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THE HISTORY OF ENGLISH LITERATURE

Educational manual

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«The History of English Literature» is based on the major literary and cultural movements that occurred during Romanticism, Victorianism, Modernism, as well as Postmodernism. The manual contains different types of movements and creative works of representatives of a complex literary and cultural tradition. It is used for the students, undergraduates of humanitarian specialties of higher educational institutions. It is also recommended to the learners who are interested in the developments of English Literature, the new means of relationship between literature and historical context.

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FOREWORD

The educational manual is recommended for the audience of humanitarian specialties of higher educational institutions as well as the specialties in which the history of English language is studied.

The purpose of manual is to outline the development of the literature from period to period due to national life and give some acquaintance with the lives, works of the most important and well-known authors. It also supplies a systematic statement of important facts, so that the greater part of the students' time may be left free in class for the direct study of literature itself and may use some materials as an independent work.

This manual should also aim first at an understanding of the literature as an expression of the authors' views of life and of their personalities and especially as a portrayal and interpretation of the life of their periods and of all life as they have seen it; it should aim further at an appreciation of each literary work as a product of art, appealing with peculiar power both to our minds and to our emotions, not least to the sense of beauty and the whole higher nature.

The book is based on the specification of educational programme on the history of the English language and developed as educational manual in the world of British literature. It is intended for students, undergraduates and also teachers of Philology faculties, and all those who are interested in acquainting any period of literature and writing essays about the English language, asking different kinds of Midterm and Examination questions.

Much attention is given to the history of thousand-year-long periods according to the dialects spoken at various times, namely Old English period (from the invasion of Britain by Germanic tribes till the Norman conquest of 1066) – Middle English period (from the early 12th century to the end of the 15th century) and the – Early Modern English period (from the early 16th century roughly to the middle of the 17th – this is the language of William Shakespeare [1564-1616], John Donne [1572-1631] or John Milton [1608-1674]).

Every lecture is supplied with various themes, definitions and references.

Lecture 1

GENRE

Genres are specific kinds, types, or categories of artworks. Film, literature, music, painting, photography, sculpture, and dance all have developed specific, identifiable genres.

You are probably primarily familiar with the concept of genre as a **consumer**. In a video store you may see movies grouped according to genres like «action», «horror», «drama», and «romantic comedy». In a music store you may see generic labels like «jazz», «alternative rock», «world music», and «country western». In a bookstore signs may indicate the locations of books within «mystery», «science fiction», «romance», and «inspirational» genres. The Core Course will also teach you how use generic categories as a **producer** and as an **interpreter** of texts.

In college you will learn about writing within many different genres: lab reports, scholarship applications, grant proposals, oral presentations, business letters, etc. **Academic essays** represent a particular genre of nonfiction writing that you will be expected to produce in the Core Course to fulfill the basic writing requirements of your section. You should not be under the impression, however, that all academic essays are generically the same. There are many sub-genres and the rules or **conventions** that characterize one sub-genre may not apply to a different sub-genre.

For example, an academic **book review** is making an evaluative claim about a particular book. Although the writer's judgement or opinion should appear authoritative and well-reasoned, claims in a book review may be necessarily more **subjective** than those presented in other kinds of academic essays, as the following example from Professor Parsons demonstrates:

Although I have taken issue with many of the claims in Woods' account, I certainly think the book is worth reading by anyone interested in the topic. For one thing, it touches provocatively on many points that I haven't discussed. For another, almost anyone who takes the enterprise seriously will soon find that it is much more

difficult than it appears at first sight; it is much easier to see what is wrong with pioneering attempts than to produce an adequate theory oneself.

A book review assumes that the **pathos** of a potential reader is an important consideration. The reviewer predicts the level of boredom, interest, confusion, pleasure, edification, or amusement that the book might inspire and renders his or her judgement accordingly. The authority of this judgement depends on the **ethos** of the reviewer. For example, academic book reviews generally show the university affiliation of the reviewer. A more prestigious university might suggest a more prestigious judgement.

Other kinds of academic essays may seem to reserve judgement and to use a much more neutral tone than a book review. In addition, an **article in an encyclopedia**, like this entry on «Puritanism» written by Professor Michael Clark, a lecturer in Spring, seeks to present a broad overview of literary history, rather than focus on closely reading a particular text or set of texts:

The principal objective of the Puritan sermon was to recall the sinner to Christ and the community to what the minister Samuel Danforth called New England's «errand into the wilderness». The description of that wilderness and the Puritans' journey through it fell to the historians, who began their work in the earliest days of settlement and continued well into the next century. The first history composed by a colonial Puritan was Bradford's *of Plymouth Plantation*, which he began in 1630. Bradford's purpose was to portray the Puritan's experience at Plymouth as the story of God's providence, but the complexity of events complicated this plan so much that he simply abandoned his project twenty years later without finishing it.

In this particular passage notice also how Professor Clark blends his discussion of two Puritan genres: sermon and history. Why are these two genres treated in the same paragraph? How does Bradford encounter problems when he tries to combine two genres? Do you think that «sermon» and «history» are necessarily incompatible genres today?

Academic essays can borrow conventions from other literary genres as well. Your own essays for the Core Course may sometimes

sound like a philosophical dialogue, sometimes like a personal narrative, sometimes like a lecture, sometimes like a letter, and sometimes even like a sermon. In the course of four to five pages, your own writing may use particular generic conventions; it may even try to cross generic boundaries.

You will be expected to use genre as a tool for interpreting the texts of others, as well as for writing your own texts. To consider the generic properties of the texts that you read for the Core Course, the following guide will help you identify many of the genres with which you will need to work when making interpretive claims.

The term **genre**, derived from the Latin words *genus/generis*, meaning «kind», is used to designate the different types or categories of artistic endeavors within various media, such as painting, film music, dance, and literature that represent our experiences of the world in different ways. Within each of these media, there are **generic distinctions** between different kinds of **performances, forms, techniques, and content**. In music, for example, alternative rock differs from jazz, although the same instruments are frequently common to each. In dance, ballet and salsa not only look very different, but also the salsa dancer uses many techniques that she does not use when dancing a ballet. A painting and a photograph would represent the same landscape in very different terms, even if they include the same elements, because a painting and a photograph are very different forms of representation and each has its own set of conventions. In the broadest sense, defining genres is thus a system of grouping and classifying different kinds of artistic expression according to their shared characteristics. In the field of literature, genre is generally used as a **descriptive term** that helps scholars **categorize different kinds of texts**. Examining the conventions of different literary genres helps a reader understand how different rhetorical devices, techniques, and forms shape both the meaning of the text and our understanding of it

Historical Use of Genre

Greek philosophers divided literary works into three genres: **lyric, epic, and dramatic**. For centuries, these categories were viewed as solidly fixed, and writers were expected to work within the

conventions, or rules, of each form. Sub-genres within each category precisely mapped how writers should construct their texts.

Between the fifteenth and eighteenth centuries, writers increasingly «broke the rules» and crossed generic boundaries, mixing different conventions as they gradually created and explored new forms. The development of the **novel**, a new (and thus «novel») form of literary text, challenged the Greek categories, for the novel didn't "fit" neatly into any of the three primary genre types. By the nineteenth century, rigid genre classifications were recognized as arbitrary and unnecessary. Genre had evolved from a **prescriptive** concept that basically outlined how writers should construct their texts, into a **descriptive** concept that groups a finished piece with similar texts.

Contemporary discussions of literature commonly divide texts into four primary genres: **Poetry, Prose Fiction, Plays, and Non-fiction Prose**. These categories reflect the Greek divisions in form, while allowing for the creation of additional classifications reflecting new literary techniques. In 1957, the critic Northrop Frye suggested that texts were categorized not only by form and structure, but also according to the responses they produced in a reader. Frye classified literature according to the genres of **comedy, romance, tragedy, and satire**.

Undergraduate courses in Literature are often structured according to these primary genres. English majors at UC Irvine are required to take a series of courses introducing them to the literary forms of poetry, dramatic literature, and the novel. In the poetry course, students read epic and lyric poetry; in the dramatic literature course, students discuss comedies, tragedies, and tragicomedies; in the course on the novel, students explore the genres of realism and romance in fiction. Discussions relating to genre often examine how various texts both reflect and redefine the genre in which they are categorized.

Literary Genres Incorporated in HCC: Outline and Brief Descriptions

The curriculum for the Humanities Core Course incorporates a wide array of literary genres. Each of the genres is characterized by distinctive forms, techniques, structure and content. The following

outline describes the four primary generic distinctions in literature, and offers briefer descriptions of several sub-genres you will study in Humanities Core Course. Bear in mind that generic distinctions are often porous, and that some of the texts you read will challenge traditional genre definitions.

I. Nonfiction Prose:

Nonfiction prose works, written in standard paragraphs, can take many forms, including speeches, sermons, or lectures; journals or personal narratives; letters and legal documents; and works of science and history. The term «nonfiction» indicates that the work is based on or addresses real events, and is not an imaginary construction.

A. Essay: From the French *essai*, an **attempt**; also from the Latin *exigere*, to drive out, to try, or to **examine**. Montaigne's *Essais*, published in 1580, are credited with being the first and definitive examples of the form. Usually written in prose, an essay is expected to reflect on a single topic in philosophical terms. Montaigne's essays are characterized by the superb organization and development of his argument. Although traditionally the prose of an essay is expected to be formal, some contemporary essayists use an informal voice and humorous style in order to appeal to general audiences.

B. Lecture: A speech given to an audience in order to provide instruction on a specific topic or idea. A lecture sometimes conveys a reprimand or a warning. An essay may be read as a lecture, but generally the lecture form, which is oral, does not permit the complexity often evident in a sophisticated essay.

C. Sermon: A speech delivered by a member of the clergy on a moral or religious issue, with the intention of persuading, instructing, or exhorting listeners. Sermons are often organized around a text of Biblical scripture, and use biblical references as the basis of claims and arguments.

D. Philosophical Dialogue: the term *dialogue* derives from the Greek *dialogos*, meaning «conversation», «debate». When used in this context, «dialogue» refers to a formal conversation, presented in writing, in which characters (either fictional or representations of real people) explore a philosophical question through conversation. The characters each represent different philosophical positions.

E. Journal: The term *journal* derives from the Latin *diurnalis*, meaning «daily». The term refers to both a daily diary, a private record of events, and a daily newspaper or periodical in which matters of public interest are recorded. Academic publications in which scholarly articles are collected are also described as journals.

F. Personal Narrative: A narrative in which the writer relates a personal experience in order to illustrate a point or to make an argument.

G. Letter: A written document addressed to a specific person or persons. Until the invention of the telephone, letters were the primary means of long-distance communication. Letter writing is experiencing a renaissance through the development of electronic mail systems. The use of the letter-form was a popular literary device in seventeenth and eighteenth century political discourse, and was used to circulate ideas and arguments through direct appeal to the reader. The letter-form was also incorporated in fiction, in the form of the epistolary novel, which constructed a story through the narratives of a character's letters.

H. Chronicle: A narrative about actual historical events.

II. Prose Fiction:

Prose fiction, like nonfiction prose, is generally written in standard paragraph form. Fiction, from the Latin *fictio*, meaning shaping, is described as the product of imagination, an invented narration that is «made-up» by the author. Writers sometimes blur the distinction between fiction and non-fiction narratives; in historical fiction, for example, a writer may portray a real event as experienced by invented characters.

A. Novels, or longer works of fiction, are usually divided into chapters and trace the development of characters and action through a sustained narrative. The novel form evolved from collections of stories composed and presented together in the fourteenth century. During the seventeenth century, the term referred to stories of illicit love, and the novel's increase in popularity was associated with the rise of the middle class and the use of the printing press. By the eighteenth century, fictional «histories» led to the development of the modern novel. The novel is still connected to the concept of

romance, which is the name for genre in many European languages. However, in contemporary usage the term «novel» is based on narratives that reflect observations of everyday life, while the term «romance» is used to define stories associated with the realms of pure imagination. Novels are broadly defined by the nation and period in which they were written, but there are many sub-genres of the novel, reflecting both the constant evolution of the form and its continued popularity. Those sub-genres most relevant to HCC are:

1. Bildungsroman: (from "the German «novel "of growth») portraying the growth of a character from childhood to adulthood.

2. Picaresque: the adventures of a hero told in episodic form.

3. Historical Novel: set in a specific period significantly before that of the writing.

4. Regional Novel: set in a specific region and specifically concerned with the characteristics of that geographic locale.

5. Roman à Thèse: a novel with an argument, seeking to cause changes in society.

6. Proto-Novel: a text that relates a sequence of events rather than the development of a plot and characters.

7. Gothic Novel: «gothic» was originally used to describe a Germanic tribe and then defined a style of architecture characterized by steep roofs, vaults, stained glass windows, arches, and flying buttresses. The term was subsequently applied to novels in which thrills and mysteries are prevalent and the reader is in suspense throughout much of the narration.

B. Short stories are narrower in scope and more concise than the novel. Short stories were originally intended to be heard or read in one sitting, and their development is explicitly associated with the growth of periodicals, for stories could be contained within a portion of a leisure magazine. The short story shares many of the novel's characteristics, but generally contain few characters and have a small temporal frame.

III. Poetry:

Poems are generally characterized by patterns of lineation, meter, or rhyme. Early poetry was transmitted orally, and the sound of a poem is still an important aspect of its form. Written poetry is

arranged in distinct patterns of lines upon a page, which constructs a poem in a specific visual shape. Poets usually attempt to concentrate linguistic effects through a variety of poetic devices, and although some contemporary poetry is written in the colloquial, most poetry does not resemble common, daily speech. The distinction between poetry and prose is sometimes blurred when a prose writer consistently employs poetic devices; in this case, the writing is usually described as *poetic prose* or *prose poetry*.

A. Epic: An epic poem is a long narrative that celebrates a heroic tradition. Epic form is not limited to Western Literature, and is either based entirely on myths, or mixes myth and history. Critics distinguish between the **traditional epic** and the **literary epic**: the traditional epic focuses on a hero as representative of a nation, and portrays the ways in which the Gods influence his life; the literary epic imitates the structure of traditional epic, but addresses contemporary themes.

B. Narrative Poem: A narrative poem tells a story, one that is not necessarily of epic proportions. Some narrative poems are "told" by a first person speaker in a **dramatic monologue**.

C. Lyric: A lyric is a short poem in which a speaker expresses a thought or an emotion. The term «lyric» derives from the Greek word *lura*, meaning «lyre», for poets often spoke these short poems accompanied by a lyre or harp. Lyric poems, although no longer accompanied by music, are still generally characterized by sensitivity to the sound of the words. Lyrics can convey any kind of emotion, but are always associated with personal reflection and meditation.

IV. Dramatic Literature:

Dramas, or plays, are stories that are meant to be performed live on a stage before an audience, and thus are written primarily in the form of dialogues between characters. Modern playwrights typically include descriptions of settings and basic character actions in their scripts, which a director may or may not incorporate in their production of the play. Dramatic literature is divided into the primary sub-genres of comedy, tragedy, and tragicomedy.

Comedy: Comic plays and films usually have a light or humorous mood, reflecting the Greek derivation of the word,

meaning «a singer in the revels». In a comedy, the protagonist overcomes adversity and the play concludes happily. Comedies usually consider the dynamics of social relationships: in the **romantic comedy**, the plot concerns a pair of star-crossed lovers; in the **comedy of manners**, the plot includes social criticism and seeks to correct social problems.

Tragedy: **Tragic** plays and films address serious themes, and conclude with the death or suffering of a protagonist. The tragic hero is a person of worth who is not perfect, and whose weakness, or tragic flaw, leads to their defeat. The purpose of tragedy is to induce a catharsis – a «cleansing» of emotion through pity and terror – in the spectator.

Tragicomedy: **Tragicomic** plays and films combine, as evident in the genre title, elements of both comedy and tragedy. Plays that contain humor and funny incidents but that end badly are defined as tragicomedies, as are plays containing disastrous events that end happily. Some tragicomedies pair a tragic main plot with a comic subplot, and others put noble or divine characters in absurd situations.

A. Screenplays: Like dramas, screenplays are generally stories told through the dialogue between characters. Unlike plays, however, a screenplay is not performed for an audience but is designed to be filmed and then edited into a finished form before viewing. A screenplay includes descriptions of camera shots, which a director may or may not choose to follow.

B. Opera Libretto: An opera is a drama in which the characters each sing their parts, accompanied by an orchestra. Opera combines the conventions of music and drama, and usually provides a heightened portrayal of human emotions and behavior. The libretto is the text of the opera's words, and the musical **score** records the opera's musical composition.

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Lecture 2

MEDIEVAL LITERATURE ANGLO-SAXON AND ANGLO-NORMAN LITERATURE BEOWULF

The first works of the English literature are connected with the Medieval period, which is in its turn subdivided into two stages:

1st Period: Early Middle Ages or the Anglo-Saxon period, 450-1066

The dominant genre: the (epic) poem.

The most famous work: *Beowulf*

The works of this period are transmitted from mouth to mouth. They are characterized by the following features: fatality, a comparison of church and paganism, praising the heroes and successful battles.

The most important work of this period is the poem *Beowulf*, which has in the UK national epic status. *Beowulf* is the longest epic poem written in Old English. The poem contains more than 3000 lines and is divided into 3 parts. *Beowulf* is the classic tale of the triumph of good over evil. It describes the exploits of a hero named Beowulf, his fights with the monster, the monster's mother and the dragon.

No one knows the exact time of creation and the author of this poem. It must have been passed down orally for generations, and changed for a long time.

Historical fact: in 1066 the Normans conquered England, led by William the Conqueror. This conquest ends the period.

2nd Period: Middle Ages – 1066-1500

The dominant genre: folk tales, romance, ballad

Folk tale: a story or legend forming part of an oral tradition.

Romance: To be considered in the romance genre, a novel should adhere to the following criteria:

- the story must contain a relationship and romantic love between two people

- the story must have an emotionally satisfying and optimistic ending

Ballad: sentimental song that tells a story, narrative poem adapted for singing

The most well-known authors and books: novels about knights of the round table and King Arthur, the ballads of Robin Hood, Geoffrey Chaucer's *The Canterbury Tales*

In the 11th-12th centuries in the literature is dominated by church-didactic works; since the middle of the 13th century, there is a transition to a folk genre, which was more connected to the routine life.

In XIII-XIV century started the creation of chivalry novels of King Arthur and his knights. In 1469, Thomas Malory collected a set of novels about the knights, and his work «*The Death of Arthur*» became a monument to the late medieval English literature.

This period is the start of development of the genre of folk poetry – ballads. Very popular ballads were about brave bandit Robin Hood.

Finally, the second half of this period is considered to be a new page in the history of English literature and is associated with the name of Geoffrey Chaucer. Previously the authors wrote in Latin, so Chaucer was the first one who wrote in English. His most famous work became *The Canterbury Tales*.

Anglo-Saxon literature

The earliest period of English literature refers to the V-XI centuries AD. Its beginnings are associated with the invasion of the territory of Great Britain in the middle of the V century by Angles, Saxons, Jutes, and Frisians – the tribes of Germanic (and Danish) origin. Before that time Celts inhabited the British Isles. Their descendants, speaking in Gaelic, can still be found in Scotland, Ireland and Wales. The culture was very primitive, their beliefs were pagan, and they were governed by a class of priests called the Druids.

In the 1st century BC the Romans tried to conquer Britain, but they did not mix with the nation. Julius Caesar wrote an account of Britain. The Roman built there camps – *castra* – and thus many of the English cities developed this Latin suffix *-sta* (Manchester, Leicester,

Worcester). This was the period where the first Latin words got borrowed to Celtic language. However, the fall of the Roman Empire soon followed it.

Soon after Romans left Britain, they were invaded by the other tribes – German ones – Angles, Saxons, Jutes and Frisians. The Anglo-Saxon tribes of the British Isles brought their language, their way of life and their culture. It is known that the Anglo-Saxons had tales, legends and songs, passed down from generation to generation. They believed in Germanic and Scandinavian Gods. The Anglo-Saxons knew the letter. They used the so-called «runic» alphabet, in which each character refers not only to a certain sound, but also a word that starts with that sound. Preserved runic inscriptions on the swords and household items, as well as an inscription on a stone cross in the village Rutvell in Scotland.

Britain was divided into seven kingdoms (Kent, Sussex, Essex, Wessex, Mercia, East Anglia, and Northumbria. There were 4 dialects there:

- 1) Northumbrian (North-east)
- 2) Mercian (near Thames)
- 3) West-Saxon (south of Thames)
- 4) Kentish (Jutes)

As for poetry, writing them down was banned by the pagan priests. Tales, legends and songs were performed by singers, present in each tribe. There appeared bards-storytellers (*scops*), who were the creators of the songs performed by them. They enjoyed esteem and respect as the keepers of folk traditions. Songs accompanied wedding and funeral rites, peaceful labor and military campaigns.

Many of these songs were about the heroic deeds and death of Beowulf – the legendary hero of the Geats (Scandinavian tribes living in the south of Sweden). These songs based on ancient Germanic legends related to pagan times, and formed the basis of the great English epic «Beowulf». It was written in the 10th century, i.e., only after the introduction of Christianity. This was done by scientists and monks who were taken only what does not contradict Church teaching. Often the monks introduced into the pagan works of Christian motifs. But these records came to us relatively little.

«Beowulf» is the oldest European epic. The researchers found that the poem was composed at the end of the 7th - early 8th century. The action of the first part of the poem takes place in Denmark, the action of the second – in the south of Sweden, and it suggests that the legendary tradition goes back to the time when the Anglo-Saxons lived another continent. Beowulf was a historical (??) person who lived in the 6th century. Around his name there is a legend.

The reasons to study Beowulf:

1. *Beowulf* is the oldest poem in the English language, so everything written since Beowulf stems from it in some way
2. The story of *Beowulf* encompasses common themes that we still see in English literature today

What we don't know:

- Who wrote it
- When exactly it was written
- how much, exactly, is based on historical truth

What we do know:

- Beowulf is the oldest surviving English poem. It's written in Old English (or Anglo-Saxon), which is the basis for the language we speak today.
- Some of the characters in the poem actually existed.
- The only copy of the manuscript was written sometime around the 11th century A.D. – after the Norman invasion – however...
- The actual poem probably dates from the 8th century (700's) or so, and...
- The story may be set even earlier, around 500 A.D.
- There are a lot of Christian references in the poem, but the characters and setting are Pagan...this means a monk probably translated it.

Beowulf was written in Old English, which looked this way:

The main characters of the story are:

- **Beowulf** – the brave warrior, later – the King of Geates
- **Hrothgar** – the King of the Danes
- **Heorot** – the palace of Hrothgar, literally «Deer-hall»

- **Grendel** – the monster who attacked Heorot (sea-monster? Wolfman? Giant ogre?). Killed by Beowulf by tearing away his claw (without any sword!)
- **Grendel's mother** – the monster (witch?) living in the lake, killed by Beowulf with a magic sword
- **The dragon** – a magical firebreathing creature which was revenging the Geates, because some warrior stole its flagon (golden bowl)
- **Wiglaf** – a brave warrior who helped Beowulf to kill the dragon

Hwæt wē Gārdena in geārdagum
 þēodcýninga þrym gefrūnon
 hū ðā æþelingas ellen fremedon.

Oft Scyld Scefing sceaþena þrēatum,
 monegum māgþum meodosetla oftēah,
 egsode eorlas, syððan ærest wearð
 fēasceaft funden;

hē þæs frōfre gebād,
 wēox under wolcnum weorðmyndum þāh
 oð þæt him æghwylc þāra ymsittendra
 ofer hronrāde hýran scolde
 gomban gyldan. þæt wæs gōd cyning.

Pict. 1. The first line of Beowulf in Old English

Plot of Beowulf

King Hrothgar of Denmark, a descendant of the great king Shield Sheafson, enjoys a prosperous and successful reign. He builds a great mead-hall, called Heorot, where his warriors can gather to drink, receive gifts from their lord, and listen to stories sung by the scop, or bards. But the jubilant noise from Heorot angers Grendel, a horrible demon who lives in the swamplands of Hrothgar's kingdom.

Grendel terrorizes the Danes every night, killing them and defeating their efforts to fight back. The Danes suffer many years of fear, danger, and death at the hands of Grendel. Eventually, however, a young Geatish warrior named Beowulf hears of Hrothgar's plight. Inspired by the challenge, Beowulf sails to Denmark with a small company of men, determined to defeat Grendel.

Hrothgar, who had once done a great favor for Beowulf's father Ecgtheow, accepts Beowulf's offer to fight Grendel and holds a feast in the hero's honor. During the feast, an envious Dane named Unferth taunts Beowulf and accuses him of being unworthy of his reputation. Beowulf responds with a boastful description of some of his past accomplishments. His confidence cheers the Danish warriors, and the feast lasts merrily into the night. At last, however, Grendel arrives. Beowulf fights him unarmed, proving himself stronger than the demon, who is terrified. As Grendel struggles to escape, Beowulf tears the monster's arm off. Mortally wounded, Grendel slinks back into the swamp to die. The severed arm is hung high in the mead-hall as a trophy of victory.

Overjoyed, Hrothgar showers Beowulf with gifts and treasure at a feast in his honor. Songs are sung in praise of Beowulf, and the celebration lasts late into the night. But another threat is approaching. Grendel's mother, a swamp-hag who lives in a desolate lake, comes to Heorot seeking revenge for her son's death. She murders Aeschere, one of Hrothgar's most trusted advisers, before slinking away. To avenge Aeschere's death, the company travels to the murky swamp, where Beowulf dives into the water and fights Grendel's mother in her underwater lair. He kills her with a sword forged for a giant, then, finding Grendel's corpse, decapitates it and brings the head as a prize to Hrothgar. The Danish countryside is now purged of its treacherous monsters.

The Danes are again overjoyed, and Beowulf's fame spreads across the kingdom. Beowulf departs after a sorrowful goodbye to Hrothgar, who has treated him like a son. He returns to Geatland, where he and his men are reunited with their king and queen, Hygelac and Hygd, to whom Beowulf recounts his adventures in Denmark. Beowulf then hands over most of his treasure to Hygelac, who, in turn, rewards him.

In time, Hygelac is killed in a war against the Shylfings, and, after Hygelac's son dies, Beowulf ascends to the throne of the Geats. He rules wisely for fifty years, bringing prosperity to Geatland. When Beowulf is an old man, however, a thief disturbs a barrow, or mound, where a great dragon lies guarding a horde of treasure. Enraged, the dragon emerges from the barrow and begins unleashing fiery destruction upon the Geats. Sensing his own death approaching, Beowulf goes to fight the dragon. With the aid of Wiglaf, he succeeds in killing the beast, but at a heavy cost. The dragon bites Beowulf in the neck, and its fiery venom kills him moments after their encounter. The Geats fear that their enemies will attack them now that Beowulf is dead. According to Beowulf's wishes, they burn their departed king's body on a huge funeral pyre and then bury him with a massive treasure in a barrow overlooking the sea.

The literary style of Beowulf included the following peculiarities:

- Alliterations – repetition of the initial consonants (in the case of Beowulf – usually at least three similar consonant starting stressed syllables).
- Metaphors / descriptive words.
- Parallelism – a lot of repetitions (both in sentence structure and in the plot of the story).
- No rhyme.
- No strict rhythmic patterns.

What was written besides Beowulf?

During the Anglo-Saxon period the following pieces of literature were created:

- Several samples of lyrical poetry:
- The Wanderer, The Wife's Lament, The Husband's Message.
- Northumbrian Christian poetry
- Since Christianity came to the Angleland in 597, the Church-literature appeared. Representatives: Caedmon (*Paraphrase*), Cynewulf (*Elene, Juliana*).

- Works of Bede Venerabilis (*The Church History of the English People*, first works on philology)
- Translator of Anglo-Saxon King Alfred (*Anglo-Saxon Chronicle*).

Anglo-Norman Literature

The further development of the English literature was connected with Anglo-Normans.

In 1066 William the Conqueror became the King of Britain. He was one of the Norman tribes. Normans were inhabitants of France who actually came from Scandinavia. Because of this invasion, Anglo-Saxons became discriminated by the Normans. One of the consequences – which is important for literature – was the Trilingualism. Anglo-Saxon, Latin and French were all used on the territory of modern England – in different spheres of life, though. Anglo-Saxon was used by the descendants of these tribes; French was used by the royals; Latin was used in the church and education. Many French words came to English.

So what happened to English language?

- Pronunciation changed. Many diphthongs appeared.
- The bases of Modern English were laid.
- The spelling did NOT correspond to the pronunciation.
- The use of French suffixes like -age, -ment, -able.
- Hybrid English-French words appeared.
- French prefixes appeared.
- Indefinite article was coming into use.
- Sometimes both English and French words were used as the synonyms (with different connotations or in different styles).

At this time Old English became Middle English.

The system of education has also changed with the appearance of the first universities. Actually, they appeared in France and Italy, but those professors who disagreed with the administration of these universities moved to England and open new higher education institutions here. This was the beginning of Oxford and Cambridge.

The literature of this period included three main genres:

- Romances – lyrical poems praising the bravery of the knight and their heroic deeds for fair ladies. They are called romances because of the Romanic dialect and were brought from France by the trouveres, who later became minstrels (King Arthur Romances, gathered by Sir Thomas Malory).
- The Fable.
- The Fabliau – funny stories about the witty cunningly people. These poems were metrical.

The further development of English literature continued in the 13th century with the works of Geoffrey Chaucer and his contemporaries, who will be discussed at further lectures.

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Lecture 3

THE PRE-RENAISSANCE PERIOD IN ENGLISH LITERATURE

14th century in the English history became the period of great changes in all the spheres of economic and social life. This was the period of the forming the English nation; people became conscious of themselves during the wars. New economic and politic relations, wars, powerful revolts, devastating epidemics – this all changed social face of the country. Cultural development of England took other way. A rapid growth of towns can be noticed in 13th century. Textile industry and trade developed the economy. This is why the social class of burgesses (bourgeoisie) appeared

Norman kings made London their residence. The London dialect became the central dialect and could be understood everywhere around the country. The national language developed from it later. Old English develops into Middle English (Anglo-Saxon + French + Latin). The formation of English nation has begun.

However, there were some reasons why the life was extremely hard.

«Black death» visited England in 1340, brought from the East. II epidemics, 1348, was more severe; it visited France, Italy. Plague raged more than year, especially in the summer of 1349 and left only in 1351. 1/3 population of England and 1/2 population of London died because of it.

The Hundred Years' War with France began. It actually became another step for the increasing of the national self-consciousness. The rebellions arose all over the country – the most famous one was Wat Tyler's rebellion against the taxes and feudalism (which actually failed).

On the other hand, the struggles of the nation made it possible for the outstanding writers and poets to appear.

To understand the literature of that time better, we need to get acquainted with the term «allegory».

Allegory – is a figure of speech in which abstract ideas and principles are described in terms of characters, figures and elements.

- It can be employed in prose and poetry to tell a story with a purpose of teaching or explaining an idea and a principle.
- It can illustrate complex ideas and concepts in ways that are comprehensible and striking to its viewers/readers/listeners.
- It is often explained as an extended metaphor.
- The most famous examples of allegory are: Themis, depicting justice; old woman with a scythe, depicting death; etc.

The most outstanding authors of that time were:

William Langland (1332?-1400?) – a poor priest who was a little disappointed in the Church and thus was wandering from house to house telling his own stories. The most famous one was *The Visions of William Concerning Piers the Ploughman*. Written in the genre of visions, it was a dream *allegory*. Vice and Virtue here are people. Truth is a young maiden, Greed is an old witch. This was one of the last writings in alliterative verse. Piers the Ploughman was an allegory of the people. Evils of the Church were described here.

John Wyclif (1320?-1384) was another poor priest with the same ideas. He denied the Church's right to be rich. He was translating the Bible into English and telling the people the real ideas of the Holy Bible. He actually founded the Lollard movement – which consisted of the same priests who shared his beliefs. (*Lollard* – Dutch for «speaker»).

John Gower (1325?-1408) is remembered primarily for three major works,

- *Mirour de l'Omme*,
- *Vox Clamantis*,
- *Confessio Amantis*,

Three long poems written in French, Latin, and English respectively, which are united by common moral and political themes.

One of the most famous works of this period was the poem *Sir Gawain and the Green Knight*.

SIR GAWAIN AND THE GREEN KNIGHT

The alliterative poem *Sir Gawain and the Green Knight*, likely written in the mid to late fourteenth century, survives in a late-

fourteenth-century manuscript with three other poems – Pearl, Purity, and Patience – by the same author. Very little is known about the author of these poems, but most scholars believe him to have been a university-trained clerk or the official of a provincial estate. We call the author either Gawain-poet or Pearl-poet (because of his another work). It was written in the dialect of Middle English. Both alliterative verse and rhyme were used.

Each group of long alliterative lines concludes with a word or phrase containing two syllables and a quatrain – known together as the «bob-and-wheel». This is the example of it:

Ticius to Tuskan and teldes bigynnes,
Langaberde in Lumbardie lyftes up homes,
And fer over the French flod Felix Brutus
On mony bonkkes ful brode Bretayn he settes **with wyne**,
(*bob!*)

Where werre and wrake and wonder

Bi sythes has wont therinne,

And oft bothe blysse and blunder

Ful skete has skyfted synne.

(The last four lines are the wheel).

The rhyming pattern of the bob-and-wheel is: *ababa*.

Sir Gawain and the Green Knight was written in a dialect of Middle English that links it with Britain's Northwest Midlands, probably the county of Cheshire or Lancashire. The English provinces of the late fourteenth century, although they did not have London's economic, political, and artistic centrality, were not necessarily less culturally active than London, where Geoffrey Chaucer and William Langland were writing at the time. In fact, the works of the Gawain-poet belong to a type of literature traditionally known as the Alliterative Revival, usually associated with northern England. Contrary to what the name of the movement suggests, the alliterative meter of Old English had not actually disappeared and therefore did not need reviving. Nevertheless, Sir Gawain and the Green Knight exists as a testament that the style continued well into the fourteenth century, if not in London, then in the provinces.

Sir Gawain and the Green Knight's adapted Old English meter tends to connect the two halves of each poetic line through alliteration, or repetition of consonants. The poem also uses rhyme to

structure its stanzas, and each group of long alliterative lines concludes with a word or phrase containing two syllables and a quatrain – known together as the «bob and wheel» The phrase «bob and wheel» derives from a technique used when spinning cloth – the bobs and wheels in Sir Gawain and the Green Knight help to spin the plot and narrative together in intricate ways. They provide commentaries on what has just happened, create or fulfill moments of suspense, and serve as transitions to the next scene or idea.

Told in four «fitts» or parts, the poem weaves together at least three separate narrative strings commonly found in medieval folklore and romance. The first plot, the beheading game, appears in ancient folklore and may derive from pagan myths related to the agricultural cycles of planting and harvesting crops. The second and third plots concern the exchange of winnings and the hero's temptation; both of these plots derive from medieval romances and dramatize tests of the hero's honesty, loyalty, and chastity. As the story unfolds, we discover that the three apparently separate plotlines intersect in surprising ways.

A larger story that frames the narrative is that of Morgan le Faye's traditional hatred for Arthur and his court, called Camelot. Morgan, Arthur's half sister and a powerful sorceress, usually appears in legend as an enemy of the Round Table. Indeed, medieval readers knew of Morgan's role in the destined fall of Camelot, the perfect world depicted in Sir Gawain and the Green Knight.

The poem's second frame is a historical one. The poem begins and ends with references to the myth of Britain's lineage from the ancient city of Troy, by way of Britain's Trojan founder, Brutus. These references root the Arthurian romance in the tradition of epic literature, older and more elevated than the tradition of courtly literature, and link fourteenth-century England to Rome, which was also founded by a Trojan (Aeneas). Thus, Sir Gawain and the Green Knight presents us with a version of *translatio imperii* – a Latin phrase referring to the transfer of culture from one civilization (classical antiquity, in this case) to another (medieval England). The Gawain-poet at times adopts an ironic tone, but he also displays a deep investment in elevating his country's legends, history, and literary forms – especially Arthurian romance – by relating them directly to classical antiquity.

During a New Year's Eve feast at King Arthur's court, a strange figure, referred to only as the Green Knight, pays the court an unexpected visit. He challenges the group's leader or any other brave representative to a game. The Green Knight says that he will allow whomever accepts the challenge to strike him with his own axe, on the condition that the challenger find him in exactly one year to receive a blow in return.

Stunned, Arthur hesitates to respond, but when the Green Knight mocks Arthur's silence, the king steps forward to take the challenge. As soon as Arthur grips the Green Knight's axe, Sir Gawain leaps up and asks to take the challenge himself. He takes hold of the axe and, in one deadly blow, cuts off the knight's head. To the amazement of the court, the now-headless Green Knight picks up his severed head. Before riding away, the head reiterates the terms of the pact, reminding the young Gawain to seek him in a year and a day at the Green Chapel. After the Green Knight leaves, the company goes back to its festival, but Gawain is uneasy.

Time passes, and autumn arrives. On the Day of All Saints, Gawain prepares to leave Camelot and find the Green Knight. He puts on his best armor, mounts his horse, Gringolet, and starts off toward North Wales, traveling through the wilderness of northwest Britain. Gawain encounters all sorts of beasts, suffers from hunger and cold, and grows more desperate as the days pass. On Christmas Day, he prays to find a place to hear Mass, then looks up to see a castle shimmering in the distance. The lord of the castle welcomes Gawain warmly, introducing him to his lady and to the old woman who sits beside her. For sport, the host (whose name is later revealed to be Bertilak) strikes a deal with Gawain: the host will go out hunting with his men every day, and when he returns in the evening, he will exchange his winnings for anything Gawain has managed to acquire by staying behind at the castle. Gawain happily agrees to the pact, and goes to bed.

The first day, the lord hunts a herd of does, while Gawain sleeps late in his bedchambers. On the morning of the first day, the lord's wife sneaks into Gawain's chambers and attempts to seduce him. Gawain puts her off, but before she leaves she steals one kiss from him. That evening, when the host gives Gawain the venison he has captured, Gawain kisses him, since he has won one kiss from the

lady. The second day, the lord hunts a wild boar. The lady again enters Gawain's chambers, and this time she kisses Gawain twice. That evening Gawain gives the host the two kisses in exchange for the boar's head.

The third day, the lord hunts a fox, and the lady kisses Gawain three times. She also asks him for a love token, such as a ring or a glove. Gawain refuses to give her anything and refuses to take anything from her, until the lady mentions her girdle. The green silk girdle she wears around her waist is no ordinary piece of cloth, the lady claims, but possesses the magical ability to protect the person who wears it from death. Intrigued, Gawain accepts the cloth, but when it comes time to exchange his winnings with the host, Gawain gives the three kisses but does not mention the lady's green girdle. The host gives Gawain the fox skin he won that day, and they all go to bed happy, but weighed down with the fact that Gawain must leave for the Green Chapel the following morning to find the Green Knight.

New Year's Day arrives, and Gawain dons his armor, including the girdle, then sets off with Gringolet to seek the Green Knight. A guide accompanies him out of the estate grounds. When they reach the border of the forest, the guide promises not to tell anyone if Gawain decides to give up the quest. Gawain refuses, determined to meet his fate head-on. Eventually, he comes to a kind of crevice in a rock, visible through the tall grasses. He hears the whirring of a grindstone, confirming his suspicion that this strange cavern is in fact the Green Chapel. Gawain calls out, and the Green Knight emerges to greet him. Intent on fulfilling the terms of the contract, Gawain presents his neck to the Green Knight, who proceeds to feign two blows. On the third feint, the Green Knight nicks Gawain's neck, barely drawing blood. Angered, Gawain shouts that their contract has been met, but the Green Knight merely laughs.

The Green Knight reveals his name, Bertilak, and explains that he is the lord of the castle where Gawain recently stayed. Because Gawain did not honestly exchange all of his winnings on the third day, Bertilak drew blood on his third blow. Nevertheless, Gawain has proven himself a worthy knight, without equal in all the land. When Gawain questions Bertilak further, Bertilak explains that the

old woman at the castle is really Morgan le Faye, Gawain's aunt and King Arthur's half sister. She sent the Green Knight on his original errand and used her magic to change Bertilak's appearance. Relieved to be alive but extremely guilty about his sinful failure to tell the whole truth, Gawain wears the girdle on his arm as a reminder of his own failure. He returns to Arthur's court, where all the knights join Gawain, wearing girdles on their arms to show their support.

Themes

Themes are the fundamental and often universal ideas explored in a literary work. The Nature of Chivalry

The world of Sir Gawain and the Green Knight is governed by well-defined codes of behavior. The code of chivalry, in particular, shapes the values and actions of Sir Gawain and other characters in the poem. The ideals of chivalry derive from the Christian concept of morality, and the proponents of chivalry seek to promote spiritual ideals in a spiritually fallen world.

The ideals of Christian morality and knightly chivalry are brought together in Gawain's symbolic shield. The pentangle represents the five virtues of knights: friendship, generosity, chastity, courtesy, and piety. Gawain's adherence to these virtues is tested throughout the poem, but the poem examines more than Gawain's personal virtue; it asks whether heavenly virtue can operate in a fallen world. What is really being tested in Sir Gawain and the Green Knight might be the chivalric system itself, symbolized by Camelot.

Arthur's court depends heavily on the code of chivalry, and Sir Gawain and the Green Knight gently criticizes the fact that chivalry values appearance and symbols over truth. Arthur is introduced to us as the «most courteous of all» indicating that people are ranked in this court according to their mastery of a certain code of behavior and good manners. When the Green Knight challenges the court, he mocks them for being so afraid of mere words, suggesting that words and appearances hold too much power over the company. The members of the court never reveal their true feelings, instead choosing to seem beautiful, courteous, and fair-spoken.

On his quest for the Green Chapel, Gawain travels from Camelot into the wilderness. In the forest, Gawain must abandon the codes of

chivalry and admit that his animal nature requires him to seek physical comfort in order to survive. Once he prays for help, he is rewarded by the appearance of a castle. The inhabitants of Bertilak's castle teach Gawain about a kind of chivalry that is more firmly based in truth and reality than that of Arthur's court. These people are connected to nature, as their hunting and even the way the servants greet Gawain by kneeling on the «naked earth» symbolize (818). As opposed to the courtiers at Camelot, who celebrate in Part 1 with no understanding of how removed they are from the natural world, Bertilak's courtiers joke self-consciously about how excessively lavish their feast is (889-890).

The poem does not by any means suggest that the codes of chivalry be abandoned. Gawain's adherence to them is what keeps him from sleeping with his host's wife. The lesson Gawain learns as a result of the Green Knight's challenge is that, at a basic level, he is just a physical being who is concerned above all else with his own life. Chivalry provides a valuable set of ideals toward which to strive, but a person must above all remain conscious of his or her own mortality and weakness. Gawain's time in the wilderness, his flinching at the Green Knight's axe, and his acceptance of the lady's offering of the green girdle teach him that though he may be the most chivalrous knight in the land, he is nevertheless human and capable of error.

The Letter of the Law

Though the Green Knight refers to his challenge as a «game» he uses the language of the law to bind Gawain into an agreement with him. He repeatedly uses the word «covenant» meaning a set of laws, a word that evokes the two covenants represented by the Old and the New Testaments. The Old Testament details the covenant made between God and the people of Israel through Abraham, but the New Testament replaces the old covenant with a new covenant between Christ and his followers. In 2 Corinthians 3:6, Paul writes that Christ has «a new covenant, not of letter but of spirit; for the letter kills, but the Spirit gives life» The «letter» to which Paul refers here is the legal system of the Old Testament. From this statement comes the Christian belief that the literal enforcement of the law is less important than serving its spirit, a spirit tempered by mercy.

Throughout most of the poem, the covenant between Gawain and the Green Knight evokes the literal kind of legal enforcement that medieval Europeans might have associated with the Old Testament. The Green Knight at first seems concerned solely with the letter of the law. Even though he has tricked Gawain into their covenant, he expects Gawain to follow through on the agreement. And Gawain, though he knows that following the letter of the law means death, is determined to see his agreement through to the end because he sees this as his knightly duty.

At the poem's end, the covenant takes on a new meaning and resembles the less literal, more merciful New Testament covenant between Christ and his Church. In a decidedly Christian gesture, the Green Knight, who is actually Gawain's host, Bertilak, absolves Gawain because Gawain has confessed his faults. To remind Gawain of his weakness, the Green Knight gives him a penance, in the form of the wound on his neck and the girdle. The Green Knight punishes Gawain for breaking his covenant to share all his winnings with his host, but he does not follow to the letter his covenant to decapitate Gawain. Instead of chopping Gawain's head off, Bertilak calls it his right to spare Gawain and only nicks his neck.

Ultimately, Gawain clings to the letter of the law. He cannot accept his sin and absolve himself of it the way Bertilak has, and he continues to do penance by wearing the girdle for the rest of his life. The Green Knight transforms his literal covenant by offering Gawain justice tempered with mercy, but the letter of the law still threatens in the story's background, and in Gawain's own psyche.

Motifs

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

The Seasons

At the beginning of Parts 2 and 4, the poet describes the changing of the seasons. The seasonal imagery in Part 2 precedes Gawain's departure from Camelot, and in Part 4 his departure from the host's castle. In both cases, the changing seasons correspond to Gawain's changing psychological state, from cheerfulness (pleasant weather) to bleakness (the winter). But the five changing seasons

also correspond to the five ages of man (birth/infancy, youth, adulthood, middle age, and old age/death), as well as to the cycles of fertility and decay that govern all creatures in the natural world. The emphasis on the cyclical nature of the seasons contrasts with and provides a different understanding of the passage of time from the more linear narrative of history that frames the poem.

Games

When the poem opens, Arthur's court is engaged in feast-time customs, and Arthur almost seems to elicit the Green Knight's entrance by requesting that someone tell him a tale. When the Green Knight first enters, the courtiers think that his appearance signals a game of some sort. The Green Knight's challenge, the host's later challenge, and the wordplay that takes place between Gawain and the lady are all presented as games. The relationship between games and tests is explored because games are forms of social behavior, while tests provide a measure of an individual's inner worth.

Symbols

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

The Pentangle

According to the Gawain-poet, King Solomon originally designed the five-pointed star as his own magic seal. A symbol of truth, the star has five points that link and lock with each other, forming what is called the endless knot. Each line of the pentangle passes over one line and under one line, and joins the other two lines at its ends. The pentangle symbolizes the virtues to which Gawain aspires: to be faultless in his five senses; never to fail in his five fingers; to be faithful to the five wounds that Christ received on the cross; to be strengthened by the five joys that the Virgin Mary had in Jesus (the Annunciation, Nativity, Resurrection, Ascension, and Assumption); and to possess brotherly love, courtesy, piety, and chastity. The side of the shield facing Gawain contains an image of the Virgin Mary to make sure that Gawain never loses heart.

The Green Girdle

The meaning of the host's wife's girdle changes over the course of the narrative. It is made out of green silk and embroidered with

gold thread, colors that link it to the Green Knight. She claims it possesses the power to keep its wearer from harm, but we find out in Part 4 that the girdle has no magical properties. After the Green Knight reveals his identity as the host, Gawain curses the girdle as representing cowardice and an excessive love of mortal life. He wears it from then on as a badge of his sinfulness. To show their support, Arthur and his followers wear green silk baldrics that look just like Gawain's girdle.

Another outstanding author of this period was Geoffrey Chaucer, famous for his work *The Canterbury Tales*.

THE CANTERBURY TALES

Geoffrey Chaucer (1340-1400) is considered to be the father of English poetry. Born: London, family of merchants and wine makers. In 1357 he served as a court page (boy servant). In 1359 he served in an English arm fighting in France and was taken prisoner. Probably in 1361 to 1367 studied at the Inner Temple where he received training for a career at the court. He might be likely to get married to Philippa, a maid of honor to the queen and sister of Gaunt, or sister of the future wife of John Gaunt, son of the king, the Duke of Lancaster, who became his patron (protector).

In 1367 he entered the service of the King Edward III. Several times he was sent to European continent on diplomatic missions, two of which took him to Italy, negotiating treaties and performing other business for the king.

There is no evidence that he has ever been to university. He was a soldier, a diplomat, justice of peace, member of parliament, and an English author. He started writing in 1369.

Literary historians often divided his literary life into three periods, corresponding to the predominating literary influences: French, Italian and English.

The French period stretching from (1360-1372), during which he fell under the influence of French poetry of the Middle Ages. Works in this period consist of ones translated from the French such as the *Romans of the Rose* (The romance of Rose), which was a love allegory, enjoying wide spread popularity in 13th and 14th century, not only in France but throughout Europe. The poem cast in the form

of a dream-vision. In this poem, Chaucer first introduced the coat-syllabic couple into English verse.

The second period extending from 1372-1385, under the influence of early Renaissance of Italy especially under the influence of Dante, the author of Divine Comedy, Petrarch, an Italian poet who created a kind of sonnet, and Boccaccio, the writer of Decameron. The works of this period are:

1. The house of Fame (1370) Unfinished.
2. Troilus and Criseyde (1385 – 1386)
3. The Legend of Good Women (1385 – 1386)

The third period is the period of extending from 1385 to 1400, during which the poet made a great progress and distinguished himself for profound delineation of character and truthful description of human relations, which showed his maturity in versification. The work of this period – *The Canterbury Tales* – is his master piece.

The tales (mostly written in verse, although some are in prose) are presented as part of a story-telling contest by a group of pilgrims as they travel together on a journey from Southwark to the shrine of Saint Thomas Becket at Canterbury Cathedral. The prize for this contest is a free meal at the Tabard Inn at Southwark on their return.

They were created in 1387-1400 (incomplete). Chaucer's original plan for The Canterbury Tales was for each character to tell four tales, two on the way to Canterbury and two on the way back. But, instead of 120 tales, the text ends after twenty-four tales, and the party is still on its way to Canterbury. *The Canterbury Tales* were written in Middle English. 82 manuscripts survived. Nobody knows exactly in what order Chaucer intended to present the tales (there are separate fragments and some links).

Social significance of these tales is in the following:

- Gives us a true to life picture of his time.
- Taking from the stand of rising bourgeois i.e., he affirms men and opposes the dogma of asceticism (not allowed to enjoy happiness) preached by the Church.
- As a forerunner of humanism, he praises man's energy, intellect, quick wit and love of life.
- His tales expose and satirize the evils of his time, attack degeneration of the noble, the heartless of the judge, the corruption of the Church and soon.

Characteristics of Chaucer's writing style:

1. Exact language
2. He enriched the poetic forms for the English poetry.
3. "He is the first person who made the London dialect the language of his work, thus make it the foundation for modern speech and establish English as the literary language of the country.
4. His language style is remarkably lexical. His prose is easy and informal. His works are full of genial satires.

Chaucer's contribution to literature:

1. He introduced into England the rhymed stanzas of various forms to English poetry instead of the old Anglo-Saxon alliterative verse.
 - Heroic couplet, a rhyming pair of lines in iambic pentameter
– da DUM da DUM da DUM da DUM da DUM
 - The rhyme royal, stanza consists of seven lines, usually in iambic pentameter. The rhyme scheme is a-b-a-b-b-c-c
 - The octave, eight-line iambic pentameter stanza, rhyming ababbcbc, in which Monks Tale is written.
2. He did much in making the dialect of London the language of the court.

There were 29 characters in the tales and the author himself (all in all – 30). This is the list of the characters: a Knight, Squire, Yeoman, Prioress, Monk, Friar, Merchant, Clerk, Man of Law, Franklin, Haberdasher, Carpenter, Weaver, Dyer, Tapestry-Weaver, Cook, Shipman, Physician, Wife, Parson, Plowman, Miller, Manciple, Reeve, Summoner, Pardoner, Host, the Second Nun and Nun's Priest. The Host, Harry Bailey, suggests that the group ride together and entertain one another with stories. He decides that each pilgrim will tell two stories on the way to Canterbury and two on the way back. Whomever he judges to be the best storyteller will receive a meal at Bailey's tavern, courtesy of the other pilgrims.

THEMES

The pervasiveness of courtly love, the importance of company, the corruption of the church.

MAJOR CONFLICT

The struggles between characters, manifested in the links between tales, mostly involve clashes between social classes, differing tastes, and competing professions.

TYPE OF WORK

Poetry (two tales are in prose: the Tale of Melibee and the Parson's Tale).

GENRES

Narrative collection of poems; character portraits; parody; estates satire; romance; fabliau.

The Canterbury Tales sum up all the types of stories that existed in the Middle Ages. All ranks of society are shown. This world is criticizing the Church and describing the end of feudalism. On the other hand, it has no moralizing.

It is sometimes argued that the greatest contribution that this work made to English literature was in popularising the literary use of the vernacular, English, rather than French or Latin. English had, however, been used as a literary language for centuries before Chaucer's life, and several of Chaucer's contemporaries – John Gower, William Langland, and the Pearl Poet – also wrote major literary works in English. It is unclear to what extent Chaucer was responsible for starting a trend rather than simply being part of it. It is interesting to note that, although Chaucer had a powerful influence in poetic and artistic terms, which can be seen in the great number of forgeries and mistaken attributions (such as *The Flower and the Leaf* which was translated by John Dryden), modern English spelling and orthography owes much more to the innovations made by the Court of Chancery in the decades during and after his lifetime.

ROBIN HOOD

Robin Hood is an archetypal figure in English folklore, whose story originates from medieval times but who remains significant in popular culture where he is painted as a man known for robbing the rich to give to the poor and fighting against injustice and tyranny. His band consists of a «seven score» group of fellow outlawed yeomen – called his «Merry Men». He has been the subject of

numerous films, television series, books, comic and plays. In the earliest sources Robin Hood is a commoner, but he would often later be portrayed as the dispossessed Earl of Huntingdon. There is no consensus as to whether or not Robin Hood is based on any historical figure and little reliable historical evidence exists to support either side of this debate.

In popular culture Robin Hood and his band are usually seen as living in Sherwood Forest in Nottingham shire. Much of the action of the early ballads does take place in Nottingham shire, and the very earliest known ballad does show the outlaws operating in Sherwood Forest.

The first clear reference to «rhymes of Robin Hood» is from the late-14th century poem *Piers Plowman*, but the earliest surviving copies of the narrative ballads which tell his story have been dated to the 15th century or the first decade of the 16th century. In these early accounts Robin Hood's part is a ship of the lower classes, his Marianism and associated special regard for women, his outstanding skill as an archer, his anti-clericalism and his particular animus towards the Sheriff of Nottingham are already clear. Little John, Much the Miller's Son and Will Scarlet (as Will «Scarlok» or «Scathelocke») all appear, although not yet Maid Marian or Friar Tuck. It is not certain what should be made of these latter two absences, as it is known that Friar Tuck for one was part of the legend since at least the later 15th century.

The earliest surviving Robin Hood text is «Robin Hood and the Monk».

Robin Hood is a man known for robbing the rich to give to the poor and fighting against injustice and tyranny. There is no consensus as to whether or not Robin Hood is based on any historical figure.

There exist approximately 40 ballads of different times (14th-15th centuries). Further ballads were also created in the 16th century. The first clear reference to «rhymes of Robin Hood» is from the late-14th century poem *Piers Plowman*

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Lecture 4

THE RENAISSANCE PERIOD IN ENGLISH LITERATURE BEFORE RENAISSANCE: 15TH CENTURY

Period of stagnation

Constant wars:

- Hundred Years' War (1337-1453)
- Rebellions of peasants.
- Wars of the Roses (1455-1485)

Between supporters of two rival branches of the royal *House of Plantagenet*, the houses of *Lancaster* and *York*. 15th century: what happened to literature 15th century:

What happened to literature? Ballads as the beginning of drama.

Main themes of ballads were:

- Historical events;
- Mythology;
- Family values and traditions;
- Love;
- Legends;
- Adaptation of borrowed stories.

Rhyming pattern: 2nd and 4th lines rhyme.

Sir Thomas Malory

- A nobleman.
- Took part in the Wars of the Roses.
- Was imprisoned for 20 years and during this time wrote the compilation *The hoolle booke of kyng Arthur & of his noble knyghtes of the rounde table*, or *Le Morte d'Arthur* (*Le Morte Darthur* – Middle French for « *the death of Arthur* »).
- *Le Morte d'Arthur* was published posthumously by William Caxton on 31 July 1485.
- There were 8 books in this compilation.
- Malory interpreted existing French and English stories about these figures and adds original material (the Gareth story).

Le Morte D'Arthur

- The birth and rise of Arthur: «From the Marriage of King Uther unto King Arthur that Reigned After Him and Did Many Battles»
- King Arthur's war against the Romans: «The Noble Tale Between King Arthur and Lucius the Emperor of Rome»
- The book of Lancelot: «The Tale of Sir Launcelot du Lac»
- The book of Gareth (brother of Gawain): «The Tale of Sir Gareth»
- Tristan and Isolde: «The Book of Sir Tristrams de Lyons»
- The Quest for the Holy Grail: «The Noble Tale of the Sangreal»
- The affair between Lancelot and Guinevere: «Sir Launcelot and Queen Gwynevere»
- The breaking of the Knights of the Round Table and the death of Arthur: «Le Morte D'Arthur»

Le Morte D'Arthur

- The first English novel in **prose**.
- The **Middle English** of *Le Morte D'Arthur* is much closer to Early Modern English than the Middle English of Chaucer's *Canterbury Tales*.
- ENGLISH RENAISSANCE: historical background.
- *Renaissance* (French) means *Rebirth – the Revival of Learning*.
- Renaissance is a period in Europe, from the 14th to the 17th century, considered the bridge between the Middle Ages and modern history.
- Culture was at its height.
- It came to England only in the 16th century during the Tudor dynasty's reign.
- ENGLISH RENAISSANCE: historical background.
- Feudal system was destroyed by bourgeoisie.
- Development of trade.
- Absolute monarchy came in to being.
- Forming of nation and national language.

- The period of the primary accumulation of capital.
- Loans, banking houses.
- Expansion of international markets.

ENGLISH RENAISSANCE: historical background.

- New ideology: the Catholic dogmas were no longer relevant.
- The Protestant religion sprang up.
- Humanism – the value of the human individuality.
- Intellect and science are important.
- The base became the ancient Greek and Roman arts and sciences.
- ENGLISH RENAISSANCE: historical background.

The blossoming of sciences:

- Astronomy: Copernicus;
- Medicine: Vesalius and Servetus;
- Philosophy: **More**, Montaigne, Bacon;
- Philology: Erasmus of Rotterdam;
- Geography: Columbus, Vasco da Gama, Fernando Magellan;
- Art: Leonardo da Vinci.

Typical man of the Renaissance in England: Sir Walter Raleigh

- 1552-1618
- Statesman, soldier, sailor, explorer, historian, colonizer, pirate, philosopher and poet.
- Imprisoned, wrote the first volume of a «**History of the World**»
- Organized an «academy», which included: Thomas Harriot (mathematician and astronomer), **Christopher Marlowe** (dramatist), **Edmund Spenser**, **Ben Jonson** (poet and playwright).
- The 1st period of the Renaissance.
- Started when the Wars of the Roses ended.
- Music and poetry flourished during the reign of Henry VIII.
- The most important figure in England was the humanist **Sir Thomas More**
- Sir Thomas More
- 1478-1535

- Born in London, studied in Oxford.
- Was a lawyer and a judge, member of Parliament (1504), statesman, wrote works in politics, history and philosophy, Latin verse.
- Began *Utopia* during the diplomatic mission to Flanders (printed in 1516).
- Beheaded because of not taking the oath to Henry VIII.
- *Utopia*
- *Utopia* means «nowhere» in Greek.
- Written in Latin in 2 books.
- Began the tradition of utopian novels.

Book 1:

- Conversation between More, the Flemish humanist Petrus Aegidius, and a sailor Raphael Hythloday (Greek «the teller of lies»).
- Hythloday attacks all that was typical of contemporary English life
- Conclusion: a society based on private property cannot manage its affairs successfully.

Book 2:

- Hythloday describes the island of Utopia.
- Private property is replaced by common property.
- The wants are few, everyone works.
- Work 6 hours a day. The rest of the time is for education and recreation.
- No money. Gold is indecent.
- Criminals are punished with slavery.
- Every official is elected.

Book 2:

- The wars are rare;
- Communistic principles are formulated;
- *Utopia* is a book that attempted to navigate a course between a desire to create perfection and the pragmatic understanding that perfection is impossible;

- More concludes that many of the Utopian customs described by Hythloday, such as their method so making war and their belief in communal property, seem absurd.

Sir Thomas Wyatt (1503-1542) and Henri Howard, Earl of Surrey (1517-1547)

Outstanding poets

Wyatt:

- Diplomat
- Introduced the sonnet into English verse.

Surrey:

- Translator of Virgil's «Aeneid»

Wrote it in blank verse – unrhymed iambic pentameter.

Sir Thomas Wyatt (1503-1542) and Henri Howard, Earl of Surrey (1517-1547)

Sonnet –

- Brought to perfection by Petrarch
- 14 lines divided into 2 quatrains and 2 tercets (either ccdedd, cdecde, or cdecdd).
- According to Wyatt – abbaabbacddcee.
- According to Surrey – ababcdcdefefgg – it is called Shakespearean sonnet.
- Structure: thought, contradiction, intersection, solution.
- Last word – key of the sonnet.

The 2nd period of the Renaissance

- So-called Elizabethan age after Elizabeth I who reigned from 1558/1603.
- The peak of England's development – 1588
- English language got closer to Modern English (except for spelling).
- Interest in historical past.
- The principles of Italian and French Renaissance poetry became wide-spread
- «Chronicles» by Raphael Holinshed.

Sir Philip Sidney

- 1554-1586
- Poet, scholar, courtier, soldier.

- Studied in Oxford.
- Had anti-Catholic views (mostly because of witnessing St. Bartholomew's day).
- Wrote a pastoral (genre, describing simple life of shepherds) romance in prose called «Arcadia»; the oratorical work «Apology for Poetry»; Elizabethan sonnet cycle «Astropheland Stella».

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Edmund Spenser

- 1552/1599
- Came from poor family.
- Went to Cambridge as a «**sizar**» – a poor student who paid less but had to serve the richer students during meals.
- Dedicated «Shepherd's calendar» to Sir Philip Sidney: satirical and didactic description of contemporary affairs. Its part is «October» - dedicated to the problem of poetry.

Edmund Spenser

- 1580: became secretary to Lord Grey, the cruel Lord Deputy of Ireland.
- Sir Walter Raleigh was impressed by the first part of an allegorical poem «The Faerie Queene».
- 1590 – the first three books were printed with a dedication to Queen Elizabeth.
- Spenser is called «the poet's poet» for his experiments with different types of verse.

The Faerie Queene

- Spenser intended to write 12 books of the Faerie Queene
- Each Book concerns the story of a knight, representing a particular Christian virtue, as he or she would convey at the court of the Faerie Queene.
- Because only half of the poem was ever finished, the unifying scene at the Queene's court never occurs; instead, we are left with six books telling an incomplete story.
- Many rhymes are visual.

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The Faerie Queene

- Faerie Queene (also known as Gloriana) – Though she never appears in the poem, the Faerie Queene is the focus of the poem; her castle is the ultimate goal or destination of many of the poem's characters. She represents Queen Elizabeth, among others, as discussed in the Commentary.

The Faerie Queene

- In The Faerie Queene, Spenser creates an allegory: The characters of his far-off, fanciful «Faerie Land» are meant to have a symbolic meaning in the real world.
- In Book I and III, the poet follows the journey of the knights, Redcrosse and Britomart, and in doing so he examines the two virtues he considers most important to Christian life – Holiness and Chastity.

The Faerie Queene

- Book I is centered on the virtue of **Holiness** as embodied in the Red crosse Knight.
- Book II is centered on the virtue of **Temperance** as embodied in Sir Guyon.
- Book III is centered on the virtue of **Chastity** as embodied in Britomart, alady knight.
- Book IV is centered on the virtue of **Friendship** as embodied in Sir Cambell and Sir Triamond.
- Book V is centered on the virtue of **Justice** as embodied in Sir Artegall.
- Book VI is centered on the virtue of **Courtesy** as embodied in Sir Calidore.

Theatre and Drama

Foundations:

- The Middle-Aged drama: the Mysteries, Miracles and Moralities.
- Pageants – pantomimes re-enacting episodes from the history of a particular city.
- 16th century drama: plays staged by university students.

Theatre and Drama

- Strolling actors became forbidden.
- 1576 – the first regular playhouse is built by the Earl of Leicester named «The Theatre».
- No women were allowed to act.
- Theatres became stabilized.
- Demand for contemporary plays.

The Academic dramatists: Thomas Kyd, George Peele, John Lyly, Robert Greene, Christopher Marlowe, Thomas Nashe

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Theatre and Drama

Thomas Kyd wrote «Spanish Tragedy» – the standard for revenge tragedies and a (now lost) play on the subject of Hamlet.

- John Lyly wrote «Euphues, or the Anatomy of Wit»
- Thomas Nashe wrote «The Unfortunate Traveller», the first picaresque (genre about adventurers) novel.

Christopher Marlowe

- 1564-1593
- Studied in Cambridge.
- Was on a secret mission – to establish contacts with French Protestants.

Works:

- Dido, Queen of Carthage
- Tamburlaine the Great
- The Massacre at Paris
- The Jew of Malta
- The Tragical History of Dr. Faustus
- Edward II
- The Passionate Shepherd to His Love
- The main theme – looking for the Power

Homework

Get acquainted with some of the works of William Shakespeare:

- Hamlet,
- Romeo and Juliette,
- Macbeth,
- King Lear,
- The Comedy of Errors,
- All's well that ends well.

Lecture 5

WILLIAM SHAKESPEARE AND HIS CONTEMPORARIES

The end of the 16th century

By the end of the 16th century the capital has already been accumulated – the circulation of capital has started. Unfortunately, the Renaissance titans were needed no more. Absolute monarchy became an obstacle to social development. This was the period of the crisis of humanism. Pessimistic tragedies by John Webster and John Ford were composed for these reasons. Aristocratic views were expressed in the works of Francis Beaumont and John Fletcher.

Tragi-comedy genre developed quickly: its main formula was tragic conflict + happy ending. One of the most famous dramatists and poets of this time was a friend of William Shakespeare Ben Jonson.

Ben Jonson

1572-1637

The poet, essayist, and playwright Ben Jonson was born on June 11, 1572 in London, England. His father, a minister, died shortly before his birth and his mother remarried a bricklayer.

In 1598, Jonson wrote what is considered his first great play, *Every Man in His Humor*. Under King James I, Jonson received royal favor and patronage. Over the next fifteen years many of his most famous satirical plays, including *Volpone* (1606) and *The Alchemist* (1610), were produced for the London stage. In 1616, he was granted a substantial pension of 100 marks a year, and is often identified as England's first Poet Laureate.

Had the reputation of being the most learned man of his time; had honorary degrees of both Oxford and Cambridge (and had probably never attended any university). Served in army; became an actor and playwright. Became a literary dictator of London. Jonson was also friends with many of the writers of his day, and many of his most well-known poems include tributes to friends such as Shakespeare, John Donne, and Francis Bacon. He was the literary teacher of John Milton. The author of the best English satirical comedies.

Ben Jonson's works

Every Man in His Humour (1598);
Sejanus His Fall (1603);
Volpone, or the Fox (1606) – satire on the lust for riches;
The Silent Woman (1609);
The Alchemist (1610);
Catiline His Conspiracy (1611);
Bartholomew Fair (1614);
The Sad Shepherd (unfinished).

Ben Jonson was writing **masques** – plays for court, acted mainly by noble people, built around amoral allegory, involving music, songs, dances. Their culmination was a compliment to the King or the Queen.

Jonson became **poet laureat** and was granted with a pension.

He considered the theatre «a mighty weapon in the moral improvement of mankind» and expressed hostility to tyrans in his works. Jonson based his satires on the «**theory of humours**» (from Latin *umor* ò body fluid), which made some characters grotesque. He had an influence on Bernard Shaw, Charles Dickens, J.B. Priestley.

Ben Jonson – *To the Memory of My Beloved the Author, Mr. William Shakespeare*

*My Shakespeare, rise! I will not lodge thee by
Chaucer, or Spenser, or bid Beaumont lie
A little further, to make thee a room:
Thou art a monument without a tomb,
And art alive still while thy book doth live
And we have wits to read and praise to give.*

William Shakespeare

The most influential writer in all of English literature, William Shakespeare was born in 1564 to a successful middle-class glove-maker in Stratford-upon-Avon, England. Shakespeare attended grammar school, but his formal education proceeded no further. In

1582 he married an older woman, Anne Hathaway, and had three children with her. Around 1590 he left his family behind and traveled to London to work as an actor and playwright. Public and critical acclaim quickly followed, and Shakespeare eventually became the most popular playwright in England and part-owner of the Globe Theater. His career bridged the reigns of Elizabeth I (ruled 1558–1603) and James I (ruled 1603-1625), and he was a favorite of both monarchs. Indeed, James granted his company the greatest possible compliment by bestowing upon its members the title of King's Men. Wealthy and renowned, Shakespeare retired to Stratford and died in 1616 at age fifty-two. At the time of his death, literary luminaries such as Ben Jonson hailed his works as timeless.

Shakespeare's works were collected and printed in various editions in the century following his death, and by the early eighteenth century his reputation as the greatest poet ever to write in English was well established. The unprecedented admiration garnered by his works led to a fierce curiosity about Shakespeare's life, but the dearth of biographical information has left many details of Shakespeare's personal history shrouded in mystery. Some people have concluded from this fact and from Shakespeare's modest education that Shakespeare's plays were actually written by someone else – Francis Bacon and the Earl of Oxford are the two most popular candidates – but the support for this claim is overwhelmingly circumstantial, and the theory is not taken seriously by many scholars.

In the absence of credible evidence to the contrary, Shakespeare must be viewed as the author of the thirty-seven plays and 154 sonnets that bear his name. The legacy of this body of work is immense. A number of Shakespeare's plays seem to have transcended even the category of brilliance, becoming so influential as to affect profoundly the course of Western literature and culture ever after.

Shakespeare took part himself in publication of only 2 poems: *Lucrexe*, dedicated to the earl of Essex, and *Venus and Adonis*, dedicated to the Earl of Southampton.

- He was both an actor and a playwright.
- He was ordered a historical play «Richard II» for propaganda purposes.

- Wrote 37 (or 38) plays, 154 sonnets, 2 epic narrative poems.
- Invented nearly 3000 words.
- Worked in the Elizabethan theatre named the Globe.

1612: came back to Stratford, where he died in 1616, April 23rd.

1613: John Heminge and Henry Condell collected and published all his plays in the **First Folio**.

List of William Shakespeare's plays

1589	Comedy of Errors
1590	Henry VI, Part II, Henry VI, Part III
1591	Henry VI, Part I
1592	Richard III
1593	Taming of the Shrew, Titus Andronicus
1594	Romeo and Juliet, Two Gentlemen of Verona, Love's Labour's Lost
1595	Richard II, Midsummer Night's Dream
1596	King John, Merchant of Venice
1597	Henry IV, Part I, Henry IV, Part II
1598	Henry V, Much Ado about Nothing
1599	Twelfth Night, As You Like It, Julius Caesar
1600	Hamlet, Merry Wives of Windsor
1601	Troilus and Cressida
1602	All's Well That Ends Well
1604	Othello, Measure for Measure
1605	King Lear, Macbeth
1606	Antony and Cleopatra
1607	Coriolanus, Timon of Athens
1608	Pericles
1609	Cymbeline
1610	Winter's Tale
1611	Tempest
1612	Henry VIII

William Shakespeare's works

Shakespeare's works may be divided into **4 periods**.

The first period (till 1594)

Period of apprenticeship.

The most popular play: **Richard III**.

After a long civil war between the royal family of York and the royal family of Lancaster, England enjoys a period of peace under King Edward IV and the victorious Yorks. But Edward's younger brother, Richard, resents Edward's power and the happiness of those around him. Malicious, power-hungry, and bitter about his physical deformity, Richard begins to aspire secretly to the throne – and decides to kill anyone he has to in order to become king.

The second period (1594-1600)

- Historical / chronicle plays.
- Comedies.
- Two tragedies: *Romeo and Juliette* and *Julius Caesar*

Shakespeare's comedies

Scene: usually imaginary country, some thing like fairy-tale

True-to-life characters

Main plot + 1-2 subplots.

Jokes, puns, topical allusions, easy verse and prose.

Love and harmony. The right of choice.

Contrast between appearance and reality.

Twelfth Night, or What You Will

The last comedy of the 2nd period.

Conflict: true/false emotion

Main characters:

Orsino and Olivia: Both claim to be buffeted by strong emotions, but both ultimately seem to be self-indulgent individuals who enjoy melodrama and self-involvement more than anything.

Viola (Cesario) is a tremendously likable figure. She has no serious faults. She is the character whose love seems the purest.

Sebastian – Viola's twin brother.

In the kingdom of Illyria, a nobleman named Orsino lies around listening to music, pining away for the love of Lady Olivia. He cannot have her because she is in mourning for her dead brother and refuses to entertain any proposals of marriage. Meanwhile, off the coast, a storm has caused a terrible shipwreck. A young, aristocratic-

born woman named Viola is swept onto the Illyrian shore. Finding herself alone in a strange land, she assumes that her twin brother, Sebastian, has been drowned in the wreck, and tries to figure out what sort of work she can do. A friendly sea captain tells her about Orsino's courtship of Olivia, and Viola says that she wishes she could go to work in Olivia's home. But since Lady Olivia refuses to talk with any strangers, Viola decides that she cannot look for work with her. Instead, she decides to disguise herself as a man, taking on the name of Cesario, and goes to work in the household of Duke Orsino.

Viola (disguised as Cesario) quickly becomes a favorite of Orsino, who makes Cesario his page. Viola finds herself falling in love with Orsino – a difficult love to pursue, as Orsino believes her to be a man. But when Orsino sends Cesario to deliver Orsino's love messages to the disdainful Olivia, Olivia herself falls for the beautiful young Cesario, believing her to be a man. The love triangle is complete: Viola loves Orsino, Orsino loves Olivia, and Olivia loves Cesario – and everyone is miserable.

Shakespeare's Histories

The first historical tetralogy: Henry VI and Richard III.

Evils of feudalism.

No psychology; most characters are villains.

The second historical tetralogy: Richard II, Henry IV, Henry V.

Analysis of the nature of power and politics.

Analysis of the monarchy.

Richard III – the most vicious King; Henry V – the base of the ideal King.

The third period (1600 – 1608)

Tragedies

- Human psychology and character,
- Developing characters.
- Ethical themes.
- The crisis of humanism.

- The themes of state and society, the nature of power.
- Anti-monarch trilogy: Hamlet, Macbeth, King Lear.

Hamlet:

Source: Danish chronicle, 1200.

Main characters:

- King Hamlet
- Prince Hamlet
- Claudius
- Queen Gertrude
- Lord Polonius
- Ophelia
- Laertes

Themes:

The Impossibility of Certainty

The Complexity of Action

The Mystery of Death

The Nation as a Diseased Body

On a dark winter night, a ghost walks the ramparts of Elsinore Castle in Denmark. Discovered first by a pair of watchmen, then by the scholar Horatio, the ghost resembles the recently deceased King Hamlet, whose brother Claudius has inherited the throne and married the king's widow, Queen Gertrude. When Horatio and the watchmen bring Prince Hamlet, the son of Gertrude and the dead king, to see the ghost, it speaks to him, declaring ominously that it is indeed his father's spirit, and that he was murdered by none other than Claudius. Ordering Hamlet to seek revenge on the man who usurped his throne and married his wife, the ghost disappears with the dawn.

Prince Hamlet devotes himself to avenging his father's death, but, because he is contemplative and thoughtful by nature, he delays, entering into a deep melancholy and even apparent madness. Claudius and Gertrude worry about the prince's erratic behavior and attempt to discover its cause. They employ a pair of Hamlet's friends, Rosencrantz and Guildenstern, to watch him. When Polonius, the pompous Lord Chamberlain, suggests that Hamlet may be mad with love for

his daughter, Ophelia, Claudius agrees to spy on Hamlet in conversation with the girl. But though Hamlet certainly seems mad, he does not seem to love Ophelia: he orders her to enter a nunnery and declares that he wishes to ban marriages.

A group of traveling actors comes to Elsinore, and Hamlet seizes upon an idea to test his uncle's guilt. He will have the players perform a scene closely resembling the sequence by which Hamlet imagines his uncle to have murdered his father, so that if Claudius is guilty, he will surely react. When the moment of the murder arrives in the theater, Claudius leaps up and leaves the room. Hamlet and Horatio agree that this proves his guilt. Hamlet goes to kill Claudius but finds him praying. Since he believes that killing Claudius while in prayer would send Claudius's soul to heaven, Hamlet considers that it would be an inadequate revenge and decides to wait. Claudius, now frightened of Hamlet's madness and fearing for his own safety, orders that Hamlet be sent to England at once.

Hamlet goes to confront his mother, in whose bedchamber Polonius has hidden behind a tapestry. Hearing a noise from behind the tapestry, Hamlet believes the king is hiding there. He draws his sword and stabs through the fabric, killing Polonius. For this crime, he is immediately dispatched to England with Rosencrantz and Guildenstern. However, Claudius's plan for Hamlet includes more than banishment, as he has given Rosencrantz and Guildenstern sealed orders for the King of England demanding that Hamlet be put to death.

In the aftermath of her father's death, Ophelia goes mad with grief and drowns in the river. Polonius's son, Laertes, who has been staying in France, returns to Denmark in a rage. Claudius convinces him that Hamlet is to blame for his father's and sister's deaths. When Horatio and the king receive letters from Hamlet indicating that the prince has returned to Denmark after pirates attacked his ship en route to England, Claudius concocts a plan to use Laertes' desire for revenge to secure Hamlet's death. Laertes will fence with Hamlet in innocent sport, but Claudius will poison Laertes' blade so that if he draws blood, Hamlet will die. As a backup plan, the king decides to poison a goblet, which he will give Hamlet to drink should Hamlet score the first or second hits of the match. Hamlet returns to the vicinity of Elsinore just as Ophelia's funeral is taking place. Stricken with grief, he attacks Laertes and declares that he had in fact always

loved Ophelia. Back at the castle, he tells Horatio that he believes one must be prepared to die, since death can come at any moment. A foolish courtier named Osric arrives on Claudius's orders to arrange the fencing match between Hamlet and Laertes.

The sword-fighting begins. Hamlet scores the first hit, but declines to drink from the king's proffered goblet. Instead, Gertrude takes a drink from it and is swiftly killed by the poison. Laertes succeeds in wounding Hamlet, though Hamlet does not die of the poison immediately. First, Laertes is cut by his own sword's blade, and, after revealing to Hamlet that Claudius is responsible for the queen's death, he dies from the blade's poison. Hamlet then stabs Claudius through with the poisoned sword and forces him to drink down the rest of the poisoned wine. Claudius dies, and Hamlet dies immediately after achieving his revenge.

At this moment, a Norwegian prince named Fortinbras, who has led an army to Denmark and attacked Poland earlier in the play, enters with ambassadors from England, who report that Rosencrantz and Guildenstern are dead. Fortinbras is stunned by the gruesome sight of the entire royal family lying sprawled on the floor dead. He moves to take power of the kingdom. Horatio, fulfilling Hamlet's last request, tells him Hamlet's tragic story. Fortinbras orders that Hamlet be carried away in a manner befitting a fallen soldier.

King Lear.

Social tragedy.

Shows the very foundations of monarchy to be inhuman, demoralizing, and monstrous.

King Lear wants to divide his kingdom between his three daughters: Goneril, Regan, and Cordelia. And lost his power completely.

He was a king; but later he became a human.

Cordelia is humanistic ideal.

The sonnets

Iambic pentameter.

The main lyrical characters: the Poet; his Friend; and the Dark Lady.

The theme of the implacability of Time.
Somehow they describe the poet's personal life (at least we think so).

The Fourth Period

Considerable change in his drama.
Dramatic conflicts + happy endings.
Poetic plays.
Humanistic ideals are expressed.

The Tempest

Allegorical play (thoughts of life and society).
Crisis of humanism.
Tragi-comedy.
Main character – Prospero, Duke of Milan.
Prospero gives up the magic power = Shakespeare gives up drama?

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Lecture 6

ENGLISH LITERATURE DURING THE BOURGEOIS REVOLUTION

Historical background: the beginning of the 17th century

The 17th century faced contradictions between feudal nobility and bourgeoisie. Bourgeoisie turned against the absolute monarchy. Queen Elizabeth died in 1603 without a successor and James VI of Scotland was welcomed to the English throne as James I. This was the beginning of the unification of the two countries and it gave birth to the name Great Britain. After Queen Elizabeth's death James VI of Scotland became King James I of England in 1603. Like Elizabeth, he tried to rule without Parliament as much as possible. He believed in the divine right of kings. He expressed his opinion openly and that led to trouble with Parliament.

1603 – 1625: The Reign of James I.

1625 – 1649: The Reign of Charles I.

During this period, the Commons tried to limit the King's rights

Charles I dissolved Parliament. After that he had to recall Parliament, because he needed money, but each time he did so, he quarreled with it.

Besides, Charles I disliked Puritans, who wanted a democratic Church. Many members of Parliament were either Puritans or sympathized with them.

Puritans were serious Christian believers, who wanted to **purify** their religion of the formal ceremonies of the Church of England. They condemned singing, dancing, going to the theatre, all popular amusements and pastimes.

The Civil War between Charles I and his supporters (the Cavaliers) and the Parliament forces (the Roundheads) began in 1642. Victory went to Parliament at the end. Charles I was executed in 1649.

«English Revolution» – the period of the English Civil Wars and Commonwealth period (1640-1660), in which Parliament challenged King Charles I's authority, engaged in civil conflict against his forces and executed him in 1649.

This was followed by a ten-year period of bourgeois republican government, the «**Commonwealth**», before monarchy was restored in the shape of Charles' son, Charles II in 1660.

Oliver Cromwell, a military leader, became a dictator, calling himself the Protector. From 1649 to 1660 Britain was a republic. When Cromwell died in 1658, the Protectorate collapsed. Richard Cromwell, his son, was not a good leader. In 1660 Charles II was invited to return from France, where he had escaped after his father's execution. The republic was over, the monarchy was restored. The Restoration of Monarchy brought about many changes.

France was a great power at that time, so French influence in manners, literature and arts was now irresistible. What was fashionable in Paris, soon became fashionable in London. At that time two great disasters happened in Great Britain: the Plague and the Great Fire of London.

Literature of the 17th century

Literary forms were quick to change and develop during the 17th century. **Prose** writing offers us a particularly good example of this change and development. It moved in two different directions.

The earliest development, which can be found in John Milton's prose, gives us writing of increasing complexity. His prose is quite unlike ordinary speech.

The later development (the last twenty years of the century) is quite different: it begins to reproduce the manner and rhythm of the best talk of the time (John Dryden).

John 'Milton (1608/1674) "is considered "to be the most outstanding writer of the 17th century.

He is a representative of English Puritanism in English literature. He was brought up in the family where the culture of the Renaissance was combined with the life of the Puritans. Following his mother's will John Milton was preparing for the religious career, and at the age of 16 he went to Cambridge.

His life seems to have revolved around three great decisions.

1. At the University he gave up the idea of taking orders in the Anglican Church. However, he always remained religious, and poetry was a sacred calling for him.

2. In 1640s Milton was forced to take a second decision – his role in the Civil War. He joined the Puritans in Parliament and began to write pamphlets on the Church reform. He also became Oliver Cromwell's Latin secretary.

3. He took his third decision when he was faced with the threat of blindness. If he had given up his political work, he would not have lost his eyesight. But the call of duty was powerful.

At the age of 44 John Milton went completely blind.

During the last 10 years of his life Milton completed his great long poems: «Paradise Lost» and «Paradise Regained». He often dictated them to his daughters.

The poem «Paradise Lost» (1658, published in 1667) is the most famous of his poems. It tells in 12 books the Biblical story of the temptation and fall of Man in the hands of Satan.

His works are usually divided into three periods:

№1: after graduating he went to Horton.

During this period he wrote poetry, traveled and continued his studies.

№ 2: 1640-1660. The main works of this stage were:

- Militant revolutionary pamphlets.
- Latin secretary to the Council of State.
- Only a few sonnets.

№3: years of retirement. This was a tough period of his life because of his blindness. However, at this period his most outstanding works were created: *Paradise Lost*, *Paradise Regained*, *Samson Agonistes*

Paradise Lost

At the age of 44 John Milton went completely blind.

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The poem «Paradise Lost» (1658, published in 1667) is the most famous of his poems. It tells in 12 books the Biblical story of the temptation and fall of Man in the hands of Satan.

The themes from the Bible + the revolutionary ideas.

The first version, published in 1667, consisted of ten books with over ten thousand lines of verse. A second edition followed in 1674, arranged into twelve books (in the manner of Virgil's Aeneid) with minor revisions throughout and a note on the versification.

The poem concerns the Biblical story of the Fall of Man: the temptation of Adam and Eve by the fallen angel Satan and their expulsion from the Garden of Eden. Milton's purpose, stated in Book I, is to «justify the ways of God to men».

Paradise Lost – The beginning of the poem (extract)

*Of Man's First Disobedience, and the Fruit
Of that 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: Or if Sion Hill
Delight thee more, and Siloa's Brook that flow'd*

*Fast by the Oracle of God; I thence
Invoke thy aid to my advent'rous Song,
That with no middle flight intends to soar
Above th' Aonian Mount, while it pursues
Things unattempted yet in Prose or Rhyme.*

Themes

1. The Importance of Obedience to God

The first words of Paradise Lost state that the poem's main theme will be «Man's first Disobedience». Milton narrates the story of Adam and Eve's disobedience, explains how and why it happens, and places the story within the larger context of Satan's rebellion and Jesus' resurrection. Raphael tells Adam about Satan's disobedience in an effort to give him a firm grasp of the threat that Satan and humankind's disobedience poses. In essence, Paradise Lost presents two moral paths that one can take after disobedience: the downward

spiral of increasing sin and degradation, represented by Satan, and the road to redemption, represented by Adam and Eve.

While Adam and Eve are the first humans to disobey God, Satan is the first of all God's creation to disobey. His decision to rebel comes only from himself; he was not persuaded or provoked by others. Also, his decision to continue to disobey God after his fall into Hell ensures that God will not forgive him. Adam and Eve, on the other hand, decide to repent for their sins and seek forgiveness. Unlike Satan, Adam and Eve understand that their disobedience to God will be corrected through generations of toil on Earth. This path is obviously the correct one to take: the visions in Books XI and XII demonstrate that obedience to God, even after repeated falls, can lead to humankind's salvation.

2. The Hierarchical Nature of the Universe

Paradise Lost is about hierarchy as much as it is about obedience. The layout of the universe – with Heaven above, Hell below, and Earth in the middle – presents the universe as a hierarchy based on proximity to God and his grace. This spatial hierarchy leads to a social hierarchy of angels, humans, animals, and devils: the Son is closest to God, with the archangels and cherubs behind him. Adam and Eve and Earth's animals come next, with Satan and the other fallen angels following last. To obey God is to respect this hierarchy.

Satan refuses to honor the Son as his superior, thereby questioning God's hierarchy. As the angels in Satan's camp rebel, they hope to beat God and thereby dissolve what they believe to be an unfair hierarchy in Heaven. When the Son and the good angels defeat the rebel angels, the rebels are punished by being banished far away from Heaven. At least, Satan argues later, they can make their own hierarchy in Hell, but they are nevertheless subject to God's overall hierarchy, in which they are ranked the lowest. Satan continues to disobey God and his hierarchy as he seeks to corrupt mankind.

Likewise, humankind's disobedience is a corruption of God's hierarchy. Before the fall, Adam and Eve treat the visiting angels with proper respect and acknowledgement of their closeness to God, and Eve embraces the subservient role allotted to her in her marriage.

God and Raphael both instruct Adam that Eve is slightly farther removed from God's grace than Adam because she was created to serve both God and him. When Eve persuades Adam to let her work alone, she challenges him, her superior, and he yields to her, his inferior. Again, as Adam eats from the fruit, he knowingly defies God by obeying Eve and his inner instinct instead of God and his reason. Adam's visions in Books XI and XII show more examples of this disobedience to God and the universe's hierarchy, but also demonstrate that with the Son's sacrifice, this hierarchy will be restored once again.

3. The Fall as Partly Fortunate

After he sees the vision of Christ's redemption of humankind in Book XII, Adam refers to his own sin as a *felix culpa* or «happy fault» suggesting that the fall of humankind, while originally seeming an unmitigated catastrophe, does in fact bring good with it. Adam and Eve's disobedience allows God to show his mercy and temperance in their punishments and his eternal providence toward humankind. This display of love and compassion, given through the Son, is a gift to humankind. Humankind must now experience pain and death, but humans can also experience mercy, salvation, and grace in ways they would not have been able to had they not disobeyed. While humankind has fallen from grace, individuals can redeem and save themselves through continued devotion and obedience to God. The salvation of humankind, in the form of The Son's sacrifice and resurrection, can begin to restore humankind to its former state. In other words, good will come of sin and death, and humankind will eventually be rewarded. This fortunate result justifies God's reasoning and explains his ultimate plan for humankind.

Motifs

Light and Dark

Opposites abound in *Paradise Lost*, including Heaven and Hell, God and Satan, and good and evil. Milton uses imagery of light and darkness to express all of these opposites. Angels are physically described in terms of light, whereas devils are generally described by

their shadowy darkness. Milton also uses light to symbolize God and God's grace. In his invocation in Book III, Milton asks that he be filled with this light so he can tell his divine story accurately and persuasively. While the absence of light in Hell and in Satan himself represents the absence of God and his grace.

The Geography of the Universe

Milton divides the universe into four major regions: glorious Heaven, dreadful Hell, confusing Chaos, and a young and vulnerable Earth in between. The opening scenes that take place in Hell give the reader immediate context as to Satan's plot against God and humankind. The intermediate scenes in Heaven, in which God tells the angels of his plans, provide a philosophical and theological context for the story. Then, with these established settings of good and evil, light and dark, much of the action occurs in between on Earth. The powers of good and evil work against each other on this new battlefield of Earth. Satan fights God by tempting Adam and Eve, while God shows his love and mercy through the Son's punishment of Adam and Eve.

Milton believes that any other information concerning the geography of the universe is unimportant. Milton acknowledges both the possibility that the sun revolves around the Earth and that the Earth revolves around the sun, without coming down on one side or the other. Raphael asserts that it does not matter which revolves around which, demonstrating that Milton's cosmology is based on the religious message he wants to convey, rather than on the findings of contemporaneous science or astronomy.

The poetry of the 17th century shows an astonishing variety.

John Donne (1572 -1631) was the greatest metaphysical poet. He was brought up as a Roman Catholic but later joined the Church of England and became Dean of St Paul's Cathedral. His sermons were very popular, but he had a great influence as a poet. He glorified inconstancy and explored the dark paths of the mind.

"The following quote is one of the most famous extracts from John Donne's prosaic work, *Devotions Upon Emergent Occasions, and severall steps in my Sicknes*, written in 1624. The extract is from

the Meditation XVII, dedicated to the thoughts of the author about death.

No man is an island, entire of itself; every man is a piece of the continent, a part of the main. If a clod be washed away by the sea, Europe is the less, as well as if a promontory were, as well as if a manor of thy friend's or of thine own were: any man's death diminishes me, because I am involved in mankind, and therefore never send to know for whom the bells tolls; it tolls for thee.

The lighter side of literature is reflected in the lyrics of the **Cavalier poets**.

They sing of love, youth, happiness, they like life as they find it – often with a mocking spirit. Richard 'Lovelace' (1618-1658) was one of them. He was a handsome and gallant gentleman. He spent his fortune and much of his time in prison for the King. While there, he composed a number of exquisite lyrics.

Cavalier poets lived in the 17th century, and were loyal to King Charles I. They were known as Royalists. Cavalier poetry is straightforward, yet refined.

Many of the poems centered around sensual, romantic love and also the idea of *carpe diem*, which means to 'seize the day.'

To the Cavalier poet, enjoying life was far more important than following moral codes. They lived for the moment.

Cavalier poetry mirrored the attitudes of courtiers. The meaning of cavalier is showing arrogant or offhand disregard; dismissive or carefree and nonchalant; jaunty. This describes the attitude of Cavalier poets.

Some of the most prominent Cavalier poets were **Thomas Carew, Richard Lovelace, Robert Herrick, and John Suckling**. They emulated **Ben Jonson**, a contemporary of Shakespeare.

These poets opposed metaphysical poetry, such as that of John Donne.

While poets like John Donne wrote with a spiritual, scientific, and moral focus, the Cavalier poets concentrated on the pleasures of the moment.

Metaphysical poets also wrote in figurative, lofty language, while the Cavaliers were simple, being more apt to say what they meant in clear terms.

The Cavalier poet wrote short, refined verses, and the tone of Cavalier poetry was generally easy-going.

To Lucasta, Going To The Wars – by Richard Lovelace

Tell me not (Sweet) I am unkind,
That from the nunnery
Of thy chaste breast and quiet mind
To war and arms I fly.

True, a new mistress now I chase,
The first foe in the field;
And with a stronger faith embrace
A sword, a horse, a shield.

Yet this inconstancy in such
A way only to shew
I could not love thee (Dear) so much,
Lov'd I not Honour more.

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Lecture 7

THE ENLIGHTENMENT

The Restoration

- Before we switch to the period of Enlightenment, there was a short period – which lasted 128 years only – which was connected with the Restoration of the monarchy.
- 1660-1688
- The monarchy returned with Charles II.
- Aristocracy vs. puritans vs. bourgeois
- Theatres were restored
- Restoration comedies (anti-bourgeois) the base of further English comedies (by Bernard Shaw, Oscar Wilde and Somerset Maugham).

John Bunyan

1628-1688

John Bunyan was an English writer and baptist preacher best remembered as the author of the religious allegory *The Pilgrim's Progress*. In addition to *The Pilgrim's Progress*, Bunyan wrote nearly sixty titles, many of them expanded sermons.

It is the allegory **The Pilgrim's Progress**, written during Bunyan's twelve-year imprisonment although not published until 1678 six years after his release, that made Bunyan's name as an author with its immediate success. It remains the book for which Bunyan is best remembered. The images Bunyan uses in *The Pilgrim's Progress* are reflections of images from his own world; the strait gate is a version of the wicket gate at Elstow Abbey church, the Slough of Despond is a reflection of Squitch Fen, a wet and mossy area near his cottage in Harrowden, the Delectable Mountains are an image of the Chiltern Hills surrounding Bedfordshire. Even his characters, like the Evangelist as influenced by John Gifford, are reflections of real people. Further allegorical works were to follow: *The Life and Death of Mr. Badman* (1680), *Pilgrim's Progress Part II*, and *The Holy War* (1682). *Grace Abounding to the Chief of*

Sinners, a spiritual autobiography was published in 1666, when he was still in jail.

Life and Death of Mr. Badman, 1680

- Typical (unfaithful) burgess is depicted.

The Enlightenment

Historical background

- The second half of the 17th century – 18th century: British colonial expansion; struggle for leading role in commerce.
- Rational age. The middle class was the most active.
- The literature reflected the ideology of the middle class.
- Protest against the survival of feudalism.
- Man was thought to be virtuous by nature, and vice was due to ignorance only.
- Public movement for **enlightening** people.

The Enlightenment (Age of Reason)

The Enlightenment was a sprawling intellectual, philosophical, cultural, and social movement that spread through England, France, Germany, and other parts of Europe during the 1700s.

Enabled by the Scientific Revolution, which had begun as early as 1500, the Enlightenment represented about as big of a departure as possible from the Middle Ages.

The Scientific Revolution and the Enlightenment opened a path for independent thought, and the fields of mathematics, astronomy, physics, politics, economics, philosophy, and medicine were drastically updated and expanded.

The amount of new knowledge that emerged was staggering. Just as important was the enthusiasm with which people approached the Enlightenment: intellectual salons popped up in France, philosophical discussions were held, and the increasingly literate population read books and passed them around feverishly.

Three fundamental ideas that encompassed everything the Enlightenment would stand for:

1. First among these was **individualism**, which emphasized the importance of the individual and his inborn rights.

2. The second, **relativism**, was the concept that different cultures, beliefs, ideas, and value systems had equal merit.

3. Finally, **rationalism** was the conviction that with the power of reason, humans could arrive at truth and improve the world.

Characteristic features of this period are:

- Hatred to feudalism
- Rejection of the Church
- Love to freedom
- Desire for systematic education for all
- Belief in human virtue and reason
- Concern for the fate of common people

The 18th century could also be called a century of wars.

From the beginning to the end of the century the great rival, the enemy was France. At first the struggle was for European supremacy, but by the middle of the century the struggle was for overseas empire. It was during these years that the huge British Empire was built up.

But though it was a century of wars, they were completely different from what we understand by «a war» in the 20th-21st centuries: these were usually fought by small professional armies, and the daily lives of most people were affected hardly at all.

Even when Britain and France were at war, trade and cultural exchanges continued between the two countries.

But the 18th century in England was also «**the age of elegance**». Real civilization, superior to the old classical civilization of Greece and Rome, to which the 18th century compared itself, had been achieved at last.

Now society (persons of position, wealth and influence) could enjoy it. At the beginning of this period literature was created for this small society of important and influential people.

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The literature of the 18th century

It was literature that could be read aloud in a drawing room, enjoyed in a theatre or discussed in a coffee-house.

The atmosphere of this kind encouraged comedy, satire in verse and prose, pleasant little essays, and criticism, but it did not encourage poetry, because this society did not expect from literature anything private or intimate.

However, very soon the situation changed.

The middle class, especially women, took to buying and reading books. This fact shows that by the 1770s **the novel** had won great popularity.

English literature of that time may be characterized by the following features:

This period saw the rise of the political pamphlet and essay, but the leading genre of the Enlightenment became the novel.

The prose style became clear, graceful and polished.

Poetry gave way to the prose age of essayists and novelists.

The hero of this novel was no longer a prince, but a representative of the middle class.

Literature became very instructive; writers tried to teach their readers what was good and what was bad.

The literature of the Enlightenment can be divided into three periods:

1. From the «Glorious Revolution of 1688-89 till the end of the 1730s:

- Alexander Pope,
- Daniel Defoe,
- Jonathan Swift

2. The forties and fifties of the 18th century:

- Samuel Richardson,
- Henry Fielding,
- Tobias Smollet

3. The last decades of the 18th century:

- William Goldsmith,
- Laurence Sterne,
- Richard Sheridan

Alexander Pope (1688-1744)

English classicist: simplicity, proportion, restrained emotions
Translations of the Iliad and Odyssey by Homer.

Poem «An Essay on Man» (vice and virtue, powers and weaknesses of men)

Organized a so-called Martin Scriblerus's Club (famous pseudonym)

It inspired Jonathan Swift's «Gulliver's Travels»

Daniel Defoe

Daniel Defoe was born in 1660, in London, and was originally christened Daniel Foe, changing his name around the age of thirty-five to sound more aristocratic. Like his character Robinson Crusoe, Defoe was a third child. His mother and father, James and Mary Foe, were Presbyterian dissenters. James Foe was a middle-class wax and candle merchant. As a boy, Daniel witnessed two of the greatest disasters of the seventeenth century: a recurrence of the plague and the Great Fire of London in 1666. These events may have shaped his fascination with catastrophes and survival in his writing. Defoe attended a respected school in Dorking, where he was an excellent student, but as a Presbyterian, he was forbidden to attend Oxford or Cambridge. He entered a dissenting institution called Morton's Academy and considered becoming a Presbyterian minister. Though he abandoned this plan, his Protestant values endured throughout his life despite discrimination and persecution, and these values are expressed in Robinson Crusoe. In 1683, Defoe became a traveling hosiery salesman. Visiting Holland, France, and Spain on business, Defoe developed a taste for travel that lasted throughout his life. His fiction reflects this interest; his characters Moll Flanders and Robinson Crusoe both change their lives by voyaging far from their native England.

Defoe became successful as a merchant, establishing his headquarters in a high-class neighborhood of London. A year after

starting up his business, he married an heiress named Mary Tuffley, who brought him the sizeable fortune of 3,700 pounds as dowry. A fervent critic of King James II, Defoe became affiliated with the supporters of the duke of Monmouth, who led a rebellion against the king in 1685. When the rebellion failed, Defoe was essentially forced out of England, and he spent three years in Europe writing tracts against James II. When the king was deposed in the Glorious Revolution of 1688 and replaced by William of Orange, Defoe was able to return to England and to his business. Unfortunately, Defoe did not have the same financial success as previously, and by 1692 he was bankrupt, having accumulated the huge sum of 17,000 pounds in debts. Though he eventually paid off most of the total, he was never again entirely free from debt, and the theme of financial vicissitudes – the wild ups and downs in one's pocketbook – became a prominent theme in his later novels. *Robinson Crusoe* contains many reflections about the value of money.

Around this time, Defoe began to write, partly as a money-making venture. One of his first creations was a poem written in 1701, entitled «The True-Born Englishman» which became popular and earned Defoe some celebrity. He also wrote political pamphlets. One of these, *The Shortest Way with Dissenters*, was a satire on persecutors of dissenters and sold well among the ruling Anglican elite until they realized that it was mocking their own practices. As a result, Defoe was publicly pilloried – his hands and wrists locked in a wooden device – in 1703, and jailed in Newgate Prison. During this time his business failed. Released through the intervention of Robert Harley, a Tory minister and Speaker of Parliament, Defoe worked as a publicist, political journalist, and pamphleteer for Harley and other politicians. He also worked as a spy, reveling in aliases and disguises, reflecting his own variable identity as merchant, poet, journalist, and prisoner. This theme of changeable identity would later be expressed in the life of *Robinson Crusoe*, who becomes merchant, slave, plantation owner, and even unofficial king. In his writing, Defoe often used a pseudonym simply because he enjoyed the effect. He was incredibly wide-ranging and productive as a writer, turning out over 500 books and pamphlets during his life.

Defoe began writing fiction late in life, around the age of sixty. He published his first novel, *Robinson Crusoe*, in 1719, attracting a large middle-class readership. He followed in 1722 with *Moll Flanders*, the story of a tough, streetwise heroine whose fortunes rise and fall dramatically. Both works straddle the border between journalism and fiction. *Robinson Crusoe* was based on the true story of a shipwrecked seaman named Alexander Selkirk and was passed off as history, while *Moll Flanders* included dark prison scenes drawn from Defoe's own experiences in Newgate and interviews with prisoners. His focus on the actual conditions of everyday life and avoidance of the courtly and the heroic made Defoe a revolutionary in English literature and helped define the new genre of the novel. Stylistically, Defoe was a great innovator. Dispensing with the ornate style associated with the upper classes, Defoe used the simple, direct, fact-based style of the middle classes, which became the new standard for the English novel. With *Robinson Crusoe*'s theme of solitary human existence, Defoe paved the way for the central modern theme of alienation and isolation. Defoe died in London on April 24, 1731, of a fatal «lethargy» – an unclear diagnosis that may refer to a stroke.

Main works:

«Essay on projects»

«The True-Born Englishman», dedicated to King William III

«The Shortest Way to the Dissenters» (for which he was put to jail by the Tories)

«Hymn to the Pillory»

1719: turns to fiction with «The Life and Adventures of Robinson Crusoe»

«The Life of Captain Singleton» (1720)

«The Fortunes and Misfortunes of Moll Flanders» (1721)

«The History of Colonel Jack» (1722)

«The History of the Lady Roxana» (1724)

«The Complete English Gentleman»

The Life and Adventures of Robinson Crusoe

Robinson Crusoe (Robinson Kreutznaer) – The novel's protagonist and narrator. Crusoe begins the novel as a young middle-

class man in York in search of a career. His father recommends the law, but Crusoe yearns for a life at sea, and his subsequent rebellion and decision to become a merchant is the starting point for the whole adventure that follows. His vague but recurring feelings of guilt over his disobedience color the first part of the first half of the story and show us how deep Crusoe's religious fear is. Crusoe is steady and plodding in everything he does, and his perseverance ensures his survival through storms, enslavement, and a twenty-eight-year isolation on a desert island.

Robinson Crusoe, overcoming his despair, fetches arms, tools, and other supplies from the ship before it breaks apart and sinks. He builds a fenced-in habitat near a cave which he excavates. By making marks in a wooden cross, he creates a calendar. By using tools salvaged from the ship, and some he makes himself from "iron wood", he hunts, grows barley and rice, dries grapes to make raisins, learns to make pottery, and raises goats. He also adopts a small parrot. He reads the Bible and becomes religious, thanking God for his fate in which nothing is missing but human society.

Friday – A twenty-six-year-old Caribbean native and cannibal who converts to Protestantism under Crusoe's tutelage. Friday becomes Crusoe's servant after Crusoe saves his life when Friday is about to be eaten by other cannibals. Friday never appears to resist or resent his new servitude, and he may sincerely view it as appropriate compensation for having his life saved. But whatever Friday's response may be, his servitude has become a symbol of imperialist oppression throughout the modern world. Friday's overall charisma works against the emotional deadness that many readers find in Crusoe.

Themes

The Ambivalence of Mastery

- while Crusoe seems praise worthy in mastering his fate, the praise worthiness of his mastery over his fellow humans is more doubtful

The Necessity of Repentance

- Crusoe believes that his major sin is his rebellious behavior toward his father, which he refers to as his «original sin»

The Importance of Self-Awareness

– He remains conscious of himself at all times.

Motifs

Counting and Measuring

Eating (his food supply becomes a symbol of his survival.)

Ordeals at Sea (as the motif of Christianity)

Symbols

The Footprint (hero's conflicted feelings about human companionship)

The Cross (new existence on the island)

Crusoe's Bower (it is built not for the practical purpose of shelter or storage, but simply for pleasure)

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Lecture 8

THE ENLIGHTENMENT. REALISM SENTIMENTALISM

Part 1: Jonathan Swift

Jonathan Swift (1667-1745) was the greatest of English satirists (and he was Irish).

His bitter satire was aimed at the contemporary social order in general, and the policy of the English bourgeoisie towards the Irish in particular.

He entered Trinity College in Dublin and got his bachelor's degree in 1686.

The Revolution of 1688 was followed by an uprising in Ireland, and Swift, being English, narrowly escaped the vengeance of the Irish supporters of James II.

Having improved his education by taking advantage of Sir William Temple's library, Swift went to Oxford and took his Master of Arts degree in 1692.

After that he got the place of vicar at a little parish church in Ireland where he remained for a year and a half.

In 1702 Swift came to London, where he was involved in contemporary events.

He often went to coffee-houses where he talked with journalists and with common people. His contributions to «The Tatler», «The Spectator» and other magazines show how well he understood the spirit of the time.

In 1713 Swift was made Dean of St. Patrick's Cathedral in Dublin.

At that time he came into contact with the common people and saw the miserable conditions in which the population lived. Swift wrote a number of pamphlets criticizing the colonial policy of England, intending thus to help the common people.

Swift's Life

In 1726 Swift's masterpiece «Gulliver's Travels» appeared. His inventive genius and biting satire were at their best in this work, which made a great sensation.

Hard work and continuous disappointments undermined Swift's health.

By the end of 1731 his mind was failing rapidly.

In 1740 his memory and reason were gone and he became completely deaf.

He died on October, 19, 1745 in Dublin.

«Gulliver's Travels»

In «Gulliver's Travels» Jonathan Swift satirized existing society in the form of imaginary travels.

The scenes and nations described in the book are so extraordinary and amusing, that the novel is a great favourite both with children and grown-ups.

It tells of the adventures of a ship's surgeon, as related by himself, and is divided into four parts, or four voyages.

Part 1. A Voyage to Lilliput.

After being ship-wrecked, Gulliver gets safely ashore and finds himself in a strange country inhabited by a race of people about six inches high.

By making them so small Swift stresses their insignificance and makes the reader despise them.

It is easy to understand that Swift meant this small country to symbolize England of the 18th century; the government, the court and religious controversy.

Part 2. A Voyage to Brobdingnag.

The ship meets with a terrible storm and anchors near Brobdingnag, the land of the giants. While on shore, Gulliver is captured by the giants. On the whole, they are good-natured creatures and treat Gulliver kindly. Brobdingnag is an expression of Swift's desire to find the ideal: an agricultural country ruled by an ideal monarch.

Part 3. A Voyage to Laputa, Balnibarbi, Luggnagg, Glubdubdrib, and Japan.

Describing Gulliver's voyage to Laputa, a flying island, Swift attacks monarchs whose policy brings nothing but suffering to their subjects.

Swift's indignation and the bitterness of his satire reach their climax when he shows the academy of sciences in Lagado, the city of the continent of Balnibarbi.

Swift ridicules the scientists of his time, who shut themselves in their chambers, isolated from the world.

Part 4. A Voyage to the Country of Houyhnhnms.

The fourth voyage brings Gulliver to the ideal country of Houyhnhnms, where there is neither sickness, dishonesty, nor any of the frivolities of human society.

The human race occupies a position of servility there and a noble race of horses rules the country with reason and justice. The horses possess virtues which are superior to those of men.

Yahoos have much in common with human beings in appearance, but they are ugly, deceitful and vicious creatures.

Themes of Gulliver's Travels

Might Versus Right

the question of whether physical power or moral righteousness should be the governing factor in social life.

The Individual Versus Society

Gulliver's Travels could in fact be described as one of the first novels of modern alienation, focusing on an individual's repeated failures to integrate into societies to which he does not belong.

The Limits of Human Understanding

Motifs and Symbols of Gulliver's Travels

Motive: Foreign Languages

Symbols:

The Lilliputians symbolize humankind's wildly excessive pride in its own puny existence.

The Laputans represent the folly of theoretical knowledge that has no relation to human life and no use in the actual world.

The Houyhnhnms represent an ideal of rational existence, a life governed by sense and moderation of which philosophers since Plato have long dreamed.

Part 2: Realism and Sentimentalism

The foundations of early bourgeois realism were laid by **Daniel Defoe** and **Jonathan Swift**, but their novels, though of a new type and with a new hero, were based on **imaginary** voyages and adventures supposed to take place far from England.

Gradually the readers' tastes changed. They wanted to find more and **more of their own life reflected in literature**, their everyday life of a bourgeois family with its joys and sorrows.

The greatest merit of these novelists lies in their deep sympathy for the common man, the man in the street, who had become the central figure of the new bourgeois world.

The common man is shown in his actual surroundings, which makes him so convincing, believable, and true to life.

Henry Fielding

His life and work

Henry Fielding, the greatest representative of bourgeois realism of the 18th century, was a descendant of an ancient, aristocratic family.

He was born on April 22, 1707 in Sharpham.

He studied at the old-established boys' school of Eton.

At the age of twenty he started writing for the stage, and his first play «**Love in Several Masques**» was a great success with the public.

The same year he entered the philological faculty of the University at Leyden, but in less than two years he had to drop his studies because he was unable to pay his fees.

From 1728 till 1738, twenty-five plays were written by Fielding. In his best comedies:

«**A Judge Caught in His Own Trap**»

«**Don Quixote in England**»

«**Pasquin**»

He mercilessly exposed the English court of law, the parliamentary system, the corruption of state officials.

As a result of the popular success of Fielding's comedies, **strict censorship** was introduced, which put an end to Fielding's career as a dramatist.

He tried his pen as **anovelist**; besides, at the age of thirty he became a student of the University law faculty.

On graduating, he became a barrister (lawyer) and in 1748 accepted the post of magistrate (judge).

The work enlarged his experience, helped him to acquire a better understanding of human nature and greatly **increased his hatred of social injustice**.

In the period from 1742 to 1752 Fielding wrote his best novels:

«**Joseph Andrews**»

«**The Life of Mr. Jonathan Wild the Great**»

«**The History of Tom Jones, a Foundling**»

All these novels, excellent as they were, didn't make him rich: only his publishers prospered.

Fielding continued to act as a judge till the year 1754, when he had to leave England for Portugal to restore his health, which had begun to fail.

But the warm climate of the country did not help him; he died in Lisbon in October, 1754 and was buried there.

Fielding possessed qualities rarely found together: a rich imagination, a great critical power, a keen knowledge of the human heart.

Fielding used to say that **the three essential qualities in a novelist are genius, learning and experience of the human heart.**

The qualities of candour (frankness) and sincerity are especially apparent in Fielding's works.

His characters are living beings of flesh and blood, a combination of contradictions of good and bad.

He appreciates such virtues as courage, frankness and generosity.

The most detestable vices for him are selfishness and hypocrisy.

All this found the expression in his masterpiece «**The History of Tom Jones, a Foundling**»

Tom Jones

18 books, each one starts with some moral and psychological discussion.

Fielding describes all spheres of life: the courts, the prison, the church, all classes, different social ranks and professions, theatres, etc.

The Sentimentalists.

The optimism felt in literature during the first half of the 18th century gave way to a certain depression as years went by. Towards the middle of the century a new trend, that of Sentimentalism, appeared.

Sentimentalists were influenced by the French writer Rousseau, they thought that civilization was harmful to humanity.

The first representative of the sentimental school in English literature was Samuel Richardson.

His novels «Pamela, or Virtue Rewarded», «Clarissa» and «The History of Sir Charles Grandison» are works in which the inner world of the characters is shown. He makes his readers sympathize with his heroes.

Richardson glorifies middle-class values as opposed to the immorality of the aristocracy.

These novels were very much admired in the 18th and 19th centuries. They were well known in Russia. Much in the works of the novelists of the time does not appeal to readers today; but these novels are full of humour and truthful descriptions of men and things, and will always be read.

In Oliver Goldsmith's novel «The Vicar of Wakefield» and Laurence Sterne's «Sentimental Journey» the corruption of town life is contrasted to the happy patriarchal life in the country. Oliver Goldsmith was also a poet. His famous poem «The Deserted Village» shows England at the time of the expropriation of the peasants.

Robert Burns

Robert Burns was the most democratic poet of the 18th century. His birthday is celebrated in Scotland as a national holiday.

Burns' poetry may be regarded as a treasury of all that is best in Scottish songs.

Robert Burns is very popular in Russia.

We admire the plain Scottish peasant who became one of the world's greatest poets.

Robert Burns was born on January, 25, 1759, in a small clay cottage at Alloway in Ayrshire, Scotland.

His father, William Burns, was a poor farmer. Poor as he was, he tried to give his son the best education he could afford. Robert was sent to school at the age of six, but as his father could not pay for his two sons, Robert and his brother Gilbert attended school in turn.

When not at school, the boys helped their father with his work in the fields. Robert was a plough boy working from morning till night.

He strained his heart, he suffered from severe attacks of rheumatic fever.

The school was closed some months after the boys had begun attending it, and William Burns together with his neighbours invited

a clever young man, Murdoch by name, to teach their children languages and grammar.

Robert was a capable boy, and with the help of his new teacher, learned French and Latin and became fond of reading. His favourite authors were William Shakespeare, Laurence Sterne and Robert Fergusson.

Burns started writing poems at the age of seventeen. He composed verses to the melodies of old folk-songs, which he had admired from his early childhood.

The ploughing was profitless. In 1784, worn out, exhausted and burdened with debts, Burns' father died. After his death the family moved to Mossgiel where Robert and Gilbert managed to rent a farm. The young men worked hard, but the land gave poor crops and the affairs of the family went from bad to worse.

Though Burns despised those who worshipped money, he became well aware of the fact that poverty could ruin his whole life: he had fallen in love with Jean Armour, but her father did not want Robert to marry her as he was poor.

There was no way for a poor peasant in Scotland, so Burns decided to sail to Jamaica, in the hope of obtaining a job on some sugar plantation. To raise the passage money, Robert published some of his poems in 1786.

The little volume «Poems Chiefly in the Scottish Dialect» went off rapidly and brought in about twenty guineas. When Burns was about to leave for Jamaica, he received an invitation from Edinburgh scholars who praised his verses.

The letter changed his life. He accepted the invitation, went to Edinburgh and was welcomed there as one of the «wonders of the world». A new and enlarged edition of his poems was the result. He toured Scotland as «Caledonia's Bard».

But Burns was never offered an opportunity to devote his energy to literature.

After the new edition of his poems, Burns returned to his native village with money enough to buy a farm and marry Jean Armour, whose father was now glad to have the poet as his son-in-law.

Though Burns' poems were very popular, he always remained poor, most of the money was spent on the monument to Robert

Fergusson, the rest was hardly enough to support his wife and children.

In 1791 he went bankrupt and was obliged to sell the farm and take a position of the customs officer in the town of Dumfries.

The job was extremely hard: the poet had to cover long distances on horseback in any weather. However, he continued his literary work.

Hard work undermined Burns' health. He died in poverty at the age of thirty-seven, haunted by the shadow of the debtors' prison. Burns was mourned by all the honest people of the country.

After his death, the widow and the children were left without a shilling.

Robert Burns was a true son of the Scottish peasantry. His poems embody their thoughts and aspirations, their human dignity, their love of freedom and hatred of all oppressors.

In his poem «Is there for Honest poverty» Burns says that it is not wealth and titles, but the excellent qualities of man's heart and mind that make him «king of men for all that».

«My Heart's in the Highlands»

The poet was deeply interested in the glorious past of his country, which he called «the birthplace of valour, the country of worth». In many of his poems Robert Burns sings the beauty of his native land.

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer;
Chasing the wild-deer, and following the roe,
My heart's in the Highlands, wherever I go.
Farewell to the Highlands, farewell to the North,
The birth-place of Valour, the country of Worth ;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love.
Farewell to the mountains, high-cover'd with snow,
Farewell to the straths and green vallies below;
Farewell to the forests and wild-hanging woods,
Farewell to the torrents and loud-pouring floods.
My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer;
Chasing the wild-deer, and following the roe,
My heart's in the Highlands, wherever I go.

Burns was a remarkable lyric poet. His masterful touch upon the human heart-strings is the most characteristic feature of his talent.

O, my Love's like a red, red rose,
That's newly sprung in June.
O, my Love's like a melody
That's sweetly played in tune.
As fair as thou, my bonnie lass,
So deep in love am I;
And I will love thee still, my dear,
Till all the seas go dry.

Till all the seas go dry, my dear,
And the rocks melt with the sun:
I will love thee still, my dear,
While the sands of life shall run:

And fare thee well, my only love!
And fare thee well, a while!
And I will come again, my love,
Though it were ten thousand mile.

In his lyrical poems Robert Burns glorifies true love and friendship, free from any motives of gain and hypocritical morality. In all his works he remains the bard of freedom.

People sing the song «Auld Lang Syne» on the last day of the year.

They sing it, holding one another's hands.
Should auld acquaintance be forgot,
And never brought to mind?
Should auld acquaintance be forgot,
and auld lang syne!

CHORUS:
For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup of kindness yet,
For auld lang syne!

And surely ye'll be your pint-stowp,
And surely I'll be mine,

And we'll tak a cup o kindness yet,
For auld lang syne!

CHORUS:

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup of kindness yet,
For auld lang syne!

We twa hae run about the braes,
And pou'd the gowans fine,
But we've wander'd monie a weary fit,
Sin auld lang syne.

We twa hae paidl'd in the burn
Frae morning sun till dine,
But seas between us braid hae roar'd
Sin auld lang syne.

And there's a hand my trusty fiere,
And gie's a hand o thine,
And we'll tak a right guid-willie waught,
For auld lang syne

CHORUS:

For auld lang syne, my dear,
For auld lang syne,
We'll tak a cup of kindness yet,
For auld lang syne!

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Lecture 9

THE ROMANTIC PERIOD ROMANTICISM

The words *Romantic* or *Romance* originally referred to Medieval tales of knights written in the original *Roman* language – Latin. These tales often included love stories between a knight and his lady – resulting in the modern meaning of romance.

When talking about the Romantic Era in literature, we are actually referring to romantic as «freely imaginative fiction» and not romantic as in «romantic love»

Inclusive of work between 1770-1870: this permits work by Blake and Burns as well as the influence of Rousseau's writings

«Officially» starts in 1798 when Wordsworth and Coleridge published *Lyrical Ballads* and when German poet Novalis put together *Hymns to the Night* (Hymnen and Die Nacht)

«Officially» ends in 1832 around the time of Sir Walter Scott's and Goethe's death

Major Precepts of Romanticism

- Imagination
- Nature
- Symbolism & Myth
- Emotions & the Self
- The Romantic Hero
- Paradoxical Combinations
- Criticism of Bourgeoisie and the Philistine
- Self-Consciousness & The Individual
- Relativism

Age of Reason vs. Romantic Era

In the Age of Reason, Writers stressed:

- Reason and Judgement
- Concern with the universal experience

- The value of society as a whole
- The value of rules

In the Romantic Era, Writers stressed:

- Imagination and Emotion
- Concern with the particular experience
- The value of the individual human being
- The value of freedom

Characteristics of the Romantic Era

Common Man and Childhood over Urban Sophistication

Romantics believed in the natural goodness of humans, which is hindered by the urban life of civilization. They believed that the savage is noble, childhood is good and the emotions inspired by both beliefs causes the heart to soar.

Emotions over Reason

Romantics believed that knowledge is gained through intuition rather than deduction. This is best summed up by **Wordsworth** who stated that «**all good poetry is the spontaneous overflow of powerful feelings**»

Nature over Artificial

Romantics stressed the awe of nature in art and language and the experience of sublimity through a connection with nature. Romantics rejected the ideas of the industrial revolution.

The Individual over Society

Romantics often elevated the achievements of the misunderstood, heroic individual outcast.

Imagination over Logic

Romantics legitimized the individual imagination as a critical authority.

Major Romantic Era Poets

William Blake

Started writing poetry when he was twelve

Blake was a nonconformist who associated with some of the leading radical thinkers of his day

He rebelled against traditional poetic forms and techniques.

He valued imagination over reason
Poet and Painter
Main themes: God(s), Nature, Suffering.

Rose thou art sick.
The invisible worm,
That flies in the night
In the howling storm:

Has found out thy bed
Of crimson joy
And his dark secret love
Does thy life destroy.

John Keats

During his life, his poems did not receive favorable reviews by the critics

The poetry of Keats is characterized by sensual imagery, most notably in his *odes*

When I have fears that I may cease to be
Before my pen has glean'd my teeming brain,
Before high-piled books, in character,
Hold like rich garners the full ripen'd grain;

When I behold, upon the night's star'd face,
Huge cloudy symbols of a high romance,
And think that I may never live to trace
Their shadows, with the magic hand of chance;

And when I feel, fair creature of an hour,
That I shall never look upon thee more,
Never have relish in the faery power
Of unreflecting love;--then on the shore

Of the wide world I stand alone, and think
Till love and fame to nothingness do sink.

William Wordsworth

Helped to launch the Romantic Age
His most famous work is *The Prelude* chronicles

Has an interest and sympathy for the life and troubles of the
«common man»

He is considered the nature poet by focusing ordinary people in
country settings

Representative of the Lake Poets (born in Lake District)

I marvel how Nature could ever find space
For so many strange contrasts in one human face:
There's thought and no thought, and there's paleness and bloom
And bustle and sluggishness, pleasure and gloom.

There's weakness, and strength both redundant and vain;
Such strength as, if ever affliction and pain
Could pierce through a temper that's soft to disease,
Would be rational peace"--a philosopher's ease.

There's indifference, alike when he fails or succeeds,
And attention full ten times as much as there needs;
Pride where there's no envy, there's so much of joy;
And mildness, and spirit both forward and coy.

There's freedom, and sometimes a diffident stare
Of shame scarcely seeming to know that she's there,
There's virtue, the title it surely may claim,
Yet wants heaven knows what to be worthy the name.

This picture from nature may seem to depart,
Yet the Man would at once run away with your heart;
And I for five centuries right gladly would be
Such an odd such a kind happy creature as he.

Samuel Taylor Coleridge

Poet, literary critics and philosopher

Was one of the founders of the Romantic movement and Lake
poets.

Notable works: The Rime of the Ancient Mariner, Kubla Khan,
Christabel

His critical work, especially on Shakespeare, was highly in-
fluential, and he helped introduce German idealist philosophy to
English-speaking culture.

He was a major influence on Ralph Waldo Emerson and
American transcendentalism.

In Xanadu did Kubla Khan
A stately pleasure-dome decree
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.
So twice five miles of fertile ground
With walls and towers were girdled round
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

Robert Southey

One of the so-called «Lake Poets», and Poet Laureate for 30 years.

Literary scholar, essay writer, historian and biographer.

Most known as the author of *The Story of the Three Bears*, the original Goldilocks story.

My thoughts are with the Dead; with them
I live in long-past years,
Their virtues love, their faults condemn,
Partake their hopes and fears;
And from their lessons seek and find
Instruction with an humble mind.

My hopes are with the Dead; anon
My place with them will be,
And I with them shall travel on
Through all Futurity;
Yet leaving here a name, I trust,
That will not perish in the dust.

Lord (George Gordon) Noel Byron

Among Byron's best-known works are the lengthy narrative poems *Don Juan* and *Childe Harold's Pilgrimage*, and the short lyric *She Walks in Beauty*.

He indulged in excesses and had huge debts and many love affairs

His most famous creations are his dark heroes, called Byronic heroes, who, in fact, were not heroes at all, but stood out from ordinary humans as larger than life.

«Gloomy egotism» style

My soul is dark – Oh! quickly string
The harp I yet can brook to hear;
And let thy gentle fingers fling
Its melting murmur 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 thy notes of joy be first:
I tell thee, minstrel, I must weep,
Or else this heavy heart will burst;
For it had been by sorrow nursed,
And ached in sleepless silence long;
And now 'tis doomed to know the worst,
And break at once – or yield to song

Percy Bysshe Shelley

Shelley had a very unconventional life and was very idealistic

He was also a radical nonconformist

He did not become famous until after his death

Lyrical and epic poet

Major works: Queen Mab (about how people and nature should be in a harmony), Ozymandias (written in competition with his friend Horace Smith)

I met a traveller from an antique land
Who said: «Two vast and trunkless legs of stone
Stand in the desert. Near them, on the sand,
Half sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command,
Tell that its sculptor well those passions read
Which yet survive, stamped on these lifeless things,
The hand that mocked them and the heart that fed:
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away».

Sir Walter Scott

Scottish historical novelist, playwright and poet (started as the poet, actually)

Considered to be the founder of the historical novels.

Described Scottish history and traditions, gathered folk stories

Famous poetic works include *The Lay of the Last Minstrel* and *The Lady of the Lake*

Famous prosaic works: *Waverley*, *Ivanhoe*, *Tales of my Landlord*, *The Bride of Lammermoor*

Jane Austen

The First Lady of the British literature.

Main genres: novel of morals, satire, realism.

Simple plots, deep psychology, English humour.

Famous works: *The Three Sisters*, *Love and Friendship*, *Sense and Sensibility*, *Pride and Prejudice*, *Emma*.

Pride and Prejudice

Pride is Mr Darcy, Prejudice is Elizabeth Bennet.

1813

Themes: Love, Reputation, Class

Mary Shelley (Godwin)

Daughter of a feminist and an anarchist

Got excellent education

Wife of Percy Shelley

Geneve, 1816: Byron proposes a contest for the best supernatural story.

Mary gets her idea of *Frankenstein*, and wins the contest.

Other works: *Mathilda*, *Valperga*, *The Last Man*, *History of Six Weeks' Tour*

Frankenstein, of the Modern Prometheus

Basis of science-fiction genre.

Frankenstein is NOT a monster, he is a scientist

Themes: Dangerous Knowledge, Sublime Nature, Monstrosity, Language

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Lecture 10

THE REFORM BILL OF 1832

- Transformed English class structure
- Extended the right to vote to all males owning property
- Second Reform Bill passed in 1867
- Extended right to vote to working class

The Time of Troubles 1830's and 1840's

- Unemployment
- Poverty
- Rioting
- Slums in large cities
- Working conditions for women and children were terrible

The Mid-Victorian Period 1848-1870

- A time of prosperity
- A time of improvement
- A time of stability
- A time of optimism

The British Empire

- Large scale immigration to British colonies
- In 1857, Parliament took over the government of India and Queen Victoria became empress of India.
- Many British people saw the expansion of empire as a moral responsibility.
- Missionaries spread Christianity in India, Asia, and Africa.

The Role of Women

- Protected and enshrined within the home, her role was to create a place of peace where man could take refuge from the difficulties of modern life.
- The only occupation at which an unmarried middle-class woman could earn a living and maintain some claim to gentility was that of a governess.
- Bad working conditions and underemployment drove thousands of women into prostitution

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The Victorian Novel

- Victorian novels seek to represent a large and comprehensive social world, with a variety of classes.
- Victorian novels are realistic.
- For the first time, women were major writers: the Brontes, Elizabeth Gaskell, George Eliot.
- The Victorian novel was a principal form of entertainment.

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Knowing more about Dickens

- Born February 7, 1812
- 1824 – Dickens worked at Warren's Blacking Warehouse
- 1824 – Mr. Dickens (Charles' father) taken to debtors' prison; family joins him
- Imprisoned from February – May
- 1827 – Dickens family evicted from home for not pay in rent
- Charles is pulled out of private school
- Charles, now 15, becomes law clerk and free-lance writer

Knowing more about Dickens

- He became a newspaper reporter with the pen name Boz.
- In 1836 Sketches by Boz, articles about London people and scenes, were published in instalments.

- He fathered 10 children.
- His wife left him (in 1856).
- He gave numerous talks across Europe and in America.
- He developed heart trouble.
- Success without autobiographical novels, *Oliver Twist* (1838), *David Copperfield* (1849-50), *Little Dorrit* (1857).
- *Bleak House* (1853), *Hard Times* (1854), *Great Expectations* (1860-61) set against the background of social issues.
- Busy editor of magazines.

His Works

- 1843 – *A Christmas Carol*
- 1845 – *The Cricket on the Hearth*
- 1846 – *The Battle of Life*
- 1850 – *David Copperfield*
- 1853 – *A Child's History of England*
- 1854 – *Hard Times*
- 1859 – *A Tale of Two Cities*
- 1861 – *Great Expectations*
- 1869 – *The Mystery of Edwin Drood* (unfinished)

His Social Conscience

- He crusaded for children's rights.
- He was an advocate of child labor laws to protect children.
- He opposed cruelty, deprivation, and corporal punishment of children.
- He protested a greedy, uncaring, materialistic society through such works as *A Christmas Carol*

Charles Dickens' End

- 1870 – Dickens, who had been in declining health since 1866, died of a cerebral hemorrhage.
- He is buried in the Poets' Corner in Westminster Abbey in London
- Dickens' epitaph: «He was a sympathizer to the poor, the suffering, and the oppressed; and by his death, one of England's greatest writers is lost to the world».

The setting of Dickens's novels

- Dickens was the great novelist of cities, especially London.

- London is depicted at three different social levels:
- 1. the parochial world of the workhouses → its inhabitants belong to the lower middle class.
- 2. the criminal world → murderers, pickpockets living in squalid slums.
- 3. the Victorian middle class → respectable people believing in human dignity.

Dickens's characters

- Dickens shifted the social frontiers of the novel: the 18th-century realistic upper middle-class world was replaced by the one of the lower orders.
- He depicted Victorian society in all its variety, its richness and its squalor.
- He created:
 - caricatures → he exaggerated and ridiculed peculiar social characteristics of the middle, lower and lowest classes
 - weak female characters
 - He was on the side of the poor, the outcast, the working-class.

Dickens's Themes

- Family, childhood and poverty → the subjects to which he returned time and again.
- Dickens's children are either innocent or corrupted by adults.
- Most of these children begin in negative circumstances and rise to happy endings which resolve the contradictions in their life created by the adult world.

Dickens's AIM

- Dickens tried to get the common intelligence of the country to alleviate social sufferings.
- He was a campaigning novelist and his books highlight all the great Victorian controversies:
 - the faults of the legal system (*Oliver Twist*)
 - the horrors of factory employment (*David Copperfield*, *Hard Times*)
 - scandals in private schools (*David Copperfield*)

Dickens's Style

1. long list of objects and people.

2. adjectives used in pairs or in group of three and four.
3. several details, not strictly necessary.
4. repetitions of the same word/s and/or sentence structure.
5. the same concept/s is/are expressed more than once, but with different words.
6. use of antithetical images in order to underline the characters' features.
7. exaggeration of the characters' faults.
8. suspense at the end of the episodes or introduction of a sensational event to keep the readers' interest.

The four periods in Dickens's creative work

- Period 1.
- 1833-1841
- The Posthumous Papers of the Pickwick Club (1837).
- Oliver Twist (1838)
- Nicholas Nickleby (1839)
- The Old Curiosity Shop (1841)
- In the works of this period Dickens observes the individual in bourgeois surroundings: how should man behave when he finds himself in difficulties?

The four periods in Dickens's creative work

- **Period 2.**
- 1842-1848
- American Notes (1842)
- The Christmas Books (1843-1848)
- Dombey and Son (1846-1848)
- In these works Dickens described crimes which arose from the bourgeois system itself. E.g., Dombey and Son described the falseness of the rich.

The four periods in Dickens's creative work

- Period 3.
- 1850-s
- David Copperfield (1850)
- Hard Times (1854)
- Little Dorrit (1857)
- A Tale of Two Cities (1859)

- The strongest social criticism. Dickens's war against social abuses, corruption and cruelty.

The four periods in Dickens's creative work

- Period 3.
- 1850-s
- David Copperfield (1850)
- Hard Times (1854)
- Little Dorrit (1857)
- A Tale of Two Cities (1859)
- The strongest social criticism. Dickens's war against social abuses, corruption and cruelty.

The four periods in Dickens's creative work

- Period 4.
- 1860-s
- Great Expectations (1861)
- Our Mutual Friend (1864-1865)
- Spirit of disillusionment. Dickens has lost all faith in those people who ruled Britain. He shows moral strength and patience of the common people.

Oliver Twist (1838)

- This Bildungsroman (an «education» novel) appeared in instalments in 1837.
- It fictionalises the humiliations Dickens experienced during his childhood.

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Oliver Twist (1838)

- The protagonist, Oliver Twist, is always innocent and pure and remains incorruptible throughout the novel.
- At the end he is saved from a life of villainy by a well-to-do family.
- The setting is London.

Oliver Twist (1838)

- In this novel Dickens attacks:
- the social evils of his times such as poor houses, unjust courts and the underworld.
- the world of the workhouses founded upon the idea that poverty was a consequence of laziness.
- the officials of the workhouses because they abused the rights of the poor as individuals and caused them further misery.

David Copperfield (1849-50)

This novel is the most autobiographical of all Dickens's novels.

In the preface the novelist wrote: « ... like many fond parents, I have in my heart a favourite child. And his name is David Copperfield».

David Copperfield (1849-50)

- Narrative technique → "a «Bildungsroman»; the protagonist, David, functions also as narrator.
- The characters → both realistic and romantic, characterised by a particular psychological trait.
- Atmosphere → a combination of realism and enchantment.

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David Copperfield (1849-50)

Themes:

1. the struggle of the weak in society.

2. the great importance given to strict education.
3. cruelty to children.
4. the bad living conditions of the poor.

Hard Times (1854)

It is a «denunciation novel» → a powerful accusation of some of the negative effects of industrial society.

The setting → Coketown, an imaginary industrialised town.

Characters → people living and working in Coketown, like the protagonist Thomas Gradgrind, an educator who believes in facts and statistics.

Hard Times (1854)

Themes:

1. a critic of **materialism** and **Utilitarianism**.
2. a **denunciation** of the **ugliness** and **squalor** of the **new industrial age**.
3. the **gap** between the **rich** and the **poor**.

Aim → to illustrate the **dangers** of allowing people to become **like machines**.

Great Expectations

- Main themes:
- Ambition and Self-Improvement
- Social Class
- Crime, Guilt, and Innocence
- Protagonist
- Pip – The protagonist and narrator of Great Expectations, Pip begins the story as a young orphan boy being raised by his sister and brother-in-law in the marsh country of Kent, in the southeast of England. Pip is passionate, romantic, and somewhat unrealistic at heart, and he tends to expect more for himself than is reasonable. Pip also has a powerful conscience, and he deeply wants to improve himself, both morally and socially.

Homework

- Get acquainted with the work «Vanity fair» by William Thackeray

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Lecture 11

VICTORIAN AGE. WILLIAM THACKERAY

Review: Victorian Novels

Victorian novels seek to represent a large and comprehensive social world, with a variety of classes.

Victorian novels are realistic.

For the first time, women were major writers: the Brontës, Elizabeth Gaskell, George Eliot.

The Victorian novel was a principal form of entertainment.

The Brontë sisters

The names of The Brontë sisters were:

- Charlotte (1816-1855).
- Emily (1818-1848).
- Anne (1820-1849).

They wrote at the beginning of the 19th century, coinciding with the development of the VICTORIAN NOVEL and the final moments of THE ROMANTIC PERIOD. Some of their more famous novels include «*Wuthering Heights*», by Emily Brontë and «*Jane Eyre*», by Charlotte Brontë.

Inspired by Byron.

Had correspondence with Southey (who tried to discourage them from writing).

First publication: *Poems*, by Currer, Ellis and Acton Bell (only three copies were sold).

Jane Eyre by Charlotte Brontë

Published in 1847

Characteristics of the Gothic novel (mystery, horror, medieval setting...)

Also conventional in a way: the orphan girl who becomes a heroine through determination.

Gothic novel – is a genre or mode of literature that combines fiction, horror, death and Romance. Its origin is attributed to English

author Horace Walpole, with his 1764 novel *The Castle of Otranto*, subtitled (in its second edition) «A Gothic Story».

It originated in England in the second half of the 18th century and had much success in the 19th, as witnessed by Mary Shelley's *Frankenstein* and the works of Edgar Allan Poe.

Primarily of the **bildungsroman** genre, *Jane Eyre* follows the emotions and experiences of its title character, including her growth to adulthood, and her love for Mr. Rochester, the byronic master of fictitious Thornfield Hall.

Bildungsroman – is a literary genre that focuses on the psychological and moral growth of the protagonist from youth to adulthood (coming of age), in which character change is extremely important.

Also known as novel of formation, novel of education, or coming-of-age story.

Important SUBJECTS exploited: the relation between men and women, women's equality, the treatment of children and women, religious faith and religious hypocrisy, the nature of true love, the realization of selfhood.

It is considered a manifesto of feminism:

...women are supposed to be very calm generally. But women feel just as men feel; they need exercise for their faculties, ... they suffer from too rigid a restraint, too absolute a stagnation... and it is narrow-minded to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano, ...

«*Jane Eyre*», chapter XII.

Wuthering Heights by Emily Bronte

Published in 1847, major work of English Literature.

Tale of LOVE, PASSION, DEATH and REVENGE.

Emily found her inspiration from the surrounding moorlands and the architecture of the Yorkshire area, as well as her personal experience of illness and death.

THEMES: *nature, cruelty, social position, indestructibility of the spirit.*

Main characters:

Heathcliff – the foundling, best friend of *Catherine Earnshaw*, who is insanely in love with her and for that ruins the lives of two families. Very Byronic hero.

Catherine Earnshaw – the girl who loves Heathcliff, but decides to marry a more educated and rich young man *Edgar Linton*.

Agnes Grey by Anne Brontë

The novel follows Agnes Grey, a governess, as she works within families of the English gentry.

- issues of oppression and abuse of women and governesses, isolation and ideas of empathy.
- stylistic approach of Bildungsromans, employing ideas of personal growth and coming of age, but representing a character who in fact does not gain in virtue.

The Tenant of Wildfell Hall by Anne Brontë

The novel is framed as a series of letters from Gilbert Markham to his friend and brother-in-law about the events leading to his meeting his wife.

- is mainly considered to be one of the first sustained feminist novels.

In escaping her husband, Helen Graham violates not only social conventions, but also English law.

William Thackeray

Another representative of Critical Realism.

He wrote vivid descriptions of the upper class of society, their mode of life, manners and tastes.

He shows their pride, tyranny, hypocrisy, snobbishness, selfishness, wickedness.

No gentle humour as in Dickens's works.

String criticism and bitter satire.

Portraying negative characters.

Born in middle-class family in Calcutta, India (his father was an English official there).

Studied in Cambridge University (didn't graduate).

During studies was interested in drawing cartoons and writing verses (mostly parodies).

Went to Germany, Italy and France to study art.

Met Goethe.

Began law course in 1833.

Dropped his studies to earn a living.

Tried to be a journalist (humorous articles, essays, and short stories).

William Thackeray: Literary Work

The Book of Snobs (1846-1847): satirically described vices of upper classes. Regarded as the prelude to *Vanity Fair*.

Snob – a person who strives to associate with those of higher social status and who behaves condescendingly to others

Snobbishness is described as the most common characteristic of the ruling class at that time.

The History of Pendennis (1850)

The Newcomes (1854)

– Thackeray's reconciliation with reality.

Henry Esmond (1852)

– Positive character of protagonist

– Critics of war

The Virginians (1859)

– Historical themes

Denis Duval (unfinished)

William Thackeray: Contribution to world literature

– Reproduced political atmosphere of the century

– Developed the realistic traditions

– Excellent use of satire

Vanity Fair

A novel without a hero

The peak of Critical Realism

First appeared as 24 monthly parts illustrated by the author.

1848 – came out as the complete book.

The name is borrowed from John Bunyan's «The Pilgrim's Progress».

«A fair wherein should be sold all sorts of vanity, and that it should last all the year long. Therefore at this fair are all such merchandise sold as houses, lands, trades, places, honours, preferments, titles, countries, kingdoms, pleasures, and delights of all sorts as... wives, husbands, children, masters, servants, lives, blood, bodies, souls, silver, gold, pearls, precious stones and what not».

Vanity Fair (idiom)

A place or scene of ostentation or empty, idle amusement and frivolity.

Use the noun *vanity fair* when you're describing someone's over-the-top urban lifestyle, especially if the person has plenty of money and spends it on expensive entertainment and food.

The focus is on the characters rather than on the plot.

Important characters:

Rebecca Sharp – poor adventuress, wit without virtue, clever, gifted, beautiful. Her only aim in life is to get into high society at any price. Believes neither in love nor in friendship.

Amelia Sedley – honest, generous, kind, but is not clever enough to understand the corrupted world around her, naïve, unintelligent, simple-hearted.

Captain Dobbin – the most virtuous character, in love with Amelia. However, he is still too simple-minded and one-sided.

Thackeray's style

- Often interrupts the story to describe the characters.
- Indirect opinion of the author.
- A lot of subplots.

Dickens and Thackeray

Dickens

- Depicts lower classes.
- Realism combined with fantasy and lyricism.
- Idealises positive characters.
- More optimism

Thackeray

- Depicts upper classes.
- Pure strict realism.
- Depicts more realistic characters.
- Pessimism

Vanity Fair: Important Quotations

«The world is a looking-glass, and gives back to every man the reflection of his own face. Frown at it, and it will in turn look sourly upon you; laugh at it and with it, and it is a jolly kind companion; and so let all young persons take their choice».

«Are not there little chapters in everybody's life, that seem to be nothing, and yet affect all the rest of the history»?

«All is vanity, nothing is fair».

«Ah! Vanitas Vanitatum! Which of us is happy in this world? Which of us has his desire? or, having it, is satisfied?-Come, children, let us shut up the box and the puppets, for our play is played out».

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Lecture 12

THE END OF THE 19TH CENTURY

Historical Background

Many writers believed: science and science alone can defend humankind's misery and bring civilization to all.

Spread of **Positivism** – system of thought that recognized knowledge founded on experience alone. Belief that science would lead to human progress.

However, during the last decades of the 19th century situation changed.

People realized that the progress was increasing wealth of upper class only. There was almost no escape for poverty.

This led to **pessimistic** literature – the literature of **Decadence**.

Decadence

The word **decadence**, which at first meant simply «decline» in an abstract sense, is now most often used to refer to a perceived decay in standards, morals, dignity, religious faith, or skill at governing among the members of the elite of a very large social structure, such as an empire or nation state. By extension, it may refer to a decline in art, literature, science, technology, and work ethics, or (very loosely) to self-indulgent behaviour.

Writers became interested in human society as the whole (Shaw, Galsworthy) or in the future of mankind (Wells).

The spirit of this time lasted till World War I.

The growing class-consciousness of the workers was frightening the upper classes.

In 1883 a group of independent socialists organized the **Fabian society**.

Fabian was the term for waiting policy because of the Roman general Fabian and his delaying tactics.

Many writers as Herbert Wells and Bernard Shaw belonged to the Fabian society.

The Fabian Society

- thought that the future depended on a careful scientific organization of the society;

- investigated different systems of labour;
- described the real (mostly negative) state of workers' lives.

Some more characteristics of this time

- social contradictions;
- 1889 – the great dock strike led by Thomas Mann;
- the Boer War in South Africa (imperialist expansion in the colonies);
- crisis in the bourgeois culture;
- people of art described «spiritual degradation».

Two trends in literature

Progressive

- continued realistic traditions
- truthful picture of contemporary society
- George Eliot, Samuel Butler, Thomas Hardy

Regressive

- protest against severe reality
- decadent art
- idealized patriarchal way of life, criticized capitalism

Ideas of Decadence

- also critical description of life
- vices of the bourgeois world
- everyone must strive for their own private happiness and avoid suffering
- the theory of 'pure art', 'art for art's sake'.

Oscar Wilde

Representative of Decadence (though some of his novels contradict the theory of pure art).

Was considered the leader of English aesthetic movement.

Some characteristic of Realism and Romanticism.

Born in Dublin, 1854.

His mother was an Irish writer and poetess.

Studied in Oxford.

Joined the Aesthetic Movement (against bourgeois). Read lectures on this movement.

1888-1895: the main literary works were created:

The Happy Prince and Other Tales (1888)

The Picture of Dorian Gray (1891)

– comedies:

Lady Windermere's Fan (1892)

A Woman of No Importance (1893)

An Ideal Husband (1895)

The Importance of Being Earnest (1895)

Also wrote poems, essays, reviews, political tracts

He was accused of immorality and imprisoned for 2 years

1898: last poem – Ballad of Reading Gaol

1900: died in Paris

The Picture of Dorian Gray

is a philosophical novel, first published complete in the July 1890 issue of Lippincott's Monthly Magazine.

Describes a life of a young man, Dorian Gray.

Issues described: morality, art, beauty.

Dorian Gray is influenced by two opposite characters:

Basil Hallward: artist, who paints the portrait of Dorian and puts his soul into the work. Kind, generous, humane and honest.

Lord Henry Wotton: handsome and witty. Basil thinks he may have bad influence on Dorian. Heartless, cynical, immoral.

Dorian Gray

At the opening of the novel, Dorian Gray exists as something of an ideal: he is the archetype of male youth and beauty.

His gradual degradation is shown.

Finally becomes a real murderer.

The picture of Dorian Gray, «the most magical of mirrors», shows Dorian the physical burdens of age and sin from which he has been spared. For a time, Dorian sets his conscience aside and lives his life according to a single goal: achieving pleasure. His painted image, however, asserts itself as his conscience and hounds him with the knowledge of his crimes: there he sees the cruelty he showed to Sibyl Vane and the blood he spilled killing Basil Hallward.

Rudyard Kipling

Born in Bombay, 1865.

Studied the tales of Indian folklore.

Spoke Hindoo.

At the age of 6 was taken to England for the studies.

Was editor-in-chief in school paper *The Chronicle*.

Couldn't enter Oxford, so went back to India.

1883-89: was in India and Pakistan, working for local newspapers such as the *Civil and Military Gazette* in Lahore and *The Pioneer* in Allahabad.

Travelled around the USA, then returned to London.

Had several stories accepted by magazines.

He published a novel, **The Light that Failed**.

He produced, in addition to the **Jungle Books**, a collection of short stories (**The Day's Work**), a novel (**Captains Courageous**), and a profusion of poetry, including the volume **The Seven Seas**, and the collection of **Barrack-Room Ballads**

Just So Stories for Little Children published in 1902

The first decade of the 20th century saw Kipling at the height of his popularity. In 1906 he wrote the song «Land of our Birth, We Pledge to Thee». Kipling wrote two science fiction short stories, *With the Night Mail* (1905) and *As Easy As A. B. C.*

In 1907, he was awarded the Nobel Prize for Literature.

Puck of Pook's Hill (1906), and *Rewards and Fairies* (1910). The latter contained the poem «**If** – ». This exhortation to self-control and stoicism is arguably Kipling's most famous poem.

Wrote pamphlets during World War I.

Died in 1936 during the work on his autobiography.

The Jungle Book

The tales in the book (and also those in *The Second Jungle Book* which followed in 1895, and which includes five further stories about Mowgli) are **fables**, using animals in an anthropomorphic manner to give moral lessons.

The verses of *The Law of the Jungle*, for example, lay down rules for the safety of individuals, families, and communities.

Other readers have interpreted the work as allegories of the politics and society of the time.

The best-known of them are the three stories revolving around the adventures of an abandoned «man cub» Mowgli who is raised by wolves in the Indian jungle.

The most famous of the other four stories are probably «Rikki-Tikki-Tavi», the story of a heroic mongoose

One theme is the importance of the preservation of the species.

Another theme is that among the species, man is the most dangerous.

George Bernard Shaw

26 July 1856 – 2 November 1950

He was a Nobel-Prize and Oscar-winning Irish playwright, critic and socialist whose influence on Western theatre, culture and politics stretched from the 1880s to his death in 1950.

Originally earning his way as an influential London music and theatre critic, Shaw's greatest gift was for the modern drama.

He successfully introduced a new realism into English-language drama.

He wrote more than 60 plays, among them **Man and Superman**, **Mrs. Warren's Profession**, **Major Barbara**, **Saint Joan**, **Caesar and Cleopatra**, and **Pygmalion**.

With his range from biting contemporary satire to historical allegory, Shaw became the leading comedy dramatist of his generation and one of the most important playwrights in the English language since the 17th century.

He is the only person to have been awarded both a Nobel Prize (Literature, 1925) and an Academy Award (Best Adapted Screenplay, 1938), the first for his contributions to literature and the second for his film adaptation of his most popular play, **Pygmalion**.

Shaw refused all other awards and honours, including the offer of a knighthood.

Pygmalion

The play is named after a Greek mythological character. It was first presented on stage to the public in 1913.

Professor of phonetics **Henry Higgins** makes a bet that he can train a bedraggled Cockney flower girl, **Eliza Doolittle**, to pass for a duchess at an ambassador's garden party by teaching her to assume a

vener of gentility, the most important element of which, he believes, is impeccable speech. The play is a sharp lampoon of the rigid British class system of the day and a commentary on women's independence.

In ancient Greek mythology, Pygmalion fell in love with one of his sculptures, which then came to life.

Shaw's play has been adapted numerous times, most notably as the musical *My Fair Lady* and the film of that name.

Herbert George Wells

21 September 1866 – 13 August 1946

He was a prolific English writer in many genres, including the novel, history, politics, and social commentary, and textbooks and rules for war games.

He is now best remembered for his science fiction novels, and Wells is called **the father of science fiction**, along with Jules Verne and Hugo Gernsback.

His most notable science fiction works include **The Time Machine** (1895), **The Island of Doctor Moreau** (1896), **The Invisible Man** (1897), and **The War of the Worlds** (1898).

Wells's earliest specialized training was in biology, and his thinking on ethical matters took place in a specifically and fundamentally Darwinian context.

He was also from an early date an outspoken socialist, often (but not always, as at the beginning of the First World War) sympathising with pacifist views.

His later works became increasingly political and didactic, and he wrote little science fiction, while he sometimes indicated on official documents that his profession was that of journalist.

Novels like **Kipps** and **The History of Mr Polly**, which describe lower-middle-class life, led to the suggestion, when they were published, that he was a worthy successor to Charles Dickens, but Wells described a range of social strata and even attempted, in **Tono-Bungay** (1909), a diagnosis of English society as a whole.

The War of the Worlds

Written between 1895 and 1897, it is one of the earliest stories that detail a conflict between mankind and an extraterrestrial race.

The novel is the first-person narrative of an unnamed protagonist in Surrey and that of his younger brother in London as Earth is invaded by Martians.

The plot has been related to invasion literature of the time.

The novel has been variously interpreted as a commentary on **evolutionary theory**, **British imperialism**, and generally **Victorian superstitions, fears and prejudices**.

At the time of publication, it was classified as **ascientific romance**, like Wells' earlier novel **The Time Machine**.

John Galsworthy

14 August 1867 – 31 January 1933

He was an English novelist and playwright.

Notable works include *The Forsyte Saga* (1906-1921) and its sequels, *A Modern Comedy* and *End of the Chapter*.

He won the Nobel Prize in Literature in 1932.

The Forsyte Saga

It was first published under that name in 1922, is a series of three novels and two interludes published between 1906 and 1921.

They chronicle the vicissitudes of the leading members of a large commercial upper class English family, similar to Galsworthy's own.

Only a few generations removed from their farmer ancestors, the family members are keenly aware of their status as «new money».

The main character, Soames Forsyte, sees himself as a «man of property» by virtue of his ability to accumulate material possessions – but this does not succeed in bringing him pleasure.

The Forsyte Saga: Themes

Duty versus Desire: Young Jolyon was the favourite of the family until he left his wife for his daughter's governess. He eschews his status in society and in the Forsyte clan to follow his heart. Soames, though it seems he is the polar opposite of Jolyon, has those same inclinations toward doing what he desires. For example, instead of finding a wife who is rich, he marries Irene and then Annette, who have neither money nor status. When he takes Irene to a play about a

married woman and her lover, he ironically sympathizes with the lover and not the husband. However, most of his decisions are on the side of duty.

Generations and Change: The many generations of the Forsyte clan remind everyone of what has come to pass over the years. However, as the old ranks begin to die, people are able to change. For example, after a few generations, the fact that they are *nouveau riche* does not matter as much. This is also the case with Soames and Irene's marital problems. Once they grow old and their children can overcome their parents' past, Soames can finally let go of the past. Mortality is an important issue because it forces people to let go. Another change with generations is the diminished number of Forsyte offspring. Many of the second generation have fewer children.

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Lecture 13

20th CENTURY LITERATURE

Periods of 20th century literature: the Twenties 1917 – 1930

The highest point of the bourgeois world crisis and revolutions in Russia, Germany, Hungary

The writers of this period tried to show how a new society might be built up

However, there were still bourgeois writers who saw new revolutions as the failure of civilization

1926 – The General strike in Britain

Realistic method.

– Katherine Mansfield, Somerset Maugham.

Symbolic method of writing.

– It was only the world of appearances.

– Irrational and unconscious causes of events.

– The stream of consciousness technique (interior monologue).

Example of the stream of consciousness

a quarter after what an unearthly hour I suppose theyre just getting up in China now combing out their pigtails for the day well soon have the nuns ringing the angelus theyve nobody coming in to spoil their sleep except an odd priest or two for his night office the alarmlock next door at cockshout clattering the brains out of itself let me see if I can doze off 1 2 3 4 5 what kind of flowers are those theyinvented like the stars the wallpaper in Lombard street was much nicer the apron he gave me was like that something onlyIonly wore it twice better lower this lamp and tryagain so that I can get up early

From Ulysses by James Joyce

James Joyce

2 February 1882 – 13 January 1941

Joyce was an Irish novelist and poet, considered to be one of the most influential writers in the modernist avant-garde of the early 20th century.

He is best known for *Ulysses* (1922), a landmark work in which the episodes of Homer's *Odyssey* are paralleled in an array of contrasting literary styles.

In 1998, the American publishing firm Modern Library ranked *Ulysses* first on its list of the 100 best English-language novels of the 20th century.

Exclusively symbolic.

Periods of 20th century literature: the Thirties

From 1930 to World War II

Economic crisis; 1933 – The Hunger March of unemployed, Glasgow to London

1936 – an International Brigade against Nazis was formed

1939 – the Second World War Began

Progressive literature.

Realistic literature

– Richard Aldington,

– Archibald Joseph Cronin

The Oxford Poets – Auden, Spender and Day Lewis, poetry+politics.

Group of Marxist writers, poets and critics.

Ralph Fox

– was a British journalist, novelist, and historian, best remembered as a biographer of Lenin and Genghis Khan.

– was one of the best-known members of the Communist Party of Great Britain

– main work: **The Novel and the People**, 1937

– aim: to show the decline in bourgeois art; to show how novel should develop in future (spoiler alert: his answer was Marxist social realism)

– he thought that the peak of the novel was in the 18th century (Enlightenment)

– he spoke about the «death of the hero»

Periods of 20th century literature: Post-War and Modern Literature

James Aldridge, Graham Greene

Trend of «The Angry Young Men»: well-educated unemployed youngsters like John Wain, Kingsley Amis and John Osborne.

Modern literature began in 1960-s.

Anti-bourgeois criticism, **working-class novel** (Alan Sillitoe).

William Somerset Maugham

Born in Paris, in 1874.

At the age of 10 after his parents' death was taken to England for the further education.

Studied at the University of Heidelberg.

Became a medical student in London.

1897: *Liza of Lambeth*, a realistic novel.

Decided to dedicate his life to literature.

Traveled to Spain, Russia, America, Africa, Asia, etc.

Wrote 24 plays, 19 novels, a lot of short stories, travel works and autobiography. (Considered to be the author of 78 books)

1915: start of the most important period in his literary career.

1915: *Of Human Bondage*.

Protagonist: Philip Carey.

Typical fate of young (English) men: conflict of dreams and reality.

Aim: trying to find the sense of life.

Theme: individual against the accepted conventions of the society.

1919: *The Moon and the Sixpence*.

Protagonist: Charles Strickland.

Typical fate of young (English) men: conflict of dreams and reality.

Aim: trying to find the sense of life.

Theme: individual against the accepted conventions of the society.

1930: *Cakes and Ale*

1937: *Theatre*

1944: *The Razor's Edge*

Maugham was strongly influenced by De Maupassant and Chekhov.

Katherine Mansfield (1888 – 1923)

The genre of realistic (and deeply psychological) short story

Was born in New Zealand, went to England to continue her education

1911: In German Pension

1918: married to John Middleton Murry (editor and critic)

1918: Prelude

1921: Bliss and Other Stories

1922: The Garden Party and Other Stories

1923: died from tuberculosis

Other publications: two collections of short stories, Letters and Journal

Main themes: how small details change everything.

The Black Cap: the female protagonist changes her opinion about a man because of his ugly cap.

A Cup Of Tea: Rosemary Fell changes her view and reveals her inner problems because of one word of her husband.

The Garden-Party: Laura on her way to the family reunion finds out that some man died in a neighbouring village.

Children are often main characters.

Regarded Chekhov as her literary teacher.

Richard Aldington

1892-1962

First poems appeared in 1908-1912

1915: Images

Often opposed Ancient Greek mythology to unpleasant industrial life

Representative of The Lost Generation, as well as Remarque and Hemingway

«The Lost Generation» are ex-soldiers who could not find the place in the post-war life. The term was primarily used by Gertrude Stein addressed to Hemingway.

1919: Images of War: war is shown as the crime against life and beauty

Novels:

1929: Death of a Hero

1931: The Colonel's Daughter

1933: All Men Are Enemies

Collections of short stories:

1930: Road to Glory

1932: Soft Answers

Death of a Hero

- Antiwar novel, exploring inhuman nature of the war;
- history of the spiritual growth of people during the war;
- form of biography;
- «a jazz novel»;
- lyrical improvisation in prose,
- George Winterbourne as a symbol.

Archibald Joseph Cronin

1896-1981

He was a Scottish novelist and physician.

His best-known novel was **The Citadel (1937)**, about Andrew Manson, a doctor in a Welsh mining village who quickly moves up the career ladder in London. This book promoted controversial new ideas about medical ethics which largely inspired the launch of the National Health Service.

Another works: Hatter's Castle (1931), The Stars Look Down (1935), Jupiter Laughs (1940), The Keys of the Kingdom (1941), The Northern Light (1958), etc.

(Henry) Graham Greene

Born: October 2, 1904, Berkhamsted, Hertfordshire, England

Died: April 3, 1991, Vevey, Switzerland

English author, novelist, and dramatist

His works explore issues of right and wrong in modern society, and often feature exotic settings in different parts of the world.

Studied at English School, then Balliol College.

Aged 22 became sub-editor of The Nottingham Guardian newspaper.

1929: first novel **The Man Within**

1940: became literary editor of The Spectator

1944: wrote anti-fascist journal

Literary style

Some characteristics of modernists:

Disillusions; skepticism

Despair

Problems of crime

Unlike modernists, showed sympathy for the mankind and investigated motives behind the crimes

Wanted to make the reader sympathize with the people who don't seem to deserve sympathy

Shows the corrupting influence of capitalist civilization on human nature.

The main theme of Greene's works: the problem of «the dark man», his struggles for love and happiness, which inevitably fail.

Catholic religious themes are at the root of much of his writing:

Brighton Rock, **The Power and the Glory**, **The Heart of the Matter**, and **The End of the Affair** are regarded as «the gold standard» of the Catholic novel.

The Heart of the Matter was banned in Vatican. Its protagonist committed a suicide when he found out that the Church cannot save people from suffering.

Several works, such as **The Confidential Agent**, **The Third Man**, **The Quiet American**, **Our Man in Havana**, and **The Human Factor**, also show an interest in the workings of international politics and espionage.

Two main genres:

- Psychological detective novels or 'entertainments' like *Our Man in Havana* and *The Confidential Agent*
- 'Serious novels': *The Quiet American*, *The Man Within*, *The Comedians*, *The Heart of the Matter*

The Quiet American

Anti-war novel. Two themes: criticism of American policy in Vietnam and love triangle.

Based on real events.

Thomas Fowler is a British journalist in his fifties of age who has been covering the French war in Vietnam for more than two years. He meets a young American idealist named **Alden Pyle** (and he is «the quiet American»), a CIA agent working undercover.

They are both in love with one and the same Vietnamese woman, **Phuong**.

Fowler finds out that Pyle is involved in deadly espionage with the hopes of establishing the guerrilla General Thé as an American-backed Third Force in the war.

James Aldridge

10 July 1918 – 23 February 2015

He was an Australian-British writer and journalist.

His World War II despatches were published worldwide and he was the author of over 30 books, both fiction and non-fiction works, including war and adventure novels and books for children.

1942: **Signed with Their Honour**. Military, social and psychological novel, inspired by war.

1949: **The Diplomat**. In order to get oil, Britain gets into the conflict on the territory of Iranian Azerbaijan (Kurdistan). Two characters: Lord Essex, the Diplomat, and McGregor, an expert in Iranian affairs. The author describes the policy of neo-colonialism.

Later novels are dedicated to liberation of Arab people: **Heroes of an Empty View, I Wish He Would Not Die**, etc.

1973: Aldridge was awarded International Lenin Peace Prize.

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MIDTERM QUESTIONS

1. Speak about the most common literary genres. 2. Who wrote <i>Utopia</i> ? Speak about this novel.
1. Describe genres of fiction and non-fiction. 2. What is the most famous work of Edmund Spenser? Describe it.
1. What is a genre? Give examples. 2. Speak about Edmund Spenser's « <i>The Faerie Queene</i> ».
1. What do you know about Anglo-Saxon period in English Literature? 2. Tell what you know about Ben Jonson.
1. Dwell on the story of <i>Beowulf</i> . Why do we need to study this poem? 2. Describe the late period of Renaissance (Ben Jonson, William Shakespeare).
1. Which two periods existed in English literature during the Middle Ages? Speak about them. 2. Life and works of William Shakespeare.
1. Speak about the evolution of English language from <i>Beowulf</i> to Shakespeare. 2. Describe the Renaissance period in literature.
1. Speak about <i>Sir Gawain and the Green Knight</i> . 2. Speak about William Shakespeare's work <i>Hamlet</i> .
1. Speak about Geoffrey Chaucer's <i>The Canterbury Tales</i> . 2. Speak about William Shakespeare's tragedies.
1. What is Geoffrey Chaucer's contribution to English literature? 2. Speak about genres of William Shakespeare's works.
1. What is Renaissance? Describe the Renaissance period in English Literature. 2. Speak about William Shakespeare's <i>King Lear</i> .
1. What are the main works of the Renaissance period? 2. Speak about Shakespeare's <i>Twelfth Night</i> .
1. Speak about the most outstanding works of the Renaissance period in England. 2. William Shakespeare. Describe his life and one of his works.
1. Who is Thomas More? Speak about his famous work of literature. 2. Describe life and works of William Shakespeare.

EXAMINATION QUESTIONS

The History of Foreign Language Courses: 3 and 4. Speciality – Foreign Philology

Questions	Blog
1. Write about the most common literary genres.	1
2. Describe genres of fiction and non-fiction.	1
3. What is a genre? Give examples.	1
4. What do you know about Anglo-Saxon period in English Literature?	1
5. Dwell on the story of Beowulf. Why do we need to study this poem?	1
6. Which two periods existed in English literature during the Middle Ages? Write about them.	1
7. Describe the evolution of English language from Beowulf to Shakespeare.	1
8. Write about Sir Gawain and the Green Knight.	1
9. Dwell on Geoffrey Chaucer's The Canterbury Tales.	1
10. What is Geoffrey Chaucer's contribution to English literature?	1
11. What is Renaissance? Describe the Renaissance period in English Literature.	1
12. What are the main works of the Renaissance period?	1
13. List the most outstanding works of the Renaissance period in England.	1
14. Who is Thomas More? Write about his famous work of literature.	1
15. Who wrote Utopia? Describe the main ideas of this novel.	1
16. What is the most famous work of Edmund Spenser? Describe it.	2
17. Write about Edmund Spenser's «The Faerie Queene».	2
18. Tell what you know about Ben Jonson.	2
19. Describe the late period of Renaissance (Ben Jonson, William Shakespeare).	2
20. Life and works of William Shakespeare.	2
21. Write about William Shakespeare's work Hamlet.	2
22. William Shakespeare's tragedies. What are their main ideas? Describe some tragedies.	2
23. Write about genres of William Shakespeare's works.	2
24. Write about William Shakespeare's King Lear.	2
25. Dwell on Shakespeare's Twelfth Night. What is the genre and the themes of it?	2
26. William Shakespeare. Describe his life and one of his works.	2
27. Describe life and works of William Shakespeare.	2
28. In your opinion, what is/are the main idea/s of John Milton's Paradise Lost?	2
29. Write about the period of Enlightenment in general (history, culture, main beliefs, main authors).	2

30.	Explain the differences between the poetic works of metaphysical poets (like John Donne) and the Cavalier poets.	2
31.	Write about the themes that Daniel Defoe's Robinson Crusoe uncovers.	3
32.	What are the main ideas of «Robinson Crusoe»? Describe the plot of the story.	3
33.	How does Daniel Defoe's «Robinson Crusoe» describe the humanity? Dwell on the themes of this book.	3
34.	Write about the societies, who lived in the imaginary countries from Swift's «Gulliver's Travels»: Lilliput, Brobdingnag, and Houyhnhnms. Why is this story considered a satire?	3
35.	Describe the plot and the themes of Jonathan Swift's «Gulliver Travels».	3
36.	What was the main idea of Sentimentalism? Do you agree with it? Why or why not?	3
37.	Write about Robert Burns. What were the main themes described by Robert Burns in his poems? Can you name some names of his poems?	3
38.	Describe life and works of the most outstanding Scottish poet Robert Burns.	3
39.	Which authors created their works during the Romantic period of the English literature? Write about some of them.	3
40.	Describe the main ideas of the Romantic movement in literature. List some of the poets or writers.	3
41.	Dwell on the works of Jane Austin. Describe the main themes of «Pride and Prejudice».	3
42.	Write about life and works of the Lake poets. In which period did they create their works?	3
43.	Dwell on the poetry of the Romanticism in England.	3
44.	Describe life and works of Mary Shelley.	3
45.	During which period did William Wordsworth, Samuel Taylor Coleridge, Robert Southey create their works of poetry? What other authors of this period do you know?	3
46.	Describe the trend of Critical Realism in the literature of the 19 th century.	3
47.	Describe life and works of Charles Dickens.	3
48.	What are the four periods in Charles Dickens' creative work?	3
49.	Give the summary and the main ideas of some of the works by Charles Dickens.	3
50.	Dwell on life and literary works of William Thackeray.	3
51.	Who was the author of «Vanity Fair»? Describe the plot and the themes of this work of literature.	3
52.	«The Picture of Dorian Gray» as the main work of Oscar Wilde.	3
53.	Write about life and works of Oscar Wilde.	3
54.	Describe Rudyard Kipling's contribution to literature.	3
55.	Write about literary works and style of George Bernard Shaw.	3

56.	In which genre did Herbert Wales create his works? Dwell on his works of literature.	3
57.	Write about any author of the 19 th century literature in Great Britain.	3
58.	Describe English literature of the 20 th century.	3
59.	Life and literary works of William Somerset Maugham.	3
60.	Graham Greene as one of the most outstanding writers of the modern English literature.	3

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