy Bysshe Shelley's "Adonais" and John Milton's "Lycidas" are two famous examples of pastorals.

Poem: In its broadest sense, a composition utilizing rhyme, meter, concrete detail, and expressive language to create a literary experience with emotional and aesthetic appeal. Typical poems include sonnets, odes, elegies, *haiku*, ballads, and free verse.

Poet: An author who writes poetry or verse. The term is also used to refer to an artist or writer who has an exceptional gift for expression, imagination, and energy in the making of art in any form. Well-known poets include Horace, Basho, Sir Philip Sidney, Sir Edmund Spenser, John Donne, Andrew Marvell, Alexander Pope, Jonathan Swift, George Gordon, Lord Byron, John Keats, Christina Rossetti, W. H. Auden, Stevie Smith, and Sylvia Plath.

Poetic Fallacy: See *Pathetic Fallacy*

Poetic Justice: An outcome in a literary work, not necessarily a poem, in which the good are rewarded and the evil are punished, especially in ways that particularly fit their virtues or crimes. For example, a murderer may himself be murdered, or a thief will find himself penniless.

Poetic License: Distortions of fact and literary convention made by a writer—not always a poet—for the sake of the effect gained. Poetic license is closely related to the concept of "artistic freedom." An author exercises poetic license by saying that a pile of money "reaches as high as a mountain" when the pile is actually only a foot or two high.

Poetics: This term has two closely related meanings. It denotes (1) an aesthetic theory in literary criticism about the essence of poetry. **Poetry:** In its broadest sense, writing that aims to present ideas and evoke an emotional experience in the reader through the use of meter, imagery, connotative and concrete words, and a carefully constructed structure based on rhythmic patterns. Poetry typically relies on words and expressions that have several layers of meaning. It also makes use of the effects of regular rhythm on the ear and may make a strong appeal to the senses through the use of imagery. Edgar Allan Poe's "Annabel Lee" and Walt Whitman's *Leaves of Grass* are famous examples of poetry.

Point of View: The narrative perspective from which a literary work is presented to the reader. There are four traditional points of view. The "third person omniscient" gives the reader a "godlike" perspective, unrestricted by time or place, from which to see actions and look into the minds of characters. This allows the author to comment openly on characters and events in the work. The "third person" point of view presents the events of the story from outside of any single character's perception, much like the

omniscient point of view, but the reader must understand the action as it takes place and without any special insight into characters' minds or motivations. The "first person" or "personal" point of view relates events as they are perceived by a single character. The main character "tells" the story and may offer opinions about the action and characters which differ from those of the author. Much less common than omniscient, third person, and first person is the "second person" point of view, wherein the author tells the story as if it is happening to the reader. James Thurber employs the omniscient point of view in his short story "The Secret Life of Walter Mitty." Ernest Hemingway's "A Clean, Well-Lighted Place" is a short story told from the third person point of view. Mark Twain's novel *Huck Finn* is presented from the first person viewpoint. Jay McInerney's *Bright Lights, Big City* is an example of a novel which uses the second person point of view.

Polemic: A work in which the author takes a stand on a controversial subject, such as abortion or religion. Such works are often extremely argumentative or provocative. Classic examples of polemics include John Milton's *Aeropagitica* and Thomas Paine's *The American Crisis*.

Pornography: Writing intended to provoke feelings of lust in the reader. Such works are often condemned by critics and teachers, but those which can be shown to have literary value are viewed less harshly. Literary works that have been described as pornographic include Ovid's *The Art of Love*, Margaret of Angouleme's *Heptameron*, John Cleland's *Memoirs of a Woman of Pleasure; or, the Life of Fanny Hill*, the anonymous *My Secret Life*, D. H. Lawrence's *Lady Chatterley's Lover*, and Vladimir Nabokov's *Lolita*.

Postcolonialism: The term "Postcolonialism" refers broadly to the ways in which race, ethnicity, culture, and human identity itself are represented in the modern era, after many colonized countries gained their independence. However, some critics use the term to refer to *all* culture and cultural products influenced by imperialism from the moment of colonization until today. Postcolonial literature seeks to describe the interactions between European nations and the peoples they colonized. By the middle of the twentieth century, the vast majority of the world was under the control of European countries. At one time, Great Britain, for example, ruled almost 50 percent of the world. During the twentieth century, countries such as India, Jamaica, Nigeria, Senegal, Sri Lanka, Canada, and Australia won independence from their European colonizers. Examples of Postcolonial writings include Edward Said's *Orientalism*, Salman Rushdie's *Midnight's Children*, Chinua Achebe's *Things Fall Apart*, Michael Ondaatje's *The English Patient*, Frantz Fanon's *The Wretched of the Earth*, Jamaica Kincaid's *A Small Place*, Isabelle Allende's *The House of the Spirits*, J. M. Coetzee's *Waiting for the Barbarians* and *Disgrace*, Derek Walcott's *Omeros*, and Eavan Boland's *Outside History: Selected Poems, 1980-1990*.

Postmodernism: Writing from the 1960s forward characterized by experimentation and continuing to apply some of the fundamentals of modernism, which included existentialism and alienation. Postmodernists have gone a step further in the rejection of tradition begun

R

Raisonneur: A character in a drama who functions as a spokesperson for the dramatist's views. The *raisonneur* typically observes the play without becoming central to its action. *Raisonneurs* were very common in plays of the nineteenth century.

Realism: A nineteenth-century European literary movement that sought to portray familiar characters, situations, and settings in a realistic manner. This was done primarily by using an objective narrative point of view and through the buildup of accurate detail. The standard for success of any realistic work depends on how faithfully it transfers common experience into fictional forms. The realistic method may be altered or extended, as in stream of consciousness writing, to record highly subjective experience. Seminal authors in the tradition of Realism include Honore de Balzac, Gustave Flaubert, and Henry James.

Refrain: A phrase repeated at intervals throughout a poem. A refrain may appear at the end of each stanza or at less regular intervals. It may be altered slightly at each appearance. Some refrains are nonsense expressions—as with "Nevermore" in Edgar Allan Poe's "The Raven"—that seem to take on a different significance with each use.

Renaissance: The period in European history that marked the end of the Middle Ages. It began in Italy in the late fourteenth century. In broad terms, it is usually seen as spanning the fourteenth, fifteenth, and sixteenth centuries, although it did not reach Great Britain, for example, until the 1480s or so. The Renaissance saw an awakening in almost every sphere of human activity, especially science, philosophy, and the arts. The period is best defined by the emergence of a general philosophy that emphasized the importance of the intellect, the individual, and world affairs. It contrasts strongly with the medieval worldview, characterized by the dominant concerns of faith, the social collective, and spiritual salvation. Prominent writers during the Renaissance include Niccolo Machiavelli and Baldassare Castiglione

in Italy, Miguel de Cervantes and Lope de Vega in Spain, Jean Froissart and Francois Rabelais in France, Sir Thomas More and Sir Philip Sidney in England, and Desiderius Erasmus in Holland.

Renaissance Literature: See *Renaissance*

Repartee: Conversation featuring snappy retorts and witticisms. Masters of *repartee* include Sydney Smith, Charles Lamb, and Oscar Wilde. An example is recorded in the meeting of "Beau" Nash and John Wesley: Nash said, "I never make way for a fool," to which Wesley responded, "Don't you? I always do," and stepped aside.

Resolution: The portion of a story following the climax, in which the conflict is resolved. The resolution of Jane Austen's *Northanger Abbey* is neatly summed up in the following sentence: "Henry and Catherine were married, the bells rang and every body smiled."

Revista: The Spanish term for a vaudeville musical revue. Examples of *revistas* include Antonio Guzman Aguilera's *Mexico para los mexicanos*, Daniel Vanegas's *Maldito jazz*, and Don Catarino's *Whiskey, morfina y marihuana* and *El desterrado*.

Rhetoric: In literary criticism, this term denotes the art of ethical persuasion. In its strictest sense, rhetoric adheres to various principles developed since classical times for arranging facts and ideas in a clear, persuasive, appealing manner. The term is also used to refer to effective prose in general and theories of or methods for composing effective prose.

Classical examples of rhetorics include *The Rhetoric of Aristotle*, Quintillian's *Institutio Oratorio*, and Cicero's *Ad Herennium*.

Romanticism: This term has two widely accepted meanings. In historical criticism, it refers to a European intellectual and artistic movement of the late eighteenth and early nineteenth centuries that sought greater freedom of personal expression than that allowed by the strict rules of literary form and logic of the eighteenth-

century neoclassicists. The Romantics preferred emotional and imaginative expression to rational analysis. They considered the individual to be at the center of all experience and so placed him or her at the center of their art. The Romantics believed that the creative imagination reveals nobler truths—unique feelings and attitudes—than those that could be discovered by logic or by scientific examination. Both the natural world and the state of childhood were important sources for revelations of "eternal truths." "Romanticism" is also used as a general term to refer to a type of sensibility found in all periods of literary history and usually considered to be in opposition to the principles of classicism. In this sense, Romanticism signifies any work or philosophy in which the exotic or dreamlike figure strongly, or that is devoted to individualistic expression, self-analysis, or a pursuit of a higher realm of knowledge than can be discovered by human reason. Prominent Romantics include Jean-Jacques Rousseau, William Wordsworth, John Keats, Lord Byron, and Johann Wolfgang von Goethe.

s

Satire: A work that uses ridicule, humor, and wit to criticize and provoke change in human nature and institutions. There are two major types of satire: "formal" or "direct" satire speaks directly to the reader or to a character in the work; "indirect" satire relies upon the ridiculous behavior of its characters to make its point. Formal satire is further divided into two manners: the "Horatian," which ridicules gently, and the "Juvenalian," which derides its subjects harshly and bitterly. Voltaire's novella *Candide* is an indirect satire. Jonathan Swift's essay "A Modest Proposal" is a Juvenalian satire.

Scansion: The analysis or "scanning" of a poem to determine its meter and often

its rhyme scheme. The most common system of scansion uses accents (slanted lines drawn above syllables) to show stressed syllables, breves (curved lines drawn above syllables) to show unstressed syllables, and vertical lines to separate each foot. In the first line of John Keats's *Endymion*, "A thing of beauty is a joy forever:" the word "thing," the first syllable of "beauty," the word "joy," and the second syllable of "forever" are stressed, while the words "A" and "of," the second syllable of "beauty," the word "a," and the first and third syllables of "forever" are unstressed. In the second line: "Its loveliness increases; it will never" a pair of vertical lines separate the foot ending with "increases" and the one beginning with "it."

Scene: A subdivision of an act of a drama, consisting of continuous action taking place at a single time and in a single location. The beginnings and endings of scenes may be indicated by clearing the stage of actors and props or by the entrances and exits of important characters. The first act of William Shakespeare's *Winter's Tale* is comprised of two scenes.

Science Fiction: A type of narrative about or based upon real or imagined scientific theories and technology. Science fiction is often peopled with alien creatures and set on other planets or in different dimensions. Karel Capek's *R.U.R.* is a major work of science fiction.

Science Fiction and Fantasy Literature:
See *Science Fiction* and *Fantasy*

Second Person: See *Point of View*

Semiotics: The study of how literary forms and conventions affect the meaning of language. Semioticians include Ferdinand de Saussure, Charles Sanders Pierce, Claude Levi-Strauss, Jacques Lacan, Michel Foucault, Jacques Derrida, Roland Barthes, and Julia Kristeva.

Sestet: Any six-line poem or stanza. Examples of the sestet include the last six lines of the Petrarchan sonnet form, the

stanza form of Robert Burns's "A Poet's Welcome to his love-begotten Daughter," and the sestina form in W. H. Auden's "Paysage Moralise."

Setting: The time, place, and culture in which the action of a narrative takes place. The elements of setting may include geographic location, characters' physical and mental environments, prevailing cultural attitudes, or the historical time in which the action takes place. Examples of settings include the romanticized Scotland in Sir Walter Scott's "Waverley" novels, the French provincial setting in Gustave Flaubert's *Madame Bovary*, the fictional Wessex country of Thomas Hardy's novels, and the small towns of southern Ontario in Alice Munro's short stories.

Shakespearean Sonnet: See *Sonnet*

Short Story: A fictional prose narrative shorter and more focused than a novella. The short story usually deals with a single episode and often a single character. The "tone," the author's attitude toward his or her subject and **Simile:** A comparison, usually using "like" or "as", of two essentially dissimilar things, as in "coffee as cold as ice" or "He sounded like a broken record." The title of Ernest Hemingway's "Hills Like White Elephants" contains a simile.

Slang: A type of informal verbal communication that is generally unacceptable for formal writing. Slang words and phrases are often colorful exaggerations used to emphasize the speaker's point; they may also be shortened versions of an often-used word or phrase. Examples of American slang from the 1990s include "yuppie" (an acronym for Young Urban Professional), "awesome" (for "excellent"), wired (for "nervous" or "excited"), and "chill out" (for relax).

Slant Rhyme: See *Consonance*

Soliloquy: A monologue in a drama used to give the audience information and to develop the speaker's character. It is typically a projection of the speaker's innermost thoughts. Usually delivered while the speaker is alone on stage, a soliloquy is intended to present an illusion of unspoken reflection. A celebrated soliloquy is Hamlet's "To be or not to be" speech in William Shakespeare's *Hamlet*.

Sonnet: A fourteen-line poem, usually composed in iambic pentameter, employing one of several rhyme schemes. There are three major types of sonnets, upon which all other variations of the form are based: the "Petrarchan" or "Italian" sonnet, the "Shakespearean" or "English" sonnet, and the "Spenserian" sonnet. A Petrarchan sonnet consists of an octave rhymed *abbaabba* and a "sestet" rhymed either *cdecde*, *cdccdc*, or *cdedce*. The octave poses a question or problem, relates a narrative, or puts forth a proposition; the sestet presents a solution to the problem, comments upon the narrative, or applies the proposition put forth in the octave. The Shakespearean sonnet is divided into three quatrains and a couplet rhymed *abab cdcd efef gg*. The couplet provides an epigrammatic comment on the narrative or problem put forth in the quatrains. The Spenserian sonnet uses three quatrains and a couplet like the Shakespearean, but links their three rhyme schemes in this way: *abab bcbc cdcd ee*. The Spenserian sonnet develops its theme in two parts like the Petrarchan, its final six lines resolving a problem, analyzing a narrative, or applying a proposition put forth in its first eight lines. Examples of sonnets can be found in Petrarch's *Canzoniere*, Edmund Spenser's *Amoretti*, Elizabeth Barrett Browning's *Sonnets from the Portuguese*, Rainer Maria Rilke's *Sonnets to Orpheus*, and Adrienne Rich's poem "The Insusceptibles."

Spenserian Sonnet: See *Sonnet*

Spenserian Stanza: A nine-line stanza having eight verses in iambic pentameter,

its ninth verse in iambic hexameter, and the rhyme scheme ababbcbcc. This stanza form was first used by Edmund Spenser in his allegorical poem *The Faerie Queene*.

Spondee: In poetry meter, a foot consisting of two long or stressed syllables occurring together. This form is quite rare in English verse, and is usually composed of two monosyllabic words. The first foot in the following line from Robert Burns's "Green Grow the Rashes" is an example of a spondee: Green grow the rashes, O

Sprung Rhythm: Versification using a specific number of accented syllables per line but disregarding the number of unaccented syllables that fall in each line, producing an irregular rhythm in the poem. Gerard Manley Hopkins, who coined the term "sprung rhythm," is the most notable practitioner of this technique.

Stanza: A subdivision of a poem consisting of lines grouped together, often in recurring patterns of rhyme, line length, and meter. Stanzas may also serve as units of thought in a poem much like paragraphs in prose. Examples of stanza forms include the quatrain, *terza rima*, *ottava rima*, Spenserian, and the so-called *In Memoriam* stanza from Alfred, Lord Tennyson's poem by that title. The following is an example of the latter form: Love is and was my lord and king, And in his presence I attend To hear the tidings of bring.

Stereotype: A stereotype was originally the name for a duplication made during the printing process; this led to its modern definition as a person or thing that is (or is assumed to be) the same as all others of its type. Common stereotypical characters include the absent-minded professor, the nagging wife, the troublemaking teenager, and the kind-hearted grandmother.

Stream of Consciousness: A narrative technique for rendering the inward

experience of a character. This technique is designed to give the impression of an ever-changing series of thoughts, emotions, images, and memories in the spontaneous and seemingly illogical order that they occur in life. The textbook example of stream of consciousness is the last section of James Joyce's *Ulysses*.

Subplot: A secondary story in a narrative. A subplot may serve as a motivating or complicating force for the main plot of the work, or it may provide emphasis for, or relief from, the main plot. The conflict between the Capulets and the Montagues in William Shakespeare's *Romeo and Juliet* is an example of a subplot.

Surrealism: A term introduced to criticism by Guillaume Apollinaire and later adopted by Andre Breton. It refers to a French literary and artistic movement founded in the 1920s. The Surrealists sought to express unconscious thoughts and feelings in their works. The best-known technique used for achieving this aim was automatic writing—transcriptions of spontaneous outpourings from the unconscious. The Surrealists proposed to unify the contrary levels of conscious and unconscious, dream and reality, objectivity and subjectivity into a new level of "super-realism." Surrealism can be found in the poetry of Paul Eluard, Pierre Reverdy, and Louis Aragon, among others.

Suspense: A literary device in which the author maintains the audience's attention through the buildup of events, the outcome of which will soon be revealed. Suspense in William Shakespeare's *Hamlet* is sustained throughout by the question of whether or not the Prince will achieve what he has been instructed to do and of what he intends to do.

Syllogism: A method of presenting a logical argument. In its most basic form, the syllogism consists of a major premise, a minor premise, and a conclusion. An example of a syllogism is: Major premise: When it snows, the streets get wet. Minor

premise: It is snowing. Conclusion:
The streets are wet.

T

Tale: A story told by a narrator with a simple plot and little character development. Tales are usually relatively short and often carry a simple message. Examples of tales can be found in the work of Rudyard Kipling, Somerset Maugham, Saki, Anton Chekhov, Guy de Maupassant, and Armistead Maupin.

Tanka: A form of Japanese poetry similar to *haiku*. A *tanka* is five lines long, with the lines containing five, seven, five, seven, and seven syllables respectively. Skilled *tanka* authors include Ishikawa Takuboku, Masaoka Shiki, Amy Lowell, and Adelaide Crapsey.

Terza Rima: A three-line stanza form in poetry in which the rhymes are made on the last word of each line in the following manner: the first and third lines of the first stanza, then the second line of the first stanza and the first and third lines of the second stanza, and so on with the middle line of any stanza rhyming with the first and third lines of the following stanza. An example of *terza rima* is Percy Bysshe Shelley's "The Triumph of Love": As in that trance of wondrous thought I lay This was the tenour of my waking dream. Methought I sate beside a public way Thick strewn with summer dust, and a great stream Of people there was hurrying to and fro Numerous as gnats upon the evening gleam,...

Tetrameter: See *Meter*

Textual Criticism: A branch of literary criticism that seeks to establish the authoritative text of a literary work. Textual critics typically compare all known manuscripts or printings of a single work in order to assess the meanings of differences and revisions. This procedure allows them to arrive at a definitive version that (supposedly) corresponds to the author's original

intention. Textual criticism was applied during the Renaissance to salvage the classical texts of Greece and Rome, and modern works have been studied, for instance, to undo deliberate correction or censorship, as in the case of novels by Stephen Crane and Theodore Dreiser.

Theater of the Absurd: A post-World War II dramatic trend characterized by radical theatrical innovations. In works influenced by the Theater of the absurd, nontraditional, sometimes grotesque characterizations, plots, and stage sets reveal a meaningless universe in which human values are irrelevant. Existentialist themes of estrangement, absurdity, and futility link many of the works of this movement. The principal writers of the Theater of the Absurd are Samuel Beckett, Eugene Ionesco, Jean Genet, and Harold Pinter.

Theme: The main point of a work of literature. The term is used interchangeably with thesis. The theme of William Shakespeare's *Othello*—jealousy—is a common one.

Tragedy: A drama in prose or poetry about a noble, courageous hero of excellent character who, because of some tragic character flaw or *hamartia*, brings ruin upon him- or herself. Tragedy treats its subjects in a dignified and serious manner, using poetic language to help evoke pity and fear and bring about catharsis, a purging of these emotions. The tragic form was practiced extensively by the ancient Greeks. In the Middle Ages, when classical works were virtually unknown, tragedy came to denote any works about the fall of persons from exalted to low conditions due to any reason: fate, vice, weakness, etc. According to the classical definition of tragedy, such works present the "pathetic"—that which evokes pity—rather than the tragic. The classical form of tragedy was revived in the sixteenth century; it flourished especially on the Elizabethan stage. In modern times, dramatists have attempted to adapt the

form to the needs of modern society by drawing their heroes from the ranks of ordinary men and women and defining the nobility of these heroes in terms of spirit rather than exalted social standing. The greatest classical example of tragedy is Sophocles' *Oedipus Rex*. The "pathetic" derivation is exemplified in "The Monk's Tale" in Geoffrey Chaucer's *Canterbury Tales*. Notable works produced during the sixteenth century revival include William Shakespeare's *Hamlet*, *Othello*, and *King Lear*. Modern dramatists working in the tragic tradition include Henrik Ibsen, Arthur Miller, and Eugene O'Neill.

Tragic Flaw: In a tragedy, the quality within the hero or heroine which leads to his or her downfall. Examples of the tragic flaw include Othello's jealousy and Hamlet's indecisiveness, although most great tragedies defy such simple interpretation.

Transcendentalism: An American philosophical and religious movement, based in New England from around 1835 until the Civil War. Transcendentalism was a form of American romanticism that had its roots abroad in the works of Thomas Carlyle, Samuel Coleridge, and Johann Wolfgang von Goethe. The Transcendentalists stressed the importance of intuition and subjective experience in communication with God. They rejected religious dogma and texts in favor of mysticism and scientific naturalism. They pursued truths that lie beyond the "colorless" realms perceived by reason and the senses and were active social reformers in public education, women's rights, and the abolition of slavery. Prominent members of the group include Ralph Waldo Emerson and Henry David Thoreau.

Trickster: A character or figure common in Native American and African literature who uses his ingenuity to

defeat enemies and escape difficult situations. Tricksters are most often animals, such as the spider, hare, or coyote, although they may take the form of humans as well. Examples of trickster tales include Thomas King's *A Coyote Columbus Story*, Ashley F. Bryan's *The Dancing Granny* and Ishmael Reed's *The Last Days of Louisiana Red*.

Trimeter: See *Meter*

Triple Rhyme: See *Rhyme*

Trochee: See *Foot*

U

Understatement: See *Irony*

Unities: Strict rules of dramatic structure, formulated by Italian and French critics of the Renaissance and based loosely on the principles of drama discussed by Aristotle in his *Poetics*. Foremost among these rules were the three unities of action, time, and place that

compelled a dramatist to: (1) construct a single plot with a beginning, middle, and end that details the causal relationships of action and character; (2) restrict the action to the events of a single day; and (3) limit the scene to a single place or city. The unities were observed faithfully by continental European writers until the Romantic Age, but they were never regularly observed in English drama. Modern dramatists are typically more concerned with a unity of impression or emotional effect than with any of the classical unities. The unities are observed in Pierre Corneille's tragedy *Polyeuctes* and Jean-Baptiste Racine's *Phedre*. Also known as Three Unities.

Utopia: A **fictional perfect place, such as "paradise" or "heaven."** Early **literary Utopias were included in** Plato's *Republic* and Sir Thomas More's *Utopia*, **while** more modern Utopias can be **found** in Samuel Butler's *Erewhon*, Theodor Herzka's *A Visit to Free-land*, and H. G. Wells' *A Modern Utopia*.

Utopian: See *Utopia*

Utopianism: See *Utopia*

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