

**THE MINISTRY OF HIGHER AND SPECIAL SECONDARY
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HISTORY OF ENGLISH LITERATURE

(Teaching Methodological Package for the Students of 5120100 –
Philology and Teaching Languages (English Language) Baccalaureate
speciality)

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**Ўқув-услугубий мажмуа ГулДУ Ўқув-услугубий
кенгашининг 4 сонли мажлисида
муҳокама қилинган нашрга тавсия этилган.
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Ушбу ўқув-услугубий мажмуа замонавий педагогик технологиялар асосида, олий таълим муассасалари 5120100 – Филология ва тилларни ўқитиш (инглиз тили) таълим йўналишининг “Тили ўрганилаётган мамлакат адабиёти (Англия адабиёти)” фани намунавий ўқув дастури асосида тайёрланган. Ўқув-услугубий мажмуа Гулистон давлат университети ўқув-услугубий кенгаши томонидан тавсия этилган.

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ANNOTATION

Тили ўрганилаётган мамлакат адабиётини ўрганиш юқори малакали мутахассис тайёрлашнинг муҳим омили ҳисобланади. Адабиёт халқнинг миллий характерини 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, бадиий 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 машғулоти 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.

AUTHORS

Urazbaev Khikmatullo Ismatullaevich is a teacher of English Language and Literature Department since 2008. He has graduated from Gulistan State University in 2005 and in 2007 from Uzbek State World Language University and obtained MA in Translation Theory and Practice. He has been teaching Practical Course of the English Language, Practical Phonetics, History of English and American literature to the students of the department. He is an author of 3 scientific articles, more than 20 conference materials and 4 manuals dedicated to teaching and learning English language in different ages. Scientific research topic of the author is “The Uzbek Model of European Language Portfolio (UELP)”.

Tojiev Khonimkool – candidate of philological sciences, dotsent. He was born in 1945 March 5 in a small village named “Rodina”. In 1952 he went to school №34 of this small village. 1952 he attended school № 17 that is the same Guliston district in a collective farm. In 1959 he studied at school № 6 and in 1960 he continued his study at school №3 named after Mirzo Ulugbek and finished the school in 1962. From September 1962 to April 1963 he worked at school №34 that is in his village. Then he went to Tashkent to learn English. In 1963 he entered Tashkent Pedagogical Institute of foreign languages and graduated from the Institute in 1968. In 1968 he began to work in the department of the English language of Syr-Daria Pedagogical Institute. From June 1969 to June 1970 he served in the ranks of the former Soviet Army. In 1970 he continued to work at the department of the English language. From 1971 to 1973 he studied as a probationer-stazher-researcher at the Department of the first Moscow State Pedagogical Institute of Foreign Languages named after M.Torez. The head of the department was professor Leonid Stepanovich Barxudarov. From July 1973 till July 1979 he worked at Department of the English language of the Syrdaria Pedagogical Institute and in 1979 he entered the post graduate courses of the Tashkent Pedagogical Institute named after Nizomiy. My supervisor of studies during these three years was professor Ghaibulla As-Salom. I defended my dissertation on the theme “ Creative Work of Maksud Shaikhzoda - Translator ”. From that time on I have been working at the department of “ The English Language and Literature” as an assistant professor. In 2012 our Manual “British Literature” V-XIX centuries was recognized as a winner of the III Degree Diploma of the Republic Of Uzbekistan (the co-author is professor Kholbekov M.). The Diploma reads: “The Author of the best Textbook and Manual of the Republican Selection of the Ministries of Higher and Secondary Special, People’s Education also “ Iste’dod” Accumulation”. The Diploma Degree Sertificate is signed by B.Yu.Khodiev and its register number is 137.

RECOMMENDATIONS AND SUGGESTIONS

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.

REGULATORY DOCUMENTS

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги

Гулистон Давлат университети



**Олий таълим муассасаларида талабалар билимини назорат
қилиш ва баҳолашнинг рейтинг тизими тўғрисида
НИЗОМ**

Гулистон - 2013

(Ушбу Низом Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2009 йил 11 июндаги 204-сон буйруғи билан тасдиқланган ва Ўзбекистон Республикаси Адлия вазирлигида 2009 йил 10 июлда 1981-сон билан давлат рўйхатидан ўтказилган.

- Топшириққа мувофиқ Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2010 йил 25 августдаги буйруғи билан Низомга ўзгартириш ва қўшимчалар киритилган ҳамда Ўзбекистон Республикаси Адлия вазирлигида 2010 йил 26 августда 1981-1-сон билан давлат рўйхатидан қайта ўтказилган.)
- Мазкур Низом Ўзбекистон Республикасининг [“Таълим тўғрисида”](#)ги ва [“Кадрлар тайёрлаш миллий дастури тўғрисида”](#)ги қонунларига ҳамда Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2001 йил 16 августдаги 343-сон “Олий таълимнинг давлат таълим стандартларини тасдиқлаш тўғрисида” қарорига мувофиқ олий таълим муассасаларида талабалар билимини назорат қилиш ва баҳолашнинг рейтинг тизимини тартибга солади.

Ушбу низом қуйидаги 6 та бўлимдан иборат:

- **I. Умумий қоидалар**
- **II. Назорат турлари ва уни амалга ошириш тартиби**
- **Баҳолаш тартиби ва мезонлари**
- **IV. Назорат турларини ўтказиш муддати**
- **V. Рейтинг натижаларини қайд қилиш ва таҳлил этиш тартиби**
- **VI. Якуний қоидалар**

I. Умумий қоидаларга киритилган ўзгартиришлар

- 2-банд:
- д) талабалар билимини холис ва адолатли баҳолаш ҳамда унинг натижаларини вақтида маълум қилиш;
- ж) ўқув жараёнининг ташкилий ишларини компьютерлаштиришга шароит яратиш.
- 3. Фанлар бўйича талабалар билимини семестрда баҳолаб бориш рейтинг назорати жадваллари ва баҳолаш мезонлари асосида амалга оширилади.
-

II. Назорат турлари ва уни амалга ошириш тартиби

- 4. Назорат турлари, *уни ўтказиш тартиби ва мезонлари* кафедра мудирини тавсияси билан олий таълим муассасасининг (факультет) ўқув-услубий кенгашида муҳокама қилинади ва тасдиқланади ҳамда *ҳар бир фаннинг ишчи ўқув дастурида* машғулот турлари билан биргаликда кўрсатилади.
- 5. *Рейтинг назорати жадваллари, назорат тури, шакли, сони ҳамда ҳар бир назоратга ажратилган максимал балл, шунингдек жорий ва*

оралиқ назоратларнинг саралаш баллари ҳақидаги маълумотлар фан бўйича биринчи машғулотда талабаларга эълон қилинади.

- 6. Талабаларнинг билим савияси ва ўзлаштириш даражасининг Давлат таълим [стандартларига](#) мувофиқлигини таъминлаш учун қуйидаги назорат турларини ўтказиш назарда тутилади:
- – талабанинг фан мавзулари бўйича билим ва амалий кўникма даражасини аниқлаш ва баҳолаш усули. ЖН фаннинг хусусиятидан келиб чиққан ҳолда, семинар, лаборатория ва амалий машғулотларда *оғзаки сўров, тест ўтказиш, суҳбат, назорат иши, коллоквиум*, текшириш ва шу каби бошқа шаклларда ўтказилиши мумкин;

Оралиқ назорат

- – семестр давомида ўқув дастурининг тегишли (фаннинг бир неча мавзуларини ўз ичига олган) бўлими тугаллангандан кейин талабанинг билим ва амалий кўникма даражасини аниқлаш ва баҳолаш усули. Оралиқ назоратнинг сони (*бир семестрда мартадан кўп ўтказилмаслиги лозим*) ва шакли (*ёзма, оғзаки, тест ва ҳоказо*) ўқув фанига ажратилган умумий соатлар ҳажмидан келиб чиққан ҳолда белгиланади;

Яқуний назорат

– семестр якунида муайян фан бўйича назарий билим ва амалий кўникмаларни талабалар томонидан ўзлаштириш даражасини баҳолаш усули. **Яқуний назорат асосан таянч тушунча ва ибораларга асосланган “Ёзма иш” шаклида ўтказилади.**

- Таълим йўналиши ва мутахассисликлари айрим фанларининг хусусиятларидан келиб чиққан ҳолда *факультет Илмий кенгаши қарори асосида кўпи билан фанлардан яқуний назоратлар бошқа шаклларда (оғзаки, тест ва ҳоказо) ўтказилиши мумкин.*
- 7. Оралиқ назоратни ўтказиш жараёни кафедра мудирини томонидан тузилган комиссия иштирокида даврий равишда ўрганиб борилади ва уни *ўтказиш тартиблари бузилган ҳолларда, оралиқ назорат натижалари бекор қилинади* ҳамда оралиқ назорат *қайта* ўтказилади.

8. Олий таълим муассасаси раҳбарининг буйруғи билан *ички назорат ва мониторинг бўлими раҳбарлигида* тузилган комиссия иштирокида яқуний назоратни ўтказиш жараёни даврий равишда ўрганиб борилади ва уни ўтказиш тартиблари бузилган ҳолларда, яқуний назорат натижалари *бекор қилинади* ҳамда яқуний назорат *қайта* ўтказилади.

III. Баҳолаш тартиби ва мезонлари

10. Талабаларнинг билим савияси, кўникма ва малакаларини назорат қилишнинг *рейтинг тизими асосида* талабанинг ҳар бир фан бўйича *ўзлаштириш даражаси баллар* орқали ифодаланади.

- 11. Ҳар бир фан бўйича талабанинг семестр давомидаги *ўзлаштириш кўрсаткичи 100 баллик* тизимда *бутун сонлар* билан баҳоланади.
- Ушбу 100 балл назорат турлари бўйича қуйидагича тақсимланади:

- **яқуний назоратга – балл;**
- **жорий ва оралиқ назоратларга –балл** (фаннинг хусусиятидан келиб чиққан ҳолда 70 балл кафедра томонидан жорий ва оралиқ назоратларга тақсимланади).
- 13. Талабанинг рейтинг дафтарчасига алоҳида қайд қилинадиган **курс иши** (лойиҳаси, ҳисоб-график ишлари), **малакавий амалиёт**, фан (фанлараро) бўйича **яқуний давлат аттестацияси, битирув малакавий иши** ва магистратура талабаларининг илмий-тадқиқот ва илмий-педагогик ишлари, магистрлик диссертацияси бўйича ўзлаштириш даражаси – 100 баллик тизимда баҳоланади
- 14. Талабанинг фан бўйича ўзлаштириш кўрсаткичини назорат қилишда қуйидаги намунавий мезонлар тавсия этилади:
 - а) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
 - **хулоса ва қарор қабул қилиш;**
 - **ижодий фикрлай олиш;**
 - **мустақил мушоҳада юрита олиш;**
 - **олган билимларини амалда қўллай олиш;**
 - **моҳиятини тушуниш;**
 - **билиш, айтиб бериш;**
 - **тасаввурга эга бўлиш.**
 - б) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
 - **мустақил мушоҳада юрита олиш;**
 - **олган билимларини амалда қўллай олиш;**
 - **моҳиятини тушуниш;**
 - **билиш, айтиб бериш;**
 - **тасаввурга эга бўлиш.**
 - в) учун талабанинг билим даражаси қуйидагиларга жавоб бериши лозим:
 - **моҳиятини тушуниш;**
 - **билиш, айтиб бериш;**
 - **тасаввурга эга бўлиш.**
 - г) қуйидаги ҳолларда талабанинг билим даражаси билан баҳоланиши мумкин:
 - **аниқ тасаввурга эга бўлмаслик;**
 - **билмаслик.**
- 15. Намунавий мезонлар асосида муайян фандан жорий ва оралиқ назоратлар бўйича **аниқ мезонлар** ишлаб чиқилиб, кафедра мудири томонидан **тасдиқланади** ва талабаларга эълон қилинади.
- 16. **Намунавий мезонларга мувофиқ** мутахассислик фанлар бўйича таянч олий таълим муассасалари томонидан **яқуний назорат учун баҳолаш мезонлари** ишлаб чиқилиб, олий таълим муассасаси **Илмий-услубий кенгаши томонидан тасдиқланади** ва турдош олий таълим муассасаларига етказилади.

- 17. Талабаларнинг ўқув фани бўйича **мустақил иши** жорий, оралиқ ва якуний назоратлар жараёнида тегишли топшириқларни бажариши ва унга ажратилган баллардан келиб чиққан ҳолда баҳоланади.
- 18. Талабанинг фан бўйича бир семестрдаги рейтинги қуйидагича аниқланади:

$$R_f =$$

- бу ерда:
- V – семестрда фанга ажратилган умумий ўқув юкلامаси (соатларда);
- –фан бўйича ўзлаштириш даражаси (балларда).
- 19. Фан бўйича жорий ва оралиқ назоратларга ажратилган умумий балнинг **саралаш балл** ҳисобланиб, ушбу фоиздан кам балл тўплаган талабалар якуний назоратга **киритилмайди**.
- **Жорий ва оралиқ** назорат турлари бўйича **55 ва ундан юқори бални** тўплаган талаба фанни ўзлаштирган деб ҳисобланади ва **ушбу фан бўйича** якуний назоратга **кирмаслигига** йўл қўйилади.

20. Талабанинг семестр давомида фан бўйича тўплаган **умумий бали** ҳар бир назорат туридан белгиланган қоидаларга мувофиқ **тўплаган баллари йиғиндисига** тенг.

IV. Назорат турларини ўтказиш муддати

- 21. Оралиқ ва якуний назорат турлари календарь тематик режага мувофиқ **деканат** томонидан тузилган **рейтинг назорат жадваллари** асосида ўтказилади. Якуний назорат семестрнинг охириги мобайнида ўтказилади.
- 22. Талаба фан бўйича **курс лойиҳаси (иши)ни** ушбу фан бўйича тўплаган баллари **умумлаштирилишига қадар** топшириши шарт.
- 23. Жорий ва оралиқ назоратларда саралаш баллидан **кам балл тўплаган** ва **узрли** сабабларга кўра назоратларда қатнаша олмаган талабага **қайта топшириш** учун, **навбатдаги шу назорат туригача**, сўнгги жорий ва оралиқ назоратлар учун **якуний назоратгача** бўлган муддат берилади.
- **Касаллиги** сабабли дарсларга қатнашмаган ҳамда белгиланган муддатларда **жорий, оралиқ ва якуний** назоратларни топшира олмаган талабаларга **факультет декани фармойиши** асосида, ўқишни бошлаганидан сўнг муддатда топширишга рухсат берилади.
- 24. Талабанинг семестрда жорий ва оралиқ назорат турлари бўйича тўпланган баллари ушбу назорат турлари **умумий балининг 55 фоизидан** кам бўлса ёки семестр якунида **жорий, оралиқ ва якуний** назорат турлари бўйича тўпланган баллари йиғиндисига **55 балдан** кам бўлса, у ҳисобланади.
- Академик қарздор талабаларга **семестр тугаганидан кейин** қайта ўзлаштириш учун муддат берилади. Шу муддат давомида **фанни ўзлаштира олмаган** талаба, факультет **декани** тавсиясига кўра белгиланган тартибда **ректорнинг буйруғи** билан талабалар сафидан **четлаштирилади**.

- 25. Талаба назорат натижаларидан **норози** бўлса, фан бўйича назорат тури натижалари эълон қилинган вақтдан бошлаб мобайнида факультет **деканига** ариза билан мурожаат этиши мумкин. Бундай ҳолда факультет деканининг **тақдимномасига** кўра **ректор буйруғи** билан 3 (уч) аъзодан кам бўлмаган таркибда **апелляция** комиссияси ташкил этилади.
- Апелляция комиссияси талабаларнинг аризаларини кўриб чиқиб, **шу куннинг** ўзида хулосасини билдиради.
- 26. Баҳолашнинг ўрнатилган талаблар асосида **белгиланган муддатларда** ўтказилиши ҳамда расмийлаштирилиши **факультет декани, кафедра мудири, ўқув бўлими** ҳамда **ички назорат ва мониторинг бўлими** томонидан назорат қилинади.

V. Рейтинг натижаларини қайд қилиш ва таҳлил этиш тартиби

- 27. Талабанинг фан бўйича назорат турларида тўплаган баллари **семестр якунида** рейтинг қайдномасига **бутун** сонлар билан қайд қилинади. Рейтинг дафтарчасининг “Ўқув режасида ажратилган соат” устунига семестр учун фанга ажратилган **умумий ўқув юклама соатлари**, “Фандан олинган баҳо” устунига эса **100 баллик** тизимдаги **ўзлаштириши** кўйилади.
- Талабанинг саралаш балидан **наст** бўлган ўзлаштириши рейтинг дафтарчасига қайд **этилмайди**.
- 28. Ҳар бир фан бўйича ўтказиладиган назорат турларининг натижалари **гуруҳ журнали** ҳамда **қайдномада** қайд этилади ва **шу куннинг** ўзида (назорат тури **ёзма иш** шаклида ўтказилган бўлса, муддат ичида) талабалар эътиборига етказилади.
- 29. Якуний назорат натижаларига кўра **фан ўқитувчиси** талабаларнинг фан бўйича рейтингини аниқлайди ҳамда рейтинг дафтарча ва қайдноманинг тегишли қисмини тўлдиради.
- 30. Талабанинг рейтингини унинг билими, кўникмаси ва малакалари даражасини белгилайди. Талабанинг семестр (курс) бўйича **умумий рейтингини** барча фанлардан тўпланган рейтинг баллари **йигиндисини** орқали аниқланади.
- 31. Талабалар умумий рейтингини ҳар бир семестр ва ўқув йили якунлангандан сўнг эълон қилинади.
- 32. Диплом иловаси ёки академик маълумотномани **деканат** томонидан расмийлаштиришда фан **бир неча семестр** давом этган бўлса, **рейтинглар йигиндисини** олинади.
- **Талабага имтиёзли диплом белгилашда унинг ҳар бир семестр якунидаги фанлар бўйича ўзлаштириши кўрсаткичи ҳисобга олинади.**
- 33. Талабаларнинг назорат турлари бўйича эришган **натижалари кафедралар, деканатлар ва ўқув-методик бўлинмаларида компьютер хотирасига киритилиб**, мунтазам равишда таҳлил қилиб борилади.

- 34. Жорий, оралиқ ва якуний назорат натижалари *кафедра йиғилишлари, факультет ва олий таълим муассасаси Илмий кенгашларида* мунтазам равишда муҳокама этиб борилади ва тегишли *қарорлар* қабул қилинади.

VI. Якуний қоидалар

- 35. Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги ҳамда Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Давлат тест маркази тест баҳолари ва рейтинг балларининг холислигини текширишни ташкил этади ва назорат қилади.
- 36. Ушбу Низомда белгиланган масалалар бўйича келиб чиққан низолар қонун ҳужжатлари асосида ҳал қилинади.

37. Ушбу Низом Ўзбекистон Республикаси Вазирлар Маҳкамаси ҳузуридаги Давлат тест маркази, Халқ таълими вазирлиги, Соғлиқни сақлаш вазирлиги, Қишлоқ ва сув хўжалиги вазирлиги, Маданият ва спорт ишлари вазирлиги, Ўзбекистон Бадий академияси, Ташқи ишлар вазирлиги, Ўзбекистон алоқа ва ахборотлаштириш агентлиги, “Ўзбекистон темир йўллари” давлат-акциядорлик компанияси, Давлат солиқ қўмитаси ва Навоий кон-металлургия комбинати билан келишилган.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлиги

Гулистон Давлат университети



**Талабаларнинг фанлардан мустақил
ишларини ташкил этиш, назорат қилиш
ва баҳолаш тартиби тўғрисида
Низом**

Гулистон-2013

Гулистон давлат университетиди талабалар мустақил ишларини ташкил этиш, назорат қилиш ва баҳолаш тартиби тўғрисида Низом

I. Умумий қоидалар

1.1. Мазкур Низом Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2001-йил 16-августдаги "Олий таълимнинг давлат таълим стандартларини тасдиқлаш тўғрисида"ги 343-сон қарори, Олий ва ўрта махсус таълим вазирлигининг 2005-йил 21-февралдаги "Талабалар мустақил ишини ташкил этиш, назорат қилиш ва баҳолаш тартиби тўғрисидаги намунавий низом тўғрисида"ги 34-сонли буйруғи, 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган "Талабалар мустақил ишини ташкил этиш ва назорат қилиш бўйича йўриқнома" асосида талабалар томонидан фанларни ўзлаштириш сифатини яхшилаш ҳамда талабаларда мустақил фикрлаш, ахборот манбаларидан олинган маълумотларни таҳлил этиш, хулосалаш, татбиқ этишга йўналтирилган кўникма ва малакаларни ривожлантириш мақсадида ишлаб чиқилган бўлиб, талабаларнинг мустақил ишларини ташкил этиш, назорат қилиш ва баҳолаш тартибини белгилайди.

1.2. Фанлардан мустақил ишлар намунавий ва ишчи ўқув режалари асосида муайян фанни тўла ўзлаштириш учун белгиланган ўқув ишлари ҳажмининг бир қисми сифатида, ўқитувчи назорати остида талабанинг фан учун тутган умумий дафтарига (маъруза, амалий, семинар, лаборатория) фанлар кесимида келтирилган мустақил таълим мавзулари мустақил тарзда бажарилади. Мустақил иш мавзуларини бажаришда асосан фаннинг ишчи дастурида келтирилган асосий, қўшимча адабиётлардан, университет АРМи манбаларидан ҳамда Интернет тармоғида мавжуд материаллардан, кафедра профессор-ўқитувчилари томонидан яратилган ЎУМ, ўқув-услугий қўлланма ва кўрсатма, маъруза матнлари, шунингдек бошқа манбалардан фойдаланилади.

1.3. Талабаларнинг мустақил ишларни бажариш бўйича тўплаган рейтинг баллари ўқув семестри давомида ҳар бир фан бўйича аудитория ўқув ишларига берилган рейтинг баллари билан биргаликда академик гуруҳларнинг рейтинг қайдномасида қайд этилади.

II. Талабалар мустақил ишининг мақсад ва вазифалари

2.1. Талаба мустақил ишининг асосий мақсади - талабаларда, фан ўқитувчисининг раҳбарлиги ва назорати остида, муайян фан бўйича маъруза, амалий (семинар) ва лаборатория машғулотларидан берилган ўқув топшириқларини мустақил равишда бажариш жараёнида зарур билим, кўникма ва малакаларни шакллантириш ҳамда ривожлантиришдан иборат.

2.2. Талаба мустақил ишининг вазифалари:

- фанлардан маъруза (амалий лаборатория) машғулотларида берилган билимларни мустақил тарзда пухта, мукамал ўзлаштириш кўникмаларига эга

бўлиш;

- тавсия этилган адабиётларни университет АРМида ва интернет сайтларидан топиш, мавзуларни ўрганиш жараёнида керакли маълумотларни излаб йиғиш, қулай усуллари ва воситаларини аниқлаш;

- ўқув ва илмий адабиётлар, илмий, илмий-методик журналлар ҳамда меъёрий ҳужжатлар билан ишлаш, электрон ўқув адабиётлар ва маълумотлар банкидан фойдалана олиш ва зарур маълумотларни тўплаш ҳамда таҳлил қилиш;

- интернет тармоғининг тавсия этилган сайтларидан мақсадли фойдаланишга ўргатиш;

- ўқув машғулотларида берилган топшириқларнинг рационал ечимини топиш ва таҳлил этиш;

- фанлардан мустақил иш топшириқларни, ҳисоб чизма ишларини, курс иши ва курс лойиҳаларини бажаришда тизимли ва ижодий ёндошишга ўргатиш;

- мустақил иш топшириқларини бажариш жараёнида ишлаб чиқилган ечим, лойиҳа ёки ғояларни асослаш ва мутахассислар жамоасида ҳимоя қилиш;

- фан бўйича талабанинг мустақил фикрлаш, билим, кўникма ва тасаввур оламини ҳамда муаммоларни мустақил ҳал қила олиш қобилиятини шакллантиришдан иборат.

III. Талаба мустақил ишининг ташкилий шакллари

3.1. Талаба мустақил ишини ташкил этишда муайян фан(курс)нинг хусусиятларини, шунингдек, ҳар бир талабанинг академик ўзлаштириш даражаси ва қобилиятини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланилади:

- Ўқув-услугий мажмуалар асосида маъруза мавзулари материалларини мустақил ўзлаштириш;

- семинар ва амалий машғулотлар бўйича уйга берилган топшириқларни бажариш;

- лаборатория ишларини бажаришга тайёргарлик кўриш ҳамда ҳисоботлар тайёрлаш;

- Техникавий, табиий фанлар бўйича ҳисоб-график ишларни бажариш;

- курс иши (лойиҳаси)ни мустақил бажариш;

- илмий мақола, Республика ва халқаро миқёсидаги анжуманларга маъруза тезисларини тайёрлаш.

Фаннинг хусусиятларидан келиб чиққан ҳолда, кафедра йиғилиши қарорига кўра фанлардан талаба мустақил ишларини ташкил этишда бошқа шакллардан ҳам фойдаланилиши мумкин.

3.2. Ўқув фанлари бўйича намунавий ва ишчи дастурларда талаба мустақил ишининг шакли, мазмуни ва ҳажми ҳамда баҳолаш мезони кўрсатилади;

3.3. Кафедралар томонидан талаба мустақил иши учун ажратилган вақт бюджетига мос равишда ҳар бир фан бўйича мустақил ишнинг ташкилий шакллари, топшириқлар ишлаб чиқилади ва кафедра йиғилишида муҳокама этилиб, факультет ўқув-услугий кенгашида тасдиқланади. Кафедранинг

рейтинг ойнасида ҳар бир фан бўйича мустақил таълим мавзулари таништириш учун эълон қилинади.

3.4. Кафедра томонидан мустақил ишларни бажариш бўйича фанлардан талабаларга зарурий методик қўлланма, кўрсатма ва тавсиялар ишлаб чиқилади.

IV. Фанлардан ўқув машғулоти бўйича топшириқлари

4.1. Фанлар бўйича маъруза (амалий, семинар, лаборатория) машғулотида мустақил иш топшириқлари кафедраларнинг етакчи профессор–ўқитувчилари (профессор, доцентлар), фан ўқитувчиси билан биргаликда ишлаб чиқилади, кафедра йиғилишида муҳокамадан ўтказилади ва тегиши қарор билан тасдиқланади.

4.2. Фанлардан мустақил иш топшириқлари фан бўйича ишчи дастурга мос ҳолда мавзулар келтирилади ва мустақил иш топшириқларини бажариш муддатлари кўрсатилади.

4.3. Фаннинг ишчи ўқув дастурига киритилган ва маъруза шаклида ўрганиши белгиланган мавзуларни тўлалигича мустақил иш сифатида бажарилишига рухсат этилмайди.

4.4. Амалий, (семинар) машғулоти бўйича аудиторияда бажарилган топшириқларга мазмунан ўхшаш, мураккаблиги мос келувчи топшириқлар мустақил тарзда уйда ишлашга тавсия этилади.

4.5. Лаборатория ишида назарий тайёрлик кўриш, натижалар олиш, таҳлил этиш ҳамда ўлчаш хатоликларини аниқлаш мустақил иш топшириғи ҳисобланади, лекин лаборатория иши бажарилиб, тўла топширигандан сўнг ҳисобга олинади.

4.6. Кафедралар томонидан фанлардан мустақил иш топшириқларини бажариш учун зарур бўлган ўқув адабиётлари, методик адабиётлар, методик тавсиялар, кўрсатмалар, интернет сайтлари ва ҳ.к.лар аниқ кўрсатилади. Мустақил ишларни бажариш жараёнида фан ўқитувчиси томонидан талабаларнинг талаблари асосида консултациялар уюштирилади.

4.7. Талабалар томонидан курс иши (лойиха) ларини тайёрлаш жараёнида зарур ҳолларда марказий АКМ, АРМлардан коллежлар, лицейларнинг АРМларидан, интернет тармоқларидан фойдаланишга амалий имкониятлар яратиб берилади.

V. Талабалар томонидан мустақил ишларни расмийлаштириш топшириш тартиби

5.1. Фанлардан мустақил ишлар бўйича тайёрланган материаллар талабанинг фан бўйича тутган маъруза ва амалий (семинар) машғулотида дафтарига ёзилади, ўқитувчи томонидан кўриб чиқилади ва қисқа оғзаки сўров орқали баҳоланади.

Лаборатория машғулотида мустақил иш топшириқларини бажариш натижалари ҳам лаборатория дафтарига ёзилади. Талаба ҳар бир лаборатория иши бўйича коллоквиум топширигандан сўнг лаборатория ишини бажаришга рухсат этилади ва ишни тўла топширигандан сўнг баҳоланади.

5.2. Ҳисоб-чизма ишларини ҳамда курс иши ёки курс лойихаси ишларини мустақил бажариш натижалари белгиланган тартибда ёзилади ва ҳимоя қилинади, баҳоланади.

5.3. Кафедралар томонидан фанлардан маъруза, амалий (семинар) ва лаборатория машғулотлари бўйича мустақил иш топшириш графиги семестр бошланишида кафедранинг рейтинглар ойнасига осиб қўйилади.

5.4. Фанлардан ўқув машғулотлари кесимида мустақил иш топшириқларини график асосида машғулот дафтарига қайт этиб бажариш ва муддатида топшириш масъулияти талабага, назорати фан ўқитувчиси зиммасига юклатилади. Белгиланган муддатда топширилмаган мустақил иш топшириқлари факультет деканатининг рухсатномаси асосида ЖНдан кейинги ЖНга қадар, ОНдан кейинги ОНга қадар муддатларда топширишга рухсат этилади.

VI. Талабалар мустақил ишларини бажарилишини назорат қилиш ва баҳолаш

6.1. Фанлардан талабалар мустақил ишларининг бажарилиши фан ўқитувчиси томонидан назорат қилинади. Фан ўқитувчиси мустақил иш топшириқларини муддатида бажармаган ва топширмаган талабалар тўғрисида кафедра йиғилишида ахборот беради. Кафедранинг йиғилиш қарорига асосан деканатларга ўзлаштирмаган талабалар тўғрисида маълумот берилади.

6.2. Фанлардан талабалар мустақил ишларининг бажарилиши кафедра йиғилишларида ҳар ойда бир марта, факультет кенгашида семестр давомида камида уч марта муҳокама этилади.

6.3. Фанлардан талабаларнинг мустақил ишлари ўқув режада фан бўйича ажратилган соатлар ҳисобидан ишлаб чиқилган рейтинг ишланмага кўра рейтинг жадвалида қайд этилган бўлиб, ЖН ва ОН учун ажратилган балларга қўшиб баҳоланади.

6.4. Фанлардан ЖН ва ОН ҳамда мустақил иш топшириқларини бажариш бўйича тўпланган баллари кафедранинг рейтинг ойнасида ёритиб борилади.

6.5. Фанлардан талабалар мустақил ишларини назорат қилиш тартиби ва баҳолаш мезонлари кафедралар томонидан ишлаб чиқилади ва тегишли тартибда тасдиқланади.

Мустақил ишларни баҳолаш мезонлари талабаларга ўқув семестри бошланишида эълон қилинади.

Ҳар бир мустақил ишнинг мавзусига баллар ажратиш, фаннинг рейтинг ишланмасига асосланган ҳолда фан ўқитувчиси томонидан ишлаб чиқилади ҳамда кафедра йиғилишида муҳокама этилиб, кафедра мудири томонидан тасдиқлашга тавсия этилади.

**ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ
ВАЗИРЛИГИ**

ГУЛИСТОН ДАВЛАТ УНИВЕРСИТЕТИ



**Талабаларнинг фанлардан қолдирган
дарсларини қайта ўзлаштириши тўғрисида
НИЗОМ**

Гулистон
Талабаларнинг фанлардан қолдирган дарсларини
қайта ўзлаштириши тўғрисида
НИЗОМ

1. Умумий ҳолатлар

1. Ушбу Низом Ўзбекистон Республикаси Вазирлар Маҳкамасининг 2010 йил 18 июндаги “ОТМга қабул қилиш, талабалар ўқишини кўчириш, қайта тиклаш ва ўқишдан четлаштириш тартиби тўғрисидаги Низомларни тасдиқлаш ҳақида”ги 118-сонли Қарорининг 30-банди, Ўзбекистон Республикаси Олий ва ўрта махсус таълим Вазирлигининг 1999 йил 29 мартдаги 99-сонли “Олий ўқув юрларида ўқув ва меҳнат интизомини мустаҳкамлаш тўғрисида”ги буйруғи, “Олий ўқув юртининг факултети тўғрисида Низом”, 2010 йил 25 августдаги 333-сонли буйруқ билан тасдиқланган (Ўзбекистон Республикаси Адлия вазирлигида 2010 йил 26 августда 1981-1 сон билан давлат рўйхатидан ўтказилган) “Олий таълим муассасаларида талабалар билимини назорат қилиш ва баҳолашнинг рейтинг тизими тўғрисида Низом”нинг 2, 23, 24, 25, 26, 33, 34-бандлари, “Талаба мустақил ишини ташкил қилиш, назорат қилиш ва баҳолаш тартиби тўғрисидаги намунавий Низом” ҳамда 2010 йил 29 августдаги “ОТМнинг кафедра ва деканатлари иш юритувида бўлган асосий ҳужжатларни соддалаштириш тўғрисида”ги 340-сонли буйруғи талаблари асосида талабаларнинг сабабсиз дарс қолдиришлари олдини олиш ва фанлардан қолдирган дарсларини қайта ўзлаштириши тартибини белгилайди.

2. Ушбу Низомнинг мақсади талабаларда касбий малакаларни мустаҳкамлаш жараёнида фанлардан билим олиш самарадорлигини янада ошириш ҳамда ўқув ва меҳнат интизомини яхшилашга қаратилган.

3. Мазкур Низом:

- фан ўқитувчиси, гуруҳ мураббийси, кафедра мудир ва факултет деканининг талабалар томонидан ўқув фанларидан сабабсиз дарс қолдирилишини камайтириш ва қайта ўзлаштиришни ташкил қилиш бўйича ҳуқуқ ва масъулиятларини белгилаш;

- қайта ўзлаштиришнинг ўз вақтида бўлишини таъминлаш;

- фанлардан қолдирилган дарсларни қайта ўзлаштиришда ҳозирги кунгача шаклланиб қолган эски (семестр якунида қайта ўзлаштириш каби) салбий услублардан воз кечиш, талаба ва фан ўқитувчисининг мазкур жараёнга масъулият билан ёндашиши ҳамда қайта ўзлаштириш жараёнида илғор инновацион услуб ва тажрибаларидан фойдаланиш каби асосий вазифаларнинг бажарилишини кўзда тутати.

II. Фанлардан қолдирилган дарсларнинг қайта ўзлаштирилишини қайд қилиш тартиби

4. Ўқув фанларидан қолдирилган дарслар Олий ва ўрта махсус таълим вазирлигининг 2010 йил 29 августдаги 340-сонли буйруғи асосида юритиладиган академик гуруҳ журнаliga “й” ёки “нб” белгиларини қўйиш орқали қайд қилинади. Узрли сабаб билан қолдирилган дарс доирага олинади (одатда қора ёки кўк сиёҳда). Сабабнинг узрлилиги деканат маълумотномаси асосида белгиланади.

5. "Ўқитувчи журнали" ва "Гуруҳ журнали"даги “й” ёки “нб” белгилари қайта топширилган дарс мавзуси мос санада қизил сиёҳ билан (иккинчи) доирага олинади.

6. Ўқув фанларидан қолдирилган дарслар ва уларни қайта ўзлаштириш "Ўқитувчи журнали" ва "Гуруҳ журнали"да бир хил кўринишда қайд қилинади. Бу борадаги маълумотларнинг аниқлигига ўқитувчи масъулдир.

7. Дарсдан сўнг фан ўқитувчиси кафедрада юритиладиган махсус журналга дарс қолдирган талабалар ва фан мавзуси бўйича тегишли маълумотларни ўрнатилган тартибда қайд этади ва бу тўғрисида талабани огоҳлантиради.

Қайта ўзлаштиришдан сўнг ўқитувчи томонидан талабанинг дафтарига ва кафедрада жорий қилинган махсус журналга дарснинг қайта ўзлаштирилганлиги қайд қилинади.

8. Қолдирилган дарсларни тўлиқ ўзлаштирамаган талабалар фанни ўзлаштириш бўйича юқори баллга даъвогарлик қила олмайди.

III. Қолдирилган дарсларни қайта топшириш ва қабул қилиш тартиби

9. Қолдирилган дарсларни (маъруза, амалий, семинар, лаборатория) қайта топшириш учун талаба мавзу бўйича ўқув материални тегишли турдаги машғулот дафтарига тайёрлаб келади ва ўқитувчининг қисқа суҳбатидан ўтади.

10. Қолдирилган лаборатория машғулотларини қайта топшириш учун талаба ўқитувчига коллоквиумни топшириб, лаборант назорати остида ишни бажаради ва ҳисоботни расмийлаштириб ўқитувчига топширади.

11. Қайта топширишлар Вазирликнинг 340-сонли буйруғи иловасининг 11-шакли ("Рейтинг қайдномаси") бўйича белгиланган **3 та** муддат ичида қабул қилинади. Муддат ўтганидан сўнг деканат рухсати билан қабул қилинади.

12. Қолдирилган дарсларни қабул қилиш, рейтинг кўрсаткичларини баҳолаш юкломаси ҳисобидан амалга оширилади.

13. Қайта топширишни ўз вақтида бажармаган ва фанни ўзлаштирамаган талабага семестр якунида қолдирган дарсларини қайта топширишига рухсат берилмайди.

14. Қолдирилган дарсларни узрли сабаб билан (касаллик маълумотномаси **ТМК** тасдиғи билан ёки касаллик тарихидан кўчирма) ўзлаштира олмаган

талабаларга ўрнатилган тартибда деканат томонидан қайта топшириш ташкил этилади.

IV. Дарсларнинг қолдирилишини камайтириш ва қайта ўзлаштирилишини ташкил қилиш бўйича белгиланган ҳуқуқ ва мажбуриятлар

16. Талаба фанлардан қолдирилган дарсларга ва уларни белгиланган муддатларда ўзлаштиришга шахсан жавобгар ҳисобланади.

17. Дарсдаги даволат ҳамда қолдирилган дарсларнинг ўзлаштирилиши учун фан ўқитувчиси ҳамда гуруҳ мураббийси масъул ҳисобланади.

18. Гуруҳ мураббийси гуруҳ талабаларининг фанлардан қолдирган дарслари сабаблари ва уларни қайта ўзлаштирилиши ҳақида тўлиқ маълумотга эга бўлиши, гуруҳнинг ҳар бир мажлисида ва ахборот таълим-тарбия соатида талабаларнинг даволати ҳамда фанлардан қайта ўзлаштиришларни муҳокама қилиб, тегишли чоралар кўриши ва сабабсиз дарс қолдирилмаслигини ҳамда фанлардан қолдирилган дарсларни ўз вақтида ўзлаштирилишини таъминлаши зарур.

19. Кафедра мудри **қайта топширишларни қабул қилиш жадвалига мувофиқ профессор-ўқитувчилар фаолиятининг ташкил этилишини** назорат қилади ва фанлар бўйича қайта ўзлаштириш натижаларини ҳар ойда бир марта кафедра мажлисларида муҳокамадан ўтказиб, дарс қолдирган талабалар ва уларнинг қайта топширишлари натижалари юзасидан деканатга маълумотнома тақдим этади.

20. Талабаларнинг даволати учун масъулият Вазирлик томонидан тасдиқланган "Олий ўқув юртининг факултети тўғрисида Низом"нинг 6-бандига асосан факултет декани зиммасига юкатилади. Декан сабабсиз кўп дарс қолдирган талабалар ҳақида батафсил маълумотга эга бўлиши, фан ўқитувчилари ва гуруҳ мураббийларининг фаолиятини узлуксиз назорат қилиб бориши ва талабаларнинг сабабсиз дарс қолдирмаслиги учун кескин чоралар кўриши лозим.

Фан ўқитувчиси тақдим этган билдиришномага мувофиқ 3 маротабадан кўп дарс қолдирган ёки кўпол тарзда университет ички тартиб-қоидаларини бузиб, дарсга ҳалақит берган талабанинг дарс қолдириш сабаблари ўрганилиб, чора кўрилганидан кейин факультет деканининг рухсати билан талаба дарсга киритилади.

21. Талабаларнинг ўқув фанларидан дарс қолдириш ҳолати бўйича факультет деканлари томонидан тақдим этилган маълумотлар маъмурият йиғилишларида муҳокама қилиб борилади ва тегишли қарорлар қабул қилинади.

23. Ушбу Низомга ўзгартириш киритиш университет Илмий Кенгаши қарори асосида амалга оширилади.

Ўзбекистон Республикаси Олий ва ўрта махсус таълим вазирлигининг 2009 йил 14 августдаги 286-сонли буйруғи билан тасдиқланган “Талабаларнинг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида НИЗОМ”и асосида тайёрланган “Гулистон давлат университети талабаларининг фанлардан қолдирган дарсларини қайта ўзлаштириши тўғрисида Низом” Гулистон давлат университетининг 2013 йил 25 январдаги Илмий Кенгашнинг 5-сонли мажлисида муҳокама этилиб, университетнинг 2013 йил __январдаги __ -сонли буйруғи билан қайта тасдиқланган.

SYLLABUS

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

Рўйхатга олинди
№ 60-51201-3.04 60-51202-3.5
2012 йил «14» март

Ўзбекистон Республикаси
Олий ва ўрта махсус таълим
вазирлигининг 2012 йил
«14» Март даги
«107» - сонли буйруғи
билан тасдиқланган



ТИЛИ ЎРГАНИЛАТ ИЛАН МАМЛАКАТ АДАБИЁТИ
(инглиз ва америка адабиёти)
фанининг

ЎҚУВ ДАСТУРИ

Билим соҳаси:	100000	- Гуманитар соҳа
Таълим соҳаси:	120000	- Гуманитар фанлар
Таълим йўналишлари:	5120100	- Филология ва тилларни ўқитиш (инглиз тили)
	5120200	- Таржима назарияси ва амалиёти (инглиз тили)

Тошкент-2012

Фаннинг ўқув дастури Олий ва ўрта махсус, касб-хунар таълими ўқув-услубий бирлашмалари фаолиятини Мувофиқлаштирувчи Кенгашнинг 2012 йил "6" Март даги "1"-сон мажлис баёни билан маъқулланган.

Фаннинг ўқув дастури Ўзбекистон давлат жаҳон тиллари университетидан ишлаб чиқилди.

Тузувчилар:

Мамедов Б. – ЎзДЖТУ Жаҳон адабиёти ва адабиёт назарияси кафедраси
муdiri, ф.ф.д., проф

Муратова Э. – ЎзДЖТУ Жаҳон адабиёти ва адабиёт назарияси кафедраси
доценти, ф.ф.н.

Такризчилар:

Лиходзиевский А.С. – ЎзДЖТУ рус ва чет эл адабиёти кафедраси,
профессори, ф.ф.д.

Турабекова Д.К. – Мирзо Улугбек номидаги Ўзбекистон Миллий
университети доценти, ф.ф.н.

Фаннинг ўқув дастури Ўзбекистон давлат жаҳон тиллари университетининг Илмий кенгашида муҳокама қилинган ва тасдиқлашга тавсия қилинган (2011 йил "28" дек даги "5"-сонли баённомаси)

Кириш

Тили ўрганилаётган мамлакат адабиётини ўрганиш юқори малакали мутахассис тайёрлашнинг муҳим омили ҳисобланади. Адабиёт халқнинг миллий характерини 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, бадиий адабиёт билан ишлашдаги ва таржима қилишдаги маҳоратини кенгайтиришга, таржимонлик соҳасининг мақсади ва тамойиллари ҳақидаги билимларининг ошишига замин яратади.

Ўқув фанининг мақсади ва вазифалари

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 инглиз ва Америка адабиёти тарихи ва назарияси билан таништириш, адабиёт йўналишлари ва адабий ижоднинг муаммолари ва компонентларини ёритиш, адабий жараёндаги ўзаро алоқани кўрсатиш.

Фан бўйича талабаларнинг билими, 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 эгаллаш 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.

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

Инглиз ва америка адабиёти тарихи фани V-VI семестрларда асосий назарий ва Амалий фанлар - амалий ва назарий фонетика, амалий ва назарий грамматика, лексикология, стилистика, мамлакатшунослик, таржима ва матн таҳлили каби фанлар билан чамбарчас боғлиқ. Дастурни амалга оширишда ўқув режасидаги фонетика, грамматика, лексикология ва стилистика, мамлакатшунослик каби умумқасбий ва ихтисослик фанларидан етарли билим ва кўникмаларга эга бўлиш талаб этади.

Фаннинг ишлаб чиқаришдаги ўрни

Хорижий филология, таржима назарияси ва амалиёти таълим йўналишлари бўйича бакалавр тайёрлаш босқичининг ажралмас бўғини сифатида тили ўрганилаётган мамлакат адабиёти (немис адабиёти) умумқасбий блокадаги фан ҳисобланиб, бакалаврларнинг умумий ўрта таълим мактаблари, академик лицейлар ва касб-ҳунар коллежларида, хорижий корхоналарда самарали фаолият кўрсатишларига ёрдам беради.

Фанни ўқитишда замонвий ахборот ва педогогик технологиялар Талабаларнинг инглиз адабиёти фанини ўзлаштиришлари учун ўқитишнинг илғор ва замонавий усулларидан фойдаланиш янги инфорацион педогогик технологияларни тадбиқ қилиш муҳим аҳамиятга эгадир. Фанни ўзлаштиришда дарслик, ўқув ва услубий қўлланмалар, маъруза матнлари, тарқатма материаллар, виртуал стендлар ҳамда компьютерлардан фойдаланилади.

Асосий қисм

Фаннинг назарий машғулоти мазмуни

Ўрта асрлар адабиёти

Қадимги ва илк ўрта (I-X) асрлар англо-сакс адабиёти ёдгорликлари «Беовульф» достони халқ оғзаки ижодиёти материаллари асосида фольклор ғояларини мифологик нуқтаи назардан мушоҳада этиш.

XI-XIII асрларда Буюк Британияни нормандлар томонидан забд этилиши ва адабиётда ифодаланиши.

XIV аср халқ ҳаракатлари даврида ижтимоий ва ғоявий зиддиятларини акс эттирилиши. Ж.Чосер ва инглиз реализми. Ж.Чосер ижоди ҳақида. Ж.Чосернинг «Кентербери ҳикоялари» асарида ҳаётнинг ҳаққоний акс эттирилиши. Уйғониш даври адабиёти Ғарбий Европа адабиёти. Уйғониш даври ҳақида тушунча. Англияда уйғониш даври. Томас Мор инглиз уйғониш даври адабиётининг вакили. Т.Морнинг «Утопия» асари, Кристофер Марло ижодий фаолияти. Буюк инглиз адиби Уильям Шекспир ижодининг умумжаҳон аҳамияти. Шекспир ижодида ғоя ва образларнинг кўплиги, реализм ва халқчиллик. Шекспир таржимаи ҳоли, ижодининг даврларга бўлиниши. Шекспирнинг тарихий воқеалари ҳамда сюжетларининг манбалари муаммоси.

Шекспир комедиялари. Уларда ҳаёт тарзи ва ҳаётбахш хусусиятларнинг акс эттирилиши. Шекспирнинг фожеавий асарлари «Ромео ва Жульетта». Ижтимоий кучлар зиддияти- фожеа негизи. «Гамлет», «Отелло», «Қирол Лир» - Шекспир ижодининг Янги даври. Фожеанинг ижтимоий, тарихий фалсафаси ва психологик муаммолари. Шекспирнинг тарихий драмалари.

XVII-XVIII аср адабиёти.

Маърифатчилик даври. Инглиз адабиётида маърифатчилик даврининг ўзига хослиги. Журналистика ривожланиши. Даниель Дефо - маърифий реалистик роман ижодкори. Дефонинг адабий ва сиёсий ижоди. Жонатан Свифт – XVII асрнинг йирик адабий-танқидий ижодкори. Аср адабиёти. Свифт дунёқараши. Хенри Фильдинг, Ричард Шеридан ҳаёти ва ижоди.

XIX аср адабиёти.

Англиядаги романтизм оқими ва унинг хусусиятлари. Ижтимоий-сиёсий шароит ва XIX аср бўсағасида ғоявий – адабий курашнинг характери. «Кўл мактаби» ва «Англия ишқий шеърляти». «Лейкистлар»нинг шеърлий новаторлиги.

Вордсворд, Колриджлар ижоди. Уильям Блейк, Жон Китс ижоди. Жорж Гордон Байрон ҳаёти ва ижодининг асосий босқичлари. Европа мамлакатлари миллий озодлик ҳаракати ҳақидаги инқилобий романтик қарашлари. «Чайльд Гарольднинг зиёратлари» достони, унинг сиёсий аҳамияти, Байроннинг адабий новаторлиги. Чайльд Гарольд романтик адабиётнинг янги қаҳрамони. «Дон Жуан». Асарнинг жанр хусусиятлари. Романтизм ва реализм услубиятларининг боғланиб келиши. Перси Бише Шелли ва унинг асарлари.

Вальтер Скотт - тарихий роман жанрининг асосчиси. Унинг асарларида тарихий туб бурилишларнинг акс этиши. «Айвенго» романи. XIX аср. 30-40 йилларда реализмнинг инглиз адабиётида етакчи услуб сифатида қарор топиши.

Ч.Диккенснинг илк романлари ижтимоий – реалистик романлар яратишдаги аҳамияти. Ч.Диккенс ижодидаги демократик тенденциялар. Ч.Диккенснинг эстетик қарашлари ва унинг идеаллари масалалари. Ч.Диккенс ижодининг даврларга бўлиниши. Ч.Диккенснинг илк романлари. «The Posthumous Papers of the Pickwick Club». Унинг илк ижтимоий асарларидан «Oliver Twist» ва «Nicholas Nicklby» сўнгги ижтимоий асарлари «David

Copperfield» ҳамда «Little Dorritt» У.Теккерей ижодининг даврларга бўлиниши. Унинг асарларида ҳажвий йўналиш. «Манманлик ярмаркаси»-қаҳрамонсиз асар сифатида. Аёл ёзувчилар (Бронте опа-сингиллар, Элизабет Гаскел, Жорж Элиот) асарлари ва уларнинг аёллар масаласи.

XIX аср охири XX асрлар бошларида инглиз адабиёти

Томас Гарди ижоди. Унинг асарларида тушкунлик ва фатализм кайфиятлари. Унинг «Tess the D'Urbervilles» асари. Оскар Уайлд фалсафаси ва ижоди («Picture of Dorian Grey»). Герберт Жорж Уэллснинг ижтимоий – фалсафий фантастикаси. Илк романлари- «Замон машинаси», «Дунёлар уруши», «Кўринмас одам»да муаммо ва ғоявий эстетик янгиликлар яратиш масалалари. Жон Голсуорси. Адиб ижодида XIX аср реализм анъаналари. Форсайт мавзуси манбалари. «Мулкдор» асари. Образлар зиддияти ва тизими. «Форсайтизм» тушунчаси. Бернард Шоу. Инглиз драмасидаги янги давр. Б.Шоу ва фабиан жамияти. Б.Шоу ижодида уруш ва мустамлакачиликка қарши кайфиятларнинг акс эттирилиши. Б.Шоунинг «Ёқимсиз пьеса» ва «Пигмалион» асарлари.

Р.Киплинг. Инсон фаоллиги ва мардлигининг улуғланиши. Унинг «Оқ танли» асари. Р.Киплинг асарларида гўзалликка сиғиниш.

Инглиз адабиётида танқидий реализм ва тарихий илдизлари. Р. Олдинтоннинг «Қаҳрамоннинг ўлими» романи.

С. Моэм ижодига модернизм таъсири. Реалистик ва натуралистик унсурларнинг бирикиши. С.Моэм - ҳикоянавис.

1945-1980 йиллар адабиёти

Г. Гриннинг «Ювош Америкалик» асарида уруш ва мустамлакачиликка қарши курашнинг акс эттирилиши. Чарльз Перси Сноу ва унинг асарлари. «Жаҳлдор ёшлар». 50- йилларда Кингсли Эмис, Ж.Уэйн, Ж Осборн, Ж. Брейнларнинг адабиётларининг тутган ўрни. “Антиколониал романи” – Норман Льюис, Жеймс Олдридж. “Ишчи романи” – Сид Чаплин, Аллан Силитоу. Жамият билан келишув ва реализм тамойилларидан чекиниш. Уильям Голдинг ижодий услубиятида замонавий ғояларнинг реалистик ақидалар билан муштараклиги.

Айрис Мердок ижоди. Шахснинг ҳаёти ҳақида психиологик ва фалсафий фикр юритиш. Экзистенциализм оқимининг ёзувчи ижодида таъсири. Ҳозирги замон Буюк Британия адабиёти тўғрисида қисқача маълумот.

АҚШ адабиёти

Америка адабиёти ва уни жаҳон маданиятида тутган ўрни. АҚШнинг тарихий ривожланиши мунособати билан Америка адабиётининг миллий ўзига хослик муаммоси. Адабий жараённинг даврларга бўлиниши. XVII- XVIII аср адабиёти ва унинг ўзига хос хусусиятлари.

Америка маърифий адабиёти. Маърифий журналистика. Бенжамин Франклин ва унинг Америка адабиётига қўшган ҳиссаси.

Америка романтизми. В. Ирвинг, Д. Ф. Купер, Э. Аллан По, Натаниел Гортон ва Хенри Мелвил асарлари ва уларнинг хусусиятлари.

XIX аср. Аболиционизм. Кулдорлик тузумининг қораланиши. XIX аср ўртасида АҚШдаги ижтимоий-сиёсий вазият. Шимол ва Жануб ўртасидаги фуқаролар уруши ва унинг адабиётда акс эттирилиши.

Гарриет Бичер-Стоу ва унинг «Том тоғанинг кулбаси» асарида кулдорликни қоралаш.

Генри Лонгфелло ижоди ва дунёқараши. Ирқчилик ва кулдорликнинг танқиди. «Гаявата ҳақида кўшиқ» достонида ҳиндулар мавзуси.

XIX аср Америка адабиёти – Реализм

Уолт Уитмен ижодий услубининг хусусиятлари. Унинг америка шеърлятига киритилган услубий янгиликлари. Халқ оғзаки ижоди билан алоқаси. Мавжуд оқимлар тавсифи.

Марк Твен. Ёзувчининг ҳаёти ва ижодининг шаклланиши. Илк асарларида халқ оғзаки ижоди анъаналарининг акс эттирилиши ва унинг ижодининг даврларга бўлиниши. Френк Норрис ва О.Генриларнинг Америка адабиётининг ривожланишидаги тутган ўрни. О. Генри қисқа ҳикоялар устаси сифатида. Жек Лондон ижодининг даврларга бўлиниши. Ж. Лондоннинг ижтимоий ҳаракатдаги иштироки. «Шимолий ҳикоялари». Ёзувчининг дунё қарашидаги зиддиятлар. «Мартин Иден» асарида ёзувчи фожеаси. Романдаги индивидуализм муаммоси.

XX аср адабиёти

Теодор Драйзер. Драйзер ижоди ва XX аср Америка адабиётида реализмнинг ривожланиш йўллари. Эптон Синклер ва Синклер Льюисларнинг ижоди. Э.Хемингуэй ижодида биринчи жаҳон уруши мавзусининг акс эттирилиши. Хемингуэй «Ўзини йўқотган авлод» жарчиси сифатида. «Алвидо қурол» асари ва унинг ғояси. Матн остида маъно тамойили. «Айсберг» тамойили. Хемингуэй ижодининг сўнгги даври. «Чол ва денгиз» асари. Инсон кучи, жасорати ва кадр- қимматига ишонч руҳи.

Уильям Фолкнер ижодининг хусусиятлари. Снопслар оиласи ҳақида трилогия.

Йогнапатофа соҳаси. Урушдан кейинги давр адабиёти реализми.

Р.Пен, Уоррен – Америка XX аср классик ёзувчиси. Курт Воннегут асарларида антифашист йўналиши. Норман, Мейлер, Ирвинг, Шоу, Жеймс Жойс асарларида милитаристик ҳамда ирқчилик кайфиятларининг қораланиши. Жером Сэлинджер асарида ёшларнинг норозилик кайфиятларининг акс эттирилиши. Жон Чивер, Жон Апдайк асарларида ўрта синф вакилларининг акс эттирилиши. Р.Бредбери асарларида ҳажвий фантастика. Эдвард Олби, Артур Миллер, Тенесси Уильямс драматургияси. Трумен Капотэ хужжатли бадиий насри. Афро-Америка ёзувчилар ижоди. Афро-Америкаларнинг ўз фуқаро ҳуқуқлари учун кураши. Лэнгстон Хьюз ижоди. Ҳозирги замон АҚШ адабиёти тўғрисида қисқача маълумот.

Семинар машғулотларини ташкил этиш бўйича кўрсатмалар

Семинар машғулотлари маъруза мавзуларига боғланган ҳолда, талабаларнинг билим ва кўникмаларини янада ривожлантириш, ёзувчилар

билан таништириш, ғоя, образ, ўртасидаги боғлиқликларни, ғоявий эстетик қадриятларни кўрсата олиш хусусиятларини ривожлантиришга йўналтирилади.

English Renaissance. Shakespeare, life and work.

English Enlightenment. D. Defoe. "Robinson Crusoe". J. Swift. "Gulliver's travel".

Romanticism. Byron G.G., P.-B. Shelly, Walter Scott.

Realism. Charles Dickens. Problems of childhood and education. "Oliver Twist", "Nicholas Nickleby", "David Copperfield".

Women writers of the XIX century. (Jane Austen, Sisters. Bronte, George Eliot) Bernard Shaw's life and work.

G. Green. "The Quiet American".

Modern English writers.

"American Romanticism".

American Realism of the XIX century. Mark Twain, his life and work.

Jack London, his life and work. O'Henry, his life and work.

Theodore Dreiser. "American Tragedy".

Literature of the "Lost generation". E. Hemingway, his life and work. "A Farewell to Arms".

Modern American writers.

Мустақил ишни ташкил этишининг шакли ва мазмуни

Талаба мустақил ишни тайёрлашда муайян фаннинг хусусиятларини ҳисобга олган ҳолда қуйидаги шакллардан фойдаланиш тавсия этилади:

- дарслик ва ўқув қўлланмалар бўйича фан боблари ва мавзуларини ўрганиш;

- тарқатма материаллар бўйича маърузалар қисмини ўзлаштириш;

- махсус адабиётлар бўйича фанлар бўлимлари ва мавзулари устида ишлаш;

- талабаларнинг ўқув, илмий-тадқиқот ишларини бажариш билан боғлиқ бўлган фанлар

бўлимлари ва мавзуларни чуқур ўрганиш;

- фаол ва муаммоли ўқитиш услубидан фойдаланиладиган ўқув машғулоти;

- масофавий (дистанцион) таълим.

Тавсия этиладиган мустақил ишларнинг мавзулари

Ўрта асрлар инглиз адабиёти

1. Англия уйғониш даври адабиётининг ўзига хос хусусияти

2. Англия маърифатчилиги даври адабиёти

3. Шекспир драматургияси

4. Инглиз адабиётида романтизм ва реализмнинг шаклланиши.

5. Америка адабиёти танқидий реализм.

Топширилган мавзулар барчаси дидактик материал билан етарлича танилган. Масалан, Уйғониш даври адабиёти, XIX-XX асрлар бошлари инглиз ва АҚШ адабиётлари мустақил ўрганилиши мумкин.

Курс лойиҳасини ташкил этиш бўйича кўрсатмалар

Курс лойихасининг мақсади талабаларни мустақил ишлаш қобилиятини ривожлантириш, олган назарий билимларини қўллашда амалий кўникмаларни ҳосил қилиш. Уларда илмий ижодкорлик кўникмаларини шакллантириш, мавзудан келиб чиқиб даврлаштириш, эркин фикрлашга, дарслик ва ўқув қўлланмалардан ижодий фойдаланишга, бадиий асарларни илмий-назарий жиҳатдан таҳлил қилишга ўргатиш.

Курс лойихасининг тахминий мавзулари:

1. Humour and satire in W. Shakespeare's comedies. Юмор и сатира в комедиях У. Шекспира.
2. Optimism of W. Shakespeare's tragedies. Оптимизм трагедий У. Шекспира.
3. Enlightenment and its impact on English and American literature. Эпоха Просвещения, и её влияние на английскую и американскую литературу.
4. Enlighteners' philosophy and its reflection in English literature. Философия просветителей и её отображение в английской литературе.
5. Romanticism and its two trends in English literature. Два направления романтизма в английской литературе.
6. Specific features of English and American Romanticism. Отличительные черты английского и американского романтизма.
7. G. Byron and P. Shelley's romantic heritage. Романтическое наследие Дж. Байрона и П. Шелли.
8. Genre of a historical novel and its development in English literature. Развитие жанра исторического романа в английской литературе.
9. Genre of a historical novel and its development in American literature. Развитие жанра исторического романа в американской литературе.
10. Walter Scott – a founder of a genre of a historical novel in English literature. Вальтер Скотт – основатель жанра исторического романа в английской литературе.
11. Problems of childhood and education in Ch. Dickens' works. Проблемы детства и образования в произведениях Ч. Диккенса.
12. Women-writers in English literature. Женщины-писательницы английской литературы.
13. Mark Twain – a founder of a humorous story genre in American literature. Марк Твен – основатель жанра юмористического рассказа в американской литературе.
14. "Small people" and "small themes" in O. Henry's stories. «Маленькие люди» и «маленькие темы» в рассказах О. Генри.
15. E. Hemingway – the writer of the "Lost generation". Э. Хемингуэй – писатель «потерянного поколения».
16. Bernard Shaw – a landmark of English drama and theater. Бернард Шоу – феномен английской драмы и театра.
17. Langston Hughes and his poetry. Лэнгстон Хьюз и его поэзия.
18. Graham Greene – a unique English writer of the XX century. Грэм Грин – уникальный английский писатель 20 века.
19. The Second World War in American literature. Изображение второй мировой войны в американской литературе.

Дастурнинг инфор­мацион-услугий таъминоти

Тили ўргатилаётган мамлакат адабиёти (инглиз ва америка адабиёти) фанини ўқитиш жараёнида таълимнинг замонавий методлари, педагогик ва ахборот коммуникатив технологияларидан фойдаланиш назарда тутилган. Мазкур фаннинг курси юзасидан машғулотларда компьютер технологиялари ёрдамида тақдимотлар ўтказиш. Амалий машғулотлар дарсларида аклий хужум, гуруҳли фикрлаш, диалог, полилог, коммуникатив мулоқот каби интерфаол

усулларидан фойдаланиш. Кичик гуруҳ мусобақалари, интернет янгиликлари ва илғор педагогик технологияларни қўллаш назарда тутилади. Бундан ташқари таълим жараёнининг тузилиши ва мазмунининг яхлитлиги, ўзаро боғлиқ ва ўзаро таъсирида бўлишига эришилади. Маърузавий ва амалий машғулотлар талабанинг фаоллигига таяниб зигзаг, брейнсторм, скарабей ва шу каби методлар ёрдамида олиб борилади. Оралиқ ва якуний назорат ҳамма баҳолашнинг керакли ўринлари белгиланган мезонларга биноан талабаларнинг тест вазифаларини бажариши орқали амалга ошириладики, бунда талабалар билим даражаси шакллантирувчи ва жамловчи баҳолар ёрдамида аниқланади.

Фойдаланиладиган асосий дарсликлар ва ўқув қўлланмалар рўйхати

Асосий дарсликлар ва ўқув қўлланмалар

1. Бақоева М., Муратова Э., Очилова М. Инглиз адабиёти. Т. : 2010
2. Аникин Г.В. Михальская Н.П. «Инглиз адабиёти тарихи». М., 1985.
3. Ивашева В.В. «XIX аср - Англия адабиёти». М., 1984.
4. Михальская Н.П., Аникин. Г.В. XX аср инглиз романи. М., 1982.
5. Самохвалов Н.И. «Америка адабиёти тарихи». Т 1-2. М.,1971.

Қўшимча адабиётлар:

1. Ивашева В.В. «XX аср - Англия адабиёти». М.,1967
2. Гражданская З.Т. Шекспирдан Шоугача
3. Англия ёзувчилари XVI-XX асрлар. М., 1989.
4. Шахова К.А. XX-аср Англия адабиёти. Киев, 1987
5. Гражданская З.Т. XX аср чет эл адабиёти М., 1982
6. Америка адабиёти тарихи. Т. 1,2. М., 1990.
7. Засурский Я.Н. «XX аср - Америка адабиёти». М., 1966.
8. Мулярчик А.С. АҚШ замонавий реалистик романи. М., 1988.
9. АҚШ ёзувчилари М., 1990.
10. The Norton Anthology of American Literature. Vol. 1-2-New York? Norton, 1979
11. В.Шекспир. Сонетлар (44,55,66,106,130,132,137,139,141,143,147). «Ромео ва Джульетта». «Гамлет». «Қирол Лир».
12. Дефо Д. «Робинзон Крузо».
13. Байрон Дж. «Дон Жуан».
14. Байрон Дж. «Паломничество Чайльда Гарольда» (1-2 шеър). «Гаяур Корсар».
15. Ч. Диккенс. О. Твист. «Домби ва ўғил».
16. Osten J. «Pride and Prejudice». «Emma».
17. Bronte Sh. «Jane Eyere».
18. Шоу Б. Беванинг уйи. Пигмалион.
19. Уэллс Г. Дунёлар жанги. Вақт машинаси. Кўринмас одам.
20. Голсуорси Дж. Сага о Форсайтах.
21. Ҳикоя Олма гули.
22. Грин Г. Ювош америкалик.
23. Голдинг У. Пашшалар қироли.

24. Мердок А. Қора шахзода.
25. Спарк М. Оммага.
26. Хилл С. Мен қирол қасридаман.
27. Фаулз Дж. Қора дарахтдан минора. Француз лейтенантининг аёли.
28. Ж.Жойс. “Улисс саргузаштлари”. Т., “Янги аср авлоди”. 2010й.
29. Ж.Лондон. Ҳикоялар. Т., “DAVR PRESS”. 2010й

WORKING SYLLABUS

ЎЗБЕКИСТОН РЕСПУБЛИКАСИ ОЛИЙ ВА ЎРТА МАХСУС ТАЪЛИМ ВАЗИРЛИГИ

ГУЛИСТОН ДАВЛАТ УНИВЕРСИТЕТИ ИНГЛИЗ ТИЛИ ВА АДАБИЁТИ КАФЕДРАСИ



ТИЛИ ЎРГАНИЛАЁТГАН МАМЛАКАТ АДАБИЁТИ фани бўйича

Билим соҳаси	100000	Гуманитар соҳа
Таълим соҳаси	120000	Гуманитар фанлар
Таълим йўналиши	5220100	Филология (Инглиз тили)

ишчи ўқув дастури

Умумий ўқув соати	– 134
Шу жумладан:	
Маъруза	– 36
Амалиёт машғулоти	– 38
Мустақил таълим соати	– 60

Ишчи ўқув дастур 5220100 Филология инглиз тили таълим йўналиши учун Олий ва ўрта таълим вазирлиги томонидан ишлаб чиқилган ва рўйхатга олинган (БД52201-301№263) намунавий ўқув дастури ва ўқув режасига мувофиқ тайёрланди.

Тузувчи: Х. Тожиёв – ГулДУ “Инглиз тили ва адабиёти” кафедраси мудири, катта ўқитувчи _____ (имзо)

Тақризчи: О.В. Кулиди. – ГДУ “Инглиз тили ва адабиёти” кафедраси ўқитувчиси _____ (имзо)

Фаннинг ишчи ўқув дастури “Инглиз тили ва адабиёти” кафедрасининг 2012 йил “___” _____ даги ___ - сонли мажлисида кўриб чиқилиб, факультет Илмий-услубий Кенгашида кўриб чиқиш учун тавсия қилинди.

Кафедра мудири: Д. Бўгаева

Тили ўрганилаётган мамлакат адабиёти фаннинг ишчи ўқув дастури “Филология” факультети Илмий-услубий Кенгашининг 2012 йил “27” августдаги “1” - сонли мажлисида тасдиқланди.

Факультет илмий – услубий

кенгаши раиси:

М. М. Байёшанов

Келишилди:

Ўқув ишлари бўйича ректор муовини:

Кириш

Тили ўрганилаётган мамлакат адабиётини ўрганиш юқори малакали мутахассис тайёрлашнинг муҳим омили ҳисобланади. Адабиёт халқнинг миллий характерини билишга, тарих ва маданиятнинг узига ҳослигини ўрганишга ёрдам беради. Шу билан бирга миллат ва элатларнинг яқинлашишига ҳам сабаб булади. Бу фан асосида талабаларда Буюк Британия ва А^Ш адабиёти жараёнининг мантикий 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, бадиий адабиёт билан ишлашдаги ва таржима қилишдаги маҳоратини кенгайтиришга, таржимонлик соҳасининг мақсади ва тамойиллари ҳақидаги билимларининг ошишига замин яратади.

1.1. Фаннинг мақсади ва вазифалари

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 инглиз ва Америка адабиёти тарихи ва назарияси билан таништириш, адабиёт йуналишлари ва адабий ижоднинг муаммолари ва компонентларини ёритиш, адабий жараёндаги узаро алоқани курсатиш.

1.2. Фан буйича талабаларнинг билими, малака ва қуникмасига қўйиладиган талаблар

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

- бадиий ижодиётни ўрганувчи фан, яъни адабиётшуносликнинг таркибий қисмлари;
- адабиётшуносликнинг мактаб ва йуналишлари;
- бадиий адабиётнинг психологияси ва вазифалари; бадиий адабиётнинг борлиқ билан алоқасидаги муаммолар;
- адабий услуб, жанр ва услуларнинг муаммоли масалалари;
- ўрганилаётган адабиётнинг жа^{он} адабиёти контекстидаги ўрни ҳақида тасаввурга эга бўлиши;
- инглиз ва америка адабиёти тарихи ва назарияси, адабий танқид тугрисида кенг билимни эгаллаш олиш;
- Ўзбекистонда ва хорижий давлатларда нашр қилинган илмий адабиётлар билан ишлаш;
- Европа адабиёти аъналаридан тили ўрганилаётган адабиётнинг миллий хусусиятларини ажрата олиш;
- турли адабиётнинг узаро таъсир шакли ва моделларини туркумларга ажрата олиш;
- ўрганилаётган мамлакатлар адабиёти буйича гарб тилларида олиб

борилаётган асосий изланишлар малакасига эга булиши ва улардан фойдалана олиши;

- адабий асарларни урганишда назарий билимларни куллаш;
- адабий ижодга касбий нуктаи назардан караш;
- жа^он адабиётидаги жараёнларни узаро боғликлик нуктаи назаридан тахлил килиш;
- уз билимларини ҳозирги замон гарб адабиётидаги окимларнинг тили урганилаётган мамлакат адабиёти жараёнига таъсирини урганишда куллаш;
- адабиётни ва унинг асосий намоёндаларини урганишда тарихий ва турли методологик тамойилларини куллаш;
- турли адабиёт мактаблари ёдгорликларининг жанр ва услубий фарқларини аниқлаш;

-урганилаётган мамлакатлар адабиётини унинг гуманистик вазибалари контекстида комплекс урганиш куникмасига эга булиши зарур.

1.3. Фаннинг бошқа фанлар билан узаро боғликлиги

Инглиз ва америка адабиёти тарихи фани V-VI семестрларда асосий назарий ва амалий фанлар - амалий ва назарий фонетика, амалий ва назарий грамматика, лексикология, стилистика, мамлакатшунослик, таржима ва матн тахлили каби фанлар билан чамбарчас боғлиқ. Дастурни амалга оширишда укув режасидаги фонетика, грамматика, лексикология ва стилистика, мамлакатшунослик каби умумкасбий ва ихтисослик фанларидан етарли билим ва кўникмаларга эга бўлиш талаб этади.

1.4. Фанни укутишда замонвий ахборот ва педогогик технологиялар

Талабаларнинг инглиз адабиёти фанини узлаштиришлари учун укутишнинг илгор ва замонвий усулларидан фойдаланиш янги информацион педогогик технологияларни тадбик килиш мухим ахамиятга эгадир. Фанни узлаштиришда дарслик, укув ва услубий кулланмалар, маъруза матнлари, таркатма материаллар, виртуал стендлар ҳамда компьютерлардан фойдаланилади.

Фандан ўтиладиган мавзулар ва улар бўйича машғулот турларига ажратилган соатларнинг тақсимоти

Т/р	Фаннинг бўлими ва мавзуси, маъруза мазмуни	Соатлар			
		Жами	Маъруза	Амалий машғулот	Лаборатория машғулотлар
1.	Unit 1. Anglo-Saxon Period (449-1066) 1. Before the Anglo-Saxon. Anglo-Saxon Invasions. 2.The Beginnings of English Literature	4	2	2	-
2.	Unit 2.The Medieval Period (1066-1485) 1. The Norman Invasion and the Norman Rule.	4	2	2	-

	2. Storytelling in the Middle Ages.				
3.	Unit 3. The Elizabethan Age (1485-1625). 1. The Growth of English Power. 2. The Influence of Renaissance. 3. Sir Philip Sidney (1554-1586) 4. Edmund Spenser (155? - 1599). 5. Christopher Marlowe (1564-1593) his poems. “Tamburlaine the Great”. Study Questions of the theme.	10	4	6	-
4.	Unit 4. The Seventeenth Century English Literature (1625-1700). 1. Poetical and Religious Upheaval 2. Poetry, Drama and Prose in the XVII cen.	4	2	2	-
5.	Unit 5: The Eighteenth Century, (1700-1798) The Age of Reason, Age of Classicism, age of Elegance. 1. Political and Economic Developments 2. Literature in the Eighteenth Century Drama Phrase and Novel	4	2	2	-
6.	Unit 6: (1798-1835) 1. The Political Balk ground 2. poetry and Essays in the Romantic age 3. Drama and Novel in the Romantic Age	4	2	2	-
7.	Unit 7: The Victorian age (1837-1901) 1. Queen Victoria and the Empire 2. Poetry in the Victoria Age 3. Drama in the Victoria Age 4. Phrase in the Victoria Age 5. The Novel in the we Victoria Age	8	4	4	-
	OH				-
8.	Characteristic features of XX century English literature. Introduction. English Modernism	2	2		-
9.	John Galsworthy (1867-1933) and his works.	2		2	-
10.	George Bernard Shaw (1856-1950)	2	2		-
11.	Herbert George Wells (1866-1946 and his science fiction)	2		2	-
12.	Charles Percy Snow (1905-1980)	2		2	-
13.	XX century English writers, their work...	2		2	-
14.	“Angry Young Men” of the 1950ies	4	2	2	-
15.	Works of the XX century English writers...	2		2	-

16.	James Joyce (1882-1941)	4	4		-
17.	Virginia Woolf Somerset Maugham (1974-1965)	4	2	2	-
18.	William Golding (1911)	2	2		-
19.	Themes of the previous, writers, their work...	2		2	-
20.	Doris Lessing (1919-)	2	2		-
21.	Nadine Gordimer (1923-)	2	2		-
22.	Cards, answer question work...	2		2	-
	ОН				
	ЯН				
	Жами	74	36	38	-

1. Ўқув материаллари мазмуни

1.1. Маъруза машғулоти мазмуни

2.1.1. Unit 1. Anglo-Saxon Period (449-1066). Before the Anglo-Saxon. Anglo-Saxon Invasions. The Beginnings of English Literature. (2 hours).

Anglo - Saxon Epic Poetry. "The Song of Beowulf". Study Questions to be studied and fulfilled. The Venerable Bede (673-735) "Ecclesiastical History of the English People". "The Seafarer". Study Questions.

[A.1.6-17; A.2.4-46; A.3.3-30;] [Қ.1.2-30; A.2.3-26;]

2.1.2. Unit 2. The Medieval Period (1066-1485). The Norman Invasion and the Norman Rule. Storytelling in the middle Ages. (2 hours).

Folk Ballads: "Sir Patric Spens". "The Wife of Usher's Well". Geoffrey Chaucer (1340/43-1400) and his masterpiece "The Canterbury Tales". The Prologue of the Tales.

[A.1.18-32; A.2.16-31;] [Қ.1.31-48;]

2.1.3. Unit 3. The Elizabethan Age (1485-1625). The Growth of English Power. The Influence of Renaissance. Sir Philip Sidney (1554-1586). Edmund Spenser (155? - 1599). Christopher Marlowe (1564-1593) his poems. "Tamburlaine the Great". Study Questions of the theme. (4 hours).

William Shakespeare (1564-1616). His Sonnets. "Hamlet", "Romeo and Juliet", "Othello", "King Lear", "Macbeth" and other tragedies of the playwright. His Comedies. "The Twelfth Night", "The Taming of the Shrew" His Histories. Shakespeare's later comedies "The Tempest" and others

2.1.4. Unit 4. The Seventeenth Century English Literature (1625-1700). Poetical and Religious Upheaval. Poetry, Drama and Prose in the XVII cen. (2 hours).

Ben Jonson (1572-1637). "To the Memory of My Beloved Master, William Shakespeare". John Milton (1608-1674) "Paradise Lost" 1-26, 27-61, 67-90 live From Book III 1-55, From Book XII 1-44 lives. Study Qualities.

2.1.5. Unit 5: The Eighteen Century, (1700-1798) The Age of Reason, Age of Classicism, age of Elegance. Political and Economic Developments. Literature in the Eighteen Century Drama. Phrase and Novel (2 hours).

Jonathan Swift (1667-1745). "Gulliver's Travels" Study Question. Daniel Defoe "Robinson Crusoe". Robert Burns (1739-1796) and his poems

2.1.6. Unit 6: (1798-1835). The Political Balk ground. poetry and Essays in the Romantic age. Drama and Novel in the Romantic Age (2 hours).

Williams Wordsworth (1770-1880) His poems (sonnets). Study Qualities. Samuel Taylor Coleridge (1779-1834) Kublu Khan. Study Question. George Gordon Noll Lord Bryon (1788-1824). His poems: "She walks in Beauty" "Stranras for Music" etc. Don Ivan 1-40 lives. Gercy Bysshe Shelley (1792-1822) Orymondias. Idin Keals (1795-1821)

2.1.7. Unit 7: The Victorian age (1837-1901). Queen Victoria and the Empire. Poetry in the Victoria Age. Drama in the Victoria Age. Phrase in the Victoria Age. The Novel in the Victorian Age (4 hours).

Alfred Lord Tennyson (1809-1892) "Ulysses" and other Poems. Robert Brownicy(1812-1889) and his poems. Charles Dickens (1812-1870). "Oliver Twist" Study Question. Thomas Hardy(1840-1978) His poems: A Thunderstorm "Town" and outers. Study Question. William Shakespeare Thackeray and novels. Sister Broutes and their works

2.1.8. Characteristic features of XX century English literature. Introduction. English Modernism (2 hours).

Richard Aldington, Graham Greene, Norman Lewis, Sid Chaplin, Iris Murdoch, James Joyce

2.1.9. George Bernard Shaw (1856-1950) (2 hours).

George Bernard Show(1856-1950) Pygmalion. Study one of its Arts. Study Question.

2.1.10. "Angry Young Men" of the 1950ies (2 hours).

The four best known are novelists Kingsley Amis, John Wain, John Braine and playwright John Osborne. Although not all personally known to one another, they had in common an outspoken irreverence for the British class system and the pretensions of the aristocracy. Their heroes are usually young men from the so-called lower or lower middle class structure of English society.

2.1.11. James Joyce (1882-1941) (4 hours).

John Galsworthy (1867-1933) The Japanese Quince or another work...

2.1.12. Virginia Woolf. Somerset Maugham (1974-1965) (2 hours).

Stream of consciousness is a term originated by American psychologist William James to describe human thought as a continuous flow of observation and reflection. Virginia Woolf. Mrs. Dalloway Modern 1901-Present

2.1.13. William Golding (1911) (2 hours).

Sir William Gerald Golding (19 September 1911 – 19 June 1993) was a British novelist, poet, playwright and Nobel Prize for Literature laureate, best known for his novel Lord of the Flies. He was also awarded the Booker Prize for literature in 1980 for his novel Rites of Passage, the first book of the trilogy To the Ends of the Earth.

2.1.14. Doris Lessing (1919-) (2 hours).

Lessing's fiction is commonly divided into three distinct phases: [the Communist theme](#) (1944-1956), when she was writing radically on social issues (and returned to in The Good Terrorist (1985)), [the psychological theme](#) (1956-1969), and after that [the Sufi theme](#), which was explored in a [science fiction](#) setting in the Canopus series (see below).

2.1.15. Nadine Gordimer (1923-) (2 hours).

Nadine Gordimer has written novels and short stories and her work has appeared regularly in periodicals such as the “New Yorker” and the “Atlantic”. Born in Springs, near Johannesburg, South Africa, she was educated there at private schools and for one year at the University of Witwatersrand. She has lectured extensively and was a visiting professor to the United States.

2.2. Амалий машғулотлар мазмуни

2.2.1. Unit 1. Anglo-Saxon Period (449-1066). 1. Before the Anglo-Saxon. Anglo-Saxon Invasions. 2. The Beginnings of English Literature. (2 hours).

History of England, Roman Empire and its influence, invasion of European tribes to Britain.

[A.1.6-17; A.2.4-46;] [Қ.1.2-30;]

2.2.2. Unit 2. The Medieval Period (1066-1485). The Norman Invasion and the Norman Rule. Storytelling in the Middle Ages. (2 hours).

Normans in England. Culture and literature of Norman England. Geoffrey Chaucer's life and other works

[A.1.18-32; A.2.16-31;] [Қ.1.31-48;]

2.2.3. Unit 3. The Elizabethan Age (1485-1625). The Growth of English Power. The Influence of Renaissance. Sir Philip Sidney (1554-1586). Edmund Spenser (155? - 1599). Christopher Marlowe (1564-1593) his poems. “Tamburlaine the Great”. Study Questions of the theme. (6 hours).

Preparation for Renaissance in England. Christopher Marlowe's life and tragedies.

2.2.4. Unit 4. The Seventeenth Century English Literature (1625-1700). Poetical and Religious Upheaval. Poetry, Drama and Prose in the XVII cen. (2 hours).

Ben Jonson (1572-1637). "To the Memory of My Beloved Master, William Shakespeare". John Milton (1608-1674) "Paradise Lost" 1-26, 27-61, 67-90 live From Book III 1-55, From Book XII 1-44 lives. Study Qualities.

2.2.5. Unit 5: The Eighteenth Century, (1700-1798) The Age of Reason, Age of Classicism, age of Elegance. Political and Economic Developments. Literature in the Eighteenth Century Drama. Phrase and Novel (2 hours).

Shakespeare's life, his creative works, Themes and problems of Elizabethan Age in English Literature

2.2.6. Unit 6: (1798-1835). The Political Background. poetry and Essays in the Romantic age. Drama and Novel in the Romantic Age (2 hours).

William Wordsworth (1770-1880) His poems (sonnets). Study Qualities. Samuel Taylor Coleridge (1779-1834) Kublu Khan. Study Question. George Gordon Noll Lord Byron (1788-1824). His poems: "She walks in Beauty" "Stranras for Music" etc. Don Ivan 1-40 lives. Percy Bysshe Shelley (1792-1822) Orymondias. Idin Keals (1795-1821)

2.2.7. Unit 7: The Victorian age (1837-1901). Queen Victoria and the Empire. Poetry in the Victoria Age. Drama in the Victoria Age. Phrase in the Victoria Age. The Novel in the Victorian Age (4 hours).

Alfred Lord Tennyson (1809-1892) "Ulysses" and other Poems. Robert Browning (1812-1889) and his poems. Charles Dickens (1812-1870). "Oliver Twist" Study Question. Thomas Hardy (1840-1978) His poems: A Thunderstorm "Town" and others. Study Question. William Shakespeare Thackeray and novels. Sister Broutes and their works

2.2.8. John Galsworthy. (1867-1933) and his works. (2 hours).

John Galsworthy's subsequent works were published under the pen name John Sinjohn, He is now far better known for his novels, particularly The Forsyte Saga, his trilogy about the eponymous family and connected lives.

2.2.9. Herbert George Wells (1866-1946 and his science fiction) (2 hours).

Herbert George Wells was born on 21 September 1866 in Bromley, Kent County, England, son of Sarah Neal, maid to the upper classes, and Joseph Wells, shopkeeper and professional cricket player. The Wells were quite poor and it was not the happiest of marriages; they would soon live apart though neither re-married.

2.2.10. Charles Percy Snow (1905-1980) (2 hours).

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).

2.2.11. XX century English writers, their work... (2 hours).

Henry Graham Greene [OM](#), [CH](#) ([October 2, 1904](#) – [April 3, 1991](#)) was an [English novelist](#), [short story writer](#), [playwright](#), [screenwriter](#), [travel writer](#) and [critic](#) whose works explore the ambivalent moral and political issues of the modern world. Greene combined serious literary acclaim with wide popularity.

2.2.12. "Angry Young Men" of the 1950ies (2 hours).

They strongly disapprove of the elitist universities, the Church of England, and the darkness of the working class life. Though in most cases they criticise not the essential class distinctions but the outwards signs of the Establishment such as the privileges that the top of society has retained from the times of feudalism.

2.2.13. Works of the XX century English writers... (2 hours).

Henry Graham Greene [OM](#), [CH](#) ([October 2, 1904](#) – [April 3, 1991](#)) was an [English novelist](#), [short story writer](#), [playwright](#), [screenwriter](#), [travel writer](#) and [critic](#) whose works explore the ambivalent moral and political issues of the modern world. Greene combined serious literary acclaim with wide popularity.

2.2.14. Virginia Woolf. Somerset Maugham (1974-1965) (2 hours).

Stream of consciousness is a term originated by American psychologist William James to describe human thought as a continuous flow of observation and reflection. Virginia Woolf. Mrs. Dalloway Modern 1901-Present

2.2.15. Themes of the previous, writers, their work... (2 hours).

Modernism is a trend of thought that affirms the power of human beings to make, improve, deconstruct and reshape their built and designed environment, with the aid of scientific knowledge, technology and practical experimentation, thus in its essence both [progressive](#) and [optimistic](#). The term covers many political, cultural and

artistic movements rooted in the changes in Western society at the end of the nineteenth and beginning of the twentieth century. Broadly, modernism describes a series of reforming [cultural movements](#) in [art](#) and [architecture](#), [music](#), [literature](#) and the [applied arts](#) which emerged in the decades before 1914.

2.2.16. Cards, answer question work... (2 hours).

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?

3. Мустақил таълимни ташкил этишнинг шакли ва мазмуни

Талаба мустақил ишни тайёрлашда муайян фаннинг хусусиятларини хисобга олган холда куйидаги шакллардан фойдаланиш тавсия этилади:

- дарслик ва укув кулланмалар буйича фан боблари ва мавзуларини урганиш;
- тарқатма материаллар буйича маърузалар кисмини ўзлаштириш;
- махсус адабиётлар буйича фанлар булимлари ва мавзулари устида ишлаш;
- талабаларнинг укув, илмий-тадқиқот ишларини бажариш билан боғлиқ булган фанлар булимлари ва мавзуларни чуқур урганиш;
- фаол ва муаммоли укитиш услубидан фойдаланиладиган укув машгулотлари;
- масофавий (дистанцион) таълим.

3.1. Талабалар мустақил таълимнинг мазмуни ва хажми

№	Ишчи ўқув дастурининг мустақил таълимга оид бўлим ва мавзулари	Мустақил таълимга оид топшириқ ва тавсиялар	Бажарилиш муддатлари	Хажми (соатда)
1.	1. Anglo-Saxon Period (449-1066 1. Before the Anglo-Saxon. Anglo-Saxon Invasions.	The Beginnings of English Literature	1-хафта	4
2.	1. Anglo -_Saxon Epic Poetry. 2. "The Song of Beowulf" 3. Study Questions to be studied and fulfilled.	1 The Venerable Bede (673?-735) "Ecclesiastical History of the English People". 2 "The Seafarer". Study Questions.	2-хафта	4
3.	The Medieval Period (1066-1485)	1. The Norman Invasion and the Norman Rule. 2. Storytelling in the	3-хафта	4

		Middle Ages.		
4.	1. Folk Ballads: “Sir Patric Spens” “The Wife of Usher’s Well”	1. Geoffrey Chaucer (1340/43-1400) and his masterpiece “The Canterbury Tales”. The Prologue of the Tales.	4-хафта	3
5.	The Elizabethan Age (1485-1625). 1. The Growth of English Power. 2. The Influence of Renaissance. 3. Sir Philip Sidney (1554-1586)	1. Edmund Spenser (155? - 1599). 2. Christopher Marlowe (1564-1593) his poems. “Tamburlaine the Great”. Study Questions of the theme.	5-хафта	4
6.	1. William Shakespeare (1564-1616). His Sonnets. 2. “Hamlet”, “Romeo and Juliet”, “Othello”, “King Lear”, “Macbeth” and other tragedies of the playwright.	1. His Comedies. “The Twelfth Night”, “The Taming of the Shrew” 2. His Histories. 3. Shakespeare’s later comedies “The Tempest” and others	6-хафта	4
7.	Unit 4. The Seventeenth Century English Literature (1625-1700).	1. Poetical and Religious Upheaval 2. Poetry, Drama and Prose in the XVII cen.	7-хафта	4
8.	1. Ben Johnson (1572-1637) “To the Memory of My Beloved Master, William Shakespeare”.	1. John Milton (1608-1674) “Paradise Lost” 1-26, 27-61, 67-90 live From Book III 1-55, From Book XII 1-44 lives. Study Qualities.	8-хафта	4
9.	1. Jonathan Swift (1667-1745) “Gulliver’s Travels” Study Question	1. Daniel Defoe “Robinson Crusoe” 2. Robert Burns (1739-1796) and his poems	9-хафта	3
10.	1. The Political Balk ground	1. poetry and Essays	10-хафта	4

		in the Romantic age 2.Drama and Novel in the Romantic Age		
11.	1. Williams Wordsworth (1770-1880) His poems (sonnets). Study Qualities. 2. Samuel Taylor Coleridge (1779-1834) Kublu Khan. Study Question	1. George Gordon Noll Lord Bryon (1788-1824) His poems: “She walks in Beauty” “Stranras for Music” etc. Don Ivan 1-40 lives. 2. Gercy Bysshe Shelley (1792-1822) Orymondias. 3. Idin Keals (1795-1821)	11-хафта	4
12.	The Victorian age (1837-1901) 1. Queen Victoria and the Empire 2. Poetry in the Victoria Age	1. Drama in the Victoria Age 4. Phrase in the Victoria Age 2. The Novel in thwe Victoria Age	12-хафта	3
13.	1. Alfred Lord Tennyson (1809-1892) “Ulysses” and other Poems 2. Robert Brownicy (1812-1889) and his poems. 3. Charles Dickens (1812-1870) “Oliver Twist” Study Question	1. Thomas Hardy(1840-1978) His poems: A Thunderstorm “Town” and outers. Study Question 2. William Shakespeare Thackeray and novels 3. Sister Broutes and their works	13-хафта	4
14.	The Twentieth Century (1900-up to don) 1. Challenge and Change 2. World Wars 3. Twentieth Century British literature	1. Modern poetry 2. Modern Drama 3. Modern Phrase	14-хафта	4
15.	1. George Bernard Show(1856-1950)Pygmalion. Study one of its Arts. Study Question. 2. William Butler Yeats (1865-1939) His poems Study	1. Wysten Hush Anden(1907-1973)In memory of W.B. Yeats 2. Joseph Contrad	15-хафта	4

	Question. 3.Thowan Sfeanns Eliot(1888-1965) “Greludes” The Hollow Man 4. James Joyse (1882-1941) “Araby” ... Study Question	(1855-1924) “The Lasoon” Study Question. 3. John Galsworthy (1867-1933) The Japanese Quince or another work...		
16.	1. Virginia Wdolf (1882-194) One of the stories.”The New Dress 2. George Orwell (1903-1950) “Why I Write”... Study Question.	1. Doris Lessiny (born 1919) One of her Works: “A Mild Attack of Locksts” 2. Nadine Gordimer (born 1923) One of his Works.” The train from Rhodesia”	16-хафта	3
17.	Жами			60

5. ИНФОРМАЦИОН-УСЛУБИЙ ТАЪМИНОТ

5.1. АСОСИЙ АДАБИЁТЛАР

Асосий дарсликлар ва ўқув қўлланмалар:

1	Бакоева М., Муратова Э., Очилова М. Инглиз адабиёти. Т. : 2010	50
2	Аникин Г.В. Михальская Н.П. «Инглиз адабиёти тарихи». М., 1985.	14
3	Ивашева В.В. «XIX аср - Англия адабиёти». М., 1984.	4
4	Михальская Н.П., Аникин. Г.В. XX аср инглиз романи. М., 1982.	4
5	Амохвалов Н.И. «Америка адабиёти тарихи». Т 1-2. М.,1971.	15

5.2. ҚЎШИМЧА АДАБИЁТЛАР

1.	Ивашева В.В. «XX аср - Англия адабиёти». М.,1967	2
2.	Гражданская З.Т. Шекспирдан Шоугача	4
3.	Шахова К.А. XX-аср Англия адабиёти. Киев, 1987	4
4.	Гражданская З.Т. XX аср чет эл адабиёти М., 1982	6
5.	Америка адабиёти тарихи. Т. 1,2. М., 1990.	15
6.	Мулярчик А.С. АКШ замонавий реалистик романи. М., 1988.	2
7.	АКШ ёзувчилари М., 1990.	5

TECHNOLOGY OF EDUCATION

1-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Anglo-Saxon period (449-1066)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: 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

Босқичлар вақти	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 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	-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) the Venerable Bede and Alfred the Great 2) the medieval romance 3) Fables and Fabliaux 1) the folk ballads 2) Robin Hood Balads	-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: The Medieval Period (1066 - 1485)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes:

	<p>1. The preparation for the Renaissance. William Langland – a priest/poet.</p> <p>2. Geoffrey Chaucer – his life and three periods of his creative work.</p> <p>3. Chaucer’s masterpiece “Canterbury Tales”.</p>
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about the Renaissance.
<p><i>Педагогик вазифалар:</i></p> <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. 	<p><i>Ўқув фаолияти натижалари:</i></p> <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

Босқичлар вақти	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 history of Renaissance and its philosophy. 	<ul style="list-style-type: none"> -listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note;

	<ul style="list-style-type: none"> -Chucer – his life and work. -Chaucer’s three periods of creativity. -Canterbury Tales by Chaucer. -Langland and Piers the Plowman. 	<ul style="list-style-type: none"> -listens, takes a note; -listens, ask questions should any arise.
<p>3-босқич. 10 мин</p>	<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) Sir Tomas More 2) Edmund Spenser 3) Christopher Marlowe and Carp Diem Poetry 4) Ben Jonson 5) Sir Francis Bacon 6) Sir Philip Sidney 	<ul style="list-style-type: none"> -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: The Elizabethan Age (1485 – 1625)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<ul style="list-style-type: none"> -to discuss the key concepts under the given theme -to explain the essence of the themes: 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.

<p><i>Педагогик вазифалар:</i></p> <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. 	<p><i>Ўқув фаолияти натижалари:</i></p> <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

Босқичлар вақти	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 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. 	<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.

<p>3-босқич. 10 мин</p>	<p>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</p> <ol style="list-style-type: none"> 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 	<p>-listens; -asks questions -make notes of the important points of the class -report, discussion</p>
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4-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Enlightenment (1700 – 1798)
<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.

<p><i>Педагогик вазифалар:</i></p> <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. 	<p><i>Ўқув фаолияти натижалари:</i></p> <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	<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 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. 	<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.

<p>3-босқич. 10 мин</p>	<p>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</p>	<p>-listens; -asks questions -make notes of the important points of the class -report, discussion</p>
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5-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: English Romanticism (1798 – 1835)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme -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
<p><i>Педагогик вазифалар:</i></p> <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 	<p><i>Ўқув фаолияти натижалари:</i></p> <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

<p>“Lake School”.</p> <ul style="list-style-type: none"> The philosophy of Romanticism, the development of poetry. 	<p>English literature</p> <ul style="list-style-type: none"> 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” М.Вакоева, Е.Муратова, М. Ochilova
<i>Таълим бериш шароити</i>	Lecture room

5-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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 	<ul style="list-style-type: none"> -listens; -asks questions

<p>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</p>	<p>-make notes of the important points of the class -report, discussion</p>
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6-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: The Victorian Age (1798–1835), the political background.
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given theme -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. 	<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

<ul style="list-style-type: none"> • 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. 	<ul style="list-style-type: none"> • 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 МАШҲУОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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: -The basic problems raised by English realists of the 19 th century in their works. 1) The basic problems raised by English realists of the 19 th 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	-listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.

	and work. 7) Snobbism according to Thackeray. “Vanity Fair”.	
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) Robert Louis Stevenson 3) Robert Browning 4) Alfred Lord Tennyson	-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: The Victorian Age (1837-1901)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	-to discuss the key concepts under the given theme -to explain the essence of the themes: 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 	<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

<p>of literature.</p> <ul style="list-style-type: none"> • 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. 	<p>period on the main tendencies of development of the English literature</p> <ul style="list-style-type: none"> • 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 МАШҲУОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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 	<ul style="list-style-type: none"> -listens; -asks questions

<p>students; -to grade students, who contribute to the class; -to give a home task to students: to find and analyze information about</p> <ol style="list-style-type: none"> 1) Robert Louis Stevenson 3) Robert Browning 4) Alfred Lord Tennison 	<p>-make notes of the important points of the class -report, discussion</p>
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8-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: The end of the XIX and the beginning of the XXth century English Literature. Introduction.
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	<p>-to discuss the key concepts under the given themes -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 	<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

<p>Sake”.</p> <ul style="list-style-type: none"> • 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. 	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

Босқичлар вақти	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> <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 	<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.

	phenomenon of the English society.	
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) development of detective genre 2) Sir Arthur Conan Doyle	-listens; -asks questions -make notes of the important points of the class -report, discussion

9-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: George Bernard Shaw (1856-1950)
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	-to discuss the key concepts under the given 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”.
<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 	<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

<p>drama and theatre.</p> <ul style="list-style-type: none"> • 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. 	<p>Shaw's influence on English drama his method of paradoxes</p> <ul style="list-style-type: none"> • 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

Босқичлар вақти	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> <p>Delivering lectures on the following 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”. 	<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.

<p>3-босқич. 10 мин</p>	<p>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</p>	<p>-listens; -asks questions -make notes of the important points of the class -report, discussion</p>
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10-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<p><i>Вақт: 2 соат</i></p>	<p><i>Талабалар сони: 60</i></p>
<p><i>Ўқув машғулотининг шакли ва тури</i></p>	<p>Lecture: XXth century English Literature in the works of the early representatives of English writers.</p>
<p><i>Маъруза режаси / ўқув машғулотининг тузилиши</i></p>	<p>-to discuss the key concepts under the given themes: 1. Richard Aldington – his life and work. “Death of a Hero”. 2. Graham Greene – his life and work. His best novels. 3. Charles Percy Snow – his life and work. “Strangers and Brothers” cycle of novels.</p>
<p><i>Ўқув машғулоти мақсади:</i></p>	<p>To provide students with information about the English Literature of the 20th Century</p>
<p><i>Педагогик вазифалар:</i></p> <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. 	<p><i>Ўқув фаолияти натижалари:</i></p> <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

<ul style="list-style-type: none"> • 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. 	<p>drama his method of paradoxes</p> <ul style="list-style-type: none"> • 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

Босқичлар вақти	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> <p>Delivering lectures on the following 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. 	<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; 	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the

	-to give a home task to students: to find and analyze information about 1) Modernist poetry and prose 2) James Joyce 3) Virginia Woolf	class -report, discussion
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11-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: His poems “Chamber Music” , stories and novels and his technique “stream –of-consciousness”
<i>Маъруза режаси / ўқув машғулотининг тuzилиши</i>	-to discuss the key concepts under the given themes: 1. James Joyce (1882-1941) His stories and novels “Ulysses” and their analysis. His most famous books are: “Dubliners”, “A Portrait of the Artist as a Young Man”, “Ulysses”, and “Finnagens Wake”,
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about James Joyse’s works.
<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 description of the British life 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

Таълим усуллари	Visual Slide (Power Point materials) presentation
Таълим шакли	Lecture
Таълим воситалари	“English literature” M.Bakoeva, E.Muratova, M. Ochilova
Таълим бериш шароити	Lecture room

11-МАЪРУЗА МАШҶУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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. James Joyce and his poems. 2. His “Dublines” and other stories. 3. A way from “A Portraite of the Artist as a Young Man” to “Ulysses”. 4. “Finnagens Wake” 5. The stream-of- concsiuosness teqnique	-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) Important details of setting and personality are given in the beginning of the story 5) What do the Priest’s books reveal about him? 6) Was the Priest really charitable? 7) Explain how Joyce reveals the restrictions	-listens; -asks questions -make notes of the important points of the class -report, discussion

	<p>in the lives of the narrator, the uncle, Mangan's sister, and the dead Priest.</p> <p>8) What does the narrator come to realize about himself at the end of the story? Do you think his harsh in his judgement?</p>	
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12-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Charles Perci Snow; Joseph Conrad
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	-to discuss the key concepts under the given themes: 1. Charles Perci Snow Joseph Conrad (1857 – 1924)
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about Charles Perci Snow's works.
<p><i>Педагогик вазифалар:</i></p> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The analysis of his novel “Strangers and Brothers “ and their theme. . • The description of the British life in literature and its best representatives. • Snow's first work of fiction was a detective story, <i>Death Under Sail</i> (1932). Starting in 1935, he wrote a sequence of novels under the general title of <i>Strangers and Brothers</i>, covering more than fifty years of the life of a lawyer, Lewis Eliot (who is the narrator of the whole set), his brother Martin Eliot, a physicist, and the various friends and colleagues they associated with in business, at the University of Cambridge, in scientific and at the public service.. • Specific plot of his novels and a well-known method in his works. • Joseph Conrad was one of the first truly modern British novelists, In 1878 when he first arrived in England at the age of twenty, he spoke virtually no English. Yet he wrote his first novel, <i>Almayer's</i> 	<p><i>Ўқув фаолияти натижалари:</i></p> <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>Folly</i> (1895), in English and continued to use his adopted language to create a string of great novels including <i>Lord Jim</i> (1900), <i>Nostramo</i> (1904), and <i>Victory</i> (1915).	
Таълим усуллари	Visual Slide (Power Point materials) presentation
Таълим шакли	Lecture
Таълим воситалари	“English literature” М. Bakoeva, E. Muratova, M. Ochilova
Таълим бериш шароити	Lecture room

12-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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. Charles Perci Snow and his works and characteristic features of his descriptions; 2. Why did he like to write several novels on one and the same theme about strangers and brothers; 3. Joseph Conrad and his setting; 4. His sea stories; From 1889 until the publication of “Almayer’s Folly” in 1895 Conrad spent all his leisure moments working on the manuscript of this first novel; 5. When recognition finally came in the form of the offer of knighthood, Conrad refused it.	-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) “There is half a man in you now – the other half is in that woman. I can wait. When	-listens; -asks questions -make notes of the important points of the class -report, discussion

	<p>you are whole man again, you will come back with me here to shout defiance. We're sons of the same mother." Used this passage to analyze Arsat's moral obligations.</p> <p>2. Cite the crucial passage that shows Arsat failing his obligations. How does the white man's comment "We all love our brothers" frame this episode.</p> <p>3. What use does Conrad make of the great stillness at the opening of the story.</p> <p>4. Divide the story into episodes, describing briefly what happens in each. What effect on the reader is each episode meant to produce?</p> <p>5. Explain why, in your opinion, Conrad shows to call this story "The Lagoon"</p>	
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13-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Katherine Mansfield; Dylan Thomas
<i>Маъруза режаси / ўқув машғулотининг тuzилиши</i>	-to discuss the key concepts under the given themes: 1. Katherine Mansfield (1888–1923) Dylan Thomas
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about Charles Perci Snow's works.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • The analysis of her stories "The Garden Party", "The Dove's Nest", "A Dill Pickle" and others and their theme. . • The description of the British life in literature and its best representatives. • Katherine Mansfoeld performed for the English short story what the great Russian writer Anton Chekhov performed for the European story. Mansfield directed herself to the untidiness of the real life. She became a mistress of small gestures, tiny fragments of significance, intuitive moments. 	<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 • Interconnectedness of philosophy and literature

<ul style="list-style-type: none"> • Almost all her writing, whether fiction or non-fiction, reveals her special personality. • In a memoir, her husband described her as “Spontaneous as no other human being I have ever met. She seemed to adjust herself her life as a flower adjusts itself to the earth and to the Sun. she suffered greatly, she delighted greatly. But her suffering and her delight were never partial, they filled the whole of her”. • By the age of twenty, he had published his first volume of poetry, <i>Eighteen Poems</i>, for which he received instant critical acclaim. After serving as an anti-aircraft gunner during World War II, Thomas became a commentator on poetry for the British Broadcasting Corporation. • Thomas' Welsh childhood provides material for much of his poetry. Other major themes in his work include wartime religion, his own emotional life, and the relationship of We. His poems are full of brooding, and in the course of his career became increasingly preoccupied with death. Yet his poetry intricately laced with wit and hope and above all blazes with the use of language. 	
<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

13-МАЪРУЗА МАШҲУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар	Фаолият
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ВАҚТИ	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: Katherine Mansfield's first stories and sketches were published in the periodical <i>The New Age</i> , to which she became a regular contributor. Her first book of short stories, <i>In a German Pension</i> , was published in 1911. In 1912 she began to write for <i>Rhythm</i> , a literary periodical edited by John Middleton Murry, whom she married. She contracted tuberculosis in 1917, and thence-forward led a wandering life in search of health, and wrote under difficulties. (H r second book, <i>Bliss and Other Stories</i> , appeared in 1920 and her third <i>The Garden Party</i> , in 1922. Both were favourably received Katherine Mansfield died in 1923 at Fontainebleau, France. Not long before his death, Thomas' <i>Collected Poems</i> was published, along with his now-famous radio play, <i>Under Milk Wood</i> . Besides these works Thomas wrote essays, reminiscences, short stories, scripts for documentary films, and one novel. Still, Dylan Thomas remains best known for his radiant poetry. Thomas saw himself as a modern-day descendant of the English Romantic poets. His writing was not intellectual and restrained like that of Eliot; unlike Auden, Spender, and their colleagues, he had little interest in righting social wrongs. Instead, Thomas was fascinated with the inner workings of the mind and enchanted with the potency of language.	-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	-listens; -asks questions -make notes of the

	class; -to give a home task to students: to find and analyze information about 1. What does the title “A Dilled Pickle” suggest about the relationship between Vera and the man? 2. How would you describe the personalities of both characters? 3. Are they both self-centered? Stingy? What does the man’s habit of interrupting the conversation tell you? 4. She uses symbols to define feelings and situations. Show how she does this with the “Dill Pickle”	important points of the class -report, discussion
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14-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: “Angry Young Men”;
<i>Маъруза режаси / ўқув машғулотининг тuzилиши</i>	-to discuss the key concepts under the given themes: 1. Kingsley Amis John Wain John Osborne and others
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about Charles Perci Snow’s works.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • Novelist, poet, critic, and teacher, father of the writer Martin Amis, generally grouped among the "angry young men" in the 1950s with such writers as John Osborne, John Braine, John Wain, Arnold Wesker, and <u>Alan Sillitoe</u>. However, Amis himself denied the affiliation. A radical in his young adulthood, Amis was later know for his conservative critique of contemporary life and manners. He once said, that if you can't annoy somebody, there is little point in writing. • The description of the British life in 	<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 of Kingsley Amis, John Waine, John Osborne and others. • Like the protagonists of John Wain's, Kingsley Amis's and John Braine's novels, Jimmy Porter protests against his own rootlessness and social insignificance rather than

<p>literature and its best representatives.</p> <ul style="list-style-type: none"> • Written in collaboration with Anthony Creighton, -Osborne's next play <i>Epitaph for George Dillon</i> (1958), by his own standards, is a failure. His critical spirit revives in <i>The Entertainer</i> (1957), where he creates the fading music-hall atmosphere symbolizing the ebbing of Britain's political confidence. Osborne's most notable works of the 1960s are <i>Luther</i> (1961), a psychological study of the famous German reformer, and <i>Inadmissible Evidence</i> (1964), a play about a failing middle-aged solicitor. • Almost all their writing, whether fiction or non-fiction, reveals her special personality. 	rejects society wholesale.
<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

14-МАЪРУЗА МАШҶУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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> <p>Delivering lectures on the following themes:</p> <ol style="list-style-type: none"> 1. Kingsley Amis was born in London as the only son of a business clerk. He was educated at the City of London School and St. John's College, Oxford. And his work we study as one of the major representatives of the “Angry Young Man”. 2. John Wain (born John Barrington Wain, <u>March 14, 1925</u> - <u>May 24, 1994</u>) was 	<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.

	<p>an English <u>poet, novelist</u>, and critic, associated with the literary group The Movement. For most of his life, Wain worked as a <u>freelance journalist</u> and author, writing and reviewing for <u>newspapers</u> and the radio.</p> <p>3. Osborne's most notable works of the 1960s are <i>Luther</i> (1961), a psychological study of the famous German reformer, and <i>Inadmissible Evidence</i> (1964), a play about a failing middle-aged solicitor. Seldom experimental in form, Osborne's plays are usually dominated by the 'main' talker with a flair for invective and social criticism. However, with years his 'anger' subsided and his two 'plays for the meantime', <i>Time Present</i> (1968) and <i>The Hotel in Amsterdam</i> (1968) are only static conversation-pieces about comfortably-off people in show business. It is mostly Osborne's earlier plays that are classed among those regarded as foundation works in the British theatrical revival.</p> <p>4.</p>	
<p>3-босқич. 10 мин</p>	<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 <p>1. What are Kingsley Amis's themes?</p> <p>2. However, academic interest in science fiction horrified him: "Science fiction has come from Chaucer to <i>Finnegans Wake</i> in less than fifty years... now you can take it anywhere, and it is not worth taking," he wrote pessimistically. Amis published columns on food for <i>Harper's and Queen</i>, detective books, critical study <u>RUDYARD KIPLING AND HIS WORLD</u> (1975), <u>MEMOIRS</u> (1990), and <u>THE KING'S ENGLISH</u> (1998), mini-essays on the craft of writing well.</p> <p>3. What did John Wain describe in his works?</p> <p>4. What are main works of John Osborne, his themes and characters?</p>	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the class -report, discussion

15-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Wyston Hugh Auden; Iris Murdoch;
<i>Маъруза режаси / ўқув машғулотининг тузилиши</i>	-to discuss the key concepts under the given themes: 1. Wystan Hugh Auden (1907-1973); Iris Murdoch (1919)
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about Charles Perci Snow's works.
<p><i>Педагогик вазифалар:</i></p> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • Auden's early poems were concerned with revealing the ills of his native country and were intended to shock their readers. He often combined deliberate irreverence with verbal craftsmanship to awaken what he saw as the complacent middle class to the hollowness of their society and the need for reform. He wrote such long poems ... "For the Time Being", "The Sea and the Mirror", a discourse in poetic form on the relationship between life and art, which takes the form of a commentary on Shakespeare's "The Tempest"; and "The Age of Anxiety", a work that presents four individuals attempting to find a way out of their spiritual dilemmas. • His poetry has been praised for its vitality, variety and originality. He imposes new and unexpected patterns on a wide range of forms – from archaic ballads to street-corner blues. Auden's most important contribution to XX centuries is his experimentation in many verse forms and meters, combining and offhand informality 	<p><i>Ўқув фаолияти натижалари:</i></p> <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 • He wrote such famous poems as "Ballad", "That night when joy began", "Musee des Beaux Arts" and others. • Auden uses a traditional ballad form to describe the terror of the modern world. What narrative technique is used to increase gradually the poem's mood of terror. • Although the speakers are not identified, what can you infer about their relationship?

<p>with remarkable technical skill.</p> <ul style="list-style-type: none"> Iris Murdoch began her literary career with a critical work "Sartre, the Romantic Rationalist" (1953). Her first novel, "Under the Net" appeared in 1954, and since then she published a book almost every year, her abundant output consisting of "The Flight From the Enchanter" (1955), "The Sandcastle" (1957), "The Bell" (1958), "A Severed Head" (1961), "The Italian Girl" (1964), "The Red and the Green" (1965), "The Time of the Angels" (1966), "The Nice and the Good" (1968), "Bruno's Dream" (1969), "A Fairly Honorable Defeat" (1970), "The Black Prince" (1973), "The Sacred and Profane Love Machine" (1974), "Henry and Cato" (1976), "The Sea, the Sea" (1978), "A Word Child" (1975), "Nuns and Soldiers" (1981). 	
<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

15-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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> <p>1. Auden's early poems were consent with revealing the evils of the country. Auden must have felt that Europe was slowly dieing and that his residence in a young nation would bring with it new life. His later poetry though often as</p>	<p>-listens, asks questions should any arise;</p> <p>-listens, learns by heart;</p> <p>-listens, takes a note;</p>

	<p>a satirical as the early poems had been, became increasingly concerned with religious themes.</p> <p>2. Iris Murdoch has written novels, drama, philosophical criticism, critical theory, poetry, a short story, a pamphlet, and a libretto or an opera based on her play <i>The Servants and the Snow</i>, but she is best known and the most successful as a philosopher and a novelist. Although she claims not to be a philosophical novelist and does not want to philosophy to intrude to openly into her novels, she is a Platonist whose aesthetics and view of man and inextricable, and moral philosophy, aesthetics, and characterization are clearly interrelated in her novels. Murdoch began to write prose in 1953. She soon became very popular with the English readers. All her novels <i>Under the Net</i>, <i>The Flight from the Enchanter</i>, <i>The Sandcastle</i>, <i>The Unicorn</i>, <i>The Red and the Green</i>, <i>The Time of Angels</i>, <i>An Accidental Man</i>, <i>The Black Prince</i>, and many others are characterized by the deep interest in philosophical problems and in the inner world of man. Iris Murdoch shows the loneliness and sufferings of the human being in the hostile world.</p>	<p>-listens, takes a note; -listens, ask questions should any arise.</p>
<p>3-босқич. 10 мин</p>	<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 <p>1. What is the tone or attitude of the speaker in his poem “That night when joy began”?</p> <p>2. In some of his poems we find beautiful combines of the visual image of the sun’s horizontal raise awakening the travelers from their dream and metaphorical idea of the land owners shooting them for trespassing -, that is, destroying their temporary illusion</p>	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the class -report, discussion

	of love. But as their hike for additional miles (days, they outgrow their nervousness and begin to believe in spiritual peace, for they are not reproached for trespassing and they can see in the future (through love's field glasses) nothing that is, genuine and lasting love.	
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16-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Thomas Stearance Eliot and his poems and plays;
<i>Маъруза режаси / ўқув машғулотининг тuzилиши</i>	-to discuss the key concepts under the given themes: 1. Thomas Stearance Eliot and his poems and plays;
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about Charles Perci Snow's works.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • T S Eliot's early poems capture the alienation and spiritual bankruptcy felt by many writers of his time. He returned frequently to these matters in his first volume of poetry, "Prufrock and Other Observations" , (1917) as well as in his subsequent works. "The Waste Land" (1922) and "The Hollow Men" (1925). After these works, however. Eliot's poetry began to show the stirrings of religious faith. "Ash Wednesday" (1930) written after his conversion to the Church of England, portrays his climb from despair to hope and from disillusionment to belief. In his masterpiece, the "Four Quartets" (1943). he affirms his belief in spiritual values in the midst of war. • According to the modern American author Delmore Schwartz, the poetry of T.S.Eliot "has a direct relationship to modern life. The width and the height 	<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 • He wrote such famous poems as "Ballad", "That night when joy began", "Musee des Beaux Arts" and others. • Auden uses a traditional ballad form to describe the terror of the modern world. What narrative technique is used to increase gradually the poem's mood of terror. • Although the speakers are not identified, what can you infer about their relationship? • In 1948 he awarded the Noble Prize in literature.

and the depth of modern life are exhibited in his poetry: the agony and the horror of modern life are represented as inevitable to any human being who dares not wish to deceive himself with systematic lies."	
• <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

16-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	Ҷаолият	
	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. Eliot's poems are known for their concrete images, irregular rhythms shifting moods "patchwork" presentation of religious, historical, mythological, and literary reference. His poetry also mixes elevated language with slang and colloquial expressions. Eliot believed that poetry should not state emotions directly; rather, the poet should select images that trigger these, emotions in the reader. According to his theory of art, the poet's personal emotions are of no artistic worth in themselves. What matters is the art that reworks these emotion into universal patterns and symbols. 2. In 1948 Eliot was awarded the Nobel Prize for Literature, becoming the first American born poet to be co honored. However. Eliot found success with other forms of writing besides poetry. He	-listens, asks questions should any arise; -listens, learns by heart; -listens, takes a note; -listens, takes a note; -listens, ask questions should any arise.

	<p>published influential literary criticism, and like Yeats, wrote poetic dramas. Among his best-known play are "Murder in the Cathedral" (1935), "The Fanuh Reunion" (1939), "The Cocktail Party" (1950).</p> <p>3. In the latter part of his life Eliot turned more and more to play writing and to the writing of essays and books, discussing social and religious themes, notably "Notes Toward a definition of Culture" and the "Aims of Education". It was his aim to revitalize poetic drama, to write plays that would seem perfectly natural to audiences although the characters were speaking poetry. One of his modern plays, "The Cocktail Party" had a long run in both London and New York, but his earlier play, "Murder in Cathedral", is closest to traditional poetic drama.</p> <p>4. As a poet Eliot is above all an intellectual, one who has put much hard thinking into his verse and who demands in equal amount of thought from the reader. He can incompress poignant feeling when he chooses, but his habitual choice is to establish an exact equation between feeling and thought. Some of his poems are difficult because the links between the ideas have been suppressed. Consequently the reader must study these poems carefully to piece together into a logical sequence their seemingly isolated statements.</p>	
<p>3-босқич. 10 мин</p>	<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. "Preludes" <ol style="list-style-type: none"> 1. List five specific images of evening and morning presented in sections 1 and 2. 2. In section 3 what does the person 	<ul style="list-style-type: none"> -listens; -asks questions -make notes of the important points of the class -report, discussion

<p>described by the speaker see?</p> <p>3. What does night reveal to this person according to lines 26-28?</p> <p>4. What is the mood of “Pereludes”</p> <p>5. Is the laugheter refered to him line 52 god or bad?</p> <p>6. What images in the poem might be particularly assosiated with twentieth century existence?</p> <p>Point out the aspect of modern life that eliot emphasizes most. Sumarine the view of modern life that the poem expresses</p>	
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17-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Dorris Lessing; (1919-)
<i>Маъруза режаси / ўқув машғулотининг тuzилиши</i>	-to discuss the key concepts under the given themes: 1. Dorris Lessing; (1919-) and her stories and novels;
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about Dorris Lessing’s works.
<i>Педагогик вазифалар:</i> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • Dorris Lessing’s early works. • Her life and first books. • Her novel “The Golden Book” • Her next novels “Briefing for a descent into hell”. • And “The Memours of a Survivor”. In these two novels Lessing turns to what she calls the mysterious “Inner space” of the mind. Her great theme is the growth in “How we see things”, the real feelings of people and how they come to discover them. 	<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 • For analysis we may take one of her popular stories “A Sunrise on the Veld”.
<i>Таълим усуллари</i>	Visual Slide (Power Point materials) presentation
<i>Таълим шакли</i>	Lecture
<i>Таълим воситалари</i>	“English literature” M.Bakoeva,

	Е. Muratova, М. Ochilova
Таълим бериш шароити	Lecture room

17-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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> <p>1. Doris Lessing , was born in 1916 in Kermanshah iran?a britain writer ,author of works such as novel “The Grass is Singing” (1949) “The Golden Notebook” (1962). In 2007, Lessing won the Nobel Prize in Literature. She was described by the Swedish Academy as “that epicist of the famele experience “who with scepticim?five and visionary power has subjected a divided ciculturalisation to serutiny. Doris Lessing told reporters outside her home “I’ve won al the prizes in Europe every bloody one,so I fv delighted to win them all It’s a royal flush The prize is worth “The Good Terrorist”(1985). The psychological theme (1956-19600 and after that the Sufi theme “Ganopus”series.</p> <p>2. Lessing is a very concsiuos probing writer, greatly preoccupied with social questions. One critic has summed up her work as “Enormously Lucid Socialistic Journalism”. There is a strong didactic strake in her work: not only due her novels explore social questions, but they take a very clear stand on them. “The London Times” has called her “Not only the best woman novelist we have, but one of the most serious and intelligent and honest writers of the whole postwar generation.”</p>	<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>

<p>3-босқич. 10 мин</p>	<p>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</p> <ol style="list-style-type: none"> 1. Study and discuss: <ol style="list-style-type: none"> 1. How do the boy's feelings on waking contrast with his feelings at the end of the story? 2. What is the unexpected discovery he makes about himself and the world of nature? 3. What progression of thoughts and feelings about the dieing buck and the skeleton in the bush does the boy have? 4. How important is the African setting to the boy's experience? 5. To what extend does the setting held to define the boy's character? 	<p>-listens; -asks questions -make notes of the important points of the class -report, discussion</p>

18-МАЪРУЗА МАШҒУЛОТИ ЎҚИТИШ ТЕХНОЛОГИЯСИ

<i>Вақт: 2 соат</i>	<i>Талабалар сони: 60</i>
<i>Ўқув машғулотининг шакли ва тури</i>	Lecture: Nadine Gordimer
<i>Маъруза режаси / ўқув машғулотининг тuzилиши</i>	<p>-to discuss the key concepts under the given themes: 1. Nadine Gordimer (1923 -) and her stories and novels;</p>
<i>Ўқув машғулоти мақсади:</i>	To provide students with information about Nadine Gordimer's works.
<p><i>Педагогик вазифалар:</i></p> <ul style="list-style-type: none"> • To introduce the main concepts under the given theme; • Nadine Gordimer has written novels and short stories and her work has appeared regularly in periodicals such as the "New Yorker" and the "Atlantic". Born in Springs, near Johannesburg, South Africa, she was 	<p><i>Ўқув фаолияти натижалари:</i></p> <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 • For analysis we may take one of

<p>educated there at private schools and for one year at the University of Witwatersrand. She has lectured extensively and was a visiting professor to the United States.</p> <ul style="list-style-type: none"> • The settings of Nadine Gordimer’s fiction range from sophisticated South African suburbs to huts with thatched roofs and mud floors. She is equally adept at writing about society matrons, native peddlers and professional hunters. The stories focus on the observed moment, the brief but revealing incident. • She is the author of nine short-story collections and nine novels, including “The Burger’s Daughter” (1979) and “July’s People” (1984). In a writing style that vividly evokes the physical and emotional landscape of South Africa, she shows the reader that both blacks and whites suffer in such an unequal social order. Her short stories have been made into films of great power. Respected and widely translated throughout the world, she continues to live in the South Africa. In 1991 she was awarded the Nobel Prize for Literature. 	<p>her popular stories “The Train From Rhodesia”.</p> <ul style="list-style-type: none"> • How do the details of the stories setting suggest the dreary emptiness of the world of the station? In what ways are both life aboard the train and life at the station disconnected or cut off from the outside? • What does the young woman see from the window? How is her attitude towards her husband affected by his purchase of the lion? What does the lion represent to her? What does it represent to her husband? • What do you think accounts for the woman’s shift in mood? What qualities of life described in the story might cause her to feel weary unfulfilled?
<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

18-МАЪРУЗА МАШҒУЛОТИ ТЕХНОЛОГИК ХАРИТАСИ

Босқичлар вақти	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	-listens, takes a note; -listens, asks questions

	students (<i>see attachment#1</i>);	should any arise.
2-босқич. 60 МИН	<p>Main part: Delivering lectures on the following themes:</p> <p>1. Nadine Gordimer was born in Springs, near Johannesburg, South Africa, and educated at the university of Witwatersrand. She possesses a skill for penetrating emotionally complex moments. In her stories and novels she deals with modern South Africa, the racial tensions in that country and the dilemma of the individual conscious in situations of political and racial stress. Though traditional in techniques of characterization and narrative, her writing bears the influence of experimental fiction in this century. This modern influence is particularly evident in "The Train from Rhodesia", where Gordimer subtly communicates the tensions of daily living. Her writing has been compared to that of Virginia Woolf – "Crystaline and gentle" – yet she does not ignore the grim realities of much of South African life.</p>	<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> <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 <p>Describe the station and the people there at the beginning of the story.</p> <p>2. Give three examples of the activity that begins when the train arrives at the station.</p> <p>3. What are the woman's thoughts about the souvenirs of her "holiday" and about her husband?</p> <p>4. Explain the steps that lead to the purchase of the carved lion. Describe the woman's reaction to the purchase.</p> <p>Interpreting</p> <p>5. What does the arrival of the train mean to the people at the station?</p> <p>6. What does the incident with the lion</p>	<p>-listens;</p> <p>-asks questions</p> <p>-make notes of the important points of the class</p> <p>-report, discussion</p>

	<p>tell us about the relationship between the woman and her husband?</p> <p>7. In what sense does the station symbolize the woman's psychological condition?</p>	
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COLLECTION OF EXERCISES FOR PRACTICAL SESSIONS

I. Blank Filling:

1. The 16th century saw the fall of feudalism and the rise of _____ in England. After the Hundred Years' War and the Wars of the _____, Henry VII founded the Tudor _____, a centralized monarchy of a totally new type.
2. The _____ Reformation was in essence a political movement in a _____ guise.
3. The Authorized Version of the Bible was sometimes called _____, which had a great influence on English language and literature.
4. The key-note of the Renaissance is _____, which reflected the new outlook of the rising _____ class.
5. In the days of Henry VIII, a group of scholars called Oxford _____ introduced classical literature to England.
6. "Utopia" is written in the form of a _____ between More and Hythloday, a returned voyager.
7. In Book One of "Utopia", More condemned the _____ of land as the source of social evils.
8. Book Two of "Utopia" is a sketch of an ideal _____ in some unknown ocean, where property is held in _____ and there is no _____.
9. As a poet, Sir Philip Sidney wrote a collection of sonnets, _____; as a critic, he wrote _____, one of the earliest English literary essays.
10. Edmund Spenser's first important work is _____, and his masterpiece is _____, dedicated to Queen Elizabeth.
11. The tragedy of Doctor Faustus is symbolic of a _____ in the age of Renaissance.

II. Choose the best answer:

1. In the second half of the 16th century, which is sometimes called the _____ Period, the English Renaissance burst into a flowering of literature.
A. Queen Mary's B. Elizabethan C. Henry VIII's D. king James'
2. Which of the following does Not appear during the flourishing period of English Literature?
A. translation of classical works into English B. works on England's history
C. books describing discoveries and adventures D. sonnets and blank verse
E. alliterative verse
3. The language Spenser used can be called _____ English.
A. Old B. Middle C. Modern D. Contemporary
4. The most famous sonnet sequences of the Elizabethan Age Does not include _____.

A. Spensers' sonnets B. Shakespeare's sonnets C. Sidney's sonnets D. Milton's sonnets

5. Francis Bacon's works does Not include _____.

A. "Advancement of Learning" B. "New Instrument" C. "Essays" D. "Euphuism"

6. "Everyman" is a popular _____.

A. miracle play B. morality play C. interlude

7. _____ is the first English tragedy.

A. "The Play of the Weather" B. "Gammer Gurton's Needle" C. "Gorboduc"

8. Which of the following is Not a play of Marlowe's?

A. "Tamburlaine" B. "The Jew of Malta" C. Doctor Faustus D. "Armada"

III. Answer the following questions.

1. What are the features of the Renaissance?

2. In what form is "The Faerie Queen" written?

3. What is "Euphuism"?

4. Describe the London Theatre and the Audience.

5. What's the social significance of Marlowe's plays?

IV. Explain the following terms.

1. sonnet 2. blank verse 3. literary criticism 4. pastoral 5. eclogue

6. allegory 7. nationalism 8. humanism 9. Puritanism 10. scene

11. climax 12. comedy 13. tragedy 14. classical drama 15. act

16. forms of drama 17. playwrights 18. university wits 19. lyrical 20. characterization

Part Two

I. Blank Filling.

1. The second period of Shakespeare's playwriting is his period of _____. It contains a series of tragedies headed by the famous "_____".

2. The general spirit of Shakespeare's comedies in the first period is _____. "Romeo and Juliet", though a tragedy written in the first period, is _____ in spirit.

3. Shakespeare's histories are _____ plays. The theme of these plays is the necessity for _____ under one sovereign.

4. "The Merchant of Venice" is _____ in origin. The story in "King Lear" is from an old _____ legend.

5. "_____" is considered the summit of Shakespeare's art. The story in the play comes from an old _____ legend.

6. The key-note of Hamlet's character is _____.

7. _____ and the Authorized Version of the English Bible are the two great treasuries of the English language.

8. Of the many contemporaries and successors of Shakespeare, the most well-known was _____.

9. The works of the _____ poets are characterized, generally speaking, by _____ in content and _____ in form.
10. John Milton's two famous epics are "_____" and "_____". His "Samson Agonistes" is a _____ modeled on the Greek tragedies.
11. The greatest English epic is _____. It is a long epic in _____ books, done in _____.
12. "The Pilgrim's Progress" is a _____ allegory.
13. _____ was the greatest and most versatile writer of the Restoration Period and the forerunner of the English classical school of literature.
14. Shakespeare wrote a cycle of _____ sonnets. "Venus and Adonis" and "The Rape of Lucrece" are his two _____ poems.
15. Shakespeare's four great tragedies are "King Lear", "Macbeth", "Hamlet" and "_____".

II. Characters and Authors

1. Rosalind, Orlando and Frederick
2. Launce and his dog Crab
3. Henry V., Hotspur and Falstaff
4. Cordelia, Regan, Goneril and their Father Lear
5. Portia, Antonio, Shylock and Bassanio
6. Ophelia, Queen Gertrude and Claudius
7. Prospero, Ariel, Caliban and Prince Ferdinand
8. Desdemona, Brabantio, Iago and Cassio
9. Adam, Eve and Satan
10. Christian, Faithful and Mr. Hopeful

III. Choose the right answer.

1. _____ has been universally acknowledged to be the summit of the English Renaissance.
A. Edmund Spenser B. William Shakespeare C. John Milton D. Christopher Marlowe
2. Henry IV deals with the events of _____ century and gives the picture of a troubled reign.
A. 14th B. 15th C. 16th D. 17th
3. The omnipresent power of money in the age of growing capitalism can be shown in:
A. Othello B. Timon of Athens C. Hamlet D. The Tempest
4. Ben Jonson's masterpiece is:
A. Volpone B. Every Man in His Humor C. The Alchemist D. Sejanus
5. The well-known soliloquy by Hamlet "to be or not to be ..." shows his:
A. hatred for his uncle B. Love of life C. resolution of revenge D. inner strike
6. John Milton is a great poet in the period of English:
A. feudalism B. Renaissance C. Bourgeois Revolution D. Enlightenment
7. The real hero in Milton's Paradise Lost is
A. Adam and Eve B. God C. the angels D. Satan

8. _____ is the glorious pioneer to introduce blank verse into non-dramatic poetry.

A. John Milton B. William Shakespeare C. Edmund Spenser D. John Dryden

9. When James II threatened to restore the old absolute monarchy, the bourgeoisie expelled him and invited William from Holland to be King of England in 1688. this was so-called the:

A. English Bourgeois Revolution B. Industrial Revolution
C. The Wars of the Roses D. Glorious Revolution

10. The story in Paradise Lost comes from:

A. English Chronicles B. The Old Testament of the Bible C. Greek Legends
D. The New Testament of the Bible

IV. Answer the following questions in English.

1. The key-note of Shakespeare's comedies

2. The theme of Shakespeare's plays

3. The characterization of Hamlet

4. The image of Satan

5. Analyze the main idea and the artistic features of Paradise Lost

Part Three

I. Blank Filling.

1. _____ was the main current in English novel in the middle of the 19th century.

2. So far as the literary form or genre is concerned, the major contribution made by the 19th century critical realists in their perfection of the _____.

3. The greatest representation of English critical realism was _____.

4. In his novel "A Tale of Two Cities", Dickens takes the _____ as the background.

5. Robert Browning's principal achievement lies in his introducing to English poetry _____.

6. Mrs. Elizabeth Barrett Browning's "_____" exposes the criminal system of child-labour prevailing in the 19th century England.

7. "_____" is Thackeray's masterpiece. The sub-title of the book, "A Novel Without A Hero", suggests the fact that the writer's intention was not to portray individuals, but the bourgeois and aristocratic society as a whole.

8. _____ was one of the first English writers to make the class struggle between the workers and the capitalists the theme of a novel.

9. The three remarkable novels of George Eliot: "Adam Bede", "The Mill on the Floss", and "Silas Marner", all dealt with _____ problems and contained _____ studies of character.

10. "_____" has been called "the supreme epic of English life", _____ and _____ in this novel are a pair of 19th-century English Don Quixote and Sancho Panza.

11. In 1836, arose the working-class movement known as _____, which was, according to Lenin, “the first broad, really mass, politically formed, proletarian revolutionary movement.
12. In English history, the mid and late 19th century is sometimes called the _____, because the reign of Queen Victoria covered the period _____.
13. The Victorian Age was largely an age of _____, especially the _____, eminently represented by _____ and _____. As well as literary and social criticism, represented by _____ and _____.
14. _____ was the most important poet of the Victorian Age.

II. Choose the best answer:

1. Charles Dickens, William Makepeace Thackeray, and Bronte sisters were all _____.
- A. Romanticists B. Stream-of-Consciousness writers
C. Enlighteners D. Critical Realistic Writers
2. *Vanity Fair* is a _____.
- A. allegorical novel B. realistic novel
C. historical novel D. romance
3. *Dombey and Son* is a _____.
- A. biographical novel B. allegorical novel
C. critical realistic novel D. historical novel
4. *Pride and Prejudice* is a _____.
- A. novel of naturalism B. social novel
C. historical novel D. allegorical novel
5. *Wuthering Heights* is a _____.
- A. poem B. prose C. novel D. play
6. *A Tale of Two Cities* is a _____.
- A. sentimental novel B. historical novel
C. realistic novel D. stream-of-consciousness novel
7. *The Mill on the Floss* is a _____.
- A. novel B. poem C. prose D. play
8. *Mary Barton* is a _____.
- A. satirical novel B. realistic novel
C. historical novel D. modern novel
9. 'My Last Duchess' is a _____.
- A. lyric B. didactic poem
C. philosophical poem D. dramatic monologue
10. 'Break, Break, Break' is a _____.
- A. lyric B. dramatic poem
C. satiric poem D. epic

Part Four

I. Blank Filling:

1. At the beginning of the 18th and 19th century, _____ became to be the new trend in English literature. It rose and grew under the impetus of the _____ Revolution and the _____ Revolution.
2. The publication of “_____” jointly written by _____ and _____ marked the beginning of the romantic revival in England.
3. Owing to difference in political attitudes, romantic writers split into two schools: _____ romanticists and active romanticists. The former school is represented by Wordsworth, _____ and _____, while the later one is represented by _____, _____ and _____.
4. Passive romanticists have often been mentioned as “_____ poets”, because they lived in the Lake District in the Northwestern part of England.
5. Wordsworth’s poetry is distinguished by the _____ and _____ of his language. It was his theory that the language spoken by the _____ was, when purified, the best of all.
6. Two of S. T. Coleridge’s best poems are: a) _____, which tells a story about an old sailor’s adventures at sea; and b) _____, which is a dream poem.
7. The long poem “Childe Harold’s Pilgrimage” was written by _____. It contains _____ cantos and was written in _____.
8. _____ is Byron’s masterpiece, it displayed Byron’s genius as a romanticist and a _____ simultaneously. Juan belongs to a _____ hero.
9. Shelley’s masterpiece of long poem is _____, a lyrical drama in four acts.
10. The most well-known lyrics by Shelley is _____, which shows his strong belief of the final victory of the revolutionary cause.
11. The leading principle of poem creation by John Keats is “_____, truth beauty”. He believes “_____ in all things.
12. Of the numerous shorter poems by Keats, the most important are his odes and _____.
13. Most of Keat’s famous odes were written with _____ as their general theme, among them, the most important one is “_____”.
14. _____ and _____ are two well-known essayists of the Romantic period, they were the leading figures in the development of _____ essays.
15. Scott has been regarded as the founder and great master of the _____.

II. Identify the author and the work of the following quotations:

1. “If winter comes, can spring be far behind?”
2. “all good poetry is the spontaneous overflow of powerful feeling.”
3. “she lived unknown, and few could know when Lucy ceased to be. But she is in her grave, and oh, the difference to me!”
4. “Yet, Freedom! Yet they banner, torn, but flying, ……”

5. "Fade far away, dissolve, and quite forget what thou among the leaves hast never known."

III. Answer the questions.

1. What's the common features of the literary works of Romanticism?
2. What's the theme of Shelley's "Prometheus Unbound"?
3. Tell the theme of "Ode to the West Wind".
4. Talk about the general features of Byron's poem and the theme of "Childe Harold's Pilgrimage".
5. What is the theme of "Don Juan".

A. Multiple-choice questions:

(Each of the statements below is followed by four alternative answers. Choose the one that would best complete the statement and put the letter in the brackets.)

1. Which of the following is NOT regarded as one of the characteristics of Renaissance?
 - A. Exaltation of man's pursuit of happiness in this life.
 - B. Cultivation of the genuine flavor of ancient culture.
 - C. Tolerance of human foibles.
 - D. Praise of man's efforts in having his soul delivered.
2. The most significant intellectual movement of the Renaissance was_.
 - A. the Reformation
 - B. humanism
 - C. the Italian revival
 - D. geographical explorations
3. What is the relationship between Claudius and Hamlet?
 - A. Cousins.
 - B. Uncle and nephew.
 - C. Father-in-law and son-in-law.
 - D. Father and son.
4. Which of the following plays does not belong to Shakespeare's great tragedies?
 - A. Romeo and Juliet
 - B. King Lear
 - C. Hamlet
 - D. Macbeth
5. Which statement about the Elizabethan age is not true?
 - A. It is the age of translation.
 - B. It is the age of bourgeois revolution.
 - C. It is the age of exploration.
 - D. It is the age of the protestant reformation.
6. Una in The Faerie Queene stands for _____.
 - A. chastity
 - B. holiness
 - C. truth
 - D. error
7. In Hamlet's soliloquy, when he says, "To sleep, perchance to dream: --ay, there's the rub." What is he primarily thinking about?
 - A. The bad dreams that have recently been troubling him.

- B. The fact that if dying is like going to sleep, then perhaps after death we have bad dreams.
- C. The sinful behavior of Gertrude, whose guilty dreams he would like to know.
- D. His desire to sleep so that he will not have to take vengeful action.
8. _____ first made blank verse the principal instrument of English drama.
- A. Shakespeare B. Wyatt
C. Sidney D. Marlowe
9. "The slings and arrows of outrageous fortune" is an example of _____.
- A. allegory B. simile
C. metaphor D. irony
10. In "Not on thy sole, but on thy soul, harsh Jew, / Thou mak'st thy knife keen", Gratiano (a character in *The Merchant of Venice*) uses a rhetorical device called _____.
- A. hyperbole B. homonym
C. paradox D. pun
11. In *The Faerie Queene* Spenser impresses us with his skilful blending of religious and historical _____ with chivalric _____.
- A. symbolism ... lyricism
B. allegory ... romance
C. elegy ... narrative
D. personification ... irony
12. Of the following lines from *The Merchant of Venice*, what statement is not true?
"For herein Fortune shows herself more kind
Than in her custom; it is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty; from which ling'ring penance
Of such misery doth she cut me off."
- A. Lady Fortuna is not always kind towards the fallen man.
B. It is her usual habit to take away the fallen man's wealth and let him live in poverty.
C. Antonio thinks she is more kind toward him because she is taking away both his wealth and life.
D. She is kind to Antonio because she does not take his life away though she destroys his ships.
13. Of the following lines from Milton's *Paradise Lost*, what statement is correct?
"To bow and sue for grace
With suppliant knee, and deify his power
-- that were low indeed,
That were an ignominy, and shame beneath
This downfall: ..."
- A. To beg God for mercy and worship his power were as low as this downfall.
B. To beg God for mercy and worship his power were more shameful and disgraceful than this downfall.

- C. To beg God for mercy is more shameful than worship his power.
 D. To fight against God is as low as to worship Satan.
14. In the sonnet "Death, Be Not proud", Donne says to death: "Those whom thou think'st thou dost over-throw / Die not, poor death, nor yet canst thou kill me." What does he mean?
 A. Death is very strong.
 B. Death is not death, because after death we wake up to live eternally.
 C. One must face death courageously and defiantly.
 D. Death is not as strong as he thinks he is.
15. Milton's Paradise Lost took its material from _____.
 A. the Bible B. Greek myth
 C. Roman myth D. French romance
16. Christopher Marlowe wrote all the following plays except _____.
 A. Tamburlaine the Great
 B. The Jew of Malta
 C. Cymbeline
 D. The Tragical History of Doctor Faustus
17. Which of the following plays by Shakespeare is NOT a comedy?
 A. The Merchant of Venice
 B. A Midsummer Night's Dream
 C. As You Like It
 D. Romeo and Juliet
18. _____ is the most common foot in English poetry.
 A. The iamb B. The anapest
 C. The trochee D. The dactyl
19. "In a dream vision, Arthur witnessed the loveliness of Gloriana, and upon awakening resolves to seek her." The two literary figures "Arthur" and "Gloriana" are from _____.
 A. The Fairie Oueene B. Romeo and Juliet
 C. Dr. Faustus D. Paradise Lost
20. In "Sonnet 18", William Shakespeare _____.
 A. meditates on man's mortality
 B. eulogizes the power of artistic creation
 C. satirizes human vanity
 D. presents a dream vision
21. In Paradise Lost, Satan says: "We may with more successful hope resolve / To wage by force or guile eternal war, / Irreconcilable to our grand Foe." What is the "eternal war" Satan and his followers were to wage against God?
 A. To plant a tree of knowledge in the Garden of Eden.
 B. To turn into poisonous snakes to threaten man's life.
 C. To remove God from His throne.
 D. To corrupt God's creation of man and woman.

22. Dr. Faustus is a play based on the German legend of a magician aspiring for _____ and finally meeting his tragic end as a result of selling his soul to the Devil.
 A. money B. immorality
 C. knowledge D. political power
23. "Bassanio: Antonio, I am married to a wife
 Which is as dear to me as life itself;
 But life itself, my wife, and all the world,
 Are not with me esteem'd above thy life;
 I would lose all, ay, sacrifice them all,
 Here to the devil, to deliver you.
 Portia: Your wife would give you little thanks for that,
 If she were by to hear you make the offer."
 The above is a quotation taken from Shakespeare's comedy The Merchant of Venice, which can be regarded as a good example to illustrate what _____ is.
 A. dramatic irony B. personification
 C. allegory D. symbolism
24. "Read not to contradict and confute, nor to believe and take for granted" is one of the epigrams found in _____.
 A. Bacon's "Of Studies"
 B. Bunyan's Pilgrim's Progress
 C. More's Utopia
 D. Fielding's Tom Jones
25. Which of the following is not typical of metaphysical poetry best represented by John Donne's works?
 A. Common speech B. Conceit
 C. Argument D. Elegant language

B. Blank-filling:

(Complete each of the following statements with a proper word or phrase.)

- "When in disgrace with fortune and men's eyes" is the beginning line of a _____ written by William Shakespeare. sonnet
- The epoch of Renaissance witnessed a particular development of English drama. It was Christopher Marlowe who made _____ the principal vehicle of expression in drama. blank verse
- The greatest and most distinctive achievement of Elizabethan literature is _____. drama
- John Milton is regarded the greatest _____ of the 17th century, and one of the giants of English literature. poet
- Shakespeare's plays have been traditionally divided into three categories: histories, _____ and tragedies. comedies
- In 1637 Milton wrote the finest _____ in English, Lycidas, in honor of a Cambridge friend. elegy
- "Death, Be Not Proud" focuses on a key _____ of Christian doctrine: we are afraid of death, yet we are not afraid of death. paradox

8. The predominant rhetorical device employed in "The Sun Rising" is _____ . personification
9. With few exceptions Shakespeare uses the sonnet form in the popular English form of three _____ and a couplet. quatrains
10. Edmund Spenser is often referred to as "the poets' _____ ".
His masterpiece is The Fairie Oueene. poet

C. T-F statements:

(Decide whether the following statements are true or false and write your answers in the brackets.)

- () 1. Odyssey, Beowulf and Samson Agonistes are all great epics. F
- () 2. In his love poetry, Donne describes love as single, constant, spiritual and eternal. F
- () 3. In all his works, Spenser effectively blended classical literary themes and conventions with Christian moralism. T
- () 4. It was first in Dr. Faustus that Marlowe influenced later drama with his concentration on one heroic figure and his development of blank verse into a flexible poetic form for tragedy. F
- () 5. Donne's dramatic conversational style enables him to devour all kinds of experiences in life and to put them into poetry. T
- () 6. William Caxton is important to the development of English literature because he wrote important tales about King Arthur. F
- () 7. In his history plays, Shakespeare expressed his wish for freedom and national unity. F
- () 8. Hamlet's melancholy derives from his sudden exposure to the evil world and his thoughtfulness of the meaning of life in a corrupted society. T
- () 9. The Reformation was the great 16th-century religious revolution that resulted in the establishment of the Catholic churches. F
- () 10. The new humanistic learning that resulted from the renovation of classical literature is frequently taken as the beginning of the Renaissance on its conscious, intellectual side. F

D. Work-author pairing-up:

- | | |
|----------------------------------|------------------------|
| (E) 1. Samson Agonistes | A. Thomas More |
| (C) 2. Songs and Sonnets | B. Francis Bacon |
| (B) 3. "Of Studies" | C. John Donne |
| (G) 4. King Lear | D. Edmund Spenser |
| (J) 5. Tamburlaine the Great | E. John Milton |
| (D) 6. The Shepherdes Calender | F. Philip Sidney |
| (G) 7. Antony and Cleopatra | G. William Shakespeare |
| (E) 8. Lycidas | H. George Herbert |
| (J) 9. The Jew of Malta | I. Ben Jonson |

E. Define the literary terms listed below:

1. Humanism
2. Metaphysical
3. Blank verse
4. Renaissance

F. Reading comprehension:

(For each of the quotations listed below please give the name of the author and the title of the literary work from which it is taken and then briefly interpret it.)

1. "Nor lose possession of that fair thou ow'st;
Nor shall Death brag thou wand'rest in his shade,
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee."

2. "One short sleepe past, wee wake eternally,
And death shall be no more; death, thou shalt die."

3. "They perfect nature, and are perfected by experience; for natural abilities are like natural plants, that need proyning by study; and studies themselves do give forth directions too much at large, except they be bounded in by experience."

4. "Busy old fool, unruly sun,
Why dost thou thus,
Through windows and through curtains call on us?"

5. "From rest and sleep, which but thy pictures be,
Much pleasure; then from thee much more must flow,
And soonest our best men with thee do go,
Rest of their bones, and soul's delivery."

G. Questions:

(For each of the following questions you are asked to give a brief answer, exclaiming what you know about it. You should write no more than 100 words for each answer, and, therefore, concentrate on those essential points.)

1. Why can Book I of The Faerie Queene be read as both romantic narrative and spiritual allegory?
2. Give a brief comment on Marlowe's contribution to English tragedy.
3. What is the theme of Shakespeare's Sonnet 18?
4. State briefly Donne's view of love.
5. Give a brief analysis of Hamlet's "To be or not to be" soliloquy.

H. Essay questions:

(In this part you are asked to write a short essay on each of the given topics. You should write no more than 150 words on each one. Therefore, you should concentrate on those most important points, try your best to be logical in your essay, and keep your writing clear and tidy.)

1. Analyze and comment on John Donne's poem "The Sun Rising".
2. Analyze and comment on the character of Shylock in *The Merchant of Venice*.
3. Give an analysis of the structure and stylistic features of *Paradise Lost*.
4. Why does Portia wait such a long time in the trial scene before she reveals the legal loophole that will free Antonio from Shylock's clutches?
5. Comment on the character of Satan in Book I of *Paradise Lost*.

V. Key to the exercises

I. Multiple-choice questions:

1—25 DBBAB CBDCD BCBDA CDAAB DCAAD

B. Blank-filling:

1. sonnet
2. blank verse
3. drama
4. poet (writer)
5. comedies
6. elegy
7. paradox
8. personification
9. quatrains
10. poet

C. T-F statements:

1—10 FFTFT FTTF

D. Work-author pairing-up:

1. E
2. C
3. B
4. G
5. J
6. D
7. G
8. E
9. J
10. G

E. Define the literary terms listed below:

1. Humanism
2. Metaphysical
3. Blank verse
4. Renaissance

(Refer to Part III, definition of literary terms for answers.)

F. Reading comprehension:

1. William Shakespeare, Sonnet 18: "Shall I Compare Thee to a Summer's Day?"

The lines mean "You will not lose your own beauty, nor shall death boast that you roam about in his darkness; So long as men can stay alive, so long as this poem lives, it gives you eternal life." The sestet provides a major "turning" in the sonnet and answer the question raised earlier: a nice summer's day is usually transient, but the beauty in poetry is eternal.

2. John Donne, "Death Be Not Proud".

The meaning is "shortly after we die (compared to 'sleep'), we'll wake up and live eternally. In this sense, it's death that shall die". Paradox is very common in metaphysical poetry. John Donne concludes his poem with a couplet that first balances the ideas of death as a sleeping and death as a waking, and then summarizes the more profound paradox that a person's death is his victory over dying and death.

3. Francis Bacon, "Of Studies".

These remarks mean: studies improve a person's natural abilities and are themselves made complete by experience, because natural abilities are like natural plants, which need trimming by study; the directions given forth by studies themselves are too general, unless they are restricted by experience. Here we get a glimpse of the pithy aphoristic style of Bacon's essays.

4. These are the beginning lines of John Donne's poem "The Sun Rising". The speaker questions the sun's authority and speaks condescendingly, placing the sun in the status of a subordinate.

In the lovers' kingdom, the sun has no right to dictate the time of day or the passing of seasons. His presence in their bedchamber is an intrusion on their privacy.

5. These lines are taken from Donne's poem "Death, Be Not Proud". Apparently, Donne is saying that relaxation and slumber are desirable things in life, and death offers human beings eternal "rest" and "sleep", and therefore "much pleasure". By saying "which but thy pictures be", Donne refers to the fact that our image of Death is rest and sleep. Of course, all men and women, not just the "best men", eventually walk with Death. Donne means to say that even the best among us will perish in the end. No one is safe; but that's not necessarily the way to look at it. Death is not something we should fear, for it is part of a natural cycle. It is the preface to our final sleep, which offers "freedom" (and final delivery) for the soul. Here Donne is implying that our life offers only imprisonment for the soul, and in this sense Death would be more powerful.

G. Questions:

1. Read as romantic narrative, the plot of Book I is a series of chivalric adventures undertaken by the Redcrosse Knight culminating in his killing the dragon, rescuing Una's parents, and winning her as his bride. Read as spiritual allegory, the book tells the story of the Christian's struggle for salvation--his wandering between the evil extremes of pride and despair, his encounter with the seven deadly sins, his separation from and reunion with the one true faith, the purgation of his sinfulness, and his final salvation by divine grace added to heroic effort.

2. In the medieval tradition tragedy invariably represents the hero's falling into misery or adversity from prosperity or happiness and thereby inculcates a moral or didactic lesson. There is no moral of this sort in Marlowe's plays. He perceived that tragic action must issue from, and be reflected in, the individual. Though death comes to all Marlowe's tragic heroes, the kernel of his play lies rather in the struggle of a brave human soul against forces that in the end prove too great for it. This conception of serious drama--Renaissance virtue battling on to success and then falling unconquered before fate--is one of Marlowe's most outstanding contributions to the development of a truly august type of English tragedy.

3. In this sonnet Shakespeare expresses a very bold idea: that beautiful things can rely on the force of literature to reach their eternity; and literature is created by man, thus it declares man's eternity. This idea is not only possessed by Shakespeare. It is a spark of the European Renaissance movement. Under the harsh religious control in the medieval period, man was not a great being, an eternal being, but rather

a being of born sin. Now there rises a vigorous commercial class of bourgeoisie, strongly attacking the feudal ideas and declaring things created by man are eternal. This historical circumstance gave the sonnet a particularly deep and rich meaning. The emphatic tone of the poem shows the mighty self-confidence of the newly arisen class. And the vivid, variable and rich images reflect the lively and adventurous spirits of those who were opening new space, creating new world.

The Elizabethan sonneteers followed the poetic technique established by centuries of convention, and described love as single, constant, spiritual and eternal. Donne, who tested all opinions with the touchstone with his wit, rebelled against this stale tradition. At the early stage of his revolution, Donne declared that love is an animal affair, a matter of flesh and sensation. In his Songs and Sonnets, Donne proclaims the importance of inconstancy and variety, since it is love that matters, not the beloved. When Donne entered his married life, there was a change in his attitude. He felt that the nature of love is a perfect union of body and mind. In this he anticipates all that modern psychology has taught us. In love poetry, Donne attempts to understand how the intellectual side of love can be related to its physical side, and to reflect the complex emotion the poetry seeks to reproduce.

5. In several famous and eloquent soliloquies, Shakespeare reveals the deep conflict within the thoughtful and idealistic Hamlet as he is torn between the demands of his emotions and the hesitant scepticism of his mind. The "To be or not to be" soliloquy is the best known and often felt to be central to Hamlet's personality. It provides an excellent example of Hamlet not doing anything. Trapped in a nightmare world of hypocrisy, treachery and general corruption, and apparently bearing the intolerable burden of the duty to revenge his father's death, Hamlet is obliged to inhabit a shadow world, to live suspended between fact and fiction, language and action. He considers that it would be far better for us all to commit suicide, but that we don't because we are scared of what might happen to us in the afterlife. Furthermore, we very often put things off because of our understanding that we might be being sinful. We look too closely at our plans only to find reasons for not carrying them out. The speech conveys a sense of utter world-weariness as well as the author's incisive comments on the social reality of his time.

H. Essay questions:

1. Refer to the notes and comments on the poem in Section E (J. Donne), Part II for answer.

2. Refer to the comments on Shylock in Section C (W. Shakespeare), Part II for answer.

3. Refer to the comments on the poem in Section F (J. Milton), Part II for answer.

4. For one thing, the tense and long drawn-out trial scene makes for very effective drama. But there is a more important reason why Shakespeare made Portia delay in giving Shylock the decisive stroke. In a word, Portia wants to save Shylock from himself by having him relent of his own accord and by proving that he does have compassion for human suffering. Symbolically, she wants him to convert to Christianity and to gentle ways of his own accord. Portia wants to win a moral

victory rather than a legal victory. To this end, she appeals to Shylock first on the New Testament grounds that mercy is a divine attribute, blessing both those who give and those who receive; then by appealing to his human greed and offering extra money in return for a dismissal of the case against his friend. But Shylock remains impervious to Portia's appeal. He prefers the unnatural satisfaction of claiming the pound of flesh. Only when Portia has exhausted every means of persuasion does she finally deal with Shylock in his own terms. Portia's appeal to Shylock is developed at considerable length in order to show her Christian patience, mercy, and generosity in contrast to Shylock's Jewish literalness, inhumanity, and hatred. As Christian propaganda, this scene proves that Jews will not listen to reason and that forced conversion is necessary if harmony is to be restored to the Christian world.

5. Satan in Book I is in some ways an appealing figure. Most of us admire the rebel, especially the rebel who will not bow down to another even in defeat. He is a good military leader. And when he feels sorrow at the sad plight of those he has led to so terrible a punishment, we cannot but sympathize with his state of mind. Satan is at the most noble in Book I because he has about him the last flickers of heavenly radiance, the traces of his ruined greatness. There is undoubtedly something thrilling as he summons up his defeated powers, collects together the scattered legions of the lost angel, addresses them with words of defiance of God, and draws forth response of militaristic assent as his troops "Clashed on their sounding shields the din of war, / Hurling defiance toward the vault of heaven". But even in Book I the effects of his sin are beginning to show. He blusters. He presents the commonest excuse which the wrongdoer, who has failed, can make: he says more than once that he had no way of knowing God was so strong when he rebelled since no one had ever tried His strength. He lies when he claims to have emptied Heaven, for only a third of the angels rebelled. In spite of the terrible defeat he has just suffered, he refuses to acknowledge the power of God. He will continue the battle, even though he should realize that all he can get out of his fight is further pain for himself and for his fellows. For all this self-delusion, however, Satan's defiance of the Divine Will is indispensable to the continuance of his identity, a predicament that raises him to tragic status.

VARIANTS OF TASKS PREPARED FOR TYPES OF ASSESSMENT

№ 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.

№ 12

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”

№ 15

1. Consequences of Germanic tribes invasion to Britain.

2. Parts of the Song of Beowulf

3. Periods in Shakespeare’s creative life

№ 16

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.

№ 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

3. The life and works of Shakespeare

№ 20

1. Parts of the Song of Beowulf

2. Thomas More and his “Utopia”

3. Shakespeare’s influence upon the world literature.

№ 21

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.

№ 22

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.

№ 23

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

№ 26

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”.

№ 28

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.

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”.

Variant 18

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 19

1. Write about the Elizabethan Age of English literature.
2. Charles Dickens and his works
3. William Shakespeare and his “Romeo and Juliet”.

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1. Write about the Enlightenment in English literature.
2. George Elliot and her works.
3. William Shakespeare and his tragedies.

Variant 21

1. Write about the Victorian Age of English literature.
2. George Gordon Byron and his works.
3. William Wordsworth and his works.

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2. Samuel Taylor Coleridge and his works.
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2. Write about "Beowulf".
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1. Write about Charlotte Bronte, George Elliot, Elizabeth Gaskell in brief.
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3. William Shakespeare and his histories.

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

Variant 32

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

Variant 33

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

TEST QUESTIONS

- 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
 - 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

1 "Merchant of Venice" by Shakespeare is a

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

2 Who wrote "The Canterbury Tales"?

- A) William Shakespeare
- B) Geoffrey Chaucer
- C) William Langland
- D) John Gower

3 The accession of Queen Victoria was in:

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

4 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

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

- A) Latin
- B) German
- C) French
- D) Celtic

6 When was Wordsworth born?

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

D) 1772

7 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
- 8 To what destination were the pilgrims heading?
- A) Nottingham
 B) Essex
 C) Canterbury
 D) London
- 9 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
- 10 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
- 11 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
- 12 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
- 13 "Gulliver Travels" is a record of the travels of:
- A) Jonathan Swift
 B) Lemuel Gulliver
 C) Laputa
 D) Yahoos
- 14 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)
- 15 During the Middle Ages the most important branch of learning was
- A) humanity
 B) theology
 C) geology

- D) methodology
- 16 Who was the first Christian English king?
- A) Alfred
 - B) Richard III
 - C) Richard II
 - D) Ethelbert
- 17 Prince of Denmark is...
- A) Hamlet
 - B) Othello
 - C) Macbeth
 - D) none of them
- 18 Chaucer wrote "The Canterbury Tales" in this type of English. What type was it?
- A) Old English
 - B) Middle English
 - C) Norman French
 - D) British English
- 19 How many voyages are described in Gulliver's Travels?
- A) 2
 - B) 3
 - C) 4
 - D) 5
- 20 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
- 21 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
- 22 How many periods are there in Shakespeare's creative life?
- A) 4
 - B) 3
 - C) 2
 - D) 5
- 23 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

24 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

25 Who is the author of Piers Plowman?

- A) Sir Thomas Malory
- B) Margery Kempe
- C) Geoffrey Chaucer
- D) William Langland

26 Which poets collaborated on the Lyrical Ballads of 1798?

- A) Mary Wollstonecraft and William
- B) Mary Wollstonecraft Shelley and Percy Bysshe Shelley Blake
- C) William Wordsworth and Samuel Taylor Coleridge
- D) Charles Lamb and William Hazlitt

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

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

28 "A Tale Of The Tub" is a:

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

29 "Gulliver travels" by Swift is a:

- A) Travel book
- B) A bitter satire
- C) Allegorical work
- D) All the above

30. The Britains, after whom the English province of the Roman Empire was named Britannia, spoke which language?

- A) Celtic
- B) Latin
- C) German
- D) French

31 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

32 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

33 Where did Byron write his third canto of “Childe Harold’s Pilgrimage”

A) England

B) Turkey

C) Switzerland

D) Greece

34 Which of the following were kinds of comedies written for the Elizabeth theater?

A) tragicomedy

B) humor comedy

C) city comedy

D) Raucous comedy

35 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

36. Which of the following is not one of the countries travelled by Lemuel in “Gulliver Travels”?

A) Lilliput

B) Brobdingnag

C) Struldbrugs

D) Laputa

37. Christopher Marlowe is the most suggestive figures of:

A) English Enlightenment

B) English Renaissance

C) Pre-Renaissance

D) Elizabethan Age

38 The 'Coffee Houses' culture flourished in:

A) The seventeenth Century

B) The early Eighteenth Century

C) The nineteenth Century

D) The twentieth Century

39 John Milton wrote “Paradise Lost” during which century?

A) 15th

B) 16th

C) 17th

D) 18th

40 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

CURRENT CONTROL QUESTIONS ON THE SUBJECT

Theme 1

1. What can you tell about Britons and their language?
2. When was Britain conquered by the Roman Empire and what was its result? Why did Angles, Saxons and Jutes fight with one another?
3. Why is the Anglo-Saxon poem "Beowulf" called the foundation-stone of all British poetry?
4. Name the main heroes of the poem "Beowulf".
5. Characterize Beowulf.
6. Why did Wiglaf put the blame for Beowulf's death on coward earls?
7. What is the merit of the poem?
8. Does the poem "Beowulf" remind you of any Russian or Uzbek epic poems?
9. What do you know about William Langland's best poem?
10. How many periods can be distinguished in G. Chaucer's literary work?
11. Why is Chaucer's famous "The Canterbury Tales" still of great value to the world literature?
12. In what do you see Chaucer's contribution to literature?

Theme 2

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?

Theme 3

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"?

Theme 4

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?

Theme 5

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?
12. Charlotte Bronte, her life and work.
13. Elisabeth Gaskell, her life and work.
14. What works by George Eliot do you know?
15. Why did a woman writer, Mary Ann Evans, take a man's name for her pseudonym?

Theme 6

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?

Theme 7

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

Theme 8

1. When did Christopher Columbus find the coast line of America?
2. When did the first English colonizers come to America?
3. What characteristic feature the epoch of theocracy in America had?
4. How did the spiritual life develop in America?
5. What was the contribution of American enlighteners to the Revolution?
6. Who was the best representative of American Enlightenment?
7. What is Benjamin Franklin's most popular work?
1. What are the specific features of American Romanticism?
2. Who are its best representatives?
3. What is W. Irving's contribution to American literature?

4. What are J.F. Cooper's novels about American Indians?
5. Which novel has become the best portrayal of Puritan America?
6. Why is E.A. Poe acknowledged as a founder of a genre of a detective story?
7. What do you know about "Moby-Dick"?

Theme 10

1. What is abolitionism and where has it started?
2. What was the result of that movement?
3. What do you know about Harriet Beecher-Stowe and her work?
4. What was H. Longfellow's contribution to the movement of abolitionism?
5. Why "The Song of Hiawatha" is so important even for a contemporary reader?
1. What were the results of the Civil War and its impact on the development of American literature?
2. What trends in American literature of that period do you know?
3. What is the most important collection of poems published by Walt Whitman?
4. What is specific with Mark Twain's humor and satire?
5. What are the most popular topics raised by O. Henry in his stories?
6. Who is the author of the "Octopus"?
7. What are the problems raised by Jack London in his stories about sever North?

Theme 11

1. What are the novels in which Dreiser spoke about American women?
2. What do you know about Reed's best publicist work?
3. Which novel brought popularity to Upton Sinclair?
4. Which novel written by Sinclair Lewis raises the problem of racial discrimination?
5. Why was Faulkner concerned about the mode of life in the South and which novels reflected those problems?

Theme 12

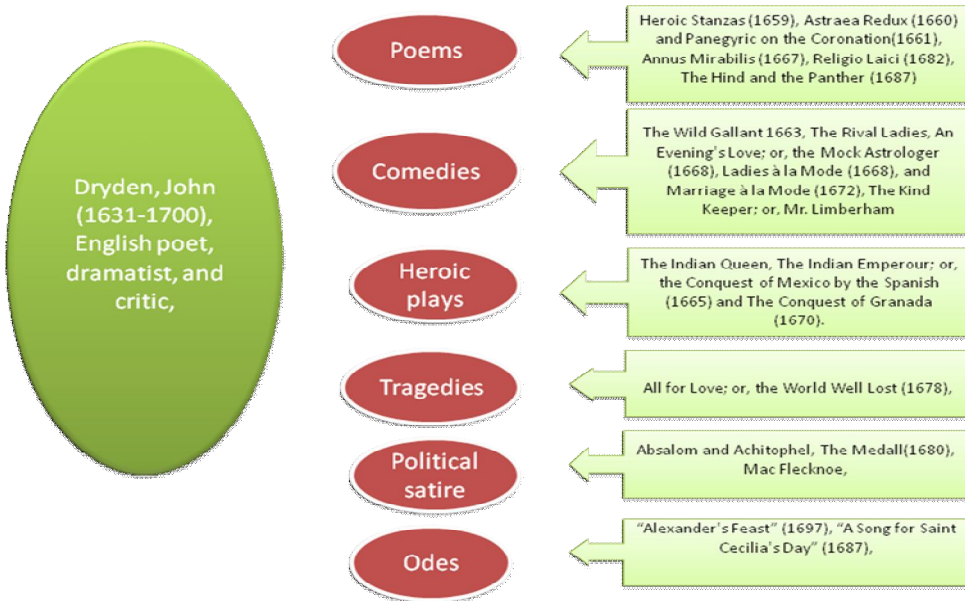
1. What is the phenomenon "lost generation"?
2. What is peculiar of Sherwood Anderson's short stories?
3. Which novel by Fitzgerald reflects the problems of the "lost generation"?
4. What are the basic themes in Hemingway's novels and stories?
5. What is the main idea of "The Old Man and the Sea"?
6. What are the most popular poems of a prominent black poet in America?
7. What is the main theme in L. Hughes' poems?

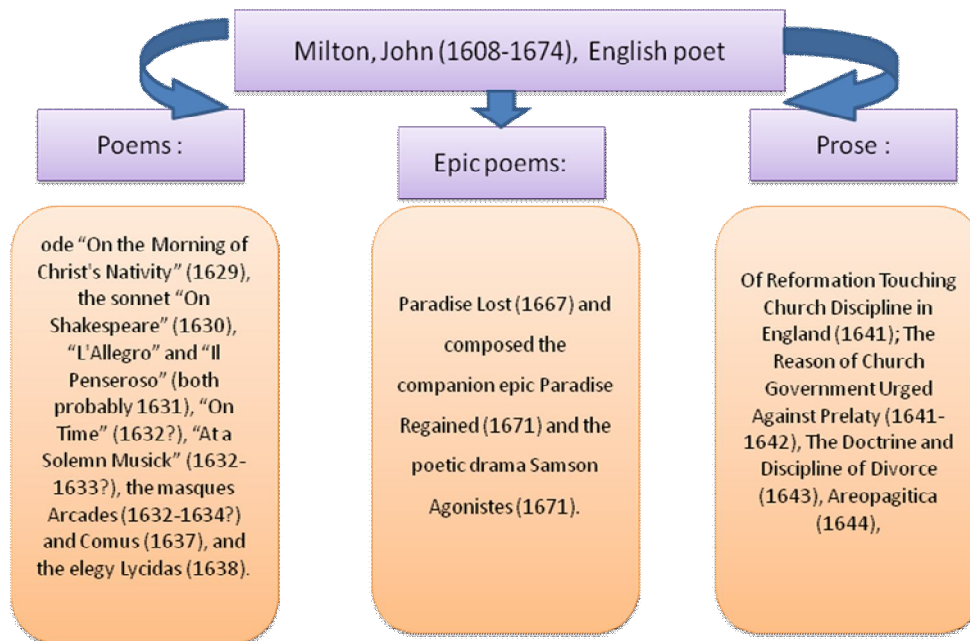
Theme 13

1. What was America after the Second World War?
2. What new writers appeared after the war?
3. What do you know about the literature of 1950s?
4. What problems are raised in the literature of 1960s?
5. What are specific features of the literature of 1970s and 1980s?

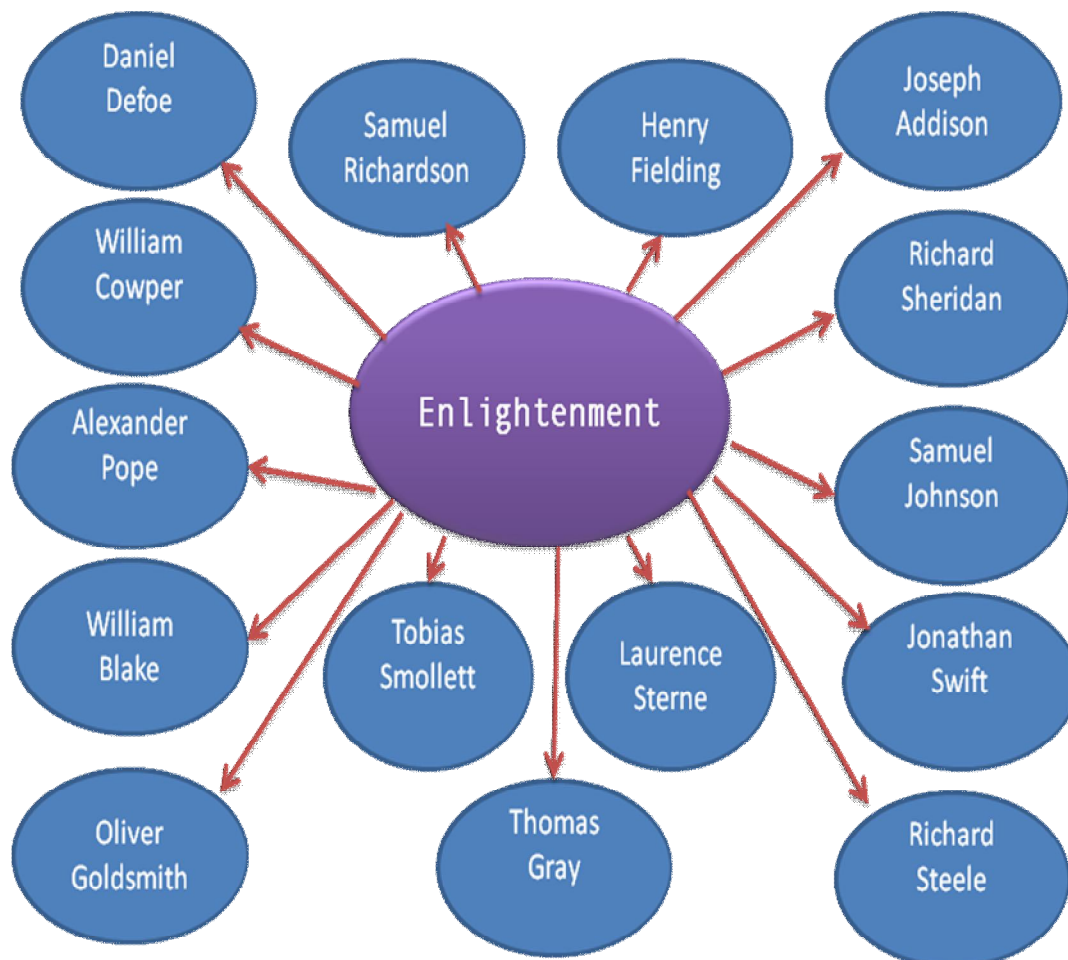
HANDOUTS AND PRESENTATION MATERIALS

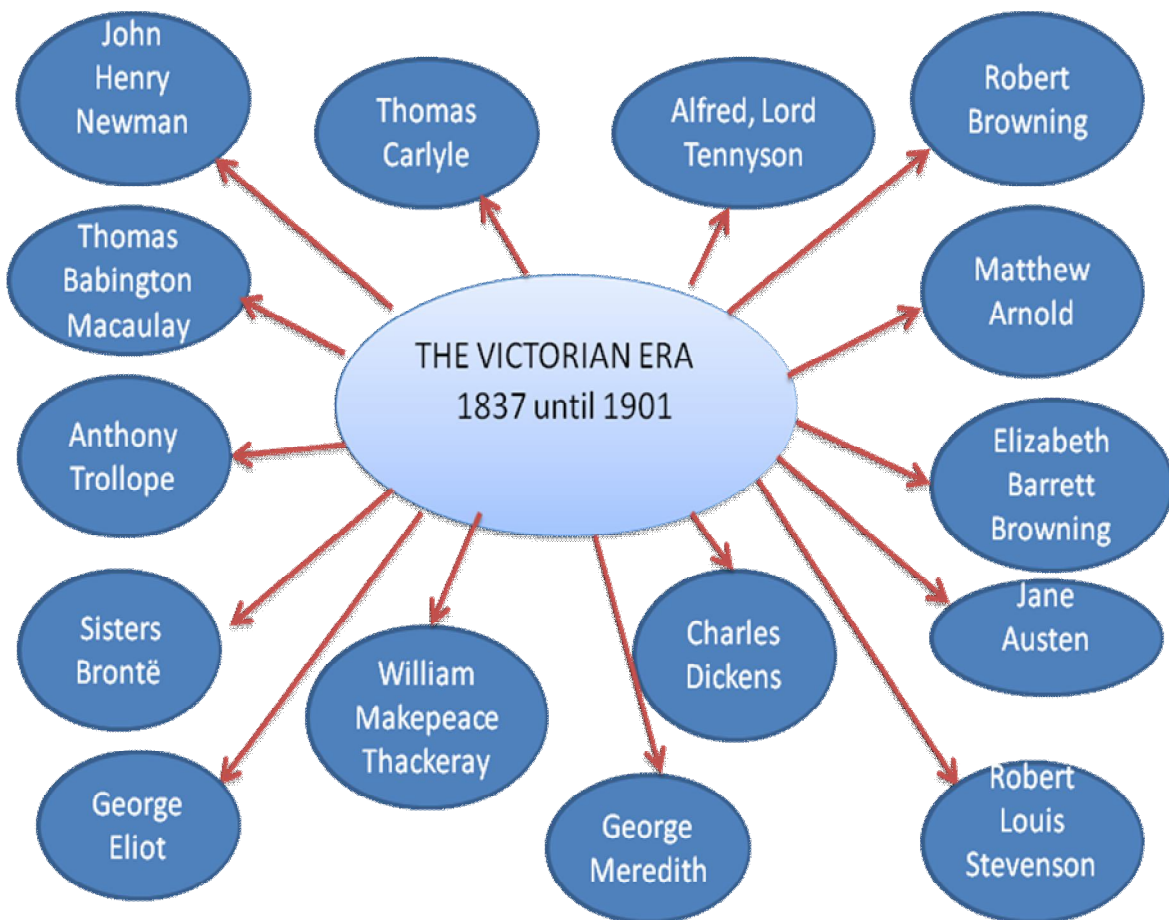
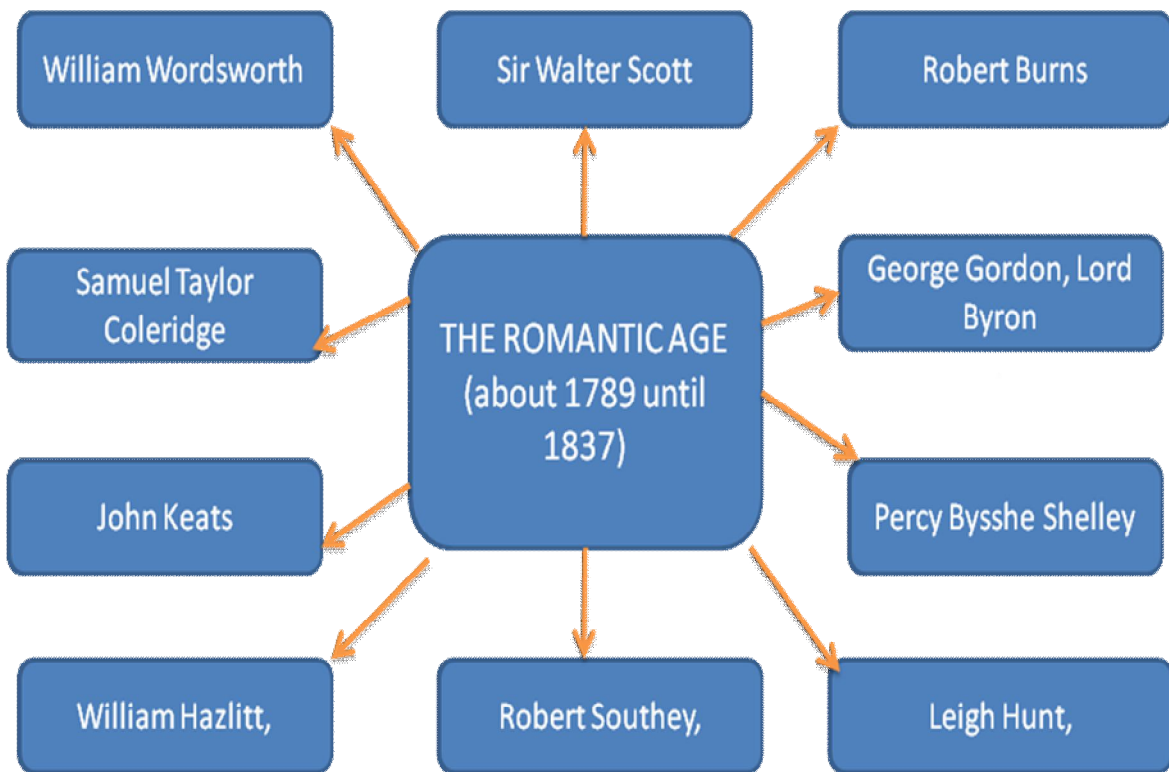
William Caxton (1422?-1491)	<ul style="list-style-type: none"> • first English printer, translator born probably in Tenterden, Kent.
Sidney, Sir Philip (1554-1586)	<ul style="list-style-type: none"> • English poet • the sonnet cycle in his "Astrophel and Stella" (written 1582?; published 1591).
Spenser, Edmund (1552?-1599),	<ul style="list-style-type: none"> • great English poet • epic poem "The Faerie Queene" (Books I-III published in 1590, Books IV-VI in 1596)
Skelton, John (1460?-1529),	<ul style="list-style-type: none"> • English poet and satirist • His poems include "Collyn Clout" (1522) and "Why Come Ye Not to Court?" (1522),
More, Sir Thomas (1478-1535)	<ul style="list-style-type: none"> • English statesman and writer • Latin prose narrative "Utopia" (1516)
John Milton (1608-1674)	<ul style="list-style-type: none"> • English poet. Milton also wrote a sequel to "Paradise Lost", called "Paradise Regained" (1671),
Donne, John (1572-1631),	<ul style="list-style-type: none"> • English poet, prose writer, and clergyman • "Satires", "Holy Sonnets" (1618), "Divine Poems" (1607) and the prose work "Biathanatos", "Devotions upon Emergent Occasions" (1623-1624), a prose work
Jonson, Ben (1572-1637),	<ul style="list-style-type: none"> • English dramatist and poet • The first original play, "Every Man in His Humour", Every Man Out of His Humour (1599)

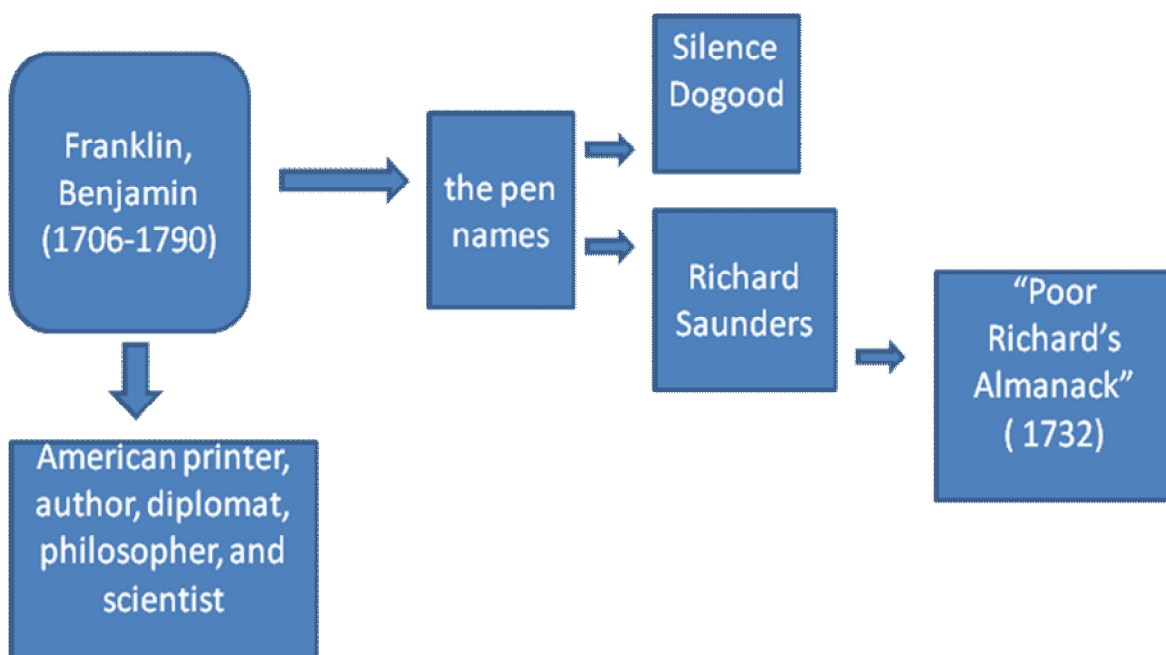
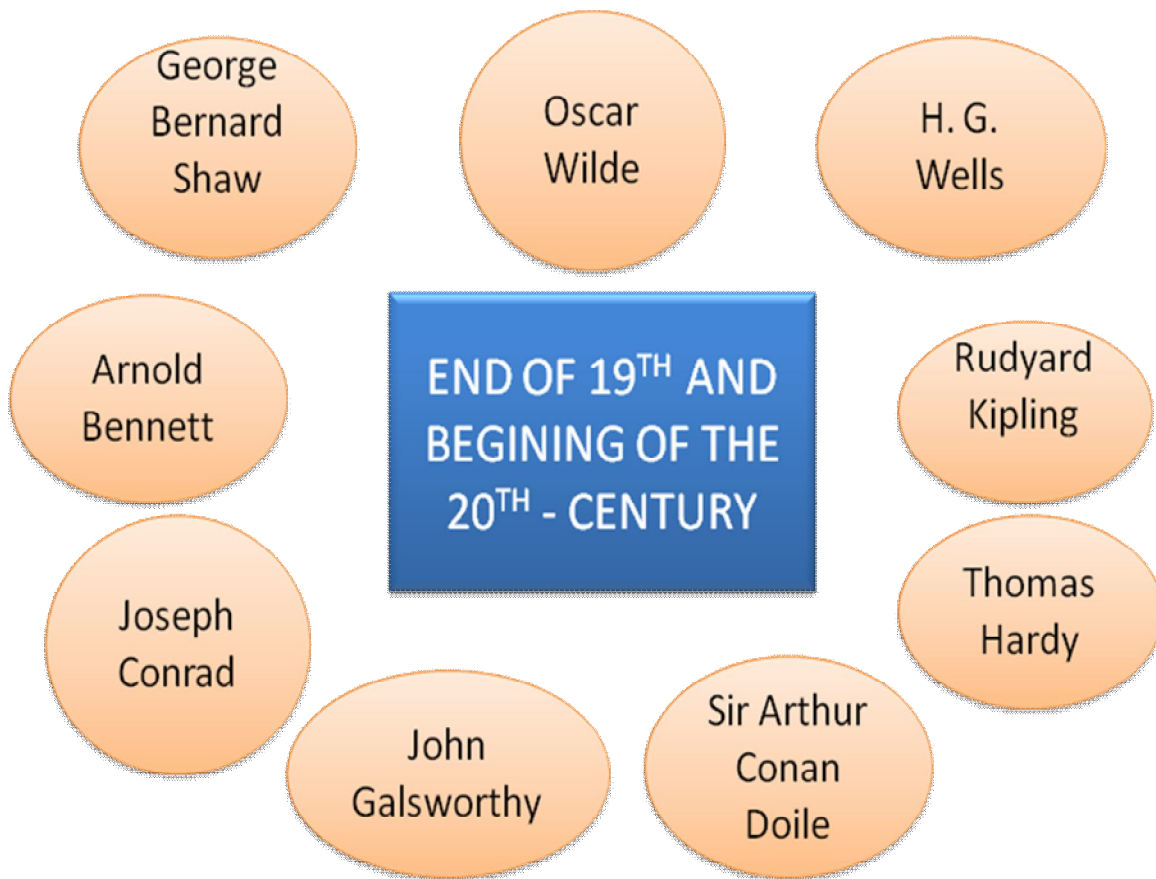


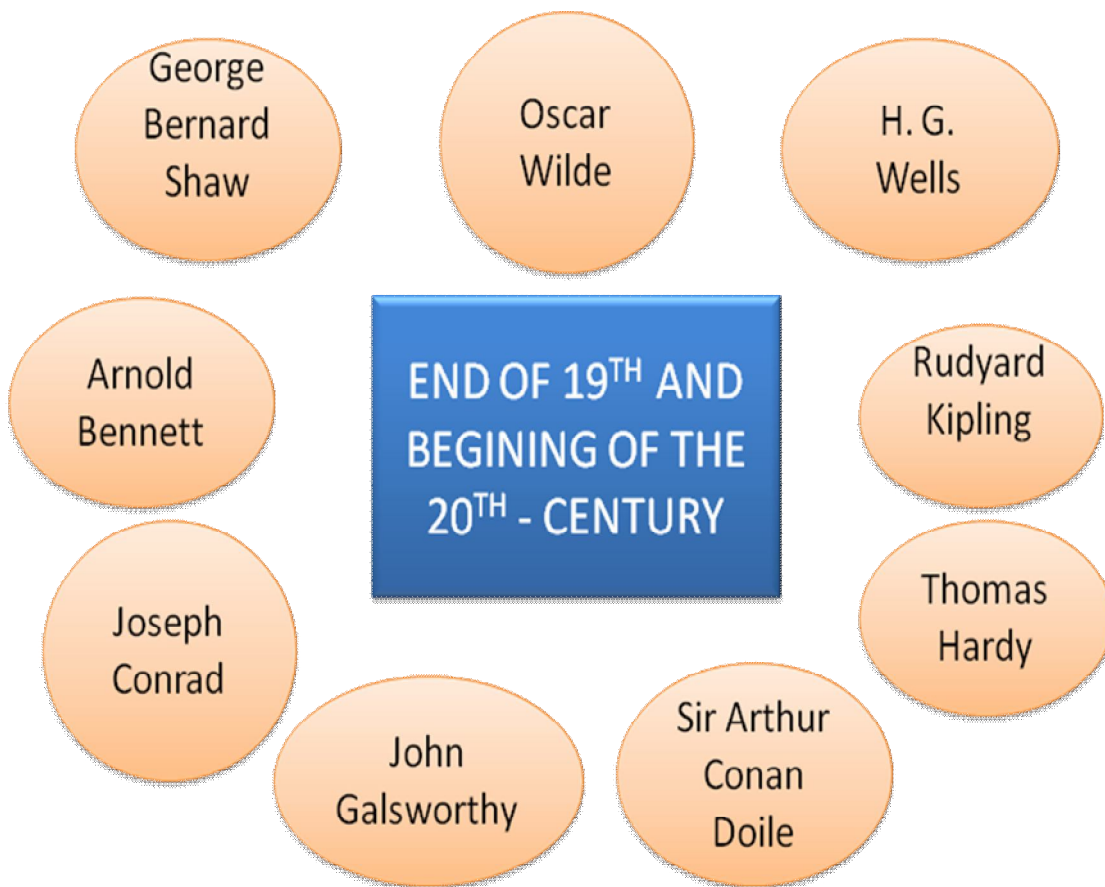


1.8 Талабаларга ушбу кластер тулдириш учун берилди









GLOSSARY

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-heroes 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 *kunstlerroman*.

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 **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, religious, 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 overarched 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 Cas- telvetro, 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 neoclassicists 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 Tash-tego 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 Bohème*, 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 Peirce, 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 *Poly-euctes* and Jean-Baptiste Racine's *Phedre*. Also known as Three Unities.

THEMES FOR INDEPENDENT STUDY

Theme 1

To find and analyze information about :

- 1) the Venerable Bede and Alfred the Great
- 2) the medieval romance
- 3) Fables and Fabliaux
- 3) the folk ballads
- 4) Robin Hood Balads

Theme 2

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

Theme 3

To find and analyze information about :

- 1) Sentimentalists
- 2) Samuel Johnson

Theme 4

To find and analyze information about:

Translations of Byron's Burns poetry into Uzbek and Russian

Theme 5

To find and analyze information about :

- 1) Alfred Lord Tennison
- 2) Robert Louis Stevenson
- 3) Robert Browning
- 4) Influence of she-writers on English literature

Theme 6

To find and analyze information about:

- 1) development of detective genre
- 1) Sir Arthur Conan Doyle

Theme 7

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

Theme 8

Find and analyze information about

- 1) American poetry of revolution era
- 2) Michael Wigglesworth
- 3) Group of poets the Connecticut Wits (or Hartford Wits): David Humphreys, John Trumbull, Philip Freneau and Joel Barlow
- 4) Early Black Poetry: Phyllis Wheatley
- 5) genre of the travel narrative
- 6) Enlightenment: Thomas Paine, and Thomas Jefferson
- 7) The first American fiction “The Power of Sympathy” (1789), by Charles Brockden Brown

Theme 9

Find and analyze information about

- 1) Transcendentalism
- 2) American feminism: Margaret Fuller
- 3) Lydia Maria Child
- 4) William Wells Brown
- 5) American drama: William Dunlap

Theme 10

Find and analyze information about

- 1) the Fireside Poets: William Cullen Bryant, Henry Wadsworth Longfellow, James Russell Lowell, Oliver Wendell Holmes, and John Greenleaf Whittier
- 2) Uncle Tom's Cabin (1851) by Harriet Beecher Stowe

Theme 11

Find and analyze information about

- 1) naturalism: William Dean Howells, Stephen Crane, and Frank Norris
- 2) Louisa May Alcott
- 3) Psychological Realism: Henry James

Theme 12

Find and analyze information about

- 1) Social Realism and Naturalism
- 2) American poetry of 20th cent. (1st half): Paul Laurence Dunbar, Edgar Lee Masters, Edwin Arlington Robinson, Robert Frost
- 3) Whitman tradition in American poetry: Carl Sandburg, Langston Hughes and others.
- 4) Imagism: Hilda Doolittle, Ezra Pound

Theme 13

Find and analyze information about

- 1) dada and surrealism in American literature
- 2) expressionism in American drama: Eugene O'Neill
- 3) Gertrude Stein
- 4) impressionism: Dos Passos, John Roderigo (1896-1970),
- 5) Harlem Renaissance
- 6) Willa Cather
- 7) Margaret Mitchell
- 8) Western Genre: Zane Grey
- 9) Richard Wright
- 10) James Baldwin

Theme 14

Find and analyze information about

- 1) Beat Generation
- 2) Experimentation in American literature: Vladimir Nabokov, J. D. Salinger, Joseph Heller, Thomas Pynchon, Kurt Vonnegut, Jr., Norman Mailer, and Don DeLillo
- 3) Current Trends

THEMES FOR SYNOPSIS

1. «Беоульф хақида поэма» асарининг бадиий хусусияти
2. Ўрта асрлар даври инглиз адабиётининг ўзига хос хусусияти
Инглиз-норманн адабиёти
3. Ж. Чосер «Кентербери хикоялари» асарида жанр хилма-хилиги
4. У. Легленд «Кўшчи 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 англиз романтизми.
15. Англиз реализмнинг шакилланишида Ч. Диккенс ижоди.
16. Ж. Байрон ижодида шарқ мативи.
17. Англиз адабиётида эпистоляр роман жанри.
18. Б. Стоу асарларида қулчиликка қарши кураш.
19. Ф. Купер ижодида индейцлар ҳаётининг акс этиши.
20. XX аср англиз адабиётида янги адабий оқимлар
21. Англиз 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 Carp 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

STUDENT ASSESSMENT CRITERIA

4. Рейтинг баҳолаш тизими 4.1. Рейтинг назорат жадвали

	НАЗОРАТ ТУРИ	СОНИ	БАЛЛ	УМУМИЙ БАЛЛ
1.1	ЖН Амалий машғулот (берилган мавзулар юзасидан баҳс мунозараларда иштирок этиш)	5	2	10
1.2	Мавзуларни ёзма усулда ёритиб берш	10	0.5	5
1.3	Коликувим	1	15	15
1.4	Интернет материаллари асосида савол жавоб ўтказиш(тми)	1	5	5
1.5	Мавзулар юзасидан савол – жавоб ўтказиш(тми).	1	5	5
2.1	ОН			
2.2	Тест	1	30	30
3.1	ЯН Ёзма усул	1	30	30
	Жами			100

“Тили ўрганилаётган мамлакат адабиёти” фанидан талабалар билимини баҳолашнинг РЕЙТИНГ ЖАДВАЛИ

	Фев рал ь	Март					Апрель				Май			Июнь			
		18-23	25-2	4-9	11-16	18-23	25-30	1-6	8-13	15-20	22-27	29-4	6-11	13-18	20-25		27-1
		1	2	3	4	5	6	7	8	9	10	11	12	13	14		15
Амалий		2		2		3	2	3		2	3	2	3	2			24

1		Мустақил таълим			4			4					4				16
2	ОН 30%	Аудитория да				4			4		4		4	4			20
		Мустақил таълим				3			3		1		3				10
3	ЯН – 30%															30	30
	Жами		22				28				20				30	10	
	Жами ГП бўйича		22				50				70					10	
																0	

Эслатма: 4 семестрда ўқитиладиган “Тили ўрганилаётган мамлакат адабиёти” фанининг ўқув ҳажми 56 соатни ташкил этиб 1 семестрда ўтилади ва фан коэффиценти эса 0,56 бўлади. Фан бўйича ўзлаштиришни аниқлашда талаба тўплаган бали 0,56 га кўпайтирилади ва бутунгача яхлитлаб олинади.

4.2. ЖНни баҳолаш мезонлари

Тили ўрганилаётган мамлакат адабиёти фани бўйича жорий баҳолаш талабанинг амалий машғулотидаги ўзлаштиришни аниқлаш учун қўлланилади. ЖН ҳар бир амалий машғулотида сўров ўтказиш, савол ва жавоб топшириқларини бажариш ва ҳимоя қилиш каби шаклларда амалга оширилади. ЖН ҳар бир амалий машғулотида сўров яъни коллоквиум ўтказиш, савол ва жавоб, суҳбат, ҳамда ҳисобот топшириш каби шаклларда амалга оширилади. Талабага ЖН да бутун баллар қўйилади.

Талабанинг амалий машғулотларни ўзлаштириш даражаси қуйидаги мезон асосида аниқланади

Баҳолаш кўрсаткичи	Баҳолаш мезонлари	рейтинг бали
Аъло, 86-100%	Талабалар машғулоти давомида берилган муоммони ҳал этишда қўшимча адабиётлардан фойдаланиб илмий ёндошади ва шунингдек фонетик ва грамматик жиҳатдан нутқини мустақил ва раво баён эта олади. Талаба марузалар давомида берилган назарий билимларни яхши қабул қила олган бўлади.	5

Яхши, 71-85%	Талабанинг саволларга ёзма равишдаги жавобда ўзининг фикр мулоҳазаларини билдирилган грамматик ва стилистик хатоларга йўл қўймаган. Етарли назарий билимга эга. Берилган саволларга етарли жавоб беради. Масаланинг моҳиятини тушунади. Ўқув тартиб интизомига тўлиқ риоя қилади.	4
Қониқарли, 55-70%	Агарда талабанинг ёзма жавобда фикрлар чалкашлиги, грамматик хатолар бўлса шунингдек назарий ёндашув четлаб ўтилган бўлса Берилган саволларга жавоб беришга ҳаракат қилади. Масаланинг моҳиятини чала тушунган. Ўқув тартиб интизомига риоя қилади.	3
Қониқарс из 0-54%	Талаба амалий машғулот дарси мавзусига назарий тайёрланиб келмаса, мавзу бўйича масала, мисол ва саволларига жавоб бера олмаса, дарсга суст қатнашса билим даражаси қониқарсиз баҳоланади	2

4.3. ОНни баҳолаш

Оралиқ назорат “Тили ўрганилаётган мамлакат адабиёти” фанининг бир неча мавзуларини қамраб олган тегишли назарий ва амалий машғулотлар ўтиб бўлингандан сўнг ёзма равишда амалга оширилади. Бундан мақсад талабаларнинг тегишли саволларни билиши ёки муаммоларни ечиш кўникмалари ва малакалари аниқланади. Ўқув йилининг 4-семестрида 1-та ОН ўтказиш режалаштирилган бўлиб 30 балдан иборат. ОН ишлари ёзма иш ва тест усулида ўтказилиши назарда тутилган, ёзма иш ва тест саволлари ишчи ўқув дастур асосида тайёрланади. ОН га ажратилган баллдан 55% дан паст балл тўплаган талаба ўзлаштирмаган ҳисобланади. ОН ни ўзлаштирмаган талабаларга қайта топшириш имконияти берилади. ОН бўйича олинadиган тестлар кафедра мудири раҳбарлигида ташкил этилади ва кафедрада ўқув йилининг охиригача сақланади.

4.4. ЯНни баҳолаш

Якуний назорат “Тили ўрганилаётган мамлакат адабиёти” фанининг барча мавзуларини қамраб олган бўлиб, назарий ва амалий машғулотлар ўтиб бўлингандан сўнг ёзма равишда амалга оширилади. Бундан мақсад талабаларнинг фан бўйича ўзлаштириш кўрсаткичлари, яъни билим даражаси ёки муаммоларни ечиш кўникмалари ва малакалари аниқланади. ЯН назорат ишлари ёзма сўров усулда ёки тест усулида ҳам ўтказилиши назарда тутилган, ёзма саволлар ва тест саволлари ишчи ўқув дастури асосида тайёрланади. ОН ва ЖНларга ажратилган баллдан 55% дан паст балл тўплаган талаба ўзлаштирмаган ҳисобланади ва ЯНга киритилмайди. ЯНни ўзлаштирмаган талабаларга қайта топшириш имконияти берилади. ЯН бўйича олинadиган ёзма иш вариантлари кафедра мудири раҳбарлигида тузилади ва деканатларга топширилади.

Тест ва ёзма усулида ЯН ни баҳолаш мезонлари:

ЯН ёзма иш шаклида ўтказилади ва талабанинг жавоблари 30 баллик тизимда баҳоланади. Бунда ёзма ишга ажратилган 30 балл 3та саволлар сонига бўлиниб, бир саволга қўйиладиган балл 10 баллдан, жами назарий ва амалий саволларга берилган жавоб 30 балл билан баҳоланиб талабанинг ЯН да тўплаган баллари аниқланади.

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BASIC ABSTRACT

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Shakespeare Sonnets and Their Commentaries



Shakespeare Sonnets

Francesco Petrarca, or Petrarch, one of the best-known early Italian sonnet writers.

For the Saab automobile, see Saab Sonett. For the song by British band The Verve see Sonnet (song). For the Japanese communications company, see So-net. See also Sonet.

The term "**sonnet**" derives from the Provençal word "*sonet*" and the Italian word "*sonetto*," both meaning "little song." By the thirteenth century, it had come to signify a poem of fourteen lines that follows a strict rhyme scheme and logical structure. The conventions associated with the sonnet have evolved over its history. The writers of sonnets are sometimes referred to as "sonneteers," although the term is sometimes used derisively. Many modern writers of sonnets choose simply to be called "sonnet writers."

Traditionally, when writing sonnets, English poets usually employ iambic pentameter. In the Romance languages, the hendecasyllable and Alexandrine are the most widely used metres.

The Italian sonnet

The Italian sonnet (coinvented by Giacomo da Lentini, head of the Sicilian School under Frederick II). Guittone d'Arezzo rediscovered it and brought it to Tuscany where he adapted it to his language when he founded the Neo-Sicilian School (1235–1294). He wrote almost 300 sonnets. Other Italian poets of the time, including Dante Alighieri (1265–1321) and Guido Cavalcanti (c. 1250–1300) wrote sonnets, but the most famous early sonneteer was Petrarca (known in English as Petrarch).

The Italian sonnet comprises two parts. First, the octave (two quatrains), which describe a problem, followed by a sestet (two tercets), which gives the resolution to it. Typically, the ninth line creates a "turn" or *volta* which signals the move from proposition to resolution. Even in sonnets that don't strictly follow the problem/resolution structure, the ninth line still often marks a "turn" by signalling a change in the tone, mood, or stance of the poem.

In the sonnets of Giacomo da Lentini, the octave rhymed *a-b-a-b, a-b-a-b*; later, the *a-b-b-a, a-b-b-a* pattern became the standard for Italian Sonnets. For the sestet there were two different possibilities, *c-d-e-c-d-e* and *c-d-c-c-d-c*. In time, other variants on this rhyming scheme were introduced such as *c-d-c-d-c-d*.

The first known sonnets in English, written by Sir Thomas Wyatt and Henry Howard, Earl of Surrey, used this Italian scheme, as did sonnets by later English poets including John Milton, Thomas Gray, William Wordsworth and Elizabeth Barrett Browning.

This example, *On His Being Arrived to the Age of Twenty-three* by John Milton, gives a sense of the Italian Form:

How soon hath Time, the subtle thief of youth, (a)
 Stol'n on his wing my three-and-twentieth year! (b)
 My hasting days fly on with full career, (b)
 But my late spring no bud or blossom shew'th. (a)
 Perhaps my semblance might deceive the truth (a)
 That I to manhood am arriv'd so near; (b)
 And inward ripeness doth much less appear, (b)
 That some more timely-happy spirits endu'th. (a)
 Yet be it less or more, or soon or slow, (c)
 It shall be still in strictest measure ev'n (d)
 To that same lot, however mean or high, (e)
 Toward which Time leads me, and the will of Heav'n: (d)
 All is, if I have grace to use it so (c)
 As ever in my great Task-Master's eye. (e)

The English sonnet

William Shakespeare, in the famous "Chandos" portrait. Artist and authenticity unconfirmed. National Portrait Gallery (UK).

Sonnets were introduced by Thomas Wyatt in the early 16th century. His sonnets and those of his contemporary the Earl of Surrey were chiefly translations from the Italian of Petrarch and the French of Ronsard and others. While Wyatt introduced the sonnet into English, it was Surrey who gave them the rhyme scheme, meter, and division into quatrains that now characterizes the English sonnet. Sir Philip Sidney's sequence *Astrophil and Stella* (1591) started a tremendous vogue for sonnet sequences: the next two decades saw sonnet sequences by William Shakespeare, Edmund Spenser, Michael Drayton, Samuel Daniel, Fulke Greville, William Drummond of Hawthornden, and many others. These sonnets were all essentially inspired by the Petrarchan tradition, and generally treat of the poet's love for some woman; the exception is Shakespeare's sequence. In the 17th century, the sonnet was adapted to other purposes, with John Donne and George Herbert writing religious sonnets, and John Milton using the sonnet as a general meditative poem. Both the Shakespearean and Petrarchan rhyme schemes were popular throughout this period, as well as many variants.

The fashion for the sonnet went out with the Restoration, and hardly any sonnets were written between 1670 and Wordsworth's time. However, sonnets came back strongly with the French Revolution. Wordsworth himself wrote several sonnets, of which the best-known are "The world is too much with us" and the sonnet to Milton; his sonnets were essentially modelled on Milton's. Keats and Shelley also wrote major sonnets; Keats's sonnets used formal and rhetorical patterns inspired partly by Shakespeare, and Shelley innovated radically, creating his own rhyme scheme for the sonnet "Ozymandias". Sonnets were written throughout the 19th century, but, apart from Elizabeth Barrett Browning's *Sonnets from the Portuguese* and the sonnets of Dante Gabriel Rossetti, there were few very successful traditional sonnets. Gerard Manley Hopkins wrote several major sonnets, often in sprung rhythm, of which the greatest is "The Windhover," and also several sonnet variants such as the 10-1/2 line

curtal sonnet "Pied Beauty" and the 24-line caudate sonnet "That Nature is a Heraclitean Fire." By the end of the 19th century, the sonnet had been adapted into a general-purpose form of great flexibility.

This flexibility was extended even further in the 20th century. Among the major poets of the early Modernist period, Robert Frost, Edna St. Vincent Millay and E. E. Cummings all used the sonnet regularly. William Butler Yeats wrote the major sonnet *Leda and the Swan*, which used half rhymes. Wilfred Owen's sonnet *Anthem for Doomed Youth* was another sonnet of the early 20th century. W.H. Auden wrote two sonnet sequences and several other sonnets throughout his career, and widened the range of rhyme-schemes used considerably. Auden also wrote one of the first unrhymed sonnets in English, "The Secret Agent" (1928). Half-rhymed, unrhymed, and even unmetrical sonnets have been very popular since 1950; perhaps the best works in the genre are Seamus Heaney's *Glanmore Sonnets* and *Clearances*, both of which use half rhymes, and Geoffrey Hill's mid-period sequence 'An Apology for the Revival of Christian Architecture in England'. The 1990s saw something of a formalist revival, however, and several traditional sonnets have been written in the past decade.

[edit] Form

Soon after the introduction of the Italian sonnet, English poets began to develop a fully native form. These poets included Sir Philip Sidney, Michael Drayton, Samuel Daniel, the Earl of Surrey's nephew Edward de Vere, 17th Earl of Oxford and William Shakespeare. The form is often named after Shakespeare, not because he was the first to write in this form but because he became its most famous practitioner. The form consists of three quatrains and a couplet. The third quatrain generally introduces an unexpected sharp thematic or imagistic "turn" called a volta. The usual rhyme scheme was *a-b-a-b, c-d-c-d, e-f-e-f, g-g*. In addition, sonnets are written in iambic pentameter, meaning that there are 10 syllables per line, and that every other syllable is naturally accented.

This example, Shakespeare's *Sonnet 116*, illustrates the form:

Let me not to the marriage of true minds (a)
Admit impediments. Love is not love (b)
Which alters when it alteration finds, (a)
Or bends with the remover to remove. (b)

O no, it is an ever fixed mark (c)
That looks on tempests and is never shaken; (d)
It is the star to every wand'ring barque, (c)
Whose worth's unknown although his height be taken. (d)

Love's not time's fool, though rosy lips and cheeks (e)
Within his bending sickle's compass come; (f)
Love alters not with his brief hours and weeks, (e)
But bears it out even to the edge of doom. (f)

If this be error and upon me proved, (g)
I never writ, nor no man ever loved. (g)

[edit] The Spenserian sonnet

A variant on the English form is the Spenserian sonnet, named after Edmund Spenser (c.1552–1599) in which the rhyme scheme is, *a-b a-b, b-c b-c, c-d c-d, e-e*. In a Spenserian sonnet there does not appear to be a requirement that the initial octave set up a problem that the closing sestet answers, as is the case with a Petrarchan sonnet. Instead, the form is treated as three quatrains connected by the interlocking rhyme scheme and followed by a couplet. The linked rhymes of his quatrains suggest the linked rhymes of such Italian forms as *terza rima*. This example is taken from *Amoretti*

Happy ye leaves! whenas those lily hand

Happy ye leaves! whenas those lily hands, (a)
Which hold my life in their dead doing might, (b)
Shall handle you, and hold in love's soft bands, (a)
Like captives trembling at the victor's sight. (b)
And happy lines on which, with starry light, (b)
Those laming eyes will deign sometimes to look, (c)
And read the sorrows of my dying sprite, (b)
Written with tears in heart's close bleeding book. (c)
And happy rhymes! bathed in the sacred brook (c)
Of Helicon, whence she derived is, (d)
When ye behold that angel's blessed look, (c)
My soul's long lacked food, my heaven's bliss. (d)
Leaves, lines, and rhymes seek her to please alone, (e)
Whom if ye please, I care for other none. (e)

The Modern Sonnet

See also: New Formalism

As mentioned earlier, many English poets have used the sonnet form to great effect.

With the advent of free verse, the sonnet came to be seen as somewhat old-fashioned and fell out of use for a time among some schools of poets. However, a number of 20th-century poets, including Wilfred Owen, John Berryman, Edwin Morgan, Robert Frost, Edna St. Vincent Millay, e.e.cummings, Jorge Luis Borges, Pablo Neruda, Joan Brossa, Rainer Maria Rilke, Seamus Heaney, and Willis Barnstone successfully rose to the challenge of reinvigorating the form.

The 21st century has seen a strong resurgence of the sonnet form, as there are many sonnets now appearing in print and on the Internet. Richard Vallance publishes the Canadian quarterly journal *Sonnetto Poesia* (ISSN 1705-452) which is dedicated to the sonnet, villanelle, and quatrain forms, as well as the monthly *Vallance Review* on historical and contemporary sonneteers. Michael R. Burch publishes *The HyperTexts* and there are sonnets from well-known poets on his site. Phillis Levin edited *The Penguin Book of the Sonnet* in 2001, including historical as well as

contemporary exemplars. William Baer has also recently published 150 Contemporary Sonnets (University of Evansville Press 2005).

Vikram Seth's 1986 novel *The Golden Gate* is written in 690 14-line stanzas, similar to sonnets, but in actuality an adaptation of the stanza invented by the Russian poet Alexander Pushkin for his novel in verse "Eugene Onegin." Marilyn Hacker's *Love, Death, and the Changing of the Seasons* is a novel in true sonnets (with villanelles and roundels thrown in for good measure) that came out in the same year.

Shakespeare's sonnets

Shakespeare's sonnets are 154 poems in [sonnet](#) form written by [William Shakespeare](#) that deal with such themes as the passage of [time](#), [love](#), [beauty](#) and mortality. All but two of the poems were first published in a 1609 quarto entitled *SHAKE-SPEARES SONNETS.: Never before imprinted*. Sonnets [138](#) and [144](#)) had previously been published in a 1599 [miscellany](#) entitled *The Passionate Pilgrim*. The quarto ends with "[A Lover's Complaint](#)", a narrative poem of 47 seven-line stanzas written in [rhyme royal](#).

The first 17 sonnets, traditionally called the [procreation sonnets](#), are ostensibly written to a young man urging him to marry and have children in order to immortalise his beauty by passing it to the next generation.^[1] Other sonnets express the speaker's love for a young man; brood upon loneliness, death, and the transience of life; seem to criticise the young man for preferring a rival poet; express ambiguous feelings for the speaker's [mistress](#); and pun on the poet's name. The final two sonnets are [allegorical](#) treatments of Greek epigrams referring to the "little Love-god" [Cupid](#).

The publisher, [Thomas Thorpe](#), entered the book in the [Stationers' Register](#) on 20 May 1609:

Tho. Thorpe. Entred for his copie under the handes of master Wilson and master Lownes Wardenes a booke called Shakespeares sonnettes vjd.

Whether Thorpe used an authorized manuscript from Shakespeare or an unauthorized copy is unknown. [George Eld](#) printed the quarto, and the run was divided between the booksellers [William Aspley](#) and [John Wright](#).

Dedication

Dedication page from The Sonnets

The sonnets include a dedication to one "Mr. W.H.". The identity of this person remain a mystery and has provoked a great deal of speculation.

The dedication reads:

Given its obliquity, since the 19th century the dedication has become, in Colin Burrow's words, a 'dank pit in which speculation wallows and founders'. [Don Foster](#) concludes that the result of all the speculation has yielded only two "facts," which themselves have been the object of much debate: First, that the form of address (Mr.) suggests that W.H. was an untitled gentleman, and second, that W.H., whoever he was, is identified as "the only begetter" of Shakespeare's Sonnets (whatever the word "begetter" is taken to mean).^[2]

The initials 'T.T.' are taken to refer to the publisher, Thomas Thorpe, though Thorpe usually signed prefatory matter only if the author was out of the country or dead.^[3] Foster points out, however, that Thorpe's entire corpus of such consists of only four dedications and three stationer's prefaces.^[4] That Thorpe signed the dedication rather than the author is seen as evidence that he published the work without obtaining Shakespeare's permission.^[5]

The capital letters and periods following each word were probably intended to resemble an [ancient Roman lapidary inscription](#) or [monumental brass](#), thereby accentuating Shakespeare's declaration in Sonnet 55 that the work will confer immortality to the subjects of the work:^[6]

Not marble, nor the gilded monuments
Of princes shall outlive this pow'rful rhyme,

126 of Shakespeare's sonnets are addressed to a young man (often called the "Fair Youth"). Broadly speaking, there are two branches of theories concerning the identity of Mr. W.H.^[citation needed]: those that take him to be identical to the youth, and those that assert him to be a separate person.

The following is a non-exhaustive list of contenders:

- [William Herbert](#) (the [Earl of Pembroke](#)). Herbert is seen by many as the most likely candidate, since he was also the dedicatee of the [First Folio](#) of Shakespeare's works. However the "obsequious" Thorpe would be unlikely to have addressed a lord as "[Mr](#)".^[7]

- [Henry Wriothesley](#) (the [Earl of Southampton](#)). Many have argued that 'W.H.' is Southampton's initials reversed, and that he is a likely candidate as he was the dedicatee of Shakespeare's poems [Venus & Adonis](#) and [The Rape of Lucrece](#). Southampton was also known for his good looks, and has often been argued to be the 'fair youth' of the sonnets. The reservations about "Mr." also apply here.

- A simple printing error for Shakespeare's initials, 'W.S.' or 'W. Sh'. This was suggested by [Bertrand Russell](#) in his memoirs, and also by Foster^[8] and by [Jonathan Bate](#)^[9]. Bate supports his point by reading 'onlie' as something like 'peerless', 'singular' and 'begetter' as 'maker', *ie.* 'writer'. Foster takes "onlie" to mean only one, which he argues eliminates any particular subject of the poems, since they are addressed to more than one person. The phrase 'Our Ever-Living Poet', according to Foster, refers to God, not Shakespeare. 'Poet' comes from the Greek 'poetes' which means 'maker', a fact remarked upon in various contemporary texts; also, in Elizabethan English the word 'maker' was used to mean 'poet'. These researcher believe the phrase 'our ever-living poet' might easily have been taken to mean 'our immortal maker' (God). The 'eternity' promised us by our immortal maker would then be the eternal life that is promised us by God, and the dedication would conform with the standard formula of the time, according to which one person wished another 'happiness [in this life] and eternal bliss [in heaven]'. Shakespeare himself, on this reading, is 'Mr. W. [S]H.' the 'onlie begetter', *i.e.*, the sole author, of the sonnets, and the dedication is advertising the authenticity of the poems.

- William Hall, a printer who had worked with Thorpe on other publications. According to this theory, the dedication is simply Thorpe's tribute to his colleague and has nothing to do with Shakespeare. This theory, originated by [Sir Sidney Lee](#) in his *A Life of William Shakespeare* (1898), was continued by Colonel B.R. Ward in his *The Mystery of Mr. W.H.* (1923), and has been endorsed recently by [Brian Vickers](#), who notes Thorpe uses such 'visual puns' elsewhere.^[10] Supporters of this theory point out that "ALL" following "MR. W. H." spells "MR. W. HALL" with the deletion of a period. Using his initials W.H., Hall had edited a collection of the poems of [Robert Southwell](#) that was printed by [George Eld](#), the same printer for the 1609 Sonnets.^[11] There is also documentary evidence of one William Hall of [Hackney](#) who signed himself 'WH' three years earlier, but it is uncertain if this was the printer.

- Sir [William Harvey](#), Southampton's stepfather. This theory assumes that the fair youth and Mr. W.H. are separate people, and that Southampton is the fair youth. Harvey would be the "begetter" of the Sonnets in the sense that it would be he who provided them to the publisher, after the death of Southampton's mother removed a obstacle to publication. The reservations about the use of "Mr" did not apply in the case of a [knight](#).^{[7][12]}

- William Himself (i.e. Shakespeare). This theory was proposed by the German scholar D. Barnstorff, but has not found much support.^[7]

- [William Haughton](#), a contemporary dramatist.^{[13][14]}

- [William Hart](#), Shakespeare's nephew and male heir. Proposed by [Richard Farmer](#), but Hart was nine years of age at the time of publication, and this suggestion is regarded as unlikely.^[15]

- Who He. In his 2002 Oxford Shakespeare edition of the sonnets, Colin Burrow argues that the dedication is deliberately mysterious and ambiguous, possibly standing for "Who He", a conceit also used in a contemporary pamphlet. He suggests that it might have been created by Thorpe simply to encourage speculation and discussion (and hence, sales of the text).^[16]

- [Willie Hughes](#). The 18th century scholar [Thomas Tyrwhitt](#) first proposed the theory that the Mr. W.H. (and the Fair Youth) was one "William Hughes", based on presumed puns on the name in the sonnets. The argument was repeated in [Edmund Malone](#)'s 1790 edition of the sonnets. The most famous exposition of the theory is in [Oscar Wilde](#)'s short story "[The Portrait of Mr. W.H.](#)", in which Wilde, or rather the story's narrator, describes the puns on "will" and "hues" in the sonnets, (notably [Sonnet 20](#) among others), and argues that they were written to a seductive young actor named Willie Hughes who played female roles in Shakespeare's plays. There is no evidence for the existence of any such person.

Structure

The sonnets are almost all constructed from three four-line [stanzas](#) (called [quatrains](#)) and a final [couplet](#) composed in [iambic pentameter](#)^[17] (a [meter](#) used extensively in Shakespeare's plays) with the [rhyme](#) scheme *abab cdcd efef gg* (this

form is now known as the [Shakespearean sonnet](#)). The only exceptions are Sonnets [99](#), [126](#), and [145](#). Number 99 has fifteen lines. Number 126 consists of six couplets, and two blank lines marked with italic brackets; 145 is in [iambic tetrameters](#), not pentameters. Often, the beginning of the third quatrain marks the volta ("turn"), or the line in which the mood of the poem shifts, and the poet expresses a revelation or epiphany.

There is another variation on the standard English structure, found for example in [sonnet 29](#). The normal rhyme scheme is changed by repeating the b of quatrain one in quatrain three where the f should be. This leaves the sonnet distinct between both Shakespearean and Spenserian styles.

When in disgrace with fortune and men's eyes
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featur'd like him, like him with friends possess'd,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee,—and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remember'd such wealth brings
That then I scorn to change my state with kings.

Whether the author intended to step over the boundaries of the standard rhyme scheme will always be in question. Some, like Sir Denis Bray, find the repetition of the words and rhymes to be a "serious technical blemish",^[18] while others, like Kenneth Muir, think "the double use of 'state' as a rhyme may be justified, in order to bring out the stark contrast between the Poet's apparently outcast state and the state of joy described in the third quatrain."^[19] Given that this is the only sonnet in the collection that follows this pattern, its hard to say if it was purposely done. But most of the poets at the time were well educated; "schooled to be sensitive to variations in sounds and word order that strike us today as remarkably, perhaps even excessively, subtle."^[20] Shakespeare must have been well aware of this subtle change to the firm structure of the English sonnets.

Characters

Some scholars of the sonnets refer to these characters as the **Fair Youth**, the **Rival Poet**, and the **Dark Lady**, and claim that the speaker expresses admiration for the Fair Youth's beauty, and later has an affair with the Dark Lady.^[citation needed] It is not known whether the poems and their characters are fiction or autobiographical. If they are autobiographical, the identities of the characters are open to debate. Various scholars, most notably [A. L. Rowse](#), have attempted to identify the characters with historical individuals.^[citation needed]

Fair Youth

[Henry Wriothesley, 3rd Earl of Southampton](#) at 21. Shakespeare's patron, and one candidate for the "Fair Youth" of the sonnets.

The 'Fair Youth' is an unnamed young man to whom sonnets [1-126](#) are addressed. The poet writes of the young man in romantic and loving language, a fact which has led several commentators to suggest a [homosexual](#) relationship between them, while others read it as [platonic love](#), or even as the love of a father for his son.

The earliest poems in the collection do not imply a close personal relationship; instead, they recommend the benefits of marriage and children. With the famous [sonnet 18](#) ("Shall I compare thee to a summer's day") the tone changes dramatically towards romantic intimacy. [Sonnet 20](#) explicitly laments that the young man is not a woman. Most of the subsequent sonnets describe the ups and downs of the relationship, culminating with an affair between the poet and the Dark Lady. The relationship seems to end when the Fair Youth succumbs to the Lady's charms.

There have been many attempts to identify the Friend. Shakespeare's one-time patron, the [Henry Wriothesley, 3rd Earl of Southampton](#) is the most commonly suggested candidate, ^[*citation needed*] although Shakespeare's later patron, [William Herbert, 3rd Earl of Pembroke](#), has recently become popular [\[1\]](#). Both claims have much to do with the dedication of the sonnets to 'Mr. W.H.', "the only begetter of these ensuing sonnets": the initials could apply to either Earl. However, while Shakespeare's language often seems to imply that the 'friend' is of higher social status than himself, this may not be the case. The apparent references to the poet's inferiority may simply be part of the rhetoric of romantic submission. An alternative theory, most famously espoused by Oscar Wilde's short story '[The Portrait of Mr. W.H.](#)' notes a series of puns that may suggest the sonnets are written to a boy actor called [William Hughes](#); however, Wilde's story acknowledges that there is no evidence for such a person's existence. [Samuel Butler](#) believed that the friend was a seaman, and recently Joseph Pequigney ('Such Is My love') an unknown commoner.

The Dark Lady

She is also described as dark-haired.

[William Wordsworth](#) was unimpressed by these sonnets. He wrote that:

These sonnets, beginning at 127, to his Mistress, are worse than a puzzle-peg. They are abominably harsh, obscure & worthless. The others are for the most part much better, have many fine lines, very fine lines & passages. They are also in many places warm with passion. Their chief faults, and heavy ones they are, are sameness, tediousness, quaintness, & elaborate obscurity.

The Rival Poet

Main article: [Rival Poet](#)

The Rival Poet's identity has always remained a mystery, though there is a general consensus that the two most likely candidates are [Christopher Marlowe](#) and [George Chapman](#). However, there is no hard evidence that the character had a real-life counterpart. The Poet sees the Rival as competition for fame and patronage. The sonnets most commonly identified as The Rival Poet group exist within the Fair Youth series in sonnets [78-86](#).^[*21*]

Themes

One interpretation is that Shakespeare's Sonnets are in part a [pastiche](#) or [parody](#) of the three centuries-long tradition of [Petrarchan](#) love sonnets; in them, Shakespeare consciously inverts conventional gender roles as delineated in Petrarchan sonnets to create a more complex and potentially troubling depiction of human love.^[22] Shakespeare also violated many sonnet rules which had been strictly obeyed by his fellow poets: he plays with gender roles (20), he speaks on human evils that do not have to do with love (66), he comments on political events (124), he makes fun of love (128), he speaks openly about sex (129), he parodies beauty (130), and even introduces witty pornography (151).

Legacy

Coming as they do at the end of conventional Petrarchan sonneteering, Shakespeare's sonnets can also be seen as a prototype, or even the beginning, of a new kind of 'modern' love poetry. During the eighteenth century, their reputation in England was relatively low; as late as 1805, [The Critical Review](#) could still credit Milton with the perfection of the English sonnet. As part of the renewed interest in Shakespeare's original work that accompanied [Romanticism](#), the sonnets rose steadily in reputation during the nineteenth century.^[23]

The outstanding cross-cultural importance and influence of the sonnets is demonstrated by the large number of translations that have been made of them. To date in the German-speaking countries alone, there have been 70 complete translations since 1784. There is no major written language into which the sonnets have not been translated, including Latin,^[24] Turkish, Japanese, Esperanto,^[25] and even Klingon.^[26]

The sonnets are often referenced in popular culture. For example in a 2007 episode of [Doctor Who](#), entitled [The Shakespeare Code](#), Shakespeare began a goodbye to [Martha Jones](#) in the form of Sonnet 18, referring to her as his dark lady. This is intended to indicate that Martha is the famed [Dark Lady](#) from these sonnets.

Modern editions

Legally, the sonnets (like all of Shakespeare's work) are in the [public domain](#). This has prompted them to be reprinted in many editions.

- Martin Seymour-Smith (1963) *Shakespeare's Sonnets* (Oxford, Heinemann Educational)
- Stephen Booth (1977) *Shakespeare's Sonnets* (Yale)
- W G Ingram and Theodore Redpath (1978) *Shakespeare's Sonnets*, 2nd Edition
- John Kerrigan (1986) *The Sonnets and a Lover's Complaint* (Penguin)
- Katherine Duncan-Jones (1997) *Shakespeare's Sonnets* (Arden Edition, Third Series)
- [Helen Vendler](#) (1997) *The Art of Shakespeare's Sonnets*, [Harvard University Press](#)
- Colin Burrow (2002) *The Complete Sonnets and Poems* (Oxford, Oxford University Press)
- G. Blakemore Evans (1996) *The Sonnets* (Cambridge UP)

International Translations

- Manfred Pfister, Jürgen Gutsch (ed) (2009) *William Shakespeare's Sonnets - For the First Time Globally Reprinted - A Quatercentenary Anthology 1609-2009* (with a DVD) (Dozwil, Edition SIGNATHUR)

This anthology brings together translations in languages from all over the world, including many of the major as well as minor languages. Around seventy-five contributors wrote pieces on the translations of Shakespeare's sonnets, and on the accompanying DVD one hears these translations read aloud. Manfred Pfister and Jürgen Gutsch included translations to dialects and minor languages, e.g. Sign Language, Basque, Maori, Pennsylvania Dutch and Sorbian, and even some translations to artificial languages such as Klingon, but of course included translations to major languages such as Russian, German, French and Italian. Chapters were written by recognised scholars and/or translators in a particular language, e.g. the Afrikaans section was written by Hennie van Coller and Burgert Senekal, while the Yiddish section was written by Elvira Groezinger, making the anthology a credible academic resource.

Pop culture

Shakespeare's [Sonnet 18](#) is referenced in the films [Venus](#), [Dead Poets Society](#), [Shakespeare in Love](#), [Clueless](#), and the 2007 [Doctor Who](#) episode "[The Shakespeare Code](#)" (in which Shakespeare addresses it to [Martha Jones](#), calling her "my Dark Lady"). It also gave names to the band [The Darling Buds](#) and the [books](#) and [television series](#) [The Darling Buds of May](#) and [Summer's Lease](#).

[Ngaio Marsh](#)'s book [Death at the Dolphin](#) features a playwright, Peregrine Jay, who portrays a sexual relationship between the Dark Lady and Shakespeare in his latest work.

[The Sonnet Lover](#), a novel by Carol Goodman, is constructed around the possibility that the Dark Lady was, in fact, a woman of Tuscany, and herself a creator of fine sonnets.

Shakespeare's [Sonnet 29](#) is read as [voice-over](#) in the episode "Siege" of the [1987 tv series Beauty and the Beast](#) by Vincent, played by [Ron Perlman](#), who have left the book of sonnets as a gift to Catherine, played by [Linda Hamilton](#).

[Daryl Mitchell](#)'s character, Mr. Morgan, quotes the first four lines of [Sonnet 141](#) in the movie [10 Things I Hate About You](#).

In [2009](#), [Rufus Wainwright](#) set twenty-five of Shakespeare's Sonnets to music (including [10](#), [20](#), [29](#), and [43](#)) for a play from [Robert Wilson](#) and Berlin ensemble. Three of these will be released in his [2010](#) album, [All Days Are Nights: Songs for Lulu](#).

Shakespeare's [Sonnet 73](#) has been turned into a song by the singer/songwriter [Natalie Merchant](#).

[Kate Winslet](#)'s character, Marianne Dashwood, quotes from part of Shakespeare's [Sonnet 116](#) in the 1995 film, [Sense and Sensibility](#).^[27] The quote is first introduced to show the similarity between Marianne Dashwood's character and that of her first love, Mr. Willoughby. It is later used to point up Willoughby's inconstancy.

Shakespeare's [Sonnet 130](#) is taught in an episode of "My So-Called Life," and even the laconic Jordan Catalano gets involved in class, to acknowledge that, yes, the speaker is in love with the girl he is describing, even though she is imperfect.

Shakespeare's [Sonnet 94](#) is incorporated into the song "If There Was Love" written by [Pet Shop Boys](#) and recorded by [Liza Minnelli](#) for her 1989 album [Results](#).

Notes

1. [^] [Stanley Wells](#) and Michael Dobson, eds., *The Oxford Companion to Shakespeare* [Oxford University Press](#), 2001, p. 439.
2. [^] Foster, Donald. "Master W.H., R.I.P." *PMLA* 102 (1987) 42–54, 42.
3. [^] Burrow, Colin (2002). *Complete Sonnets and Poems*. Oxford University Press. p. 99. [ISBN 019818431X](#).
4. [^] Foster 1984, 43.
5. [^] Vickers, Brian (2007). *Shakespeare, A lover's complaint, and John Davies of Hereford*. Cambridge University Press. p. 8. [ISBN 0521859123](#).
6. [^] Burrow 2002, 380.
7. [^] ^a ^b ^c [Schoenbaum, Samuel](#) (1977). *William Shakespeare, a compact documentary life* (1 ed.). New York: Oxford University Press. pp. 270–271. [ISBN 01981257555](#).
8. [^] Foster, 1987.
9. [^] Bate, Jonathan. *The Genius of Shakespeare* (1998) 61-62.
10. [^] Vickers, 2007,8
11. [^] Collins, John Churton. *Ephemera Critica*. Westminster, Constable and Co., 1902; p. 216.
12. [^] Appleby, John C (January 2008). "Hervey, William, Baron Hervey of Kidbrooke and Baron Hervey of Ross (d. 1642)". *Oxford Dictionary of National Biography*. Oxford, England: Oxford University Press.
13. [^] [Berryman, John](#) (2001). [Haffenden, John](#). ed. *Berryman's Shakespeare: essays, letters and other writings*. London: Tauris Parke. p. xxxvi. [ISBN 9781860646430](#).
14. [^] Neil, Samuel (27 April 1867). *Athenæum* (London): 552.
15. [^] Neil, Samuel (1863). *Shakespeare: a critical biography*. London: Houlston and Wright. pp. 105–106. [OCLC 77866350](#).
16. [^] Colin Burrow, ed. *The Complete Sonnets and Poems* (Oxford UP, 2002), p. 98; 102-3.
17. [^] A metre in poetry with five iambic metrical feet, which stems from the Italian word *endecasillabo*, for a line composed of five beats with an *anacrusis*, an upbeat or unstressed syllable at the beginning of a line which is no part of the first foot.
18. [^] Bray, Sir Denis. *The Original Order of Shakespeare's Sonnets*. (Brooklyn: Haskell House, 1977) p. 36
19. [^] Muir, Kenneth. *Shakespeare's Sonnets*. (London: George Allen and Unwin, 1979) p. 57

20. [^] McGuire, Philip C. Shakespeare's Non-Shakespearean Sonnets. *Shakespeare Quarterly*, Vol. 38, No. 3 (Autumn, 1987) p. 304-319; 306
21. [^] [OxfordJournals.org](#)
22. [^] Stapleton, M. L. "Shakespeare's Man Right Fair as Sonnet Lady." *Texas Studies in Literature and Language* 46 (2004): 272
23. [^] Sanderlin, George (June 1939). "The Repute of Shakespeare's Sonnets in the Early Nineteenth Century". *Modern Language Notes* **54** (6): 462–466. [doi:10.2307/2910858](#).
24. [^] [Shakespeare's Sonnets in Latin](#), translated by Alfred Thomas Barton, newly edited by Ludwig Bernays, Edition Signathur, Dozwil/CH 2006
25. [^] *Shakespeare: La sonetoj* (sonnets in Esperanto), Translated by William Auld, Edistudio, [Edistudio Homepage](#), verified 2008/02/03
26. [^] [Selection of Shakespearean Sonnets](#), Translated by Nick Nicholas, verified 2005/02/27
27. [^] <http://www.imdb.com/title/tt0114388/trivia>
- [Historical background to Shakespeare's Sonnets](#)
 - [The Sonnets](#) – Compare two sonnets side-by-side, see all of them together on one page, or view a range of sonnets (from [Open Source Shakespeare](#))
 - [The Sonnets](#) – Full text and commentary.
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 - [Shakespeare's Sonnets](#) Overview of each in contemporary English
 - [Free audiobook](#) from [LibriVox](#)
 - [Complete sonnets of William Shakespeare](#) – Listed by number and first line.
 - [Gerald Massey - 'The Secret Drama of Shakspeare's Sonnets \(1888 edition\)](#)
 - [Discussion of the identification of Emily Lanier as the Dark Lady](#)
 - [Shakespeare Sonnet Shake-Up "Remix"](#) Shakespeare's sonnets
 - [shakespeareintune.com](#) all the 154 Sonnets are here recited with a musical introduction.

Notes

The first seventeen sonnets are addressed to the poet's breathtaking friend, whose identity is unknown, assuming he existed at all. The poet's focus in these sonnets is to persuade his friend to start a family, so that his beauty can live on through his children.

From fairest creatures (1): From all beautiful creatures.

we desire increase (1): we want offspring.

riper (3): more ripe.

contracted to (5): bound only to.

Feed'st thy light's...fuel (6): Feed your eyes (light's flame) with only the sight of yourself - i.e., you are self-consumed.

only (10): chief.

gaudy (10): showy (not used in the modern pejorative sense); from Middle English *gaude*, a yellowish green color or pigment.

niggarding (12): hoarding.

[Paraphrase of Sonnet 1](#)

How to cite this article:

Shakespeare, William. *Sonnet 1*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/1.html> >.

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Notes

The theme of the necessity of procreation found in Sonnet 1 continues here. The poet's lover is clearly handsome, and much desired. But the poet stresses his beauty will not last, and that it is selfish and foolish for his friend not to prepare for the loss of his youth. The only way he can truly prepare is to have a son who can carry on his name and all his wonderful qualities, including his unsurpassed beauty. Much debate has surrounded the true identity of Shakespeare's young man, but many believe he was the Earl of Southampton, the poet's close friend and patron. It is also possible that the friend was Shakespeare's creation.

beseige (1): the beginning of a straightforward military metaphor (*dig deep trenches, beauty's field, livery*).

proud livery (3): the poet's depiction of his friend proudly *wearing* his own youthfulness as one would wear a uniform (*livery*).

tatter'd weed (4): tattered garment (the youth's *livery* in the above line).

lusty (6): passionate or vigorous.

all-eating shame (8): all-consuming shame.

thrifless (8): unprofitable.

Shall sum my count (11): Shall settle my accounts.

make my old excuse (11): justify my old age.

[Paraphrase of Sonnet 2](#)

How to cite this article:

Shakespeare, William. *Sonnet 2*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/2.html> >.

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Why Study Shakespeare?

The Reasons Behind Shakespeare's Influence and Popularity

Ben Jonson anticipated Shakespeare's dazzling future when he declared, "He was not of an age, but for all time!" in the preface to the [First Folio](#). While most people know that Shakespeare is, in fact, the most popular dramatist and poet the Western world has ever produced, students new to his work often wonder why this is so. The following are the top four reasons why Shakespeare has stood the test of time.

1) Illumination of the Human Experience

Shakespeare's ability to summarize the range of human emotions in simple yet profoundly eloquent verse is perhaps the greatest reason for his enduring popularity. If you cannot find words to express how you feel about love or music or growing older, Shakespeare can speak for you. No author in the Western world has penned

more beloved passages. Shakespeare's work is the reason John Bartlett compiled the first major book of familiar quotations.

Here are some examples of Shakespeare's most popular passages:

- [The seven ages of man](#)
- [Shall I compare thee to a summer's day?](#)
- [We band of brothers](#)
- [The green-eyed monster](#)
- [What's in a name?](#)
- [Now is the winter of our discontent](#)
- [If music be the food of love](#)
- [Beware the ides of March](#)
- [We are such stuff as dreams are made on](#)
- [Something is rotten in the state of Denmark](#)
- [To be, or not to be: that is the question](#)

2) Great Stories

Marchette Chute, in the *Introduction* to her famous retelling of Shakespeare's stories, summarizes one of the reasons for Shakespeare's immeasurable fame:

William Shakespeare was the most remarkable storyteller that the world has ever known. Homer told of adventure and men at war, Sophocles and Tolstoy told of tragedies and of people in trouble. Terence and Mark Twain told cosmic stories, Dickens told melodramatic ones, Plutarch told histories and Hans Christian Andersen told fairy tales. But Shakespeare told every kind of story – comedy, tragedy, history, melodrama, adventure, love stories and fairy tales – and each of them so well that they have become immortal. In all the world of storytelling he has become the greatest name. (*Stories from Shakespeare*, 11)

Shakespeare's stories transcend time and culture. Modern storytellers continue to adapt Shakespeare's tales to suit our modern world, whether it be the tale of Lear on a farm in Iowa, Romeo and Juliet on the mean streets of New York City, or [Macbeth in feudal Japan](#).

3) Compelling Characters

Shakespeare invented his share of stock characters, but his truly great characters – particularly his tragic heroes – are unequalled in literature, dwarfing even the sublime creations of the Greek tragedians. Shakespeare's great characters have remained popular because of their complexity; for example, we can see ourselves as gentle Hamlet, forced against his better nature to seek murderous revenge. For this reason Shakespeare is deeply admired by actors, and many consider playing a Shakespearean character to be the most difficult and most rewarding role possible.

4) Ability to Turn a Phrase

Many of the common expressions now thought to be clichés were Shakespeare's creations. Chances are you use Shakespeare's expressions all the time even though you may not know it is the Bard you are quoting. You may think that fact is "neither

here nor there", but that's "the short and the long of it." Bernard Levin said it best in the following quote about Shakespeare's impact on our language:

If you cannot understand my argument, and declare "It's Greek to me", you are quoting Shakespeare; if you claim to be more sinned against than sinning, you are quoting Shakespeare; if you recall your salad days, you are quoting Shakespeare; if you act more in sorrow than in anger, if your wish is father to the thought, if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches, had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise - why, be that as it may, the more fool you, for it is a foregone conclusion that you are (as good luck would have it) quoting Shakespeare; if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O Lord! Tut, tut! for goodness' sake! what the dickens! but me no buts - it is all one to me, for you are quoting Shakespeare. (*The Story of English*, 145)

For a list of authors who have named their books after lines from Shakespeare, see [Shakespeare's Impact on Other Writers](#).

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Are Shakespeare's works written in Old English?

Shakespeare's complex sentence structures and use of now obsolete words lead many students to think they are reading Old or Middle English. In fact, Shakespeare's works are written in Early Modern English. Once you see a text of Old or Middle English you'll really appreciate how easy Shakespeare is to understand (well, relatively speaking). Take, for example, this passage from the most famous of all Old English works, *Beowulf*:

*Hwæt! we Ger-Dena in geor-dagum
 10eyd-cyninga 10rym gefrunon,
 101 10v 0pelingas ellen fremedon.
 Oft Scyld Scefing sceapena 10re0tum.*

(Translation)

*Lo! the Spear-Danes' glory through splendid achievements
 The folk-kings' former fame we have heard of,
 How princes displayed then their prowess-in-battle.
 Oft Scyld the Scefing from scathers in numbers...*

Old English was spoken and written in Britain from the 5th century to the middle of the 11th century and is really closer to the Germanic mother tongue of the Anglo-Saxons.

With the arrival of the French-speaking Normans in 1066, Old English underwent dramatic changes and by 1350 it had evolved into Middle English. Middle English is easier but still looks like a foreign language much of the time. Here is an example from Chaucer's *Canterbury Tales*, the most famous work in Middle English:

*Ye seken lond and see for your wynnynge,
 As wise folk ye knowen all th'estaat
 Of regnes; ye been fadres of tydynges*

And tales, bothe of pees and of debaat. (The Man of Law's Tale)

(Translation)

*You seek land and sea for your winnings,
As wise folk you know all the estate
Of kingdoms; you be fathers of tidings,
And tales, both of peace and of debate.*

By about 1450, Middle English was replaced with Early Modern English, the language of Shakespeare, which is almost identical to contemporary English.

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Shakespeare's Influence on Other Writers

Shakespeare influenced every generation of writers since his death and he continues to have an enormous impact on contemporary plays, movies, and poems. The Romantic poet John Keats (1795-1821) was so influenced by Shakespeare that he kept a bust of the Bard beside him while he wrote, hoping that Shakespeare would spark his creativity. Keats's poems duplicate Shakespeare's style and are full of Shakespearean imagery.

In a letter to Benjamin Robert Haydon, dated 10 May 1817, Keats writes:

I remember your saying that you had notions of a good Genius presiding over you. I have of late had the same thought - for things which I do half at Random are afterwards confirmed by my judgment in a dozen features of Propriety. Is it too daring to fancy Shakespeare this Presider?

It is interesting to note that George Bernard Shaw (1865-1950), who ridiculed those who worshipped Shakespeare (inventing an insulting term to denote the study of Shakespeare - *bardolatry*), secretly admired Shakespeare a great deal and often told his close friends that he thought the Bard had an unsurpassed command of the language.

Shakespeare's influence is summarized nicely by Thomas Carlyle (albeit a bit over the top):

This King Shakespeare does he not shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying-signs; indestructible; really more valuable in that point of view than any other means or appliance whatsoever? We can

fancy him as radiant aloft over all Nations of Englishmen, thousand years hence. From Paramatta, from New York, wheresoever, under what sort of Parish-Constable soever, English men and women are, they will say to one another, 'Yes, this Shakespeare is ours; we produced him, we speak and think by him; we are of one blood and kind with him. (Thomas Carlyle, *The Hero as Poet*, 1841).

Many authors have used phrases from Shakespeare's works as titles for their own novels. Here is a list of just a few:

- *Brave New World* by Aldous Huxley (*The Tempest*, 5.1)
- *The Dogs of War* by Robert Stone (*Julius Caesar* 3.1)
- *The Winter of our Discontent* by John Steinbeck (*Richard III*, 1.1)
- *The Undiscovered Country* by Auther Schnitzer (*Hamlet*, 3.1)
- *Something Wicked this Way Comes* by Ray Bradbury (*Macbeth*, 4.1)
- *Bell, Book, and Candle* by John van Druten (*King John*, 3.3)

In 1899, Sir Herbert Beerbohm-Tree produced *King John*, the first movie based on a play by Shakespeare, and since then there have been dozens of movies and adaptations loosely based on Shakespeare's work, including:

- *The Boys from Syracuse* (1940) - *The Two Gentlemen of Verona*
- *Joe Macbeth* (1953) - *Macbeth*
- *Kiss Me Kate* (1953) - *The Taming of the Shrew*
- *Forbidden Planet* (1956) - *The Tempest*
- *Throne of Blood* (1957) - *Macbeth*
- *West Side Story* (1961) - *Romeo and Juliet*
- *Chimes at Midnight* (1967) - various plays
- *Ran* (1985) - *King Lear*
- *My Own Private Idaho* (1991) - *1 Henry IV*
- *A Thousand Acres* (1997) - *King Lear*
- *10 Things I Hate About You* (1999) - *The Taming of the Shrew*
- *Scotland, Pa.* (2001) - *Macbeth*
- *O* (2001) - *Othello*

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Famous Quotations About William Shakespeare

There Shakespeare, on whose forehead climb
The crowns o' the world; oh, eyes sublime
With tears and laughter for all time!

Elizabeth Barrett Browning (1806–1861), *A Vision of Poets*

With this same key
Shakespeare unlocked his heart' once more!
Did Shakespeare? If so, the less Shakespeare he!

Robert Browning (1812-1899), *House*

And there are Ben [Jonson] and William Shakespeare in wit-combat, sure
enough; Ben bearing down like a mighty Spanish war-ship, fraught with all learning
and artillery; Shakespeare whisking away from him - whisking right through him,
athwart the big bulk and timbers of him; like a miraculous Celestial Light-ship,
woven all of sheet-lightning and sunbeams!

**Thomas Carlyle (1795-1881), *Historical Sketches of Notable Persons and Events
in the Reigns of James I***

The souls most fed with Shakespeare's flame
Still sat unconquered in a ring,
Remembering him like anything.

G. K. Chesterton (1874-1936), *The Shakespeare Memorial*

Our myriad-minded Shakespeare.

Samuel Taylor Coleridge (1772-1834), *Biography. Chap. xv*

He was the man who of all modern, and perhaps ancient poets, had the largest
and most comprehensive soul.

John Dryden (1631-1700), *Essay of Dramatic Poesy*

He is the very Janus of poets; he wears almost everywhere two faces; and you
have scarce begun to admire the one, ere you despise the other.

John Dryden (1631-1700), *Essay on Dramatic Poetry of the Last Age*

But Shakespeare's magic could not copied be;
Within that circle none durst walk but he.

John Dryden (1631–1700) *Essay of Dramatic Poesy*

He was naturally learned; he needed not the spectacles of books to read nature.
He looked inwards, and found her there.

John Dryden (1631–1700) *Essay of Dramatic Poesy*

I do not believe that any writer has ever exposed this *bovarysme*, the human will
to see things as they are not, more clearly than Shakespeare.

T. S. Eliot (1888-1965), *Shakespeare and the Stoicism of Seneca*

I am the owner of the sphere
Of the seven stars and the solar year,
Of Caesar's hand, and Plato's brain
Of Lord Christ's heart, and Shakespeare's strain.

Ralph Waldo Emerson (1803-1882), *The Absorbing Soul*

Nor sequent centuries could hit
Orbit and sum of Shakespeare's wit.

Ralph Waldo Emerson (1803-1882), *May-Day and Other Pieces*

When Shakespeare is charged with debts to his authors, Landor replies, "Yet he was more original than his originals. He breathed upon dead bodies and brought them into life."

Ralph Waldo Emerson (1803-1882), *Letters and Social Aims*

The remarkable thing about Shakespeare is that he is really very good - in spite of all the people who say he is very good.

Robert Graves (1895-1985)

In Shakespeare the birds sing, the bushes are clothed with green, hearts love, souls suffer, the cloud wanders, it is hot, it is cold, night falls, time passes, forests and multitudes speak, the vast eternal dream hovers over all. Sap and blood, all forms of the multiple reality, actions and ideas, man and humanity, the living and the life, solitudes, cities, religions, diamonds and pearls, dung-hills and charnelhouses, the ebb and flow of beings, the steps of comers and goers, all, all are on Shakespeare and in Shakespeare.

Victor Hugo (1802-1885), *William Shakespeare*

A quibble is to Shakespeare what luminous vapours are to the traveller: he follows it at all adventures; it is sure to lead him out of his way and sure to engulf him in the mire.

Ben Jonson (1573-1637) [*Preface to the First Folio*](#)

Soule of the Age!

The applause! delight! The wonder of our stage!

Ben Jonson (1573 - 1637), [*Preface to the First Folio*](#)

Sweet Swan of Avon!

Ben Jonson (1573 - 1637), [*Preface to the First Folio*](#)

He was not of an age, but for all time!

Ben Jonson (1573-1637), [*Preface to the First Folio*](#)

I remember your saying that you had notions of a good Genius presiding over you. I have of late had the same thought - for things which I do half at Random are afterwards confirmed by my judgment in a dozen features of Propriety. Is it too daring to fancy Shakespeare this Presider?

John Keats (1795-1821), *Letter to B.R. Haydon, May 1817*

When I read Shakespeare I am struck with wonder
That such trivial people should muse and thunder

In such lovely language.

D. H. Lawrence (1885-1930)

But Shakespeare knows what the sphinx thinks, if anybody does. His genius is penetrative as cold midwinter entering every room, and making warmth shiver in ague fits. I think Shakespeare never errs in his logical sequence in character. He surprises us, seems unnatural to us, but because we have been superficial observers; while genius will disclose those truths to which we are blind.

William A. Quayle (1860-1925), *Some Words on Loving Shakespeare. From A hero and some other folk, 1900*

Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

John Milton (1608-1674), *L'Allegro*

What needs my Shakespeare for his honour'd bones,
The labour of an age in piled stones,
Or that his hallow'd relics should be hid
Under a star-y-pointing pyramid?
Dear son of memory, great heir of fame,
What need'st thou such weak witness of thy name?

John Milton (1608-1674), *Epitaph on Shakespeare*

And so sepulchered in such pomp dost lie,
That kings for such a tomb would wish to die.

John Milton (1608- 1674), *Epitaph*

And one wild Shakespeare, following Nature's lights,
Is worth whole planets, filled with Stagyrites.

Thomas More (1779-1852), *The Sceptic*

Shakespeare - The nearest thing in incarnation to the eye of God.

Laurence Olivier (1907-1989)

Wonderful women! Have you ever thought how much we all, and women especially, owe to Shakespeare for his vindication of women in these fearless, high-spirited, resolute and intelligent heroines?

Dame Ellen Terry (1848-1928)

One of the greatest geniuses that ever existed,
Shakespeare, undoubtedly wanted taste.

Horace Walpole (1717-1797), *Letter to Wren, 1764*

Scorn not the Sonnet; Critic, you have frowned,
Mindless of its just honours; with this key
Shakespeare unlocked his heart.

William Wordsworth (1770-1850), *Miscellaneous Sonnets*

He is as a mountain, whose majesty and multitudinous beauty, meaning, and magnitude and impress, must be gotten by slow processes in journeying about it through many days. Who sits under its pines at noon, lies beside its streams for rest, walks under its lengthening shadows as under a cloud, and has listened to the voices of its water falls, thrilling the night and calling to the spacious firmament as if with intent to be heard "very far off," has thus learned the mountain, vast of girth, kingly

in altitude, perpetual in sovereignty. We study a world's circumference by segments; nor let us suppose we can do other by this cosmopolitan Shakespeare. He, so far as touches our earth horizon, is ubiquitous. Looking at him sum-totally, we *feel* his mass, and say we have looked upon majesty.
William A. Quayle (1860-1925), *Some Words on Loving Shakespeare. From A hero and some other folk, 1900*

We shall never overestimate Shakespeare, because we can not. Some men and things lie beyond the danger of hyperbole. No exaggeration is possible concerning them, seeing they transcend all dreams. Space can not be conceived by the most luxuriant imagination, holding, as it does, all worlds, and capable of holding another universe besides, and with room to spare. Clearly, we can not overestimate space. Thought and vocabulary become bankrupt when they attempt this bewildering deed. Genius is as immeasurable as space. Shakespeare can not be measured. We can not go about him, since life fails, leaving the journey not quite well begun. Yet may we attempt what can not be performed, because each attempt makes us worthy, and we are measured, not by what we achieve, but by what we attempt.
William A. Quayle (1860-1925), *Some Words on Loving Shakespeare. From A hero and some other folk, 1900*

Preface to The First Folio (1623)

Original spelling with explanatory comments in { }.

Ben Jonson

To the Reader

{This text is facing Droeshout's portrait of Shakespeare prefixed to the First Folio.}

This Figure, that thou here feest put,
It was for gentle Shakespeare cut:
Wherein the Grauer had a strife
with Naure, to out-doo the life:
O, could he but haue dravvne his vvit
As vvell in frasse, as he hath hit
Hisface; the Print vvould then surpassse
All, that vvas euer in frasse.
But, since he cannot, Reader, looke
Not on his picture, but his Booke.

B.J.

MR. William
SHAKESPEARES
Comedies,
Histories &
Tragedies,

Published according to the True Original Copies
London
Printed by Ifaac Iaggard, and Ed, Bount. 1623

TO THE MOST NOBLE AND INCOMPARABLE PAIRE OF BRETHREN

WILLIAM Earle of Pembroke, &c;. Lord Chamberlaine to the Kings most Excellent Majesty.

AND

PHILIP Earle of Montgomery, &c;. Gentleman of his Majesties Bed-Chamber. Both Knights of the most Noble Order of the Garter, and our singular good L O R D S.

Right Honourable,

Whilst we studie to be thankful in our particular for the many favors we have received from your L.L. (*Lordships*), we are fallen upon the ill fortune, to mingle two the most diverse things that can be: feare, and rashnesse - rashnesse in the enterprize, and feare of the successe. For, when we vauled the places your H.H. sustaine, we cannot but know their dignity greater, then to descend to the reading of these trifles: and, while we name them trifles, we have depriv'd our selves of the defence of our Dedication. But since your L.L. have beene pleas'd to thinke these trifles some-thing, heeretofore; and have prosecuted both them, and their Authour living, with so much favour: we hope, that (they out-living him, and he not having the fate, common with some, to be exequutor to his owne writings) you will use the like indulgence toward them, you have done unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L.L. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our S H A K E S P E A R E , by humble offer of his playes, to your most noble patronage. Wherein, as we have justly observed, no man to come neere your L.L. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H.H. by the perfection.

But, there we must also crave our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, or what they have : and many Nations (we have heard) that had not gummess & incense, obtained their requests with a leavened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of thins are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remaines of your servant Shakespeare; that what delight is in them, may be ever your L.L. the reputation his, & the faults ours, if any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is.

Your Lordshippes most bounden,

JOHN HEMINGE.

HENRY CONDELL.

To the great Variety of Readers.

From the most able, to him that can but spell: there you are number'd. We had rather you were weighed; especially, when the fate of all bookes depends upon your capacities and not of your heads alone, but of your purses. Well ! It is now publique, & you wil stand for your priviledges wee know : to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soever your braines be, or your wisdomes, make your licence the same, and spare not. Judge your six-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the just rates, and welcome. But, whatever you do, Buy. Censure will not drive a Trade, or make the Jacke go. And though you be a Magistrate of wit, and sit on the Stage at Black-Friers, or the Cock-pit, to arraign Playes dailie, know, these Playes have had their triall alreadie, and stood out all Appeales ; and do now come forth quitted rather by a Decree of Court, then any purchased letters of commendation.

It had bene a thing, we confesse, worthie to have bene wished, that the author himselfe had lived to have set forth, and overseen his owne writings; but since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them; and so to have publish'd them, as where (before) you were abused with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors, that expos'd them : even those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers as he conceived them.

Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he uttered with that easinesse, that wee have scarce received from him a blot in his papers. But it is not our province, who onely gather his works, and give them you, to praise him. It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe : And if then you doe not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can be your guides: if you neede them not, you can lead yourselves, and others, and such readers we wish him.

John

Heminge.

Henrie Condell.

A CATALOGVE of the Seuerall Comedies, Historie, and Tragedies in this
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The Tragedy of Macbeth.
The Tragedy of Hamlet.
King Lear.
Othello, the Moore of Venice.
Anthony and Cleopater.
Cymbeline King of Britaine.

To the memory of my beloved, MR. W I L L I A M S H A K E S P E A R E:
A N D
what he hath left us.

{Ben Jonson's Eulogy to Shakespeare}

To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame;
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much.
'Tis true, and all men's suffrage. But these wayes
Were not the paths I meant unto thy praise;
For seeliest Ignorance on these may light,
Which, when it sounds at best, but eccho's right;
Or blinde Affection, which doth ne're advance
The truth, but gropes, and urgeth all by chance;
Or crafty Malice, might pretend this praise,
And thine to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art prooffe against them, and indeed
Above th' ill fortune of them, or the need.
I, therefore will begin. Soule of the Age !
The applause ! delight ! the wonder of our Stage !
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome :
Thou art a Moniment, without a tombe,
And art alive still, while thy Booke doth live,
And we have wits to read, and praise to give.
That I not mixe thee so, my braine excuses ;
I meane with great, but disproportion'd Muses :
For, if I thought my judgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou dist our Lily out-shine,
Or sporting Kid or Marlowes mighty line.
And though thou hadst small Latine, and lesse Greeke,
From thence to honour thee, I would not seeke
For names; but call forth thund'ring schilus,
Euripides, and Sophocles to vs,
Paccuvius, Accius, him of Cordova dead,
To life againe, to heare thy Buskin tread,
And shake a stage : Or, when thy sockes were on,
Leave thee alone, for the comparison
Of all, that insolent Greece, or haughtie Rome
Sent forth, or since did from their ashes come.
Triumph, my Britaine, thou hast one to showe,
To whom all scenes of Europe homage owe.
He was not of an age, but for all time !

And all the Muses still were in their prime,
 When like Apollo he came forth to warme
 Our eares, or like a Mercury to charme !
 Nature her selfe was proud of his designes,
 And joy'd to weare the dressing of his lines !
 Which were so richly spun, and woven so fit,
 As, since, she will vouchsafe no other Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not
 please; But antiquated, and deserted lye
 As they were not of Natures family.
 Yet must I not give Nature all: Thy Art,
 My gentle Shakespeare, must enjoy a part;
 For though the Poets matter, Nature be,
 His Art doth give the fashion. And, that he,
 Who casts to write a living line, must sweat,
 (Such as thine are) and strike the second heat
 Upon the Muses anvile : turne the same,
 (And himselfe with it) that he thinkes to frame;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne.
 And such wert thou. Looke how the fathers face
 Lives in his issue, even so, the race
 Of Shakespeares minde, and manners brightly shines
 In his well toned, and true-filed lines :
 In each of which, he seemes to shake a Lance,
 As brandish't at the eyes of Ignorance.
 Sweet swan of Avon! what a fight it were
 To see thee in our waters yet appeare,
 And make those flights upon the bankes of Thames,
 That so did take Eliza, and our James !
 But stay, I see thee in the Hemisphere
 Advanc'd, and made a Constellation there !
 Shine forth, thou Starre of Poets, and with rage,
 Or influence, chide, or cheere the drooping Stage;
 Which, since thy flight fro' hence, hath mourn'd like night,
 And despaires day, but for thy Volumes light.

B E N : J O N S O N

{Hugh Holland's Elegiac Sonnet to Shakespeare}

Upon the Lines and Life of the Famous Scenicke Poet, Master W I L L I A M S
H A K E S P E A R E

Those hands, which you so clapt, go now, and wring
You Britaines brave; for done are Shakespeares dayes :
His dayes are done, that made the dainty Playes,
Which made the Globe of heav'n and earth to ring.
Dry'de is that veine, dry'd is the Thespian Spring,
Turn'd all to teares, and Phoebus clouds his rayes :
That corp's, that coffin now besticke those bayes,
Which crown'd him Poet first, then Poets King.
If Tragedies might any Prologue have,
All those he made, would scarce make a one to this :
Where Fame, now that he gone is to the grave
(Deaths publique tyring-house) the Nuncius is,
For though his line of life went soone about,
The life yet of his lines shall never out.

H U G H H O L L A N D

{Dedication to Shakespeare by Leonard Digges}

TO the MEMORIE of the deceased Authour Maister W. S H A K E S P E A R
E.

Shake-speare, at length thy pious fellowes give
The world thy Workes : thy Workes, by which, out-live
Thy Tombe, thy name must when that stone is rent,
And Time dissolves thy Stratford Monument,
Here we alive shall view thee still. This Booke,
When Brasse and Marble fade, shall make thee looke
Fresh to all Ages: when Posteritie
Shall loath what's new, thinke all is prodegie
That is not Shake-speares; ev'ry Line, each Verse
Here shall revive, redeeme thee from thy Herse.
Nor Fire, nor cankring Age, as Naso said,
Of his, thy wit-fraught Booke shall once invade.
Nor shall I e're beleeve, or thinke thee dead.
(Though mist) untill our bankrout Stage be sped

(Impossible) with some new straine t'out-do
Passions of Juliet, and her Romeo ;
Or till I heare a Scene more nobly take,
Then when thy half-Sword parlying Romans spake.
Till these, till any of thy Volumes rest
Shall with more fire, more feeling be exprest,
Be sure, our Shake-speare, thou canst never dye,
But crown'd with Lawrell, live eternally.

L. Digges

{Dedication to Shakespeare by James Mabbe}
To the memorie of M.W. Shake-speare

WEE wondred, Shake-speare, that thou went'st so soone
From the Worlds-Stage, to the Graves-Tyring-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and live, to acte a second part.
That's but an Exit of Mortalitie;
This, a Re-entrance to a Plaudite.

J. M.

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Truely set forth, according to their first
original

The Names of the Principall Actors in all these Playes.

William Shakespeare.
Richard Burbadge.
John Hemmings.
Augustine Phillips.
William Kempt.
Thomas Poope.
George Bryan.
Henry Condell.
William Slye.
Richard Cowly.
John Lowine.
Samuell Crosse.
Alexander Cooke.
Samuel Gilburne.
Robert Armin.
William Ostler.
Nathan Field.
John Underwood.
Nicholas Tooley.
William Ecclestone.
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Richard Robinson.
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SONNET 3

Look in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother,
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:
So thou through windows of thine age shall see
Despite of wrinkles this thy golden time.
But if thou live, remember'd not to be,
Die single, and thine image dies with thee.

Notes

fresh repair (3): healthy state.

beguile (4): cheat.

unear'd (5): unploughed (the friend has yet to plant his seed).

fond (7): foolish.

glass (9): mirror.

remember'd not to be (13): i.e., simply to be forgotten.

[Paraphrase of Sonnet 3](#)

How to cite this article:

Shakespeare, William. *Sonnet 3*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/3.html> >.

Who was the *Rival Poet*?

An excerpt from *Shakespeare's Sonnets*. Ed. W. J. Rolfe. New York: American Book Company, 1905.

Among the minor questions relating to the Sonnets which have been the subject of no little controversy the only one that seems to claim notice here is the identity of the "rival poet" of Sonnets 79-86. Spenser, Marlowe, Drayton, Nash, Daniel, and others have been suggested by the critics, and Mr. Lee adds Barnabe Barnes, "a poetic panegyrist of Southampton and a prolific sonneteer, who was deemed by contemporary critics certain to prove a great poet." On the whole, Chapman, whom Professor Minto was the first to suggest, and whom Dowden, Furnivall, and many others have endorsed, is most likely to have been the poet whom Shakespeare had in mind. Mr. Lee, having dated the Sonnets in 1592 and 1593, naturally objects that Chapman had produced no conspicuously "great verse" until 1598, and that we find no complimentary sonnet addressed by him to Southampton until 1610; but he had published poetry before 1598, and that date is early enough for the Herbert theory, in which, of course, the failure to praise Southampton does not count. The question, nevertheless, is one that cannot be definitely settled.

How to cite this article:

Rolfe, W. J. Ed. *Who was the Rival Poet*. From *Shakespeare's Sonnets*. New York: American Book Company, 1905. Shakespeare Online. 20 Aug. 2009. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/rivalpoet.html> >.

Notes

***Unthrifty* (1):** wasteful or unprofitable.

***beauty's legacy* (2):** the beauty passed down to you (that should extend to your children). Your beauty is but a loan from nature: you must not hoard it.

***frank* (4):** generous.

***free* (4):** liberal/generous.

***niggard* (5):** miser.

***usurer* (7):** moneylender.

***traffic with thyself alone* (9):** A moneylender would not turn a profit if he lent only to himself.

***th' executor to be* (14):** the child he would bear.

How to cite this article:

Shakespeare, William. *Sonnet 4*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/4.html> >.

Notes

***gaze* (2):** object gazed at.

***unfair* (4):** deprive of beauty (the only place it is used by Shakespeare).

***fairly* (4):** beautifully *and* legitimately.

***confounds* (6):** destroys.

checked (7): halted.

distillation (9): perfume distilled from flowers.

bereft (11): lost.

Leese (14): lose (again, the only place it is used by Shakespeare).

Notes

ragged (1): rugged or rough.

treasure (3): enrich.

use (5): interest.

happies (6): makes happy - an unusual verb and the only time Shakespeare makes use of it.

Notes

highmost pitch (9): highest elevation.

converted (11): turned away.

tract (12): course.

out-going...noon (13): i.e., passing beyond your prime.

[Paraphrase and Analysis of Sonnet 7](#)

Shakespeare's Metaphors and Similes

From *Shakespeare: His Life, Art, and Characters, Volume I*. New York: Ginn and Co., 1872.

Since Homer, no poet has come near Shakespeare in originality, freshness, opulence, and boldness of imagery. It is this that forms, in a large part, the surpassing beauty of his poetry; it is in this that much of his finest idealizing centres. And he abounds in all the figures of speech known in formal rhetoric, except the Allegory and the Apologue. The Allegory, I take it, is hardly admissible in dramatic writing; nor is the Apologue very well suited to the place: the former, I believe, Shakespeare never uses; and his most conspicuous instance of the latter, in fact the only one that occurs to me, is that of the Belly and the Members, so quaintly delivered to the insurgent people by the juicy old Menenius in the first scene of *Coriolanus*. But, though Shakespeare largely uses all the other figures of speech, I shall draw most of what I have to say of his style in this respect, under the two heads of Simile and Metaphor, since all that can properly be called imagery is resolvable into these. Shakespeare uses both a great deal, but the Simile in a way somewhat peculiar: in fact, as it is commonly used by other poets, he does not seem to have been very fond of it; and when he admits it, he generally uses it in the most informal way possible. But, first, at the risk of seeming pedantic, I will try to make some analysis of the two figures in question.

Every student knows that the Simile may be regarded as an expanded Metaphor, or the Metaphor as a condensed Simile. Which implies that the Metaphor admits of greater brevity. What, then, is the difference?

Now a simile, as the name imports, is a comparison of two or more things, more or less unlike in themselves, for the purpose of illustration. The thing illustrated and the thing that illustrates are, so to speak, laid alongside each other, that the less known may be made more intelligible by the light of that which is known better. Here the two parts are kept quite distinct, and a sort of parallel run between them. And the

actions or the qualities of the two things stand apart, each on their own side of the parallel, those of neither being ascribed to the other. In a metaphor, on the other hand, the two parts, instead of lying side by side, are drawn together and incorporated into one. The idea and the image, the thought and the illustration, are not kept distinct, but the idea is incarnated in the image, so that the image bears the same relation to the idea as the body does to the soul. In other words, the two parts are completely identified, their qualities interfused and interpenetrating, so that they become one. Thus a metaphor proceeds by ascribing to a given object certain actions or qualities which are not literally true of that object, and which have in reference to it only the truth of analogy.

To illustrate this: When, in his sonnet composed on Westminster Bridge, Wordsworth says, "This City now doth, like a garment, wear the beauty of the morning," the language is a simile in form. If he had said, This City hath now robed herself in the beauty of the morning, it would have been in form a metaphor. On the other hand, when in the same sonnet he says, "The river glideth at his own sweet will," the language is a metaphor. If in this case he had said, The river floweth smoothly along, like a man led on by the free promptings of his own will, it would have been a simile. And so, when Romeo says of Juliet, --

"O, she doth teach the torches to burn bright!
Her beauty hangs upon the cheek of night,
Like a rich jewel in an Ethiop's ear";

here we have two metaphors, and also one simile. Juliet cannot be said literally to teach the torches any thing; but her brightness may be said to make them, or rather the owner of them ashamed of their dimness; or she may be said to be so radiant, that the torches, or the owner of them may learn from her how torches ought to shine. Neither can it be said literally that her beauty hangs upon the cheek of night, for the night has no cheek; but it may be said to bear the same relation to the night as a diamond pendant does to the dark cheek that sets it off. Then the last metaphor is made one of the parts in a simile; what is therein expressed being likened to a rich jewel hanging in an Ethiop's ear. So, too, when Wordsworth apostrophizes Milton, --

"Thy soul was like a Star, and dwelt apart;
Thou hadst a voice whose sound was like the sea"; --

here we have two similes. But when he says,--
"Unruffled doth the blue lake lie,
The mountains looking on";

and when he says of the birds singing,--

"Clear, loud, and lively is the din,
From social warblers gathering in
Their harvest of sweet lays";

and when he says of his Lucy,--

"The stars of midnight shall be dear
To her; and she shall lean her ear
In many a secret place
Where rivulets dance their wayward round,

And beauty born of murmuring sound
Shall pass into her face";--

in these lines we have four pure and perfect metaphors.

Again: In *Cymbeline*, old Belarius says of the "two princely boys" that are with him,--

"They are as gentle
As zephyrs, blowing below the violet,
Not wagging his sweet head; and yet as rough,
Their royal blood enchaf'd, as the rud'st wind,
That by the top doth take the mountain pine,
And make him stoop to th' vale."

Here are two similes, of the right Shakespeare mintage. As metaphors from the same hand, take this from Iachimo's temptation of Imogen, "This object, which takes prisoner the wild motion of mine eye"; and this from Viola, urging Orsino's suit to the Countess,--

"Holla your name to the reverberate hills,
And make the babbling gossip of the air
Cry out, *Olivia!*"

and this of Cleopatra's with the asp at her bosom,--

"Dost thou not see my baby at my breast,
That sucks the nurse asleep?"

Or, as an instance of both figures together, take the following from *King Lear*, iv. 3, where the Gentleman describes to Kent the behaviour of Cordelia on hearing of her father's condition:

"You have seen
Sunshine and rain at once; her smiles and tears
Were like: a better way,--those happy smilets
That play'd on her ripe lip seem'd not to know
What guests were in her eyes; which parted thence
As pearls from diamonds dropp'd."

Here we have two similes, in the first two and last clauses; and also two metaphors, severally conveyed in,--"That play'd on her ripe lip," and, "What guests were in her eyes." Perhaps I ought to add that a simile is sometimes merely suggested or implied; as in these lines from Wordsworth:

"What is glory?--in the socket
See how dying tapers fare!
What is pride?--a whizzing rocket
That would emulate a star.

What is friendship?--do not trust her,
Nor the vows which she has made;
Diamonds dart their brightest lustre
From a palsy-shaken head."

Thus much by way of analyzing the two figures, and illustrating the difference between them. In all these instances may be seen, I think, how in a metaphor the intensity and fire of imagination, instead of placing the two parts side by side, melts them down into one homogeneous mass; which mass is both of them and neither of them at the same time; their respective properties being so interwoven and fused together, that those of each may be affirmed of the other.

I have said that Shakespeare uses the Simile in a way somewhat peculiar. This may require some explication.--Homer, Virgil, Dante, Spenser, Milton, and the great Italian poets of the sixteenth century, all deal largely in what may be styled full-drawn similes; that is, similes carefully elaborated through all their parts, these being knit together in a balanced and rounded whole. Here is an instance of what I mean, from *Paradise Lost*, i.:

"As when the potent rod
Of Amram's son, in Egypt's evil day,
Wav'd round the coast, up call'd a pitchy cloud
Of locusts, warping on the eastern wind,
That o'er the realm of impious Pharaoh hung
Like night, and darken'd all the land of Nile;
So numberless where those bad angels seen
Hovering on wing under the cope of Hell,
'Twixt upper, nether, and surrounding fires."

This may be fitly taken as a model specimen of the thing; it is severely classical in style, and is well worthy of the great hand that made it. Here is another, somewhat different in structure, and not easy to beat, from Wordsworth's *Miscellaneous Sonnets*, Part ii.:

"Desponding Father! mark this alter'd bough,
So beautiful of late, with sunshine warm'd,
Or moist with dews; what more unsightly now,
Its blossoms shrivell'd, and its fruit, if form'd,
Invisible? yet Spring her genial brow
Knits not o'er that discolouring and decay
As false to expectation. Nor fret thou
At like unlovely process in the May
Of human life: a Stripling's graces blow,
Fade, and are shed, that from their timely fall
(Misdeem it not a cankerous change) may grow
Rich mellow bearings, that for thanks shall call."

It may be worth noting, that the first member of this no less beautiful than instructive passage contains one metaphor,--"Spring her genial brow knits not"; and the second two,--"in the May of human life," and, "a Stripling's graces blow, fade, and are shed." Herein it differs from the preceding instance; but I take it to be none the worse for that.

Shakespeare occasionally builds a simile on the same plan; as in the following from *Measure for Measure*, i. 3:

"Now, as fond fathers,
Having bound up the threatening twigs of birch,
Only to stick it in their children's sight
For terror, not to use, in time the rod
Becomes more mock'd than fear'd; so our decrees,
Dead to infliction, to themselves are dead;
And liberty plucks justice by the nose;
The baby beats the nurse, and quite athwart
Goes all decorum."

But the Poet does not much affect this formal mode of the thing: he has comparatively few instances of it; while his pages abound in similes of the informal mode, like those quoted before. And his peculiarity in the use of the figure consists partly in what seems not a little curious, namely, that he sometimes begins with building a simile, and then runs it into a metaphor before he gets through; so that we have what may be termed a mixture of the two; that is, he sets out as if to form the two parts distinct, and ends by identifying them. Here is an instance from the Second Part of *King Henry the Fourth*, iv. 1:

"His foes are so enrooted with his friends, That, plucking to unfix an enemy, He doth unfasten so and shake a friend. So that this land, like an offensive wife That hath enrag'd him on to offer strokes, As he is striking, holds his infant up, And hangs resolv'd correction in the arm That was uprear'd to execution."

And so in *King Henry the Fifth*, ii. 4:

"In cases of defence 'tis best to weigh The enemy more mighty than he seems: So the proportions of defence are fill'd; Which of a weak and niggardly projection, Doth, like a miser, spoil his coat with scanting A little cloth."

Also in *Hamlet*, iv. 1:

"So much was our love, We would not understand what was most fit; But, like the owner of a foul disease, To keep it from divulging, let it feed Even on the pith of life."

And somewhat the same again in iii. 4:

"No, in despite of sense and secrecy, Unpeg the basket on the house's top, Let the birds fly, and, like the famous ape, To try conclusions, in the basket creep, And break your own neck down."

Something very like this mixing of figures occurs, also, in *Timon of Athens*, iv. 3:

"But myself,
Who had the world as my confectionary;
The mouths, the tongues, the eyes, and hearts of men
At duty, more than I could frame employment;
That numberless upon me stuck, as leaves
Do on an oak, have with one Winter's brush

Fell from their boughs, and left me open, bare
For every storm that blows."

And I suspect that certain passages, often faulted for confusion of metaphors, are but instances of the same thing, as this:

"Blest are those
Whose blood and judgment are so well commingled,
That they are not a pipe for Fortune's finger
To sound what stop she please."

This feature mainly results, no doubt, from the Poet's aptness or endeavour to make his style of as highly symbolical a character as possible without smothering the sense. And by *symbolical* I here mean the taking a representative part of a thing, and using it in such a way as to convey the sense and virtue of the whole. Metaphors are the strongest and surest mode of doing this; and so keen was the Poet's quest of this, that his similes, in the very act of forming, often become half-metaphors, as from a sort of instinct. Thus, instead of fully forming a simile, he merely *suggests* it; throwing in just enough of it to start the thoughts on that track, and then condensing the whole into a semi-metaphorical shape. Which seems to explain why it is that these suggestions of similes, notwithstanding the stereotyped censures of a too formal criticism, seldom trouble any reader who is so unsophisticated as to care little for the form, so he be sure of the substance.

Please [click here](#) for Hudson's essential list of Shakespeare's greatest metaphors.

Words Shakespeare Invented

The English language owes a great debt to Shakespeare. He invented over 1700 of our common words by changing nouns into verbs, changing verbs into adjectives, connecting words never before used together, adding prefixes and suffixes, and devising words wholly original. Below is a list of a few of the words Shakespeare coined, hyperlinked to the play and scene from which it comes. When the word appears in multiple plays, the link will take you to the play in which it first appears.

academe	accused	addiction	advertising	amazement
arouse	assassination	backing	bandit	bedroom
beached	besmirch	birthplace	blanket	bloodstained
barefaced	blushing	bet	bump	buzzer
caked	cater	champion	circumstantial	cold-blooded
compromise	courtship	countless	critic	dauntless
dawn	deafening	discontent	dishearten	drugged
dwindle	epileptic	equivocal	elbow	excitement
exposure	eyeball	fashionable	fixture	flawed

frugal	generous	gloomy	gossip	green-eyed
gust	hint	hobnob	hurried	impede
impartial	invulnerable	jaded	label	lackluster
laughable	lonely	lower	luggage	lustrous
madcap	majestic	marketable	metamorphize	mimic
monumental	moonbeam	mountaineer	negotiate	noiseless
obscene	obsequiously	ode	olympian	outbreak
panders	pedant	premeditated	puking	radiance
rant	remorseless	savagery	scuffle	secure
skim milk	submerge	summit	swagger	torture
tranquil	undress	unreal	varied	vaulting
worthless	zany			

If you are looking for more words invented by Shakespeare be sure to read the wonderful book *Coined By Shakespeare* by Jeffrey McQuain and Stanley Mallesone. Each entry in the book comes with a history of the word.

SONNET

The term "**sonnet**" derives from the Provençal word "*sonet*" and the Italian word "*sonetto*," both meaning "little song." By the thirteenth century, it had come to signify a poem of fourteen lines that follows a strict rhyme scheme and logical structure. The conventions associated with the sonnet have evolved over its history. The writers of sonnets are sometimes referred to as "sonneteers," although the term is sometimes used derisively. Many modern writers of sonnets choose simply to be called "sonnet writers."

Traditionally, when writing sonnets, English poets usually employ iambic pentameter. In the Romance languages, the hendecasyllable and Alexandrine are the most widely used metres.

The Italian sonnet

The Italian sonnet (coinvented by Giacomo da Lentini, head of the Sicilian School under Frederick II). Guittone d'Arezzo rediscovered it and brought it to Tuscany where he adapted it to his language when he founded the Neo-Sicilian School (1235–1294). He wrote almost 300 sonnets. Other Italian poets of the time, including Dante Alighieri (1265–1321) and Guido Cavalcanti (c. 1250–1300) wrote sonnets, but the most famous early sonneteer was Petrarca (known in English as Petrarch).

The Italian sonnet comprises two parts. First, the octave (two quatrains), which describe a problem, followed by a sestet (two tercets), which gives the resolution to it. Typically, the ninth line creates a "turn" or *volta* which signals the move from

proposition to resolution. Even in sonnets that don't strictly follow the problem/resolution structure, the ninth line still often marks a "turn" by signalling a change in the tone, mood, or stance of the poem.

In the sonnets of Giacomo da Lentini, the octave rhymed *a-b-a-b, a-b-a-b*; later, the *a-b-b-a, a-b-b-a* pattern became the standard for Italian Sonnets. For the sestet there were two different possibilities, *c-d-e-c-d-e* and *c-d-c-c-d-c*. In time, other variants on this rhyming scheme were introduced such as *c-d-c-d-c-d*.

The first known sonnets in English, written by Sir Thomas Wyatt and Henry Howard, Earl of Surrey, used this Italian scheme, as did sonnets by later English poets including John Milton, Thomas Gray, William Wordsworth and Elizabeth Barrett Browning. This example, *On His Being Arrived to the Age of Twenty-three* by John Milton, gives a sense of the Italian Form:

How soon hath Time, the subtle thief of youth, (a)
Stol'n on his wing my three-and-twentieth year! (b)
My hasting days fly on with full career, (b)
But my late spring no bud or blossom shew'th. (a)
Perhaps my semblance might deceive the truth (a)
That I to manhood am arriv'd so near; (b)
And inward ripeness doth much less appear, (b)
That some more timely-happy spirits endu'th. (a)
Yet be it less or more, or soon or slow, (c)
It shall be still in strictest measure ev'n (d)
To that same lot, however mean or high, (e)
Toward which Time leads me, and the will of Heav'n: (d)
All is, if I have grace to use it so (c)
As ever in my great Task-Master's eye. (e)

The English sonnet

Sonnets were introduced by Thomas Wyatt in the early 16th century. His sonnets and those of his contemporary the Earl of Surrey were chiefly translations from the Italian of Petrarch and the French of Ronsard and others. While Wyatt introduced the sonnet into English, it was Surrey who gave them the rhyme scheme, meter, and division into quatrains that now characterizes the English sonnet. Sir Philip Sidney's sequence *Astrophil and Stella* (1591) started a tremendous vogue for sonnet sequences: the next two decades saw sonnet sequences by William Shakespeare, Edmund Spenser, Michael Drayton, Samuel Daniel, Fulke Greville, William Drummond of Hawthornden, and many others. These sonnets were all essentially inspired by the Petrarchan tradition, and generally treat of the poet's love for some woman; the exception is Shakespeare's sequence. In the 17th century, the sonnet was adapted to other purposes, with John Donne and George Herbert writing religious sonnets, and John Milton using the sonnet as a general meditative poem. Both the Shakespearean and Petrarchan rhyme schemes were popular throughout this period, as well as many variants.

The fashion for the sonnet went out with the Restoration, and hardly any sonnets were written between 1670 and Wordsworth's time. However, sonnets came back

strongly with the French Revolution. Wordsworth himself wrote several sonnets, of which the best-known are "The world is too much with us" and the sonnet to Milton; his sonnets were essentially modelled on Milton's. Keats and Shelley also wrote major sonnets; Keats's sonnets used formal and rhetorical patterns inspired partly by Shakespeare, and Shelley innovated radically, creating his own rhyme scheme for the sonnet "Ozymandias". Sonnets were written throughout the 19th century, but, apart from Elizabeth Barrett Browning's *Sonnets from the Portuguese* and the sonnets of Dante Gabriel Rossetti, there were few very successful traditional sonnets. Gerard Manley Hopkins wrote several major sonnets, often in sprung rhythm, of which the greatest is "The Windhover," and also several sonnet variants such as the 10-1/2 line curtal sonnet "Pied Beauty" and the 24-line caudate sonnet "That Nature is a Heraclitean Fire." By the end of the 19th century, the sonnet had been adapted into a general-purpose form of great flexibility.

This flexibility was extended even further in the 20th century. Among the major poets of the early Modernist period, Robert Frost, Edna St. Vincent Millay and E. E. Cummings all used the sonnet regularly. William Butler Yeats wrote the major sonnet *Leda and the Swan*, which used half rhymes. Wilfred Owen's sonnet *Anthem for Doomed Youth* was another sonnet of the early 20th century. W.H. Auden wrote two sonnet sequences and several other sonnets throughout his career, and widened the range of rhyme-schemes used considerably. Auden also wrote one of the first unrhymed sonnets in English, "The Secret Agent" (1928). Half-rhymed, unrhymed, and even unmetrical sonnets have been very popular since 1950; perhaps the best works in the genre are Seamus Heaney's *Glanmore Sonnets* and *Clearances*, both of which use half rhymes, and Geoffrey Hill's mid-period sequence 'An Apology for the Revival of Christian Architecture in England'. The 1990s saw something of a formalist revival, however, and several traditional sonnets have been written in the past decade.

Form

Soon after the introduction of the Italian sonnet, English poets began to develop a fully native form. These poets included Sir Philip Sidney, Michael Drayton, Samuel Daniel, the Earl of Surrey's nephew Edward de Vere, 17th Earl of Oxford and William Shakespeare. The form is often named after Shakespeare, not because he was the first to write in this form but because he became its most famous practitioner. The form consists of three quatrains and a couplet. The third quatrain generally introduces an unexpected sharp thematic or imagistic "turn" called a volta. The usual rhyme scheme was *a-b-a-b*, *c-d-c-d*, *e-f-e-f*, *g-g*. In addition, sonnets are written in iambic pentameter, meaning that there are 10 syllables per line, and that every other syllable is naturally accented.

This example, Shakespeare's *Sonnet 116*, illustrates the form:

Let me not to the marriage of true minds (a)
Admit impediments. Love is not love (b)
Which alters when it alteration finds, (a)
Or bends with the remover to remove. (b)

O no, it is an ever fixed mark (c)
That looks on tempests and is never shaken; (d)
It is the star to every wand'ring barque, (c)
Whose worth's unknown although his height be taken. (d)

Love's not time's fool, though rosy lips and cheeks (e)
Within his bending sickle's compass come; (f)
Love alters not with his brief hours and weeks, (e)
But bears it out even to the edge of doom. (f)

If this be error and upon me proved, (g)
I never writ, nor no man ever loved. (g)

The Spenserian sonnet

A variant on the English form is the Spenserian sonnet, named after Edmund Spenser (c.1552–1599) in which the rhyme scheme is, *a-b a-b, b-c b-c, c-d c-d, e-e*. In a Spenserian sonnet there does not appear to be a requirement that the initial octave set up a problem that the closing sestet answers, as is the case with a Petrarchan sonnet. Instead, the form is treated as three quatrains connected by the interlocking rhyme scheme and followed by a couplet. The linked rhymes of his quatrains suggest the linked rhymes of such Italian forms as *terza rima*. This example is taken from *Amoretti*

Happy ye leaves! whenas those lily hand

Happy ye leaves! whenas those lily hands, (a)
Which hold my life in their dead doing might, (b)
Shall handle you, and hold in love's soft bands, (a)
Like captives trembling at the victor's sight. (b)
And happy lines on which, with starry light, (b)
Those laming eyes will deign sometimes to look, (c)
And read the sorrows of my dying sprite, (b)
Written with tears in heart's close bleeding book. (c)
And happy rhymes! bathed in the sacred brook (c)
Of Helicon, whence she derived is, (d)
When ye behold that angel's blessed look, (c)
My soul's long lacked food, my heaven's bliss. (d)
Leaves, lines, and rhymes seek her to please alone, (e)
Whom if ye please, I care for other none. (e)

The Modern Sonnet

As mentioned earlier, many English poets have used the sonnet form to great effect.

With the advent of free verse, the sonnet came to be seen as somewhat old-fashioned and fell out of use for a time among some schools of poets. However, a number of 20th-century poets, including Wilfred Owen, John Berryman, Edwin Morgan, Robert Frost, Edna St. Vincent Millay, e.e.cummings, Jorge Luis Borges,

Pablo Neruda, Joan Brossa, Rainer Maria Rilke, Seamus Heaney, and Willis Barnstone successfully rose to the challenge of reinvigorating the form.

The 21st century has seen a strong resurgence of the sonnet form, as there are many sonnets now appearing in print and on the Internet. Richard Vallance publishes the Canadian quarterly journal *Sonnetto Poesia* (ISSN 1705-452) which is dedicated to the sonnet, villanelle, and quatrain forms, as well as the monthly *Vallance Review* on historical and contemporary sonneteers. Michael R. Burch publishes *The HyperTexts* and there are sonnets from well-known poets on his site. Phillis Levin edited *The Penguin Book of the Sonnet* in 2001, including historical as well as contemporary exemplars. William Baer has also recently published *150 Contemporary Sonnets* (University of Evansville Press 2005).

Vikram Seth's 1986 novel *The Golden Gate* is written in 690 14-line stanzas, similar to sonnets, but in actuality an adaptation of the stanza invented by the Russian poet Alexander Pushkin for his novel in verse "Eugene Onegin." Marilyn Hacker's *Love, Death, and the Changing of the Seasons* is a novel in true sonnets (with villanelles and roundels thrown in for good measure) that came out in the same year.

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The sonnet as a form developed in Italy probably in the thirteenth century. Petrarch, in the fourteenth century, raised the sonnet to its greatest Italian perfection and so gave it, for English readers, his own name.

The form was introduced into England by Thomas Wyatt, who translated Petrarchan sonnets and left over thirty examples of his own in English. Surrey, an associate, shares with Wyatt the credit for introducing the form to England and is important as an early modifier of the Italian form. Gradually the Italian sonnet pattern was changed and since Shakespeare attained fame for the greatest poems of this modified type his name has often been given to the English form.

Among the most famous sonneteers in England have been Shakespeare, Milton, Wordsworth, and D. G. Rossetti. Longfellow, Jones Very, G. H. Boker, and E. A. Robinson are generally credited with writing some of the best sonnets in America. With the interest in this poetic form, certain poets following the example of Petrarch have written a series of sonnets linked one to the other and dealing with some unified subject. Such series are called sonnet sequences.

Some of the most famous sonnet sequences in English literature are those by Shakespeare (154 in the group), Sidney's *Astrophel and Stella*, Spenser's *Amoretti*, Rossetti's *House of Life*, and Mrs. Browning's *Sonnets from the Portuguese*. William Ellery Leonard, Elinor Wylie, Edna St. Vincent Millay, and W. H. Auden have done distinguished work in the sonnet and the sonnet sequence in this century. The brevity of the form favors concentrated expression of idea or passion.

Anti-formal or meta-formal sonnets are occasions for irony made possible by implicit reference to formality itself. In a sonnet called "Forms from the Reich University", William Heyen creates an irony based on the notion that the Germans who perpetrated the Holocaust by and large participated in a culture that had achieved greatly in aesthetic forms one might call "well-sealed."

□ *OED* entry on sonnet

Tojiev Kh.

Shakespeare's sonnets

Shakespeare's sonnets are a collection of 154 [sonnets](#), dealing with themes such as the passage of time, love, beauty and mortality, first published in a 1609 quarto entitled *SHAKE-SPEARES SONNETS.: Never before imprinted.* (although sonnets [138](#) and [144](#) had previously been published in the 1599 [miscellany](#) *The Passionate Pilgrim*). The quarto ends with "[A Lover's Complaint](#)", a narrative poem of 47 seven-line stanzas written in [rhyme royal](#).

The first 17 poems, traditionally called the [procreation sonnets](#), are addressed to a young man urging him to marry and have children in order to immortalise his beauty by passing it to the next generation. Other sonnets express the speaker's love for a young man; brood upon loneliness, death, and the transience of life; seem to criticise the young man for preferring a rival poet; express ambiguous feelings for the speaker's [mistress](#); and pun on the poet's name. The final two sonnets are [allegorical](#) treatments of Greek [epigrams](#) referring to the "little love-god" [Cupid](#).

The capital letters and periods following each word were probably intended to resemble an [ancient Roman lapidary inscription](#) or [monumental brass](#), thereby accentuating Shakespeare's declaration in Sonnet 55 that the work will confer immortality to the subjects of the work:

Not marble, nor the gilded monuments
Of princes shall outlive this powerful rhyme,

126 of Shakespeare's sonnets are addressed to a young man, often called the "Fair Youth." Broadly speaking, there are branches of theories concerning the identity of Mr. W.H.: those that take him to be identical to the youth, and those that assert him to be a separate person.

The following is a non-exhaustive list of contenders:

- [William Herbert](#) (the [Earl of Pembroke](#)). Herbert is seen by many as the most likely candidate, since he was also the dedicatee of the [First Folio](#) of Shakespeare's works. However the "obsequious" Thorpe would be unlikely to have addressed a lord as "Mr".

- [Henry Wriothesley](#) (the [Earl of Southampton](#)). Many have argued that 'W.H.' is Southampton's initials reversed, and that he is a likely candidate as he was the dedicatee of Shakespeare's poems *Venus & Adonis* and *The Rape of Lucrece*. Southampton was also known for his good looks, and has often been argued to be the Fair Youth of the sonnets; however, the same reservations about "Mr." also apply here.

- A simple printing error for Shakespeare's initials, 'W.S.' or 'W. Sh'. This was suggested by [Bertrand Russell](#) in his memoirs, and also by Foster and by [Jonathan Bate](#).^[9] Bate supports his point by reading 'onlie' as something like 'peerless', 'singular' and 'begetter' as 'maker', *ie.* 'writer'. Foster takes "onlie" to mean only one, which he argues eliminates any particular subject of the poems, since they are addressed to more than one person. The phrase 'Our Ever-Living Poet', according to Foster, refers to God, not Shakespeare. 'Poet' comes from the Greek 'poetes' which means 'maker', a fact remarked upon in various contemporary texts; also, in Elizabethan English the word 'maker' was used to mean 'poet'. These researcher

believe the phrase 'our ever-living poet' might easily have been taken to mean 'our immortal maker' (God). The 'eternity' promised us by our immortal maker would then be the eternal life that is promised us by God, and the dedication would conform with the standard formula of the time, according to which one person wished another "happiness [in this life] and eternal bliss [in heaven]". Shakespeare himself, on this reading, is 'Mr. W. [S]H.' the 'onlie begetter', i.e., the sole author, of the sonnets, and the dedication is advertising the authenticity of the poems.

- [William Hall](#), a printer who had worked with Thorpe on other publications. According to this theory, the dedication is simply Thorpe's tribute to his colleague and has nothing to do with Shakespeare. This theory, originated by Sir Sidney Lee in his *A Life of William Shakespeare* (1898), was continued by [Colonel B.R. Ward](#) in his *The Mystery of Mr. W.H.* (1923), and has been endorsed recently by [Brian Vickers](#), who notes Thorpe uses such 'visual puns' elsewhere.^[10] Supporters of this theory point out that "ALL" following "MR. W. H." spells "MR. W. HALL" with the deletion of a period. Using his initials W.H., Hall had edited a collection of the poems of Robert Southwell that was printed by [George Eld](#), the same printer for the 1609 Sonnets.^[11] There is also documentary evidence of one William Hall of [Hackney](#) who signed himself 'WH' three years earlier, but it is uncertain if this was the printer.

- Sir [William Harvey](#), Southampton's stepfather. This theory assumes that the Fair Youth and Mr. W.H. are separate people, and that Southampton is the Fair Youth. Harvey would be the "begetter" of the sonnets in the sense that it would be he who provided them to the publisher, after the death of Southampton's mother removed an obstacle to publication. The reservations about the use of "Mr." do not apply in the case of a [knight](#).

- William Himself (i.e., Shakespeare). This theory was proposed by the German scholar D. Barnstorff, but has found no support.

- [William Haughton](#), a contemporary dramatist.

- [William Hart](#), Shakespeare's nephew and male heir. Proposed by [Richard Farmer](#), but Hart was nine years of age at the time of publication, and this suggestion is regarded as unlikely.

- William Hatcliffe of Lincolnshire, proposed by Leslie Hotson in 1964.

- Who He. In his 2002 Oxford Shakespeare edition of the sonnets, Colin Burrow argues that the dedication is deliberately mysterious and ambiguous, possibly standing for "Who He", a conceit also used in a contemporary pamphlet. He suggests that it might have been created by Thorpe simply to encourage speculation and discussion (and hence, sales of the text).

- Willie Hughes. The 18th-century scholar [Thomas Tyrwhitt](#) first proposed the theory that Mr. W.H. and the Fair Youth were one "William Hughes," based on presumed puns on the name in the sonnets. The argument was repeated in Edmund Malone's 1790 edition of the sonnets. The most famous exposition of the theory is in [Oscar Wilde](#)'s short story "[The Portrait of Mr. W. H.](#)," in which Wilde, or rather the story's narrator, describes the puns on "will" and "hues" in the sonnets, (notably [Sonnet 20](#) among others), and argues that they were written to a seductive young

actor named Willie Hughes who played female roles in Shakespeare's plays. There is no evidence for the existence of any such person.

Characters

When analysed as characters, the subjects of the sonnets are usually referred to as the Fair Youth, the Rival Poet, and the Dark Lady. The speaker expresses admiration for the Fair Youth's beauty, and later has an affair with the Dark Lady. It is not known whether the poems and their characters are fiction or autobiographical; scholars who find the sonnets to be autobiographical, notably [A. L. Rowse](#), have attempted to identify the characters with historical individuals.^[21]

Fair Youth

The "Fair Youth" is the unnamed young man to whom sonnets [1-126](#) are addressed. Some commentators, noting the romantic and loving language used in this sequence of sonnets, have suggested a sexual relationship between them; others have read the relationship as [platonic love](#).

The earliest poems in the sequence recommend the benefits of marriage and children. With the famous [sonnet 18](#) ("Shall I compare thee to a summer's day") the tone changes dramatically towards romantic intimacy. [Sonnet 20](#) explicitly laments that the young man is not a woman. Most of the subsequent sonnets describe the ups and downs of the relationship, culminating with an affair between the poet and the Dark Lady. The relationship seems to end when the Fair Youth succumbs to the Lady's charms.

There have been many attempts to identify the young man. Shakespeare's one-time patron, [Henry Wriothesley, 3rd Earl of Southampton](#) is commonly suggested, although Shakespeare's later patron, [William Herbert, 3rd Earl of Pembroke](#), has recently become popular. Both claims begin with the dedication of the sonnets to 'Mr. W.H.', "the only begetter of these ensuing sonnets"; the initials could apply to either earl. However, while Shakespeare's language often seems to imply that the subject is of higher social status than himself, the apparent references to the poet's inferiority may simply be part of the rhetoric of romantic submission.^[citation needed] An alternative theory, most famously espoused by Oscar Wilde's short story '[The Portrait of Mr. W. H.](#)' notes a series of puns that may suggest the sonnets are written to a boy actor called [William Hughes](#); however, Wilde's story acknowledges that there is no evidence for such a person's existence. [Samuel Butler](#) believed that the friend was a seaman. Joseph Pequigney argued in his book *Such Is My Love* that the Fair Youth was an unknown commoner.

The Dark Lady

"The Dark Lady" redirects here. For other uses, see Dark Lady.

The Dark Lady sequence (sonnets 127–152), distinguishes itself from the Fair Youth sequence by being overtly sexual in its passion. Among these, [Sonnet 151](#) has been characterised as "bawdy" and is used to illustrate the difference between the spiritual love for the *Fair Youth* and the sexual love for the *Dark Lady*. The distinction is commonly made in the introduction to modern editions of the sonnets. The Dark Lady is so called because the poems make it clear that she has black hair and dusky skin. As with the Fair Youth, there have been many attempts to identify

her with a real historical individual. [Mary Fitton](#), [Emilia Lanier](#) and others have been suggested.

The Rival Poet

The Rival Poet's identity has always remained a mystery; among the varied candidates are [Christopher Marlowe](#), [George Chapman](#), or, an amalgamation of several contemporaries. However, there is no hard evidence that the character had a real-life counterpart. The speaker sees the Rival as competition for fame, coin and patronage. The sonnets most commonly identified as the Rival Poet group exist within the Fair Youth sequence in sonnets [78–86](#).

One interpretation is that Shakespeare's sonnets are in part a [pastiche](#) or [parody](#) of the three-centuries-old tradition of [Petrarchan](#) love sonnets; Shakespeare consciously inverts conventional gender roles as delineated in Petrarchan sonnets to create a more complex and potentially troubling depiction of human love. He also violated many sonnet rules, which had been strictly obeyed by his fellow poets: he plays with gender roles ([20](#)), he speaks on human evils that do not have to do with love ([66](#)), he comments on political events ([124](#)), he makes fun of love ([128](#)), he speaks openly about sex ([129](#)), he parodies beauty ([130](#)), and even introduces witty pornography ([151](#)).

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□ *OED* entry on sonnet

Notes

The first seventeen sonnets are addressed to the poet's breathtaking friend, whose identity is unknown, assuming he existed at all. The poet's focus in these sonnets is to persuade his friend to start a family, so that his beauty can live on through his children.

From fairest creatures (1): From all beautiful creatures.

we desire increase (1): we want offspring.

riper (3): more ripe.

contracted to (5): bound only to.

Feed'st thy light's...fuel (6): Feed your eyes (light's flame) with only the sight of yourself - i.e., you are self-consumed.

only (10): chief.

gaudy (10): showy (not used in the modern pejorative sense); from Middle English *gaude*, a yellowish green color or pigment.

niggarding (12): hoarding.

[Paraphrase of Sonnet 1](#)

How to cite this article:

Shakespeare, William. *Sonnet 1*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/1.html> >.

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Notes

The theme of the necessity of procreation found in Sonnet 1 continues here. The poet's lover is clearly handsome, and much desired. But the poet stresses his beauty will not last, and that it is selfish and foolish for his friend not to prepare for the loss of his youth. The only way he can truly prepare is to have a son who can carry on his name and all his wonderful qualities, including his unsurpassed beauty. Much debate has surrounded the true identity of Shakespeare's young man, but many believe he was the Earl of Southampton, the poet's close friend and patron. It is also possible that the friend was Shakespeare's creation.

beseige (1): the beginning of a straightforward military metaphor (*dig deep trenches, beauty's field, livery*).

proud livery (3): the poet's depiction of his friend proudly *wearing* his own youthfulness as one would wear a uniform (*livery*).

tatter'd weed (4): tattered garment (the youth's *livery* in the above line).

lusty (6): passionate or vigorous.

all-eating shame (8): all-consuming shame.

thrifless (8): unprofitable.

Shall sum my count (11): Shall settle my accounts.

make my old excuse (11): justify my old age.

[Paraphrase of Sonnet 2](#)

How to cite this article:

Shakespeare, William. *Sonnet 2*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/2.html> >.

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Why Study Shakespeare?

The Reasons Behind Shakespeare's Influence and Popularity

Ben Jonson anticipated Shakespeare's dazzling future when he declared, "He was not of an age, but for all time!" in the preface to the [First Folio](#). While most people know that Shakespeare is, in fact, the most popular dramatist and poet the Western world has ever produced, students new to his work often wonder why this is so. The following are the top four reasons why Shakespeare has stood the test of time.

1) Illumination of the Human Experience

Shakespeare's ability to summarize the range of human emotions in simple yet profoundly eloquent verse is perhaps the greatest reason for his enduring popularity. If you cannot find words to express how you feel about love or music or growing older, Shakespeare can speak for you. No author in the Western world has penned more beloved passages. Shakespeare's work is the reason John Bartlett compiled the first major book of familiar quotations.

Here are some examples of Shakespeare's most popular passages:

- [The seven ages of man](#)
- [Shall I compare thee to a summer's day?](#)
- [We band of brothers](#)
- [The green-eyed monster](#)
- [What's in a name?](#)
- [Now is the winter of our discontent](#)
- [If music be the food of love](#)
- [Beware the ides of March](#)
- [We are such stuff as dreams are made on](#)
- [Something is rotten in the state of Denmark](#)
- [To be, or not to be: that is the question](#)

2) Great Stories

Marchette Chute, in the *Introduction* to her famous retelling of Shakespeare's stories, summarizes one of the reasons for Shakespeare's immeasurable fame:

William Shakespeare was the most remarkable storyteller that the world has ever known. Homer told of adventure and men at war, Sophocles and Tolstoy told of tragedies and of people in trouble. Terence and Mark Twain told cosmic stories, Dickens told melodramatic ones, Plutarch told histories and Hans Christian Andersen told fairy tales. But Shakespeare told every kind of story – comedy, tragedy, history, melodrama, adventure, love stories and fairy tales – and each of them so well that they have become immortal. In all the world of storytelling he has become the greatest name. (*Stories from Shakespeare*, 11)

Shakespeare's stories transcend time and culture. Modern storytellers continue to adapt Shakespeare's tales to suit our modern world, whether it be the tale of Lear on a farm in Iowa, Romeo and Juliet on the mean streets of New York City, or [Macbeth in feudal Japan](#).

3) Compelling Characters

Shakespeare invented his share of stock characters, but his truly great characters – particularly his tragic heroes – are unequalled in literature, dwarfing even the sublime creations of the Greek tragedians. Shakespeare's great characters have remained popular because of their complexity; for example, we can see ourselves as gentle Hamlet, forced against his better nature to seek murderous revenge. For this reason Shakespeare is deeply admired by actors, and many consider playing a Shakespearean character to be the most difficult and most rewarding role possible.

4) Ability to Turn a Phrase

Many of the common expressions now thought to be clichés were Shakespeare's creations. Chances are you use Shakespeare's expressions all the time even though you may not know it is the Bard you are quoting. You may think that fact is "neither

here nor there", but that's "the short and the long of it." Bernard Levin said it best in the following quote about Shakespeare's impact on our language:

If you cannot understand my argument, and declare "It's Greek to me", you are quoting Shakespeare; if you claim to be more sinned against than sinning, you are quoting Shakespeare; if you recall your salad days, you are quoting Shakespeare; if you act more in sorrow than in anger, if your wish is father to the thought, if your lost property has vanished into thin air, you are quoting Shakespeare; if you have ever refused to budge an inch or suffered from green-eyed jealousy, if you have played fast and loose, if you have been tongue-tied, a tower of strength, hoodwinked or in a pickle, if you have knitted your brows, made a virtue of necessity, insisted on fair play, slept not one wink, stood on ceremony, danced attendance (on your lord and master), laughed yourself into stitches, had short shrift, cold comfort or too much of a good thing, if you have seen better days or lived in a fool's paradise - why, be that as it may, the more fool you, for it is a foregone conclusion that you are (as good luck would have it) quoting Shakespeare; if you think it is early days and clear out bag and baggage, if you think it is high time and that that is the long and short of it, if you believe that the game is up and that truth will out even if it involves your own flesh and blood, if you lie low till the crack of doom because you suspect foul play, if you have your teeth set on edge (at one fell swoop) without rhyme or reason, then - to give the devil his due - if the truth were known (for surely you have a tongue in your head) you are quoting Shakespeare; even if you bid me good riddance and send me packing, if you wish I were dead as a door-nail, if you think I am an eyesore, a laughing stock, the devil incarnate, a stony-hearted villain, bloody-minded or a blinking idiot, then - by Jove! O Lord! Tut, tut! for goodness' sake! what the dickens! but me no buts - it is all one to me, for you are quoting Shakespeare. (*The Story of English*, 145)

For a list of authors who have named their books after lines from Shakespeare, see [Shakespeare's Impact on Other Writers](#).

References

Chute, Marchette. *Stories from Shakespeare*. New York: World Publishing Company, 1956.
Levin, Bernard. Quoted in *The Story of English*. Robert McCrum, William Cran and Robert MacNeil. Viking: 1986).

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Are Shakespeare's works written in Old English?

Shakespeare's complex sentence structures and use of now obsolete words lead many students to think they are reading Old or Middle English. In fact, Shakespeare's works are written in Early Modern English. Once you see a text of Old or Middle English you'll really appreciate how easy Shakespeare is to understand (well, relatively speaking). Take, for example, this passage from the most famous of all Old English works, *Beowulf*:

*Hwæt! we Ger-Dena in geor-dagum
 10eyd-cyninga 10rym gefrunon,
 101 108 10pelingas ellen fremedon.
 Oft Scyld Scefing sceapena 10re10tum.*

(Translation)

*Lo! the Spear-Danes' glory through splendid achievements
 The folk-kings' former fame we have heard of,
 How princes displayed then their prowess-in-battle.
 Oft Scyld the Scefing from scathers in numbers...*

Old English was spoken and written in Britain from the 5th century to the middle of the 11th century and is really closer to the Germanic mother tongue of the Anglo-Saxons.

With the arrival of the French-speaking Normans in 1066, Old English underwent dramatic changes and by 1350 it had evolved into Middle English. Middle English is easier but still looks like a foreign language much of the time. Here is an example from Chaucer's *Canterbury Tales*, the most famous work in Middle English:

*Ye seken lond and see for your wynnynge,
 As wise folk ye knowen all th'estaat
 Of regnes; ye been fadres of tydynges*

And tales, bothe of pees and of debaat. (The Man of Law's Tale)

(Translation)

*You seek land and sea for your winnings,
As wise folk you know all the estate
Of kingdoms; you be fathers of tidings,
And tales, both of peace and of debate.*

By about 1450, Middle English was replaced with Early Modern English, the language of Shakespeare, which is almost identical to contemporary English.

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Shakespeare's Influence on Other Writers

Shakespeare influenced every generation of writers since his death and he continues to have an enormous impact on contemporary plays, movies, and poems. The Romantic poet John Keats (1795-1821) was so influenced by Shakespeare that he kept a bust of the Bard beside him while he wrote, hoping that Shakespeare would spark his creativity. Keats's poems duplicate Shakespeare's style and are full of Shakespearean imagery.

In a letter to Benjamin Robert Haydon, dated 10 May 1817, Keats writes:

I remember your saying that you had notions of a good Genius presiding over you. I have of late had the same thought - for things which I do half at Random are afterwards confirmed by my judgment in a dozen features of Propriety. Is it too daring to fancy Shakespeare this Presider?

It is interesting to note that George Bernard Shaw (1865-1950), who ridiculed those who worshipped Shakespeare (inventing an insulting term to denote the study of Shakespeare - *bardolatry*), secretly admired Shakespeare a great deal and often told his close friends that he thought the Bard had an unsurpassed command of the language.

Shakespeare's influence is summarized nicely by Thomas Carlyle (albeit a bit over the top):

This King Shakespeare does he not shine, in crowned sovereignty, over us all, as the noblest, gentlest, yet strongest of rallying-signs; indestructible; really more valuable in that point of view than any other means or appliance whatsoever? We can

fancy him as radiant aloft over all Nations of Englishmen, thousand years hence. From Paramatta, from New York, wheresoever, under what sort of Parish-Constable soever, English men and women are, they will say to one another, 'Yes, this Shakespeare is ours; we produced him, we speak and think by him; we are of one blood and kind with him. (Thomas Carlyle, *The Hero as Poet*, 1841).

Many authors have used phrases from Shakespeare's works as titles for their own novels. Here is a list of just a few:

- *Brave New World* by Aldous Huxley (*The Tempest*, 5.1)
- *The Dogs of War* by Robert Stone (*Julius Caesar* 3.1)
- *The Winter of our Discontent* by John Steinbeck (*Richard III*, 1.1)
- *The Undiscovered Country* by Auther Schnitzer (*Hamlet*, 3.1)
- *Something Wicked this Way Comes* by Ray Bradbury (*Macbeth*, 4.1)
- *Bell, Book, and Candle* by John van Druten (*King John*, 3.3)

In 1899, Sir Herbert Beerbohm-Tree produced *King John*, the first movie based on a play by Shakespeare, and since then there have been dozens of movies and adaptations loosely based on Shakespeare's work, including:

- *The Boys from Syracuse* (1940) - *The Two Gentlemen of Verona*
- *Joe Macbeth* (1953) - *Macbeth*
- *Kiss Me Kate* (1953) - *The Taming of the Shrew*
- *Forbidden Planet* (1956) - *The Tempest*
- *Throne of Blood* (1957) - *Macbeth*
- *West Side Story* (1961) - *Romeo and Juliet*
- *Chimes at Midnight* (1967) - various plays
- *Ran* (1985) - *King Lear*
- *My Own Private Idaho* (1991) - *1 Henry IV*
- *A Thousand Acres* (1997) - *King Lear*
- *10 Things I Hate About You* (1999) - *The Taming of the Shrew*
- *Scotland, Pa.* (2001) - *Macbeth*
- *O* (2001) - *Othello*

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Famous Quotations About William Shakespeare

There Shakespeare, on whose forehead climb
The crowns o' the world; oh, eyes sublime
With tears and laughter for all time!

Elizabeth Barrett Browning (1806–1861), *A Vision of Poets*

With this same key
Shakespeare unlocked his heart' once more!
Did Shakespeare? If so, the less Shakespeare he!

Robert Browning (1812-1899), *House*

And there are Ben [Jonson] and William Shakespeare in wit-combat, sure
enough; Ben bearing down like a mighty Spanish war-ship, fraught with all learning
and artillery; Shakespeare whisking away from him - whisking right through him,
athwart the big bulk and timbers of him; like a miraculous Celestial Light-ship,
woven all of sheet-lightning and sunbeams!

**Thomas Carlyle (1795-1881), *Historical Sketches of Notable Persons and Events
in the Reigns of James I***

The souls most fed with Shakespeare's flame
Still sat unconquered in a ring,
Remembering him like anything.

G. K. Chesterton (1874-1936), *The Shakespeare Memorial*

Our myriad-minded Shakespeare.

Samuel Taylor Coleridge (1772-1834), *Biography. Chap. xv*

He was the man who of all modern, and perhaps ancient poets, had the largest
and most comprehensive soul.

John Dryden (1631-1700), *Essay of Dramatic Poesy*

He is the very Janus of poets; he wears almost everywhere two faces; and you
have scarce begun to admire the one, ere you despise the other.

John Dryden (1631-1700), *Essay on Dramatic Poetry of the Last Age*

But Shakespeare's magic could not copied be;
Within that circle none durst walk but he.

John Dryden (1631–1700) *Essay of Dramatic Poesy*

He was naturally learned; he needed not the spectacles of books to read nature.
He looked inwards, and found her there.

John Dryden (1631–1700) *Essay of Dramatic Poesy*

I do not believe that any writer has ever exposed this *bovarysme*, the human will
to see things as they are not, more clearly than Shakespeare.

T. S. Eliot (1888-1965), *Shakespeare and the Stoicism of Seneca*

I am the owner of the sphere
Of the seven stars and the solar year,
Of Caesar's hand, and Plato's brain
Of Lord Christ's heart, and Shakespeare's strain.

Ralph Waldo Emerson (1803-1882), *The Absorbing Soul*

Nor sequent centuries could hit
Orbit and sum of Shakespeare's wit.

Ralph Waldo Emerson (1803-1882), *May-Day and Other Pieces*

When Shakespeare is charged with debts to his authors, Landor replies, "Yet he was more original than his originals. He breathed upon dead bodies and brought them into life."

Ralph Waldo Emerson (1803-1882), *Letters and Social Aims*

The remarkable thing about Shakespeare is that he is really very good - in spite of all the people who say he is very good.

Robert Graves (1895-1985)

In Shakespeare the birds sing, the bushes are clothed with green, hearts love, souls suffer, the cloud wanders, it is hot, it is cold, night falls, time passes, forests and multitudes speak, the vast eternal dream hovers over all. Sap and blood, all forms of the multiple reality, actions and ideas, man and humanity, the living and the life, solitudes, cities, religions, diamonds and pearls, dung-hills and charnelhouses, the ebb and flow of beings, the steps of comers and goers, all, all are on Shakespeare and in Shakespeare.

Victor Hugo (1802-1885), *William Shakespeare*

A quibble is to Shakespeare what luminous vapours are to the traveller: he follows it at all adventures; it is sure to lead him out of his way and sure to engulf him in the mire.

Ben Jonson (1573-1637) [Preface to the First Folio](#)

Soule of the Age!

The applause! delight! The wonder of our stage!

Ben Jonson (1573 - 1637), [Preface to the First Folio](#)

Sweet Swan of Avon!

Ben Jonson (1573 - 1637), [Preface to the First Folio](#)

He was not of an age, but for all time!

Ben Jonson (1573-1637), [Preface to the First Folio](#)

I remember your saying that you had notions of a good Genius presiding over you. I have of late had the same thought - for things which I do half at Random are afterwards confirmed by my judgment in a dozen features of Propriety. Is it too daring to fancy Shakespeare this Presider?

John Keats (1795-1821), *Letter to B.R. Haydon, May 1817*

When I read Shakespeare I am struck with wonder
That such trivial people should muse and thunder

In such lovely language.

D. H. Lawrence (1885-1930)

But Shakespeare knows what the sphinx thinks, if anybody does. His genius is penetrative as cold midwinter entering every room, and making warmth shiver in ague fits. I think Shakespeare never errs in his logical sequence in character. He surprises us, seems unnatural to us, but because we have been superficial observers; while genius will disclose those truths to which we are blind.

William A. Quayle (1860-1925), *Some Words on Loving Shakespeare. From A hero and some other folk, 1900*

Or sweetest Shakespeare, Fancy's child,
Warble his native wood-notes wild.

John Milton (1608-1674), *L'Allegro*

What needs my Shakespeare for his honour'd bones,
The labour of an age in piled stones,
Or that his hallow'd relics should be hid
Under a star-y-pointing pyramid?
Dear son of memory, great heir of fame,
What need'st thou such weak witness of thy name?

John Milton (1608-1674), *Epitaph on Shakespeare*

And so sepulchered in such pomp dost lie,
That kings for such a tomb would wish to die.

John Milton (1608- 1674), *Epitaph*

And one wild Shakespeare, following Nature's lights,
Is worth whole planets, filled with Stagyrites.

Thomas More (1779-1852), *The Sceptic*

Shakespeare - The nearest thing in incarnation to the eye of God.

Laurence Olivier (1907-1989)

Wonderful women! Have you ever thought how much we all, and women especially, owe to Shakespeare for his vindication of women in these fearless, high-spirited, resolute and intelligent heroines?

Dame Ellen Terry (1848-1928)

One of the greatest geniuses that ever existed,
Shakespeare, undoubtedly wanted taste.

Horace Walpole (1717-1797), *Letter to Wren, 1764*

Scorn not the Sonnet; Critic, you have frowned,
Mindless of its just honours; with this key
Shakespeare unlocked his heart.

William Wordsworth (1770-1850), *Miscellaneous Sonnets*

He is as a mountain, whose majesty and multitudinous beauty, meaning, and magnitude and impress, must be gotten by slow processes in journeying about it through many days. Who sits under its pines at noon, lies beside its streams for rest, walks under its lengthening shadows as under a cloud, and has listened to the voices of its water falls, thrilling the night and calling to the spacious firmament as if with intent to be heard "very far off," has thus learned the mountain, vast of girth, kingly

in altitude, perpetual in sovereignty. We study a world's circumference by segments; nor let us suppose we can do other by this cosmopolitan Shakespeare. He, so far as touches our earth horizon, is ubiquitous. Looking at him sum-totally, we *feel* his mass, and say we have looked upon majesty.

William A. Quayle (1860-1925), *Some Words on Loving Shakespeare. From A hero and some other folk, 1900*

We shall never overestimate Shakespeare, because we can not. Some men and things lie beyond the danger of hyperbole. No exaggeration is possible concerning them, seeing they transcend all dreams. Space can not be conceived by the most luxuriant imagination, holding, as it does, all worlds, and capable of holding another universe besides, and with room to spare. Clearly, we can not overestimate space. Thought and vocabulary become bankrupt when they attempt this bewildering deed. Genius is as immeasurable as space. Shakespeare can not be measured. We can not go about him, since life fails, leaving the journey not quite well begun. Yet may we attempt what can not be performed, because each attempt makes us worthy, and we are measured, not by what we achieve, but by what we attempt.

William A. Quayle (1860-1925), *Some Words on Loving Shakespeare. From A hero and some other folk, 1900*

Preface to The First Folio (1623)

Original spelling with explanatory comments in { }.

Ben Jonson

To the Reader

{This text is facing Droeshout's portrait of Shakespeare prefixed to the First Folio.}

This Figure, that thou here feest put,
It was for gentle Shakespeare cut:
Wherein the Grauer had a strife
with Naure, to out-doo the life:
O, could he but haue dravvne his vvit
As vvell in frasse, as he hath hit
Hisface; the Print vvould then surpasse
All, that vvas euer in frasse.
But, since he cannot, Reader, looke
Not on his picture, but his Booke.

B.J.

MR. William
SHAKESPEARES

Comedies,
Histories &
Tragedies,
Published according to the True Original Copies
London
Printed by Ifaac Iaggard, and Ed, Bount. 1623

TO THE MOST NOBLE AND INCOMPARABLE PAIRE OF BRETHREN
WILLIAM Earle of Pembroke, &c;. Lord Chamberlaine to the Kings most
Excellent Majesty.

AND

PHILIP Earle of Montgomery, &c;. Gentleman of his Majesties
Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good L O R D S.

Right Honourable,

Whilst we studie to be thankful in our particular for the many favors we have received from your L.L. (*Lordships*), we are fallen upon the ill fortune, to mingle two the most diverse things that can be: feare, and rashnesse - rashnesse in the enterprize, and feare of the successe. For, when we valew the places your H.H. sustaine, we cannot but know their dignity greater, then to descend to the reading of these trifles: and, while we name them trifles, we have depriv'd our selves of the defence of our Dedication. But since your L.L. have beene pleas'd to thinke these trifles some-thing, heeretofore; and have prosecuted both them, and their Authour living, with so much favour: we hope, that (they out-living him, and he not having the fate, common with some, to be exequutor to his owne writings) you will use the like indulgence toward them, you have done unto their parent. There is a great difference, whether any Booke choose his Patrones, or finde them: This hath done both. For, so much were your L.L. likings of the severall parts, when they were acted, as before they were published, the Volume ask'd to be yours. We have but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow alive, as was our S H A K E S P E A R E , by humble offer of his playes, to your most noble patronage. Wherein, as we have justly observed, no man to come neere your L.L. but with a kind of religious addresse; it hath bin the height of our care, who are the Presenters, to make the present worthy of your H.H. by the perfection.

But, there we must also crave our abilities to be considerd, my Lords. We cannot go beyond our owne powers. Country hands reach foorth milke, creame, fruites, or what they have : and many Nations (we have heard) that had not gummes & incense, obtained their requests with a leavened Cake. It was no fault to approach their Gods, by what meanes they could: And the most, though meanest, of thins are made more precious, when they are dedicated to Temples. In that name therefore, we most humbly consecrate to your H.H. these remaines of your servant Shakespeare; that what delight is in them, may be ever your L.L. the reputation his, & the faults ours, if

any be committed, by a payre so carefull to shew their gratitude both to the living, and the dead, as is.

Your Lordshippes most bounden,

JOHN

HEMINGE.

HENRY CONDELL.

To the great Variety of Readers.

From the most able, to him that can but spell: there you are number'd. We had rather you were weighed; especially, when the fate of all bookes depends upon your capacities and not of your heads alone, but of your purses. Well ! It is now publike, & you wil stand for your priviledges wee know : to read, and censure. Do so, but buy it first. That doth best commend a Booke, the Stationer saies. Then, how odde soever your braines be, or your wisdomes, make your licence the same, and spare not. Judge your six-pen'orth, your shillings worth, your five shillings worth at a time, or higher, so you rise to the just rates, and welcome. But, whatever you do, Buy. Censure will not drive a Trade, or make the Jacke go. And though you be a Magistrate of wit, and sit on the Stage at Black-Friers, or the Cock-pit, to arraign Playes dailie, know, these Playes have had their triall alreadie, and stood out all Appeales ; and do now come forth quitted rather by a Decree of Court, then any purchased letters of commendation.

It had bene a thing, we confesse, worthie to have bene wished, that the author himselfe had lived to have set forth, and overseen his owne writings; but since it hath bin ordain'd otherwise, and he by death departed from that right, we pray you do not envie his Friends, the office of their care, and paine, to have collected & publish'd them; and so to have publish'd them, as where (before) you were abused with diverse stolne, and surreptitious copies, maimed, and deformed by the frauds and stealthes of injurious impostors, that expos'd them : even those, are now offer'd to your view cur'd, and perfect of their limbes; and all the rest, absolute in their numbers as he conceived them.

Who, as he was a happie imitator of Nature, was a most gentle expresser of it. His mind and hand went together: And what he thought, he uttered with that easinesse, that wee have scarce received from him a blot in his papers. But it is not our province, who onely gather his works, and give them you, to praise him. It is yours that reade him. And there we hope, to your divers capacities, you will finde enough, both to draw, and hold you: for his wit can no more lie hid, then it could be lost. Reade him, therefore; and againe, and againe : And if then you doe not like him, surely you are in some manifest danger, not to understand him. And so we leave you to other of his Friends, whom if you need, can be your guides: if you neede them not, you can lead yourselves, and others, and such readers we wish him.

John

Heminge.

Henrie Condell.

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The Tragedy of Hamlet.
King Lear.
Othello, the Moore of Venice.
Anthony and Cleopater.
Cymbeline King of Britaine.

To the memory of my beloved, MR. WILLIAM SHAKESPEARE:
AND

what he hath left us.

{Ben Jonson's Eulogy to Shakespeare}

To draw no envy (Shakespeare) on thy name,
Am I thus ample to thy Booke, and Fame;
While I confesse thy writings to be such,
As neither Man, nor Muse, can praise too much.
'Tis true, and all men's suffrage. But these wayes
Were not the paths I meant unto thy praise;
For seeliest Ignorance on these may light,
Which, when it sounds at best, but eccho's right;
Or blinde Affection, which doth ne're advance
The truth, but gropes, and urgeth all by chance;
Or crafty Malice, might pretend this praise,
And thine to ruine, where it seem'd to raise.
These are, as some infamous Baud, or Whore,
Should praise a Matron. What could hurt her more?
But thou art prooffe against them, and indeed
Above th' ill fortune of them, or the need.
I, therefore will begin. Soule of the Age !
The applause ! delight ! the wonder of our Stage !
My Shakespeare, rise; I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lye
A little further, to make thee a roome :
Thou art a Moniment, without a tombe,
And art alive still, while thy Booke doth live,
And we have wits to read, and praise to give.
That I not mixe thee so, my braine excuses ;
I meane with great, but disproportion'd Muses :
For, if I thought my judgement were of yeeres,
I should commit thee surely with thy peeres,
And tell, how farre thou dist our Lily out-shine,
Or sporting Kid or Marlowes mighty line.
And though thou hadst small Latine, and lesse Greeke,
From thence to honour thee, I would not seeke
For names; but call forth thund'ring schilus,
Euripides, and Sophocles to vs,
Paccuvius, Accius, him of Cordova dead,
To life againe, to heare thy Buskin tread,
And shake a stage : Or, when thy sockes were on,
Leave thee alone, for the comparison
Of all, that insolent Greeke, or haughtie Rome
Sent forth, or since did from their ashes come.

Triumph, my Britaine, thou hast one to shoue,
 To whom all scenes of Europe homage owe.
 He was not of an age, but for all time !
 And all the Muses still were in their prime,
 When like Apollo he came forth to warme
 Our eares, or like a Mercury to charme !
 Nature her selfe was proud of his designes,
 And joy'd to weare the dressing of his lines !
 Which were so richly spun, and woven so fit,
 As, since, she will vouchsafe no other Wit.
 The merry Greeke, tart Aristophanes,
 Neat Terence, witty Plautus, now not
 please; But antiquated, and deserted lye
 As they were not of Natures family.
 Yet must I not give Nature all: Thy Art,
 My gentle Shakespeare, must enjoy a part;
 For though the Poets matter, Nature be,
 His Art doth give the fashion. And, that he,
 Who casts to write a living line, must sweat,
 (Such as thine are) and strike the second heat
 Upon the Muses anvile : turne the same,
 (And himselfe with it) that he thinkes to frame;
 Or for the lawrell, he may gaine a scorne,
 For a good Poet's made, as well as borne.
 And such wert thou. Looke how the fathers face
 Lives in his issue, even so, the race
 Of Shakespeares minde, and manners brightly shines
 In his well toned, and true-filed lines :
 In each of which, he seemes to shake a Lance,
 As brandish't at the eyes of Ignorance.
 Sweet swan of Avon! what a fight it were
 To see thee in our waters yet appeare,
 And make those flights upon the bankes of Thames,
 That so did take Eliza, and our James !
 But stay, I see thee in the Hemisphere
 Advanc'd, and made a Constellation there !
 Shine forth, thou Starre of Poets, and with rage,
 Or influence, chide, or cheere the drooping Stage;
 Which, since thy flight fro' hence, hath mourn'd like night,
 And despaire day, but for thy Volumes light.

B E N : J O N S O N

{Hugh Holland's Elegiac Sonnet to Shakespeare}

Upon the Lines and Life of the Famous Scenicke Poet, Master W I L L I A M S
H A K E S P E A R E

Those hands, which you so clapt, go now, and wring
You Britaines brave; for done are Shakespeares dayes :
His dayes are done, that made the dainty Playes,
Which made the Globe of heav'n and earth to ring.
Dry'de is that veine, dry'd is the Thespian Spring,
Turn'd all to teares, and Phoebus clouds his rayes :
That corp's, that coffin now besticke those bayes,
Which crown'd him Poet first, then Poets King.
If Tragedies might any Prologue have,
All those he made, would scarce make a one to this :
Where Fame, now that he gone is to the grave
(Deaths publique tyring-house) the Nuncius is,
For though his line of life went soone about,
The life yet of his lines shall never out.

H U G H H O L L A N D

{Dedication to Shakespeare by Leonard Digges}

TO the MEMORIE of the deceased Authour Maister W. S H A K E S P E A R
E.

Shake-speare, at length thy pious fellowes give
The world thy Workes : thy Workes, by which, out-live
Thy Tombe, thy name must when that stone is rent,
And Time dissolves thy Stratford Monument,
Here we alive shall view thee still. This Booke,
When Brasse and Marble fade, shall make thee looke
Fresh to all Ages: when Posteritie
Shall loath what's new, thinke all is prodegie
That is not Shake-speares; ev'ry Line, each Verse
Here shall revive, redeeme thee from thy Herse.
Nor Fire, nor cankring Age, as Naso said,
Of his, thy wit-fraught Booke shall once invade.
Nor shall I e're beleeve, or thinke thee dead.
(Though mist) untill our bankrout Stage be sped
(Imposible) with some new straine t'out-do
Passions of Juliet, and her Romeo ;
Or till I heare a Scene more nobly take,
Then when thy half-Sword parlying Romans spake.
Till these, till any of thy Volumes rest

Shall with more fire, more feeling be exprest,
Be sure, our Shake-speare, thou canst never dye,
But crown'd with Lawrell, live eternally.

L. Digges

{Dedication to Shakespeare by James Mabbe}
To the memorie of M.W. Shake-speare

WEE wondred, Shake-speare, that thou went'st so soone
From the Worlds-Stage, to the Graves-Tyring-roome.
Wee thought thee dead, but this thy printed worth,
Tels thy Spectators, that thou went'st but forth
To enter with applause. An Actors Art,
Can dye, and live, to acte a second part.
That's but an Exit of Mortalitie;
This, a Re-entrance to a Plaudite.

J. M.

The Workes of William Shakespeare,
containing all his Comedies, Histories, and
Truely set forth, according to their first
original

The Names of the Principall Actors in all these Playes.

William Shakespeare.
Richard Burbadge.
John Hemmings.
Augustine Phillips.
William Kempt.
Thomas Poope.
George Bryan.
Henry Condell.
William Slye.
Richard Cowly.
John Lowine.
Samuell Crosse.
Alexander Cooke.
Samuel Gilburne.
Robert Armin.
William Ostler.
Nathan Field.

John Underwood.
Nicholas Tooley.
William Ecclestone.
Joseph Taylor.
Robert Benfield.
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Richard Robinson.
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SONNET 3

Look in thy glass, and tell the face thou viewest
Now is the time that face should form another;
Whose fresh repair if now thou not renewest,
Thou dost beguile the world, unbless some mother,
For where is she so fair whose unear'd womb
Disdains the tillage of thy husbandry?
Or who is he so fond will be the tomb
Of his self-love, to stop posterity?
Thou art thy mother's glass, and she in thee
Calls back the lovely April of her prime:
So thou through windows of thine age shall see
Despite of wrinkles this thy golden time.

But if thou live, remember'd not to be,
Die single, and thine image dies with thee.

Notes

fresh repair (3): healthy state.

beguile (4): cheat.

unear'd (5): unploughed (the friend has yet to plant his seed).

fond (7): foolish.

glass (9): mirror.

remember'd not to be (13): i.e., simply to be forgotten.

[Paraphrase of Sonnet 3](#)

How to cite this article:

Shakespeare, William. *Sonnet 3*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/3.html> >.

Who was the Rival Poet?

An excerpt from *Shakespeare's Sonnets*. Ed. W. J. Rolfe. New York: American Book Company, 1905.

Among the minor questions relating to the Sonnets which have been the subject of no little controversy the only one that seems to claim notice here is the identity of the "rival poet" of Sonnets 79-86. Spenser, Marlowe, Drayton, Nash, Daniel, and others have been suggested by the critics, and Mr. Lee adds Barnabe Barnes, "a poetic panegyrist of Southampton and a prolific sonneteer, who was deemed by contemporary critics certain to prove a great poet." On the whole, Chapman, whom Professor Minto was the first to suggest, and whom Dowden, Furnivall, and many others have endorsed, is most likely to have been the poet whom Shakespeare had in mind. Mr. Lee, having dated the Sonnets in 1592 and 1593, naturally objects that Chapman had produced no conspicuously "great verse" until 1598, and that we find no complimentary sonnet addressed by him to Southampton until 1610; but he had published poetry before 1598, and that date is early enough for the Herbert theory, in which, of course, the failure to praise Southampton does not count. The question, nevertheless, is one that cannot be definitely settled.

How to cite this article:

Rolfe, W. J. Ed. *Who was the Rival Poet*. From *Shakespeare's Sonnets*. New York: American Book Company, 1905. Shakespeare Online. 20 Aug. 2009. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/rivalpoet.html> >.

Notes

Unthrifty (1): wasteful or unprofitable.

beauty's legacy (2): the beauty passed down to you (that should extend to your children). Your beauty is but a loan from nature: you must not hoard it.

frank (4): generous.

free (4): liberal/generous.

niggard (5): miser.

usurer (7): moneylender.

traffic with thyself alone (9): A moneylender would not turn a profit if he lent only to himself.

th' executor to be (14): the child he would bear.

How to cite this article:

Shakespeare, William. *Sonnet 4*. Ed. Amanda Mabillard. Shakespeare Online. 20 Aug. 2000. (date when you accessed the information) < <http://www.shakespeare-online.com/sonnets/4.html> >.

Notes

***gaze* (2):** object gazed at.

***unfair* (4):** deprive of beauty (the only place it is used by Shakespeare).

***fairly* (4):** beautifully *and* legitimately.

***confounds* (6):** destroys.

***checked* (7):** halted.

***distillation* (9):** perfume distilled from flowers.

***bereft* (11):** lost.

***Leese* (14):** lose (again, the only place it is used by Shakespeare).

Notes

***ragged* (1):** rugged or rough.

***treasure* (3):** enrich.

***use* (5):** interest.

***happies* (6):** makes happy - an unusual verb and the only time Shakespeare makes use of it.

Notes

***highmost pitch* (9):** highest elevation.

***converted* (11):** turned away.

***tract* (12):** course.

***out-going...noon* (13):** i.e., passing beyond your prime.

[Paraphrase and Analysis of Sonnet 7](#)

TEACHING MATERIALS (LECTURES, METHODOLOGICAL MANUALS)

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 nearby 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, Babilista, 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. He 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 Laracon, 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 Brobdignag 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. Glubbudrib, 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 contradictive 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 1810 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 tombstone reads Percy Bysche 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. Snobbism 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 epos 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".

Wells'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 Forsyitism. 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 Haity; “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 Several 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?

THEMES FOR COURSE WORK (GUIDE)

1. «Беоульф хақида поэма» асарининг бадиий 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 «Кўшчи 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 тагедияларида 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 Ballads
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
51. The Enlightenment and reflection of its ideas in English and American Literature
52. The peculiarities of English and American Romanticism
53. The epoch of Renaissance and its literature
54. The problems of childhood and education reflected in English literature
55. The literature of the “Lost generation”
56. The literature of the “Unfound generation”
57. Short story genre in American literature
58. Women characters in English and American literature
59. The genre of a historical novel in English and American literature
60. The development of English drama and theatre
61. The most popular English women writers of all times
62. Science fiction in English and American literature
63. Detective genre (novel and story) in English and American literature
64. The Second World War in American literature
65. British poetry of all times
66. American poetry of all times
67. Problems of English and American farmers reflected in literature
68. New tendencies in the development of English literature after the WWII
69. American literature after the WWII
70. The literature of Abolitionism

