

УЧРЕЖДЕНИЕ ОБРАЗОВАНИЯ
«ВИТЕБСКИЙ ГОСУДАРСТВЕННЫЙ УНИВЕРСИТЕТ
ИМЕНИ П.М. МАШЕРОВА»

Факультет гуманитаристики и языковых коммуникаций

Кафедра литературы

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23.05.2022

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23.05.2022

УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС
ПО УЧЕБНОЙ ДИСЦИПЛИНЕ

**ИСТОРИЯ ЛИТЕРАТУРЫ
СТРАНЫ ИЗУЧАЕМОГО ЯЗЫКА
(АНГЛИЙСКИЙ)**

для специальностей:

1-21 05 06 Романо-германская филология

1-02 03 04 Русский язык и литература. Иностранный язык (английский)

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И90 **История литературы страны изучаемого языка (английский) для специальностей: 1-21 05 06 Романо-германская филология, 1-02 03 04 Русский язык и литература. Иностраный язык (английский) : учебно-методический комплекс по учебной дисциплине / сост.: А.А. Гладкова [и др.]. – Витебск : ВГУ имени П.М. Машерова, 2023. – 156 с.**
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Учебно-методический комплекс содержит курс лекций, материалы к практическим занятиям, контрольные материалы, а также темы для самостоятельной работы студентов.

Данное издание предназначено для студентов филологических специальностей, преподавателей и всех, кто интересуется историей английской литературы.

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ВВЕДЕНИЕ

Изучение дисциплины «История литературы страны изучаемого языка (английского)» проходит на специальностях «Романо-германская филология (соответственно периодизации) и «Русский язык и литература. Иностранный язык (английский)». Качественная профессиональная подготовка студентов указанных специальностей предполагает ознакомление с основным корпусом художественных произведений английской литературы с учётом ведущих эстетических направлений.

Цель преподавания дисциплины – рассмотреть английскую литературу как уникальный феномен европейской цивилизации и продемонстрировать её идейно-философское, морально-этическое и эстетическое значение для педагогической, научно-исследовательской и переводческой деятельности.

Задачи изучения дисциплины:

- ознакомление студентов с основными тенденциями развития английской литературы;
- осмысление закономерностей литературного процесса;
- формирование нового взгляда на историю и теорию литературы;
- подготовка студентов к работе с современной литературой в школе.

В результате изучения дисциплины формируются следующие компетенции:

БПК-8. Уметь атрибутировать художественный текст с точки зрения его авторства, соотносённости с литературным течением, школой, выявлять и анализировать философские, религиозные, политические и иные идеи и концепции, нашедшие художественное воплощение в литературе страны изучаемого языка.

Информационно-коммуникационные компетенции:

- Владеть методологией поиска нового (информации, идей и т.п.), методикой анализа и адаптации знаний к своим профессиональным потребностям.
- Уметь преобразовывать информацию в специальные знания.
- Формировать информационную культуру обучающихся.

Проектные компетенции:

- Осознанно и самостоятельно планировать профессиональную деятельность.
- Осмысленно строить профессиональную карьеру.
- Находить оптимальные решения инновационного характера.
- Быть способными воплотить замыслы в инновационный проект и реализовать его.
- Системно совершенствовать образовательный процесс.
- Формировать у обучающихся способность к построению собственной образовательной траектории.

Выпускник должен:

знать:

- наиболее важные закономерности национального литературного процесса;
- литературные направления, течения и художественные методы;
- жанры и стили, характерные для литературного процесса;
- творчество крупнейших авторов, классиков английской литературы;
- этапные художественные тексты;

уметь:

- атрибутировать художественный текст с точки зрения эпохи его создания, авторства, соотнесенности с тем или иным литературным направлением, течением, школой, стилем;
- выявлять и анализировать философские, религиозные, политические и иные идеи и концепции, нашедшие художественное воплощение в произведении литературы;
- выявлять и анализировать средства художественной выразительности, использованные автором при создании литературного произведения;
- анализировать закономерности литературного развития;
- профессионально работать с текстом художественного произведения на языке оригинала;
- компетентно оценивать уровень его перевода на белорусский и русский языки.

владеть:

- понятийно-терминологическим аппаратом литературоведения;
- навыками анализа литературных произведений в историко-культурном контексте.

УЧЕБНО-МЕТОДИЧЕСКАЯ КАРТА ДИСЦИПЛИНЫ

Специальность 1-21 05 06 Романо-германская филология

Название раздела, темы	Количество аудиторных часов		Количество часов УСР	Формы контроля
	лекции	практические занятия		
2	3	4	5	6
1 курс 2 семестр	20	16	18	экзамен
Модуль 1. История английской литературы эпохи Средневековья и Возрождения				
Англо-саксонский период в истории английской литературы.	4			конспектирование
Англо-нормандский период в истории английской литературы.	4			конспектирование
Аллитерационное возрождение. Пред-возрождение.	2			конспектирование
Литература XV века.	2			конспектирование
Ранний этап английской литературы эпохи Возрождения. Творчество Томаса Мора.	2			конспектирование
Высокое Возрождение в Англии. Творчество Филиппа Сидни. Кристофер Марло и английский театр.	2			конспектирование
Этапы жизни и творчества Уильяма Шекспира.	2			проверка конспектов
Ренессансная концепция любви в трагедии Шекспира «Ромео и Джульетта». Сонетный цикл Шекспира.	2			проверка конспектов
«Песнь о Беовульфе» - английский национальный героический эпос. «Истории Бриттов» Гальфрида Монмутского.		2		фронтальный опрос, тестовый контроль
Аллегорическая поэма Уильяма Ленгленда «Видение о Петре Пахаре».		2		фронтальный опрос
Дж. Чосер «Кентерберийские рассказы»		2		фронтальный опрос
Томас Мор «Утопия»		2		фронтальный опрос
Ренессансная поэзия Англии (поэтические открытия Филиппа Сидни и Эдмунда Спенсера)		2		фронтальный опрос, контрольная работа

Новаторство драматургического языка Кристофера Марло		2		фронтальный опрос
Ренессансная концепция театра в комедиях У. Шекспира. Жанровое своеобразие хроник У. Шекспира: ренессансная концепция исторического героя. Философско-этическая концепция истории в трагедии «Ричард III».		2		фронтальный опрос, проверка литературных дневников
Поэтика трагедии «Ромео и Джульетта». Сонетный цикл У. Шекспира.		2		фронтальный опрос, проверка литературных дневников, чтение наизусть
Литературно-просветительская деятельность Беда Достопочтенного. Литературоведческие трактаты Беда Достопочтенного «О метрическом искусстве»			2	конспектирование
Зарождение англоязычной прозы: клерикальные и светские жанры.			2	собеседование
Типология английского рыцарского романа, основные этапы эволюции жанра.			1	презентация
Творчество Марии Французской и его воздействие на развитие куртуазной литературы. Англо-нормандские обработки легенды о Тристане и Изольде; многообразие литературных версий.			1	собеседование
Англоязычный роман XIII века как результат синтеза традиций французской куртуазной литературы и англосаксонского героического эпоса.			2	собеседование
«Сэр Гавейн и зеленый рыцарь» как лучший стихотворный рыцарский роман в истории английской литературы.			2	собеседование
Творчество Джона Гауэра как итог развития английской трехязычной литературы.			2	собеседование
Творчество Томаса Мэлори как продукт куртуазной литературной традиции, новый этап и финал ее развития.			2	презентация
Англо-шотландская народная баллада. Английский средневековый театр. Моралите: система драматургических условностей.			2	конспектирование
Контроль УСР			2	Индивидуальный опрос, доклад, презентация
Итоговый контроль по модулю				экзамен

Модуль 2. История литературы изучаемого языка XVII века				
2 курс 3 семестр	18	18	16	экзамен
Введение в историю английской литературы XVII века. Кризис ренессансного сознания в творчестве У. Шекспира.	4			собеседование
Своеобразие художественного мира Б. Джонсона: проблемно-тематическое поле, жанровая специфика, предклассицистические тенденции.	2			собеседование
Младшие современники У. Шекспира	2			собеседование
Английская проза XVII века	2			собеседование
Эволюция мировоззрения и поэтической манеры Джона Донна	2			собеседование
Английская лирика XVII века.	2			фронтальный опрос
Художественный универсализм Джона Мильтона	4			фронтальный опрос
«Великие» трагедии Шекспира: «Гамлет, принц датский», «Отелло», «Король Лир», «Макбет» и кризис ренессансного гуманизма. «Мрачная» комедия «Мера за меру» и поэтика маньеризма.		2		фронтальный опрос
Жанровый синкретизм поздних пьес У. Шекспира «Цимбелин», «Зимняя сказка», «Буря».		2		фронтальный опрос
Реализация принципов предклассицизма в драматургии Бена Джонсона.		2		фронтальный опрос
«Герцогиня Мальфи» Джона Вебстера как образец позднеренессансной английской драмы. Поэтика барокко в трагедии Джона Форда «Разбитое сердце».		2		фронтальный опрос
Идейная целостность социальной утопии «Новая Атлантида» Ф. Бэкона.		2		фронтальный опрос, проверка литературных дневников
Жанровое новаторство поэзии Дж. Донна		2		фронтальный опрос, чтение наизусть
«Метафизическая школа» английских поэтов.		2		фронтальный опрос
Поэмы Дж. Мильтона «Потерянный рай», «Возвращенный рай».		4		фронтальный опрос
Кризис гуманизма в поздней драме Возрождения			2	Фронтальный опрос, индивидуальный опрос

Трансформация традиций К. Марло и У. Шекспира в творчестве Дж. Форда на пути к «героической драме» Дж. Драйдена			2	Фронтальный опрос, индивидуальный опрос
«Анатомия меланхолии» Роберта Бёртона энциклопедия суждений о всех сторонах жизни человека и общества.			2	Фронтальный опрос, индивидуальный опрос
Традиционные для анакреонтики темы и жанры, стилистическое своеобразие сборника Р. Геррика «Геспериды»			2	Фронтальный опрос, индивидуальный опрос
Жанр маски в творчестве Б. Джонсона («Маска черноты»)			2	Фронтальный опрос, индивидуальный опрос
Становление жанра эссе в творчестве Ф. Бэкона			2	Фронтальный опрос, индивидуальный опрос
Женская придворная поэзия XVII века			2	Фронтальный опрос, индивидуальный опрос
Публицистика Дж. Мильтона			2	Контрольный опрос
Итоговый контроль по модулю				экзамен
2 курс 4 семестр	18	16	18	экзамен
Модуль 3. История литературы страны изучаемого языка XVIII века				
История английской литературы эпохи Реставрации. Социально-исторические истоки английской литературы XVIII века.	4			собеседование
Трансформация жанровой системы в эпоху Просвещения. Александр Поуп как крупнейший английский поэт просветительского классицизма.	2			собеседование
Даниэль Дефо и Джонатан Свифт – создатели английского просветительского романа	2			собеседование
Традиция и новаторство в творчестве Генри Филдинга	2			собеседование
Творчество С. Ричардсона, Т. Смолетта, О. Голдсмита в этапном развитии английской романистики эпохи Просвещения	2			собеседование
Синтез сентиментальной и рокайльной поэтики в творчестве Лоренса Стерна	2			собеседование
Поэзия английского сентиментализма	2			собеседование
Драматичная судьба английского театра в XVIII веке. Литература английского предромантизма.	2			собеседование

Ироиколическая поэма А. Поупа «Похищение локона» - английский образец галантной литературы рококо		2		фронтальный опрос, проверка литературных дневников
Роман Д. Дефо «Жизнь и странные, удивительные приключения Робинзона Крузо, моряка из Йорка, описанные им самим».		2		фронтальный опрос
«Путешествие в разные отдаленные страны Лемюэля Гулливера, вначале хирурга, а потом капитана нескольких кораблей» - вершина творчества Дж. Свифта.		2		фронтальный опрос
Жанровое новаторство романа Г. Филдинга «История Тома Джонса, найденыша»		2		фронтальный опрос, проверка литературных дневников
«Путешествие Хамфри Клинкера» Т. Смолетта как новый этап в развитии просветительского реализма.		2		фронтальный опрос
«Сентиментальное путешествие по Франции и Италии» Л. Стерна. Описательная поэма Джеймса Томсона «Времена года».		2		фронтальный опрос
Роман Г. Уолпа «Замок Отранто» - первый «готический» роман в европейской литературе. Роман А. Радклиф «Тайны Удольфского замка».		2		фронтальный опрос
Поэтические открытия Т. Перси, Томаса Чаттертона.		1		фронтальный опрос, чтение наизусть
Новаторство поэзии Р. Бёрнса		1		фронтальный опрос, чтение наизусть
Демократизм сюжетной основы и назидательный характер первого романа С. Ричардсона «Памела, или Вознагражденная добродетель»			2	собеседование
Джордж Лилло - основоположник европейской мещанской драмы.			2	реферат
Джеймс Макферсон и воссоздание им обширных эпических полотен из жизни древних гэльских племен в «Поэмах Оссиана».			4	презентация
Дневники С. Пэпписа как отражение мемуарной культуры XVIII века.			4	реферат
Поэтическое новаторство Т. Чаттертона. Творчество Р. Бёртона. Художественные особенности готического романа. Роман А. Радклиф «Тайны Удольфского замка».			4	презентация

Контроль УСР			2	Индивидуальный опрос, доклад, подготовка презентации
Итоговый контроль по модулю				экзамен
3 курс 5 семестр	22	22	24	экзамен
Модуль 4. История литературы страны изучаемого языка XIX века				
Истоки и этапы английского романтизма. Творчество У. Блейка. Этапы жизни и творчества Дж.Г. Байрона.	2			собеседование
Творчество П.Б. Шелли. Новаторство поэзии Дж. Китса	2			собеседование
Исторический роман В. Скотта. Основные направления в развитии английского романа первой половины XIX века.	2			собеседование, проверка конспектов
Этапы жизни и творчества Ч. Диккенса. Мировоззренческие и литературные взгляды У. Теккерея	2			собеседование
Новаторский стиль в романах Д. Остен. Романтизм и реализм в романе Э. Бронте «Грозовой перевал». «Рабочий роман» Э. Гаскелл	2			собеседование
Викторианская эпоха: общая характеристика. Викторианская литература: периодизация, обзор основных тенденций. Английская поэзия рубежа веков	2			собеседование, проверка конспектов
Новые тенденции в английской реалистической литературе на рубеже веков. Художественное новаторство поздних викторианцев.	2			собеседование
Развитие женской прозы во второй половине XIX века и творчество. «Романы характеров и среды» Т. Гарди	2			проверка конспектов
Неоромантизм в английской литературе рубежа веков. Этические и эстетические аспекты неоромантизма в творчестве Р.Л. Стивенсона и Дж. Конрада.	2			собеседование
Драматургия XIX века: творчество Б.Шоу.	2			собеседование
Английская литературная сказка: генезис жанра. Принцип игры в сказках Л. Кэрролла. Поэтика сказок О. Уайльда. Творчество Д.Р. Киплинга	2			собеседование

Синтез искусств в творчестве У. Блейка.		2		индивидуальный опрос
Истоки английского романтизма. Основные мотивы лирики У. Вордсворта, С. Кольриджа, П.Б. Шелли, Дж. Китса.		2		индивидуальный опрос
Реалистический роман Ч. Диккенса		2		фронтальный опрос
«Гордость и предубеждение» как вершина творчества Дж. Остен.		2		фронтальный опрос
Роман Эмили Бронте «Грозовой перевал».		2		фронтальный опрос
Особенности готического романа М.Шелли		2		фронтальный опрос
Английская поэзия рубежа веков (А. Теннисон, Р. Браунинг, А. Суинберн)		2		фронтальный опрос
Мотив двойничества в повести «Странная история доктора Джекила и мистера Хайда». Повесть «Сердце тьмы» Д. Конрада.		2		фронтальный опрос
«Романы характеров и среды» Т. Гарди		2		фронтальный опрос
Особенности развития драмы рубежа веков (Б. Шоу, О.Уайльд)		2		фронтальный опрос
Литература нонсенса. Сказки Л. Кэрролла «Алиса в Стране Чудес» «Алиса в зазеркалье»: современные коды прочтения; Детская литература (сказки О. Уайльда)		2		фронтальный опрос
Исторический и этический конфликт в романе «Квентин Дорвард» В. Скотта. Баллады писателя.			4	презентация
Особенности поэтики романа У. Теккерея «Ярмарка тщеславия».			2	собеседование
Драматизм романа Ш. Бронте «Джейн Эйр» и традиции готического романа.			2	собеседование
Пародия на литературный мир современников Шелли в поэме «Питер Белл III».			2	собеседование
Новаторство пьесы-диспута Дж. Байрона «Каина» для «интеллектуального театра».			2	презентация

Синтез романтизма и реализма в английской литературе первой половины.			2	коллоквиум.
Роман Дж. Элиот «Мидлмарч»			2	фронтальный опрос
Теория прекрасного и концепция воображения в трудах Дж. Рескина «Современные художники». Концепция У. Морриса и творчество прерафаэлитов. Поэтическое творчество, переводческая и литературно-критическая деятельность Артура Саймонза.			4	реферат, эссе
Эстетические позиции Т. Гарди (статьи «Полезное чтение литературы», «Искренность в английской литературе», «Наука литературы») и Дж. Мередита («Эссе о комедии и использовании духа комического»).			2	реферат
Литература «викторианской эпохи». Итоговый контроль по УСР.			2	коллоквиум
Итоговый контроль по модулю				экзамен
3 курс 6 семестр	22	22	24	экзамен
Модуль 5. История литературы страны изучаемого языка XX-XXI веков				
Модернизм в мировом искусстве 1-й половины XX века. Творчество Дж. Джойса. Художественный мир В. Вулф. «Поэтические искания Т.С. Элиота.	2			собеседование
Литература «потерянного поколения». Роман Р. Олдингтона «Смерть героя» как пример «литературы поминовения».	2			собеседование
Английский реализм первой половины XX века. Творчество С. Моэма, Э.М. Форстера. Антиутопия в английской литературе и творчество О. Хаксли. Психологическая проза Д.Г. Лоуренса.	2			собеседование
Английская поэзия первой половины XX века: имажизм, «окопная поэзия», поэзия «оксфордской школы»	2			собеседование
Основные тенденции в английской литературе второй половины XX - начала XXI века. Культурные, социальные и политические проблемы рубежа XX – XXI века.	2			собеседование

Реализм в английской литературе второй половины XX в.: общий обзор. Основные жанры современной английской реалистической прозы.	2			собеседование
От модернизма к постмодернизму. Философские корни постмодернизма. Поэтика постмодернистской литературы. Основные представители.	2			собеседование
Английская драматургия после Второй мировой войны: обзор основных тенденций и направлений	2			собеседование
Английская поэзия после Второй мировой войны. Обзор основных тенденций и направлений	2			собеседование
Английская литература в начале XXI века: проблемно-тематические пласты	2			собеседование
Реалистическая литература первой половины XX века.		2		фронтальный опрос
Мир природы и мир цивилизации в романе Д.Г. Лоуренса «Любовник леди Чаттерлей».		2		фронтальный опрос
Литература «потерянного поколения».		2		фронтальный опрос
Проблемно-тематические пласты поэмы Т. С. Элиота «Бесплодная земля»		2		фронтальный опрос
Полифоническая структура романа В. Вулф «Миссис Дэллоуэй»		2		фронтальный опрос
Английская поэзия второй половины XX века.		2		индивидуальный опрос
Современный британский реалистичный роман.		2		фронтальный опрос
Художественные поиски в английском театре второй половины XX века.		2		индивидуальный опрос
Философия и эстетика постмодернизма.		2		фронтальный опрос
Развитие антиутопии. Творчество канадской писательницы Маргарет Этвуд в контексте современной литературы		2		фронтальный опрос
Современный английский интеллектуальный роман.		2		фронтальный опрос
Английская поэзия первой половины XX века.			4	фронтальный опрос

Социальная и политическая проблематика в произведениях Г. Уэллса			2	реферат
Английский роман-антиутопия второй половины XX века			2	фронтальный опрос
Проза У. С. Моэма			2	собеседование
Творчество Дж. Джойса и В. Вулф.			2	реферат, эссе
Творчество Кэтрин Мэнсфилд и новые тенденции в английской короткой прозе.			2	собеседование
Литературная критика Англии первой половины XX века. Критическая мысль Армстронга Ричардса, Уильяма Эмпсона.			2	презентация
Реализм и модернизм первой половины XX века. Итоговый контроль УСР.			2	коллоквиум
Монументальные эпические циклы в английской литературе второй половины XX века.			2	презентация
Проблема постреализма и английская проза 60 - 90-х гг. Судьба современной женщины в романах Маргарет Дрэбл.			2	реферат
Контроль УСР. Постмодернизм и реализм в современной литературе.			2	собеседование
Итоговый контроль по модулю				экзамен

**Специальность 1-21 05 02 Русский язык и литература.
Иностранный язык (английский)**

Название раздела, темы	Количество аудиторных часов		Количество часов УСР	Формы контроля знаний
	лекции	практические занятия		
История литературы страны изучаемого языка (английского)	32	20	8	зачёт (6 семестр), экзамен (7 семестр)
Модуль 1. История английской литературы Средневековья, Возрождения, XVII и XVIII вв.	20	10	–	Зачёт (6 семестр)

История английской литературы Средневековья.	4			Конспектирование. Проверка конспектов.
История английской ренессансной литературы	4			Конспектирование. Проверка конспектов.
История английской литературы XVII в	6			Конспектирование. Проверка конспектов.
История английской литературы XVIII в.	6			Фронтальный опрос, индивидуальный опрос
Песнь о Беовульфе» - английский национальный героический эпос		2		Фронтальный опрос, индивидуальный опрос, доклады
Дж.Чосер «Кентерберрийские рассказы»		2		Фронтальный опрос, индивидуальный письменный опрос, доклады
Художественные особенности трагикомедий У. Шекспира		2		Фронтальный опрос, индивидуальный опрос, доклады
Поэмы Дж. Мильтона «Потерянный рай», «Возвращённый рай»		2		Фронтальный опрос, индивидуальный опрос, доклады
Английский роман XVIII века		2		Контрольный опрос
Итоговый контроль по модулю				Зачет
Модуль 2. История английской литературы XIX-XX веков.	12	10	8	экзамен (7 семестр)
Истоки и этапы английского романтизма. Творчество У. Блейка. Этапы жизни и творчества Д.Г. Байрона, П.Б. Шелли. Новаторство поэзии Д. Китса. Исторический роман В. Скотта. Основные направления в развитии английского романа первой половины XIX века. Этапы жизни и творчества Ч. Диккенса и У. Теккерея.	2			собеседование
Викторианская эпоха: общая характеристика. Викторианская литература: периодизация, обзор основных тенденций. Новаторский стиль в романах Д. Остен. Неоромантизм в английской литературе рубежа веков. Этические и эстетические аспекты неоромантизма в творчестве Р.Л. Стивенсона и Дж. Конрада. Повесть «Сердце тьмы» Д. Конрада. «Романы характеров и среды» Т. Гарди. Драматургия Б. Шоу.	4			собеседование
Модернизм в мировом искусстве первой половины XX века. Творчество Дж. Джойса и В. Вулф. «Поэтические искания» Т.С. Элиота. Английский реализм первой половины XX века. Творчество С. Моэма, Э.М. Форстера. Антиутопия в английской литературе (О. Хаксли). Психологическая проза Д.Г. Лоуренса.	2			Собеседование, проверка конспектов

От модернизма к постмодернизму. Поэтика постмодернистской литературы. Основные представители. Английская драматургия после Второй мировой войны: обзор основных направлений. Творчество К. Мэнсфилд и новые тенденции в английской прозе.	4			Собеседование
Истоки английского романтизма. Основные мотивы лирики У. Вордсворта, С. Кольриджа, П.Б. Шелли, Дж. Китса. Синтез искусств в творчестве У. Блейка.		2		Фронтальный опрос, индивидуальный опрос
Роман Э. Бронте «Грозовой перевал». «Гордость и предубеждение» как вершина творчества Дж. Остен.			2	Собеседование, проверка конспектов
Мир природы и мир цивилизации в романе Д.Г. Лоуренса «Любовник леди Чаттерлей».			2	Собеседование
Английская поэзия первой половины XX века: имажизм, «окопная поэзия», поэзия «оксфордской школы»		2		проверка конспектов
Литература нонсенса. Английская литературная сказка: генезис жанра. Сказки Л. Кэрролла «Алиса в Стране Чудес» «Алиса в зазеркалье»: современные коды прочтения; детская литература (сказки О. Уайльда)		2		Собеседование
Творчество Дж. Джойса и В. Вулф		2		Собеседование
Мотив двойничества в повести Р. Стивенсона «Странная история доктора Джекила и мистера Хайда».			2	Индивидуальный опрос
Развитие антиутопии. Творчество М. Этвуд в контексте современной литературы		2		Индивидуальный опрос
Контрольный УСП			2	Индивидуальный опрос, доклад, защита презентации
Итоговый контроль по модулю				Экзамен

СОДЕРЖАНИЕ ДИСЦИПЛИНЫ

Англо-саксонский период в истории английской литературы. Англо-нормандский период в истории английской литературы. Фольклорная и письменная традиции. Литературные языки. Поэзия и проза. Периодизация. Основные группы памятников. Христианизация англо-саксов и становление латиноязычной литературной традиции. Клерикальные и светские жанры; общеевропейские тенденции и местная специфика. Авторская литература на англо-саксонских диалектах. Аллитерационные переложения библейских текстов. Системная перестройка английской культуры после франко-нормандского завоевания. Литературные языки как доминирующий фактор структуризации литературного процесса. Литература на средне-саксонском и староанглийском языках. Этапы эволюции английского литературного языка в эпоху средневековья. Основные жанры литературы.

Аллитерационное возрождение. Английское предвозрождение как литературоведческая проблема. Жизнь и творчество Джеффри Чосера, его роль в формировании английской национальной идентичности. Разнонаправленность творчества поэта: предренессансные и мидиевизационные тенденции. Творчество Джона Гауэра как итог развития английской трехязычной литературы.

Литература XV века. Разнонаправленность процессов в английской литературе XV века. Становление английской светской художественной прозы: «Смерть Артура» Т. Мелори. Англо-шотландская народная баллада. Английский средневековый театр. Моралите: система драматургических условностей.

Ранний этап английской литературы эпохи Возрождения. Творчество Томаса Мора. Социально-исторические и философско-эстетические истоки идеологии гуманизма в Англии. Периодизация эпохи Возрождения в Англии. Роль Оксфордского университета в развитии английского гуманизма. Возрождение поэтической традиции Д. Чосера и У. Ленгленда в творчестве Джона Скелтона. Этапы жизни и творчества Т. Мора (Thomas More, 1478-1535). Литературное наследие Мора. «Национальный» гуманизм и становление английского литературного языка в XVI веке. Придворная поэзия.

Высокое Возрождение в Англии. Творчество Филиппа Сидни. Кристофер Марло и английский театр. Историческое значение «елизаветинской эпохи» в развитии государства и культуры Англии. Филип Сидни как поэт, воин, теоретик искусства. Поэтические открытия Эдмунда Спенсера. Жанровые особенности пасторального и плутовского романа в английской литературе. Основные этапы развития английской драмы: моралите, «школьная драма», «ученая драма», ренессансная драматургия. Взаимосвязь компонентов лирики, драмы и эпоса в пьесах Марло. Синтез народной и ученой драмы, жанровых особенностей античной, средневековой и ренессансной драмы. Влияние драматургии Марло на творчество У. Шекспира.

Этапы жизни и творчества Уильяма Шекспира. Творчество Шекспира как вершина европейской ренессансной художественной мысли. История возникновения и развития «шекспировского вопроса»: основные подходы к его решению. Этапы творчества и эволюция философско-эстетических взглядов Шекспира. Жанровое своеобразие хроник Шекспира: ренессансная концепция исторического героя. Психологическая глубина в разработке характеров. Ренессансная концепция театра в комедиях У. Шекспира. Ренессансная концепция любви в трагедии Шекспира «Ромео и Джульетта». Сонетный цикл Шекспира. Трагедия «Ромео и Джульетта» как квинтэссенция гуманистических идеалов эпохи Высокого Возрождения. Традиции Овидия и Петрарки в сюжетной основе поэм Шекспира «Обесчещенная Лукреция» и «Венера и Адонис». Драматургический конфликт в сонетах Шекспира. Различие ренессансной и неоплатонической концепции любви.

Введение в историю английской литературы XVII века. Кризис ренессансного сознания в творчестве У. Шекспира. Периодизация английской литературы XVII века. Особенности перехода к новой эпохе от позднего английского Возрождения, сложное пе-

реплетение барочных и классицистических тенденций на рубеже XVI - XVII вв. Второй период творчества Шекспира. Особенности шекспировской драмы: новое понимание категории трагического в отличие от аристотелевской трактовки, «трагическая вина» героя, усложнение структуры произведения. Третий период творчества У. Шекспира. Уникальность и характерность мифопоэтического мира драматургии У. Шекспира. Жанровый синкретизм поздних пьес. Значение У. Шекспира в развитии мировой литературы и культуры. Белорусские и русские переводчики У. Шекспира. У. Шекспир на белорусской и русской сцене.

Своеобразие художественного мира Б. Джонсона. Бен Джонсон как основоположник литературных тенденций английского предклассицизма и как создатель комедии нравов. Отход от шекспировского принципа художественной объективности и поэтической многогранности, героического трагизма и свободной композиции.

Младшие современники У. Шекспира. «Герцогиня Мальфи» Джона Вебстера как образец позднеренессансной английской драмы. Идея рока и свободы выбора в судьбе героев трагедии Дж. Форда. Трансформация традиций К. Марло и У. Шекспира в творчестве Дж. Форда. Общая характеристика зрелого (Джордж Чэпмен, Томас Хейвуд и др.) и позднего (Филип Мэссинджер, Джеймс Шерли) этапов развития английской драмы Возрождения. Выражение кризиса ренессансного гуманизма.

Английская проза XVII века. Фрэнсис Бэкон как основоположник жанра эссе в английской литературе. Влияние М. Монтеня в «Опытах, или наставлениях нравственных и политических». Своеобразие афористики Ф. Бэкона. Античная философия и мифология в толковании Ф. Бэкона. «Анатомия меланхолии» Роберта Бёртона – энциклопедия суждений о всех сторонах жизни человека и общества. Особенности жанра анатомии. Античность и современность в оценке Р. Бёртона.

Эволюция мировоззрения и поэтической манеры Джона Донна. Творчество поэта как художественное выражение драматического перехода от гуманизма эпохи Возрождения к теологической концепции мира, к религиозному мироощущению XVII в., от ренессансного реализма к барокко. Жанровое новаторство Дж. Донна (сатиры, эпистолы (беседы), элегии). Духовная поэзия Дж. Донна. Черты барочной поэтики в позднем творчестве Дж. Донна: тема *vanitas mundi*, интеллектуализация эмоционального переживания, ассоциативность рационально-образного мышления, резкие контрасты, мистические настроения, философичность, аллегоризм, схоластическая сложность, риторичность стиля.

Английская лирика XVII века. «Метафизическая школа» английских поэтов. Эдвард Герберт Джордж Герберт, Генри Воэн, Эндрю Марвелл. Тенденция вводить в поэзию остроумные и замысловатые парадоксы и метафизики как «школа остроумия». Роль эмблематики у метафизиков. Жанровое своеобразие поэзии Б. Джонсона (элегии, посвящения, послания, сатиры). Отличительные черты поэтического стиля Ричарда Крэшоу. Плеяда английских поэтесс XVII века: Мери Рот Эмилия Ланьер, Кэтрин Филип, Дороти Осборн, Маргарет Кавендиш.

Художественный универсализм Джона Мильтона. Исторический контекст творчества Джона Мильтона. Роль английского пуританства в идейно-эстетическом контексте эпохи. Этико-политический характер пуританизма как основа его широкого распространения в Англии. Философско-эстетические, политические, морально-этические взгляды Дж. Мильтона. Периодизация и лейтмотивы творчества Мильтона. Новаторство сонетного искусства. Проблематика и стиль трактатов Дж. Мильтона. Поэма Дж. Мильтона «Потерянный рай». Философско-художественная интерпретация библейской символики и реалии эпохи английской буржуазной революции. Поэма «Возвращенный рай» и ее историко-литературное значение. Трагедия Мильтона «Самсон-борец». Значение личности и творчества Мильтона в истории мировой литературы.

История английской литературы эпохи Реставрации. Социально-исторические истоки английской литературы XVIII века. Философско-эстетические и культурные основы искусства эпохи Реставрации. Скептицизм как одна из философских доктрин эпохи.

Учение Т. Гоббса о материальном человеке и идеальном правительстве. Проза эпохи Реставрации. Дневники С. Пэписа как летопись эпохи. Аллегорическая повесть Дж. Беньяна «Путь паломника». Комедия эпохи Реставрации. Комедии Уильяма Конгрива. Комедии Джорджа Фаркера у истоков буржуазной драмы начала XVIII века. Полемика с нормами классицизма.

Трансформация жанровой системы в эпоху Просвещения. Александр Поуп как крупнейший английский поэт просветительского классицизма. Общетеоретические проблемы в «Опыте о критике» (концепция влияния «гения и климата» на появление шедевров искусства, определение остроумия). Ироикомиическая поэма «Похищение локона как английский образец галантной литературы рококо. Усиление гражданских мотивов в поэзии А. Поупа позднего этапа творчества. Философско-дидактическая поэма «Опыт о человеке». Поэтико-стилевые особенности поэмы «Опыт о человеке» как образца просветительского классицизма.

Даниэль Дефо и Джонатан Свифт - создатели английского просветительского романа. Социально-политическая деятельность Д. Дефо. Жанровое разнообразие журналистско-публицистических произведений Д. Дефо: памфлеты, эссе, исторические и этнографические труды, политические обзоры. Документальность повествования – отличительная черта писательской манеры Д. Дефо. Значение романов Д. Дефо в становлении традиции робинзонады. Этапы жизни и творчества Джонатана Свифта. Аллегоризм и сатирическое мастерство Дж. Свифта. Черты сходства и отличия главных героев романов Д. Дефо и Дж. Свифта (Робинзон и Гулливер) и образ положительного героя в английской просветительской литературе. Мировое значение сатирико-фантастического романа Дж. Свифта.

Традиция и новаторство в творчестве Генри Филдинга. Жанровое разнообразие творчества Филдинга: политические комедии, романы-памфлеты, романы-пародии, образцы социально психологического романа. Сатирический характер комедий. Новый образец «комической эпопеи» и «комического эпоса в прозе», повествовательное искусство автора с точки зрения «естественного человека». Противоречивость просветительских воззрений Г. Филдинга: стоицизм, шефтсбериянство, свифтеанство. Значение творчества Г. Филдинга в развитии европейской романистики (Т. Смоллетт, В. Скотт, Ч. Диккенс, У. Теккерей).

Творчество С. Ричардсона, Т. Смолетта, О. Голдсмита в этапном развитии английской романистики эпохи Просвещения. Эпистолярные романы Ричардсона и становление семейно-бытового и психологического романа в европейской литературе. Черты сентиментализма в романах С. Ричардсона: изображение в качестве главных героев безыскусных людей, интерес к истории чувств, личностная форма эпистолярного самовыражения чувствительного характера героя. Отличие концепции героя и жанровых особенностей романов Т. Смоллетта и Г. Филдинга. Романы Т. Смоллетта и традиции плутовского романа. Синтез жанровых особенностей социального (Филдинг), сентиментального (Ричардсон) романа. Основные этапы жизни и творчества О. Голдсмита как создателя жанра сентиментального романа. Саркастическое изображение нравов английского общества в книге О. Голдсмита.

Жанровые новации Л. Стерна. Роман Л. Стерна «Жизнь и мнения Тристрама Шенди, джентльмена». Значение художественных открытий Л. Стерна для литературы потока сознания и психологического романа.

Поэзия английского сентиментализма. Основные жанры английской драматургии эпохи Просвещения: «балладная опера» (Д. Гей), комедии-памфлеты (Г. Филдинг), «мещанская драма» (Д. Лилло), «семейная трагедия» (Э. Мур). Драматургия английского классицизма эпохи Просвещения. Выдающееся значение театрально-литературной деятельности Ричарда Бринсли Шеридана в истории английской драматургии. Сочетание поэтики комедии положений, характеров и нравов в пьесах Р. Б. Шеридана. Самобытная природа остроумия Р. Б. Шеридана.

Драматичная судьба английского театра в XVIII веке. Литература английского предромантизма. Идеино-художественные предпосылки возникновения и развития готического романа, его смысловая и эстетическая специфика. Гораций Уолпол – основоположник «готической» литературы. Традиции просветительской литературы в «готическом романе» Анны Радклиф.

Томас Перси. Роль издания в пробуждении интереса к народному творчеству, влияние на В. Скотта, поэтов «Озёрной школы» и Дж. Китса, а также на штурмеров и Гердера. Мистификатор-«архаист» Томас Чаттертон как создатель обширного цикла произведений от лица вымышленного средневекового священника Томаса Роули.

Народные истоки и лирический гений поэзии Р. Бернса. Жанровое разнообразие стихотворений Бернса (песни, баллады, эпиграммы). Тема свободы и справедливости в поэзии Р. Бернса. Влияние Бернса на становление романтизма (Скотт, Байрон, Шелли, Вордсворт).

Истоки и этапы английского романтизма. Творчество У. Блейка. Этапы жизни и творчества Дж.Г. Байрона. Социально-исторические и философско-эстетические истоки романтизма. Этапы становления, школы, манифесты. Теория воображения и принцип синтеза искусств в основе романтической эстетики Блейка. Жанровое своеобразие. Аллегоризм. Символика. Истоки мифотворчества Блейка (библейские, античные, скандинавские мотивы). Этапы развития английского романтизма. «Лирические баллады» Вордсворта и Кольриджа – первый сборник романтической поэзии в Англии. Предисловие к сборнику «Лирические баллады» как манифест раннего английского романтизма. Историко-литературное значение поэзии Р. Саути. Этапы жизни и творчества Дж. Г. Байрона. Лирика Байрона. «Паломничество Чайльд-Гарольда» как лиро-эпическая поэма. Роман в стихах «Дон Жуан» как переход от романтизма к реализму. Роль личности и творчества Байрона в мировой литературе. Проблема «байронизма» и духовная атмосфера века.

Творчество П.Б. Шелли. Перси Биши Шелли – поэт, драматург, теоретик искусства романтизма. Философско-эстетические взгляды Шелли. «Защита поэзии» – выдающийся манифест английского романтизма.

Поэзия Джона Китса как вершина английского романтизма. Эстетизм Китса и его влияние на творчество поэтов-«прерафаэлитов», О. Уайльда. Основные этапы в творчестве Китса. Новаторство поэтического искусства Китса.

Исторический роман В. Скотта. Основные направления в развитии английского романа первой половины XIX века. Этапы творчества В. Скотта. Открытие жанра исторического романа для европейской литературы XIX века. Художественный метод писателя в связи с эстетикой романтизма и реализма.

Готический роман («Мельмот-скиталец» Ч. Метьюрина), романтическая повесть («Франкенштейн, или Новый Прометей» М. Шелли), иронический роман-беседа («Аббатство кошмаров» Т.Л. Пикока).

Реализм как художественный метод и литературное направление.

Этапы жизни и творчества Ч. Диккенса. Мироззренческие и литературные взгляды У. Теккерея. Становление творческого метода Чарльза Диккенса. Концепция этического преодоления социальных конфликтов в творчестве Диккенса. Литературное значение романа «Домби и сын» в истории английского реализма. Влияние эстетики французского романа на роман Диккенса «Большие ожидания», мотив «утраченных иллюзий», символика цвета, психологический анализ внутреннего мира героя. Гуманизм Диккенса. Литературная полемика У. Теккерея с Ч. Диккенсом. Усиление реалистических тенденций в творчестве Теккерея. Ранние сатирические повести Теккерея. Роман «Ярмарка тщеславия» – вершина реалистического искусства писателя. Последние романы Теккерея – синтез предыдущих открытий и поиск новых жанровых форм.

Новаторский стиль в романах Дж. Остен. Традиции просветительского романа и черты эстетики романтизма в романах Джейн Остен «Гордость и предубеждение»

как вершина творчества писательницы. Психологическое мастерство, новизна художественного языка.

Романтизм и реализм в романе Э. Бронте «Грозовой перевал».

Творчество Шарлотты Бронте. Драматизм романа «Джейн Эйр». Открытие жанра «рабочего романа» в социальной прозе Элизабет Гаскелл «Мэри Бартон».

Викторианская эпоха: общая характеристика. Викторианская литература: периодизация, обзор основных тенденций. Английская поэзия рубежа веков. Английская поэзия второй половины XIX века. Поэзия поэта-лауреата Альфреда Теннисона как отражение духовной атмосферы «викторианской эпохи» периода расцвета. Эволюция творчества Роберта Браунинга.

Эстетические и политические взгляды Браунинга и Джона Рескина как эстетическая основа английского декаданса. Творчество Алджернона Чарльза Суинберна и литературные искания второй половины XIX в. Поэтическое творчество, переводческая и литературно-критическая деятельность Артура Саймонза. Творчество Оскара Уайльда и художественные открытия в английском искусстве второй половины XIX века. Влияние эстетической теории Джона Рескина на формирование литературно-эстетических принципов О. Уайльда.

Новые тенденции в английской реалистической литературе на рубеже веков. Художественное новаторство поздних викторианцев. Новые тенденции в английской реалистической прозе на рубеже XIX–XX веков. Дискуссия вокруг понятия «реализм» в 80-е – 90-е годы XIX века. Натуралистический метод как условие обновления английской литературы в восприятии Дж. Гиссинга («Новая Граб-стрит») и Э. Госса («Границы реализма в литературе»). Эстетические позиции Т. Гарди (статьи «Полезное чтение литературы», «Искренность в английской литературе», «Наука литературы») и Дж. Мередита («Эссе о комедии и использовании духа комического», 1877).

Развитие женской прозы во второй половине XIX века и творчество Т. Гарди. Возможности творческой самореализации женщины в викторианскую эпоху. Феномен мужских псевдонимов и творчество Дж. Элиот в контексте теории Э. Шоултер о трех фазах (feminine, feminist, female) в истории английской женской литературы. Критика сентиментальной «дамской» прозы в программном эссе Элиот «Глупые романы писательниц-дам». Черты натуралистической эстетики в произведениях Элиот; романы «Мидлмарч», «Мельница на Флоссе».

Творчество Томаса Гарди. Викторианская критика о романах Гарди.

Романы «характеров и среды»: суть концепции и пути ее реализации.

Неоромантизм в английской литературе рубежа веков. Этические и эстетические аспекты неоромантизма в творчестве Р.Л. Стивенсона и Дж. Конрада.

Английский неоромантизм: философия и эстетика. Роберт Льюис Стивенсон и каноны приключенческого жанра. «Психологический неоромантизм» Джозефа Конрада. Повести и рассказы. Роман-притча «Лорд Джим». Повесть «Сердце тьмы»: тип героя, образ рассказчика и его функции в произведении, пейзаж, природа и цивилизация в повести; притчевый характер произведения.

Драматургия XIX века: творчество Дж. Б. Шоу. Драматургия Шоу в контексте эстетических исканий английского театра рубежа XIX–XX веков. Ранний период творчества. Принцип подлинного освещения жизни, сатирическая острота сценического монолога и диалога, универсальная роль парадокса как характерные черты драматургического метода Шоу. Пьесы О. Уайльда.

Английская литературная сказка: генезис жанра. Принцип игры в сказках Л. Кэрролла. Поэтика сказок О. Уайльда. Творчество Д.Р. Киплинга. Расцвет жанра литературной сказки в русле неоромантической традиции. Генезис и типология английской литературной сказки. Сказки О. Уайльда и творчество Льюиса Кэрролла. Связь сказок Кэрролла с английской народной традицией нонсенса. Тема «бремени белого человека»

в творчестве Киплинга и ее аллегорическое осмысление в «Книге джунглей». Эстетика Киплинга и новации в английской литературе первой половины XX в.

Социальная, политическая, экономическая ситуация в Англии в первой половине XX века, её отражение в литературе. Социальная, политическая, экономическая ситуация в Англии в первой половине XX века, её отражение в литературе. Основные школы и направления в английской литературе данного периода.

Модернизм. Творчество Дж. Джойса. Художественный мир В. Вулф. «Поэтические искания Т.С. Элиота. Становление модернизма в английской литературе, предтечи и основоположники. Векторы взаимодействия реалистического искусства с экспериментальными школами и направлениями в русле модернизма. Группа «Блумсбери» как феномен английской культуры первой половины XX века. Круг интересов блумсберийцев и формирование творческой программы лидера «психологической школы» Вирджинии Вулф. Элементы «потока сознания» и его функции в творчестве В. Вулф. Английский модернизм первой половины XX века. Общая характеристика, основные течения и школы. Авангардизм и английская литература первой половины XX века. Дж. Джойс и «школа потока сознания». Генезис базовых приемов модернистской поэтики. Истоки эстетических заимствований. Ранний период творчества Дж. Джойса. «Улисс» как первый классический модернистский текст английской литературы. «Новый английский язык»: от лингвистических экспериментов к гибридно-цитатному игровому дискурсу. Роман «Поминок по Финнегану» и англоязычная постмодернистская литература.

Литература «потерянного поколения». Роман Р. Олдингтона «Смерть героя» как пример «литературы поминовения». Литература «потерянного поколения» в контексте литературы о первой мировой войне (периодизация и типология Пола Фасселла). Предпосылки возникновения. Типологические черты. Особенности поэтики. Творчество Ричарда Олдингтона.

Английский реализм первой половины XX века. Творчество С.Мозма, Э.М. Форстера. Антиутопия в английской литературе и творчество О. Хаксли. Психологическая проза Д.Г. Лоуренса. Проза Уильяма Сомерсета Мозма. Конфликт между «видимостью» и «сущностью» в детективном романе Чарльза Перси Сноу. Исторический сюжет как средство отображения универсальных конфликтов социально-политического и нравственного характера в пьесе-хронике Бернарда Шоу. Социальная и политическая проблематика в произведениях Герберта Уэллса после Первой мировой войны. Школа сатирического гротеска Ивлиана Во.

Английская поэзия первой половины XX века: имажизм, «окопная поэзия», поэзия «оксфордской школы». Имажизм: основные этапы и представители. Творческая программа имажизма в эссе «Доктрина образа» Томаса Эрнста Хьюма. «Окопная поэзия» концепция войны, тип героя и характер героини, стилистическое новаторство. Элементы натурализма и экспрессионизма в «окопной поэзии». Творчество поэтов-окопников (Уилфред Оуэн, Р. Брук, З. Сассун). Поэзия «Оксфордской группы»: обновление поэтического языка и поиск новых стихотворных форм; сочетание элементов поэтического, политического, психоаналитического дискурсов. Концепция «Истинно сильного и истинно слабого человека» в творчестве Уистена Хью Одена. Поэзия Стивена Спендера, Фредерика Луиса Макниса.

Основные тенденции в английской литературе второй половины XX - начала XXI века. Культурные, социальные и политические проблемы рубежа XX – XXI. Общая характеристика. Реализм и модернизм в первые десятилетия после Второй мировой войны. Становление постмодернизма: предтечи и основоположники. Литература Великобритании на рубеже XX-XXI веков.

Новые идейно-тематические пласты английской литературы: постколониальная литература, феминистская литература, молодежный литературный андеграунд. Распад Британской империи и проблема национального самосознания. Замена ключевого концепта «Englishness» на «Britishness» в публицистическом и художественном дискурсе второй половины XX века.

Реализм в английской литературе второй половины XX в.: общий обзор. Основные жанры современной английской реалистической прозы. **Литература «рассерженных молодых людей»:** социальные предпосылки возникновения и культурные корни, идейно-философская база, политические ориентиры; проблема определения статуса «литературы рассерженных» в системе методов, школ и направлений культуры второй половины XX века. Монументальные эпические циклы в английской литературе второй половины XX века. Англо-американская университетская проза. Противостояние героя-интеллектуала и университетской среды в романах. Реализм и массовая литература. Пути взаимодействия английского реализма с модернизмом и постмодернизмом. Проблема постреализма и английская проза 60 - 90-х гг.

От модернизма к постмодернизму. Философские корни постмодернизма. Поэтика постмодернистской литературы. Основные представители. Английский постмодернизм: общая характеристика, периодизация. Проблема терминологического определения постмодернизма. Модернизм и постмодернизм: сходства и отличия. Феномен постмодернистской чувствительности. Французский постструктурализм как философская основа постмодернизма. Джон Фаулз как основоположник английской постмодернистской прозы. Магический реализм в английской литературе и творчество Анджелы Картер. Творчество Джулиана Барнса. Метароман и историографическая метапроза в контексте английского постмодернизма. Черты метапрозы в романе Нобелевской лауреатки Дорис Лессинг. Неовикторианский роман как английская национальная разновидность историографической метапрозы. Романы Антонии Байетт. Метароман и новая концепция биографии и автобиографии. Трансформация жанра литературной биографии в творчестве Джона Максвелла Кутзее.

Английская драматургия после второй мировой войны: обзор основных тенденций и направлений. Экзистенциализм как философская база театр абсурда. Генезис и национальная специфика английской антидрамы. Драматургия Гарольда Пинтера. Драматургия «рассерженных»: Джон Осборн. Английский миноритарный театр. Философия и эстетика. Генезис английской миноритарной драмы. Миноритарный театр Англии и континентальной Европы: общие принципы и национальная специфика. Типология английского миноритарного театра. Творчество Тома Стоппарда. Общая характеристика. Периоды творчества.

Английская поэзия после второй мировой войны. Обзор основных тенденций и направлений Английская реалистическая поэзия второй половины XX века. Поэтическая группа «Движение». Тема времени и памяти в творчестве Филипа Ларкина. Английская поэзия последних десятилетий XX - начала XXI века. Поэтическое движение British Poetry Revival (60-е - 70-е годы XX века) – дальнейшее развитие модернистских экспериментов, полемика с творческой позицией поэтов «Движения». Английская постмодернистская поэзия: общая характеристика. Философская лирика Рональда Бигхауса.

Английская литература в начале XXI века: проблемно-тематические пласты.

Мультикультурные и постколониальные литературы Великобритании: Кадзуо Исигуро, З. Смит, Б. Окри. Британские литературные премии и награды их роль в развитии литературного процесса в современной Британии и странах Содружества. Букеровская премия история основания, условия участия, принципы отбора номинантов и состав жюри. Представители стран Содружества – лауреаты Букеровской премии. Творчество британского писателя индийского происхождения Салмана Рушди. Творчество канадской писательницы Маргарет Этвуд (Margaret Atwood, b. 1939) в контексте современной англоязычной прозы.

ЛЕКЦИОННЫЙ БЛОК

UNIT 1

Lecture 1

LITERATURE OF THE MIDDLE AGES

Questions:

1. Anglo-Saxon Period.

1.1 Old English Poems

1.2 Old English Lyrics

1.3 Old English Prose.

2. Anglo-Norman Period.

2.1 Middle English Poems. G. Chaucer.

2.2 First English Plays: drama, comedy, interlude.

1. Anglo-Saxon Period

Anglo-Saxon or Old English was the earliest form of the English language. It is difficult to give definite dates for the rise and development of languages as it does not change suddenly. During the first 5 centuries of our era Britain was inhabited by people called Kelts, who lived in tribes. The Kelts migrated to Britain from central and western Europe. In the middle of the 5th century England was invaded by the Germanic tribes of Angles (conquered the north), Saxons (the south) and Jutes (southeast). At the very end of the 5th century they settled in Britain and began to call themselves English. The Anglo-Saxons were comparatively well-developed. They were brave, poetic, artistic people and had a highly developed feeling for beauty. In those early days songs called epics were created in many countries. The epics tell of the most remarkable events of a people's history and the deeds of heroic men. The first epic songs known in literature are Homer's "*Iliad*" and "*Odyssey*".

1.1 Old English Poems

The first masterpiece of English literature is the epic poem "*The Song of Beowulf*". It is a story of 3183 lines, which describes the historical past of the land from which the Angles, Saxons and Jutes came. There is general agreement that the West-Saxon dialect in which "Beowulf" now exists is not that in which it was originally composed. "Beowulf" was made into a poem somewhere about the 7th century. The author is unknown. The poem is about Hrothgar-King of Danes and about a brave young man Beowulf from southern Sweden. The king is in trouble and Beowulf goes to help him. The great hall called Heorot is visited at night by terrible creature Grendel, which lives in a lake and comes to kill and eat Hrothgar's men. One night Beowulf waits for this thing, attacks him and in a fierce fight puts his arm off. Grendel manages to escape in the lake and dies there. Then its mother Water Witch comes to the castle in search of revenge and the attacks begin again, but Beowulf kills her. In later days Beowulf, now the king of his people, has to defend his country against the fire-breathing creature. He kills the monster, but is badly wounded in the fight and dies. The poem ends with thorough description of Beowulf's funeral fire. This work gives us an interesting picture of life in those days. It tells us of fiercer fights and brave deeds, of the speeches of the leader and the suffering of his men. It describes their life in the castle, the terrible creatures they had to fight, their ships and their travels. They had a hard life and on sea and on land. They didn't enjoy it much, but they bore it.

(The sorrowing soldiers, then laid the glorious prince
Their dear Lord in the middle.

Began to light the greatest of funeral fires.
The wood smoke rose black above the flames
The noisy fire mixed with sorrowful cries.

These lines do not explain much about this kind of verse.) The poem is a classic example of Anglo-Saxon poetry. It has no rhyme, but each line has alliteration, which is a repetition, at close intervals, of the same consonant in words or syllables. Each half line has 2 main beats. Alliteration makes poetry musical and gives it rhyme. In "Beowulf" things are described indirectly and in combinations of words. F.e. a ship is not only a ship, it is a sea-boat, a sea-wood, a sea-goer, a wave-floater. A sailor is a sea-traveller, a sea-man, or a sea-soldier. Even the sea itself may be called the waves, the sea-streams, or the ocean way. Often several of these words are used at the same time. These changes a plain statement into something more colorful, but such descriptions take a lot of time and the action moves slowly. In Old English poetry descriptions of sad events and cruel situations are commoner and in better writing than those of happiness. Although "Beowulf" mentions real historical events, names some concrete nationalities (Danes, Swiss) some kings, that really ruled, those people in former times, all that is nevertheless mythological understanding of history. It doesn't separate real facts from fairy tales. The image of Beowulf who has miraculous characteristics, who defends his people, who subdues hostile forces of Nature stands for a moral ideal of a heroic person of the early middle ages. At the same time in this epic some biblical personages are mentioned, f.e. Cain, Avel, and some legends: the creation of the world, the Flood. In this epic we can also find a lot of perceptions in the spirit of Christianity.

In the 3rd century Christianity penetrated into the British Isles. The Anglo-Saxons were also converted into Christianity. Monks set up monasteries, which became the centers of learning and education. The clergy wrote the verses and chronicles in Latin. The **Vulnerable Bede**, the greatest of this writers, described the country and the people of the time in his work "*The History of English Church*". His work was a fusion of historical truth and fantastic stories. It was the first history of England and Bede is regarded to be the father of English history. He was the first chronicler to give the date from Christ's birth in addition to the year of the world.

1.2 Old English Lyrics

There are also 2 English poets **Caedmon and Cynewulf**. Also nothing now remains which is exactly Caedmon's work. He was a poor countryman who used to stay apart when his fellows sang songs to God, because Caedmon was uneducated man and could not sing. All the old religious poems that were not assigned to Caedmon were invariably given to Cynewulf. Cynewulf almost certainly wrote 4 poems: "*Juliana*", "*Elena*", "*Christ*" (the most notable), and "*The Fate of the Apostles*". His work represents an advance in culture upon the more primitive Caedmonian poems. Much of it shows acquaintance with Latin originals and seems to exhibit a more conscious effort to attain artistic form.

Old English lyrics includes "*Deor's Complaint*", "*The Husband's Message*", "*The Wanderer*", "*The Wife's Complaint*". Deor is a singer who has lost his Lord's favour. So, he complains, but tries to comfort himself by remembering other sufferings of the world.

+For about 500 years, almost all Old English verse had the following characteristics:

- each line was made up of two half-lines, separated by a pause and joined by alliteration;
- each half-line consisted of two `feet` (a `foot` contains a number of unstressed syllables and a stressed syllable);
- the alliteration linking the two half-lines fell on the stressed syllables (at least one of the main stresses in the first half-line began with the same consonant sound as the first main stress in the second half-line);
- words beginning with the same consonant had the same sound and therefore alliterated (unlike in modern English);
- a word beginning with a vowel was regarded as `alliterating` with any other word beginning with a vowel even if that vowel sound was not the same.

1.3 Old English Prose.

Alfred the Great was the King of Wessex. He was an outstanding figure in English literature and a writer. He brought back learning and improved the education of his people. He founded the first public schools for young men. He learned Latin in order to translate into his own language books "*Needful for all men to know*". So, he translated Bede's work "*The History of the English Church*", and in his time Anglo-Saxon chronicles were begun. It was the first prose work in British literature.

Another important writer of prose was **Aelfric**. He wrote "*Homilies*" (short moral essays), "*Lives of Saints the Mostly Religious*". He wrote in Old English the first 7 books of the Bible. His prose style is the best in OE and he uses alliteration to joint his sentences together.

2. Anglo-Norman Period

OE was spoken in very different dialects until 1066, when England was invaded by William the Conqueror and the Normans from France, who were descended from Scandinavian adventurers. So, they brought with them the culture of their country and the French language. Thus three languages were spoken in England: French-of the nobility, Latin was used by the churchmen and the common people spoke Anglo-Saxon.

The three social classes of the country had their own literature. The Normans brought the romance with to England. Unlike the epic, the romance told of the life of the men who was no longer connected with his people. The romance told of love and adventure and expresses the ideas of knighthood in feudal society. Among the best known romances are the legends of "*King Arthur and his Knights of the Round Table*".

Later in the 15th century, **Sir Thomas Malory** wrote the book "*Morte d'Arthur*" (Death of Arthur) based entirely on these and other romances. The literature of the church was scholastic, moralizing, and supported the feudal system. The books written in Latin by monks, taught the common people that they should be poor and obey their masters. Their sufferings on earth, the Church said, would bring them happiness in heaven. The Anglo-Saxons composed their own popular poetry. The main genres were the fabliaux-funny stories about townspeople and the bestiaries-stories in which the characters were animals.

2.1 Middle English Poems. G. Chaucer.

The 14th century was very hard time for England. The Country was waging the Hundred Year's War with France. It was started in 1337 by the English King Edward the II because the French lords wanted to seize Flanders (Belgium) which was England's wool market. As the King needed money for the war Parliament voted for the poll tax. This and the policy of the Catholic priests angered the peasants and a revolt, called peasant's Revolt, took place in 1381.

At the same time England suffered from three epidemics of the plague. Half of the country's population died from it.

During this stormy century the English nation was being formed; English became the spoken language of the country; English literature was born.

The scholastic literature of the Church ranked high, but a new spirit was marked by an optimism unknown to the Middle Ages. It was best reflected in the works by G.Chaucer, the last poet of the Middle Ages and the first poet who paved the way for English realistic literature, free of the influence of the Church.

Geoffrey Chaucer (1343-1400)

G. Chaucer's great skill was as a teller of tales, and is called the father of English poetry. He drew on the moral, religious and philosophical beliefs of the day and yet created poetry from the spoken language. His writing was full of comedy blended with tragedy as well as wonderfully realistic descriptions of characters and nature.

The Canterbury Tales, begun in 1386, consists of stories told by some of the 30 pilgrims who set off from the Tabard Inn in Southwark, London, to visit the shrine St. Thomas à Becket, the Archbishop of Canterbury murdered in his own cathedral in 1170. The aim was to tell four stories: 2 on the way, 2 on the way back. The teller of the best story would be given a free dinner by the cheerful host of the Tabard. The book is about a group of pilgrims of different occupations and personalities. In fact, the collection is incomplete and only 24 stories are told (planned 120). Chaucer painted a vivid picture of English society, as it was in his days; each of his characters was given as an individual, typical of his country and his time. Some of the famous stories are *The Knight's Tale*, *The Miller's Tale*, *The Wife of Bath's Tale*. The language of the book is Middle English. Chaucer's main works also include *The Book of the Duchess*, an elegy (элегия) (a poem written to show sorrow for the dead) for the beautiful first wife of his patron, John of Gaunt. *The House of Fame*, a lighthearted dreamvision, in which the poet is carried off by an eagle to learn whether those in the service of love are happy or not. In the poem, Chaucer parodies the conventions of medieval courtly (изысканный) love. *Troilus and Criseyde*, a long love narrative, based on Boccaccio's work, full of humour and poetic beauty. Chaucer was much influenced, particularly at the beginning of his literary career, by the literature of France. He translated the *Roman de la Rosa*. Almost a manual for courtly love. He also found inspiration from the Italian writers Petrarch, Boccaccio and Dante as well as the Latin writers Vergil and Ovid.

2.2 First English Plays: drama, comedy, interlude.

The 15th century is known in English literature as the century of folklore. Many songs, called ballads, were composed then by the common people of the country. The ballads were songs in verses of 4 lines, called quatrains; the 2nd and the 4th lines of the verse rhymed. Among them were historical, legendary, humorous and lyrical ballads. A favourite legendary hero of the English people is Robin Hood. Some historians say that there really was such a person as Robin Hood, but that is not certain.

With the establishment of the first printing press in England in 1476 by **William Caxton** literature entered a new era. Caxton brought a printing press from Flanders, set up at Westminster in the shadow of the old Abbey and set to work to produce the first book in English. "Canterbury Tales" was among the books he printed, together with many other translations from Latin and French.

With Caxton's press printing books there was a new emphasis on learning, and many writers were among its exponents. These men were grammarians, teachers, and translators.

Lecture 2

LITERATURE OF THE RENAISSANCE (end of the 15th –beginning of the 17th century)

Questions:

1. Poetry and prose: T. Wyatt, E. Surrey, E. Spencer, Ch. Marlowe etc.
2. Drama: W. Shakespear.

1. Poetry and prose: T. Wyatt, E. Surrey, E. Spencer, Ch. Marlowe etc.

During the early years of the 16th century, the ideas of Renaissance were rapidly replacing those of the Middle Ages.

The classical Renaissance (Renaissance), or rediscovery of classical thought and literature, implied both knowledge of the classical writers and ability to use the Greek and Latin languages, as there was a revival of interests in the ancient culture of Greece and Rome. Italy gave it

birth, and it gradually spread beyond the Alps into Germany, France and England. The study of the works of the ancient philosophers, artists and writers helped people to widen their outlook, to know the world and man's nature. On the bases of both the ancient culture and the most progressive elements of the culture of the Middle Ages, the fine arts, literature and science of the Renaissance began to develop. The culture of the Renaissance was the 1st stage of bourgeois culture and the bourgeoisie as a class was being born.

Humanism was the main progressive ideology of the Renaissance. The creators of this new outlook called themselves *humanists*. The word "humanist" was first used by Italian scholars to refer to a teacher of the language and literature of Ancient Rome and Greece. The aim of such teachers was to bridge the gap between the "classical" period and their own. The greatest of the European humanists were the Dutchman Erasmus and his English friend Sir Thomas More. Their activity was characterized by denial of the Christian church philosophy and criticism of the whole feudal system, which did not correspond to the human interests.

The works of humanists proclaimed the equality of people, regardless of their social origin, race and religion. The development of a new social order presented great possibilities for man's creative power. That is why humanists' outlook was marked with bright optimism, with belief in man's great abilities and his high mission. The humanists' ideal is an all-round developed man, whose physical beauty and spiritual wealth are in harmony with each other. They are sure that the main aim of humanity is happiness all over the world. It was contrary to the medieval ideology and especially to that of the Catholic Church. The bearers of the progressive outlook greatly contributed to the development of every branch of the world's art, culture and science. The Renaissance was the greatest progressive revolution that mankind had ever experienced. The Renaissance gave mankind such great men as Michelangelo and Leonardo da Vinci, Petrarch, Cervantes and Shakespeare.

The English Renaissance was a cultural and artistic movement in England dating from the early 16th century to the early 17th century. This era in English cultural history is sometimes referred to as "the age of Shakespeare" or "the Elizabethan era," taking the name of the English Renaissance's most famous author and most important monarch, respectively; however it is worth remembering that these names are rather misleading: Shakespeare was not an especially famous writer in his own time, and the English Renaissance covers a period both before and after Elizabeth's reign.

The Renaissance period in England is divided into 3 periods: 1st-the rise of the Renaissance under the Early Tudor monarchs (1500-1557); 2nd-the height of the Renaissance under Elizabeth I (1558-1603); 3rd -the decline of the Renaissance under the Stuart monarchs (1603-1649).

Early Tudor Age (1500-1557)

English part in the European movement known as humanism also belongs to this time. Humanism encouraged greater care in the study of the literature of classical antiquity and reformed education in such a way as to make literary expression of paramount importance for the cultured person. Literary style, in part modeled on that of the ancients, soon became a self-conscious preoccupation of English poets and prose writers. Thus, the richness and metaphorical abundance of style at the end of the century indirectly owed much to the educational force of this movement. The most immediate effect of humanism lay, however, in the dissemination of the cultivated, clear, and sensible attitude of its classically educated supporters, who rejected medieval theological misteaching and superstition.

The most outstanding people of the period are William Tyndale, Sir Thomas More, Sir Thomas Wyatt, Henry Howard, Earl of Surrey,

William Tyndale (circa 1492-1536) was an English biblical translator, religious reformer, and writer. Born in Gloucestershire, Tyndale received his master's degree from the University of Oxford. He was ordained in 1515 and then went to the University of Cambridge. There he determined to translate the Bible from the Greek into English in order to combat corruption in the English church and extend scriptural knowledge among the common people of England. Receiving

no support from the bishop of London, however, he traveled to Germany, where he met Martin Luther, espoused Reformation principles, and, in Cologne, began (1525) the printing of his English version of the New Testament; it was completed in Worms. He published his annotated translation of the Pentateuch in 1530.

Tyndale's unorthodox translations were strongly opposed by ecclesiastical authorities in England. Nonetheless, his version of the Bible, together with the earlier translations of the English theologian and religious reformer John Wycliffe, formed the foundation of the Authorized (King James) Version of 1611. Tyndale was the author of a number of tracts supporting the English Reformation, and he was engaged in acrimonious controversy with the English statesman and humanist writer Sir Thomas More. He was taken into custody by imperial representatives in Antwerp and, after 16 months of imprisonment, was tried; on October 6, 1536, Tyndale was strangled and burned at the stake.

Sir Thomas More (1478-1535) is an English statesman and writer, known for his religious position against King Henry VIII that cost him his life. More was born in London on February 7, 1478, and educated at Canterbury Hall (now Christ Church), University of Oxford. He studied law after leaving Oxford, but his primary interests were in science, theology, and literature. During his early manhood, he wrote comedies and spent much time in the study of Greek and Latin literature. In 1499 he determined to become a monk.

Four years later More gave up this plan, and in 1504 he entered Parliament. One of his first acts was to urge a decrease in a proposed appropriation for King Henry VII. In revenge, the king imprisoned More's father and did not release him until a fine was paid and More himself had withdrawn from public life. After the death of the king in 1509, More became active once more. In 1510, he was appointed undersheriff of London.

During the next decade, More attracted the attention of King Henry VIII, and served frequently on diplomatic missions to the Low Countries (Нидерланды, Бельгия и Люксембург). In 1518 he became a member of the Privy Council (Тайный Совет); he was knighted in 1521. Two years later, More was made Speaker of the House of Commons. During this period Henry VIII made More one of his favorites and often sought his company for philosophical conversations. More became lord chancellor in 1529; he was the first layman to hold the post. His fortunes changed, however, when he refused to support Henry's request for a divorce from Catherine of Aragon. More's religious uncertainty made him unwilling to approve of any defiance of papal authority. He resigned from the chancellorship in 1532 and withdrew from public notice.

The king resented the attitude of his former friend and had him imprisoned in 1534. More was tried the following year; he refused to take an oath of supremacy, asserting that Parliament did not have the right to usurp papal authority in favor of the king. Condemned for his stand, More was decapitated on July 7, 1535. In 1935 he was canonized by the Roman Catholic Church.

Thomas More is best known for *Utopia* (1516), a satirical account of life on the fictitious island of Utopia. "Utopia" comes from a Greek word meaning "Nowhere". On this island the interests of the individual are subordinate to those of society at large, all people must do some work, universal education and religious toleration are practiced, and all land is owned in common. These conditions are contrasted with those of English society, to the substantial disadvantage of the latter. It consists of 2 parts: in the 1st part Hislogy speaks with the author describing situation in England and in the 2nd part Hislogy tells about the ideal country he visited. *Utopia* was the forerunner of a series of similar books, describing ideal places. But soon people began to see that it was really impossible and the 20th century brought into life a new genre "distopia" – bad place to live in. an example of a distopia is Orwell's "1984", Platonov's "Kotlovan".

Sir Thomas Wyatt (1503-1542) is an English poet and diplomat, best-remembered for his individualistic poems that deal openly in everyday speech with the trials of romantic love. He was educated at the University of Cambridge, graduating in 1518. In 1524 he was engaged by Henry VIII to fulfill various offices at home and abroad. Wyatt was in and out of jail—and the

king's favor—in 1536, either for associating with Anne Boleyn or for quarreling with the duke of Suffolk, and in 1541, on charges of treason. Wyatt (or Wyat) was knighted in 1537 and served as ambassador to the court of Holy Roman Emperor, Wyatt, and his contemporary Henry Howard, Earl of Surrey, are credited with **introducing the sonnet into English poetry**; he **translated ten of Petrarch's sonnets**, composed original sonnets, and worked in other poetic forms, such as the lyric, song, and rondeau. Wyatt's meter was often irregular, a feature that his critics found crude, but 20th-century critics laud Wyatt's rhythms for their vigor and expressiveness.

Henry Howard, Earl of Surrey, (1517?–1547), is an English soldier and poet. Quick-tempered and quarrelsome, he made many enemies and was imprisoned several times for misconduct. Arrested with his father on trumped-up charges of treason, he was condemned and executed in 1547. Although not primarily a man of letters, Howard greatly enriched English literature by his introduction of new verse forms. His love poems, like those of his contemporary Sir Thomas Wyatt, show the influence of Italian models. The two share the distinction of having introduced the sonnet to English literature. Howard's translation of the second and third books of the *Aeneid* by Virgil was written **in blank verse** of five iambic feet, the first use of this form in English.

In literature it was a time of experimentation and of extensive formal borrowings from French and Italian writings by scholars. The native drama continued to develop and gain popularity. Miracle (plays on religious subjects staged by common people) and morality plays (allegorical plays having abstract figures for its characters) remained a favourite form of entertainment, while a new dramatic form, the *interlude*, developed. It was a short play on everyday subjects designed to be presented between the courses of a banquet.

Elizabethan Age (1558-1603)

This period marked the summit of English Renaissance art and literature which has never been surpassed. It witnessed the flourishing of English poetry and drama.

Elizabeth I (1533–1603), queen of England and Ireland (1558-1603), daughter of Henry VIII and his second wife, Anne Boleyn. Elizabeth was the longest-reigning English monarch in nearly two centuries and **the first woman to successfully occupy the English throne**. Called Glorianna and Good Queen Bess, Elizabeth enjoyed enormous popularity during her life and became an even greater legend after her death. Elizabeth firmly established Protestantism in England, encouraged English enterprise and commerce, and defended the nation against the powerful Spanish naval force known as the Spanish Armada. Her reign was noted for the English Renaissance, an outpouring of poetry and drama led by William Shakespeare, Edmund Spenser, and Christopher Marlowe that remains unsurpassed in English literary history.

Elizabeth was born at Greenwich Palace in London on September 7, 1533. Her parents, Henry VIII and Anne Boleyn, wanted a son as heir and were not pleased with the birth of a daughter. When she was two her mother was beheaded for adultery, and Elizabeth was exiled from court. The noted scholar **Roger Ascham** later served as her tutor, and he educated her as a potential heir to the throne rather than as an insignificant daughter of the monarch. Elizabeth underwent strict training in Greek, Latin, rhetoric, and philosophy and was an intellectually gifted pupil. Later she wrote poetry of merit that she may have published under a different name.

The nation that Elizabeth inherited was experiencing a steady increase in population. During the 16th century the population of England and Wales would roughly double, and by Elizabeth's death in 1603 would reach 5 million. The continued population growth placed strains on the economy, which was made worse by serious harvest failures in every decade of Elizabeth's reign. Prices for food and clothing skyrocketed in what became known as the Great Inflation.

The 1590s were the worst years of the century, marked by starvation, epidemic disease, and roving bands of vagrants (wanderers) looking for work.

Elizabeth's government enacted legislation known as the Poor Laws, which made every local parish responsible for its own poor, created workhouses, and severely punished homeless beggars. One of the queen's most important economic decisions was to issue a new currency that

contained a standard amount of precious metal. This raised confidence in the currency and also allowed businesses to enter into long-term financial contracts.

During Elizabeth's reign, England expanded trade overseas and the merchant community grew. Private shipbuilding boomed and navigational advances made long sea voyages safer. At the same time, new enterprises like the Muscovy Company were chartered to find market for English products. In 1600 the government granted the English East India Company a monopoly to trade in Asia, Africa, and America. The desire to expand overseas trade was also a motive in the ventures of English explorers such as Sir Francis Drake, and Sir Walter Raleigh. Such adventurers established the first English outposts in North America.

In 1570 the pope excommunicated (отлучить от церкви) Elizabeth, approving Catholic efforts to dethrone her. In 1571 an international conspiracy was uncovered to assassinate her in favor of her cousin, Mary, Queen of Scots. Although Mary was beheaded in 1587 after years of being at the center of Catholic plots against Elizabeth, such plots did not end until England defeated the Spanish Armada in 1588.

The most outstanding dramatist of the period was W. Shakespeare (1564-1616). But there were writers in this period that opened way to him. His predecessors in poetry were Thomas Wyatt, Henry Howard, Sir Philip Sidney, Michael Drayton and Edmund Spenser in whose works the genre of sonnets produced real masterpieces.

The sonnet was brought to England from Italy where it was invented by great Italian poets Dante and Petrarch. It is a piece of lyrical poetry, having 14 lines and quite definite rules of composing. We differentiate between the Italian sonnet and the English one.

The Italian sonnet (Petrarchian) has 2 quatrains (an octave) and 2 tercets (a sextet); the rhyme scheme was: ab ab ab ab cdc cdc

The English sonnet (Shakespearian) acquired the following form: 3 quatrains and 1 couplet (2 lines); the rhyme scheme was ab ab cd cd ef ef gg.

The poets mentioned before used the Italian scheme. Initially a sonnet was a love song. In Shakespeare's words its contents were enriched by new themes and motives. Though love remained in his sonnets the main theme, it acquires a wide range of various shades: it ranges from admiration to hatred and jealousy. Besides his sonnets are filled with philosophical meditations on various problems of love.

Sir Philip Sidney (1554–1586) is an English poet, courtier, and soldier, who in life was a model of the ideal Renaissance gentleman, and whose devotion to poetry served as an inspiration for the future of English verse.

A favorite of Elizabeth I, he was sent on several diplomatic missions. He retired from court for a time after incurring the queen's displeasure, but in 1583 was restored to favor and knighted. In 1586 he joined an expedition sent to aid the Netherlands against Spain. Sidney died of wounds received in a raid on a Spanish convoy at Zutphen in the Netherlands. None of Sidney's works was published during his lifetime; many of them, however, circulated in manuscript. The best known are *Astrophel and Stella* (1591), a sequence of 108 sonnets celebrating a hopeless love affair, and *Arcadia* (1590), a pastoral romance in verse linked by prose passages; the first considerable work in English in this form; it became a model for later pastoral poetry. Sidney's *Defence of Poesie* (1595; known in a slightly different version as *An Apologie for Poetrie*, also 1595) was a prose essay that described the nature of poetry and defended it against Puritan objections to imaginative literature.

Michael Drayton (1563-1631) is an English poet, born in Hartshill, Warwickshire. His *Harmonie of the Church* (1591), a rendering of scriptural passages in verse, offended the archbishop of Canterbury and was **publicly burned**. Soon thereafter Drayton wrote *Idea's Mirror* (1594), a collection of love sonnets. Little is known about his life but several of his sonnets rank among the best creations of the period and are second only to Shakespeare's ones.

Edmund Spenser (1552–1599) is a great English poet, who bridged the medieval and Elizabethan periods, and who is most famous for his long allegorical romance, *The Faerie Queene*. Spenser was born in London, where he attended the Merchant Tailor’s School. He then went on to Pembroke College, University of Cambridge, where he took a degree in 1576. In 1579 he entered the service of the English courtier Robert Dudley, Earl of Leicester, and met the English poet Sir Philip Sidney, to whom he dedicated his first major poem, *The Shepheardes Calendar* (1579). This work demonstrates the great poetic flexibility of the English language. It is a series of 12 pastoral poems written in a variety of meters and employing a vocabulary of obsolete words and coined expressions to give a suggestion of antiquity.

While residing with the Earl of Leicester in London, Spenser began to write *The Faerie Queene*, and in 1580 he was appointed secretary to the new lord deputy of Ireland. Thereafter, Spenser lived mostly in Ireland, near Cork, where he completed his great allegory. In 1589 he was visited by the English poet, courtier, and explorer Sir Walter Raleigh, who recognized the merit of the poem and brought Spenser to England to publish it and to make the poet known to Queen Elizabeth I. Spenser received an enthusiastic reception, and his poem was hailed on the publication of its first three books in 1590. Unable to secure further patronage, however, he remained in England for about a year and published a collection of short poems entitled *Complaints* (1591) before returning to Ireland.

On his return, in the same year, he wrote *Colin Clouts Come Home Againe*. This work, published in 1595, was dedicated to Raleigh; in the pastoral mode, it recounts Spenser’s experiences at the English court and concludes with praises of the simple country life. In 1594 Spenser married and celebrated the event in his “Epithalamion,” a wedding song, considered the most beautiful example of this genre in English literature. It was printed in 1595 in the same volume as a group of **love sonnets** entitled *The Amorettu*. In October 1598 his castle was sacked and burned by Irish rebels, and Spenser fled to London, where he died on January 13, 1599.

Spenser’s reputation rests mainly on his skillful blending of religious and historical allegory with chivalric romance in *The Faerie Queene*. As originally planned, according to his introductory letter addressed to Raleigh, the work was to consist of 12 books, each made up of 12 cantos.

Only 6 books were completed, however, in addition to 2 cantos entitled “Mutabilitie” that appeared in 1609, when the 6 books were published together for the first time. As outlined in the introduction, Gloriana, the queen of Fairyland, represents both glory and Queen Elizabeth I, in whose honor 12 knights, who represented the qualities of the chivalric virtues, engage in a series of adventures. Throughout the narrative, the figure of Arthur, the perfect knight, also appears. The six completed books relate the adventures of the knights who represented the qualities of holiness, temperance, chastity, friendship, justice, and courtesy.

For *The Faerie Queene*, Spenser originated a nine-line verse stanza, now known as the **Spenserian stanza**—the first eight lines are iambic pentameter, and the ninth, iambic hexameter; the rhyme scheme is *ababbcbcc*. The melodious verse, combined with Spenser’s sensuous imagery and deliberate use of archaic language evocative of the medieval past (as in the earlier *Shepheardes Calendar*), serve not only to relieve the high moral seriousness of his theme but to create a complex panorama of great splendor. Spenser’s lush and expansive imagination and vigorous approach to structure made him a powerful influence on John Milton and the romantic poets, including John Keats and Percy Bysshe Shelley.

The Elizabethan Age is considered to be the most glorious period in the development of English theatre. Apart from Shakespeare, there were many other playwrights who distinguished themselves in the field. They are, primarily, **Robert Green, John Lyly, Thomas Kyd and Christopher Marlowe**. They were a group of dramatists known as “University Wits”. They all got a university education where they got acquainted with the masterpieces of ancient Greek and Roman drama and modeled their own works on the works they had studied. Each of them made a big contribution to English drama. **J. Lyly** introduced several parallel plots in his works, before him there was only one plot in one play. **R. Green’s** drama was very democratic. He was the 1st to introduce common people as characters. **Th. Kyd** is known as the author of “political tragedy”

Christopher Marlowe (1564-1593) is an English playwright and poet, considered the first great English dramatist and the most important Elizabethan dramatist before William Shakespeare, although his entire activity as a playwright lasted only six years. Earlier playwrights had concentrated on comedy; Marlowe worked on tragedy and advanced it considerably as a dramatic medium. His masterpiece is *The Tragical History of Doctor Faustus*.

Born in Canterbury on February 6, 1564, the son of a shoemaker, Marlowe was educated at the University of Cambridge. Going to London, he associated himself with the Admiral's Men, a company of actors for whom he wrote most of his plays. He was reputedly a secret agent for the government and numbered some prominent men, including Sir Walter Raleigh, among his friends, but he led an adventurous and dissolute life and held unorthodox religious views. In 1593 he was **denounced as a heretic**; before any action could be taken against him, in May of that year he was stabbed to death in a tavern quarrel at Deptford over payment of a dinner bill.

By revealing the possibilities for strength and variety of expression in blank verse, Marlowe helped to establish the verse form as the predominant form in English drama. He wrote four principal plays: the heroic dramatic epic *Tamburlaine the Great*, Part I (1587), about the 14th-century Mongol conqueror; *The Tragical History of Doctor Faustus* (1588?), one of the earliest dramatizations of the Faust legend; the tragedy *The Jew of Malta* (1589?); and *Edward II* (1592?), which was one of the earliest successful English historical dramas and a model for Shakespeare's *Richard II* and *Richard III*.

In each of these dramas one forceful protagonist with a single overriding passion dominates. Some authorities believe Marlowe also wrote parts of several of Shakespeare's plays. Each of Marlowe's important plays has as a central character a passionate man doomed to destruction by an inordinate desire for power. The plays are further characterized by beautiful, so'norous language and emotional vitality, which is, however, at times unrestrained to the point of pomposity.

As a poet Marlowe is known for "The Passionate Shepherd" (1599), which contains the lyric "*Come Live with Me and Be My Love.*" Marlowe's mythological love poem, *Hero and Leander*, was unfinished at his death; it was completed by George Chapman and published in 1598. Marlowe also translated works of the ancient Latin poets Lucan and Ovid. If not for Shakespeare, who was also born in 1564, Marlowe could have been the greatest playwright of English literature. There are speculations ascribing Shakespeare's works among others to Marlowe.

2. Drama: W. Shakespear.

The most outstanding dramatist of the period is justifiably considered to be W. Shakespeare (1564-1616). Little is known about Shakespeare's life. We only know that he had a family in his home town, became an actor and came to London before 1589, and spent most of his life in London. His success as a playwright enabled him to retire to Stratford, where he died and was buried in the local church as a wealthy and a much respected citizen. His plays show a great understanding of human activities of all kinds. In them, he very skillfully uses many different literary styles to express a wide range of emotions. Shakespeare's plays were popular not only with aristocrats, intellectuals and monarchs but also with ordinary people. There was something in them for everyone.

The plays are usually described as comedies, tragedies and histories but this is an oversimplification as many of them do not fall neatly into any one category. Shakespeare spent most of his career in London as an actor, playwright, and manager of the Globe Theatre, the theatre, where many of his great plays were first performed. Shakespeare himself acted at the Globe. It burned and was rebuilt shortly before Shakespeare's death, and was finally pulled down in the middle of the 17th century. Shakespeare's poems, especially his sonnets, show his extraordinary powers of expression and his depth of emotional understanding. His work has had a great influence on English and many familiar sayings and quotations come from his works, many of his expressions have become part of the language. He is the author of 2 poems, 37 plays, and 154 sonnets.

Shakespeare's creative work is traditionally divided into 3 periods differing in genres and dominant mood:

1) The 1st (1590-1600) was marked by the optimism and cheerfulness. In this decade he produced 9 out of 10 his historical chronicles (plays written on subjects from national history) form another group of plays. They are "King Henry VI", Parts I, II and III, "The Tragedy of King Richard III", "The Life and Death of King John", his sonnets and most of his comedies, and among them "The 12th Night", "The Merry Wives of Windsor", "The Comedy of Errors", "A Midsummer Night's Dream", "Much Ado About Nothing", "The Taming of the Shrew", "The Two Gentlemen of Verona". The drama "The Merchant of Venice" and the two early tragedies "Romeo and Juliet", "Julius Caesar" show a change in the playwright's understanding of life, whose approach to reality becomes more pessimistic.

2) (1601-1608) Main works "Hamlet, Prince of Denmark", "Macbeth", "Othello", "King Lear". Like his historical chronicles they are based on the same historical material so Shakespeare never converted the plot himself. The main difference between a chronicle and a tragedy is that in chronicles he centered attention at main political and historical events that took place during a reign of some king and traced the main processes that were under way then.

While in the tragedies he posed mostly moral universal problems of human relations. His contribution to the art of tragedy lies in the fact that besides the outer conflict that any tragedy had been always based on, he introduced the so-called "inner conflict" which presented no less interest. Tragedy presents events caused by the conflict between the protagonist and some outer antagonistic force which may be embodied by one man or a group of people or Destiny.

Shakespeare showed the discord in the heart, soul, mind of the main character, the struggle between Good and Evil inside the protagonist. His tragedies are very psychological: "Hamlet, Prince of Denmark" is a tragedy of mind, "Macbeth" is a tragedy of extreme vanity, "Othello" is a tragedy of deceived faith, "King Lear" is the tragedy of false grandeur. Shakespeare touched upon the moral problems of the universal importance: honesty, cruelty, love, vanity and so on. That is why his tragedies are of great interest to every new generation.

3) (1609-1616) The plays of the period are different from anything written by Shakespeare before. He still touches upon important social and moral problems, but now he suggests utopian solutions to them. He introduces romantic and fantastic elements which have a decisive role in his plays. Due to these peculiarities the works of this period such as "Tempest", "The Winter's Tale" are called romantic dramas.

The Decline of the Renaissance (1603-1649)

After Elizabeth I's death the Stuarts became the rulers of England. At the very beginning of the Stuart's reign, the religious balance between Anglicans and Puritans was lost. There were several clashes between King Charles and the Parliamentary forces. In 1642 the King was defeated, tried, found guilty in treason, and executed in 1649. England was declared a commonwealth under the jurisdiction of Parliament.

During this period a group of metaphysical poets, led by John Donne appeared. Their poetry was marked by such things as: intense feeling combined with ingenious thought; elaborate, witty images; an interest in mathematics, science and geography; an overriding interest in the soul; and direct, colloquial expression even in sonnets and lyrics. Apart from John Donne, other metaphysical poets include Henry King, George Herbert, Richard Crashaw, Abraham Cowley, Andrew Marvell and Henry Vaughan. Drama continued to develop.

Drama remained a popular form of entertainment until the Puritan government closed all playhouses in 1649.

UNIT 2

Lecture 3

LITERATURE OF THE ENLIGHTENMENT (1660-1800)

Questions:

1. **First English Novels: D. Defoe.**
2. **English Satire: J. Swift.**
3. **Novelists: T. Jones, H. Fielding, T. Smollet, L. Stern, O. Goldsmith.**

1. First English Novels: D. Defoe.

The 17th century was one of the stormiest periods of English History. The growing contradictions between the new class, the bourgeoisie, and the old forces of feudalism brought about the English Bourgeois Revolution in 1640s. As the result of the revolution the king was de-throned and beheaded and England was proclaimed a republic. Though very soon monarchy was restored, the position of the bourgeoisie had changed.

One of Shakespeare's outstanding contemporaries was Ben Johnson who excelled in comedies, most of them satirizing people's manners and vices. He is known as a 'vulpine' for it. 'Fox' is a spoken name for a cunning person.

Another prominent writer was a poet John Donne. Mainly the poet created a great number of sonnets. He took up Shakespeare's challenge of the elevated poetry full of refined fatty images and even went to the extremes because he employed rough, down-to-earth similar metaphors. There are a lot of philosophical thoughts in Donne's sonnets. All this made him head of the so-called "circle of metaphysical poetry". Many of his sonnets have a religious character and are called 'ecclesiastical sonnets'.

The process of Reformation took a specific shape in England. King Henry VIII broke off with the Catholic Church because of personal reasons. He wanted a divorce. The child of his new wife was titled Queen Elizabeth I. he established the Anglican Church and announced himself Head of it. After Henry VIII died his first daughter Mary Tudor tried to return the power but Elizabeth fought her and succeeded. She had also to fight the Scottish queen and beheaded her.

In the early XVII century the English bourgeoisie inspired by the reformations on the continent, demanded purification of the church 'from dogma's' (Puritans). All this brought the discord in the country which in combination with political ambitions of different forces led to the civil war called here as the English Bourgeois Revolution.

James I (1603-1625) was succeeded by his son (not so wise) Charles I. There arose a conflict between the king and the Parliament. Charles I dissolved the Parliament because he didn't want to divide the power with the Parliament. The civil war was between the Royalists (Cavaliers) and bourgeoisie ('round heads') led by Oliver Cromwell. It started as a claim for democracy. The Commonwealth or the Republic was established. Charles I was beheaded and Cromwell declared himself Head of the Commonwealth, but gradually he turned into a tyrant which caused dissatisfaction on the part of many of his former supporters. His death in 1658 put an end to the Republic and in 1660 monarchy was restored in England. This period is known as Restoration.

During the war publicism became one of the most important aspects in literature and the 1st English newspapers came to light printed for and distributed among the soldiers of the Commonwealth Army. They were called 'relations' because they related to events of the war. There appeared people – agitators.

Among the people who supported Cromwell was a prominent writer John Milton. He was the son of a London Lawyer. He got a good education, studied at Cambridge for 3 years which was a strong hold of puritan thought. He was conscientiously preparing himself for a career of a

poet. In the 30s he went to travel to Europe but hearing about the revolutionary events in England he hurried back and launched himself enthusiastically into political struggle. He became Latin Secretary in Cromwell's administration. He started as an adherent of Cromwell but soon he began to criticize his tyranny and anti-democracy. He was working in the form of pamphlets (social work on urgent subjects) and essays. He also wrote sonnets which he filled mostly with political and philosophical problems though lyrical (the second period – 40-50s). In his first period (1630s) he wrote mostly poetry which showed the dual nature of his outlook. His humanist ideas (optimistic) went hand in hand with religious ones – puritan thoughts.

In 1650 he developed blindness and in 1652 he became completely blind. He has a sonnet on his blindness. His greatest poems were written after the restoration when he was blind and poor. When the Restoration came, the king put Milton into prison and was going to behead him but he was saved by his friends. In poverty he wrote his best work '*Paradise Lost*'. It is a great epic song of 12 books written in blank verse (5 foot iambic meter written with no rhyme). It is based on the biblical subject relating to the revolt of Satan against God, the temptation of the first people and their punishment from the Garden of Eden.

The tale of the Fall or the Original Sin occupies in the Bible several verses while Milton developed it into a big masterfully written poem. According to Milton Satan overhears Gabriel's story about the creation of the Universe and man which he then tells to Adam. Satan decided to take his revenge on God by tempting the first man. He appears disguised as a toad, whispers some seducing words into Eve's ear. He learnt from the conversation of Adam and Eve that they are forbidden to eat a fruit from the Tree of Knowledge. Next day Eve who decided to walk into the Garden of Eden alone was approached by Satan again disguised as a serpent. Satan tells her if she plucks the piece of apple she would equal to the God. She plucks the apple for herself, another for Adam. She knows that she is mortal because she knows when she dies Adam would be given another wife. Due to this disobedience they lost their innocence and began to cover nakedness with leaves to hide themselves from the anger of God and finally they lost God's favour. They were banished from the Garden of Eden and doomed to hard labour, sufferings and pains. They were not discouraged, they relied on each other.

The image of Satan himself was described as an attractive creature. He makes the reader feel sympathy towards him. Here we find a contradiction: Milton was highly religious but his description of Satan is attractive. It was because Milton was revolutionary himself. Most probably he did it to show that Evil has always been attractive and that's why it has always managed to destroy men's best future redemption (искупление) of Jesus Christ.

Milton's second poem '*Paradise Regained*' can be considered to continue the 1st. It tells of the temptation of Christ in the wilderness by Satan. Satan is described by Milton as a cunning smooth creature, a spirit unfortunate. Paradise was regained thanks to Christ's resistance to Satan's temptations. This poem was written under the influence of the disillusionment of the outcome of the revolution. Having lost his faith in people's joint struggle, Milton began to rely on the devotion. To some extent he endowed Christ with his own features.

His last work is called '*Samson Agonistes*'. It's still another poem on a biblical subject. According to Milton he was a powerful man who fought against the enemy. He was endowed with great physical strength which was hidden in his hair. He was betrayed by his beloved wife Delilah. She told his secret and cut his hair. He was captured by the enemies and blinded by them. He took his revenge on the enemies by pulling down the pillars of the temple where there were some 3000 philistines' assemble.

Milton's contribution can't be overestimated. He influenced the further development of the poetry by the form of his works and by the greatness of his themes.

In the 18th century politically and economically England achieved the position of great power in Europe. This period witnessed many ups and downs of England's foreign policy. Along with military success and political expansion England achieved financial and commercial pre-eminence. London became the world's greatest seaport and commercial center. This development involved the growth in number and influence of a great middle class of merchants and

tradesmen. The 18th century England was distinguished also in science and philosophy. After the foundation of the royal society in 1660 the experimental sciences were establishing in men's minds the idea that the Universe in which we live is a world of orders and invariable law. As the century advanced, the idea of democracy makes steady headway. Before the century was ended, the armies of French Republic were proclaiming to all Europe the doctrines of liberty, fraternity and equality. The end of the 17th and the 18th centuries are known in the history of the European culture as the period of the Enlightenment. The Enlighteners defended the interests of the common people- craftsmen, tradesmen and peasants. Their criticism was directed against social inequality, religious hypocrisy, as well as the immorality of the aristocracy. The central problem of the Enlightenment ideology was that of man and his nature. They believed in reason as well as in man's inborn goodness. In this period thought was more important than emotion, and the literature of the day reflected that change. The name Enlightenment derives from the writers' belief in virtue in man as inborn quality and vice is due to ignorance. That's why they considered it their duty to educate or enlighten people.

This period is also called the Neoclassic age, the Augustan period, the Age of Reason and the Restoration period.

As far as literature goes, this age is remarkable for:

- 1) further development of poetry
- 2) birth of journalism
- 3) birth of the genre of novel of the XVIII century.

The poetry of the Age of Reason is called classic or neoclassic because

- 1) it was modeled on the works of the great ancient poets (Homer, Vergil)
- 2) it was characterized by precision and accuracy of expression, by a laconic and aphoristic manner of writing.

Alexander Pope (1688-1744) is a prominent English poet of the time. He was ugly-looking. His life was dramatic, he came from a Catholic family and this was the trouble of all his life, still he was well-educated. His poetry mostly has a satirical character. He wrote philosophical poems 'Essay on Men' and '*Essay on Criticism*'. Both are written in a heroic couplet (2-lined stanza, rhymed lines each consisting of 10 syllables).

"A little learning is a dangerous thing.

Drink deep or taste not the knowledge spring"

(«Вкушай много или не пробуй ничего»)

Pope's criticism of contemporary society is very wittily presented in his mock poem '*The Rape of the Lock*' (Похищение локона). There's a contrast between the loftiness of the style and the triviality of the contents.

In the 18th century people showed an immense interest in the affairs both at home and abroad. It was in the form of newspapers and journals. The most influential journalists were John Addison and Richard Steele who edited several journals called "*The Spectator*", "*The Englishman*", "*The Tattler*" (сплетник) in which they published different essays of poets on various problems of the day. Most of them had a didactic character.

This epoch in English literature may be divided into three periods:

- 1) Early Enlightenment (1660-1740)
- 2) Mature Enlightenment (1740-1760)
- 3) Late Enlightenment (Sentimentalism/Pre-Romanticism) (1760-1780)

First realistic novels appeared by D. Defoe and J. Swift.

Daniel Defoe (1660-1731) was born in London, the son of a merchant named Foe. Daniel added "De" to his name about 1700. He was educated for the Presbyterian ministry but decided in 1685 to go into business. He became a merchant and his business gave him frequent opportunities to travel throughout Western Europe. His life was full ups and downs. "30 times he was rich and poor", he said. He wrote about 500 works of different character. In his early years he dedicated himself to journalism and published his own periodical "*The Review*". His pamphlet "*The Shortest Way with the Dissenters*" was aimed at defending the freedom of religion. He pub-

lished a lot of essays in which he put forward his ideas of social reforms (education for women). He married for money and had 8 eight children. Defoe was taken to prison and 3 times pillared (на осмеяние к столбу). This fact added to his popularity. His most known work is “*The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner*”. It had an immense popularity and was immediately translated into several languages. Its hero is a middle class man. He is a true bourgeois. He is courageous, energetic, enterprising, industrious, hard-working, and pious. The novel is written in a true-to-life manner. The first-person presentation sounds veritable. Some things are naïve. It was a hymn of endeavour, courage, undertaking, and a kind of glorification of bourgeoisie. The main message is bourgeoisie has a lot of advantages.

His other novels-adventures are “*Roxana*”, “*Moll Flanders*”, *historical novels*: “*The Journal of the Plague Year*”, “*Memoirs of a Cavalier*”.

2. English Satire: J. Swift.

Jonathan Swift (1667–1745), Anglo-Irish satirist and political pamphleteer is considered to be one of the greatest masters of English prose. His many pamphlets, prose, letters, and poetry were all marked by highly effective and economical language.

His first book was connected with the battle. William Temple, the diplomat and writer for whom J. Swift worked as a secretary, ordered him to write a pamphlet “*The Book of Battles*”, a discussion between the representatives of the classical and Modern trends in literature. Later J. Swift got a post of a minister in the Catholic Church in one of the villages and published his books anonymously.

Esther Johnson (Stella) was his beloved who inspired him to produce the best love letters in the world.

J. Swift got mixed in all kinds of political, social and religious events. He wrote “*Tale of a Tub*” (сказка о бочке) – an allegory dealing with the problem of religious argument. The idea of a ‘tub’ – empty vessels make the greatest sounds. On the surface it is a story of three brothers arguing over their father’s last will. Before his death Father (Christianity) leaves his coat to his sons Peter (Catholic), Martin (Protestant) and Jack (Puritan) and forbids changing anything in it. For 7 years they kept it safe and then they decided to change it because it seemed out of date to them. In his work Swift satirizes religious doctrine.

Swift moves to London and gets involved in politics, publishes a lot of pamphlets. His satires have one very interesting peculiarity: if you don’t understand the message, you can take it for the opposite. “*A Proposal for the Universal Use of Irish Manufacture*”. Message: for the Irish to boycott English goods, English money. The situation in Ireland was dramatic. Swift was the witness of the 1st wave of Irish immigration. “*A Modest Proposal for Preventing the Children of the Poor to Be a Burden to Their Parents of the Country or for Making Them Beneficial to the Public*” (1729). The pamphlet is outrageous. He tried to save the whole Irish nation.

“*Travels into Several Remote Nations of the World by Lemuel Gulliver*”, first a sergeant and then a captain of several ships became his best masterpiece. It was published anonymously in 1726; it met with instant success. Swift’s satire was originally intended as an allegorical and acidic attack on the vanity and hypocrisy of contemporary courts, statesmen, and political parties, but in the writing of his book, which is presumed to have taken more than six years, he incorporated his ripest reflections on human society. *Gulliver’s Travels* is, therefore, a savagely bitter work, mocking all humankind. Nonetheless, it is so imaginatively, wittily, and simply written that it became and has remained a favorite children’s book.

Swift’s last years, after the death of Stella, were overshadowed by a growing loneliness and dread of insanity. He suffered frequent attacks of vertigo (головокружение), and a period of mental decay ended with his death on October 19, 1745. He was buried in his own cathedral beside the coffin of Stella. His epitaph, written by him in Latin, reads “**Here lies the body of Jonathan Swift, D.D., dean of this cathedral, where burning indignation can no longer lacerate**

(причинять боль) **his heart. Go, traveler, and imitate if you can a man who was an undaunted (бесстрашный) champion of liberty.**”

3. Novelists: T. Jones, H. Fielding, T. Smollet, L. Stern, O. Goldsmith.

The social moralizing novel was born in this period. It was represented by the works of such writers as Samuel Richardson, Henry Fielding and George Tobias Smollet.

Defoe introduced a picturesque and adventurous novel.

Swift introduced a sample of a satirical allegorical novel.

Their followers made their own contribution by making it reflect the everyday life of contemporary society.

Samuel Richardson (1689–1761) can be considered the initiator of the everyday family social novel (бытовой семейный социальный роман) He democratizes the novel by introducing a common woman as an embodiment of his ideal. His novels are deeply psychological. He wrote three of them in epistolary form (the letters which the characters exchange) – a structure that he refined and developed. For this reason he is considered a founder of the English modern novel.

1. “*Pamela; or Virtue Rewarded*” (2 volumes) Didactic, moralistic character of the novel can be seen from the title. Pamela is a maid in a rich family. She writes letters to her friend and family. Her landlady’s son makes passes on her trying to seduce her. But Pamela was so virtuous and gave a dignified resistance to the young lord so that he started to respect her and fell in love with her. He proposed to her and she became a lady. This novel came out to the bad morals of the aristocracy and highly praised the feelings of self-respect and virtue of common people. The novel was very popular.

2. “*Clarissa; or the History of a Young Lady*” (7 volumes) The essence of the novel is similar to the first one. It is longer than the first one (537 letters). It is interesting from the psychological point of view. Clarissa Harlow, a daughter of a rich man, intelligent, beautiful. Her relatives decide to marry her off to a man whom she doesn’t love. She is in despair. A young aristocrat Robert Lovelace suggests his help. They run away but he takes advantage of his position and steals her virtue. Clarissa is shocked and finally she dies from grief and shame. Richardson wants the reader to sympathize with Clarissa, to show that it’s bad to disobey parents. But R. Lovelace was so appealing that readers had a different impression – they admired him. Being distressed by this fascination, Richardson wrote the 3rd novel.

3. “*The History of Sir Charles Grandison*” (7 volumes) Here he presented his ideal of a true Christian gentleman. He overdid this image; it was too ideal.

Henry Fielding (1707–1754) is the most talented and outstanding enlightenment writer. He was a playwright, a publicist and a novelist. He started his career with writing social-political comedies where he ridiculed corruption of the ruling classes of England, the grabbing policy of England. The Government disliked his criticism and introduced severe censorship. They made him give up drama and turn to novel- writing.

His novel “*The Life of Mr. Jonathan Wilde, the Great*” is a picturesque novel treating the life of a famous highway man who had been hung a few years before. Fielding used this plot for creating a satirical portrait of the country. He compared the rulers of England with the famous robbers.

“*The History and the Adventures of Joseph Andrews and of His Friend Mr. Abraham Adams*” was conceived as a parody on Richardson’s “Pamela”. Joseph Andrews is a servant at lady Butby’s house. The lady seduced him but being virtuous he ran away from her. Later this stupid situation developed into a realistic novel.

“*History of Tom Jones, a Foundling*” is considered to be one of the world’s great novels. Once there lived a gentleman Mr. Allworthy by name. He had a sister. Once he came home from his trip to London and found a baby boy in his bedroom and called him Tom. His sister was married and gave birth to Blifield. Mr. Allworthy loved both boys but Blifield was his heir. Sophia

Western was his neighbour. She preferred Tom. His sister died and left a letter in which she told him that Tom was her illegitimate child (his father was a school teacher). Now both were equal. Bliefield decided to remove his rival. He slandered (оклеветал) Tom. Mr. Allworthy was shocked and banished Tom from the house. Tom joined the army. On his way he got in all kinds of adventures. Sophia ran away and followed him to London. He didn't know that. Finally Bliefield was punished and Tom married Sophia. In this novel Fielding presented his views on the art of novel writing in the so-called lyrical digressions which came at the beginning of all 18 books of the novel. He put forward some ideas about the gist of the novel, the style, etc. That's why Fielding is known as a theoretician of realistic Novel, his ideas are interesting.

"*Amelia*" is Fielding's favourite work but it's weaker in comparison with "Tom Jones". Fielding defined his novel as comic-epic poems in prose. He was the 1st to introduce the 3rd person narration into a novel. It was a real step forward – the writer can present his own views.

Tobias George Smollet (1721–1778) His novels were critical of English social life, his mockery was harsher than Fielding's but his novels were narrower in scope and less masterful. Smollet defined his novels as satire upon mankind. His aim was to laugh. He meant to ridicule everyone. No people deserved to be good spoken about. He presented some misanthropic (man-hating) ideas. His most known novels are "The Adventures of Roderick Random" – a story of a seaman, "The Adventures of Peregrine Pickle", "The Expedition of Humphrey Clinker".

Late Enlightenment (Sentimentalism/Pre-Romanticism) (1760-1780)

The social and political life in the 2nd half of the 18th century made the writers doubt the values and ideals of their older colleagues. The Early Enlighteners believed in Reason, in the great abilities of the human mind to cognize the world. Yet, the advance of industrialization, the emergence of new social force, that of the workers who began to be exploited by their masters, the ruins of the English countryside – all these phenomena were the result of the industrial revolution taking place in England. So the writers of a new generation began to rely on feelings, on sentiment, on heart rather than on Reason or Mind. Sentimentalism stressed the alliance of sensibility with true virtue. They also tried to appeal to their readers' senses and sentiments.

Sometimes the 18th century is called the Age of Sensibility. Poetry was best manifested in the works of the so-called 'grave-yard poets'.

Tomas Gray (1716–1771) was the most prominent of them. The essence of his poetry is: the phenomenon of death makes us think over the morality values, essence of life, mortality. (melancholy, moonshine, nightingale songs)

The principle representatives of sentimentalism in the genre of the novel were Oliver Goldsmith, Lawrence Stern and in drama – Richard Sheridan.

Oliver Goldsmith (1728–1774) is a very versatile literary writer. He wrote poetry, drama (comedies), essays and one novel with which he actually entered the literary world.

"*The Vicar of Wakefield*" is a story of a good family which has great misfortunes, but all comes well in the end. It tells about the fate of a kind-hearted, honest, village priest Dr. Primrose, a highly educated man with a scientific degree. He and his family suffered much from the hands of a young landlord. Yet the sufferings didn't harden the priest's heart. He remained as kind and sensible to the others as he used to be before the misfortunes began (he got into prison and helped the people beside him). His virtue is reinforced. The novel contains some short poems and shows the very age and body of the time.

O. Goldsmith's most known poem is "*The Deserted Village*" in which he describes the situation in the English countryside changed by the industrial revolution. The essence of the poem is: landlords turned to ship-building, peasantry disappeared, turned into workers.

Lawrence Sterne (1713–1768) – a village priest, started his literary career when in mid-40s. His astonishing books are as confusing as life itself. He seems to dislike order and common sense. His "*The Life of Tristram Shandy, Gentleman*" made him famous. It tells a story of an English aristocrat. It is a very eccentric novel. We have to read about half the book before the hero Tristram is born. The author leaves the story whenever he likes to give opinions and write essays on any subject in the world. Some chapters are several pages long and some contain only

3-4 lines. He leaves some blank pages to confuse his readers as much as possible. Some pages contain only dots. The beginning of narration comes in the middle of the novel. Yet, the novel gives a fairly good idea of a country aristocrat family portraying people with all their weaknesses. Most of the characters are “shandies”. In a dialect it means ‘a crack’ – чудак, сумасшедший. The book was so popular that within a few years he produced 8 more volumes to it.

“*A Sentimental Journey Through France and Italy*” describes the journeys of a poor village priest who sets out to travel about different English countries. But it’s not so much the adventures that constitute the contents of the novel but his feelings, emotions, thoughts and sentiments he expressed during the journey.

Sterne anticipated the technique which would be used by the 20th century writers – the stream of consciousness.

To get away from the rationalism and realism of their predecessors some writers went to the genre known as the Gothic novel which was based on the phenomenon of writer’s interests in medieval literature which was awakening at the time. Their novels were full of mystery, fantasy, the scene was usually set among some ancient ruins, forests, castles. The Gothic novel was the beginning of what is called now ‘horror stories’.

Horace Walpole (1717–1797) is known for his novel “*The Castle of Otranto*” He wrote it just for fun. It is full of elements of the supernatural.

Ann Radcliffe “*The Mystery of Udolfo*”

Charles Maturin’s “*Melmoth, the Wanderer*” is about a man who sold his soul to the devil and couldn’t die when the time came.

UNIT 3

Lecture 4

ROMANTICISM

(the beginning of the 19th century)

Questions:

1. Conservatives (the older ones) “The Lake Poets”
2. Progressive revolutionary romanticists.

Romanticism is a trend that came into all European literatures in the last decades of the 18th century and lasted for the 1st three or four decades of the 19th century. So the period of Romanticism covers approximately 30 years.

Chronologically its emergence coincides with the following historic events:

1. the American Revolution or the American War of Independence (1771–1776)
2. the French Revolution (1789)

Romanticism is called the 1st reaction of the intellectuals to the French Revolution.

The people of the period were disappointed with the outcome of the French Bourgeois Revolution. The common people did not obtain the liberty, fraternity and equality which they had hoped for; the bourgeoisie found that the reality was not what the Enlighteners had promised it to be. Quite naturally the reactionary feudal class was discontented, because the revolution had made it much weaker. The progressive minds of Europe expressed this general discontent and the new literary trend (Romanticism) reflected it.

The period of Romanticism in England had its peculiarities. During the 2nd half of the 18th century economic and social changes took place in the country. England went through the so-called Industrial revolution that gave birth to a new class—that of the proletariat. The Industrial revolution began with the invention of the weaving machine which could do the work of 17 peo-

ple. The further introduction of machinery instead of hand labour in different branches of manufacture left far more people jobless. The reactionary ruling class of England was decisively against any progressive thought influenced by the French Revolution; as a result the last decade of the 18th century was subjected to a rule that became known as the “white terror”. Progressive-minded people were persecuted and forced to exile, as in the case of Thomas Paine, the author of the Rights of Man, who had to flee to France.

The Industrial Revolution in England had a great influence on the cultural life of the country. The English writers of this period had to find answers to the problem that arose in their own country, such as: the growth of industry, the rising working class movement, and the final disappearance of the class of peasantry.

The writers influenced by the Revolution and its consequences reacted differently to it. All of them were enthusiastic about it when it started but they began to reconsider this event and change their views.

According to the difference of the attitude there appeared several groups:

1. Conservatives (the older ones) “The Lake Poets”

William Wordsworth
Samuel Coleridge
Robert Southey

2. Progressive revolutionary romanticists:

William Blake
George G. Byron
Percy B. Shelly
John Keats

1. Conservatives (the older ones) “The Lake Poets”

Conservative writers abandoned revolutionary ideas, turned their attention to nature and to the simple problems of life. They tried to avoid the contradictions, which were becoming so great in all the spheres of social life. They looked back to the idealized past of the English countryside and refused to accept the progress of industry: they even called to the Government to forbid the building of new factories, which they considered were the workers` sufferings.

Revolutionary writers denied the existing order, called upon the people to struggle for a better future, shared the people’s desire for liberty and objected to colonial oppression. Furthermore, they supported the national liberation wars on the continent against feudal reaction.

Among conservative writers there were poets William Wordsworth (1770-1850), Samuel Taylor Coleridge (1772-1834), and Robert Southey (1774-1843) who formed the “Lake School”, called so because they all lived for a time in a beautiful Lake District in the North-West of England. They dedicated much of what they wrote to Nature, especially Wordsworth. They disclosed life of the common people of the English countryside that was overlooked by their younger revolutionary contemporaries. The “Lake Poets” resorted to the popular forms of verse, which were known and could be understood by all. The works of these poets had very little relationship to one another but each of them exemplified romantic principles in poetry.

Wordsworth, William (1770–1850), English poet, one of the most accomplished and influential of England’s romantic poets, whose theories and style created a new tradition in poetry.

William met a poet Samuel Taylor Coleridge, an enthusiastic admirer of his early poetic efforts, and in 1797 he moved to Alfoxden, Somersetshire, near Coleridge’s home in Nether Stowey. The move marked the beginning of a close and enduring friendship between the poets. In the ensuing period they collaborated on a book of poems entitled *Lyrical Ballads*, first published in 1798.

This work is generally taken to mark the beginning of the romantic movement in English poetry. Wordsworth wrote almost all the poems in the volume, including the memorable “Tintern Abbey”; Coleridge contributed the famous “Rime of the Ancient Mariner.” Representing a revolt

against the artificial classicism of contemporary English verse, *Lyrical Ballads* was greeted with hostility by most leading critics of the day.

In defense of his unconventional theory of poetry, Wordsworth wrote a "Preface" to the second edition of *Ballads*, which appeared in 1800 (actual date of publication, 1801). His premise was that the source of poetic truth is the direct experience of the senses. Poetry, he asserted, originates from "emotion recollected in tranquillity." Rejecting the contemporary emphasis on form and an intellectual approach that drained poetic writing of strong emotion, he maintained that the scenes and events of everyday life and the speech of ordinary people were the raw material of which poetry could and should be made. Far from conciliating the critics, the "Preface" served only to increase their hostility. Wordsworth, however, was not discouraged, continuing to write poetry that graphically illustrated his principles.

William settled in 1799 at Dove Cottage in Grasmere, Westmorland, the loveliest spot in the English Lake District. The poet Robert Southey as well as Coleridge lived nearby and the three men became known as the Lake Poets.

Much of Wordsworth's easy flow of conversational blank verse has true lyrical power and grace, and his finest work is permeated by a sense of the human relationship to external nature that is religious in its scope and intensity. To Wordsworth, God was everywhere manifest in the harmony of nature, and he felt deeply the kinship between nature and the soul of humankind.

Coleridge, Samuel Taylor (1772–1834), English poet, critic, and philosopher, who was a leader of the Romantic Movement.

Coleridge attended Jesus College, University of Cambridge. At the university he absorbed political and theological ideas then considered radical, especially those of Unitarianism. He left Cambridge without a degree and joined the poet Robert Southey in a plan, soon abandoned, to found a utopian society in Pennsylvania. Coleridge had met and begun what was to be a lifelong friendship with the poet William Wordsworth and his sister Dorothy. The two men published a joint volume of poetry, *Lyrical Ballads* (1798), which became a landmark in English poetry; it contained the first great works of the romantic school, such as the famous "The Rime of the Ancient Mariner." The years 1797 and 1798, during which the friends lived near Nether Stowey, in Somersetshire, were among the most fruitful of Coleridge's life. In addition to the "Ancient Mariner" he wrote the symbolic poem "Kubla Khan"; began the mystical narrative poem "Christabel"; and composed the quietly lyrical "This Lime-Tree Bower My Prison", "Frost at Midnight," and "The Nightingale," considered three of his best "conversational" poems.

In 1816 Coleridge wrote his major prose work, *Biographia Literaria* (1817), a series of autobiographical notes and dissertations on many subjects, including some brilliantly perceptive literary criticism. The sections in which Coleridge defines his views on the nature of poetry and the imagination and discusses the works of Wordsworth are especially notable.

Coleridge was esteemed by some of his contemporaries and is generally recognized today as a lyrical poet and literary critic of the first rank. His poetic themes range from the supernatural to the domestic. His treatises, lectures, and compelling conversational powers made him perhaps the most influential English literary critic and philosopher of the 19th century.

Southey, Robert (1774–1843), English poet, considered one of the Lake Poets. He was born in Bristol and educated at the University of Oxford. He was a good friend of the poet Samuel Taylor Coleridge, with whom he made plans, which never materialized, to found a utopian community on the Susquehanna River in the United States. Partly in preparation for this scheme, Southey and Coleridge married sisters. Southey and Edith Fricker wed in 1795; Coleridge and Sara Fricker courted and wed at the same time. Southey traveled in Portugal in 1800, where he gathered material for a Portuguese history and completed his long poem *Thalaba the Destroyer* (12 volumes, 1801). In 1803 he settled with the Coleridge family at Greta Hall, Keswick. Southey became a political conservative and was appointed poet laureate in 1813. He wrote voluminously to support the household, including narrative poems such as *The Curse of Kehama* (1810) and a fine *Life of Nelson* (1813). In 1821 Southey published *A Vision of Judgement*, a long poem written in honor of British King George III. In the preface to this poem, Southey vigorously at-

tacked the works of Lord Byron, who retaliated with a parody of *A Vision of Judgement*, in 1822. His prose is now regarded more highly than his poetry. Southey wrote essays on moral issues, edited works of Sir Thomas Malory and produced volumes of history.

2. Progressive revolutionary romanticists:

Blake, William (1757–1827), English poet, painter, and engraver, who created a unique form of illustrated verse; his poetry, inspired by mystical vision, is among the most original, lyric, and prophetic in the language.

Blake's most popular poems have always been *Songs of Innocence* (1789). These lyrics—fresh, direct observations—are notable for their eloquence. In 1794, disillusioned with the possibility of human perfection, Blake issued *Songs of Experience*, employing the same lyric style and much of the same subject matter as in *Songs of Innocence*. Both series of poems take on deeper resonances when read in conjunction. Innocence and Experience, “the two contrary states of the human soul,” are contrasted in such companion pieces as “The Lamb” and “The Tyger.” Blake's subsequent poetry develops the implication that true innocence is impossible without experience, transformed by the creative force of the human imagination.

In his so-called Prophetic Books, a series of longer poems written from 1789 on, Blake created a complex personal mythology and invented his own symbolic characters to reflect his social concerns. A true original in thought and expression, he declared in one of these poems, “I must create a system or be enslaved by another man's.”

Blake was a nonconformist radical. Poems such as *The French Revolution* (1791), *America, a Prophecy* (1793), *Visions of the Daughters of Albion* (1793), and *Europe, a Prophecy* (1794) express his condemnation of 18th-century political and social tyranny. Theological tyranny is the subject of *The Book of Urizen* (1794), and the dreadful cycle set up by the mutual exploitation of the sexes is vividly described in “The Mental Traveller” (circa 1803). Among the Prophetic Books is a prose work, *The Marriage of Heaven and Hell* (1790-93), which develops Blake's idea that “without Contraries is no progression.” It includes the “Proverbs of Hell,” such as “The tygers of wrath are wiser than the horses of instruction.”

Burns, Robert (1759–96), Scottish poet and writer of traditional Scottish folk songs, whose works are known and loved wherever the English language is read.

Burns was born in Alloway, Ayrshire, January 25, 1759. He was the eldest of seven children born to William Burness, a struggling tenant farmer, and his wife, Agnes Broun. Although poverty limited his formal education, Burns read widely in English literature and the Bible and learned to read French. He was encouraged in his self-education by his father, and his mother acquainted him with Scottish folk songs, legends, and proverbs. In 1784 Burns read the works of the Edinburgh poet Robert Fergusson. Under his influence and that of Scottish folk tradition and older Scottish poetry, he produced most of his best-known poems, including “The Cotter's Saturday Night,” “Halloween,” “To a Daisy,” and “To a Mouse.” In addition, he wrote “The Jolly Beggars,” a cantata chiefly in standard English, which is considered one of his masterpieces. Several of his early poems, notably “Holy Willie's Prayer,” satirized local ecclesiastical squabbles (споры) and attacked Calvinist theology, bringing him into conflict with the church.

In 1786 he arranged to issue by subscription a collection of his poetry. Published on July 31, *Poems*, chiefly in the Scottish dialect was an immediate success. He moved in the fall of 1786 to Edinburgh, where he was lionized by fashionable society. Charmed by Burns, the literati mistakenly believed him to be an untutored bard, a “Heavens-taught Plowman.” He resented their condescension, and his bristling independence, blunt manner of speech, and occasional social awkwardness alienated admirers.

Burns' later literary output consisted almost entirely of songs, both original compositions and adaptations of traditional Scottish ballads and folk songs. He contributed some 200 songs to Scots Musical Museum (6 volumes, 1783–1803). In 1792 Burns wrote about 100 songs and some humorous verse for Select Collection of Original Scottish Airs, compiled by George Thomson. Among his

songs in this collection are such favorites as “Auld Lang Syne,” “Comin’ Thro’ the Rye,” “Scots Wha Hae,” “A Red, Red Rose,” “The Banks o’ Doon,” and “John Anderson, My Jo.”

After the outbreak of the French Revolution, Burns became an outspoken champion of the Republican cause. His enthusiasm for liberty and social justice dismayed many of his admirers; some shunned or reviled him. After Franco-British relations began to deteriorate, he curbed his radical sympathies, and in 1794, for patriotic reasons, he joined the Dumfriesshire Volunteers. Burns died in Dumfries, July 21, 1796.

Burns touched with his own genius the traditional folk songs of Scotland, transmuting them into great poetry, and he immortalized its countryside and humble farm life. He was a keen and discerning satirist who reserved his sharpest barbs for sham, hypocrisy, and cruelty. His satirical verse, once little appreciated, has in recent decades been recognized widely as his finest work. He was also a master of the verse-narrative technique. Finally, his love songs, perfectly fitted to the tunes for which he wrote them, are, at their best, unsurpassed.

George Gordon Byron (1788–1824) He was born on January 22, 1788 in London, in an old, but poor family, inherited the title Lord from his uncle. He got education at Cambridge University. When he was 21, he became the member of the House of Lords. In 1809 he traveled around Europe, visiting different countries. During a journey he wrote a diary, which was the base for his “Childe Harold’s Pilgrimage”, which he began in Greece. The poem describes the travels and reflections of a young man who, disillusioned with a life of pleasure and revelry, looks for distractions in foreign lands. Besides furnishing a travelogue with Byron’s own wanderings through the Mediterranean, the first 2 cantos express the melancholy and disillusionment felt by a generation weary of the wars of the post-revolutionary and Napoleonic eras. In the poem Byron reflects upon the vanity of ambition, the transitory nature of pleasure, and the futility of the search of perfection in the course of a pilgrimage through Portugal, Spain, Albania and Greece.

Byron’s first published volume of poetry “Hours of Idleness” appeared in 1807. It was criticized by many Scottish journals. In answer he published “English Bards and Scotch Reviewers”. In this poem he stressed the necessity for a poet to deal with the most topical themes of the day. In the cycle of “Hebrew Melodies”, “Oriental Poems”, the author tells about a rebellious man, who fights against any form of oppression.

Byron’s greatest poem is “Don Juan”, a satire in the form of a picaresque (плутовской) verse tale. The first 2 cantos of Don Juan were begun in 1818 and published in 1819. Byron transformed the legendary libertine Don Juan into an unsophisticated, innocent young man who, though he delightedly succumbs to the beautiful women who pursue him, remains a rational norms against which to view the absurdities and irrationalities of the world. Upon being sent abroad by his mother from his native Seville, Juan survives a shipwreck and is cast up on a Greek island, where he is sold in the slavery in Constantinople. He escapes to the Russian army, participates in the Russian siege of Ismail, and is sent to St. Petersburg, where he wins a favor of the Empress Catherine the Great and is sent by her on a diplomatic mission to England. The poem’s story remains merely a peg on which Byron could hang a witty and satirical social commentary. His most consistent targets are, first, the hypocrisy and can’t underlying various social and sexual conventions, and, second, the vain ambitions of poets, lovers, generals, rulers and humanity in general. “Don Juan” remains unfinished; Byron completed 16 cantos and had begun the 17th before his own illness and death.

In “Don Juan” he was able to free himself from the excessive melancholy of “Ch. Harold” and reveal other sides of his character and personality – his satiric wit and his unique view of the comic rather than tragic discrepancy between reality and appearance. It is a lyrical epic poem, where he mocks at his literary colleagues. He touched upon almost every aspect of life. It is called a satirical encyclopedia of European life. He planned to write 24 cantos, but he died in Greece in 1824, April, 19, where he was considered to be a national hero. His heart is buried in Greece, and body was placed in the family vault near Newstead, as it was refused to bury him in Westminster Abbey.

Shelley, Percy Bysshe (1792–1822), English poet, considered by many to be among the greatest, and one of the most influential leaders of the romantic movement. Throughout his life, Shelley lived by a radically nonconformist moral code. His beliefs concerning love, marriage, revolution, and politics caused him to be considered a dangerous immoralist by some.

He was born on August 4, 1792, at Field Place, near Horsham, Sussex, educated at Eton College and, until his expulsion at the end of one year, the University of Oxford. With another student, Thomas Jefferson Hogg, Shelley had written and circulated a pamphlet, *The Necessity of Atheism* (1811), of which the university authorities disapproved.

In 1817, Shelley produced *Laon and Cythna*, a long narrative poem that tells a symbolic tale of revolution. It was later reissued as *The Revolt of Islam* (1818). At this time, he also wrote revolutionary political tracts signed “The Hermit (отшельник) of Marlow.” During the remaining four years of his life, Shelley produced all his major works.

Many critics regard Shelley as one of the greatest of all English poets. They point especially to his lyrics, including the familiar short odes “To a Skylark” (1820), “To the West Wind” (1819), and “The Cloud” (1820). Also greatly admired are the shorter love lyrics, including “I arise from dreams of thee” and “To Constantia singing”; the sonnet “Ozymandias” (1818); and “Adonais” (1821), an elegy for the British poet John Keats, written in formal Spenserian stanzas. The effortless lyricism of these works is also evident in Shelley’s verse dramas, *The Cenci* (1819) and *Prometheus Unbound* (1820); these remain, however, profound but unproduceable closet dramas. His prose, including a translation (1818) of *The Symposium* by Plato and the unfinished critical work *A Defence of Poetry* (written 1821; published 1840), is equally skillful. Other critics, particularly antiromanticists who object to the prettiness and sentimentality of much of his work, maintain that Shelley was not as influential as the other British romantic poets Byron, Keats, or William Wordsworth.

Keats, John (1795–1821), English poet, one of the most gifted and appealing of the 19th century and an influential figure of the Romantic Movement.

Keats was educated at the Clarke School, Enfield, and at the age of 15 was apprenticed to a surgeon. Subsequently, from 1814 to 1816, Keats studied medicine in London hospitals; in 1816 he became a licensed druggist but never practiced his profession, deciding instead to be a poet.

Keats had already written a translation of *Aeneid* and some verse by Virgil; his first published poems (1816) were the sonnets “Oh, Solitude if I with Thee Must Dwell” and “On First Looking into Chapman’s Homer.” Both poems appeared in the *Examiner*, a literary periodical edited by the essayist and poet Leigh Hunt, one of the champions of the Romantic Movement in English literature. Hunt introduced Keats to a circle of literary people, including the poet Percy Bysshe Shelley; the group’s influence enabled Keats to see his first volume published, *Poems by John Keats* (1817). The principal poems in the volume were the sonnet on Chapman’s Homer, the sonnet “To One Who Has Been Long in City Pent,” “I Stood Tip-Toe upon a Little Hill,” and “Sleep and Poetry,” which defended the principles of romanticism as proclaimed by Hunt and attacked the practice of romanticism as represented by the poet George Gordon, Lord Byron.

Keats’s second volume, *Endymion*, was published in 1818. Based upon the myth of Endymion and the moon goddess, it was attacked by two of the most influential critical magazines of the time, the *Quarterly Review* and *Blackwood’s Magazine*. Calling the romantic verse of Hunt’s literary circle “the Cockney school of poetry,” *Blackwood’s* declared *Endymion* to be nonsense and recommended that Keats give up poetry.

Keats’s great creative outpouring came in April and May of 1819, when he composed a group of five odes. Literary critics rank these works among the greatest short poems in the English language. Each ode begins with the speaker focusing on something—a nightingale, an urn, the goddess Psyche, the mood of melancholy, the season of autumn—and arrives at his greater insight into what he values.

In “Ode to a Nightingale,” the nightingale’s song symbolizes the beauty of nature and art. Keats was fascinated by the difference between life and art: Human beings die, but the art they make lives on. The speaker in the poem tries repeatedly to use his imagination to go with the bird’s song,

but each time he fails to completely forget himself. In the sixth stanza he suddenly remembers what death means, and the thought of it frightens him back to earth and his own humanity.

In “Ode on a Grecian Urn,” the bride and bridegroom painted on the Grecian urn do not die. Their love can never fade, but neither can they kiss and embrace. At the end of the poem, the speaker sees the world of art as cold rather than inviting.

The last two odes, “Ode on Melancholy” and “To Autumn,” show a turn in Keats’s ideas about life and art. He celebrates “breathing human passion” as more beautiful than either art or nature.

In 1820 Keats became ill with tuberculosis. Nevertheless, the period from 1818 to 1820 was one of great creativity. In July 1820, the third and best of his volumes of poetry, *Lamia, Isabella, The Eve of St. Agnes, and Other Poems*, was published. The three title poems, dealing with mythical and legendary themes of ancient, medieval, and Renaissance times, are rich in imagery and phrasing. The volume also contains the unfinished poem “Hyperion”.

He died in Rome and some of his best-known poems were posthumously published, including “Eve of St. Mark” (1848) and “La belle dame sans merci” (The Beautiful Woman Without Mercy; first version pub. 1888). Keats’s letters, praised by many critics as among the finest literary letters written in English, were published in their most complete form in 1931; a later edition appeared in 1960.

Although Keats’s career was short and his output small, critics agree that he has a lasting place in the history of English and world literature. Characterized by exact and closely knit construction, sensual descriptions, and by force of imagination, his poetry gives transcendental value to the physical beauty of the world.

The Romanticists paid a good deal of attention to the spiritual life of man. This was reflected in an abundance of lyrical verse. The so-called exotic theme came into being and great attention was dedicated to Nature and its elements. The description became very rich in form and many-sided in contents. The writers used such means as symbolism, fantasy, grotesque, legends, tales, songs, and ballads also became part of their creative method. The Romanticists were talented poets and their contribution to English literature was of immense importance.

Scott, Sir Walter (1771–1832), Scottish novelist and poet, whose work as a translator, editor, biographer, and critic, together with his novels and poems, made him one of the most prominent figures in English Romanticism. He was born in Edinburgh, August 15, 1771. Trained as a lawyer, he became a legal official, an occupation that allowed him to write.

A love of ballads and legends helped direct Scott’s literary activity. His translations of German Gothic romances in 1796 gained him some note, but he first achieved eminence with his edition of ballads, *The Minstrelsy of the Scottish Border*, in 1802-1803. His first narrative poem, *The Lay of the Last Minstrel* (1805), brought him huge popularity. Following this success, he wrote a series of romantic narrative poems, which included *Marmion* (1808), *The Lady of the Lake* (1810), *The Bridal of Triermain* (1813), and *The Lord of the Isles* (1815). In 1813, he was offered the poet laureateship of England, and declined, recommending Robert Southey for the post. He also published editions of the writings of the English poet John Dryden in 1808 and of the English satirist Jonathan Swift in 1814.

Scott’s declining popularity as a poet, in part caused by the competition of Lord Byron, led him to turn to the novel. *Waverley* (1814) began a new series of triumphs. More than 20 novels followed in rapid succession, including *Guy Mannering* (1815), *Old Mortality* (1816), *The Heart of Midlothian* (1818), *Rob Roy* (1818), *The Bride of Lammermoor* (1819), *Ivanhoe* (1819), *Kenilworth* (1821), *Quentin Durward* (1823), and *The Fair Maid of Perth* (1828). Although he published this fiction anonymously, his identity became an open secret.

Scott is the first major historical novelist. In his portraits of Scotland, England, and the Continent from medieval times to the 18th century, he showed a keen sense of political and traditional forces and of their influence on the individual. Although his plots are sometimes hastily constructed and his characters sometimes stilted, these works remain valuable for their compelling atmosphere, occasional epic dignity, and clear understanding of human nature. James Fen-

imore Cooper in America, Honore de Balzac in France, and Charles Dickens and William Makepeace Thackeray in England were among the many that learned from Scott's panoramic studies of the interplay between social trends and individual character. In Great Britain, he created an enduring interest in Scottish traditions, and throughout the Western world he encouraged the cult of the Middle Ages, which strongly characterized Romanticism.

UNIT 4

Lecture 5

ENGLISH LITERATURE OF THE 19TH CENTURY Early Victorian literature: the age of the novel

Questions:

1. Later 19th century poets: A. Tennyson, R. Browning.

2. Writers.

2.1 Jane Austen

2.2 Charles John Huffam Dickens

2.3 William Makepeace Thackeray

2.4 Elizabeth Cleghorn Gaskell

2.5 Brontë

The Industrial Revolution (late 17th-early 18th c) resulted in a rapid development of manufacture which led to a more severe exploitation of the working people, to the worsening of their living conditions. The Parliament Reform of 1832 and the Poor Law of 1834 which was carried out by the bourgeoisie with the support of proletariat did not bring about any improvement into the life of lower classes. All this led to the Chartist Movement in the course of which English workers put forward both social and political demands. The People's Charter contained six specific demands, including suffrage for all male citizens 21 years of age and over, elections by secret ballot, and annual parliamentary elections. The Chartist Movement went on for about 2 decades and declined in the 50s only because the bourgeoisie satisfied the most important demands.

In the literary field the Chartist Movement produced a new type of literature, mostly poetry, which reflected the demands and aspirations of the Chartists. The most well-known of the poets of the time was Thomas Hood. Hood was known, however, chiefly as a humorous writer, particularly clever in punning. He won this reputation largely through his writings in the *Comic Annual* between 1830 and 1842, in which he deftly caricatured current events and contemporary figures. His great talent as a serious poet was demonstrated in such later works as "Song of the Shirt", "Bridge of Sighs", and "Song of the Labourer." These poems revealed Hood's sympathy with the sufferings of the industrial workers of his time.

That was the social background against which a new trend – Critical Realism – came to being. It replaced Romanticism which by that time had exhausted itself. Romanticism with its allegories seemed too abstract and too allusive to deal with every-day reality. Realism presupposes portraying typical characters in typical circumstances besides the truthful depiction of details of life. The new generation writers busied themselves with depicting the truth of day-to-day problems both social and moral, making common people heroes of their works. In their works they managed to achieve a great generalization so that their characters looked as types.

The first generation of writers of that period may be called social realists. The second generation turned rather to psychological themes.

2.1 Jane Austen

Austen, Jane (1775–1817) is considered to be a mother of English novel. She is a major English novelist, whose brilliantly witty, elegantly structured satirical fiction marks the transition in English literature from 18th-century neoclassicism to 19th-century romanticism.

Austen was born near Basingstoke, in the parish of Steventon, of which her father was rector. She was educated at home and never lived apart from her family, in which she was the seventh of eight children. The Austens moved from Steventon in 1801, living thereafter in Bath, Southampton, Chawton, and Winchester. Austen began as a child to write novels for her family. Some of her youthful efforts, written as early as 1790, were published in *Love and Freindship and Other Early Works* (1922).

Jane Austen's six complete adult novels were written in two distinct periods. Those of her first period (1796-1798) took more than 15 years to find a publisher. During this time she wrote *Sense and Sensibility* (1811), *Pride and Prejudice* (1813); and *Northanger Abbey* (1818). Her three early novels form a distinct group in which a strong element of literary satire accompanies the comic depiction of character and society.

Sense and Sensibility tells the story of the impoverished Dashwood sisters. Marianne is the heroine of "sensitivity"—*i.e.*, of openness and enthusiasm. She becomes infatuated with the attractive John Willoughby, who seems to be a romantic lover but is in reality an unscrupulous fortune hunter. He deserts her for an heiress, leaving her to learn a dose of "sense" in a wholly unromantic marriage with a staid and settled bachelor, Colonel Brandon, who is 20 years her senior. By contrast, Marianne's older sister, Elinor, is the guiding light of "sense," or prudence and discretion, whose constancy toward her lover, Edward Ferrars, is rewarded by her marriage to him after some distressing vicissitudes.

Pride and Prejudice describes the clash between Elizabeth Bennet, the daughter of a country gentleman, and Fitzwilliam Darcy, a rich and aristocratic landowner. Although Austen shows them intrigued by each other, she reverses the convention of "first impressions": "pride" of rank and fortune and "prejudice" against Elizabeth's inferiority of family hold Darcy aloof; while Elizabeth is equally fired both by the "pride" of self-respect and by "prejudice" against Darcy's snobbery. Ultimately, they come together in love and self-understanding. The intelligent and high-spirited Elizabeth was **Jane** Austen's own favourite among all her heroines and is one of the most engaging in English literature.

Northanger Abbey combines a satire on conventional novels of polite society with one on Gothic tales of terror. Catherine Morland, the unspoiled daughter of a country parson, is the innocent abroad who gains worldly wisdom: first in the fashionable society of Bath and then at Northanger Abbey itself, where she learns not to interpret the world through her reading of Gothic thrillers. Her mentor and guide is the self-assured and gently ironic Henry Tilney, her husband-to-be.

In the three novels of **Jane** Austen's maturity, the literary satire, though still present, is more subdued and is subordinated to the comedy of character and society.

Austen's second period of productivity began in 1811 after the publication of *Sense and Sensibility*. Following 12 disappointing and unproductive years, she produced in quick succession her last three novels: *Mansfield Park* (1814), *Emma* (1816), and *Persuasion* (1818). All three deal with the romantic entanglements of their strongly characterized heroines.

In its tone and discussion of religion and religious duty, *Mansfield Park* is the most serious of Austen's novels. The heroine, Fanny Price, is a self-effacing and unregarded cousin cared for by the Bertram family in their country house. Fanny emerges as a true heroine whose moral strength eventually wins her complete acceptance in the Bertram family and marriage to Edmund Bertram himself, after that family's disastrous involvement with the meretricious and loose-living Crawfords.

Of all Austen's novels, *Emma* is the most consistently comic in tone. It centres on Emma Woodhouse, a wealthy, pretty, self-satisfied young woman who indulges herself with meddle-

some and unsuccessful attempts at matchmaking among her friends and neighbours. After a series of humiliating errors, a chastened Emma finds her destiny in marriage to the mature and protective George Knightley, a neighbouring squire who had been her mentor and friend.

Persuasion tells the story of a second chance, the reawakening of love between Anne Elliot and Captain Frederick Wentworth, whom seven years earlier she had been persuaded not to marry. Now Wentworth returns from the Napoleonic Wars with prize money and the social acceptability of naval rank; he is an eligible suitor acceptable to Anne's snobbish father and his circle, and Anne discovers the continuing strength of her love for him.

Several incomplete works were published long after Austen's death. These include *The Watsons* (1923), *Fragment of a Novel* (1925), and *Plan of a Novel* (1926). Her correspondence has also been published (*Letters*, 1932; revised edition 1952).

The works of Jane Austen, well received from their publication onward, are very different in style from the romanticism favored by her contemporaries. With penetrating observation and in meticulous detail, she presented the quiet, day-to-day country life of the upper-middle-class English. Her characteristic theme was that maturity is achieved through the loss of illusions. Faults of character displayed by the people of her novels are corrected when, through tribulation, lessons are learned. Even the most minor characters are vividly particularized in Austen's lucid style. Because of her sensitivity to universal patterns of human behavior, Austen has been regarded by many critics as one of the greatest of all novelists.

Although the birth of the English novel is to be seen in the first half of the 18th century in the work of Daniel Defoe, Samuel Richardson, and Henry Fielding, it is with **Jane** Austen that the novel takes on its distinctively modern character in the realistic treatment of unremarkable people in the unremarkable situations of everyday life. In her six novels—*Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*—Austen created the comedy of manners of middle-class life in the England of her time, revealing the possibilities of “domestic” literature. Her repeated fable of a young woman's voyage to self-discovery on the passage through love to marriage focuses upon easily recognizable aspects of life. It is this concentration upon character and personality and upon the tensions between her heroines and their society that relates her novels more closely to the modern world than to the traditions of the 18th century. It is this modernity, together with the wit, realism, and timelessness of her prose style; her shrewd, amused sympathy; and the satisfaction to be found in stories so skillfully told, in novels so beautifully constructed that helps to explain her continuing appeal for readers of all kinds. Modern critics remain fascinated by the commanding structure and organization of the novels, by the triumphs of technique that enable the writer to lay bare the tragicomedy of existence in stories of which the events and settings are apparently so ordinary and so circumscribed.

2.2 Charles John Huffam Dickens

Dickens, Charles John Huffam (1812–1870), English novelist and one of the most popular writers in the history of literature, generally considered the greatest of the Victorian era. In his enormous body of works, Dickens combined masterly storytelling, humor, pathos, and irony with sharp social criticism and acute observation of people and places, both real and imagined.

Dickens was born February 7, 1812, in Portsmouth and spent most of his childhood in London and Kent, both of which appear frequently in his novels. He started school at the age of nine, but his education was interrupted when his father, an amiable but careless minor civil servant, was imprisoned for debt in 1824. The boy was then forced to support himself by working in a shoe-polish factory. A resulting sense of humiliation and abandonment haunted him for life, and he later described this experience, only slightly altered, in his novel *David Copperfield* (1849-1850). From 1824 to 1826, Dickens again attended school. For the most part, however, he was self-educated. Among his favorite books were those by such great 18th-century novelists as Henry Fielding and Tobias Smollett, and their influence can be noticed in Dickens's own novels. In 1827 Dickens took a job as a legal clerk. After learning shorthand, he began working as a re-

porter in the courts and Parliament, perhaps developing the power of precise description that was to make his creative writing so remarkable.

In December 1833 Dickens published the first of a series of original descriptive sketches of daily life in London, using the pseudonym Boz. The success of this work, *Sketches by Boz* (1836), permitted Dickens to marry Catherine Hogarth in 1836 and led to the proposal of a similar publishing venture. Dickens first caught his readers by making them laugh. Later he transformed this particular project from a set of loosely connected vignettes into a comic narrative, *The Pickwick Papers* (1836-1837). The success of his first novel made Dickens famous. In this work he seems to see things in an amusing and exaggerated way. He gives a most impressive picture of various aspects of the English life at that period and the most rueful criticism is directed against the English voting system and law. The light-hearted humour filling the book later gave way to severe criticism and pathos of those having power.

Dickens subsequently maintained his fame with a constant stream of novels. A man of enormous energy and wide talents, he also engaged in many other activities. He edited the weekly periodicals *Household Words* (1850-1859) and *All the Year Round* (1859-1870), composed the travel books *American Notes* (1842) and *Pictures from Italy* (1846), administered charitable organizations, and pressed for many social reforms. In 1842 he lectured in the United States in favor of an international copyright agreement and in opposition to slavery. In 1843 he published *A Christmas Carol*, an ever-popular children's story. Dickens's extraliterary activities also included managing a theatrical company that played before Queen Victoria in 1851 and giving public readings of his own works in England and America. All these successes, however, were shadowed by domestic unhappiness. Incompatibility and Dickens's relations with a young actress, Ellen Ternan, led to his separation from his wife in 1858, after the marriage had produced ten children. He suffered a fatal stroke on June 9, 1870, and was buried in Westminster Abbey five days later.

As Dickens matured artistically, his novels developed from comic tales based on the adventures of a central character, like *The Pickwick Papers* and *Nicholas Nickleby* (1837-1838), to works of great social relevance, psychological insight, and narrative and symbolic complexity. Among his fine works are *Bleak House* (1852-1853), *Little Dorritt* (1855-1857), *Great Expectations* (1860-1861), and *Our Mutual Friend* (1864-1865). Readers of the 19th and early 20th century usually prized Dickens's earlier novels for their humor and pathos. While recognizing the virtues of these books, critics today tend to rank more highly the later works because of their formal coherence and acute perception of the human condition. In addition to those mentioned, Dickens's major writings include *Oliver Twist* (1837-1839), *The Old Curiosity Shop* (1840-1841), *Barnaby Rudge* (1841), *Martin Chuzzlewit* (1843-1844), *Dombey and Son* (1846-1848), *Hard Times* (1854), *A Tale of Two Cities* (1859), and *The Mystery of Edwin Drood* (unfinished, 1870).

Dickens hoped to improve life with his books and he achieved his purpose. His books each dealing and criticizing this or that aspect of bourgeois reality have a social impact.

In *Oliver Twist*, describing the adventures of a poor orphan boy he depicted the severe conditions of life in the workhouses and drew the public attention to the problem of criminality. Though containing much comedy still, *Oliver Twist* is more centrally concerned with social and moral evil (the workhouse and the criminal world).

In *Nicholas Nickleby* he exposed the drawbacks of the English educational system.

In *Bleak House* he dealt with the law system.

Hard Times gave a very precise picture of a typical English mining town with its problems, struggles, etc. Many of his works evoked public response and brought about some changes and reforms.

The true-to-life presentation of reality went hand in hand in his books with some naïve beliefs in the possibility of social betterment by means of moral reformation.

In *Dombey and Son* some of the corruptions of money and pride, of place and the limitations of "respectable" values are explored, virtue and human decency being discovered most often among the poor, humble, and simple. In the end of the novel Good defeats Evil.

A Tale of Two Cities, his only historical novel, takes place during the French Revolution. The book's opening lines set a tone of ambiguity for the story of a man's discovery of his own conscience in the midst of tumultuous historical forces: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair..."

2.3 William Makepeace Thackeray

Thackeray, William Makepeace (1811–63), English novelist most known for his *Vanity Fair* (1847–48), a novel of the Napoleonic period in England, and *The History of Henry Esmond, Esq.* (1852), set in the early 18th century.

Thackeray was born July 18, 1811, in Calcutta, India, into a wealthy English merchant family. In 1829 Thackeray entered the University of Cambridge. Leaving the university without taking his degree, he attempted to develop his literary and artistic abilities, first as the editor of a short-lived journal and subsequently as an art student in Paris. In 1840, despite a series of financial reverses and the mental illness of his wife, Thackeray produced *The Paris Sketchbook*, a series of reprints of his contributions to various literary journals. *Comic Tales and Sketches* (1841) contained the *Yellowplush Papers*, *Major Gahagan*, and the *Bedford Row Conspiracy*. After joining the staff of the humorous journal *Punch* in 1842, he published the *Irish Sketchbook* in 1843 and *Cornhill to Cairo* in 1847.

Thackeray began the serial publication of his great satirical novel *Vanity Fair* early in 1847, quickly establishing a reputation as one of the major literary figures of his time. In such subsequent novels as *Henry Esmond* (1852), *The Newcomes* (1853), and *The Virginians* (1857), he broadened his observation of social situations to various eras and locales. These widely acclaimed works had a strong historical aspect and they brought Thackeray new recognition. He became a principal competitor of his great contemporary, Charles Dickens, with whom he frequently disagreed on the nature of the novel as a vehicle for social commentary.

After lecturing in the U.S., Thackeray edited the *Cornhill Magazine* (1860-62). He contributed two of his lesser novels, *Lovel the Widower* and *The Adventures of Philip*, to the journal, and his work with the magazine suggested ideas for his humorous essays, *The Roundabout Papers*. In 1862 he gave up his editorship because he was unwilling to refuse manuscripts, but he continued to work for the magazine, beginning his last novel, *Denis Duval*, shortly before his death on December 24, 1863, in London. After he died in 1863, a commemorative bust of him was placed in Westminster Abbey.

With *Vanity Fair* (1847–48), the first work published under his own name, Thackeray adopted the system of publishing a novel serially in monthly parts that had been so successfully used by Dickens. The picture of London in the book is presented as a big fair where everything is bought and sold. Set in the second decade of the 19th century, the period of the Regency, the novel deals mainly with the interwoven fortunes of two contrasting women, Amelia Sedley and Becky Sharp. The latter, an unprincipled adventuress, is the leading personage and is perhaps the most memorable character Thackeray created. Subtitled "A Novel Without a Hero," the novel is deliberately antiheroic: Thackeray states that in this novel his object is to "indicate . . . that we are for the most part . . . foolish and selfish people . . . all eager after vanities."

The wealthy, wellborn, passive Amelia Sedley and the ambitious, energetic, scheming, provocative, and essentially immoral Becky Sharp, daughter of a poor drawing master, are contrasted in their fortunes and reactions to life, but the contrast of their characters is not the simple one between moral good and evil—both are presented with dispassionate sympathy. Becky is the character around whom all the men play their parts in an upper middle-class and aristocratic background. Amelia marries George Osborne, but George, just before he is killed at the Battle of Waterloo, is ready to desert his young wife for Becky, who has fought her way up through society to marriage with Rawdon Crawley, a young officer of good family. Crawley, disillusioned,

finally leaves Becky, and in the end virtue apparently triumphs, Amelia marries her lifelong admirer, Colonel Dobbin, and Becky settles down to genteel living and charitable works.

Unlike Dickens who portrayed his characters either good or bad, Thackeray is more objective. He doesn't label his heroes. He leaves it to the reader to judge.

The rich movement and colour of this panorama of early 19th-century society make *Vanity Fair* Thackeray's greatest achievement; the narrative skill, subtle characterization, and descriptive power make it one of the outstanding novels of its period. But *Vanity Fair* is more than a portrayal and imaginative analysis of a particular society. Throughout we are made subtly aware of the ambivalence of human motives, and so are prepared for Thackeray's conclusion: "Ah! *Vanitas Vanitatum!* Which of us is happy in this world? Which of us has his desire, or having it, is satisfied?" It is its tragic irony that makes *Vanity Fair* a lasting and insightful evaluation of human ambition and experience.

2.4 Elizabeth Cleghorn Gaskell

Gaskell, Elizabeth Cleghorn, (1810-1865), English novelist, known for her thorough research, compassion toward her subjects, and skillful narrative style. She was born Elizabeth Stevenson in London. Her first novel was *Mary Barton, a Tale of Manchester Life* (pub. anonymously in 1848), an attack on the behavior of factory employers during the 1840s, and a time of depression and hardship for the British working class. The book won her the friendship of Charles Dickens, who requested a contribution to his new magazine, *Household Words*. Between 1851 and 1853 Gaskell contributed the papers later published under the title of *Cranford* (1853). This book, concerning elegant gentility among women in a country town, has become an English classic.

Among the many friends attracted by Mrs. Gaskell was Charlotte Brontë, who died in 1855 and whose biography Charlotte's father, Patrick Brontë, urged her to write. The *Life of Charlotte Brontë* is at once a work of art and a well-documented interpretation of its subject. Gaskell's other works include the novels and stories *The Moorland Cottage* (1850); *Ruth* (1853); *North and South* (1855), another compassionate study of conditions in Manchester; and the posthumously published *Wives and Daughters* (1866).

2.5 Brontë

Brontë is the name of three English novelists, also sisters, whose works have become beloved classics. The sisters **Charlotte** Brontë (1816-1855), **Emily (Jane)** Brontë (1818-1848), and **Anne** Brontë (1820-1849), were born in Thornton. Their father, Patrick Brontë, who had been born in Ireland, was appointed rector of Haworth, a village on the Yorkshire moors. In 1824, when their mother died, Charlotte and Emily were sent to join their older sisters Maria and Elizabeth at the Clergy Daughters' School in Cowan Bridge; this was the original on which was modeled the infamous Lowood School of Charlotte Brontë's novel *Jane Eyre*. Maria and Elizabeth returned to Haworth ill and died in 1825. Charlotte and Emily were later taken away from the school due to the grim conditions and the sisters' illness.

Charlotte went away to school again, in Roe Head, in 1831, returning home a year later to continue her education and teach her sisters. She returned to Roe Head in 1835 as a teacher, taking Emily with her. In 1842, conceiving the idea of opening a small private school of their own, and to improve their French, Charlotte and Emily went to Brussels, to a private boarding school. The death of their aunt, who had kept house for the family, compelled their return, however. Emily stayed at Haworth as housekeeper. Anne became governess in a family near York. Charlotte went back to Brussels, her experiences there forming the basis of the rendering, in *Villette* (1853), of Lucy Snowe's loneliness, longing and isolation.

Charlotte's discovery of Emily's poems led to the decision to have the sisters' verses published; these appeared, at their own expense, as *Poems by Currer, Ellis and Acton Bell* (1846), each sister using her own initials in these pseudonyms. Two copies were sold.

Each sister then published a novel. Charlotte's *Jane Eyre* was published first, in 1847; Anne's *Agnes Grey* and Emily's *Wuthering Heights* appeared a little later that year.

Emily caught cold and died December 19, 1848. Anne too died, on May 28, 1849. Her second novel, *The Tenant of Wildfell Hall*, had been published the year before; the account of a drunkard's degeneration, it was as deeply rooted in personal observation as *Agnes Grey*, the study of a governess's life.

Alone now with her father at Haworth, Charlotte resumed work on the novel *Shirley* (1849). This was the least successful of her novels, although its depiction of the struggle between masters and workers in the Yorkshire weaving industry a generation earlier prevented Charlotte's relying solely on intense subjectivity. This strain of realism was the source of her power, as can be seen earlier in *Jane Eyre* and later in *Villette* and *The Professor* (1857). In 1852, Charlotte married her father's curate, Arthur Bell Nicholls. Pregnant in 1855, she became ill and died March 31 of that year of tuberculosis.

Since their deaths, new generations of readers have been fascinated by the circumstances of the Brontës' lives, their untimely deaths, and their astonishing achievements. *Jane Eyre*'s popularity has never faded; it is a passionate expression of female issues and concerns. It presented a thinking, feeling woman, craving for love but able to renounce it at the call of impassioned self-respect and moral beliefs. The book's narrator and main character, Jane Eyre, is an orphan and is governess to the ward of Mr. Rochester, the Byronic and enigmatic employer with whom she falls in love. Her love is mutual, but on the wedding morning it comes out that Rochester is already married and keeps his mad and depraved wife in the attics of his mansion. Jane leaves him, suffers hardship, and finds work as a village schoolmistress. When Jane learns, however, that Rochester has been crippled and blinded while trying vainly to rescue his wife from the burning house that she herself had set afire, Jane seeks him out and marries him. There are melodramatic naïvetés in the story, and Charlotte's elevated rhetorical passages do not much appeal to modern taste, but she maintains her hold on the reader. The novel is subtitled *An Autobiography* and is written in the first person; but, except in Jane Eyre's impressions of Lowood, the autobiography is not Charlotte's. Personal experience is combined with suggestions from widely different sources, and the Cinderella theme may well come from Samuel Richardson's *Pamela*. The action is carefully motivated, and apparently episodic sections, like the return to Gateshead Hall, are seen to be necessary to the full expression of Jane's character and the working out of the threefold moral theme of love, independence, and forgiveness.

The influence of Charlotte's novels was much more immediate than that of *Wuthering Heights*. Charlotte's combination of romance and satiric realism had been the mode of nearly all the women novelists for a century. Her fruitful innovations were the presentation of a tale through the sensibility of a child or young woman, her lyricism, and the picture of love from a woman's standpoint. Emily Brontë's work on *Wuthering Heights* cannot be dated, and she may well have spent a long time on this intense, solidly imagined novel. It is distinguished from other novels of the period by its dramatic and poetic presentation, its abstention from all comment by the author, and its unusual structure. It recounts in the retrospective narrative of an onlooker, which in turn includes shorter narratives, the impact of the foundling Heathcliff on the two families of Earnshaw and Linton in a remote Yorkshire district at the end of the 18th century. Embittered by abuse and by the marriage of Cathy Earnshaw—who shares his stormy nature and whom he loves—to the gentle and prosperous Edgar Linton, Heathcliff plans a revenge on both families, extending into the second generation. Cathy's death in childbirth fails to set him free from his love-hate relationship with her, and the obsessive haunting persists until his death; the marriage of the surviving heirs of Earnshaw and Linton restores peace.

Sharing her sisters' dry humour and Charlotte's violent imagination, Emily diverges from them in making no use of the events of her own life and showing no preoccupation with a spinster's state or a governess's position. Working, like them, within a confined scene and with a small group of characters, she constructs an action, based on profound and primitive energies of love and hate, which proceeds logically and economically, making no use of such coincidences

as Charlotte relies on, requiring no rich romantic similes or rhetorical patterns, and confining the superb dialogue to what is immediately relevant to the subject. The sombre power of the book and the elements of brutality in the characters affronted some 19th-century opinion.

Lecture 6

ENGLISH LITERATURE OF THE 2ND HALF OF THE 19TH CENTURY

Questions:

1. Victorian novel of 1860-1880

1.1 George Eliot

1.2 George Meredith

1.3 Thomas Hardy

1.4 Lord Alfred Tennyson

1.5 Robert Browning and Elizabeth Barrett Browning

1.6 Algernon Charles Swinburne

1. Victorian novel of 1860-1880

During the long reign of Queen Victoria, Great Britain became in fact the first World Empire. This Empire was the fine fruit of a carefully thought out and assiduously pursued plan of colonial and maritime development. As in the case of Rome, British world expansion had preceded step by step, which in the end led to World Empire.

The coronation of the Queen of England as Empress of India dramatically marks the culmination of the old English imperial policy. The cycle of development was complete. Supremacy on the sea, and as a consequence, security of her overseas domain, had been assured.

So long as this condition continued the general peace of the world remained undisturbed.

The middle class, that gave the tone to the culture of the age, enjoyed the sweet fruits of triumph. The talent of philosophers and poets, of historians and economists, of inventors and innovations in all branches of human endeavor, expanded under the influence of middle class doctrines of moderation and compromise, of individualism and egoism. Political liberty and equality, representative government, and the constitutional system, universal suffrage and free education were the high achievements of the age.

The growth of science was phenomenal. Physical and social science were transforming the character of society. The doctrine of evolution gave a new orientation to social development by undermining the accepted idea of special creation which had been the firm foundation of middle class individualism. At the same time the rapid expansion of industry lent authority to a mechanical view of the life process, and as a consequence, of the universe.

The term "Victorian Age" is connected with Victorian epoch and means a certain ideology, way of thinking and way of life/ spiritual atmosphere, a complex of moral and aesthetic mountings. In the XXth century the term "Victorianism" was explained differently/ On the one hand, this definition was limited only by positive sides of Victorian culture and stable aesthetic norms.

The literature of this period was actively analyzed by the critics and literature critics-historians. Spectacular English writers and their expressive eloquent masterpieces opened a great deal of political and social truth, than it was done by professional politicians and publicists. Dickens, Thackeray, Bronte pictured in their productions the world: harsh, full of conceit, minor tyranny and ignorance, and a civilized world confirmed their sentence.

In the XIXth century the highest bloom reached a novel, connected with the active political and social life of the country, reflecting spiritual demands of the society.

Today we are going to speak about the most prominent writers of the time: George Eliot, George Meredith, Thomas Hardy. We also discuss "Victorian poets" Tennyson, R. Browning and Algernon Swinburne.

1.1 George Eliot

Eliot, George (1819-1880), is pseudonym of MARY ANN OR MARIAN EVANS, English novelist, whose books, with their profound feeling and accurate portrayals of simple lives, give her a place in the first rank of 19th-century English writers. Her fame was international, and her work greatly influenced the development of French naturalism.

George Eliot was born in Chilvers Coton, Warwickshire, the daughter of an estate agent. She was educated at a local school in Nuneaton and later at a boarding school in Coventry. At the age of 17, after the death of her mother and the marriage of her elder sister, she was called home to care for her father. From that time on she was self-taught. A strict religious training, received at the insistence of her father, dominated Eliot's youth. In 1841 she began to read rationalist works, which influenced her to rebel against dogmatic religion, and she remained a rationalist throughout her life.

Eliot's first literary attempt, at which she worked from 1844 to 1846, was a translation of *Das Leben Jesu* (The Living Jesus, 1835-1836) by the German theologian David Strauss. In 1851, after traveling for two years in Europe, she returned to England and wrote a book review for the *Westminster Review*. She subsequently became assistant editor of that publication. Through her work on the *Review* she met many of the leading literary figures of the period, including Harriet Martineau, John Stuart Mill, James Froude, Herbert Spencer, and George Lewes. Her meeting with Lewes, a philosopher, scientist, and critic, was one of the most significant events of her life. They fell in love and decided to live together, although Lewes was married and a divorce was not possible. Nevertheless, Eliot looked upon her subsequent long and happy relationship with Lewes as a marriage.

Eliot continued to write reviews, articles for periodicals, and translations from the German. Then, with encouragement from Lewes, she began to write fiction in 1856. Her first story, "The Sad Fortunes of the Reverend Amos Barton," appeared in *Blackwood's Magazine* in January 1857. It was followed by two other stories in the same year, and all three were collected in book form as *Scenes from Clerical Life* (1858). The author signed herself George Eliot and kept her true identity secret for many years.

Among Eliot's best-known works are *Adam Bede* (1859), *The Mill on the Floss* (1860), and *Silas Marner* (1861). These novels deal with the Warwickshire countryside and are based, to a great extent, on her own life. Travels in Italy inspired her next novel, *Romola* (1863), a historical romance about the Italian preacher and reformer Girolamo Savonarola and 15th-century Florence. She began writing the book in 1861, and it appeared in 1863, after being serialized in *The Cornhill Magazine*. Following the completion of *Romola*, she wrote two outstanding novels, *Felix Holt, the Radical* (1866), concerned with English politics, and her masterpiece, *Middlemarch* (1871-72), an unprecedentedly full study of the life of a provincial town, focused on the thwarted idealism of her two principal characters.

George Eliot is a realist, but her realism involves a scientific analysis of the interior processes of social and personal existence. In her famous work «Middlemarch» her heroes are not types but real men who are made good or bad by their actions and by their character which itself is conditioned by environment. The author very skillfully reveals to the reader her heroes' psychology and moral conflicts. Their desires, passion, temperament and human weaknesses are always struggling with their moral duty. That is why in her novels G. Eliot deals mostly with the problems of religion and morality. She believes that all social contradictions could be solved by "religion of the heart".

Daniel Deronda (1876) is a novel attacking anti-Semitism, and *The Impressions of Theophrastus Such* (1879) is a collection of essays. Her poetry, which is considered to have much less merit than her prose, includes *The Spanish Gypsy* (1868), a drama in blank verse; *Agatha* (1869); and *The Legend of Jubal and Other Poems* (1874). Eliot was admired by contemporaries such as Emily Dickinson and later writers such as Virginia Woolf, and has generated much favorable contemporary feminist criticism.

During the period in which she wrote her major works, Eliot was always encouraged and protected by Lewes. He prevented her even from seeing unfavorable reviews of her books. After

his death in 1878 she became a recluse (lived alone) and stopped writing. In May 1880 she married John Cross, an American banker, who had long been a friend of both Lewes and herself and who became Eliot's first biographer, but she died in London seven months later.

1.2 George Meredith

Meredith, George (1828-1909), English Victorian poet and novelist, whose novels are noted for their wit, brilliant dialogue, and aphoristic quality of language. **Meredith's** novels are also distinguished by psychological studies of character and a highly subjective view of life that, far ahead of his time, regarded women as truly the equals of men. His best known works are *The Ordeal of Richard Feverel* (1859) and *The Egoist* (1879).

Meredith was born February 12, 1828, in Portsmouth. He was educated at Portsmouth and at the Moravian school in Neuwied, Germany. He began his career as a journalist. His first book of poetry (1851) received the praise of Alfred, Lord Tennyson, but his first major novel, *The Ordeal of Richard Feverel* (1859), was banned as immoral. His sonnet sequence *Modern Love* is generally considered his best poetic work. *Emilia in England* (afterward called *Sandra Belloni*) was published in 1864 and *Rhoda Fleming* in 1865.

When war between Austria and Italy broke out in 1866, Meredith went to Italy as a war correspondent. He expressed his sympathy with the cause of Italian independence in his next book, *Vittoria* (1867), a sequel to *Emilia in England*. In 1871 he published *The Adventures of Harry Richmond*, a romantic novel. His *Beauchamp's Career* (1876) largely concerned English politics.

The next two novels of consequence, *The Egoist* (1879) and *Diana of the Crossways* (1885) marked the beginning of Meredith's acceptance by a wider reading public and a more favourable reception by critics. Both are comedies, full of Meredithian wit and brilliant dialogue and notable for women characters who prove their right to be accepted as individuals, equal with men, rather than puppets. In *The Egoist* the enemy is egoism, and the **egoist** is tested by a succession of ordeals before joining the ranks of humanity. While that novel is concerned with the dangers of wrong choice before marriage, *Diana* is the first of a series of studies of mismatching in marriage. Diana herself is a memorable character of spirit and brains, although Meredith is less successful in persuading readers that she could naively be guilty of a grave breach of confidence. In both novels, however, the men that Meredith approves of and hands the heroines over to are rather flat and uninteresting.

After publication of these two novels Meredith achieved critical acclaim in Britain and the U.S. In 1905 he received the Order of Merit. Among his other works are the novels *Evan Harrington* (1860), *One of Our Conquerors* (1891), *Lord Ormont and His Aminta* (1894), and *The Amazing Marriage* (1895) and the volumes of verse *A Reading of Earth* (1888), *A Reading of Life* (1901), and *Last Poems* (1909).

Meredith died at his home near Box Hill, Surrey, on May 18, 1909. The influence of Meredith on the novel has been indirect rather than direct. Although his highly personal style was incapable of imitation, his extensive use of interior monologue anticipated the stream-of-consciousness technique of James Joyce and others. Moreover, with George Eliot he was creating the psychological novel and thus was an important link between his 18th-century predecessors and 19th- and 20th-century followers. Among later novelists influenced by him the Marxist critic Jack Lindsay cites George Robert Gissing, Thomas Hardy, Henry James, and Robert Louis Stevenson; and the writer and critic J.B. Priestley points to Virginia Woolf, D.H. Lawrence, and E.M. Forster.

1.3 Thomas Hardy

Hardy, Thomas (1840-1928), English novelist and poet of the naturalist movement, who powerfully delineated characters, portrayed in his native Dorset, struggling helplessly against their passions and external circumstances.

Hardy was born in Higher Bockhampton, Dorsetshire, June 2, 1840, and educated in local schools and later privately. His father, a stone-cutter, apprenticed him early to a local architect engaged in restoring old churches. From 1862 to 1867 Hardy worked for an architect in London and later continued to practice architecture, despite ill health, in Dorset. Meanwhile, he was writing poetry with little success. He then turned to novels as more salable, and by 1874 he was able to support himself by writing. This is also the year that Hardy married his first wife, Emma Gifford. Their marriage lasted until her death in 1912, which prompted Hardy to write his collection of poems called *Veteris Vestigia Flammae* (Vestiges of an Old Flame). These poems are some of Hardy's finest and describe their meeting and his subsequent loss. In 1914 Florence Dugdale became Hardy's second wife and she wrote his biography after he died in Dorchester, on January 11, 1928.

Hardy anonymously published two early novels, *Desperate Remedies* (1871) and *Under the Greenwood Tree* (1872). The next two, *A Pair of Blue Eyes* (1873) and *Far from the Madding Crowd* (1874), in his own name, were well received. *Far from the Madding Crowd* was adapted for the screen in 1967. In the latter he portrayed Dorsetshire as the imaginary county of Wessex. The novel is, however, not invested with the tragic gloom of his later novels. Some lesser works followed, including *The Woodlanders* (1887) and two volumes of short stories, *Wessex Tales* (1888) and *Life's Little Ironies* (1894).

Along with *Far from the Madding Crowd*, Hardy's best novels are *The Return of the Native* (1878), which is his most closely knit narrative; *The Mayor of Casterbridge* (1886); *Tess of the d'Urbervilles* (1891), made into a movie called *Tess* in 1979; and *Jude the Obscure* (1895). All are pervaded by a belief in a universe dominated by the determinism of the biology of Charles Darwin and the physics of the 17th-century philosopher and mathematician Sir Isaac Newton. Occasionally the determined fate of the individual is altered by chance, but the human will loses when it challenges necessity. Through intense, vivid descriptions of the heath, the fields, the seasons, and the weather, Wessex attains a physical presence in the novels and acts as a mirror of the psychological conditions and the fortunes of the characters. These fortunes Hardy views with irony and sadness.

In fact the publication of *Tess of the d'Urbervilles* (1891) and *Jude the Obscure* (1895), which are generally considered his finest novels marked the closing phase of Hardy's career in fiction. Though *Tess* is the most richly "poetic" of Hardy's novels, and *Jude* the most bleakly written, both books offer deeply sympathetic representations of working-class figures: Tess Durbeyfield, the sinful milkmaid, and Jude Fawley, the studious stone-cutter. In powerful, implicitly moralized narratives, Hardy traces these characters' initially hopeful, momentarily ecstatic, but persistently troubled journeys toward eventual deprivation and death.

Though technically belonging to the 19th century, these novels anticipate the 20th century in regard to the nature and treatment of their subject matter. *Tess* profoundly questions society's sexual customs and morals by its compassionate portrayal and even advocacy of a heroine who is seduced, and perhaps raped, by the son of her employer. She has an illegitimate child, suffers rejection by the man she loves and marries, and is finally hanged for murdering her original seducer. In *Jude the Obscure* the class-ridden educational system of the day is challenged by the defeat of Jude's earnest aspirations to knowledge, while conventional morality is affronted by the way in which the sympathetically presented Jude and Sue change partners, live together, and have children with little regard for the institution of marriage. Both books got such hostile reviews, that Hardy announced he was "cured" of writing novels.

At the age of 55 Hardy returned to writing poetry, a form he had previously abandoned. *Wessex Poems* (1898) and *Poems of the Past and Present* (1901) contained poems he had written earlier. In *The Dynasts*, written between 1903 and 1908, Hardy created what some consider his most successful poetry. An unstageable epic drama in 19 acts and 130 scenes, it deals with the role of England during the Napoleonic Wars. Hardy's vision is the same as in his novels: History and the actors, who are racked by feeling, are nevertheless dominated by necessity. Hardy's short poems, both lyric and visionary, were published as *Time's Laughing Stocks* (1909), *Satires of Circumstances* (1914), *Moments of Vision* (1917), *Late Lyrics and Earlier* (1922), *Human Shows*, *Far Fantasies* (1925), and *Winter Words* (1928). Hardy's techniques of rhythm and his diction are especially noteworthy. The continuing popularity of Hardy's novels owes much to their richly varied yet always accessible style and their combination of romantic plots with convincingly presented characters. Equally important—particularly in terms of their suitability to film and television adaptation—is their nostalgic evocation of a vanished rural world through the creation of highly particularized regional settings. Hardy's verse has been slower to win full acceptance, but his unique status as a major 20th-century poet as well as a major 19th-century novelist is now universally recognized.

Despite the growing prestige and spread of fiction (some 40,000 titles are said to have been published in this period), this age of the novel was in fact also an age of great poetry.

1.4 Lord Alfred Tennyson

Alfred, Lord Tennyson an English poet often regarded as the chief representative of the Victorian age in poetry. He was raised to the peerage in 1884.

Tennyson was the fourth of 12 children, born into an old Lincolnshire family, his father a rector. **Alfred**, with two of his brothers, Frederick and Charles, was sent in 1815 to Louth grammar school—where he was unhappy. He left in 1820, but, though home conditions were difficult, his father managed to give him a wide literary education. **Alfred** was precocious (early in development), and before his teens he had composed in the styles of Alexander Pope, Sir Walter Scott, and John Milton. To his youth also belongs *The Devil and the Lady* (a collection of previously unpublished poems published posthumously in 1930), which shows an astonishing understanding of Elizabethan dramatic verse. Lord Byron was a dominant influence on the young Tennyson.

He made his mark very early with *Poems, Chiefly Lyrical* (1830) and *Poems* (1832; dated 1833), publications that led some critics to hail him as the natural successor to Keats and Shelley. A decade later, in *Poems* (1842), **Tennyson** combined in two volumes the best of his early work with a second volume of more recent writing. The collection established him as the outstanding poet of the era.

In his early work **Tennyson** brought an exquisite lyric gift to late-Romantic subject matter. The result is a poetry that, for all its debt to Keats, anticipates the French Symbolists of the 1880s. The death of his friend and supporter Arthur Hallam in 1833, however, left him vulnerable to accusations from less sympathetic critics that this highly subjective verse was insufficiently engaged with the public issues of the day. The second volume of the *Poems* of 1842 contains two remarkable responses to this challenge. One is the dramatic monologue, a technique developed independently by both **Tennyson** and Browning in the 1830s and the greatest formal innovation in Victorian poetry. The other is the form that **Tennyson** called the English Idyl, in which he combined brilliant vignettes of contemporary landscape with relaxed debate.

In the major poems of his middle period **Tennyson** combined the larger scale required by his new ambitions with his original gift for the brief lyric by building long poems out of short ones. *In Memoriam* is a vast poem of 131 sections of varying length, with a prologue and epilogue. Inspired by the grief Tennyson felt at the untimely death of his friend Hallam, the poem touches on many intellectual issues of the Victorian Age as the author searches for the meaning of life and death and tries to come to terms with his sense of loss. Most notably, *In Memoriam*

reflects the struggle to reconcile traditional religious faith and belief in immortality with the emerging theories of evolution and modern geology.

Tennyson became poet laureate in 1850 and wrote some apt and memorable poems on patriotic themes. The chief work of his later period, however, was *Idylls of the King* (1859, revised 1885). An Arthurian epic, it offers a melancholy vision of an idealistic community in decay. Some passages are brilliant, but even **Tennyson's** contemporaries found it on the whole oddly restrained and lacking in intellectual substance.

G.K. Chesterton described **Tennyson** as “a suburban Virgil.” The elegant Virgilian note was the last thing aimed at by his great contemporary Robert Browning. Browning’s work was Germanic rather than Italianate, grotesque rather than idyllic, and colloquial rather than refined. The differences between Browning and **Tennyson** underline the creative diversity of the period.

1.5 Robert Browning and Elizabeth Barrett Browning

Robert Browning is a major English poet of the Victorian age, noted for his mastery of dramatic monologue and psychological portraiture. His most noted work was *The Ring and the Book* (1868–69), the story of a Roman murder trial in 12 books.

Browning found his individual and distinctively modern voice in 1842, with the volume *Dramatic Lyrics*. As the title suggests, it was a collection of dramatic monologues, among them “Porphyria’s Lover,” “Johannes Agricola in Meditation,” and “My Last Duchess.” The monologues make clear the radical originality of Browning’s new manner: they involve the reader in sympathetic identification with the interior processes of criminal or unconventional minds, requiring active rather than merely passive engagement in the processes of moral judgment and self-discovery. More such monologues and some equally striking lyrics make up *Men and Women* (1855).

In 1846 Browning married Elizabeth Barrett. Though now remembered chiefly for her love poems *Sonnets from the Portuguese* (1850) and her experiment with the verse novel *Aurora Leigh* (1856; dated 1857), she was in her own lifetime far better known than her husband. Only with the publication of *Dramatis Personae* (1864) did Browning achieve the sort of fame that **Tennyson** had enjoyed for more than 20 years. The volume contains, in “*Rabbi Ben Ezra*,” the most extreme statement of Browning’s celebrated optimism. Hand in hand with this reassuring creed, however, go the skeptical intelligence and the sense of the grotesque displayed in such poems as “*Caliban upon Setebos*” and “*Mr. Sludge, ‘The Medium.’*”

In *The Ring and the Book* Browning displays all his distinctive qualities. He allows a dramatic monologue to each character he portrays—to the man on trial for murder, to his young wife, whom he has mortally wounded, to her protector, to various Roman citizens, to the opposing lawyers, and to the pope, who ultimately decides the accused’s fate. Each monologue deals with the same events, but each, of course, describes and interprets them differently. By permitting the true facts to appear gradually by inference from these conflicting stories, Browning reveals with the true natures of his characters. As each great monologue shows the moral being of the speaker, it becomes clear that nothing less than the whole ethical basis of human actions is in question. For over 20,000 lines Browning explores his theme, employing an unflinching blank verse, rising often to passages of moving poetry, realizing in extraordinary detail the life of 17th-century Rome, and creating a series of characters as diverse and fully realized as those in any novel.

Few poets have suffered more than Browning from hostile incomprehension or misplaced admiration, both arising very often from a failure to recognize the predominantly dramatic nature of his work. The bulk of his writing before 1846 was for the theatre; thereafter his major poems showed his increasing mastery of the **dramatic monologue**. This consists essentially of a narrative spoken by a single character and amplified by his comments on his story and the circumstances in which he is speaking. From his own knowledge of the historical or other events described, or else by inference from the poem itself, the reader is eventually enabled to assess the

intelligence and honesty of the narrator and the value of the views he expresses. This type of dramatic monologue, since it depends on the unconscious provision by the speaker of the evidence by which the reader is to judge him, is eminently suitable for the ironist. Browning's fondness for this form has, however, encouraged the two most common misconceptions of the nature of his poetry—that it is deliberately obscure and that its basic “message” is a superficial optimism. Neither of these criticisms is groundless; both are incomplete.

1.6 Algernon Charles Swinburne

Swinburne, Algernon Charles (1837-1909), English poet noted for libertarian themes and stylistic virtuosity.

English poet and critic, outstanding for prosodic innovations and noteworthy as the symbol of mid-Victorian poetic revolt. The characteristic qualities of his verse are insistent alliteration, unflagging rhythmic energy, sheer melodiousness, great variation of pace and stress, effortless expansion of a given theme, and evocative if rather imprecise use of imagery. His poetic style is highly individual and his command of word-colour and word-music striking. Swinburne's technical gifts and capacity for prosodic invention were extraordinary, but too often his poems' remorseless rhythms have a narcotic effect, and he has been accused of paying more attention to the melody of words than to their meaning.

Swinburne was born in London and educated at the University of Oxford. In 1860 he published the two verse dramas *The Queen Mother* and *Rosamond*. Settling in London, he began a long association with the poet and painter Dante Gabriel Rossetti and also formed friendships with the writers William Morris and George Meredith. Swinburne's choral verse drama *Atalanta in Calydon* (1865) gained him immediate fame. This poem was an ambitious attempt to reproduce the form and spirit of Greek tragedy, and it demonstrated the poet's extraordinary gift for sustained verbal melody.

Poems and Ballads (1866) created one of the most famous literary scandals of the Victorian period. Swinburne attempted to celebrate physical love and the life of the senses in the spirit of the ancient Greek lyric poets and certain French contemporaries. Some of the poems demonstrate his tendency to shock.

The political poems contained in *Songs Before Sunrise* (1871) were inspired in part by Swinburne's admiration for the Italian patriot Giuseppe Mazzini. Swinburne wrote many elegies, including one for Robert Browning.

By 1879 Swinburne's pleasure-seeking lifestyle had caused his health to decline seriously, and he moved into the Putney home of his friend the critic and poet Walter Theodore Watts-Dunton. Swinburne recovered and lived the rest of his life under Watts-Dunton's care. In the latter part of his career, criticism as well as verse occupied his energies. He wrote detailed and imaginative studies of Elizabethan drama in the *Study of Shakespeare* (1880) and *The Age of Shakespeare* (1909). His other notable works include the series of tragic verse dramas *Chastelard* (1865), *Bothwell* (1874), and *Mary Stuart* (1881).

Swinburne's reputation as a great poet rests upon a number of poems, such as *Atalanta in Calydon*, “*Dolores*” (1866), “*Laus Veneris*” (1866), and *Tristram of Lyonesse* (1882). A writer of brilliant technical resources, he controlled the music of verse with total authority, and his experiments in the use of meter and rhyme produced a wide range of original poetic effects.

Aestheticism. Neoromanticism. Realism.

Questions:

1. Decadent literature.
2. Oscar Wilde and his Programme.
3. Neoromanticism
 - 3.1 Robert Louis Balfour Stevenson
 - 3.2 Joseph Conrad
 - 3.3 (Joseph) Rudyard Kipling
4. Realism
 - 4.1 Herbert George Wells
 - 4.2 John Galsworthy

1. Decadent literature.

The year of 1870 was the end of Victorian prosperity in England and the beginning of the new landmark in the progress of capitalism characterized by the growing class antagonism.

English literature of the period was represented, as we have already discussed in our last talk, by two main lines – realism and non-realism. While the literature of realism was aimed at creating a truthful picture of life (Thomas Hardy), non-realistic literature tried to escape from the realities of life either to the pre-capitalistic time (neoromanticists Stevenson, Conrad), or to the world of beauty (aestheticism O.Wilde).

A great role in the change of the aesthetic paradigm on the verge of the centuries was played by **Pre-Raphaelites**, a group of 19th-century English painters, poets, and critics who reacted against Victorian materialism and the neoclassical conventions of academic art by producing earnest, quasi-religious works. The Pre-Raphaelite Brotherhood was established in 1848, and its central figure was the painter and poet Dante Gabriel Rossetti.

Pre-Raphaelite art became distinctive for its mixture of archaic, romantic, and moralistic qualities, but much of it has been criticized as superficial and sentimental, if not artificial. Millais eventually left the group, but other English artists joined it, including the painter and designer Edward Coley Burne-Jones and the poet and artist William Morris who urged a return to medieval traditions of design, craftsmanship, and community. In his political writings, he attempted to correct the dehumanizing effects of the Industrial Revolution by proposing a form of society in which people could enjoy craftsmanship and simplicity of expression.

The eminent English art critic John Ruskin was a passionate supporter of the movement. Rebelling against the aesthetically numbing and socially debasing effects of the Industrial Revolution, he put forth the theory that art, which is essentially spiritual, reached its zenith in the Gothic art of the late Middle Ages, which was inspired by religious and moral zeal (усердие).

New literary trends such as Decadence, Neoromanticism and Socialist literature (Realism) reflected the political and economic situation in Britain. The general crisis of the bourgeois ideology and culture was reflected in literature and fine arts by the trend that got the name of Decadence. The French word means “decline” of art or of literature. Decadence manifested itself in various trends that came into being at the end of the 19th cent.: symbolism, impressionism, imagism, futurism and others.

The most widely known manifestation of Decadence in the social life in England was **Aestheticism** (a movement in search of beauty). The roots of aestheticism could be traced back to the beginning of the 19th cent., to some of the romanticists. The British decadent writers were deeply influenced by the Oxford don Walter Pater who stated that life had to be lived intensely,

following an ideal of beauty. Decadent writers used the slogan “Art for Art’s Sake“ that is to say pure art and asserted that there was no connection between art and morality.

The artists and writers of the Aesthetic movement tended to hold that the Arts should provide refined sensuous pleasure, rather than convey moral or sentimental messages. They believed that Art did not have any didactic purpose; it need only be beautiful. The Aesthetes developed the cult of beauty, which they considered the basic factor in art. Life should copy Art, they asserted. They considered nature as crude and lacking in design when compared to art. The main characteristics of the movement were: suggestion rather than statement, sensuality, massive use of symbols, and synaesthetic effects—that is, correspondence between words, colours and music.

Aestheticism had its forerunners in John Keats and Percy Bysshe Shelley, and among the Pre-Raphaelites.

Aestheticists rejected both the social and the moral function of art. Aestheticists tried to lead the reader away from the problems of the day into the world of dreams and beauty. The most famous representative of Decadence was Oscar Wilde.

2. Oscar Wilde and his Programme

Wilde, Oscar (1854-1900), Irish-born writer and wit, who was the chief follower of the aesthetic movement, based on the principle of art for art’s sake. Wilde was a novelist, playwright, poet, and critic.

He was born Oscar Fingal O’Flahertie Wills Wilde on October 16, 1854, in Dublin, and educated at Trinity College, Dublin. As a youngster he was exposed to the brilliant literary talk of the day at his mother’s Dublin salon. Later, as a student at the University of Oxford, he excelled in classics, wrote poetry, and incorporated the Bohemian life-style of his youth into a unique way of life. At Oxford Wilde came under the influence of aesthetic innovators such as English writers Walter Pater and John Ruskin. As an aesthete, the eccentric young Wilde wore long hair and velvet knee breeches. His rooms were filled with various objects d’art such as sunflowers, peacock feathers, and blue china. His attitudes and manners were ridiculed in the comic periodical *Punch* and satirized in the Gilbert and Sullivan comic opera *Patience* (1881). Nonetheless, his wit, brilliance, and flair won him many devotees.

Wilde’s first book was *Poems* (1881). His first play, *Vera, or the Nihilists* (1882), was produced in New York City, where he saw it performed while he was on a highly successful lecture tour. Upon returning to England he settled in London and married in 1884 a wealthy Irish woman, with whom he had two sons. Thereafter he devoted himself exclusively to writing.

In 1895, at the peak of his career, Wilde became the central figure in one of the most sensational court trials of the century. The results scandalized the Victorian middle class; Wilde, who had been a close friend of the young Lord Alfred Douglas, was convicted of sodomy. Sentenced in 1895 to two years of hard labor in prison, he became financially bankrupt and spiritually depressed. He spent the rest of his life in Paris, using the pseudonym Sebastian Melmoth. He was converted to Roman Catholicism before he died of meningitis in Paris on November 30, 1900.

Wilde’s early works included two collections of fairy stories, which he wrote for his sons, *The Happy Prince* (1888) and *A House of Pomegranates* (1892), and a group of short stories, *Lord Arthur Savile’s Crime* (1891). His only novel, *The Picture of Dorian Gray* (1891), is a melodramatic tale of moral decadence, distinguished for its brilliant, epigrammatic style. The novel tells of a young man named Dorian Gray, the subject of a painting by artist Basil Hallward, who is greatly impressed by Dorian’s physical beauty and becomes strongly infatuated with him, believing that his beauty is responsible for a new mode in his art. Talking in Basil’s garden, Dorian meets Lord Henry Wotton, a friend of Basil’s, and becomes attracted by Lord Henry’s world view. Supporting a new kind of hedonism, Lord Henry suggests that the only thing worth pursuing in life is beauty, and the fulfillment of the senses. In Lord Henry’s words, O. Wilde states that “nothing can cure the soul but the senses, just as nothing can cure the senses but the soul.” and that one should realise your youth while you have it. Don’t squander the gold of your days, lis-

tening to the tedious, trying to improve the hopeless failure, or giving away your life to the ignorant, the common, and the vulgar. These are the sickly aims, the false ideals, of our age. Live! Live the wonderful life that is in you! Let nothing be lost upon you. Be always searching for new sensations. Be afraid of nothing". Realising that one day his beauty will fade, Dorian cries out, wishing that the portrait Basil has painted of him would age rather than himself. Dorian's wish is fulfilled, subsequently plunging him into a series of debauched acts. The portrait serves as a reminder of the effect each act has upon his soul, with each sin being displayed as a disfigurement of his form, or through a sign of aging. In his novel Wilde combined the supernatural elements of the Gothic novel with the unspeakable sins of French decadent fiction. Critics accused the novel of immorality despite Dorian's self-destruction; Wilde, however, insisted on the amoral nature of art regardless of an apparently moral ending.

Wilde's most distinctive and engaging plays that won him great success as a playwright are the four comedies *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895), and *The Importance of Being Earnest* (1895), all characterized by masterfully devised plots and remarkably witty dialogue. Wilde, with little dramatic training, proved he had a natural talent for stagecraft and theatrical effects and a true gift for farce. The plays sparkle with his clever paradoxes, among them such famous inverted proverbs as "Experience is the name everyone gives to their mistakes" and "What is a cynic? A man who knows the price of everything, and the value of nothing." The greatest achievement of Wilde's, the conventional elements of farce in his plays are transformed into satiric epigrams—seemingly trivial but mercilessly exposing Victorian hypocrisies.

I suppose society is wonderfully delightful. To be in it is merely a bore. But to be out of it simply a tragedy.

I never travel without my diary. One should always have something sensational to read in the train.

All women become like their mothers. That is their tragedy. No man does. That's his.

I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

In contrast, Wilde's *Salome* is a serious drama about obsessive passion, written in French and designed, as he said, to make his audience shudder by its depiction of unnatural passion, were halted by the censor because it contained biblical characters. It was published in 1893, and an English translation appeared in 1894 with Aubrey Beardsley's celebrated illustrations.

3. Neoromanticism

Another literary trend of the end of the 19th century was Neoromanticism.

Like aestheticists, neoromanticists protested against the severe and vulgar reality. However, while aestheticists concentrated their art on pure form, neoromanticists chose the world of adventure and cult of a strong man, opposing these to the routine of life. Robert Louis Stevenson, Rudyard Kipling, and Joseph Conrad are the representatives of the trend in English literature. They tried in various ways to restore the spirit of romance to the novel, in part by a choice of exotic places, in part by articulating their themes through plots of adventure and action.

3.1 Robert Louis Balfour Stevenson

Stevenson, Robert Louis Balfour (1850-1894), Scottish novelist, essayist, and poet, who contributed several classic works to children's literature. Born in Edinburgh, Stevenson studied engineering and then law at the University of Edinburgh. Since childhood, however, Stevenson's natural inclination had been toward literature, and he eventually started writing seriously.

Stevenson suffered from tuberculosis and often traveled in search of warm climates to ease his illness. His earliest works are descriptions of his journeys. In 1879 he traveled to California, where in 1880 he married Frances Osbourne, an American divorcee. They returned to Eu-

rope in 1880 but moved to Saranac Lake, New York, in 1887. In 1888 they sailed from San Francisco on a cruise across the South Pacific. They settled in Samoa in 1889 in a final effort to restore Stevenson's health, but he died there five years later.

Stevenson's popularity is based primarily on the exciting subject matter of his adventure novels and fantasy stories. *Treasure Island* (1883) is a story of a search for buried gold involving the boy hero Jim Hawkins and the evil pirates Pew and Long John Silver. In the horror story *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886), the extremes of good and evil appear startlingly in one character when the physician Henry Jekyll discovers a drug that changes him, first at will and later involuntarily, into the monster Hyde. *Kidnapped* (1886) tells about the adventures of young David Balfour and the proud outlaw Alan Breck. Stevenson's other adventure stories include *The Black Arrow* (1888) and *The Master of Ballantrae* (1889).

Stevenson wrote skillfully in a variety of genres. He employed the forms of short stories, essay and literary criticism. He also has travel and autobiographical pieces and he wrote poetry for children.

Stevenson is praised as a writer of originality and power, whose novels are either brilliant adventure stories with subtle moral overtones or original and impressive presentations of human action in terms of history and topography as well as psychology; whose short stories produce some new and effective play in the relation between romance and irony or manage to combine horror and suspense with moral diagnosis; whose poems, though not showing the highest poetic genius, are often skillful, interesting and original, and sometimes valuable for their exhibition of a special kind of sensibility.

3.2 Joseph Conrad

Conrad, Joseph (1857-1924), Polish-born English novelist, considered to be among the great modern English writers, whose work explores the vulnerability and moral instability at the heart of human lives.

Conrad, whose original name was Teodor Jyzef Konrad Korzeniowski, was born near Berdychew, Poland (now in Ukraine), the son of a Polish noble. From his father the boy acquired a love of literature, including romantic tales of the sea. He lost his parents at the age of 12, and when he was 16 years old he left Russian-occupied Poland and made his way to Marseille, France. For the next four years he worked on French ships, ran guns for the Carlist pretender to the Spanish throne, and became involved in a love affair that brought him to the brink of suicide. He then entered the British merchant service, becoming a master mariner and a naturalized British citizen in 1886; a few years later he changed his name to sound more English. For the next decade he traveled widely, mostly in eastern waters. Conrad's experiences, especially in the Malay Archipelago and on the Congo River in 1890, are reflected in his writing, which was done in English, his fourth language (after Russian, Polish, and French). Conrad published his first novel and married Jessie George in 1895.

Conrad produced 13 novels, two volumes of memoirs, and 28 short stories, although writing was not easy or painless for him. Perhaps only another writer can fully appreciate his comment regarding the completion of the novel *Nostramo* (1904), which many critics regard as his masterpiece: "an achievement upon which my friends may congratulate me as upon recovery from a dangerous illness." In addition to the strain of writing, he endured suffering caused by gout, as well as his wife's crippling illness, and the small income he received from his work.

Conrad's life at sea and in foreign ports furnished the background for much of his writing, giving rise to the impression that he was primarily committed to foreign or alien concerns. In reality, however, his major interest was the human condition. Often his narrator is a retired master mariner, obviously Conrad's alter ego, so that some of his novels can be termed autobiographical.

One of Conrad's best-known novels is *Lord Jim* (1900), in which he explored the conception of personal honor through the actions and emotions of a man who spends his life trying to

make for an act of cowardice he committed as a young officer during a shipwreck in the East. The story “Heart of Darkness” is one of Conrad’s best-known stories and reveals the terrifying depths of human corruptibility. In most of Conrad’s writings, his outlook is bleak (joyless). He writes in a rich, vivid prose style with a narrative technique that makes skillful use of breaks in linear chronology. His character development is powerful and compelling.

Conrad died at Bishopsbourne, near Canterbury, in 1924.

3.3 (Joseph) Rudyard Kipling

Kipling, (Joseph) Rudyard (1865-1936), English writer and Nobel laureate, who wrote novels, poems, and short stories, mostly set in India and Burma (now known as Myanmar) during the time of British rule.

Kipling was born December 30, 1865, in Bombay (now Mumbai), India. His literary reputation was established by six stories of English life in India, published in India between 1888 and 1889, that revealed his profound identification with, and appreciation for, the land and people of India. Thereafter he traveled extensively in Asia and the United States, married Caroline Balestier, an American, in 1892, lived briefly in Vermont, and finally settled in England in 1903. He was a prolific writer; most of his work gained wide popularity. He received the 1907 Nobel Prize in literature, the first English author to be so honored. Kipling died January 18, 1936, in London.

Kipling is regarded as one of the greatest English short-story writers. As a poet he is remarkable for rhymed verse written in the slang used by the ordinary British soldier. His writings consistently project three ideas: intense patriotism, the duty of the English to lead lives of strenuous activity, and England’s destiny to become a great empire. His insistent imperialism was an echo of the Victorian past of England.

Among Kipling’s important short fictional works are *Many Inventions* (1893), *The Jungle Book* (1894), and *The Second Jungle Book* (1895), collections of animal stories, which many consider his finest writing; *Just So Stories for Little Children* (1902); and *Puck of Pook’s Hill* (1906). The highly popular novels or long narratives include *The Light That Failed* (1891), about a blind artist; *Captains Courageous* (1897), a sea story; *Stalky & Co.* (1899), based on his boyhood experiences at the United Services College; and *Kim* (1901), a picaresque tale of Indian life that is generally regarded as his best long narrative. Among his collections of verse are *Barrack-Room Ballads* (1892), and *The Five Nations* (1903), published posthumously (1937), is an unfinished account of his unhappy childhood in an English foster home and at school.

4. Realism

Another tendency of the period is a sense and intensification of realism that was common to H. G. Wells, Bernard Shaw and John Galsworthy. These novelists attempted to represent the life of their time with great accuracy and in a critical, partly propagandistic spirit. Wells’ novels, for example, often seem to be sociological investigations of the ills of modern civilization rather than self-contained stories.

4.1 Herbert George Wells

Wells, Herbert George (1866-1946), English author and political philosopher, most famous for his science-fantasy novels with their prophetic depictions of the triumphs of technology as well as the horrors of 20th-century warfare.

Wells was born September 21, 1866, in Bromley, Kent. He produced more than 80 books. His novel *The Time Machine* (1895) mingled science, adventure, and political comment. Later works in this genre are *The Invisible Man* (1897), *The War of the Worlds* (1898), each of these fantasies was made into a motion picture.

Wells also wrote novels devoted to character description. Among these are *Kipps* (1905) and *The History of Mr. Polly* (1910), which depict members of the lower middle class and their aspirations. Both recall the world of Wells's youth; the first tells the story of a struggling teacher, the second portrays a draper's assistant. In many of his other books Wells touch upon various social and psychological themes such as women's rights, condemnation of capitalism, wars and colonial policy.

Throughout his long life Wells was deeply concerned with and wrote a lot about the survival of contemporary society. For a time he was a member of the Fabian Society. He envisioned a utopia in which the vast and frightening material forces available to modern men and women would be rationally controlled for progress and for the equal good of all. His later works were increasingly pessimistic expressing the author's doubts about the ability of humankind to survive.

Wells died August 13, 1946, in London.

4.2 John Galsworthy

Galsworthy, John (1867-1933), English novelist and playwright, who was one of the most popular English novelists and dramatists of the early 20th century. He was born in Kingston Hills, Surrey, and educated at Harrow School and the University of Oxford. He was intended to become a lawyer but abandoned law for writing. Galsworthy wrote his early works under the pen name John Sinjohn. His fiction is concerned principally with English upper middle-class life; his dramas frequently find their themes in this layer of society, but also often deal, sympathetically, with the economically and socially oppressed and with questions of social justice.

Most of his novels deal with the history, from Victorian times through the first quarter of the 20th century, of an upper middle-class English family, the Forsytes. The principal member of the family is Soames Forsyte, who exemplifies the drive of his class for the accumulation of material wealth, a drive that often conflicts with human values. The Forsyte series includes *The Man of Property* (1906), the novelette "Indian Summer of a Forsyte", *In Chancery* (1920), *Awakening* (1920), and *To Let* (1921). These five titles were published as *The Forsyte Saga* (1922). The Forsyte story was continued by Galsworthy in *The White Monkey* (1924), *The Silver Spoon* (1926), and *Swan Song* (1928), which were published together under the title *A Modern Comedy* (1929). These were followed in turn by *Maid in Waiting* (1931), *Flowering Wilderness* (1932), and *Over the River* (1933), published together posthumously as *End of the Chapter* (1934). Among the plays by Galsworthy are *Strife* (1909), *Justice* (1910), *The Pigeon* (1912), *Old English* (1924), and *The Roof* (1929).

Galsworthy's novels, by their lacking complicated psychology and their greatly simplified social viewpoint, became accepted as faithful patterns of English life for a time. Galsworthy is remembered for this description of Victorian and Edwardian upper middle-class life and for his creation of Soames **Forsyte**, a dislikable character who nevertheless compels the reader's sympathy. Galsworthy was awarded the 1932 Nobel Prize in literature.

UNIT 5

Lecture 8

ENGLISH LITERATURE OF THE FIRST HALF OF THE 20TH CENTURY MODERNISM

Questions:

1. Modernism

1.1 James Augustine Aloysius Joyce

1.2 David Herbert Lawrence

1.3 Virginia Woolf

1.4 Aldous Leonard Huxley

1.5 Thomas Stearns Eliot

2. The 20th –century drama: G.B. Shaw.

1. Modernism

20th century English literature is remarkable for a great diversity of artistic values and artistic methods.

The previous age had been marked by Great Britain's unparalleled colonial and industrial expansion. Colonial expansion transformed the economic structure of British capitalism. The decline of small-scale industry crushed by imperialist monopoly was the cause of mass unemployment. During the last years before World War I the number of unemployed was seldom below a million. And the cost of the war was a great increase of taxes which led to disagreement between workers and the government resulting in serious strikes. At the same time Ireland was fighting for its independence from the British Crown.

As a result in 1921 Britain agreed to the independence of southern Ireland, but the Northern Ireland remained under the British Empire.

Following the rapid introduction of new modes of thought in natural science, sociology and psychology, it has naturally reacted to absorb and transform this material into literary communication. Widely different trends- the philosophy of Henry Bergson, Sigmund Freud's psychology, the philosophical implications of Albert Einstein's theories, the great progress in most branches of biology, the later popularity of Existentialist thought and at the same time, the widening recognition of the Marxist interpretation of history and society have all had their impact on British fiction and art.

Fundamental political, social and economic changes on the British scene deeply affected the creative writing of the new century. Men-of-letters of different generations and aesthetic views were critical of the new era; they were spiritual explorers voicing their discontent with life.

At the end of the 19th and the beginning of the 20th century English literature was influenced by writers and poets who made persistent attempts to break away from the established literary forms. The spirit of **modernism**—a radical and utopian spirit stimulated by new ideas in anthropology, psychology, philosophy, political theory, and psychoanalysis—was in the air.

“Modernism” is a term used to distinguish early experimental 20th century writing from the narrative, descriptive and rational forms and traditions of 19th century writing. The writers experimenting with forms defined the title of “modernists”, as distinct from traditionalists.

The first modernists to put forward a programme of some consistency (согласованность, последовательность) were the “imagists”- a group formed shortly before World War I in 1912 by American writer Ezra Pound and listing among its members R. Aldington, J. Joyce, D.H. Lawrence. The imagists agreed upon the following principles:

To use common speech with exactness.

To try new musical rhythms and create new moods.

To have freedom of subjects.

To avoid vagueness in imagery: to be hard, clear and direct.

To be economical in the use of language.

Modernists refused to deal with actualities, social, political or moral issues. Unlike realists they refused to treat their characters as socially predetermined. Modernism is characterized by a strong emphasis on the heroes' private life world, reactions, subconscious life. Man is pessimistically shown as a primitive and low creature guided by instincts. A lot is taken from Freud's psychoanalysis. The modernists favoured a number of stylistic devices, the most typical being unmotivated allusions to the mythological and literary personages, to quotation, foreign place names, words or entire lines in a foreign language.

One of the characteristic features and techniques of Modernism was stream of consciousness, literary technique, that reveals the character's feelings, thoughts, and actions, often following an associative rather than a logical sequence, without commentary by the author. To represent the full richness, speed, and subtlety of the mind at work, the writer includes pieces of incoherent thought, ungrammatical constructions, and free association of ideas, images, and words at the pre-speech level.

Stream of consciousness is often confused with interior monologue, but the latter technique works the sensations of the mind into a more formal pattern: a flow of thoughts inwardly expressed, similar to a monologue. The technique of stream of consciousness, however, attempts to portray the remote, preconscious state that exists before the mind organizes sensations. Consequently, the re-creation of a stream of consciousness frequently lacks the unity, explicit cohesion, and selectivity of direct thought.

The most prominent figures in modernist literature were James Joyce, David Lawrence, Virginia Woolf, and Aldous Huxley in prose and Thomas Sterns Eliot in poetry.

1.1 James Augustine Aloysius Joyce

Joyce, James Augustine Aloysius (1882-1941), Irish novelist and poet, noted for his experimental use of language and exploration of new literary methods, whose psychological perceptions and innovative literary techniques, as demonstrated in his epic novel *Ulysses*, make him one of the most influential writers of the 20th century.

His first long work of fiction, *A Portrait of the Artist as a Young Man* (1916), is largely autobiographical, re-creating his youth and home life in the story of its protagonist, Stephen Dedalus. Started as *Stephen Hero* in 1904 and based on the events of his own life, this work didn't satisfy Joyce. His studies in European literature had interested him in both the Symbolists and the Realists; his work began to show a synthesis of these two rival movements. He decided that *Stephen Hero* lacked artistic control and form and rewrote it as "a work in five chapters" under a title—*A Portrait of the Artist as a Young Man*—intended to direct attention to its focus upon the central figure. In this work Joyce made considerable use of the stream-of-consciousness technique. An autobiographical novel, *A Portrait of the Artist* traces the intellectual and emotional development of Stephen Dedalus and ends with his decision to leave Dublin for Paris to devote his life to art.

Joyce gained international fame with the publication (1922) of *Ulysses*, a novel, constructed as a modern parallel to Homer's *Odyssey*. All of the action of the novel takes place in Dublin on a single day (June 16, 1904). The three central characters—Stephen Dedalus (the hero of Joyce's earlier *Portrait of the Artist*), Leopold Bloom, a Jewish advertising canvasser (агитатор на выборах), and his wife, Molly Bloom—are intended to be modern counterparts of Telemachus, Ulysses, and Penelope. By the use of interior monologue Joyce reveals the innermost thoughts and feelings of these characters as they live hour by hour, passing from a public bath to a funeral, library, maternity hospital, and brothel.

The main strength of *Ulysses* lies in its depth of character portrayal and its breadth of humour. Yet the book is most famous for its "stream-of-consciousness" technique. Joyce's major innova-

tion was to carry the interior monologue one step further by rendering the myriad flow of impressions, half thoughts, associations, lapses and hesitations, incidental worries, and sudden impulses that form part of the individual's conscious awareness along with the trend of his rational thoughts. This stream-of-consciousness technique proved widely influential in much 20th-century fiction.

Sometimes the abundant technical and stylistic devices in *Ulysses* become too prominent. The famous last chapter of the novel, for example, in which we follow the stream of consciousness of Molly Bloom as she lies in bed, is written in eight huge unpunctuated paragraphs.

Ulysses, which was already well known because of the censorship troubles, became immediately famous upon publication.

Finnegans Wake (1939), Joyce's last and most complex work, is an attempt to embody in fiction a cyclical theory of history. To demonstrate this the book begins with the end of a sentence left unfinished on the last page. The novel is written in the form of an interrupted series of dreams during one night in the life of the character Humphrey Chimpden Earwicker. Symbolizing all humanity, Earwicker, his family, and his acquaintances blend, as characters do in dreams, with one another and with various historical and mythical figures.

Joyce carried his linguistic experimentation to its furthest point in *Finnegans Wake* by writing English as a composite language based on combinations of parts of words from various languages: Anna Livia has "vlossyhair"—*włosy* being Polish for "hair"; "a bad of wind" blows, *bâd* being Turkish for "wind." Characters from literature and history appear and merge and disappear as "the intermisunderstanding minds of the anticollaborators" dream on.

Using experimental techniques to convey the essential nature of realistic situations, Joyce combined in his greatest works the literary traditions of realism, naturalism, and symbolism which made him one of the most commanding influences on novelists of the 20th century.

1.2 David Herbert Lawrence

Lawrence, David Herbert (1885-1930), English novelist and poet, the author of novels, short stories, poems, plays, essays, travel books, and letters, ranked among the most influential and controversial literary figures of the 20th century. D.H. Lawrence was first recognized as a working-class novelist showing the reality of English provincial family life and—in the first days of psychoanalysis—as the author-subject of a classic case history of the Oedipus complex. In his more than 40 books he celebrated his vision of the natural, whole human being, opposing the artificiality of modern industrial society with its dehumanization of life and love. His novels were misunderstood, however, and attacked and even suppressed because of their frank treatment of sexual matters.

Lawrence was the fourth child of a north Midlands coal miner who had worked from the age of 10, was a dialect speaker, a drinker, and virtually illiterate. Lawrence's mother, who came from the south of England, was educated, refined, and pious. The difference in social status between his parents was a recurrent motif in Lawrence's fiction.

The most significant of his early fiction, *Sons and Lovers* (1913), which was in large part autobiographical, deals with life in a mining town. The book depicts Eastwood and the Hagg Farm, the twin poles of Lawrence's early life, with vivid realism. The central character, Paul Morel, is naturally identified as Lawrence; the miner-father who drinks and the powerful mother who resists him are clearly modeled on his parents; and the painful devotion of Miriam Leivers resembles that of Jessie Chambers, Lawrence's devoted friend. An older brother, William, who dies young, parallels Lawrence's brother Ernest, who met an early death.

In the novel, the mother turns to her elder son William for emotional fulfillment in place of his father. When William dies, his younger brother Paul becomes the mother's mission and, ultimately, her victim. Paul's adolescent love for Miriam is undermined by his mother's dominance; though fatally attracted to Miriam, Paul cannot be sexually involved with anyone so like his mother, and the sexual relationship he forces on her proves a disaster. He then, in reaction,

has a passionate affair with a married woman, Clara Dawes, in what is the only purely imaginary part of the novel. Clara's husband is a drunken workingman whom she has undermined by her social and intellectual superiority, so their situation mirrors that of the Morels.

Though Clara wants more from him, Paul can manage sexual passion only when it is split off from commitment (обязательства); their affair ends after Paul and Dawes have a murderous fight, and Clara returns to her husband. Paul, for all his intelligence, cannot fully understand his own unconscious motivations. Paul can only be released by his mother's death, and at the end of the book, he is at last free to take up his own life, though it remains uncertain whether he can finally overcome her influence. The whole narrative can be seen as Lawrence's psychoanalytic study of his own case, a young man's struggle to gain detachment from his mother.

In 1912 Lawrence eloped to the Continent with Frieda Weekley, his former professor's wife, marrying her two years later, after her divorce. Their intense, stormy life together supplied material for much of his writing. *The Rainbow* (1915) and *Women in Love* (1921)—perhaps his best novels—explore with frank openness the sexual and psychological relationships of men and women. The search for a fulfilling sexual love and for a form of marriage that will satisfy a modern consciousness is the goal of Lawrence's early novels and yet becomes increasingly problematic. None of his novels ends happily: at best, they conclude with an open question.

Lawrence led a troubled life in England during World War I because of his wife's German origin and his own opposition to the war. Tuberculosis added to his problems, and in 1919 he began a period of restless wandering to find a more healthful climate. From 1926 on Lawrence lived chiefly in Italy, where he wrote and rewrote his most notorious novel, *Lady Chatterley's Lover* (1928), which deals with the sexually fulfilling love affair between a member of the nobility a young married woman, Constance (Lady Chatterley) whose upper-class husband, Clifford Chatterley, has been paralyzed and rendered impotent, and her husband's gamekeeper (forester) Oliver Mellors.

This novel is about Constance's realization that she cannot live with the mind alone, she must also be alive physically. The contrast between mind and body can be seen in the dissatisfaction each has with their previous relationships: Constance's lack of intimacy with her husband who is "all mind", and Mellors' choice to live apart from his wife due to her "brutish" sexual nature. These dissatisfactions lead them into a relationship that builds very slowly and is based upon tenderness, physical passion, and mutual respect. As the relationship between Lady Chatterley and Mellors develops, they learn more about the interrelation of the mind and the body; she learns that sex is more than a shameful and disappointing act and he learns about the spiritual challenges that come from physical love.

Privately published in 1928, *Lady Chatterley's Lover* led an underground life until legal decisions in New York (1959) and London (1960) made it freely available—and a model for countless literary descriptions of sexual acts. The book was defended by many eminent English writers. Lawrence had always seen the need to relate sexuality to feeling, and his fiction had always extended the borders of the permissible. In *Lady Chatterley's Lover* he now fully described sexual acts as expressing aspects or moods of love, and he also used the colloquial four-letter words that naturally occur in free speech.

1.3 Virginia Woolf

Woolf, Virginia (1882-1941), English novelist and critic, whose stream-of-consciousness technique and poetic style are among the most important contributions to the modern novel.

Woolf was born Adeline Virginia Stephen in London, the daughter of the biographer and philosopher Sir Leslie Stephen, who educated her at home. About 1905, after her father's death, she and her sister Vanessa and their two brothers established a literary circle, known as the Bloomsbury group, that included the writer Leonard Woolf, whom Virginia married in 1912. With her husband she founded the Hogarth Press in 1917.

Virginia Woolf's early novels—*The Voyage Out* (1915), *Night and Day* (1919), and *Jacob's Room* (1922)—prove her determination to expand the borders of the novel beyond mere storytelling. She wanted to stress the continuous flow of experience, the indefinability of character and external circumstances as they strike consciousness. She was also interested in the way time is experienced both as a sequence of moments and as the flow of years and of centuries. She tried to convey the impression of time present and of time passing in individual experience and also of the characters' awareness of historic time.

In her next novels, *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), plot is generated by the inner lives of the characters. Psychological effects are achieved through the use of imagery, symbol, and metaphor. Character reveals by means of the ebb and flow (приливы и отливы) of personal impressions, feelings, and thoughts—a stream-of-consciousness technique. Thus, the inner lives of human beings and their otherwise average circumstances seem extraordinary.

Although the events in *Mrs. Dalloway* take place within a fixed 12-hour span, both books convey the passage of time through the moment-to-moment changes within the characters—their appreciation of themselves, others, and their kaleidoscopic worlds. *To the Lighthouse* follows and extends the tradition of modernist novelists like Marcel Proust and James Joyce, where the plot is secondary to philosophical introspection, and the prose can be winding and hard to follow. The novel includes little dialogue and almost no action; most of it is written as thoughts and observations of the major characters. The novel recalls the power of childhood emotions and highlights the impermanence of adult relationships. One of the book's several themes is the ubiquity of transience.

Of her remaining fiction, the novel *The Waves* (1931) is the most evasive and stylized; In *the* novel she restricts herself to recording the stream of consciousness. The reader lives within the minds of one or the other of six characters from their childhood to their old age. Human experience of the “seven ages of man,” rather than character or event, is most important.

On March 28, 1941, depressed by the attack of one of her recurrent periods of mental illness, she committed suicide by drowning.

1. 4 Aldous Leonard Huxley

Huxley, Aldous Leonard (1894-1963), English novelist and critic gifted with an acute and far-ranging intelligence and considered to be one of the creators of the “intellectual novel”. His works were notable for their elegance, wit, and pessimistic satire. He is best known for his novels and essays, short stories, poetry, travel writing, and film stories and scripts. Through his novels and essays Huxley functioned as an examiner and sometimes critic of social mores, norms and ideals. Huxley was a humanist but was also interested towards the end of his life in spiritual subjects such as parapsychology and philosophical mysticism. By the end of his life Huxley was considered, in some academic circles, a leader of modern thought and an intellectual of the highest rank.

Aldous Huxley was a grandson of the prominent biologist and the third child of the biographer and writer. He was educated at Eton College and the University of Oxford. He worked on various periodicals and published four books of verse before the appearance of his first novel, *Crome Yellow* (1921). The novels *Antic Hay* (1923) and *Point Counter Point* (1928), both of which illustrate the nihilistic temper of the 1920s, and *Brave New World* (1932), an ironic vision of a future utopia, established Huxley's fame.

Brave New World is the most famous novel by Aldous Huxley, first published in 1932. Set in London in 2540, the novel anticipates developments in reproductive technology, biological engineering, and sleep-learning that combine to change society.

The world the novel describes is a utopia, though an ironic one: humanity is carefree, healthy and technologically advanced. Warfare and poverty have been eliminated and everyone is permanently happy due to government-provided stimulation. The irony is that all of these things have been achieved by eliminating many things that humans consider to be central to their

identity – family, culture, art, literature, science, religion, and philosophy. It is also a hedonistic society, deriving pleasure from promiscuous sex and drug use, especially the use of *soma*, a powerful drug taken to escape pain and bad memories through hallucinatory fantasies.

Brave New World was inspired by the H.G. Wells utopian novel *Men Like Gods*. Wells' optimistic vision of the future gave Huxley the idea to begin writing a parody of the novel, which became *Brave New World*. Contrary to the most popular optimist utopian novels of the time, Huxley sought to provide a frightening vision of the future. Huxley referred to *Brave New World* as a “negative utopia”. He was able to use the setting and characters from his futuristic fantasy to express widely held opinions, particularly the fear of losing individual identity in the fast-paced world of the future.

Brave New World Revisited, written by Huxley almost thirty years after *Brave New World*, was a non-fiction work in which Huxley considered whether the world had moved towards or away from his vision of the future from the 1930s. He believed when he wrote the original novel that it was a reasonable guess as to where the world might go in the future but in *Brave New World Revisited* he concluded that the world was becoming much more like *Brave New World* much faster than he thought. Huxley analysed the causes of this, such as overpopulation as well as all the means by which populations can be controlled. He was particularly interested in the effects of drugs and subliminal suggestion (подсознательное внушение).

During the 1920s he lived largely in Italy and France. He immigrated to the United States in 1937.

The novel *Eyeless in Gaza* (1936) continues to emphasize the emptiness and aimlessness experienced in contemporary society, but it also shows Huxley's growing interest in Hindu philosophy and mysticism as a viable alternative. Many of his subsequent works reflect this concern, notably *The Perennial Philosophy* (1946).

1.5 Thomas Stearns Eliot

Eliot, Thomas Stearns (1888-1965), American-born English poet, literary critic, dramatist, a leader of the modernist movement in poetry and winner of the Nobel Prize for literature, who is best known for his poem *The Waste Land* (1922), one of the most widely discussed literary works of the early 20th century. Eliot's plays, which rely on a colloquial use of unrhymed verse, attempted to revive poetic drama for the contemporary audience. His methods of literary analysis have been a major influence on English and American critical writing.

With the publication in 1922 of his poem *The Waste Land*, Eliot won an international reputation. *The Waste Land* expresses with great power the disillusionment and disgust of the period after World War I. In a series of vignettes, loosely linked by the legend of the search for the Grail, it portrays a sterile world of panicky fears and barren lusts, and of human beings waiting for some sign or promise of redemption (искупление).

The poem's style is highly complex, erudite, and allusive, and the poet provided notes and references to explain the work's many quotations and allusions. **Eliot** expresses the hopelessness and confusion of purpose of life in the secularized city, the decay of *urbs aeterna* (the “eternal city”). This is the ultimate theme of *The Waste Land*, concretized by the poem's constant rhetorical shifts and its juxtapositions of contrasting styles. But *The Waste Land* is not a simple contrast of the heroic past with the degraded present; it is rather a timeless, simultaneous awareness of moral grandeur and moral evil. The poem's original manuscript of about 800 lines was cut down to 433 at the suggestion of Ezra Pound. *The Waste Land* is not **Eliot**'s greatest poem, though it is his most famous.

2. The 20th –century drama: George Bernard Shaw

Shaw, George Bernard (1856-1950), Irish-born writer, considered the most significant British dramatist since Shakespeare. In addition to being a prolific playwright (he wrote 50 stage

plays), he was also the most keen pamphleteer since the Irish-born satirist Jonathan Swift and the most readable music critic and best theater critic of his generation. He was also one of literature's great letter writers.

A dreamer and mystic inwardly shy and quietly generous, Shaw was at the same time the antithesis of a romantic; he was ruthless as a social critic and disrespectful of institutions. Even his most serious works for the stage have a comic texture; his plays are full of epigrams and lively dialogue.

Shaw was born on July 26, 1856, in Dublin. Leading by no means an easy life, by the mid-1880s Shaw discovered the writings of Karl Marx and turned to socialist polemics and critical journalism. He also became a firm (and lifelong) believer in vegetarianism, a wonderful orator, and a playwright. He was the force behind the newly founded (1884) Fabian Society, a middle-class socialist group that aimed at the transformation of English government and society.

Shaw's first play, *Widowers' Houses* (produced 1892), combined Ibsenite devices and aims with a mocking of the romantic conventions that were still being exploited in the English theater. It was eventually published in his *Plays, Pleasant and Unpleasant* (1898). These first seven works for the stage (the others were *Candida*, *The Philanderer*, *Arms and the Man*, *The Man of Destiny*, *Mrs. Warren's Profession*, and *You Never Can Tell*) received brief runs at best or no productions at all. *Mrs. Warren's Profession* was banned by the censor as obscene.

One of his *Three Plays for Puritans* (*The Devil's Disciple*, *Caesar and Cleopatra*, and *Captain Brassbound's Conversion*), published in 1901, achieved a slightly better success. Shaw's *Man and Superman* (1903), transformed the Don Juan legend into a play, and play-within-a-play. Although on the surface it was a comedy of manners about love and money, its action gave Shaw the opportunity to explore the intellectual climate of the new century in a series of discussions. It established Shaw's popular reputation in London as playwright and wise man.

Shaw's comic masterpiece and a comedy of manners, *Pygmalion* (1914; many years later popular also as a film and as the basis for the musical comedy *My Fair Lady*), was claimed by its author to be a didactic play about phonetics; it is, rather, about love and class and the exploitation of one human being by another.

Shaw's next major play, *Heartbreak House* (1919), exposing the spiritual bankruptcy of his generation, was pessimistic. The intellectual watershed of World War I (1914-1918) caused the difference.

For *Saint Joan* (1923), Shaw received the 1925 Nobel Prize in literature. In Shaw's hands Joan of Arc became a combination of practical mystic, heretical saint, and inspired genius.

Shaw continued to write into his 90s. His last plays, beginning with *The Apple Cart* (1929), turned, as Europe plunged into new crises, to the problem of how people might best govern themselves and release their potential. These were themes he had handled before, but he now approached them with a tragicomic and nonrealistic extravagance that owed more to the ancient Greek comedies of Aristophanes than to Ibsen. Shaw died in his country home at Ayot St. Lawrence on November 2, 1950.

Although he founded no "school" of playwrights like himself, by forging a drama combining moral passion and intellectual conflict, reviving the older comedy of manners, and experimenting with symbolic farce, Shaw helped to reshape the stage of his time. His bold, critical intelligence and sharp pen, touching on contemporary issues, helped form the thought of his own and later generations.

LITERATURE BETWEEN THE TWO WORLD WARS

“The lost generation”

Questions:

1. The Lost Generation.

1.1 Richard Aldington

1.2 Evelyn Waugh

1.3 Sean O' Casey

1.4 John Boynton Priestley

1. The Lost Generation.

All European countries and the USA were affected by World War I as thousands of young men were killed on the battle fields; others came home to die slowly of wounds. Even those who were not crippled physically suffered greatly from other effects of the war.

The mood of the young generation that had gone through the horrors of war was reflected in the works of the writers who were closely united under the name of the “Lost Generation”. **Lost Generation** is a group of expatriate American writers residing primarily in Paris during the 1920s and 1930s. The group never formed a cohesive literary movement, but it consisted of many influential American writers, including Ernest Hemingway, F. Scott Fitzgerald, William Carlos Williams, Thornton Wilder, Archibald MacLeish, and Hart Crane. The group was given its name by the American writer Gertrude Stein, who, in a conversation with Hemingway, used an expression she had heard from a garage manager, “a lost generation”, to refer to expatriate Americans bitter about their World War I (1914-1918) experiences and disillusioned with American society. Nevertheless this term is also referred to English writers who experienced the same about the war and the life after the war.

From the artistic point of view these writers didn't make a great contribution to literature. It's rather a social phenomenon. The term “Lost Generation” can be applied both to the writers and their characters. Almost all the writers of the lost generation had witnessed and experienced the atrocities of the World War I. They wrote about the generation which had gone to the war either voluntarily or being drafted full of romantic beliefs that it was their duty to take part in the fighting. The war made them lose these illusions. It destroyed the whole system of values and left them hollow and devastated spiritually. Those who came back from the war couldn't adjust themselves to the new life and as a way of self-defense they developed a cynical approach to life or/and indulged in hedonism.

Among the younger generation of writers who carried on the tradition of England's great realists was Richard Aldington.

1.1 Richard Aldington

Aldington, Richard (1892-1962) *original name Edward Godfree Aldington* poet, novelist, critic, and biographer who wrote fiercely and sometimes irritably of what he considered to be hypocrisy in modern industrialized civilization.

Aldington was educated at Dover College and London University. He early attracted attention through his volumes of Imagist verse. In 1913 he married Hilda Doolittle, the American Imagist poet.

He joined the army in 1916 and was wounded on the Western Front. Aldington never completely recovered from his war experiences, and was likely suffering from Post Traumatic Stress Disorder. Aldington's family life wasn't very happy as while he was at war his wife got

involved in relationships with other people, and she and Aldington formally separated but they did not divorce until 1938. They remained friends, however, for the rest of their lives.

Aldington's contribution is difficult to assess. His best and best known novel, *Death of a Hero* (1929), to which *All Men Are Enemies* (1933) was a sequel, reflected the disillusionment of a generation that had fought through World War I. In *The Colonel's Daughter* (1931) he satirized pretentiousness and literary preciousness so outspokenly that two lending libraries refused to handle the novel. However, in his long poems *A Dream in the Luxembourg* (1930) and *A Fool I' the Forest* (1925) he criticized the mechanization of modern man more lyrically, with bitter-sweet romanticism. His translations from ancient Greek and Latin poets showed his love for earlier civilizations. His book of recollections, *Life for Life's Sake*, was published in 1941.

Aldington's critical works are uneven in quality. They included *Literary Studies* (1924), *French Studies and Reviews* (1926), and biographies of Voltaire, D.H. Lawrence, Norman Douglas, and Wellington. *Lawrence of Arabia* (1955), one of his last books, was an uncompromising attack on T.E. Lawrence. Late in life Aldington became a best-seller in the U.S.S.R., where he celebrated his 70th birthday. *A Passionate Pilgrim: Letters to Alan Bird from Richard Aldington, 1949–1962* was published in 1975.

Aldington died in France in 1962, shortly after being honoured in Moscow on the occasion of his seventieth birthday.

Death of a Hero is Aldington's most important novel which he had planned to write straight after the war but was able to finish it only in 1929.

It is the story of a young English artist named George Winterbourne who enlists in the army at the outbreak of World War I. The book is narrated by an unnamed first-person narrator who claims to have known and served with the main character. The novel consists of three parts all written in a different emotion.

The first part details George's family history. His father, a middle-classed man from England's countryside, marries a poor woman who falsely believes she is marrying into a wealthy family. After George's birth, his mother takes a series of lovers.

George is brought up to be a proper and patriotic member of English society. He is encouraged to follow in his father's insurance business, but he fails to do so. After a quarrel with his parents, he moves to London to pursue art and live a socialite lifestyle.

This book is both ironical and lyrical. On the one hand it describes the stuffy atmosphere in which the main character was brought up, and on the other hand the author describes a very sensitive and touchy nature of the boy.

The second section of the book deals with George's London life. He joins the socialite society and engages a number of trendy philosophies. The book describes bohemian London with its preferences and loose morals (свободные нравы).

After he and his lover, Elizabeth, have a pregnancy scare, they decide to marry. Although they do not have a child, they do not divorce. They decide to leave their marriage open. George takes Elizabeth's closet friend as a lover; however, their marriage begins to fall apart. Just as the situation is becoming particularly heated, England declares war on Germany. George decides to volunteer for the front.

Book III is very dramatic and tragic at the end as it tells about the events of the war in which Richard Aldington took part himself.

George trains for the army and is sent to France. (No particular location in France is mentioned. The town behind the front where George spends much of his time is referred to as M---.) He fights on the front for some time. When he returns home, he finds that he has been so affected by the war that he cannot relate to his friends, including his wife and lover.

The casualty rate among officers is particularly high at the front. When a number of officers in George's unit are killed, he is promoted. Upon spending time with the other officers, he finds them to be cynical and pragmatic. He loses faith in the war quickly.

The story ends with George standing up during a machine-gun barrage (заградительный огонь). He is killed. But his death is not heroic at all. The title of the novel sounds ironical. The hero didn't die as a hero, he committed suicide.

At the end of the book there is a poem written from the point of view of a veteran comparing World War I to the Trojan War. Aldington calls it a monument to the generation which suffered and died at the front.

Aldington, a veteran of World War I, claimed that his novel was accurate in terms of speech and style. It contained extensive colloquial speech, including swearing, discussion of sexuality, and graphic descriptions of the war and of trench life. There were extensive censorship laws in England at the time, and many previous war novels had been banned or burned as a result. When Aldington first published his novel, he redacted a number of passages in order to ensure the publication of his book would not be challenged. He insisted that his publishers include a disclaimer (отклонение, отказ) in the original printing of the book which included the following text:

"To my astonishment, my publisher informed me that certain words, phrases, sentences, and even passages, are at present taboo in England. I have recorded nothing which I have not observed in human life, said nothing I do not believe to be true. [...] At my request the publishers are removing what they believe would be considered objectionable, and are placing asterisks to show where omissions have been made. [...] In my opinion it is better for the book to appear mutilated than for me to say what I don't believe."

1.2 Evelyn Waugh

Waugh, Evelyn Arthur St. John (1903-1966), English author of satirical novels. He was regarded by many as the most brilliant satirical novelist of his day.

He was born in London and educated at the University of Oxford. After short periods as an art student and schoolmaster, he devoted himself to solitary observant travel and to the writing of novels, soon earning a wide reputation for sardonic wit and technical brilliance. During World War II he served in the Royal Marines and the Royal Horse Guards; in 1944 he joined the British military mission to the Yugoslav Partisans. After the war he led a retired life in the west of England.

Waugh's novels, although their material is nearly always derived from firsthand experience, are unusually highly made and precisely written. Those written before 1939 may be described as satirical. Between 1928 and 1938 he published five novels notable for their wit and pure satire on such aspects of upper-class British life as colonialism, public schools, and the manners and morals of high society. These novels are *Decline and Fall* («Упадок и разрушение»)(1928), *Vile Bodies* («Мерзкая плоть»)(1930) in which the author is satirising decadent young London society between World War I and World War II, *Black Mischief* (1932), *A Handful of Dust* («Пригоршня праха»)(1934), and *Scoop* (1938). *Put Out More Flags* (1942) is a novel about the British effort during World War II.

Waugh converted to Roman Catholicism in 1930 which later affected his writing. *Brideshead Revisited* («Возвращение в Брайдсхед»)(1945), a serious novel probing the souls and fortunes of the Marchmains, a declining aristocratic family of Roman Catholics, is considered by many critics his finest work; it was made into a television series in 1981.

In *The Loved One* (1948), Waugh returned to harsh satire, as he described funeral practices for humans and pets in Hollywood, California.

Waugh's experiences during World War II as a commando in the Mediterranean led to a satirical trilogy: *Men at Arms* (1952), *Officers and Gentlemen* (1955), and *Unconditional Surrender* (1962). In the trilogy he analyzed the character of World War II, in particular its relationship with the eternal struggle between good and evil and the temporal struggle between civilization and barbarism.

He also wrote travel books, biographies, and the autobiographical *A Little Learning* (1964). His brother Alec Waugh wrote novels, travel books, and short stories.

Decline and Fall was Waugh's first novel, based in part on his schooldays at and his experience as a teacher in Wales. The novel tells the story of Paul Pennyfeather, a student at the fictional Scone College Oxford who is sent down (отчислен) for running through the college grounds without his trousers, having been involved in the activities of the fictional Bollinger Club. He didn't meet the conditions of his inheritance and so he is forced to take a job teaching at an remote public school in Wales. Attracted to the wealthy mother of one of his pupils, Pennyfeather becomes private tutor to the boy, Peter, and is eventually engaged to be married to Peter's mother, Margot, and appears in Waugh's other novels); Pennyfeather, however, is unaware that the source of her income is a number of high-class brothels in South America. Arrested on the morning of the wedding, Pennyfeather takes the responsibility on himself to protect his fiancée's honor and is sentenced to seven years at a thinly disguised prison. Fortunately, with some outside assistance he is able to fake his own death and escape. In the end he returns to where he started at Scone, his misadventures having so failed to register with the academic establishment that he can study under his own name.

It is a social satire that employs the author's characteristic black humour in displaying various features of British society in the 1920s. The novel's title makes an ironic comparison between the fall of the Roman empire and the protagonist's own tricks, while also referencing *The History of the Decline and Fall of the Roman Empire*, a seminal text among a British educationists that neatly reflects the novel's social setting. In this was the author employs the theme of the decline of the British Empire.

The title of Evelyn Waugh's *A Handful of Dust* is an allusion to T. S. Eliot's poem *The Waste Land*:

*I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.*

The novel is set in the 1930s, and focuses on the breakdown of the marriage of Tony and Lady Brenda Last. Tony is preoccupied with the maintenance of Hetton Abbey, a masterpiece of unfashionable Victorian Gothic architecture. John Beaver, a self-interested and impoverished social climber, is invited to Hetton, and begins an affair with Brenda.

After the Lasts' son, also called John, is killed in a riding accident, Brenda decides that she wants a divorce. In order to avoid any scandal for his wife, Tony agrees to go through the sham of creating appropriate grounds for divorce. Their agreement on the divorce falls apart when Brenda's brother reveals that Brenda's family will insist on a sum so large as to require Tony to sell Hetton; Tony then refuses to grant a divorce. Instead, he participates in an expedition to Brazil. Stranded in the jungle, Tony falls ill, and his expedition companion, Dr. Messinger, dies while attempting to retrieve help. Tony wanders, delirious, until he stumbles into an isolated tribal village. Once there, he is held hostage by a Mr. Todd, who insists that Tony remain forever, reading the works of Charles Dickens to him. Brenda's relationship with John Beaver has fallen apart and shortly after Tony is assumed dead she marries the couple's mutual friend, Jock Grant-Menzies. The novel ends with distant relatives of Tony taking over Hetton.

In a different ending for the novel, required for an American audience who did not approve of the bleakness of the original, Tony returns from Brazil and to his relationship with Brenda.

Waugh wrote of how the novel came to be written:

"I had just written a short story about a man trapped in the jungle, ending his days reading Dickens aloud. The idea came quite naturally from the experience of visiting a lonely settler of that kind and reflecting how easily he could hold me prisoner [...] eventually the thing grew into a study of other sorts of savages at home and the civilized man's helpless plight among them".

Brideshead Revisited, The Sacred & Profane Memories of Captain Charles Ryder was first published in 1945. It is a combination of satire and lyrics. Waugh wrote that the novel, “deals with what is theologically termed, ‘the operation of Grace’ (милость господня), that is to say, the unmerited and one-way act of love by which God continually calls souls to Himself”. This is achieved by an examination of the aristocratic Flyte family, as seen by the narrator, Charles Ryder.

Taking into account the background of the author, the most significant theme of the book is Catholicism. Evelyn Waugh was a convert to Catholicism and the book is considered to be an attempt to express the Catholic faith in secular literary form. The book brings the reader, through the narration of the agnostic Charles Ryder, in contact with the severely flawed but deeply Catholic Marchmain family. Most of the major characters undergo a conversion in some way or another. Lord Marchmain, a convert from Anglicanism to Catholicism, who lived as an adulterer, is reconciled with the Church on his deathbed. Julia, who is involved in an extramarital affair with Charles, comes to feel this relationship is immoral and decides to separate from Charles in spite of her great attachment to him. Sebastian, the charming and flamboyant alcoholic, ends up in service to a monastery while struggling against his alcoholism. Even Cordelia has some sort of conversion: from being the “worst” behaved schoolgirl her headmistress has ever seen, to serving in the hospital beds of the Spanish Civil War. Most significant is Charles’s apparent conversion, which is expressed very subtly (otherwise, it would have been sentimental); at the end of the book, set 19 years after the main thread of the novel, Charles kneels down in the Brideshead chapel and says a prayer with “ancient words newly learned”.

The Marchmain Family, to some, is a symbol of a dying breed – the English nobility. Many of the principal characters in *Brideshead* are considered by some people to be derived from notable characters in British society during the Interwar period.

1.3 John Boynton Priestley

Priestley, John Boynton (1894-1984), British journalist, novelist, playwright, and essayist. Priestley’s output was vast and varied - he wrote over one hundred novels, plays, and essays. A man of versatility, he was a patriot, cosmopolitan Yorkshireman, professional amateur, reactionary radical, and a common-sense spokesman for the ordinary man-in-the-street. Priestley refused both knighthood and peerage, but accepted in 1977 the prestigious Order of Merit from Queen Elizabeth II.

“I can’t help feeling wary when I hear anything said about the masses. First you take their faces from ‘em by calling ‘em the masses and then you accuse ‘em of not having any faces.”

English writer, born in Bradford. He served in the infantry during World War I, after which he attended the University of Cambridge. A newspaper essayist and critic, he wrote on a variety of subjects and often revealed his opposition to materialism and mechanization in society.

Priestley gained international popularity with his novel *The Good Companions*, a tale about the adventures of a troop of traveling players. It was followed by *Angel Pavement* (1930). It is a social panorama of the city of London, seen largely through the eyes of the employees of the firm Twigg & Dersingham, on the first floor of No. 8, Angel Pavement. Their lives are changed after the arrival of a mysterious Mr Golspie, who assures the future of their company through imports from the Baltic. But at the end of the novel Mr Golspie swindled them all and fled; the firm faces inevitable bankruptcy very soon. The story is set against the background of the Great Depression.

Whereas his novels were traditional in form, his plays, beginning with *Dangerous Corner* (1932), were experimental, particularly in their treatment of time and of past and future events. Priestley’s major plays include *When We Are Married* (1938), *An Inspector Calls* (1946), and *Dragon’s Mouth* (1952); on the latter, he collaborated with his wife, the English archaeologist and writer Jacquetta Hawkes. Later books include the autobiographical *Margin Released* (1962),

Man and Time (1964), *Essays of Two Decades* (1968), *The Edwardians* (1970), and *The English* (1973). Priestley was director of the influential journal *New Statesman and Nation*.

After the outbreak of World War II Priestley gained fame as ‘the voice of the common people’. He was a patriotic radio broadcaster, second only to Churchill. At the early stage of the Cold War, he became known for his support for the Campaign for Nuclear Disarmament. In 1946-47 he was a U.K. delegate to UNESCO conferences.

During his career Priestley published over 120 books, usually light and optimistic in their tone. His prolific production continued nearly sixty years. From the age of 70 to 84 he produced 21 books. He died on August 14, 1984.

Lecture 10

ENGLISH LITERATURE AFTER WORLD WAR II ANGRY YOUNG MEN

Questions:

1. Angry young men.

1.1 John James Osborne

1.2 Kingsley Amis, John Braine, Shelagh Delaney, Arnold Wesker, James Aldridge

2. Novelists.

2.1 Henry Graham Greene

2.2 Charles Percy Snow

3. New literary Trends. Working-class novel.

3.1 Alan Sillitoe

1. Angry young men.

The ideological and economic life of Britain was greatly influenced by the Second World War. This could not but affect the development of English literature.

During the war Great Britain suffered heavy financial losses. The post-war programme of the Labour Party became the only hope for a better future for the British people. It promised to do away with unemployment, to improve living conditions, to level out prices. Very soon, however, the British people saw that the policy of the labour leaders did not differ much from that of their predecessors. From 1946 Great Britain faced strong resistance on the part of the oppressed people of India and Egypt. Great Britain was losing one colony after another and becoming more dependent on the USA.

The failure of the Labour Government that promised a lot and did nothing, the cold war and the atomic threat, the rapid intensification of the cultural and moral crisis – these were the factors in the 50s–60s which influenced the minds of the British people, particularly the intellectuals, and caused their disillusionment.

Due to the deepening of the capitalist economic crisis the position of the working masses became worse in the 70s.

Prices were rapidly going up. The workers responded to the government’s economic policy with numerous strikes and demonstrations. The continuous arms race and the growing threat of a third world war led to a new wave of the anti-war movement which developed on a wide scale and involved millions of British people.

The English literature of the time tended to reflect some of the difficulties facing the younger generation.

Disillusionment and scepticism had become the main features of the young post-war generation. Those youngsters stood up against bourgeois morals, protested angrily against reality

and tried to find new aims in life. The literature of the 50s reflected the “anger” of the young. The writers who dwelt on this problem became known as “the angry young men”.

The representatives of this group were John Osborne, Kingsley Amis, John Wain, John Braine, Shelagh Delaney, Arnold Wesker and many others. These young writers did not put forward a definite programme that could unite them. They did not even consider themselves as belonging to the same trend. What made them a group was their hero. They all chose for their main character an intelligent young man from the lower middle class; he had a university education, but was unable to find his place in a society that was suffering from class contradictions. Thus the characters in the novels and plays written by “the angry young men” were a true-to-life reflection of post-war English society and the thoughts and hopes of the young people of England. Due to the victory of the Labour Party in 1955 there was a tendency for democratization of England’s social life. One of its signs was the extension of the university network.

A great number of red-brick universities were established which gave young men with a working class or a low middle-class background an access into higher education. (“Red-brick” universities are situated in provincial towns. They were built after World War II, and in comparison with such citadels of conservatism as Oxford and Cambridge are more democratic). They cherished hopes for bright intellectual careers but reality frustrated their hopes. The writers of the time showed the bitter disappointment of the young people who graduated from “red-brick” universities, but because of the growing unemployment could not even find proper jobs and worked as sweet-shop managers, window-cleaners, hospital orderlies, and chauffeurs. This disillusionment and disbelief in the future made them feel betrayed and lost and brought about their angry protests against everything and everybody, and they especially took out their anger on the people closest to them. The weak point of the protests lay in their futility. The rebellion of the “angry young men” would not have been so fruitless, if they understood what it was directed against. All their attempts to fight the existing order got them nowhere. It is interesting to note that the works of the “angry young men” appeared in different genres of English literature – in drama, prose and poetry.

1.1 John James Osborne

John James Osborne is a British playwright and film producer whose *Look Back in Anger* (performed in 1956) initiated a new move in British drama toward what critics called “kitchen-sink” drama, transformed English theatre and made him known as the first of the “Angry Young Men”.

Although the form of the play was not revolutionary, its content was unexpected. On stage for the first time were the 20- to 30-year-olds of Great Britain who had not participated in World War II and found its aftermath shabby and lacking in promise. The hero, Jimmy Porter is the son of a worker. Coming from a poor background he graduated from a red-brick university and through this he reached an uncomfortably marginal position on the border of the middle class from which he can see the traditional possessors of privilege holding the better jobs and threatening his upward climb. Intelligent, well-bred, he could have a well-paid job, but trade markets didn’t want people like him. Jimmy Porter continues to work in a street-market. He can’t be satisfied with such a job. He hates the establishment that makes him lead such life. He doesn’t know what to do. Because of this anger he tortures his wife, becomes a family tyrant and vents his rage on his middle-class wife and her middle-class friend. No solution is proposed for Porter’s frustrations, but Osborne makes the audience feel them acutely.

Osborne’s work transformed British theatre. He helped to make it artistically respected again, throwing off the formal constraints of the former generation, and turning our attention once more to language, theatrical rhetoric, and emotional intensity. He saw theatre as a weapon with which ordinary people could break down the class barriers and that he had a ‘beholden duty to kick against the pricks’. He wanted his plays to be a reminder of real pleasures and real pains.

1.2 Kingsley Amis, John Braine, Shelagh Delaney, Arnold Wesker, James Aldridge

It was **Kingsley Amis's** comic novel *Lucky Jim*, (1954) a bitingly satirical story of an un-heroic young college instructor Jim Dixon, that reflected the angry protest and discontent and also won the Somerset Maugham Award. The novel satirizes the high-brow academic set of a redbrick university, seen through the eyes of its hero as he tries to make his way as a young lecturer of history. The author's attitude to the hero is both sympathetic and mocking. It shows a new generation, a new spirit. The book influenced a number of British playwrights and novelists. *Hurry on Down* by **John Wain** depicts a very similar character, a university graduate who had to work as a window-cleaner.

John Braine's *Room at the Top* (1957) and *Life at the Top* tell the story of the rise of an ambitious young man of humble origins and the struggles he faces in post-war Britain to realise his ambitions.

Shelagh Delaney, is a British playwright of Irish descent, best known for her debut work, *A Taste Of Honey*, written at the age of 19. One of the "kitchen sink" plays that at the time were revolutionising English theatre, it confronts a range of social issues – single motherhood, race, sexuality – from a female point-of-view and with frankness, both unusual for 1950s Britain. The play and its film adaptation were influential in changing the public's attitude towards art and society.

Arnold Wesker is a prolific British dramatist also known for his contributions to kitchen sink drama, especially for his politically and socially engaged trilogy, *Chicken Soup with Barley* [1958], *Roots* [1959], and *I'm Talking About Jerusalem* [1960]. He is the author of 42 plays. The "angry young men" disappeared from the English literary scene in the late 50s. Each writer went his own way. Some of them became reconciled with the existing world, others followed the realistic method enriching and improving their artistic mastery.

The deep questioning of social changes and ideas, the prevailing concern with new dilemmas was best expressed in post-war literature. The novel continued to be the dominant genre and many writers were engaged in an attempt to depict the post-war world in realistic colors. Among them were the works of **James Aldridge**. In his novels and short stories problems of war and peace, of national movements and international relationships are treated with remarkable honesty and courage. His first novel was *Signed with Their Honour* (1943) which was followed by *The Sea Eagle* (1944). Both are dedicated to the struggle of the Greek people against the fascist powers.

The name of **James Aldridge** is inseparable from the most progressive tendency in post-war English literature – that of the anticolonial novel. Aldridge's *The Diplomat* (1949) is one of his best works. **James Aldridge, Basil Davidson, Desmond Stewart, Norman Lewis** and others in their works protested against colonialism and oppression, against British imperialism.

2. Novelists.

Several major writers like Graham Green and Charles Percy Snow came to the fore in the inter-war period, but their specific manner outlined itself most markedly in the post-war work.

2.1 Henry Graham Greene

Henry Graham Greene (1904-1991) is the English novelist, short-story writer, playwright, and journalist whose novels treat life's moral ambiguities in the context of contemporary political settings.

His father was the headmaster of Berkhamsted School, which Greene attended for some years. After running away from school, he was sent to London to a psychoanalyst in whose house he lived while under treatment. After studying at Balliol College, Oxford, Greene convert-

ed to Roman Catholicism in 1926, partly through the influence of his future wife, Vivien Dayrell-Browning, whom he married in 1927. He moved to London and worked for *The Times* as a copy editor from 1926 to 1930. His first published work was a book of verse, *Babbling April* (1925), and upon the modest success of his first novel, *The Man Within* (1929), he quit *The Times* and worked as a film critic and literary editor for *The Spectator* until 1940. He then traveled widely for much of the next three decades as a freelance journalist, searching out locations for his novels in the process.

Green originally divided his fiction in two genres: (i) thrillers (mystery and suspense books), such as *Our Man in Havana*, that he described as entertainments; often with notable philosophic edges, and (ii) literary works, such as *The Power and the Glory*, on which he thought his literary reputation was to be based.

As his career lengthened, however, Greene and his readers both found the entertainments of nearly as high literary value as the formal literary writing. His later efforts, such as *The Human Factor*, *The Comedians*, *Our Man in Havana*, and *The Quiet American*, combine these modes in compressed, but remarkably insightful work.

He began to come into his own with a thriller, *Stamboul Train* (1932; also entitled *Orient Express*), which plays off various characters against each other as they ride a train from the English Channel to Istanbul. This was the first of a string of novels that he termed “entertainments,” works similar to thrillers in their spare, tough language and their suspenseful, swiftly moving plots, but possessing greater moral complexity and depth. *Stamboul Train* was also the first of Greene’s many novels to be filmed (1934). It was followed by three more entertainments that were equally popular with the reading public: *A Gun for Sale* (1936; also entitled *This Gun For Hire*; filmed 1942), *The Confidential Agent* (1939; filmed 1945), and *The Ministry of Fear* (1943; filmed 1945). A fifth entertainment, *The Third Man*, which was published in novel form in 1949, was originally a screenplay for a classic film directed by Carol Reed.

One of Greene’s finest novels, *Brighton Rock* (1938; filmed 1948), shares some elements with his entertainments—the protagonist is a hunted criminal roaming the underworld (преступный мир) of an English sea resort—but explores the contrasting moral attitudes of its main characters with a new degree of intensity and emotional involvement. In this book, Greene contrasts a cheerful and warm-hearted humanist he obviously dislikes with a corrupt and violent teenage criminal whose tragic situation is intensified by a Roman Catholic upbringing.

Greene’s finest novel, *The Power and the Glory* (1940; filmed 1962), has a more directly Catholic theme: the desperate wanderings of a priest who is hunted down in rural Mexico at a time when the church is outlawed there. The weak and alcoholic priest tries to fulfill his priestly duties despite the constant threat of death at the hands of a revolutionary government.

Greene worked for the Foreign Office during World War II and was stationed for a while at Freetown, Sierra Leone, the scene of another of his best-known novels, *The Heart of the Matter* (1948). This book traces the decline of a kind-hearted British colonial officer whose pity for his wife and mistress eventually leads him to commit suicide. *The End of the Affair* (1951) is narrated by an agnostic in love with a woman who leaves him because of religious beliefs that bring her near to sainthood.

Greene’s next four novels were each set in a different Third World nation on the brink of political upheaval (переворот). The protagonist of *A Burnt-Out Case* (1961) is a Roman Catholic architect tired of adulation who meets a tragic end in the Belgian Congo shortly before that colony reaches independence. *The Quiet American* (1956) chronicles the doings of a well-intentioned American government agent in Vietnam in the midst of the anti-French uprising there in the early 1950s. *Our Man in Havana* (1958; filmed 1959) is set in Cuba just before the communist revolution there, while *The Comedians* (1966) is set in Haiti during the rule of François Duvalier. Greene’s last four novels, *The Honorary Consul* (1973), *The Human Factor* (1978; filmed 1979), *Monsignor Quixote* (1982), and *The Tenth Man* (1985), represent a decline from the level of his best fiction.

The world Greene's characters inhabit is a fallen one, and the tone of his works emphasizes the presence of evil as a force that you can touch. His novels display a consistent preoccupation with sin and moral failure acted out in seedy locales characterized by danger, violence, and physical decay. Greene's chief concern is the moral and spiritual struggles within individuals, but the larger political and social settings of his novels give such conflicts an enhanced resonance. His early novels depict a shabby Depression-stricken Europe sliding toward fascism and war, while many of his subsequent novels are set in remote locales undergoing wars, revolutions, or other political upheavals.

Despite the dark tone of much of his subject matter, Greene was in fact one of the most widely read British novelists of the 20th century. His books' unusual popularity is due partly to his production of thrillers featuring crime and intrigue but more importantly to his superb gifts as a storyteller, especially his masterful selection of detail and his use of realistic dialogue in a fast-paced narrative.

2.2 Charles Percy Snow

Charles Percy Snow, Baron Snow Of The City Of Leicester (1905-1980) is a British novelist, scientist, and government administrator.

Snow graduated from Leicester University and earned a doctorate in physics at the University of Cambridge, where, at the age of 25, he became a fellow of Christ's College. After working at Cambridge in molecular physics for some 20 years, he became a university administrator, and, with the outbreak of World War II, he became a scientific adviser to the British government. He was knighted in 1957 and made a life peer in 1964. In 1950 he married the British novelist Pamela Hansford Johnson.

In the 1930s Snow began the 11-volume novel sequence collectively called "Strangers and Brothers" (published 1940–70), about the academic, public, and private life of an Englishman named Lewis Eliot. The novels are a quiet (though not dull) and scrupulous analysis of bureaucratic man and the corrupting influence of power. They deal - amongst other things - with questions of political and personal integrity, and the mechanics of exercising power.

All eleven novels in the series are narrated by 'Lewis Eliot'. The series follows his life and career from humble beginnings in an English provincial town, to reasonably successful London lawyer, to Cambridge don, to wartime service in Whitehall, to senior civil servant and finally retirement.

Viewed solely as literature, the series has not weathered well, and only *The Masters* is considered outstanding. However, nearly all of the novels have two compensating strengths. The first is that they provide vivid, contemporary pictures of life in mid-twentieth-century England. *The New Men* deals with the scientific community's involvement in (and reaction to) the development and deployment of nuclear weapons during the Second World War. *Conscience of the Rich* concerns a wealthy, Anglo-Jewish merchant-banking family. *Time of Hope* and *George Passant* show us the price paid by clever, poor young men to escape their provincial origins. All of this is engaging and informative for anyone interested in a contemporary take on the period.

The second - and much greater - strength is that each novel is almost a text-book on the gaining and exercising of political power. The word 'political' here is used in the widest sense, meaning the effective application of influence in any sphere, whether personal, private or public. This was a subject on which C. P. Snow could not help writing readably and fascinatingly.

His gift is seen to best effect in analysing the professional world, scrutinising microscopical shifts of power within the enclosed settings of a Cambridge college, a Whitehall ministry, a law-firm. He is not so much at home with the emotional currents of family life, or the complex world of actual politics. In both, there are too many variables. Snow's novelistic world has a curious resemblance to the 'classical' detective story, which needs to exclude as many variables as possible from the problem (a passing stranger cannot be the murderer - it has to be one of the

houseguests). The intensity of Snow's fiction similarly derives from containing his characters in the smallest possible area of operation, with no appeal to outside.

For this reason, the strongest novels are those set in the Cambridge college (a thinly-veiled Christ's), where a small, disparate group of men is required to reach a collective decision on an important subject. In *The Masters*, the dozen or so college members elect a new head (the Master) by majority vote. In *The Affair*, a small group of dons sets out to correct a possible injustice: they must convince the rest of the college to re-open an investigation into scientific fraud. In both novels, the characters strongly resist letting in the external world, whether it be the press, public opinion, the college "Visitor", or outside experts. They have to decide for themselves.

By contrast, while *The New Men* and *Corridors of Power* concern themselves with a much bigger subject - the English debate over nuclear weapons in the 1940s and 1950s - their emotional impact is lessened by too many characters, too many locations and too many different sources of influence. This world is too large for Snow's particular talents to be shown to good advantage. Because the college dons are answerable to no-one except themselves, and have nowhere to hide from each other, the dramatic tension is much greater.

Several of Snow's novels were adapted for the stage. Later novels include *In Their Wisdom* (1974) and *Coat of Varnish* (1979).

As both a literary man and a scientist, Snow was particularly well equipped to write a book about science and literature; *The Two Cultures and the Scientific Revolution* (1959) and its sequel, *Second Look* (1964), constitute Snow's most widely known—and widely attacked—position. He argued that the breakdown of communication between the "two cultures" of modern society – the sciences and the humanities – was a major hindrance to solving the world's problems. In particular, Snow argues that the quality of education in the world is on the decline. For example, many scientists have never read Charles Dickens, but artistic intellectuals are equally non-conversant with science. Snow thus called attention to a gap in two of the major branches of Western culture, a gap long noted but rarely pronounced by a figure respected in both fields. Snow acknowledged the emergence of a third "culture" as well, the social sciences and arts concerned with "how human beings are living or have lived." Many of Snow's writings on science and culture are found in *Public Affairs* (1971). *Trollope: His Life and Art* (1975) exemplifies Snow's powers in literary criticism, as does *The Realists: Eight Portraits* (1979).

3. New literary Trends. Working-class novel.

An important development of the 50s and early 60s was the emergence of a working-class novel. In their vigorous fiction Allan Sillitoe, Sid Chaplin, Stan Barstow and David Storey provide the lower class perspective of the post-war situation. The defiance of authority, a working man's constant struggle in a hostile world—all this gives their characters a certain unity of fellow feeling directed against the forces exploiting their physical and spiritual powers.

3.1 Alan Sillitoe

Sillitoe, Alan (1928-), British novelist and poet. Born in Nottingham, Sillitoe left school to work in a bicycle factory at the age of 14. He served in the British Royal Air Force from 1946 to 1949 as a radio operator. Sillitoe then returned to England and was diagnosed with tuberculosis, spending several months in hospital. During this time he read and wrote a lot. In 1950 Sillitoe met American poet Ruth Fainlight, whom he married in 1952 and with whom he traveled and lived for six years in France and Spain.

Sillitoe is best known for his first novel, *Saturday Night and Sunday Morning* (1958; motion picture, 1960), which is the story of a young factory worker in post-World War II Britain for whom drink and sex on Saturday night provide the only relief from the oppression of the working life. As with *Look Back in Anger* and *Room at the Top*, the novel's real subject was the disillusionment of post-war Britain, and the lack of opportunities for the working class.

During this time Sillitoe wrote most of the poems later published in *The Rats and Other Poems* (1960). Sillitoe's poetry is informed by the same angry spirit as his successful first novel, *Saturday Night and Sunday Morning*. Its hero, Arthur Seaton, is impatient with society and disaffected with middle-class values. The same feeling motivates the working-class characters who feel outcast from the larger society in Sillitoe's acclaimed volume of stories, *The Loneliness of the Long-Distance Runner* (1959; motion picture of title story, 1962). Other novels include *Key to the Door* (1961), in which the characters search for a way out of dissatisfaction, and *The Lost Flying Boat* (1983) and *Last Loves* (1990), both of which involve ex-servicemen returning to their theater of operation many years later. Sillitoe's other works include *Collected Poems* (1993) and *The Far Side of the Street* (1988), a collection of short stories.

Allan Sillitoe, who sets his novel against the lowest depths of England's grimy industrial cities, makes his readers realize that his young heroes are unable to fulfill themselves within the prison of a class-bound system.

Lecture 11

PHILOSOPHICAL NOVEL ENGLISH LITERATURE OF THE LAST DECADES OF THE 20TH CENTURY POSTMODERNISM

Questions:

1. Philosophical novel.

1.1 Sir William Gerald Golding

1.2 Colin Henry Wilson

1.3 Dame Jean Iris Murdoch

1.4 Margaret Drabble

2. Postmodernism

1. Philosophical novel.

Philosophical novel is a genre that was an innovation of the 20th century, a literary phenomenon that emerged in the 20th century after World War I. Some people were enthusiastic about it. They believed that the achievements of psychology would facilitate human progress and make the human nature more perfect. But World War I and World War II with its fascism, the greatest evil, all these seemed to disprove all the previous notions of the human nature and made intellectuals opposed to the same universal question: *What am I?, What was I born for?, What should I do to fulfill myself?* People were searching for identity. It was the philosophy of existentialism that answered all these questions. The philosophers of existentialism were Kierkegaard, Jaspers, Berdyayev, Sartre, Camus.

Existentialism is a moral philosophy, answering the questions about human existence. It doesn't claim to give any reasonable explanation to human nature. It's mostly incognizable, it's impossible to cognize human nature completely. It may be said to be pessimistic. Its final aim is death, its final destiny and no one denies it. We should live our lives with dignity. We should carry out the task that life has imposed on us. It lays special stress on individuality, uniqueness. That's why we can't fully understand one another. Alienation is a philosophical term. It defines the relations of individuals isolated with each own identity. Man's life depends on his free choice: man is free to act in the way he wills or wants to. But he should be aware of the responsibility of his choice. He affects not only his own life but the life of those who surround him. The philosophy is aesthetic – the life doesn't rely on God. Existentialism preaches on self-reliance. This world is not a happy place to live in; life is full of sorrow, suffering, grief. It's a continuous

range of modes of existence: fear, dismay, suspense, anemy (разобщенность между людьми), angoisse (тоска), délaissement (заброшенность). Existentialism is a view of the world: universe is indifferent to us. People can control their destiny through freedom of choice. The world produces anxiety. The person does the best he can.

The influence of existentialist ideas left a profound impression on the work of such prominent representatives of the genre of philosophical novel as William Golding, Iris Murdoch and Colin Wilson.

What is characteristic of a philosophical novel? Every writer gives a shape to this genre but all of them have at least 2 levels:

- 1) notional – the level of an ordinary literary work, certain events of a life of persons;
- 2) philosophical – the level where the writer’s message deals with some problems of ideal life; it explains the roots of evil.

Existentialism stresses the uniqueness of every person, but there’s an idealization here too. Very little of any realia of today’s life is taken in this genre and human types are treated often as archetypes – certain human types present in all generations as they possess certain human features. Hence the idea of wandering plots (бродящих сюжетов, которые повторяются)

Mainly philosophical novels fall into 2 groups:

- 1) parables (biblicals) or fables (“Lord of the Flies” – an allegorical character)
- 2) discussions – are built as a continuous dialogue of people representing opposite ideas, philosophies (“The Black Prince”)

Very often writers put their characters in extreme situations which helps them to show the uniqueness and universality of situation (war, an uninhabited island, death). Life is a result of humorous choices. The plot has some experimental character to avoid some external influences. Symbolism and allegory are the chief literary devices in the philosophical novel.

1.1 Sir William Gerald Golding

Sir William Gerald Golding English novelist who in 1983 won the Nobel Prize for Literature for his parables of the human condition. He attracted a cult of followers, especially among the youth of the post-World War II generation. Much of Golding’s writing explores moral dilemmas and human reactions in extreme situations.

Educated at Marlborough Grammar School, where his father taught, and at Brasenose College, Oxford, Golding graduated in 1935. After working in a settlement house and in small theatre companies, he became a schoolmaster at Bishop Wordsworth’s School, Salisbury. He joined the Royal Navy in 1940, took part in the action that saw the sinking of the German battleship *Bismarck*, and commanded a rocket-launching craft during the invasion of France in 1944. After the war he resumed teaching at Bishop Wordsworth’s until 1961.

Golding’s first published novel was *Lord of the Flies* (1954; film 1963 and 1990). It was extremely successful and is considered one of the great works of 20th-century literature. Based on Golding’s own wartime experiences, it is the story of a group of schoolboys lost on a desert island after a plane crash. An allegory of the intrinsic corruption (порочность) of human nature, it chronicles the boys’ descent from a state of relative innocence to one of revengeful barbarism. Its imaginative and brutal depiction of the rapid and inevitable dissolution of social mores aroused widespread interest. The title is said to be a reference to a line from *King Lear* - “As flies to wanton boys, are we to the gods, – They kill us for their sport”. (King Lear Act IV, Scene). It may also be a reference to the Hebrew name Beelzebub (בעל זבוב, Baal-zvuv, “god of the fly”, “host of the fly” or literally “Lord of Flies”), a name sometimes used as a synonym for Satan. To critics Golding said that the book was written to show the flaws in human nature.

The Inheritors (1955), set in the last days of Ne’anderthal man, is another story of the essential violence and depravity of human nature. The guilt-filled reflections of a naval officer, his ship torpedoed, who faces an agonizing death are the subject of *Pincher Martin* (1956). Two

other novels, *Free Fall* (1959) and *The Spire* (1964), also demonstrate Golding's belief that "man produces evil as a bee produces honey."

In *The Spire* (шпиль) Jocelin, dean of the cathedral, begins the construction of a huge spire. Jocelin is determined to build a monument that will scrape the sky, thereby exalting the town and bringing them closer to God. The work is full of symbolism. One of the symbols is the spire, which symbolizes man's ambition to achieve and be noticed. It also shows blind ambition because although many people do challenge what Jocelin is doing, he chooses to ignore them and continue on regardless of all the advice he has received.

Darkness Visible (1979) tells the story of a boy horribly burned in the London blitz during World War II. His later works include *Rites of Passage* (1980), which won the Booker McConnell Prize, and its sequels, *Close Quarters* (1987) and *Fire Down Below* (1989). Golding was knighted in 1988.

1.2 Colin Henry Wilson

Colin Henry Wilson (born June 26, 1931 in Leicester) is a prolific British writer whose works include a substantial focus on positive aspects of human psychology such as peak experiences and the narrowness of consciousness.

In his books he puts forward his philosophy of life and man's destiny which can be summed up as positive existentialism. Wilson believes in and relies on man's hidden powers that can help every man and society at large overcome faults and vices. He asserts that man is not as insignificant and helpless as some scientists and philosophers tend to picture him. People can change for the better if they really want to, they should wake from their half-slumbering narrow-minded states of being and see the world as it really is: full of meaning, value and possibilities.

The Mind Parasites is a science fiction horror novel by Colin Wilson published in 1967. It tells about man's struggle for inner freedom and strength, against the enemies that reside within man himself, such as idleness, apathy, inertia. In *The Mind Parasites* these are allegorically presented as a kind of virus, the Tsathogguans, invisible mind parasites that threaten the most brilliant people on earth. The virus affects human mind, paralyzes it, causes depression and may even lead man to suicide. Wilson tells a fascinating story about the attempts of Professor Gilbert Austen, an archaeologist, to find out, investigate and defeat the virus.

Wilson's science fiction is a sort of warning to people; the writer says that man needs to master his inner reserves, to learn to concentrate his thought, to evolve in order to survive.

1.3 Dame Jean Iris Murdoch

Dame Jean Iris Murdoch (1919-1999), a British novelist and philosopher noted for her psychological novels that contain philosophical and comic elements. The influence of existentialist ideas left a profound impression on the work of Iris Murdoch. She has created a series of intricate novels that essentially deal with the nature of man and his delusions. Her novels are by turns intense and bizarre, filled with dark humor and unpredictable plot twists in which innumerable characters representing different philosophical positions undergo kaleidoscopic changes in their relations with each other, searching for an understanding of the meaning of life.

Above all her works deal with issues of morality, and the conflicts between good and evil. Though intellectually sophisticated, her novels are often melodramatic and comedic. She was strongly influenced by philosophers like Plato, Freud, Simone Weil and Sartre, and by the 19th century English and Russian novelists, especially Fyodor Dostoevsky, as well as Marcel Proust and Shakespeare. Her novels often include upper middle class intellectual males caught in moral dilemmas, gay characters, Anglo-Catholics with crises of faith, empathetic pets, curiously "knowing" children and sometimes a powerful and almost demonic male "enchanter" who imposes his will on the other characters – a type of man Murdoch is said to have modeled on her lover, the Nobel laureate, Elias Canetti.

She wrote primarily in a realistic manner but sometimes she would introduce ambiguity into her work through a sometimes misleading use of symbolism, and by mixing elements of fantasy within her precisely described scenes. *The Unicorn* (1963) can be read and enjoyed as a sophisticated Gothic romance, or as a novel with Gothic elements, or perhaps as a parody of the Gothic mode of writing.

Murdoch values a romantic dreamer in man. Such is Jake Donaghue in her first novel *Under the Net*, written and published in 1954. It is the story of a struggling young British writer living in London, the story of his wanderings about Bohemian London and Paris. Jake attempts to find his own way in life. He wants to get away from the net of conventional ideas and notions and work out his own mode of thinking. The author's attention is concentrated on the psychological analysis of her hero's inner world, the world which is ruled not by laws but by man's strivings and aspirations.

The Black Prince (1973), for which Murdoch won the James Tait Black Memorial Prize, is a remarkable study of erotic obsession, and the text becomes more complicated, suggesting multiple interpretations, when subordinate characters contradict the narrator and the mysterious "editor" of the book in a series of afterwords. In this novel the author investigates different manifestations and aspects of this human feeling. She shows selfish and disinterested, passionate and rational love, love verging on hatred and self-sacrificing love. The most elevated form of love, in Murdoch's opinion, is the one that inspires man for artistic creation.

The novel largely consists of the description of a period in the later life of the main character, ageing London author Bradley Pearson, during which time he falls in love with the daughter of a friend and literary rival, Arnold Baffin. For years Bradley has had a tense but strong relationship with Arnold, regarding himself as having 'discovered' the younger writer. Bradley starts to get trapped in a growing dynamic of family, friends, and associates who collectively seem not to let him achieve the isolation he feels necessary to create his 'masterpiece'.

During this time he falls in love with the Baffins' young daughter, Julian. At first exhilarated, Bradley soon becomes disgusted at his growing obsession with her, and vows not to say anything. But then he loses control of himself and begins a brief and intense affair with her, running away with her to a house by the sea and neglecting pressing needs at home. During his absence his depressed sister, Priscilla, commits suicide. This causes Bradley to return while Julian, it seems to Bradley, is taken away and kept from him. The final action of the main section takes place at the Baffins' residence, where Bradley comes and finds Rachel (Arnold's wife) who appears to have struck Arnold with a poker, killing him. Bradley's arrest, trial, and conviction for Arnold's murder are briefly described, bringing to a close Bradley's telling of the events.

Chief amongst Iris Murdoch's influences for this novel is the Shakespeare's play Hamlet. It is openly referenced and discussed throughout, especially by Bradley. It is noted in the Post-Scripts that Bradley Pearson shares initials with the Black Prince, the title of Pearson's fictional as well as Murdoch's real work. Bradley's possible admission of homosexuality is made possible through his seeming self-identification with Shakespeare throughout his narrative, and in his claiming both Hamlet and Shakespeare were homosexual. It is strengthened further by the moments in the book where he finds himself attracted to Julian, during each of which her gender is made ambiguous.

In Murdoch's novels realistic observations of 20th-century life among middle-class professionals are interwoven with extraordinary incidents that has something of the macabre (deathly), the grotesque, and the wildly comic. The novels illustrate **Murdoch's** conviction that although human beings think they are free to exercise rational control over their lives and behaviour, they are actually at the mercy of the unconscious mind, the determining effects of society at large, and other, more inhuman, forces.

In addition to producing novels, **Murdoch** wrote plays, verse, and works of philosophy and literary criticism.

1.4 Margaret Drabble

The complex relations between modern men and women find their way also into **Margaret Drabble's** fiction, who writes from a feminine viewpoint. She deliberately presents her themes within the framework of a conventional novel. She writes about young women who are not merely attractive, intelligent and educated, but also sharply observant. Her heroines are all mothers, and their involvement with their children cuts sharply across their concern with a career and their desire for emotional freedom. In her work *The Ice Age* she gives a convincing description of Britain in the throes of an economic and cultural crisis, in the grip of the ice age. This links her work with a series of books, all written in 1970s, whose obvious purpose was to comprehend the nature of the world at large.

2. Postmodernism

The last decades of the 20th century saw an upsurge of literary production in England. However, literature seemed to take little interest in actualities. All critics noted the absence of “straight” novels, that is, works with a traditionally solid, coherent narrative. There were very few long prose works about the condition of England or the class system, or other themes so characteristic of the 19th century and pre-WW II novels focusing on the life of an individual or a family. Instead of writing about here and now, more and more writers set their novels either in the past or in the future. They intertwined past, present and future and often sent their characters abroad. Alongside such well-established men of letters as **Graham Greene, Muriel Spark, Iris Murdoch, John Fowles, Margaret Drabble**, who went on writing actively in the 1980s, there emerged a group of young writers who brought into literature new themes, ideas and techniques: **Martin Amis, Graham Swift, Ian McEwan, Salman Rushdie** and others. Like other national literatures the English literature of the late 20th century was saturated with fin de siècle spirit – an apocalyptic feeling typical of the end of every century, more so the end of the millennium. Characteristic of this was the atmosphere of dismay and uncertainty. “The modern situation is full of suspense: no one, no one at all has any idea how things will turn out”, said Martin Amis.

The new period of literature came to be known as Postmodernism. Since it emerged at the end of the century and of the millennium, it tended to re-evaluate the accomplishments of the preceding stages of literary history. One of the contemporary scholars said that postmodernist writing is characterized by distrust of great, or “master” narratives, by which he meant a sceptical attitude towards all the significant books about man and society, whose ideas seemed to be disproved by the realities of the 20th century. This scepticism and re-evaluation resulted in parodying the works of predecessors. Parody, however, did not necessarily mean mocking them. Most often it took the form of revision: using old plots, images, characters for creating new literary works with new ideas, new attitudes and new approaches to eternal and topical problems. As one of the writers put it, “books always speak of other books and every story tells a story that has already been told”. The presence of these incorporated images could be either explicit or implicit, but it was always clearly manifest.

This phenomenon is called “intertextuality”, that is, interaction of texts. Thus, *The French Lieutenant's Woman* (1969) by John Fowles, which was one of the first to display postmodernist traits, is all built on parallels with the works of 19th century writers. Not only do his characters resemble those of Dickens, Thackeray, Bronte and Hardy, but the novel is full of numerous allusions to and quotations from the works of writers, poets, sociologists and thinkers of the previous age – Charles Darwin, Karl Marx, Mathew Arnold, Alfred Tennyson, etc. The kind of literary creation which combines elements of other works is known as “pastiche” (коллаж, поппури).

Shakespeare's work was very often referred to by postmodernist authors. Other classical works of English literature were revised and reworked, too. W. Golding's *Lord of the Flies*, which is a parody of J. Ballantyne's novel *The Coral Island*, was also reworked by Emma Ten-

nant in her *The Queen of Stones*, a novel about a group of girls from 6 to 12 years of age who became separated from their teacher and lost their way in the mist. They then invented a game in which they beheaded the commonest and the most miserable of them, acting out the story of Queen Elisabeth and her niece Mary Stuart.

No less popular with postmodernist writers is the Bible. The novel *The History of the World in 10 1/2 Chapters* by John Barnes opens with the story of Noah's Ark as told by a woodworm. Many postmodernist works have a self-reflexive, or meta-fictional, character which means that they deal with the problems of novel-writing. As a rule, these novels have writers or poets as protagonists. Typical of this are John Fowles's novels *Daniel Martin* (1977) and *Mantissa* (1982), as well as Peter Ackroyd's novels *The Last Testament of Oscar Wilde* (1983) and *Chatterton* (1987).

One of the key issues of postmodernist writing is the interrelation of literature and history. Postmodernists think that everything in this world, including history, can be viewed as a text, that is why the borderline between literature and history has become very vague. They both are intertextual, relying on the texts of the past. Postmodernists are keen on re-evaluating history, on giving their own interpretation of historical facts and events, blending, as in *The French Lieutenant's Woman*, historical and documentary materials with fiction.

The historicism of British postmodernist prose is different from the traditional treatment of the past. Unlike W. Scott and his followers, contemporary writers do not try to immerse their readers in the past, so that they should entirely forget the present. On the contrary, they keep reminding readers of it, stressing that the present is closely interwoven with the past. The means of dealing with history in postmodernist literature are very diverse. In his novel *The French Lieutenant's Woman*, set in the 19th century, John Fowles constantly draws parallels between the past and the present, thus stressing that, basically, human nature remains unchanged. Peter Ackroyd's novel *The House of Dr. Dee* is based on the monologues of two protagonists – our contemporary and his 16th century predecessor; and these monologues echo one another. Julian Barnes managed to “squeeze” the history of the world into 10 1/2 chapters.

One of the most important historical themes is that of WW II. Writers keep turning to it in attempts to remind mankind of its tragic past and in the hopes that the remembrance of it will prevent another world disaster. In his two novels, *A Pale View of Hills* and *An Artist in the Floating World*, Kazuo Ishiguro shows how the war affected the lives of people. *An Artist of the Floating World* is set in Ishiguro's home town of Nagasaki during the period of reconstruction following the detonation of the atomic bomb there in 1945. The narrator is forced to come to terms with his part in the Second World War. He finds himself blamed by the new generation who accuse him of being part of Japan's misguided foreign policy, and is forced to confront the ideals of the modern times as represented in his grandson.

Time's Arrow by M. Amis is the autobiography of a doctor who helped torture Jews during the Holocaust, drew notice both for its unusual technique – time runs backwards during the entire novel, down to the dialogue initially being spoken backwards – as well as for its topic. The narrator, together with the reader, experiences time passing in reverse, as the main character becomes younger and younger during the course of the novel.

Amis engages in several forms of reverse discourse including reverse dialogue, reverse narrative, and reverse explanation. Amis' use of these techniques is aimed to create an unsettling and irrational aura for the reader; indeed, one of the recurrent themes in the novel is the narrator's persistent misinterpretation of events. The doctor, Odilo Unverdorben, assists “Uncle Pepi” (modelled on Josef Mengele) in his torture and murder of Jews. While at Auschwitz, the reverse chronology means that he returns the dead to life and heals the sick, rather than the opposite. The broader image presented is that all those that died in the Holocaust are revived and returned to their homes. Eventually they become children, then babies, and then reenter their mothers' wombs, where they finally cease to exist. One message is that the only positive way to see (or even to comprehend) the holocaust is by looking at it backwards, as beautiful lives are created out of nothingness, rather than destroyed.

However, even when writing on explicitly moral issues, postmodernist writers try not to impose their views; they seem to leave it to their readers to pass their own judgement. This indeterminacy of the message and freedom of interpretation made some postmodernist scholars speak about the “death of the author” in modern literature, by which they meant that it is the reader, rather than the writer, who “owns” a literary work. Indeterminacy is one of the “games” that authors can play with their readers. Another kind of game is “an open end”, when the author leaves his reader in the dark about the fate of his characters or gives alternative endings to his novels. A similar result is achieved by introducing multiple narrators, that is, letting several characters give different stories of the same events, thus forcing the readers to make their own interpretation of the plot.

Indeterminacy affects the form of contemporary literature, too. Postmodernist authors tend to combine elements of various genres and forms of writing. Fiction can go hand-in-hand with documentary material and historical facts; philosophy can intermingle with detective episodes or elements of horror stories. Thus, the traditional borderline between high and mass culture has been eliminated. In a word, “anything goes”, as one critic put it.

The literature today is no longer dominated by writers from the metropolitan Britain. A number of people born in its former colonies and immigrants from other countries entered the British literary scene at the end of the 20th century. V. S. Naipaul (from Trinidad), Salman Rushdie (from India), Ben Okri (from Nigeria), Kazuo Ishiguro (from Japan) and others have brought a fresh stream into English literature with their national themes and a new, original mode of writing. This new phenomenon is called “postcolonial literature” Theatre in the middle of 60s-70s was most notable for the Theatre of the Absurd and the Theatre of Menace. The prominent playwrights who we can’t but mention are **Harold Pinter, Tom Stoppard, Edward Bond**. Their plays possess complex metaphorical forms; they are full of underlying themes, alogism and psychological implications.

The representatives of modern English poetry are **Philip Larkin, Ted Hughes and Adrian Mitchell**.

English literature remains an active and living force. The role of light fiction and detective fiction still remains prevailing. The middle level of detective stories has been reached by successful and gifted novelists like Agatha Christie, Dorothy Sayers, John Le Carre and others. These authors are masters of a craft not devoid of psychological and artistic interest. Within the limits of the genre their fiction offers a commentary upon human nature and insight into the century’s social changes. Thus, the English literature of the last decades of the 20th century is rich and varied. John Fowles is the leading figure of English postmodernist literature. He belongs to the older generation of postmodernist writers while Martin Amis represents the younger one.

БЛОК ПРАКТИЧЕСКИХ ЗАНЯТИЙ

Специальность 1-21 05 06 «Романо-германская филология»

МОДУЛЬ 1

1 курс 2 семестр

Практическое занятие 1

«Песнь о Беовульфе» – английский национальный героический эпос.
«Истории Бриттов» Гальфрида Монмутского

Вопросы для обсуждения:

1. «Эпос», «героический эпос» как жанр в литературе.
2. История создания, записи и «открытия» памятника.
3. Проблематика и поэтика «героического эпоса».
4. «Песнь о Беовульфе». Сюжет произведения. Композиция и система образов.
5. Гальфрид Монмутский. Биографические сведения.
6. «Истории Бриттов» Гальфрида Монмутского. Сюжет. Композиция и система образов.
7. Становление английского национального мономифа.

Практические задания:

1. Переведите на русский язык оригинальный отрывок из поэмы «Беовульф».
2. Составьте характеристику любого литературного персонажа из поэмы «Беовульф».
3. Составьте план расположения книг и событий в труде Г. Монмутского «История Бриттов».

Практическое занятие 2

Аллегорическая поэма Ульяма Ленгленда «Видение о Петре Пахаре»

Вопросы для обсуждения:

1. Аллегория в литературе. Аллегорическая поэма как жанр: становление и развитие.
2. У. Ленгленд. Биографические сведения.
3. «Видение о Петре Пахаре»:
 - История создания, смысл названия произведения. Жанровая специфика.
 - Герои произведения (краткая характеристика).
 - Структура сюжетных эпизодов.
4. Социальная и религиозно-философская проблематика «Видения о Петре Пахаре».

Практическое задание:

1. Составьте систему образов аллегорической поэмы «Видение о Петре Пахаре».

Практическое занятие 3

Джефри Чосер «Кентерберийские рассказы»

Вопросы для обсуждения:

1. Предренессансное переосмысление средневековой культуры.
2. Джефри Чосер. Биографические сведения.
3. Литературный язык Чосера.
4. Французские и итальянские мотивы в творчестве писателя.

5. «Кентерберийские рассказы» как главное произведение Дж. Чосера: история создания, жанровая специфика.
6. Особенности рассказов. Содержание, композиция и система образов (3-4 рассказа на выбор студента).
7. Образ автора в «Кентерберийских рассказах».

Практические задания:

1. Составьте план книги, распределите по тематическим группам «Кентерберийские рассказы» на основании Элсмировой рукописи.
2. Сделайте литературоведческий анализ двух-трёх рассказов из книги «Кентерберийские рассказы» (на выбор студента).

Практическое занятие 4 Томас Мор «Утопия»

Вопросы для обсуждения:

1. Утопия и антиутопия как литературный жанр.
2. Томас Мор – основоположник жанра утопии в европейской литературе. Биография писателя.
3. Традиции античной риторики в повествовательной манере Т. Мора.
4. «Утопия»: история создания, жанровая специфика.
5. Содержание произведения, композиция и система образов. Тема, круг затронутых проблем.
6. Тематическая близость эпиграмм Т. Мора и его романа.
7. Структура «Утопии» Томаса Мора: жанровые составляющие, черты трактата и романа. Смысл структурного деления романа: противопоставление «действительного» и «должного».
8. Критика современной английской действительности в «Утопии».
9. Тема свободы личности как отражение идей христианского гуманизма.
10. Античные и ренессансные источники английской утопии. Данте как предтеча европейского утопического романа («Новая жизнь», «Божественная комедия»).

Практические задания:

1. Составьте план построения «идеального» общества по произведению Т. Мора «Утопия».
2. Напишите эссе на тему: «Может ли существовать утопическое государство?»

Практическое занятие 5 Ренессансная поэзия Англии

Вопросы для обсуждения:

1. Эпоха Ренессанса. Развитие поэтических жанров.
2. Ф. Сидни. Биографические сведения о поэте.
3. «Защита поэзии» – первая английская поэтика, манифест ренессансной поэзии в Англии.
4. Сонет как жанр лирики. Его структура и особенности.
5. Влияние сонетного цикла Ф. Сидни «Астрофил и Стелла» на поэзию современников.
6. Э. Спенсер. Биографические сведения.
7. Поэтические открытия Э. Спенсера.

Практическое задание:

1. Переведите с английского на русский сонеты Ф. Сидни и Э. Спенсера (на выбор студента).

Практическое занятие 6 **Новаторство драматургического языка Кристофера Марло**

Вопросы для обсуждения:

1. Биографические сведения о К. Марло.
2. «Тамерлан Великий»: история создания, жанровая специфика.
3. Содержание произведения, композиция и система образов. Тема, круг затронутых проблем.
4. Трагедия деградации личности на пути к абсолютной власти в эпоху ренессансного индивидуализма.
5. «Трагическая история доктора Фауста»: история создания, жанровая специфика.
6. Содержание произведения, композиция и система образов.
7. Философская проблематика в произведении «Трагическая история доктора Фауста».

Практическое задание:

1. Составьте систему образов «Трагической истории доктора Фауста».

Практическое занятие 7 **Ренессансная концепция театра в комедиях У. Шекспира.** **Жанровое своеобразие исторических хроник драматурга**

Вопросы для обсуждения:

1. У. Шекспир. Биографические сведения.
2. Комедия как жанр. Ренессансная концепция театра в комедиях Шекспира.
3. Комедии У. Шекспира («Укрощение строптивой», «Сон в летнюю ночь», «Как вам это понравится»).
4. Игра судьбы и человеческих страстей, подлинное и фарсовое, возвышенное и низменное в комедиях Шекспира «Много шума из ничего», «Двенадцатая ночь».
5. «Исторические хроники» У. Шекспира. Предназначение и характер идеального государя в хрониках.
6. «Ричард III». Философско-эстетическая концепция истории в трагедии.

Практическое задание:

1. Напишите литературоведческий анализ одной комедии У. Шекспира (на выбор студента) с указанием темы, идеи произведения, обозначения круга затронутых проблем, характеристикой средств художественной выразительности.

Практическое занятие 8 **Поэтика трагедии «Ромео и Джульетта». Жанр сонета в творчестве У. Шекспира**

Вопросы для обсуждения:

1. Трагедия как жанр. «Великая» трагедия Шекспира «Ромео и Джульетта»: вечность проблематики. Диалектика речевой характеристики героев. Основной и периферийный сюжеты, композиция, лирико-драматическое развитие действия.
2. Тема, круг проблем, затронутых в произведении.
3. Судьба и смерть в трагедии «Ромео и Джульетта».
4. Сонетный цикл Шекспира. Структурообразующая и сюжетообразующая роль лирических жанров сонета и альбы в развитии драмы.
5. Темы соотношений поэзии и действительности, времени и вечности, жизни и смерти, верности и предательства в сонетах. Образ автора, друга и Смуглой Дамы. Приёмы художественной выразительности. Переводы сонетов на русский и белорусский язык.

Практические задания:

1. Составьте систему образов трагедии «Ромео и Джульетта».
2. Переведите на русский (белорусский) язык два-три сонета У. Шекспира (на выбор студента). Сравните свой перевод с известными переводами (С. Маршак).
3. Выполните литературоведческий анализ сонета У. Шекспира (на ваш выбор).
4. Выучите наизусть любой сонет У. Шекспира.

ТЕМЫ РЕФЕРАТОВ

1. Этапы эволюции английского литературного языка в эпоху средневековья.
2. Зарождение англоязычной прозы: клерикальные и светские жанры.
3. Воздействие творчества Гальфрида Монмутского на литературный процесс в средневековой Англии.
4. Английский национальный героический эпос.
5. Появление и становление жанра утопии в европейской литературе.
6. Англоязычный роман XIII века.
7. Английский средневековый театр.
8. Дж. Чосер и У. Ленгленд: сходства и различия в художественной манере разработки сюжетов.
9. Жизнь и творчество У. Ленгленда.
10. Феномен «языка Чосера», вклад писателя в становление литературного и разговорного английского языка.
11. Концепция любви и идеал женщины в произведениях Дж. Чосера.
12. Место юмора, сатиры, иронии и пародии в творчестве Дж. Чосера.
13. Трагедия «Ромео и Джульетта» У. Шекспира в интерпретации средствами других видов искусства (театр, кинематограф, живопись).
14. Жанровое своеобразие исторических хроник У. Шекспира.
15. Ранний этап становления театра в эпоху Возрождения.

МОДУЛЬ 2

Специальность 1-21 05 06 «Романо-германская филология»

2 курс 3 семестр

Практическое занятие 1

«Великие» трагедии Шекспира и кризис ренессансного гуманизма

Вопросы для обсуждения:

1. Трагедия «Гамлет, принц датский». Жанр трагедии. История создания текста.
2. Основная тема, идея и проблематика произведения. Вопросы любви, дружбы, верности, долга и мести.
3. Структура сюжета: экспозиция, завязка, развитие событий, кульминация, развязка. Образы в произведении, их роль в произведении. Конфликт в произведении. Сюжетные линии.
4. Трагедия «Отелло». Основная тема, идея и проблематика произведения. Конфликт в трагедии.
5. Структура сюжета: экспозиция, завязка, развитие событий, кульминация, развязка. Образы в произведении, их роль в произведении. Сюжетные линии.
6. Гуманистическая концепция любви и ревности. Образ Отелло и Дездемоны. Образ Отелло и Яго. Их нравственные принципы.

7. «Король Лир». Основная тема, идея и проблематика произведения.
8. Структура сюжета: экспозиция, завязка, развитие событий, кульминация, развязка. Образы в произведении, их роль в произведении. Сюжетные линии.
9. Концепция семейных отношений героев трагедии. Нравственное понятие добра и зла в произведении.
10. Образ «бури» как олицетворение масштабности трагедии. Образы Корделии, Эдгарда и Кента (благородство, порядочность и самоотверженность в характерах героев). Роль шута в произведении.

Практические задания:

1. Опишите характер главного героя трагедии «Гамлет, принц датский» на основании сцен из произведения.
2. Объясните смысл монолога Гамлета «Быть, или не быть...».
3. Составьте систему образов трагедий Шекспира.
4. Переведите любой отрывок на русский язык из трагедии «Отелло».

Практическое занятие 2 Жанровой синкретизм поздних пьес У. Шекспира

Вопросы для обсуждения:

1. Понятие «синкретизм» в литературе. Особенности синкретизма.
2. Пьесы «Зимняя сказка» и «Буря». история создания, жанровая специфика.
3. Содержание произведения, композиция и система образов.
4. Тема, проблема, приёмы художественной выразительности.

Практические задания:

1. Составьте систему образов одной из поздней пьесы У. Шекспира.
2. Проведите литературоведческий анализ пьесы «Буря».

Практическое занятие 3 Реализация принципов предклассицизма в драматургии Бена Джонсона

Вопросы для обсуждения:

1. Предклассицизм в литературе. Принципы направления.
2. Б. Джонсон. Биографические сведения.
5. «Вальпоне, или Лис». история создания, жанровая специфика.
6. Содержание произведения, композиция и система образов.
7. Тема, проблема, поднимаемая автором в произведении.
8. «Алхимик». история создания, жанровая специфика.
9. Содержание произведения, композиция и система образов.
10. Тема, проблема, поднимаемая автором в произведении.
11. «Алхимия» образов в пьесе «Алхимик»

Практические задания:

1. Напишите эссе «Вечный человеческий порок *жадность* в художественном осмыслении Б. Джонсона».
2. Подготовьте ролевое чтение кульминационного эпизода комедии «Вальпоне, или Лис».

Практическое занятие 4
Позднеренессансная английская драма Джона Вебстера.
Поэтика барокко в трагедии Джона Форда «Разбитое сердце»

Вопросы для обсуждения:

1. Драма как род литературы. Особенности драматических произведений.
2. Дж. Вебстер. Биографические сведения.
3. «Герцогиня Мальфи» как образец позднеренессансной английской драмы. История создания. Жанр.
4. Содержание произведения, композиция и система образов.
5. Тема, круг проблем в произведении.
6. Поэтика Барокко в литературе. Влияние барокко на литературу.
7. Трагедия Дж. Форда «Разбитое сердце». история создания, жанровая специфика.
8. Содержание произведения, композиция и система образов.
9. Тема, проблематика произведения.

Практическое задание:

1. Напишите литературоведческий анализ трагедии Дж. Форда «Разбитое сердце» по следующим критериям:
 - a) Дайте объяснение названия произведения.
 - b) История создания произведения.
 - c) Жанр произведения.
 - d) Назовите тему произведения. Почему вы так считаете?
 - e) Определите круг проблем, затрагиваемых автором. Назовите идею (идеи) произведения. Свой ответ обоснуйте.
 - f) Где происходит основное действие и в какие годы?
 - g) Назовите героев. Опишите их: родственные связи, характер, внешность, статус.
 - h) Кто из героев является антагонистом, а кто протагонист?
 - i) Композиция и ключевые моменты сюжета (экспозиция, завязка, развитие действия, кульминация, развязка).
 - j) Конфликт в произведении.
 - k) Позиция автора. (отношение автора к происходящему).
 - l) Художественные средства.
 - m) Выводы (комплексная характеристика произведения).

Практическое занятие 5
Идейная целостность социальной утопии Ф. Бэкона

Вопросы для обсуждения:

1. Понятие утопии и ее особенности.
2. Ф. Бэкон. Биографические сведения.
3. «Новая Атлантида» как социальная утопия. История публикации. Краткое содержание текста. Композиция и система образов.
4. Тема, проблема, поднимаемая автором в произведении.
5. Интерпретации утопии.

Практические задания:

1. Опишите систему построения общества в утопии «Новая Атлантида».
2. Подготовьте эссе «Смогла бы существовать «Новая Атлантида» в условиях современной цивилизации?».

Практическое занятие 6-7 **Жанровое новаторство поэзии Дж. Донна**

Вопросы для обсуждения:

1. «Метафизическая школа» и особенности этого направления. Представители.
2. Идеи «метафизической школы».
3. Джон Донн как английский поэт и крупнейший представитель «метафизической школы».
4. Стихотворения и поэмы Дж. Донна. Построения стихотворений поэта. Эпиграммы, стихи о любви, послания на латыни.
5. Дж. Херберт. Биография. Духовная лирика.
6. Христианские мотивы в поэме «Ступени к храму» Р. Крэшо.

Практические задания:

1. Переведите на русский язык любое из стихотворений Дж. Донна.
2. Выполните литературоведческий анализ стихотворения Дж. Донна (на выбор студента).

Практическое занятие 8-9 **Поэмы Дж. Мильтона**

Вопросы для обсуждения:

1. Джон Милтон. Биографические сведения.
2. Поэмы «Потерянный рай» и «Возвращенный рай» как авторское осмысление библейской истории и бурной политической жизни в Англии XVII века.
3. История создания произведения. Жанр. Содержание, композиция и система образов. Тема, философское звучание проблем.
4. Христианские мотивы в поэме. Противостояние: добро-зло, Бог-сатана.
5. Концепт «свобода воли» и его выражение в произведении.
6. Изображение Рая и Ада в поэме: масштабность картин, аллегории.

Практические задания:

1. Напишите эссе на тему «Сатана Мильтона и Прометей Эсхила: что общего?».
2. Составьте характеристику образов Адама и Евы с учётом библейского первоисточника и литературной интерпретации Дж. Мильтона.

ТЕМЫ РЕФЕРАТОВ

1. Кризис гуманизма в поздней драме Возрождения.
2. «Анатомия меланхолии» Роберта Бёртона как энциклопедия суждений о всех сторонах жизни человека и общества.
3. Жанр маски в творчестве Б. Джонсона (на примере драмы «Маска черноты»).
4. Становление жанра эссе в творчестве Ф. Бэкона.
5. Женская придворная поэзия XVII века.
6. Публицистика Дж. Мильтона.
7. Эмоциональность и образность языка драматургии позднего Возрождения.
8. Драматургия Дж. Форда в контексте литературы барокко.
9. Социально-политическая и философско-эстетическая основа придворной лирики.
10. Плеяда английских поэтов XVI – XVII вв.: Мэри Рот, Эмилия Ланьер, Мэри Пэмбрук.
11. Своеобразие реализации любовного канона в поэзии Дороти Осборн.
12. Поэзия Кэтрин Филипс как образец женской куртуазной лирики.
13. Индивидуальные черты стиля в поэзии М. Кавендиш.
14. Публицистический трактат «О воспитании» как образовательный канон Дж. Мильтона.

МОДУЛЬ 3

2 курс 4 семестр

Практическое занятие 1

Ироиколическая поэма А. Поупа «Похищение локона» – английский образец галантной литературы рококо

Вопросы для обсуждения:

1. А. Поуп как ключевая фигура британского классицизма.
2. Бурлеск как вид комической поэзии. Жанр ироиколической поэмы в контексте британского классицизма.
3. Мистические и мифологические образы и их роль в поэме «Похищение локона».
4. Ироиколическое наполнение поэмы «Похищение локона».
5. Высмеивание нравов британского общества начала XVIII века.

Практические задания:

1. Прочитайте отрывок финального эпизода поэмы А. Поупа «Похищение локона» на языке оригинала и выполните литературоведческий анализ.

From The Rape Of The Lock

...Some thought it mounted to the Lunar Sphere,
Since all things lost on Earth, are treasur'd there.
There Heroe's Wits are kept in pondrous Vases,
And Beau's in *Snuff-boxes* and *Tweezer-Cases*.
There broken Vows, and Death-bed Alms are found,
And Lovers Hearts with Ends of Riband bound;
The Courtiers Promises, and Sick Man's Pray'rs,
The Smiles of Harlots, and the Tears of Heirs,
Cages for Gnats, and Chains to Yoak a Flea;
Dry'd Butterflies, and Tomes of Casuistry.

But trust the Muse – she saw it upward rise,
Tho' mark'd by none but quick Poetic Eyes:
(So *Rome*'s great Founder to the Heav'ns withdrew,
To *Proculus* alone confess'd in view.)
A sudden Star, it shot thro' liquid Air,
And drew behind a radiant *Trail of Hair*.
Not *Berenice*'s Locks first rose so bright,
The Skies bespangling with dishevel'd Light.
The *Sylphs* behold it kindling as it flies,
And pleas'd pursue its Progress thro' the Skies.

This the *Beau-monde* shall from the *Mall* survey,
And hail with Musick its propitious Ray.
This, the blest Lover shall for *Venus* take,
And send up Vows from *Rosamonda*'s Lake.
This *Partridge* soon shall view in cloudless Skies,
When next he looks thro' *Galilæo*'s Eyes;
And hence th' Egregious Wizard shall foredoom
The Fate of *Louis*, and the Fall of *Rome*.

Then cease, bright Nymph! to mourn the ravish'd Hair
Which adds new Glory to the shining Sphere!
Not all the Tresses that fair Head can boast
Shall draw such Envy as the Lock you lost.
For, after all the Murders of your Eye,
When, after Millions slain, your self shall die;
When those fair Suns shall sett, as sett they must,
And all those Tresses shall be laid in Dust;
This Lock, the Muse shall consecrate to Fame,
And mid'st the Stars inscribe *Belinda's* Name!

Схема анализа

1. Проанализируйте форму и структуру стихотворения. Определите: 1) размер стихотворения (метр), 2) схему рифмовки, 3) строфику.
 2. Определите основные средства художественной выразительности, использованные в стихотворении (эпитет, метафора, гипербола и т. д.).
 3. Интерпретируйте основные образы и символы стихотворения.
2. Письменно ответьте на вопрос для рассуждения. В качестве обоснования используйте примеры из текста поэмы «Похищение локона».
- Как Вы считаете, А. Поуп сатирически высмеивает образ Белинды или искренне восхищается им?
3. Выполните художественный перевод выбранного стихотворения А. Поупа.

Практическое занятие 2

Роман Д. Дефо «Жизнь и странные, удивительные приключения Робинзона Крузо, моряка из Йорка, описанные им самим»

Вопросы для обсуждения:

1. Английская революция как источник создания условий развития буржуазного общества. Общественные и политические взгляды Д. Дефо и их влияние на замысел романа «Жизнь и странные, удивительные приключения Робинзона Крузо, моряка из Йорка, описанные им самим».
2. Педагогическая концепция «чистой доски» Д. Локка и её воплощение в романе.
3. Библейский сюжет о блудном сыне и его интерпретация в романе.
4. Становление главного героя романа в личностном и общественном смыслах.
5. Духовные искания главного героя.

Практическое задание:

1. Выполните художественный перевод данного фрагмента из романа Д. Дефо «Жизнь и странные, удивительные приключения Робинзона Крузо, моряка из Йорка, описанные им самим».

From Robinson Crusoe (Start In Life)

...I had slept well in the night, and was now no more sea-sick, but very cheerful, looking with wonder upon the sea that was so rough and terrible the day before, and could be so calm and so pleasant in so little a time after. And now, lest my good resolutions should continue, my companion, who had enticed me away, comes to me; "Well, Bob," says he, clapping me upon the shoulder, "how do you do after it? I warrant you were frightened, wer'n't you, last night, when it blew but a capful of wind?" "A capful d'you call it?" said I; "'twas a terrible storm." "A storm, you fool you," replies he; "do you call that a storm? why, it was nothing at all; give us but a good ship and sea-room, and we think nothing of such a squall of wind as that; but you're but a fresh-water sailor, Bob. Come, let us make a bowl of punch, and we'll forget all that; d'ye see what

charming weather 'tis now?" To make short this sad part of my story, we went the way of all sailors; the punch was made and I was made half drunk with it: and in that one night's wickedness I drowned all my repentance, all my reflections upon my past conduct, all my resolutions for the future. In a word, as the sea was returned to its smoothness of surface and settled calmness by the abatement of that storm, so the hurry of my thoughts being over, my fears and apprehensions of being swallowed up by the sea being forgotten, and the current of my former desires returned, I entirely forgot the vows and promises that I made in my distress. I found, indeed, some intervals of reflection; and the serious thoughts did, as it were, endeavour to return again sometimes; but I shook them off, and roused myself from them as it were from a distemper, and applying myself to drinking and company, soon mastered the return of those fits - for so I called them; and I had in five or six days got as complete a victory over conscience as any young fellow that resolved not to be troubled with it could desire.

2. Письменно ответьте на вопросы по роману Д. Дефо «Жизнь и странные, удивительные приключения Робинзона Крузо, моряка из Йорка, описанные им самим»:

1. Какова роль природных катаклизмов в романе?
2. Почему главному герою романа принципиально важно регулярное чтение Библии и ведение дневника?
3. Как в романе представлено концептуальное противостояние «цивилизованного» и «дикого» миров?

Практическое занятие 3

«Путешествие в разные отдаленные страны Лемюэля Гулливера, вначале хирурга, а потом капитана нескольких кораблей» - вершина творчества Дж. Свифта

Вопросы для обсуждения:

1. Влияние фактов биографии Дж. Свифта на духовные и общественные взгляды писателя.
2. Пародийное отражение идей Просвещения в романе Дж. Свифта «Путешествие в разные отдаленные страны Лемюэля Гулливера, вначале хирурга, а потом капитана нескольких кораблей».
3. Типы государственного строя в описываемых странах.
4. Развитие образа Гулливера в ходе его путешествий как динамика взглядов Дж. Свифта. Приемы сатиры в романе: ирония, гипербола, пародийность.

Практическое задание:

1. Выполните художественный перевод данного фрагмента из романа Дж. Свифта «Жизнь и странные, удивительные приключения Робинзона Крузо, моряка из Йорка, описанные им самим».

From Gulliver's Travels (A Voyage to the Country of the Houyhnhnms)

..The two horses came up close to me, looking with great earnestness upon my face and hands. The gray steed rubbed my hat all round with his right forehoof, and discomposed it so much, that I was forced to adjust it better by taking it off, and settling it again; whereat, both he and his companion (who was a brown bay) appeared to be much surprised; the latter felt the lap-pet of my coat, and finding it to hang loose about me, they both looked with new signs of wonder. He stroked my right hand, seeming to admire the softness and colour; but he squeezed it so hard between his hoof and his pastern that I was forced to roar; after which they both touched me with all possible tenderness. They were under great perplexity about my shoes and stockings, which they felt very often, neighing to each other, and using various gestures, not unlike those of a philosopher, when he would attempt to solve some new and difficult phenomenon.

Upon the whole, the behaviour of these animals was so orderly and rational, so acute and judicious, that I at last concluded, they must needs be magicians, who had thus metamorphosed themselves upon some design, and seeing a stranger in the way, resolved to divert themselves with him; or perhaps were really amazed at the sight of a man so very different in habit, feature, and complexion, from those who might probably live in so remote a climate...

2. Напишите эссе на одну из предложенных тем:

- 1) «Путешествия Гулливера» Дж. Свифта как социальная и политическая сатира.
- 2) Идеи мизантропии в романе Дж. Свифта «Путешествия Гулливера».
- 3) Деконструкция идеи рая в романе Дж. Свифта «Путешествия Гулливера».

Практическое занятие 4 **Жанровое новаторство романа Г. Филдинга** **«История Тома Джонса, найденыша»**

Вопросы для обсуждения:

1. Филдинг как автор литературного эксперимента. «История Тома Джонса, найдёныша» и роман воспитания.
2. Авторская позиция и способы ее выражения.
3. Художественная реальность в книге. Художественные время и пространство. Роман как «слияние эпоса больших дорог и эпоса частной жизни».
4. Проблема положительного героя в произведении.
5. Особенности повествования и беллетристики в романе.

Практическое задание:

1. Выполните художественный перевод данного фрагмента из романа Г. Филдинга «История Тома Джонса, найдёныша».

...We now return to take leave of Mr Jones and Sophia, who, within two days after their marriage, attended Mr Western and Mr Allworthy into the country. Western hath resigned his family seat, and the greater part of his estate, to his son-in-law, and hath retired to a lesser house of his in another part of the country, which is better for hunting. Indeed, he is often as a visitant with Mr Jones, who, as well as his daughter, hath an infinite delight in doing everything in their power to please him. And this desire of theirs is attended with such success, that the old gentleman declares he was never happy in his life till now. He hath here a parlour and ante-chamber to himself, where he gets drunk with whom he pleases: and his daughter is still as ready as formerly to play to him whenever he desires it; for Jones hath assured her that, as, next to pleasing her, one of his highest satisfactions is to contribute to the happiness of the old man; so, the great duty which she expresses and performs to her father, renders her almost equally dear to him with the love which she bestows on himself.

<...>

To conclude, as there are not to be found a worthier man and woman, than this fond couple, so neither can any be imagined more happy. They preserve the purest and tenderest affection for each other, an affection daily increased and confirmed by mutual endearments and mutual esteem. Nor is their conduct towards their relations and friends less amiable than towards one another. And such is their condescension, their indulgence, and their beneficence to those below them, that there is not a neighbour, a tenant, or a servant, who doth not most gratefully bless the day when Mr Jones was married to his Sophia.

2. Письменно ответьте на вопрос для рассуждения:

Как Вы считаете, почему, несмотря на противоречивость и неоднозначность образа Тома Джонса, часто выступающего в негативном свете, автор решает завершить свою книгу «счастливым концом»?

3. Ознакомьтесь с экранизацией романа Г. Филдинга «История Тома Джонса, найдёныша» (реж. М. Хусейн, 1997). Сопоставьте сериал и книгу, напишите развёрнутый отзыв.

Практическое занятие 5
«Путешествие Хамфри Клинкера» Т. Смолетта
как новый этап в развитии просветительского реализма

Вопросы для обсуждения:

1. Общественные и культурные взгляды Т. Смолетта.
2. Эпистолярный роман как жанр: черты и особенности.
3. Композиция романа «Путешествие Хамфри Клинкера» и трудность восприятия сюжета.
4. Психологическая динамика персонажей романа.
5. Проблема выделения главного героя в романе.

Практические задания:

1. Сделайте конспект статьи С.В. Тесцова «Эпистолярный роман Т. Смолетта «Путешествие Хамфри Клинкера»». Текст статьи доступен по данному qr-коду:



2. Выполните художественный перевод данного фрагмента из романа Т. Смолетта «Путешествие Хамфри Клинкера».

From The Expedition of Humphry Clinker (Chapter II)

To Sir Watkin Phillips, of Jesus college, Oxon.

Hot-well, April 18.

DEAR PHILLIPS,

I GIVE Mansel credit for his invention, in propagating the report that I had a quarrel with a mountebank's merry Andrew at Gloucester: but I have too much respect for every appendage of wit, to quarrel even with the lowest buffoonery; and therefore I hope Mansel and I shall always be good friends. I cannot, however, approve of his drowning my poor dog Ponto, on purpose to convert Ovid's pleonasm into a punning epitaph—deerant quoque Littora Ponto; for, that he threw him into the Isis, when it was so high and impetuous, with no other view than to kill the fleas, is an excuse that will not hold water. But I leave poor Ponto to his fate, and hope Providence will take care to accommodate Mansel with a drier death.

As there is nothing that can be called company at the Well, I am here in a state of absolute rustication. This, however, gives me leisure to observe the singularities in my uncle's character, which seems to have interested your curiosity. The truth is, his disposition and mine, which, like oil and vinegar, repelled one another at first, have now begun to mix by dint of being beat up together. I was once apt to believe him a complete Cynic; and that nothing but the necessity of his occasions could compel him to get within the pale of society. I am now of another opinion...

Практическое занятие 6
«Сентиментальное путешествие по Франции и Италии» Л. Стерна.
Описательная поэма Джеймса Томсона «Времена года»

Вопросы для обсуждения:

1. Сентиментализм как художественное направление в британской и мировой литературе XVIII века: особенности и причины возникновения.
2. Маршрут путешествия – внешний и внутренний. Что значит быть сентиментальным путешественником?
3. Автор и герой в «Сентиментальном путешествии».
4. Концептуальное и эмоциональное значение природы для поэтики сентиментализма. Символизм смены времён года в поэме Дж. Томсона «Времена года».
5. Морфологические особенности поэмы «Времена года»: белый стих и причины его использования.

Практические задания:

1. Выполните художественный перевод данного фрагмента из романа Л. Стерна «Сентиментальное путешествие по Франции и Италии».

From A Sentimental Journey Through France and Italy (The Captive. Paris)

The bird in his cage pursued me into my room; I sat down close to my table, and leaning my head upon my hand, I began to figure to myself the miseries of confinement. I was in a right frame for it, and so I gave full scope to my imagination.

I was going to begin with the millions of my fellow-creatures born to no inheritance but slavery: but finding, however affecting the picture was, that I could not bring it near me, and that the multitude of sad groups in it did but distract me. -

- I took a single captive, and having first shut him up in his dungeon, I then look'd through the twilight of his grated door to take his picture.

I beheld his body half-wasted away with long expectation and confinement, and felt what kind of sickness of the heart it was which arises from hope deferr'd. Upon looking nearer I saw him pale and feverish: in thirty years the western breeze had not once fann'd his blood; - he had seen no sun, no moon, in all that time - nor had the voice of friend or kinsman breathed through his lattice. - His children -

But here my heart began to bleed - and I was forced to go on with another part of the portrait.

He was sitting upon the ground upon a little straw, in the furthest corner of his dungeon, which was alternately his chair and bed: a little calendar of small sticks were laid at the head, notch'd all over with the dismal days and nights he had passed there; - he had one of these little sticks in his hand, and, with a rusty nail he was etching another day of misery to add to the heap. As I darkened the little light he had, he lifted up a hopeless eye towards the door, then cast it down, - shook his head, and went on with his work of affliction. I heard his chains upon his legs, as he turned his body to lay his little stick upon the bundle. - He gave a deep sigh. - I saw the iron enter into his soul! - I burst into tears. - I could not sustain the picture of confinement which my fancy had drawn. - I started up from my chair, and calling La Fleur: I bid him bespeak me a remise, and have it ready at the door of the hotel by nine in the morning.

I'll go directly, said I, myself to Monsieur le Duc de Choiseul.

La Fleur would have put me to bed; but - not willing he should see anything upon my cheek which would cost the honest fellow a heart-ache, - I told him I would go to bed by myself, - and bid him go do the same.

2. Письменно ответьте на вопрос для рассуждения:

Как, на Ваш взгляд, продолжилось бы сентиментальное путешествие Йорика и к чему бы оно его в итоге привело?

3. Выполните художественный перевод выбранного фрагмента из поэмы Дж. Томсона «Времена года» и приготовьтесь к сдаче коллоквиума.

Практическое занятие 7

Роман Г. Уолпола «Замок Отранто» – первый «готический» роман в европейской литературе. Роман А. Радклиф «Тайны Удольфского замка»

Вопросы для обсуждения:

1. Генезис жанра готического романа в британской и мировой литературе.
2. Значение двух предисловий романа Г. Уолпола «Замок Отранто». Мотив авторского обращения к образам итальянского Средневековья.
3. Энигматический сюжет и способы его создания в романе «Замок Отранто».
4. Влияние рационализма и идей Просвещения на стиль А. Радклиф.
5. Символизм деградации и гибели семьи в романах «Замок Отранто» и «Тайны Удольфского замка».

Практические задания:

1. Выполните художественный перевод данного фрагмента романа Г. Уолпола «Замок Отранто».

From The Castle Of Otranto

...Young Conrad's birthday was fixed for his espousals. The company was assembled in the chapel of the Castle, and everything ready for beginning the divine office, when Conrad himself was missing. Manfred, impatient of the least delay, and who had not observed his son retire, despatched one of his attendants to summon the young Prince. The servant, who had not stayed long enough to have crossed the court to Conrad's apartment, came running back breathless, in a frantic manner, his eyes staring, and foaming at the mouth. He said nothing, but pointed to the court.

The company were struck with terror and amazement. The Princess Hippolita, without knowing what was the matter, but anxious for her son, swooned away. Manfred, less apprehensive than enraged at the procrastination of the nuptials, and at the folly of his domestic, asked imperiously what was the matter? The fellow made no answer, but continued pointing towards the courtyard; and at last, after repeated questions put to him, cried out, "Oh! the helmet! the helmet!"

In the meantime, some of the company had run into the court, from whence was heard a confused noise of shrieks, horror, and surprise. Manfred, who began to be alarmed at not seeing his son, went himself to get information of what occasioned this strange confusion. Matilda remained endeavouring to assist her mother, and Isabella stayed for the same purpose, and to avoid showing any impatience for the bridegroom, for whom, in truth, she had conceived little affection.

The first thing that struck Manfred's eyes was a group of his servants endeavouring to raise something that appeared to him a mountain of sable plumes. He gazed without believing his sight.

"What are ye doing?" cried Manfred, wrathfully; "where is my son?"

A volley of voices replied, "Oh! my Lord! the Prince! the Prince! the helmet! the helmet!"

2. Напишите эссе на одну из предложенных тем:

- 1) Готический роман как актуальный литературный жанр.
- 2) Мотив одержимости в романе Г. Уолпола «Замок Отранто».
- 3) Способы физического и психологического устрашения в романе А. Радклиф «Тайны Удольфского замка».

Практические занятия 8-9
Поэтические открытия Т. Перси, Т. Чаттертона.
Новаторство поэзии Р. Бёрнса

Вопросы для обсуждения:

1. Многообразие британской поэзии XVIII века.
2. История Великобритании и её воплощение в поэтических образах и сюжетах Т. Перси.
3. Трагизм биографии и поэзии Т. Чаттертона.
4. Жизненный путь Р. Бёрнса, влияние фактов биографии на политические, культурные и эстетические взгляды поэта. Художественное многообразие поэзии Р. Бёрнса.
5. Народность поэзии Р. Бёрнса. Песенные интерпретации стихотворений поэта.

Практические задания:

1. Выполните художественный перевод выбранного стихотворения Т. Перси или Т. Чаттертона. Подготовьте выразительное чтение оригинала и перевода.
2. Прочитайте стихотворение Р. Бёрнса „Evan Banks” и выполните анализ.

Evan Banks

SLOW spreads the gloom my soul desire;
The sun from India's shore retires:
To Evan banks with temp'rate ray,
Home of my youth, he leads the day.

Oh banks to me for ever dear!
Oh stream, whose murmurs still I hear!
All, all my hopes of bliss reside
Where Evan mingles with the Clyde.

And she, in simple beauty drest,
Whose image lives within my breast;
Who trembling heard my parting sigh,
And long pursued me with her eye:

Does she, with heart unchang'd as mine,
Oft in the vocal bowers recline?
Or, where yon grot o'erhangs the tide,
Muse while the Evan seeks the Clyde?

Ye lofty banks that Evan bound,
Ye lavish woods that wave around,
And o'er the stream your shadows throw,
Which sweetly winds so far below;

What secret charm to mem'ry brings
All that on Evan's border springs!
Sweet banks! ye bloom by Mary's side:
Blest stream! she views thee haste to Clyde.

Can all the wealth of India's coast
Atone fore years in absence lost!
Return, ye moments of delight,
With richer treasures bless my sight!

Swift from this desert let me part,
And fly to meet a kindred heart!
No more may aught my steps divide
From that dear stream which flows to Clyde!

Анализ

- 1) Проанализируйте форму и структуру стихотворения. Определите: 1) размер стихотворения (метр), 2) схему рифмовки, 3) строфику.
 - 2) Определите основные средства художественной выразительности, использованные в стихотворении (эпитет, метафора, гипербола и т. д.).
 - 3) Интерпретируйте основные образы и символы стихотворения.
3. Подготовьтесь к сдаче коллоквиума по теме «История русскоязычных переводов поэзии Р. Бёрнса».

МОДУЛЬ 4

Специальность 1-21 05 06 «Романо-германская филология»

3 курс 5 семестр

Практическое занятие 1 Синтез искусств в творчестве У. Блейка

Вопросы для обсуждения:

1. Эстетика романтизма и её влияние на творчество У. Блейка.
2. Мироззрение У. Блейка: художественные, религиозные и политические взгляды поэта и их развитие.
3. Синтез живописи и поэзии в творчестве У. Блейка.
4. Мифология У. Блейка.
5. «Песни Невинности и Опыта» (“Songs of Innocence and of Experience”) (1789/1794) как главный поэтический сборник У. Блейка: новаторство, художественное содержание, роль иллюстративной основы.

Практические задания:

1. Прочитайте стихотворение У. Блейка «Тигр» из сборника «Песни опыта» (1794) на языке оригинала. Выполните краткий анализ, сравните с переводами К.Д. Бальмонта и С.М. Маршака.

The Tyger (by W. Blake)

Tyger Tyger, burning bright,
In the forests of the night;
What immortal hand or eye,
Could frame thy fearful symmetry?
In what distant deeps or skies,
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand, dare sieze the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?
What the hammer? what the chain,
In what furnace was thy brain?
What the anvil? what dread grasp,
Dare its deadly terrors clasp!
When the stars threw down their spears
And water'd heaven with their tears:

Did he smile his work to see?
Did he who made the Lamb make thee?
Tyger Tyger burning bright,
In the forests of the night:
What immortal hand or eye,
Dare frame thy fearful symmetry?

Тигр (в переводе К.Д. Бальмонта)

Тигр, Тигр, жгучий страх,
Ты горишь в ночных лесах.
Чей бессмертный взор, любя,
Создал страшного тебя?

В небесах иль средь зыбей
Вспыхнул блеск твоих очей?
Как дерзал он так парить?
Кто посмел огонь схватить?

Кто скрутил и для чего
Нервы сердца твоего?
Чьею страшною рукой
Ты был выкован – такой?

Чей был молот, цепи чьи,
Чтоб скрепить мечты твои?
Кто взметнул твой быстрый взмах,
Ухватил смертельный страх?

В тот великий час, когда
Возвала к звезде звезда,
В час, как небо все зажглось
Влажным блеском звездных слез, –

Он, создание любя,
Улыбнулся ль на тебя?
Тот же ль он тебя создал,
Кто рожденье агнцу дал?

Тигр (в переводе С.Я. Маршака)

Тигр, о тигр, светло горящий
В глубине полночной чащи,
Кем задуман огневой
Соразмерный образ твой?

В небесах или глубинах
Тлел огонь очей звериных?
Где таился он века?
Чья нашла его рука?

Что за мастер, полный силы,
Свил твои тугие жилы
И почувствовал меж рук
Сердца первый тяжкий стук?

Что за горн пред ним пылал?
Что за млат тебя ковал?
Кто впервые сжал клещами
Гневный мозг, метавший пламя?

А когда весь купол звездный
Оросился влагой слезной, –
Улыбнулся ль, наконец,
Делу рук своих творец?

Неужели та же сила,
Та же мощная ладонь
И ягненка сотворила,
И тебя, ночной огонь?

Тигр, о тигр, светло горящий
В глубине полночной чащи!
Чьею бессмертною рукой
Создан грозный образ твой?

2. Выполните художественный перевод выбранного вами стихотворения У. Блейка из сборника «Песни Невинности и Опыта» (1789/1794)

3. Напишите эссе на одну из предложенных тем:

- 1) Значение и роль У. Блейка в развитии романтизма в Великобритании на рубеже XVIII – XIX вв.
- 2) Образ бога и его воплощение в живописи и поэзии У. Блейка.
- 3) Интерпретация образов У. Блейка в современном кинематографе (на примере фильмов «Мертвец» (реж. Д. Джармуш, 1995) и «Красный дракон» (реж. Б. Ратнер, 2002)).

Практическое занятие 2
**Истоки английского романтизма. Основные мотивы лирики У. Вордсворта,
С. Кольриджа, П.Б. Шелли, Дж. Китса.**

Вопросы для обсуждения:

1. Озёрная школа как раннее формирование английского романтизма: утверждение нового чувства природы.
2. У. Вордсворт как центральная фигура озёрной школы английского романтизма.
3. Эстетические воззрения и теория воображения в лирике С. Кольриджа.
4. Символизм и идеи свободного развития в лирике П.Б. Шелли.
5. Многообразии лирической поэзии Дж. Китса.

Практические задания:

1. Прочитайте стихотворение П.Б. Шелли «Озимандия» (1818) на языке оригинала и выполните его анализ.

OZYMANDIAS of EGYPT

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 shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on these lifeless things,
The hand that mock'd 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.

Анализ

1. Проанализируйте форму и структуру стихотворения. Определите: 1) размер стихотворения (метр), 2) схему рифмовки, 3) строфику.
2. Определите основные средства художественной выразительности, использованные в стихотворении (эпитет, метафора, гипербола и т. д.).
3. Интерпретируйте основные образы и символы стихотворения.
2. Выполните художественный перевод выбранного вами стихотворения У. Вордсворта, С. Кольриджа, П.Б. Шелли или Дж. Китса.
3. Подготовьте сообщение на одну из предложенных тем:
 1. Ключевые образы и символы пейзажной лирики У. Вордсворта.
 2. Ранняя лирика и становление эстетических взглядов П.Б. Шелли.
 3. Эстетические взгляды Дж. Китса о задачах поэзии.

Практическое занятие 3
Реалистический роман Ч. Диккенса

Вопросы для обсуждения

1. Влияние биографии Ч. Диккенса на мировоззрение и эстетические взгляды.
2. Эстетика реализма и её влияние на творчество Ч. Диккенса.
3. Ранняя юмористическая проза Ч. Диккенса: сборник рассказов «Посмертные записки Пиквикского клуба» (1836).

4. Социальный роман как основной жанр прозы Ч. Диккенса: романы «Приключения Оливера Твиста» (1837), «Дэвид Копперфильд» (1850), «Большие надежды» (1861) (на выбор).
5. Неоконченный роман Ч. Диккенса «Тайна Эдвина Друда» (1870) как предвосхищение детективного жанра в английской литературе.

Практические задания

1. Сделайте конспект статьи Ф. Коллинза “Charles Dickens”, опубликованной на образовательном англоязычном портале “Britannica”. Текст статьи доступен по данному qr-коду:



2. Выполните художественный перевод данного фрагмента из романа Ч. Диккенса «Приключения Оливера Твиста» (1837).

From Oliver Twist, Chapter II: Treats of Oliver Twist's Growth

The room in which the boys were fed, was a large stone hall, with a copper at one end: out of which the master, dressed in an apron for the purpose, and assisted by one or two women, ladled the gruel at meal-times. Of this festive composition each boy had one porringer, and no more—except on occasions of great public rejoicing, when he had two ounces and a quarter of bread besides. The bowls never wanted washing. The boys polished them with their spoons till they shone again; and when they had performed this operation (which never took very long, the spoons being nearly as large as the bowls), they would sit staring at the copper, with such eager eyes, as if they could have devoured the very bricks of which it was composed; employing themselves, meanwhile, in sucking their fingers most assiduously, with the view of catching up any stray splashes of gruel that might have been cast thereon. Boys have generally excellent appetites. Oliver Twist and his companions suffered the tortures of slow starvation for three months: at last they got so voracious and wild with hunger, that one boy, who was tall for his age, and hadn't been used to that sort of thing (for his father had kept a small cookshop), hinted darkly to his companions, that unless he had another basin of gruel per diem, he was afraid he might some night happen to eat the boy who slept next to him, who happened to be a weakly youth of tender age. He had a wild hungry eye; and they implicitly believed him. A council was held; lots were cast who should walk up to the master after supper that evening, and ask for more; and it fell to Oliver Twist.

The evening arrived; the boys took their places. The master, in his cook's uniform, stationed himself at the copper; his pauper assistants ranged themselves behind him; the gruel was served out; and a long grace was said over the short commons. The gruel disappeared; the boys whispered each other, and winked at Oliver; while his next neighbours nudged him. Child as he was, he was desperate with hunger, and reckless with misery. He rose from the table; and advancing to the master, basin and spoon in hand, said: somewhat alarmed at his own temerity:

“Please, sir, I want some more.”

The master was a fat, healthy man; but he turned very pale. He gazed in stupefied astonishment on the small rebel for some seconds, and then clung for support to the copper. The assistants were paralysed with wonder; the boys with fear.

“What!” said the master at length, in a faint voice.

“Please, sir,” replied Oliver, “I want some more.”

The master aimed a blow at Oliver's head with the ladle; pinioned him in his arms; and shrieked aloud for the beadle.

The board were sitting in solemn conclave, when Mr. Bumble rushed into the room in great excitement, and addressing the gentleman in the high chair, said,

“Mr. Limbkins, I beg your pardon, sir! Oliver Twist has asked for more!”

There was a general start. Horror was depicted on every countenance.

“For more!” said Mr. Limbkins. “Compose yourself, Bumble, and answer me distinctly. Do I understand that he asked for more, after he had eaten the supper allotted by the dietary?”

“He did, sir,” replied Bumble.

“That boy will be hung,” said the gentleman in the white waistcoat. “I know that boy will be hung.”

Nobody controverted the prophetic gentleman’s opinion. An animated discussion took place. Oliver was ordered into instant confinement; and a bill was next morning pasted on the outside of the gate, offering a reward of five pounds to anybody who would take Oliver Twist off the hands of the parish. In other words, five pounds and Oliver Twist were offered to any man or woman who wanted an apprentice to any trade, business, or calling.

“I never was more convinced of anything in my life,” said the gentleman in the white waistcoat, as he knocked at the gate and read the bill next morning: “I never was more convinced of anything in my life, than I am that that boy will come to be hung.”

As I purpose to show in the sequel whether the white-waist-coated gentleman was right or not, I should perhaps mar the interest of this narrative (supposing it to possess any at all), if I ventured to hint just yet, whether the life of Oliver Twist had this violent termination or no.

3. Подготовьте сообщение на одну из предложенных тем:

- 1) Журналистская карьера Ч. Диккенса и её влияние на стиль писателя.
- 2) Политические и общественные взгляды Ч. Диккенса.
- 3) Актуальность сюжетов Ч. Диккенса для современного кинематографа.

Практическое занятие 4

«Гордость и предубеждение» как вершина творчества Дж. Остен.

Вопросы для обсуждения:

1. Дж. Остен как ключевой представитель женской литературы Великобритании первой половины XIX века.
2. Роман нравов как жанр и его место в творчестве Дж. Остен.
3. Конфликт и его сложный характер в романе Дж. Остен «Гордость и предубеждение» (1813) (соотношение физического, морального, интеллектуального и эмоциональных конфликтов).
4. Символы в романе Дж. Остен «Гордость и предубеждение» и их соотношение с темой и идеей романа.
5. Феминистские идеи в романе Дж. Остен «Гордость и предубеждение» и их влияние общественную мысль Великобритании XIX века.

Практические задания:

1. Выполните художественный перевод данного фрагмента из романа Дж. Остен «Гордость и предубеждение».

From Pride and Prejudice, Chapter V

WITHIN a short walk of Longbourn lived a family with whom the Bennets were particularly intimate. Sir William Lucas had been formerly in trade in Meryton, where he had made a tolerable fortune, and risen to the honour of knighthood by an address to the king during his mayoralty. The distinction had perhaps been felt too strongly. It had given him a disgust to his business, and to his residence in a small market town; and, in quitting them both, he had removed with his family to a house about a mile from Meryton, denominated from that period Lucas Lodge, where he could think with pleasure of his own importance, and, unshackled by business, occupy himself solely in being civil to all the world. For, though elated by his rank, it did

not render him supercilious; on the contrary, he was all attention to everybody. By nature inoffensive, friendly, and obliging, his presentation at St. James's had made him courteous.

Lady Lucas was a very good kind of woman, not too clever to be a valuable neighbour to Mrs. Bennet. They had several children. The eldest of them, a sensible, intelligent young woman, about twenty-seven, was Elizabeth's intimate friend.

That the Miss Lucases and the Miss Bennets should meet to talk over a ball was absolutely necessary; and the morning after the assembly brought the former to Longbourn to hear and to communicate.

"*You* began the evening well, Charlotte," said Mrs. Bennet with civil self-command to Miss Lucas. "*You* were Mr. Bingley's first choice."

"Yes;—but he seemed to like his second better."

"Oh!—you mean Jane, I suppose, because he danced with her twice. To be sure that *did* seem as if he admired her—indeed I rather believe he *did*—I heard something about it—but I hardly know what—something about Mr. Robinson."

"Perhaps you mean what I overheard between him and Mr. Robinson; did not I mention it to you? Mr. Robinson's asking him how he liked our Meryton assemblies, and whether he did not think there were a great many pretty women in the room, and *which* he thought the prettiest? and his answering immediately to the last question: — Oh! the eldest Miss Bennet, beyond a doubt, there cannot be two opinions on that point."

2. Самостоятельно изучите эссе В. Вулф «Своя комната», законспектируйте тезисы, относящиеся к творчеству Дж. Остен и подготовьтесь к сдаче коллоквиума.

Практическое занятие 5 **Роман Эмили Бронте «Грозовой перевал»**

Вопросы для обсуждения:

1. Сёстры Бронте: история взаимоотношений и взаимовлияния на творчество друг друга. Место Э. Бронте в писательской жизни сестёр.
2. Специфика композиции романа Э. Бронте «Грозовой перевал» (1847) (удвоенный сюжет).
3. Особенности нарратива в романе «Грозовой перевал» (приём «двойного фокуса»).
4. Пространственная организация романа «Грозовой перевал» и функция пейзажей.
5. Спорное принятие романа «Грозовой перевал» читателями и критиками и его поздняя модернистская рефлексия.

Практические задания:

1. Сделайте конспект статьи Д. Мюллер "Human Nature and Confinement in Emily Bronte's Wuthering Heights", опубликованной на англоязычном образовательном портале "Journal of Student Research". Текст статьи доступен по данному qr-коду:



2. Выполните художественный перевод данного фрагмента из романа Э. Бронте «Грозовой перевал».

From “Wuthering Heights”, Chapter IX

About midnight, while we still sat up, the storm came rattling over the Heights in full fury. There was a violent wind, as well as thunder, and either one or the other split a tree off at the corner of the building; a huge bough fell across the roof, and knocked down a portion of the east chimney-stack, sending a clatter of stones and soot into the kitchen fire.

We thought a bolt had fallen in the middle of us, and Joseph swung onto his knees, beseeching the Lord to remember the Patriarchs Noah and Lot; and, as in former times, spare the righteous, though he smote the ungodly. I felt some sentiment that it must be a judgment on us also. The Jonah, in my mind, was Mr. Earnshaw, and I shook the handle of his den that I might ascertain if he were yet living. He replied audibly enough, in a fashion which made my companion vociferate more clamorously than before that a wide distinction might be drawn between saints like himself, and sinners like his master. But, the uproar passed away in twenty minutes, leaving us all unharmed, excepting Cathy, who got thoroughly drenched for her obstinacy in refusing to take shelter, and standing bonnetless and shawless to catch as much water as she could with her hair and clothes.

She came in, and lay down on the settle, all soaked as she was, turning her face to the back, and putting her hands before it.

“Well Miss!” I exclaimed, touching her shoulder. “You are not bent on getting your death, are you? Do you know what o’clock it is? Half-past twelve. Come! come to bed; there’s no use waiting longer on that foolish boy—he’ll be gone to Gimmerton, and he’ll stay there now. He guesses we should n’t wake for him till this late hour; at least, he guesses that only Mr. Hindley would be up; and he’d rather avoid having the door opened by the master.”

“Nay, nay, he’s noan at Gimmerton!” said Joseph. “Aw’s niver wonder, bud he’s at t’ bothoin uf a bog-hoile. This visitation worn’t for nowt, und aw wod hev ye tub look aht. Miss,—yah muh be t’ next. Thank Hivin for all! All warks together for gooid tuh them as is chozzen, and piked aht froo’ th’ rubbidge! Yah know whet t’ Scripture ses—”

And he began quoting several texts; refering us to the chapters and verses, where we might find them.

I having vainly begged the wilful girl to rise and remove her wet things, left him preaching, and her shivering, and betook myself to bed with little Hareton; who slept as fast as if every one had been sleeping round him.

I heard Joseph read on a while afterwards; then, I distinguished his slow step on the ladder, and then I dropt asleep.

3. Напишите эссе на одну из предложенных тем:

- 1) Э.Бронте: модернист Викторианской эпохи.
- 2) Образ героя с пограничным состоянием в романе Э. Бронте «Грозовой перевал».
- 3) Творчество сестёр Бронте как фундамент протофеминизма в британском искусстве.

Практическое занятие 6 Особенности готического романа М. Шелли

Вопросы для обсуждения:

1. Готический роман: генезис жанра (традиции Г. Уолпола и А. Рэдклифф и их влияние).
2. Художественный замысел и история создания романа М. Шелли «Франкенштейн, или Современный Прометей» (1818).
3. Образ творца и его трагедии в романе М. Шелли «Франкенштейн, или Современный Прометей».
4. Образ Чудовища в контексте общечеловеческих и философских проблем.
5. Тема богоборчества в романе М. Шелли «Франкенштейн, или Современный Прометей».

Практические задания

1. Разделитесь на две подгруппы и организуйте дебаты на тему «Человек как творение и творец». Вопросы для обсуждения:

- 1) Научный прогресс: источник технического развития и (или) нравственной деградации?
- 2) Имеет ли человек нравственное право на создание иной формы жизни?
- 3) Смерть: неизбежный конец или нравственный вызов?

2. Напишите эссе на одну из предложенных тем:

- 1) Тема красоты в романе М. Шелли «Франкенштейн, или Современный Прометей».
- 2) Роль пейзажей в романе М. Шелли «Франкенштейн, или Современный Прометей».
- 3) Интерпретации романа М. Шелли «Франкенштейн, или Современный Прометей» в мировом кинематографе.

Практическое занятие 7

Английская поэзия рубежа веков (А. Теннисон, Р. Браунинга, А. Суинберна)

Вопросы для обсуждения:

1. Генезис британской поэзии рубежа XIX – XX веков: традиции и переход к модернистским тенденциям.
2. Художественные особенности творчества А. Теннисона. Меланхолия как основная особенность поэзии А. Теннисона.
3. «О поэзии объективной и субъективной» как творческий манифест Р. Браунинга.
4. Философская лирика Р. Браунинга.
5. Декадентские настроения в поэзии А. Суинберна.

Практические задания:

1. Прочитайте стихотворение А. Теннисона «Кракен» (1899) на языке оригинала и выполните его анализ.

THE KRAKEN

BELOW the thunders of the upper deep ;
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth : faintest sunlights flee
About his shadowy sides : above him swell
Huge sponges of millennial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell
Unnumber'd and enormous polypi
Winnow with giant arms the slumbering green.
There hath he lain for ages and will lie
Battening upon huge seaworms in his sleep,
Until the latter fire shall heat the deep ;
Then once by man and angels to be seen,
In roaring he shall rise and on the surface die.

Анализ

- 1) Проанализируйте форму и структуру стихотворения. Определите: 1) размер стихотворения (метр), 2) схему рифмовки, 3) строфику.

- 2) Определите основные средства художественной выразительности, использованные в стихотворении (эпитет, метафора, гипербола и т. д.).
 - 3) Интерпретируйте основные образы и символы стихотворения.
2. Выполните художественный перевод выбранного вами стихотворения А. Теннисона, Р. Браунинга или А. Суинберна.
 3. Самостоятельно прочитайте и проанализируйте роман в стихах Р. Браунинга «Кольцо и книга». Подготовьтесь к сдаче коллоквиума.

Практическое занятие 8

Мотив двойничества в повести «Странная история доктора Джекила и мистера Хайда». Повесть «Сердце тьмы» Д. Конрада.

Вопросы для обсуждения:

1. Неоромантизм как литературное направление: причины возникновения и основные художественные идеи.
2. Влияние готики в повести Р. Л. Стивенсона «Странная история доктора Джекила и мистера Хайда».
3. Двойничество человек/зверь в в повести Р. Л. Стивенсона «Странная история доктора Джекила и мистера Хайда».
4. Мотив опасного путешествия в повести «Сердце тьмы» Д. Конрада.
5. Образ агента Куртца как воплощения первобытных инстинктов и животной агрессии в человеке.

Практические задания:

1. Выполните художественный перевод данного фрагмента повести Д. Конрада «Сердце тьмы».

From Heart of Darkness, Section 2

“Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of overshadowed distances. On silvery sand-banks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands; you lost your way on that river as you would in a desert, and butted all day long against shoals, trying to find the channel, till you thought yourself bewitched and cut off for ever from everything you had known once-somewhere-far away-in another existence perhaps. There were moments when one’s past came back to one, as it will sometimes when you have not a moment to spare for yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence. And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention. It looked at you with a vengeful aspect. I got used to it afterwards; I did not see it any more; I had no time. I had to keep guessing at the channel; I had to discern, mostly by inspiration, the signs of hidden banks; I watched for sunken stones; I was learning to clap my teeth smartly before my heart flew out, when I shaved by a fluke some infernal sly old snag that would have ripped the life out of the tin-pot steamboat and drowned all the pilgrims; I had to keep a lookout for the signs of dead wood we could cut up in the night for next day’s steaming. When you have to attend to things of that sort, to the mere incidents of the surface, the reality—the reality, I tell you—fades. The inner truth is hidden—luckily, luckily...”

2. Напишите эссе на одну из предложенных тем:

- 1) Неоромантизм как бегство от жестокой социальной реальности (на примере британской литературы).
- 2) Романтизм пиратской жизни в романе Р.Л. Стивенсона «Остров сокровищ».
- 3) «Апокалипсис сегодня» (реж. Ф.Ф. Копполла, 1979) как неоднозначная интерпретация повести Д. Конрада «Сердце тьмы».

Практическое занятие 9 «Романы характеров и среды» Т. Гарди

Вопросы для обсуждения:

1. Жизненный и творческий путь Томаса Гарди.
2. Роман «Тэсс из рода д'Эрбервиллей» (1891) как наиболее репрезентативный роман «характеров и среды» Т. Гарди.
3. Особенности композиции и сюжетного развития в романе «Тэсс из рода д'Эрбервиллей», роль авторских отступлений.
4. Особенности конфликта в романе «Тэсс из рода д'Эрбервиллей».
5. Система образов в романе «Тэсс из рода д'Эрбервиллей».

Практические задания:

1. Сделайте конспект статьи М. Миллгейта “Thomas Hardy” опубликованной на образовательном англоязычном портале “Britannica”. Текст статьи доступен по данному qr-коду:



2. Письменно ответьте на данные вопросы для рассуждения по роману Т. Гарди «Тэсс из рода д'Эрбервиллей»:

- 1) Найдите портретное описание Тэсс, помещенное в начале романа. Что автор подчеркивает в описании ее внешности?
- 2) Почему Тэсс соглашается служить у д'Эрбервиллей? Кто, на ваш взгляд, виноват в ее «падении»? Происходят ли, по вашему мнению, внутренние изменения с Тэсс после «падения»?
- 3) Как Тэсс относится к религиозным заповедям, церкви, Богу? Как к Тэсс относятся окружающие люди? Как Тэсс воспринимает окружающий мир природы? Почему она сама крестит своего ребенка, и как это соотносится с ее верой в Бога?
- 4) Как в романе нагнетается трагическое мироощущение?
- 5) Раскройте связь произведения с романом воспитания, «викторианским романом». Найдите романтические черты в тексте романа. Как проявляется связь романа с эстетикой натурализма?

Практическое занятие 10
Особенности развития драмы рубежа веков (Б. Шоу, О. Уайльд)

Вопросы для обсуждения:

1. Феномен «новой драмы» и её становление на рубеже XIX – XX веков.
2. «Цезарь и Клеопатра» Б. Шоу как самая масштабная пьеса конца XIX века.
3. Интерпретация мифологического сюжета в пьесе «Пигмалион» Б. Шоу.
4. Историческая и социальная пьеса О. Уайльда «Вера и нигилисты».
5. Нравственная и общественная критика в пьесе О. Уайльда «Идеальный муж».

Практические задания:

1. Разделитесь на группы, подготовьте на языке оригинала инсценировку любого эпизода из пьес Б. Шоу или О. Уайльда.
2. Напишите эссе на одну из предложенных тем:
 - 1) «Новая драма» и её открытия в британской драматургии рубежа XIX – XX веков.
 - 2) Феминистские идеи в пьесах Б. Шоу.
 - 3) О. Уайльд как востребованный драматург.

Практическое занятие 11
Литература нонсенса. Сказки Л. Кэрролла «Алиса в Стране Чудес»
«Алиса в зазеркалье»: современные коды прочтения;
Детская литература (сказки О. Уайльда)

Вопросы для обсуждения:

1. Становление детской литературы в Великобритании XIX века. Генезис литературной сказки.
2. Феномены абсурдизма и нонсенса в сказках Л. Кэрролла «Алиса в Стране Чудес», «Алиса в зазеркалье».
3. Идеализаций детской непосредственности в сказках Л. Кэрролла «Алиса в Стране Чудес», «Алиса в зазеркалье».
4. Тема одиночества в сказке О. Уайльда «Кентервильское привидение».
5. Сказка О. Уайльда «Великан-эгоист» как репрезентация британских бытовых ценностей.

Практические задания:

1. Выполните художественный перевод данного фрагмента из сказки Л. Кэрролла «Алиса в Стране Чудес».

From Alice's Adventures in Wonderland, CHAPTER VII

The Hatter was the first to break the silence. "What day of the month is it?" he said, turning to Alice: he had taken his watch out of his pocket, and was looking at it uneasily, shaking it every now and then, and holding it to his ear.

Alice considered a little, and said, "The fourth."

"Two days wrong!" sighed the Hatter. "I told you butter wouldn't suit the works!" he added, looking angrily at the March Hare.

"It was the *best* butter," the March Hare meekly replied.

"Yes, but some crumbs must have got in as well," the Hatter grumbled: "you shouldn't have put it in with the bread-knife."

The March Hare took the watch and looked at it gloomily: then he dipped it into his cup of tea, and looked at it again: but he could think of nothing better to say than his first remark, "It was the *best* butter, you know."

Alice had been looking over his shoulder with some curiosity. "What a funny watch!" she remarked. "It tells the day of the month, and doesn't tell what o'clock it is!"

"Why should it?" muttered the Hatter. "Does *your* watch tell you what year it is?"

"Of course not," Alice replied very readily: "but that's because it stays the same year for such a long time together."

"Which is just the case with *mine*," said the Hatter.

Alice felt dreadfully puzzled. The Hatter's remark seemed to her to have no sort of meaning in it, and yet it was certainly English. "I don't quite understand you," she said, as politely as she could.

"The Dormouse is asleep again," said the Hatter, and he poured a little hot tea on its nose.

The Dormouse shook its head impatiently, and said, without opening its eyes, "Of course, of course; just what I was going to remark myself."

"Have you guessed the riddle yet?" the Hatter said, turning to Alice again.

"No, I give it up," Alice replied: "what's the answer?"

"I haven't the slightest idea," said the Hatter.

"Nor I," said the March Hare.

Alice sighed wearily. "I think you might do something better with the time," she said, "than wasting it in asking riddles that have no answers."

"If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting *it*. It's *him*."

"I don't know what you mean," said Alice.

"Of course you don't!" the Hatter said, tossing his head contemptuously. "I dare say you never even spoke to Time!"

"Perhaps not," Alice cautiously replied: "but I know I have to beat time when I learn music."

"Ah! that accounts for it," said the Hatter. "He won't stand beating. Now, if you only kept on good terms with him, he'd do almost anything you liked with the clock. For instance, suppose it were nine o'clock in the morning, just time to begin lessons: you'd only have to whisper a hint to Time, and round goes the clock in a twinkling! Half-past one, time for dinner!"

("I only wish it was," the March Hare said to itself in a whisper.)

"That would be grand, certainly," said Alice thoughtfully: "but then—I shouldn't be hungry for it, you know."

"Not at first, perhaps," said the Hatter: "but you could keep it to half-past one as long as you liked."

"Is that the way *you* manage?" Alice asked.

The Hatter shook his head mournfully. "Not I!" he replied. "We quarrelled last March—just before *he* went mad, you know—" (pointing with his teaspoon at the March Hare,) "—it was at the great concert given by the Queen of Hearts, and I had to sing

2. Подготовьте сообщение на одну из предложенных тем:

- 1) Предвосхищение абсурдистских тенденций в творчестве Л. Кэролла.
- 2) Принципы эстетизма и их воплощение в сказках О. Уайльда.
- 3) История русских и советских переводов «Алисы в Стране чудес» Л. Кэролла.

МОДУЛЬ 5

Специальность 1-21 05 06 «Романо-германская филология»

3 курс 6 семестр

Практическое занятие 1

Реалистическая литература первой половины XX века

Вопросы для обсуждения:

1. Понятие «реалистическая литература». Эпоха реализма. Реализм и идеализм (сравнение).
2. У.С. Моэм. Биография и творческий путь писателя.
3. «Бремя страстей человеческих»: история создания. Автобиографичность. Жанр. Смысл названия произведения (бремя – страсть – человек). Основная мысль.
4. Тема(ы), идея(и) и проблематика произведения.
5. Герои (портретные детали, характеристика на основании поступков и монологов).
6. Структура сюжета: экспозиция, завязка, развитие событий, кульминация, развязка. Основные сюжетные линии.
7. И. Во. Биография и творческий путь писателя.
8. «Мерзкая плоть»: История создания. Жанр. Смысл названия и основная мысль произведения.
9. Тема(ы), идея(и) и проблематика произведения.
10. Герои (портретные детали, характеристика на основании поступков и монологов).
11. Структура сюжета: экспозиция, завязка, развитие событий, кульминация, развязка. Сюжетные линии.

Практические задания:

1. Напишите эссе на тему «Что помогает человеку найти свой жизненный путь?».
2. Опишите систему образов произведения «Мерзкая плоть».
3. Самостоятельно прочитайте пьесы Дж. Пристли и Дж. Голсуорси («Опасный поворот», «Серебряная коробка»). Выполните краткий литературоведческий анализ пьес (тема, проблемы, идея, художественные приёмы создания образов, конфликт и его решение).

Практическое занятие 2

Мир природы и мир цивилизации в романе Д.Г. Лоуренса «Любовник леди Чаттерлей»

Вопросы для обсуждения:

1. Творчество Д.Г. Лоуренса: периодизация, тематика, проблематика произведений.
2. «Любовник леди Чаттерлей»: история создания романа.
3. Основная мысль.
4. Тема(ы), идея(и) и проблематика романа.
5. Герои произведения (портретные детали, характеристика на основании поступков и монологов).
6. Мир природы и мир цивилизации в романе.
7. Художественные особенности произведения.

Практические задания:

1. Объясните концепцию любви в романе «Любовник леди Чаттерлей».
2. Определите место романа в контексте английской прозы XX века.

Практическое занятие 3

Литература «потерянного поколения»

Вопросы для обсуждения:

1. «Потерянное поколение» в литературе. История возникновения термина.
2. Представители «потерянного поколения» и их произведения.
3. Р.Олдингтон Биографические сведения, творческий путь писателя.
4. «Смерть героя»: год истории возникновения романа.
5. Смысл названия произведения. Тема(ы) и проблематика романа.
6. Образ главного героя. В чём заключается «героизм» в романе?

Практические задания:

1. Проведите комплексный анализ 5-6 стихотворений представителей «потерянного поколения». Объясните свой выбор.

Практическое занятие 4

Проблемно-тематическая направленность поэмы Т.С. Элиота «Бесплодная земля»

Вопросы для обсуждения:

1. Т.С. Элиот. Биографические сведения, творческий путь писателя.
2. Поэма «Бесплодная земля» как самовыражение автора.
3. Функция эпиграфов к произведению.
4. Литературные аллюзии и реминисценции в поэме.
5. Мир мифологический и мир реальный в поэме.
6. Тема(ы) и проблематика произведения.
7. Приёмы выразительности, стиль поэмы.

Практические задания:

1. Переведите оригинал стихотворения (на ваш выбор) Т.С. Элиота на русский язык.
2. Сравните собственный перевод с известными переводами оригинала.

Практическое занятие 5

Полифоническая структура романа В. Вулф

Вопросы для обсуждения:

1. Полифония в литературе. Полифонический роман: специфика жанра.
2. В. Вулф. Биографические сведения.
3. «Миссис Дэллоуэй», «Мистер Беннет и миссис Браун»: история создания произведений. Жанровая специфика. Основная мысль произведений.
4. Тема(ы), идея(и) и проблематика романов.
5. Образная система. Приём «потока сознания» в модернистской прозе В. Вулф.

Практическое задание:

1. Подготовьте тезисный ответ на вопрос «Концепция реальности и проблемы художественного творчества в программном эссе В. Вулф «Современная художественная проза».

Практическое занятие 6

Английская поэзия XX-XXI века

Вопросы для обсуждения:

1. Понятие «имажизм» как направление в литературе. Этапы становления и развития. Особенности направления. Манифест имажизма.

2. Представители имажизма. Воплощение идей имажистов в творчестве.
3. Поэзия «оксфордцев»: проблематика, особенности поэтики.
4. Краткая биография и творчество Дилана Томаса. Библейские символы и мотивы в его произведениях.
6. Полемика поэтических групп «Движение» и «Маверикс». Представили группы. Обзор произведений.
7. Поэзия группы British Poetry Revival. Представили группы. Обзор произведений.

Практическое задание:

1. Выполните литературоведческий анализ стихотворения Э. Паунда. Выучите произведение наизусть.

Практическое занятие 7 Современный британский реалистический роман

Вопросы для обсуждения

1. Литература «рассерженных молодых людей». Представители, основные произведения.
2. К. Эмис. Роман «Счастличик Джим»: образ главного героя в контексте литературы «рассерженных».
3. Критика современного общества в романе Дж. Коу «Какое надувательство».
4. Англо-американский университетский роман (творчество Д. Лоджа).

Практические задания:

1. Подготовьте доклад на тему «Сатирическое мастерство М. Спарк».
2. Составьте характеристику главного героя романа «Счастличик Джим».
3. Напишите эссе на тему: «Можно ли назвать современных молодых людей «рассерженными?»».

Практическое занятие 8 Художественные поиски в английском театре второй половины XX века

Вопросы для обсуждения:

1. Миноритарный театр Т. Стоппарда. Особенности драматургии.
2. Творчество Г. Пинтера в контексте английской драматургии.
3. М. Макдонахи. Биографические сведения. Обзор творчества.

Практические задания:

1. Напишите литературоведческий анализ пьес Г. Пинтера «Горский язык» и «Перед дорогой» по следующей схеме:
 - a) История создания.
 - b) Смысл названия произведения.
 - c) Жанровая принадлежность.
 - d) Литературное направление.
 - e) Ключевые проблемы и идеи.
 - f) Характеристика сюжета и основного конфликта.
 - g) Система образов.
 - h) Использование художественных средств.
 - i) Позиция автора.

Практическое занятие 9 Философия и эстетика постмодернизма

Вопросы для обсуждения:

1. Постмодернизм в литературе: особенности направления.
2. Дж. Фаулз. Биографические сведения. Обзор творчества.

3. Роман «Коллекционер»: конфликт Многих и Немногих. Противостояние в романе Клегга и Миранды. Аллюзии в романе. Особенности композиции, смена повествовательных стилей.
4. Дж. Барнс. Биографические сведения. Обзор творчества.
5. «Англия, Англия»: особенности жанра и повествовательной манеры автора.

Практические задания:

1. Составьте психологический портрет главного героя романа Дж. Фаулза «Коллекционер».

Практическое занятие 10

Развитие антиутопии. Творчество канадской писательницы М. Этвуд в контексте современной литературы

Вопросы для обсуждения:

1. Антиутопия в литературе. Особенности жанра.
2. О. Хаксли. Биографические сведения. Обзор творчества.
3. «О дивный новый мир»: моделированная реальность нового мира в контрасте резервации. Принципы жизни общества «нового мира». Образ Мустафы Монда. Аллюзии в романе. Образы Линайны, Бернара, Лины и Джона.
4. Дж. Оруэлл. Биографические сведения. Обзор творчества.
5. «Скотный двор»: основные темы и проблемы в романе.
6. М. Этвуд. Биографические сведения. Обзор творчества.
7. «Рассказ служанки»: положение женщины в современном мире.

Практические задания:

1. Напишите доклад на тему: Деконструкция античного мифа в повести М. Этвуд «Пенелопида».

Практическое занятие 11

Современный английский интеллектуальный роман

Вопросы для обсуждения:

1. «Интеллектуальный роман» как жанровая модификация в современной английской прозе.
2. Г. Свифт. Биографические сведения. Обзор творчества.
3. Идеино-тематический анализ романа Г. Свифта «Последние распоряжения». Художественный код в романе.
4. Атмосфера современной действительности в романе А. Мёрдок «Под сетью».

Практические задания:

1. Сделайте композиционный анализ романа А. Мёрдок «Под сетью».
2. Напишите эссе на тему «Смысл духовного поиска героев романа А. Мёрдок «Под сетью»».

ТЕМЫ РЕФЕРАТОВ

1. Теория «имперсональной поэзии» и «объективного коррелята» Т.С. Элиота.
2. Модернизм в литературе Англии первой половины XX века.
3. Художественное своеобразие творчества О. Хаксли.
4. Жанр антиутопии в творчестве Дж. Оруэлла.
5. Роль С. Моэма в развитии английской новеллы.
6. Плюрализм дискурсов и своеобразие пародии в творчестве Дж. Джойса и В. Вулф.
7. Исторические этапы «женского движения» и современная феминистская литература.
8. Английская реалистическая поэзия второй половины XX века.

МОДУЛЬ 1

Специальность 1-02 03 04 «Русский язык и литература. Иностранный язык»
3 курс 6 семестр

Практическое занятие 1

«Песнь о Беовульфе» - английский национальный героический эпос

Вопросы для обсуждения:

1. Устная поэзия древних германцев. Народное творчество до и после принятия христианства.
2. Эпос, его происхождение и развитие. Исполнители эпических произведений.
3. Поэма «Беовульф» как произведение англосаксонского героического эпос: язык и стиль поэмы, особенности композиции произведения, образ Беовульфа.
4. Характер отражения в поэме исторических событий, быта, нравов, религиозных представлений народа; время мифа и время историческое.
5. Значение поэмы «Беовульф» как культурного и литературного памятника. Языческие и христианские элементы в поэме. Архаические и современные наслоения в поэме.

Практические задания:

1. Прочитайте отрывок из поэмы «Беовульф» на языке оригинала и выполните анализ.

From Beowulf (translated by B. Ruffel)

That mighty protector of men
Meant to hold the monster till its life
Leaped out, knowing the fiend was no use
To anyone in Denmark. All of Beowulf's
Band had jumped from their beds, ancestral
Swords raised and ready, determined
To protect their prince if they could. Their courage
Was great but all wasted: they could hack at Grendel
From every side, trying to open
A path for his evil soul, but their points
Could not hurt him, the sharpest and hardest iron
Could not scratch at his skin, for that sin-stained demon
Had bewitched all men's weapons, laid spells
That blunted every mortal man's blade.
And yet his time had come, his days
Were over, his death near; down
To hell he would go, swept groaning and helpless
To the waiting hands of still worse fiends.
Now he discovered - once the afflictor
Of men, tormentor of their days - what it meant
To feud with Almighty God: Grendel
Saw that his strength was deserting him, his claws
Bound fast, Higlac's brave follower tearing at
His hands. The monster's hatred rose higher,
But his power had gone. He twisted in pain,
And the bleeding sinews deep in his shoulder
Snapped, muscle and bone split
And broke.

Анализ

- 1) Проанализируйте форму и структуру стихотворения. Определите: 1) размер стихотворения (метр), 2) схему рифмовки, 3) строфику.

- 2) Определите основные средства художественной выразительности, использованные в стихотворении (эпитет, метафора, гипербола и т. д.).
- 3) Интерпретируйте основные образы и символы.
2. Самостоятельно изучите и сделайте конспект лекции Дж. Р. Толкина «Профессор и чудища». Подготовьтесь к сдаче коллоквиума. Текст статьи доступен по qr-коду:



Практическое занятие 2 **Дж.Чосер, «Кентерберийские рассказы»**

Вопросы для обсуждения

1. Паломничество как культурно- историческое явление. Ритуальность. Порядок паломников в кавалькаде (по тексту Дж. Чосера).
2. Специфика семантики слов «путь» и «дорога» (какое из слов более соответствует жанру паломничества, а какое путешествия?).
3. Меняющиеся представления о человеческом достоинстве как показатель движения времени и смены культурно-исторически эпох.
4. «Кентерберийские рассказы» как энциклопедия жанров.
5. Стилизация речи героев и способы создания атмосферы в произведении Дж. Чосера.

Практические задания:

1. Выполните художественный перевод выбранного вами фрагмента из «Кентерберийских рассказов» Дж. Чосера, подготовьте его выразительное чтение.
2. Письменно ответьте на вопрос для рассуждения.
3. Как Вы считаете, почему тема человеческого достоинства настолько противоречиво и неоднозначно раскрывается в «Кентерберийских рассказах» Дж. Чосера?

Практическое занятие 3 **Художественные особенности трагикомедий У. Шекспира**

Вопросы для обсуждения

1. Уникальность и характерность мифопоэтического мира драматургии У. Шекспира: пьесы «Цимбелин», «Зимняя сказка», «Буря».
2. Жанровое своеобразие (трагикомедия, пьеса-симфония, пьеса-маска, романтическая сказка и др.).
3. Синтез стилей, мотивов, идей творчества У. Шекспира.
4. Духовная метаморфоза героев как доминанта трагикомедий У. Шекспира.
5. Темы индивидуальной, духовной и политической свободы, внутренней духовной силы и власти.

Практические задания:

1. Разделитесь на группы, подготовьте на языке оригинала инсценировку любого эпизода из трагикомедий У. Шекспира.
2. Напишите эссе на одну из предложенных тем:
 - 1) Эстетика маньеризма в трагикомедиях У. Шекспира.

- 2) Драматургия У. Шекспира как фундамент современной драматургии.
- 3) Современные интерпретации драматургии У. Шекспира (на примере современных постановок).

Практическое занятие 4

Поэмы Дж. Мильтона «Потерянный рай», «Возвращённый рай»

Вопросы для обсуждения

1. Поэма Дж. Мильтона «Потерянный рай». Жанровое своеобразие поэмы.
2. Эпическое, драматическое и лирическое начало.
3. Проблемно-тематическое поле поэмы.
4. Обобщенно-философский и актуально-политический пласты произведения в их сложном взаимодействии.
5. Поэма «Возвращённый рай» и ее историко-литературное значение.

Практические задания:

1. Прочитайте отрывок из поэмы «Потерянный рай» на языке оригинала и выполните анализ.

From Paradise Lost (Book I)

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, Heavenly 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 heavens and earth
Rose out of Chaos: or, if Sion hill
Delight thee more, and Siloa's brook that flowed
Fast by the oracle of God, I thence
Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above th' Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.
And chiefly thou, O Spirit, that dost prefer
Before all temples th' upright heart and pure,
Instruct me, for thou know'st; thou from the first
Wast present, and, with mighty wings outspread,
Dove-like sat'st brooding on the vast Abyss,
And mad'st it pregnant: what in me is dark
Illumine, what is low raise and support;
That, to the height of this great argument,
I may assert Eternal Providence,
And justify the ways of God to men.

Анализ

- 1) Проанализируйте форму и структуру стихотворения. Определите: 1) размер стихотворения (метр), 2) схему рифмовки, 3) строфику.
 - 2) Определите основные средства художественной выразительности, использованные в стихотворении (эпитет, метафора, гипербола и т. д.).
 - 3) Интерпретируйте основные образы и символы.
2. Письменно ответьте на вопрос для рассуждения: Как Вы считаете, почему тема духовного кризиса, к которой обратился Дж. Мильтон в своих поэмах, стала болезненной в период, когда институт религии продолжал иметь огромное влияние на человека и общество?

Практическое занятие 5 **Английский роман XVIII века**

Вопросы для обсуждения:

1. Жанровое новаторство романа Д. Дефо.
2. Путешествие в разные отдаленные страны Лемюэля Гулливера, вначале хирурга, а потом капитана нескольких кораблей» - вершина творчества Дж. Свифта.
3. Новый этап в развитии просветительского реализма - эпистолярный роман «Путешествие Хамфри Клинкера» Т. Смолетта.

Практические задания:

1. Выполните художественный перевод данного фрагмента из романа Дж. Свифта «Путешествие в разные отдаленные страны Лемюэля Гулливера, вначале хирурга, а потом капитана нескольких кораблей».

From Gulliver's Travels (A Voyage to the Country of the Houyhnhnms)

..The two horses came up close to me, looking with great earnestness upon my face and hands. The gray steed rubbed my hat all round with his right forehoof, and discomposed it so much, that I was forced to adjust it better by taking it off, and settling it again; whereat, both he and his companion (who was a brown bay) appeared to be much surprised; the latter felt the lap-pet of my coat, and finding it to hang loose about me, they both looked with new signs of wonder. He stroked my right hand, seeming to admire the softness and colour; but he squeezed it so hard between his hoof and his pastern that I was forced to roar; after which they both touched me with all possible tenderness. They were under great perplexity about my shoes and stockings, which they felt very often, neighing to each other, and using various gestures, not unlike those of a philosopher, when he would attempt to solve some new and difficult phenomenon.

Upon the whole, the behaviour of these animals was so orderly and rational, so acute and judicious, that I at last concluded, they must needs be magicians, who had thus metamorphosed themselves upon some design, and seeing a stranger in the way, resolved to divert themselves with him; or perhaps were really amazed at the sight of a man so very different in habit, feature, and complexion, from those who might probably live in so remote a climate...

2. Напишите эссе на одну из предложенных тем:
 - 1) Идеи мизантропии в романе Дж. Свифта «Путешествия Гулливера».
 - 2) Буржуазные идеи в романе Д. Дефо «Робинзон Крузо».
 - 3) Психологическое развитие героев через письмо в романе Т. Смолетта «Путешествие Хамфри Клинкера».

МОДУЛЬ 2

4 курс 7 семестр

Специальность 1-02 03 04 «Русский язык и литература. Иностранный язык»

Практическое занятие 1 Истоки английского романтизма

Вопросы для обсуждения:

1. Английский романтизм и его особенности.
2. Биография У. Вордсворта, С. Кольриджа, П.Б. Шелли, Дж. Китса. Основные мотивы лирики поэтов.
3. Биография У. Блейка. Синтез искусства в его творчестве.

Практические задания:

1. Переведите с языка оригинала стихотворения английских поэтов-романтиков:

A Night-Piece

At length a pleasant instantaneous gleam
Startles the pensive traveller while he treads
His lonesome path, with unobserving eye
Bent earthwards; he looks up-the clouds are split
Asunder, - and above his head he sees
The clear Moon, and the glory of the heavens.
There, in a black-blue vault she sails along,
Followed by multitudes of stars, that, small
And sharp, and bright, along the dark abyss
Drive as she drives: how fast they wheel away,
Yet vanish not! - the wind is in the tree,
But they are silent; - still they roll along
Immeasurably distant; and the vault,
Built round by those white clouds, enormous clouds,
Still deepens its unfathomable depth.
At length the Vision closes; and the mind,
Not undisturbed by the delight it feels,
Which slowly settles into peaceful calm,
Is left to muse upon the solemn scene.

The Smile

There is a Smile of Love
And there is a Smile of Deceit
And there is a Smile of Smiles
In which these two Smiles meet
And there is a Frown of Hate
And there is a Frown of disdain
And there is a Frown of Frowns
Which you strive to forget in vain
For it sticks in the Hearts deep Core
And it sticks in the deep Back bone
And no Smile that ever was smild
But only one Smile alone
That betwixt the Cradle & Grave
It only once Smild can be

But when it once is smild
Theres an end to all Misery.

2. Прочитайте стихотворение, назовите средства художественной выразительности.
3. Выучите одно из двух стихотворений наизусть.

Практическое занятие 2

Романы Эмили Бронте и Джейн Остен

Вопросы для обсуждения:

1. Эмили Бронте. Жизнь и творчество писательницы.
2. «Грозовой перевал»: пространство и время в романе. Образы главных героев, проблематика произведения.
3. Джейн Остен. Жизнь и творчество писательницы.
4. «Гордость и предубеждение»: пространство и время в романе. Образы главных героев, проблематика произведения.

Практические задания:

1. Опишите систему образов в романах Дж. Остен и Э. Бронте.
2. Составьте характеристику двух героев романа «Гордость и предубеждение» (Элизабет Беннет, Мистер Дарси).
3. Напишите эссе на тему «Гордость и предубеждение» как зеркало нравов Англии эпохи Регенства».

Практическое занятие 3

Английская поэзия первой половины XX века

Вопросы для обсуждения

1. Понятие «имажизм» как направление в литературе. Этапы становления и развития. Особенности направления. Манифест имажизма.
2. Представители имажизма. Воплощение идей имажистов в творчестве.
3. Поэзия «оксфордцев»: проблематика, особенности поэтики.
4. «Окопная поэзия»: представители, обзор произведений.

Практические задания:

1. Переведите стихотворения Уилфреда Оуэна и Айзека Розенберга с языка оригинала на русский язык. Сделайте анализ стихотворений.
2. Выучите наизусть переведенное стихотворение на языке оригинала.

Практическое занятие 4

Литература нонсенса. Английская литературная сказка

Вопросы для обсуждения

1. Литературный нонсенс. Логика, смысл и язык как составляющие нонсенса.
2. Английская литературная сказка: генезис жанра.
3. Л. Кэрролл. Биографические сведения. Обзор творчества.
4. Сказки Л. Кэрролла «Алиса в стране чудес», «Алиса в зазеркалье»: особенности жанра. Парадоксальный юмор в произведении. Современные коды прочтения.
5. О. Уайльд. Биографические сведения. Обзор творчества. Сказки писателя.

Практические задания:

1. Определите притчевый смысл сказок О. Уайльда (на выбор студента).
2. Составьте психологическую характеристику Алисы, безумного шляпника, червононой и белой королевы из сказки Л. Кэрролла «Алиса в стране чудес» и «Алиса в зазеркалье».

Практическое занятие 5 **Творчество Дж. Джойса и В. Вулф.**

Вопросы для обсуждения:

1. В. Вулф. Биографические сведения.
2. «Миссис Дэллоуэй», «Мистер Беннет и миссис Браун»: история создания произведений. Жанровая специфика. Основная мысль произведений.
3. Тема(ы), идея(и) и проблематика романов. Образная система.
4. Приём «потока сознания» в модернистской прозе В. Вулф.
5. Дж. Джойс – «отец европейского модернизма». Вехи биографии писателя.
6. Роман «Улисс» в контексте модернистской прозы первой половины XX века: жанровая новация, неологизмы Джойса, прием игры слов, техника потока сознания.

Практические задания:

1. Напишите эссе на тему: «Значение символов в романе Дж. Джойса “Улисс”»
2. Охарактеризуйте образ Дублина в романе «Улисс».

ТЕМЫ РЕФЕРАТОВ

1. Расцвет жанра литературной сказки в неоромантической традиции.
2. Современный код прочтения сказок Л. Кэрролла «Алиса в Стране Чудес», «Алиса в Зазеркалье».
3. Творчество Э. Лира в контексте литературы абсурда рубежа веков.
4. Эстетическая концепция О. Уайльда (на примере романа «Портрет Дориана Грея»).
5. Элементы эстетизма в поэзии А.Ч. Суинберна. Ативикторианская направленность гражданской лирики поэта.
6. Теория «имперсональной поэзии» и «объективного коррелята» Т.С. Элиота.
7. Английская реалистическая поэзия второй половины XX века. Поэтическая группа «Движение».
8. Поэзия Дилана Томаса (универсализм, специфика метафорики, библейские символы и мотивы).
9. Тема времени и памяти в творчестве Филипа Ларкина.
10. А. Саймонз – переводчик и популяризатор поэзии европейского декадентства (книга «Символическое движение в литературе»).

БЛОК КОНТРОЛЯ ЗНАНИЙ

ВОПРОСЫ К ЭКЗАМЕНУ

Специальность 1-21 05 06 «Романо-германская филология»

1 курс 2 семестр

1. Англо-саксонский период в истории английской литературы. Поэзия на национальном языке. Аллитерационный стих.
2. «Песнь о Беовульфе» – английский народный героический эпос. Проблематика и художественные особенности поэмы.
3. Композиция и система образов, жанрово-стилистические особенности «Песни о Беовульфе». Смещение языческого и христианского начал, легендарно-мифологическое осмысление истории.
4. Художественное своеобразие легенды о Тристане и Изольде. Композиционные особенности, своеобразие характеров в романе «Тристан и Изольда».
5. «История бриттов» Гальфрида Монмутского как псевдоистория. Вопрос о реальности излагаемых событий и героев «Истории бриттов».
6. Легенды про короля Артура и их отражение в средневековой литературе.
7. Творчество Джона Гауэра как итог развития английской трехязычной литературы.
8. Английская литература 15-го века. «Смерть Артура» Т. Мелори как результат становления английской светской художественной прозы
9. «Сэр Гавейн и зеленый рыцарь» как стихотворный рыцарский роман аллитерационного возрождения. Цветовая символика в романе. Художественная функция мотива обезглавливания.
10. Аллегорическая поэма У. Ленгленда «Видение о Петре Пахаре». Основные аллегорические образы в поэме.
11. Предренессансное переосмысление средневековой культуры в «Кентерберийских рассказах» Дж. Чосера. Демократический, жизнеутверждающий характер «Кентерберийских рассказов». Разнообразие социальных типов.
12. Английский средневековый театр. Моралите: система драматургических условностей.
13. Социально-политические, религиозные, культурные, педагогические взгляды Томаса Мора и их отражение в «Утопии».
14. Томас Мор – первый утопист эпохи Возрождения. Композиция романа, социально-обличительные тенденции и средства их выражения в «Утопии». Воображаемые картины разумного, гуманного устройства общества в «Утопии».
15. Филип Сидни как поэт, воин, теоретик искусства. «Защита поэзии» Ф. Сидни – первая английская поэтика, манифест ренессансной поэзии в Англии. Проблематика и композиция трактата.
16. Художественные особенности сонетного цикла Ф. Сидни. Влияние творчества Ф. Сидни на современников.
17. Жизнь и творчество Э. Спенсера. Основные произведения поэта («Пастуший календарь», «Королева фей», гимны и эпиграммы) и их жанрово-стилистическое своеобразие. «Спенсера строфа».
18. Сонетный цикл «Amoretti» Э. Спенсера. Поэтические открытия поэта. Усложнение образной системы, музыкальность сонетов.
19. Драматургия высокого Возрождения в Англии. Основные этапы развития английской драмы: моралите, «школьная драма», «ученая драма», ренессансная драматургия.
20. Предшественники У. Шекспира. Синтез народной и ученой драмы, жанровых особенностей античной, средневековой и ренессансной драмы.
21. Драматургия К. Марло. Философская проблематика в пьесе К. Марло «Трагическая история доктора Фауста».
22. Этапы жизни и творчества Уильяма Шекспира. Эволюция философско-эстетических взглядов Шекспира. Комедии Шекспира, их иронический и оптимистический характер.

23. Предназначение и характер идеального государя в «исторических хрониках» Шекспира. Хроника «Ричард III».
24. «Ромео и Джульетта» как первая зрелая трагедия У. Шекспира. Ренессансная концепция любви в трагедии.
25. Сонеты У. Шекспира. Тематика, нравственно-философские ориентиры сонетов. Многогранность разработки проблематики любви и дружбы, художественное мастерство сонетов У. Шекспира.

ВОПРОСЫ К ЭКЗАМЕНУ

Специальность 1-21 05 06 «Романо-германская филология»

2 курс 3 семестр

1. Английская литература XVII века: периодизация, особенности перехода к новой эпохе от позднего английского Возрождения, культурная жизнь в стране. Роль пуритан в идеологической, политической и культурной жизни Англии XVII века.
2. Барокко как господствующая художественная система первой трети XVII века (идейное звучание произведений, их поэтика, мрачность философии, усложненность формы). Принципы художественного метода классицизма в литературе XVII века (ориентация на традицию и античные образцы, ясность стиля, особенности поэтики текстов).
3. Второй период творчества У. Шекспира. «Юлий Цезарь» у истоков нового периода в творчестве драматурга: интерес автора к проблеме монархии, источник сюжета. Антоний – Цезарь, Антоний – Брут: сравнительная характеристика.
4. Влияние скептицизма и стоицизма «Опытов» М. Монтеня на интеллектуальную атмосферу в Англии начала XVII века.
5. «Великие» трагедии У. Шекспира и кризис ренессансного гуманизма. Суть трагического у Шекспира.
6. «Гамлет, принц датский»: источник сюжета, суть конфликта, образная система, проблематика и поэтика, сюжетообразующая роль монологов Гамлета. Понятие «гамлетизм» и его трактовка.
7. Трагедия «Отелло»: источник сюжета, природа конфликта, проблематика, особенности поэтики (приём контраста, широкое использование растительной и цветовой символики). Ренессансные принципы театрального искусства в трагедии.
8. «Король Лир» как вершина трагедийного мастерства У. Шекспира. Источник сюжета, тема человеческих страданий в пьесе. Система образов, усложнённая композиция.
9. Трагедия «Макбет» в контексте творчества У. Шекспира. Роль мистики и сверхъестественного в пьесе. Конфликт и его решение, образы главных героев. Взгляд Шекспира на проблему тирании.
10. «Антоний и Клеопатра» как «драматическая поэма» элегического прощания с «образом человека» эпохи гуманизма. Мотив упадка героической эпохи в пьесе. Суть конфликта. Образы главных героев.
11. Третий период творчества У. Шекспира: жанровый синкретизм поздних пьес «Буря», «Зимняя сказка», «Цимбелин» (черты трагикомедии, пасторальной драмы, аллегории, утопии). Условность места действия, символика названий.
12. «Буря» как итог творчества У. Шекспира: жанровое своеобразие (трагикомедия, пьеса-симфония, пьеса-маска, романтическая сказка). Синтез стилей, мотивов, идей творчества У. Шекспира. Система образов. Особенности художественного языка.
13. Творчество Б. Джонсона. Джонсон как создатель комедии нравов. Теория «гумора» (*humor*) и её реализация в комедии «Вольпоне, или Лис». Искусство сюжетостроения, нравописание английского общества эпохи правления Якоба I в комедии.
14. Сатирическое мастерство Б. Джонсона. Тема власти золота, искажающей природу чувства и отношения людей, в комедиях «Алхимик».
15. Жанр «маски» в драматургии XVII века. Отражение социально-культурных противоречий в комедии Б. Джонсона «Маска черноты».

16. Младшие современники У. Шекспира (Джордж Чэпмен, Бен Джонсон, Томас Хейвуд, Томас Деккер, Джон Марстон, Дж.Форд и др.): развитие шекспировских традиций.
17. «Герцогиня Мальфи» Дж. Вебстера как образец позднеренессансной английской драмы. Жанровое своеобразие «кровавой трагедии».
18. Английская проза XVII века. Ф. Бэкон как основоположник жанра эссе в английской литературе. Опыт как источник знания и основы эмпиризма. Значение развития знания в книге «О достоинстве и приумножении наук»: «призраки рода», «призраки пещеры», «призраки театра» как препятствия на пути познания.
19. Идеиное отличие социальной утопии «Новая Атлантида» Ф. Бэкона от «Утопии» Т. Мора. Сюжет и основные идеи, специфика жанра социальной утопии «Новая Атлантида» Ф. Бэкона. Особенности жанра утопии.
20. «Анатомия меланхолии» Р. Бёртона как энциклопедия суждений о всех сторонах жизни человека и общества. Особенности стиля (сочетание англоязычного повествования с латинскими вкраплениями). Особенности жанра «анатомии».
21. Любовные элегии Дж. Донна. Сборник «Песни и сонеты», специфика жанра сонета в сборнике. Полемика с сонетами У. Шекспира. Традиции Овидия (лёгкая ироничность, отношение к любви как к занятию, украшающему жизнь, заимствование ситуаций), отказ от эстетизации чувства. Снижение образа возлюбленной, акцентирование плотской стороны любви, влияние Петрарки.
22. Елизаветинская Англия как объект сатиры Дж. Донна. Жанр эпистолы (разговорно-непринуждённый характер беседы, снижение стиля). Диптих «Шторм» и «Штиль» как образец ранних посланий Дж. Донна. Духовная поэзия Дж. Донна. Тема развития души, мотив бессмертия (поэма «Странствования души», венок сонетов «La Corona», «Благочестивые сонеты»). Черты барочной поэтики в позднем творчестве Дж. Донна (ассоциативность, контрасты, мистические настроения, философичность, аллегоризм).
23. Исторический контекст творчества Дж. Мильтона. Роль английского пуританства в идейно-эстетическом контексте эпохи. Стихотворение «Шекспиру» как свидетельство близости Дж. Мильтона ренессансному гуманизму.
24. Поэма Дж. Мильтона «Потерянный рай» как вершина философско-художественной мысли эпохи Возрождения. Жанровое своеобразие поэмы (черты ренессансного гуманизма).
25. Трактовка образа Сатаны, сюжет о грехопадении, особенности его интерпретации Дж. Мильтоном. Философско-художественная интерпретация библейской символики и реалии эпохи английской буржуазной революции. Символика цвета, роль сравнений, описание Неба и Ада, батальных сцен, портретов героев.

ВОПРОСЫ К ЭКЗАМЕНУ

Специальность 1-21 05 06 «Романо-германская филология»

2 курс 4 семестр

1. Социально-исторические истоки английской литературы XVIII века: идеология и периодизация Просвещения, воспитательное значение искусства, влияние философии Т. Гоббса и Дж. Локка на философско-этические искания английских просветителей.
2. Стилиевые направления эпохи Просвещения (классицизм, просветительский реализм и сентиментализм), образ положительного героя («естественный человек»), спор Э. Шефтсбери и Б. Мандевилля о природе человека.
3. Развитие журналистики в эпоху Просвещения. Издание журналов «Обозреватель» (Д. Дефо), «Болтун», «Зритель», «Опекун» (Дж. Аддисон, Р. Стил): адресная аудитория, «действующие лица» газетных эссе. Влияние журналистики на трансформацию жанровой системы английской литературы: расцвет эссеистики и сатиры.
4. «Пасторали» А. Поупа: культ природы, достоинства «звукового стиля», новизна замысла, колорит английского пейзажа. Жанр «опыта» в творчестве А. Поупа («Опыт о критике»,

«Опыт о человеке»): прославление величия человека, широта цитирования от античных авторов до современников.

5. Ироикомическая поэма А. Поупа «Похищение локона» как образец английской галантной литературы рококо: специфика жанра, образ Ариэля, мильтоновские и гомеровские ассоциации в сценах сражений и монологах героя. Сатирический эпос А. Поупа «Дунсиада»: смысл названия, объект сатиры в произведении, аллегоричность образов.

6. Жанровое разнообразие публицистики Д. Дефо (памфлет, эссе). «Опыт о проектах»: размышления об английском языке, предложения по совершенствованию жизни общества. Защита веротерпимости, критика любых форм фанатизма в трактате «Чистокровный англичанин», критика буржуазного общества и его пороков в «Гимне позорному столбу».

7. Просветительская концепция истории общества в романе Д. Дефо «Жизнь и странные, удивительные приключения Робинзона Крузо, моряка из Йорка, описанные им самим». История создания романа, прославление созидательной силы труда, творческой деятельности разума человека в романе.

8. «Сказка о бочке» Дж. Свифта как вершина памфлетного искусства писателя: сатирическое обличение «множества грубых извращений в религии и учёности», аллегоризм образов (Пётр, Джек, Мартин), смысл названия. Памфлет «Скромное предложение»: мысли автора о положении ирландских бедняков и социальных противоречиях эпохи.

9. Композиция романа Дж. Свифта «Путешествие Лемюэля Гулливера». Эволюция мировоззрения героя в процессе познания нравов и событий окружающего мира. Сатира Дж. Свифта на государственный строй и правящие классы Англии. Аллегория как ключевой элемент поэтики романа.

10. Просвещение как эпоха доминирования романного жанра (роман «большой дороги», приключенческий роман, семейно-бытовой, сентиментальный). Прозаики эпохи Просвещения (Г. Филдинг, О. Голдсмит, Л. Стерн): жанровое своеобразие их творчества, основные произведения.

11. Вершина романного искусства Г. Филдинга – «История Тома Джонса, найденьша»: жанровое новаторство романа (черты плутовского приключенческого романа в сочетании с семейно-бытовым), человеческая природа как главный предмет изображения в романе, образ главного героя (отказ от идеализации, «естественность», человечность, эмоциональность).

12. Эпистолярный роман С. Ричардсона «Кларисса»: проблема брака по принуждению, нравственный поединок Клариссы и Лавлейса, трагизм судьбы героини. Роман «Памела»: особенности жанра, торжество добродетели над соблазном, значение финала произведения. Появление пародий на роман.

13. Пафос творчества Т. Смоллета: опровержение философии оптимизма, обличительный характер произведений. Роман Т. Смоллетта «Путешествие Хамфри Клинкера» как переходное явление от просветительского реализма к сентиментализму: синтез социального и сентиментального в романе, эпистолярная форма, мягкий юмор, «чудаковатость» главного героя.

14. Семейный роман О. Голдсмита «Векфилдский священник»: история семейства Примрозов, пасторальная идилличность картин сельской жизни, драматизм второй композиционной части романа, тема трагической незащитности «маленького человека». Развитие образа пастора Примроза от комизма к трагизму.

15. Особенности развития английского сентиментализма: разочарование в буржуазном прогрессе как основная предпосылка возникновения направления, интерес к «маленькому человеку», культ чувства, простота выражения переживания. Темы одиночества и суетности жизни. Ведущие жанры (элегия, поэма).

16. Жанровые новации в творчестве Л. Стерна. Сентиментальная поэтика романа Л. Стерна «Жизнь и мнения Тристрама Шенди, джентльмена». Цикл путевых заметок «Сентиментальное путешествие по Франции и Италии» как пародия на жанр. Переживания рассказчика как главная тема произведения.

17. Новая концепция природы в описательной поэме Дж. Томпсона «Времена года» (близость к пантеизму, обобщённость картин природы, неразрывная связь человека с ней). Опора автора на «Георгики» Вергилия, морализаторский тон поэта, прославление Англии и её народа в поэме.
18. «Кладбищенская поэзия» в английской литературе сентиментализма: темы, жанры, тональность произведений. Поэма Э. Юнга «Жалоба, или Ночные думы о жизни, смерти и бессмертии»: размышления о краткости жизни, контраст картин в поэме, дидактизм, особенность формы («белый стих»).
19. Особенности композиции, поэтики и стихосложения «Элегии, написанной на сельском кладбище» Т. Грея. Образ Поэта в произведении (меланхоличность характера, трагичность судьбы, одиночество). Выбор автора в пользу сельской идиллии
20. Особенности развития драматургии в XVIII века: героическая драма и классицистическая трагедия, появление жанра мещанской драмы (Дж. Гей, Г. Филдинг), расцвет малых жанров (балладная опера, пантомима), школа «весёлой» комедии (Р. Шеридан).
21. Драматургия Р. Шеридана в контексте литературы эпохи Просвещения. Отличительные черты «весёлой» комедии (сатирическая заострённость, простота сюжетной схемы, злободневность). Комедия «Школа злословия»: разоблачение ханжества, корыстолюбия, лицемерия «высшего света».
22. Идеино-художественные особенности английского предромантизма. Поэты-мистификаторы в контексте становления английского предромантизма (Дж. Макферсон, Т. Чаттертон). Вольная обработка подлинных кельтских преданий в «Поэмах Оссиана» Дж.Макферсона. Проблема авторства «Поэм Роули» Т. Чаттертона.
23. Ключевые составляющие готического романа (философия «мирового зла», изображение сверхъестественного, загадочного, мрачного и т.д.). Преступление как сюжетная основа готического романа. Демонизм героев. Г. Уолпол как основоположник жанра. Иррациональное и фантастическое в романе «Замок Отранто»: идея рока, образ замка в произведении.
24. Народные истоки поэзии Р. Бёрнса. Жанровое многообразие (дружеское послание, застольная песня, сатирическая поэма, эпиграмма, любовная песня). Своеобразие пейзажной лирики Р. Бёрнса («Горной маргаритке...»). Тема общественного неравенства в сатирической поэме «Две собаки» и в песне «Честная бедность».
25. Музыкальность баллад Р. Бёрнса, ритмика народных плясок и песен («Джон Ячменное Зерно» «Любовь, как роза красная...» и др.), переработка фольклорных сюжетов. Жизнелюбие, прославление любви, дружбы, счастья в лирике поэта («Босая девушка»), патриотические мотивы в творчестве Р. Бёрнса («В горах мое сердце»).

ВОПРОСЫ К ЭКЗАМЕНУ

Специальность 1-21 05 06 «Романо-германская филология»

3 курс 5 семестр

1. Социально-исторические и философско-эстетические истоки романтизма в английской литературе. Этапы развития английского романтизма. Художественные открытия, основные представители.
2. Английский готический роман: эстетика и художественная практика (роман М. Шелли «Франкенштейн, или Современный Прометей»).
3. Художественное своеобразие поэзии У. Блейка. Истоки мифотворчества поэта («Вечносущее Евангелие», «Песни невинности и опыта», «Иерусалим» и др.).
5. Поэты «озёрной школы» (У. Вордсворт, С. Кольридж, Р. Саути). Сборник «Лирические баллады» как манифест раннего английского романтизма. Разнообразие пейзажной и философской лирики поэтов.
6. Роль личности и творчества Дж. Байрона в мировой литературе. Проблема «байронизма» и духовная атмосфера века. Основные мотивы лирики Байрона. Роман в стихах «Дон Жуан» как вершина творчества Дж. Байрона.

7. Жанровое и тематическое разнообразие лирики П. Шелли. Основные мотивы лирики Дж. Китса.
8. Реализм как художественный метод и литературное направление (Ч. Диккенс и У. Теккерей). Традиции и новаторство.
9. «Очень любопытная и новая идея, которую нелегко будет разгадать...» (Ч. Диккенс): три загадки в романе Ч. Диккенса «Гайна Эдвина Друда».
10. Место и значение «женского романа» в английской литературе XIX века. Жанровая специфика. Открытие жанра «рабочего романа» в социальной прозе Элизабет Гаскелл («Мэри Бартон»). Проза Дж. Элиот.
11. Роман «Гордость и предубеждение» как вершина творчества Джейн Остин. Психологическое мастерство, новизна художественного языка писательницы.
12. Синтез поэтико-стилевых черт романтизма и реализма в романе Эмили Бронте «Грозовой перевал».
13. Социокультурные параметры викторианской эпохи. Обзор основных тенденций в английской литературе конца XIX – начала XX веков. Викторианская эпоха: общая характеристика и отражение в литературном процессе второй половины XIX – начала XX веков.
14. Основные тенденции в английской поэзии рубежа веков (А. Теннисон, А. Саймонз, Р. Браунинг, А. Суинберн). Творчество прерафаэлитов.
15. Творчество Оскара Уайльда и художественные открытия в английском искусстве второй половины XIX века. Проблема художественного метода в творчестве Уайльда: романтизм, символизм, импрессионизм, эстетизм. Импрессионистические мотивы в лирике О. Уайльда.
16. Соотношение искусства, морали, нравственности, красоты и истины в романе О. Уайльда «Портрет Дориана Грея». Предисловие к роману О. Уайльда «Портрет Дориана Грея» как манифест эстетизма.
17. Творчество Томаса Гарди в контексте английской литературы рубежа веков. Основные мотивы поэзии Томаса Гарди.
18. Роман Т. Гарди «Тэсс из рода д'Эрбервиллей» как отражение противоречий викторианской эпохи. Тип конфликта, особенности композиции, функции пейзажных зарисовок в романе.
19. Неоромантизм в английской литературе рубежа веков: основные характеристики и эстетические принципы.
20. Стилистическое новаторство поэзии и прозы Дж. Р. Киплинга. Этический кодекс Киплинга и его отражение в поэзии (стихотворения «Бремя белых», «Закон джунглей», «Заповедь» и др.).
21. Жанровая специфика повести Р. Л. Стивенсона «Странная история доктора Джекила и мистера Хайда», особенности повествовательной техники.
22. Романтика морских путешествий и экзотика в творчестве Дж. Конрада. Образ рассказчика и его функция в повести Дж. Конрада «Сердце тьмы».
23. Расцвет жанра литературной сказки в русле неоромантической традиции. Творчество Л. Кэрролла. Литература нонсенса. Связь сказок Л. Кэрролла, поэзии Э. Лира с английской народной традицией нонсенса.
24. Сказки Л. Кэрролла «Алиса в Стране Чудес» и «Алиса в зазеркалье»: игра как универсальный принцип построения художественного пространства.
25. Особенности драматургии XIX века в контексте эстетических исканий английской литературы (пьесы Дж. Байрона, О. Уайльда, Б. Шоу).

ВОПРОСЫ К ЭКЗАМЕНУ
Специальность 1-21 05 06 «Романо-германская филология»
3 курс 6 семестр

1. Становление модернизма в английской литературе: предпосылки возникновения, этапы развития, основные течения, школы, представители.
2. Литература «потерянного поколения» в контексте литературы о первой мировой войне. Предпосылки возникновения, типологические черты, особенности поэтики. «Окопная поэзия»: концепция войны, тип героя, стилистическое новаторство.
3. Основные аспекты творчества Р. Олдингтона: путь от поэта-имажиста до автора «джазового» романа. Роман «Смерть героя» Р. Олдингтона как реквием «потерянному поколению». «Джазовая» композиция и стилистика романа.
4. Роман Ф.С. Фицджеральда «Великий Гэтсби» как отражение проблематики «потерянного поколения».
5. Идеино-художественный анализ драматургии Дж. Б. Пристли (пьесы «Время и семья Конвейн», «Опасный поворот»).
6. Синтез модернизма и реализма в творчестве Э. М. Форстера (р-з «Машина останавливается»).
7. Генезис английской утопической литературы первой половины XX века. Утопия и антиутопия: типология, основные черты. Антиутопии Дж. Оруэлла, О. Хаксли.
8. Концепция любви в романе Д.Г. Лоуренса «Любовник Леди Чаттерли». Роман В. Набокова «Лолита» как феномен массовой и элитарной культуры.
9. Творчество Дж. Джойса в контексте английской модернистской литературы. Ранний период творчества Дж. Джойса (сборник рассказов «Дублинцы»). Роман Дж. Джойса «Улисс» как квинтэссенция модернизма.
10. Группа «Блумсбери» как феномен английской культуры первой половины XX века. Полифоническая структура романа Вирджинии Вулф «Миссис Дэллоуэй».
11. Поэзия имажизма: основные этапы и представители. Поэзия «Оксфордской группы»: обновление поэтического языка, поиск новых стихотворных форм. Эстетическая концепция поэтического мира У.Х. Одена.
12. Многоплановость вариаций и аллюзий в поэме Т.С. Элиота «Бесплодная земля». Поэтическое наследие Т.С. Элиота.
13. Оригинальность композиции в романе М. Эмиса «Стрела времени, или Природа преступления».
14. Творчество Дж. Барнса в контексте английской литературы постмодернизма. Роман Дж. Фаулза «Коллекционер» как отражение постмодернистской концепции автора.
15. Отражение английского национального характера в романе К. Исигуро «Остаток дня».
16. Отражение кризиса колониальной системы и проблемы мультикультурализма в творчестве К. Исигуро, З. Смит, С. Рашди, Дж. М. Кутзее.
17. Социальные предпосылки возникновения и культурные корни литературы «рассерженных молодых людей». Роман К. Эмиса «Счастливчик Джим» в контексте «литературы рассерженных молодых людей».
18. Противостояние героя-интеллектуала и университетской среды в романах К. Эмиса, Д. Лоджа. Классификация университетской прозы по Д. Лоджу: американский campus novel и британский varsity novel.
19. Проза Г. Свифта в контексте английского интеллектуального романа. Композиционные особенности романа Г. Свифта «Последние распоряжения». Интерпретация истории в романе Г. Свифта «Земля воды». Смысл названия романа. Композиционное новаторство автора.
20. Творчество А. Мёрдок (роман «Под сетью»). Постмодернистские и постреалистические тенденции в романе А. Мёрдок «Зелёный рыцарь».

21. Сатирическое мастерство М. Спарк. Проблема определения художественного метода писательницы. Вопросы власти и воспитания в романе М. Спарк «Мисс Джин Броди в расцвете лет».
22. Проблема насилия и жестокости в романе Э. Бёрджесса «Заводной апельсин». Система персонажей и авторская позиция в романе Э. Бёрджесса «Заводной апельсин».
23. Языковые и стилистические особенности романа Э. Бёрджесса «Заводной апельсин».
24. Творчество П. Акройда. Неовикторинский роман как национальная разновидность историографической метапрозы (роман П. Акройда «Процесс Элизабеты Кри»).
25. Специфика национальной английской антидрамы. Творчество Г. Пинтера. Функция молчания в пьесе Г. Пинтера «Предательство». Особенности композиции.
26. Драматургия М. Макдонахи в контексте современной английской драмы. Основные мотивы, эстетизация жестокости.
27. Миноритарный театр Т. Стоппарда (пьеса «Розенкранц и Гильденстерн мертвы»). Синтетическая пьеса «Аркадия».
28. Английская поэзия после второй мировой войны: основные представители и их произведения. Творчество Ф. Ларкина, Р. Фишера, Э. Дженнингс, К.Э. Даффи и др.

ВОПРОСЫ К ЗАЧЕТУ

Специальность 1-02 03 04 «Русский язык и литература. Иностранный язык»

3 курс 6 семестр

1. «Песнь о Беовульфе» – английский народный героический эпос. Проблематика и художественные особенности поэмы.
2. Композиция и система образов, жанрово-стилистические особенности «Песни о Беовульфе». Смешение языческого и христианского начал, легендарно-мифологическое осмысление истории.
3. Художественное своеобразие легенды о Тристане и Изольде. Композиционные особенности, своеобразие характеров в романе «Тристан и Изольда».
4. «История бриттов» Гальфрида Монмутского как псевдоистория. Вопрос о реальности излагаемых событий и героев «Истории бриттов».
5. Легенды про короля Артура и их отражение в средневековой литературе.
6. Творчество Джона Гауэра как итог развития английской трехязычной литературы.
7. Английская литература 15-го века. «Смерть Артура» Т. Мелори как результат становления английской светской художественной прозы
8. «Сэр Гавейн и зеленый рыцарь» как стихотворный рыцарский роман аллитерационного возрождения. Цветовая символика в романе. Художественная функция мотива обезглавливания.
9. Аллегорическая поэма У. Ленгленда «Видение о Петре Пахаре». Основные аллегорические образы в поэме.
10. Английская литература XVII века: периодизация, особенности перехода к новой эпохе от позднего английского Возрождения, культурная жизнь в стране. Роль пуритан в идеологической, политической и культурной жизни Англии XVII века.
11. Барокко как господствующая художественная система первой трети XVII века (идейное звучание произведений, их поэтика, мрачность философии, усложненность формы). Принципы художественного метода классицизма в литературе XVII века (ориентация на традицию и античные образцы, ясность стиля, особенности поэтики текстов).
12. Второй период творчества У. Шекспира. «Юлий Цезарь» у истоков нового периода в творчестве драматурга: интерес автора к проблеме монархии, источник сюжета. Антоний – Цезарь, Антоний – Брут: сравнительная характеристика.
13. «Король Лир» как вершина трагедийного мастерства У. Шекспира. Источник сюжета, тема человеческих страданий в пьесе. Система образов, усложнённая композиция.

14. Трагедия «Макбет» в контексте творчества У. Шекспира. Роль мистики и сверхъестественного в пьесе. Конфликт и его решение, образы главных героев. Взгляд Шекспира на проблему тирании.
15. «Антоний и Клеопатра» как «драматическая поэма» элегического прощания с «образом человека» эпохи гуманизма. Мотив упадка героической эпохи в пьесе. Суть конфликта. Образы главных героев.
16. Идейное отличие социальной утопии «Новая Атлантида» Ф. Бэкона от «Утопии» Т. Мора. Сюжет и основные идеи, специфика жанра социальной утопии «Новая Атлантида» Ф. Бэкона. Особенности жанра утопии.
17. «Анатомия меланхолии» Р. Бёртона как энциклопедия суждений о всех сторонах жизни человека и общества. Особенности стиля (сочетание англоязычного повествования с латинскими вкраплениями). Особенности жанра «анатомии».
18. Предренессансное переосмысление средневековой культуры в «Кентерберийских рассказах» Дж. Чосера. Демократический, жизнеутверждающий характер «Кентерберийских рассказов». Разнообразие социальных типов.
19. Томас Мор – первый утопист эпохи Возрождения. Композиция романа, социально-обличительные тенденции и средства их выражения в «Утопии». Воображаемые картины разумного, гуманного устройства общества в «Утопии».
20. Социально-политические, религиозные, культурные, педагогические взгляды Томаса Мора и их отражение в «Утопии».

ВОПРОСЫ К ЭКЗАМЕНУ

Специальность 1-02 03 04 «Русский язык и литература. Иностранный язык»

4 курс 7 семестр

1. Английская литература XIX века: основные этапы и особенности развития. Культурно-исторические и политические предпосылки возникновения ведущих художественных направлений: романтизма, реализма; литература прерафаэлитов.
2. Английская романтическая поэзия и ее развитие в первой трети XIX века. Три поколения романтиков (У.Блейк, С.Кольридж, У.Вордсворт, Р.Саути, В.Скотт; Дж.Г.Байрон, П.Б.Шелли, Дж.Китс; Т.Кардайл и др.).
3. Предромантизм и творчество У. Блейка. Поэты «озёрной школы» (У.Вордсворт, С. Колридж, Р. Саути). Сборник «Лирические баллады» как манифест раннего английского романтизма.
4. Судьба и личность Дж. Байрона: периодизация творчества, основные произведения. Ведущие мотивы лирики (мотив свободы, одиночества, сопротивления тирании, исключительной роли Поэта и т.д.). Особенности характера романтического героя (герой-бунтарь, рефлексирующий герой, оппозиция «герой-общество»).
5. Проза английской литературы середины XIX века (исторический (В. Скотт), готический (М. Шелли, сестры Бронте) и реалистический (Ч. Диккенс, У. Теккерей) роман).
6. Реализм как художественный метод и литературное направление в английской литературе XIX в. (Ч.Диккенс и У.Теккерей). Концепция этического преодоления социальных конфликтов в творчестве Диккенса. Чартизм и его «рабочий» пафос.
7. Жанровое своеобразие «Рождественской песни в прозе» Ч. Диккенса. Роль сверхъестественного в нравственной эволюции героя.
8. Творчество писательниц-женщин в XIX в. (Джейн Остен, сестры Бронте): основные произведения, их сюжетно-тематический анализ.
9. Поэзия второй половины XIX века: тенденции развития и основные представители (Р. Браунинг, А. Теннисон, А. Суинберн, прерафаэлиты (Дж. Рёскин) и др.).
10. Английская литература рубежа XIX – XX вв. Неоромантизм Р.Стивенсона, Р. Кипплинга и осмысление колониальной политики Англии в их творчестве.
11. Развитие детективного жанра (А. Конан Дойл), научной фантастики (Г. Уэллс) в английской литературе рубежа XIX – XX веков.

12. Эстетизм О. Уайлда: основные принципы творчества. Жанр литературной сказки (на примере 2-3 произведений по выбору), концепция «чистого искусства» в романе «Портрет Дориана Грея».
13. Л. Кэррол и элементы эстетики абсурда в его произведениях («Алиса в Стране чудес», «Алиса в Зазеркалье»).
14. Литература «потерянного поколения» в контексте литературы о первой мировой войне. Предпосылки возникновения, типологические черты, особенности поэтики. «Окопная поэзия»: концепция войны, тип героя.
15. Становление модернизма в английской литературе: предпосылки возникновения, основные представители.
16. Поэтика «потока сознания» и ее отражение в творчестве В. Вулф (на примере романов «Орландо», «Миссис Дэллоуэй», «На маяк»).
17. Философско-этическая проблематика поэзии Т.С. Элиота. Отражение поэтики модернизма в его творчестве: субъективность, поиск новых форм выражения).
18. Литература второй половины XX века: основные тенденции в послевоенной поэзии, прозы, драматургии. Появление новых тем (осмысление войны, внимание к среднему классу, ценности общества потребления, критика традиций старшего поколения и т.д.) и нового современного героя.
19. Драматургия второй половины XX – начала XXI века. Творчество «рассерженных»: социальные корни и сущность явления (К. Эмис, Дж. Осборн). Драма «новой волны» (Г. Пинтер, С. Беккет), театр жесткости.
20. Экзистенциализм и интеллектуальный роман в английской литературе 1950-60-х гг. (А. Мёрдок, У. Голдинг). Проблемы современности в романе А.Мёрдок «Чёрный принц»: образ главного героя, детективная коллизия, аллюзии к произведениям У.Шекспира, античные мотивы в романе.
21. Развитие английской поэзии во второй половине XX века. От сложной метафоричности (Д. Томас) к простоте стиля и злободневности (Ф.Ларкин).
22. Разнонаправленность английской прозы во второй половине XX – начале XXI века. Становление постмодернизма (Дж.Фаулз, Дж. Барнс и др.). Конфликт «Многих» и «Немногих» в романе-бестселлере Дж.Фаулза «Коллекционер» (Образ Клегга и Миранды), особенности композиции романа.
23. Роман Э.Бёрджесса «Заводной апельсин» как иллюстрация темы преступления и наказания: образы главных героев, особенности стиля произведения.
24. Университетский роман как современный тип рабочего романа (К. Эмис, Д. Лодж): проблематика и основные особенности. Новый герой в романе К.Эмиса «Счастливец Джим» как выразитель настроений молодёжи 50-х гг. XX века.
25. Культурные, социальные и политические проблемы рубежа XX – XXI веков и их отражение в английской литературе (постколониальный роман (К. Исигуро, Дж. М. Кутзее и др.), феминистская литература (А. Картер, С. Уоттерс и др.).

ТЕСТ

(Средние Века и эпоха Возрождения)

1. Томас Мор является автором этого трактата, в котором он изобразил идеальное общественное устройство:

1. Утопия
2. Ричард III
3. Песнь о Беовульфе
4. Новая Атлантида

2. На раннем этапе английского Возрождения были особенно известны баллады об этом народном защитнике:

1. Беовульф

2. Ромео
3. Робин Гуд
4. Гай Гисборн

3. Перу этого драматурга принадлежит первая в европейской литературе обработка легенды о Фаусте, изложенной в немецкой народной книге:

1. Томас Мор
2. Ульям Ленгленд
3. Гальфрид Монмутский
4. Кристофер Марло

4. Укажите автора и его произведение, в котором персонаж истории списан с тюрко-монгольского военачальника:

1. Гамлет У. Шекспира
2. Тамерлан Великий К.Марло
3. Артур Пендрагон Т.Мэлори
4. Петр Пахарь У. Ленгленд

5. Предшественник У.Шекспира, с которым связан этап ранней английской драматургии эпохи Возрождения:

1. У. Ленгленд
2. Т. Мор
3. К. Марло
4. Т.Мэлори

6. Традиционная поэтическая форма, которая относится к числу так называемых строгих, или твёрдых, форм:

1. Сонет
2. Поэма
3. Комедия
4. Трагедия

7. Укажите двух авторов, которые писали сонеты до эпохи Шекспира:

1. Дж. Чосер и У.Ленгленд
2. Томас Мор и Томас Мэлори
3. Джон Гауэр и Маргарит Этвуд
4. Филип Сидни и Эдмунд Спенсер

8. Трагедия о любви и смерти, о вражде между семьями и о примирении в конце истории:

1. Отелло
2. Песнь о Беовульфе
3. Ромео и Джульетта
4. Сон в летнюю ночь

9. Укажите произведение, которое написал Ульям Шекспир:

1. Трагическая история доктора Фауста
2. Смерть Артура
3. Робин Гуд и Гай Гисборн
4. Двенадцатая ночь

10. История хроник Шекспира рассказывает о:

1. Генрихе IV и Ричард III
2. Астрофиле и Стелле
3. Петре и Пахаре
4. Беовульфе и Хродгаре

11. Пьеса в пяти действиях Уильяма Шекспира, написанная между 1590 и 1592 годами:

1. Сон в летнюю ночь
2. Укрощение строптивой

3. Тамерлан Великий

4. Сэр Тристрем

12. С каким семейством Капулетти вели борьбу?

1. Семейство Афинских

2. Семейство Кресид

3. Семейство Монтекки

4. Семейство Ацтеки

13. Укажите двух влюбленных «Великой трагедии», которые умерли в юношеском возрасте:

1. Ромео и Лукреция

2. Гамлет и Джульетта

3. Ромео и Джульетта

4. Хорн и Аманда

14. С 1599 г. по 1612 г. Шекспир работал в этом театре:

1. Глобус

2. Театр

3. Астрофил

4. Стелла

15. Записи событий по годам в Западной Европе:

1. Трагедии

2. Хроники

3. Саги

4. Летописи

16. Песнь о Беовульфе относится к какому жанру:

1. Героический эпос

2. Драма

3. Мелодрама

4. Фантастика

17. Литература, принадлежащая периоду, который начинается в поздней античности (IV–V века), а завершается в XV веке:

1. Литература эпохи Возрождения

2. Средневековая литература

3. Античная литература

4. Военная литература

18. К культуре какого периода обращались деятели эпохи Возрождения?

1. Античной

2. Русской

3. Нового времени

4. Американской

19. Укажите автора сборника «Кентерберийские рассказы»:

1. Т. Мэлори

2. Дж. Чосер

3. Т. Мор

4. У. Шекспир

20. Философское направление, ставшее основой культуры эпохи Возрождения:

1. Гуманизм

2. Романтизм

3. Постмодернизм

4. Реализм

21. Робин Гуд является главным героем какого жанра литературы:

1. Трагедия

2. Фэнтези

3. Баллада
4. Героический эпос

22. Укажите славного воина, который помог соседнему королевству победить злого монстра:

1. Астрофил
2. Беовульф
3. Ромео
4. Робин Гуд

23. Укажите произведение, в котором рассказывается история королей, в том числе короля Артура:

1. Хроники Нарнии
2. Утопия
3. История Бриттов
4. Кентерберийские рассказы

24. В произведении «Видение о Петре Пахаре» Уилл в беседе с Анимой (душой) узнает, что Петр Пахарь это:

1. Святой дух
2. Христос
3. Беовульф
4. Никто

25. Художественное представление идей (понятий) посредством конкретного художественного образа или диалога – это:

1. Аллюзия
2. Утопия
3. Интертекстуальность
4. Аллегория

26. Укажите автора произведения «Королева фей»:

1. У. Шекспир
2. К. Марло
3. Т. Мор
4. Э. Спенсер

27. Незавершенное произведение Дж.Чосера:

1. Кентерберийские рассказы
2. Смерть Артура
3. Как вам это понравится
4. Мерлин

28. Основателем утопии и антиутопии считается:

1. У. Шекспир
2. У. Ленгленд
3. Т. Мэлори
4. Т. Мор

29. Укажите, чей сонетный цикл стал вершиной развития поэзии эпохи Возрождения:

1. У. Шекспира
2. Т. Мэлори
3. Р. Гуда
4. Г. Гисборна

30. Смуглая Дама – «персонаж» чьих сонетов:

1. Ф. Сидни
2. Т. Мэлори
3. У. Шекспир
4. М. Французская

31. Укажите, кто продал свою душу Люциферу за то, чтобы двадцать четыре года «жить, вкушая все блаженства» и иметь Мефистофеля своим слугой:

1. Тамерлан
2. Фауст
3. Шекспир
4. Артур

32. Идея, что у всех мифов есть единая структура сюжета – путь героя – это:

1. Мифология
2. Мономиф
3. Эпос
4. Сонет

33. Укажите количество книг в «Истории Бриттов»:

1. 13
2. 6
3. 12
4. 1

34. Священник и писатель, заложивший основы артуровской традиции и сыгравший важную роль в развитии истории Британии:

1. Ульям Ленгленд
2. Томас Мэлори
3. Гальфрид Монмутский
4. Ульям Шекспир

35. Укажите на каком языке написан оригинал поэмы «Беовульф»:

1. Среднеанглийский
2. Современный английский
3. Кельтский
4. Древнеанглийский

ТЕСТ (XVIII век)

1. В какую из стран Африки отправился Робинзон Крузо?

- а) Конго б) Кения в) Марокко г) Гвинея

2. Что выращивает на своих бразильских плантациях Робинзон Крузо?

- а) Маис б) Сахарный тростник в) Хлопок г) Рис

3. После какого происшествия Робинзон решил, что жить под горой небезопасно?

- а) После встречи с дикарями б) После землетрясения в) После цунами г) После камнепада

4. Каким было одно из первых слов, которому Робинзон научил Пятницу?

- а) Сэр б) Господин в) Хозяин г) Вождь

5. Сколько раз Робинзон посетил разрушенный корабль?

- а) 3 б) 5 в) 12 г) 17

6. Сколько всего путешествий совершил Гулливер?

- а) 1 б) 2 в) 3 г) 4

7. В какой стране в романе «Путешествие Гулливера» высмеивается просвещение и чрезмерное увлечение наукой?

- а) Лилипутия б) Бробдингнейг в) Гуигнгнмия в) Лапута

8. В какой стране в романе «Путешествие Гулливера» автор обращается к теме мизантропии?

- а) Лилипутия б) Бробдингнейг в) Гуигнгнмия в) Лапута

9. Какое животное гуигнгнмы считали лучше, чем еху?

- а) баран б) осёл в) крыса г) козёл

10. В какой из стран Гулливер выступал в роли циркового животного?

а) Лилипутия б) Бробдингнег в) Гуигнгнмия в) Лапута

11. Как звали мать Тома Джонса?

а) Бетти б) Кэти в) Дженни г) Мария

12. Какую службу несёт сквайр Олверти?

а) военный б) судья в) священнослужитель г) учёный

13. Кто из героев любит похабные охотничьи песни?

а) Тваком б) Вестерн в) Олверти г) Сквейр

14. Кто из героев великолепно знает латинский язык?

а) Сквейр б) Тваком в) Том Джонс г) Партридж

15. Что подарил Тому сквайр Олверти, чтобы поощрить его за честность и мужество?

а) деньги б) лошадь в) новую куртку г) книгу

16. Сколько фунтов, вложенных в блокнот, потеряла Софья?

а) 50 б) 100 в) 250 г) 500

17. Кто является возлюбленным Нэнси Миллер?

а) Джонс б) Найтингейл в) Блайфил г) лорд Фелламар

18. Кто решает устроить заговор против Джонса в Лондоне?

а) Блайфил б) Найтингейл в) леди Белластон г) миссис Миллер

19. Как сложилась судьба Партирджа?

а) остался в Лондоне б) женился на Нэнси Миллер в) женился на Молли Сигрим г) уехал в Ирландию

20. Как сложилась судьба Блайфила?

а) умер от болезни б) ушёл в солдаты в) поселился в пригороде Лондона г) стал священником

21. Роман «Замок Отранто» считается первым...

а) неоклассицистическим б) викторианским в) готическим

г) романтическим

22. О чём пишет автор в ПЕРВОМ предисловии к роману?

а) о том, что написал роман сам

б) о том, что нашёл рукопись романа

в) о том, что сам всё выдумал

г) о том, что эта история произошла на самом деле

23. В какой стране происходит действие романа?

а) Франция б) Италия в) Норвегия г) Англия

24. Кто из героев видит призрак отшельника, который некогда наставил его на истинный путь?

а) Манфред б) Фредерик в) Теодор г) Джером

25. Где долгие годы провёл Джером?

а) Корсика б) Тенерифе в) Кипр г) Сицилия

26. Кто из британских поэтов осуществил перевод «Одиссеи» Гомера?

а) Чаттертон б) Поуп в) Бёрнс г) Перси

27. Кто из британских поэтов прожил 17 лет?

а) Чаттертон б) Поуп в) Бёрнс г) Перси

28. Кто из британских поэтов является шотландцем по происхождению.

а) Чаттертон б) Поуп в) Бёрнс г) Перси

29. Кто из британских поэтов мистифицировал свою поэзию, пытаясь выдать её за стих средневекового автора?

а) Чаттертон б) Поуп в) Бёрнс г) Перси

30. Кто из британских поэтов посвятил многие стихотворения воспеванию британской истории?

а) Чаттертон б) Поуп в) Бёрнс г) Перси

ТЕСТ (XIX в.)

- 1. Какой английский писатель вступил в литературу под псевдонимом Боз?**
 - а) У.М. Теккерей;
 - б) Ч. Диккенс;
 - в) В. Скотт.
- 2. Что не характерно для эстетики английского реализма XIX века?**
 - а) дидактизм;
 - б) социально-критический пафос;
 - в) внимание к физиологии человека.
- 3. В каком романе Диккенса действие происходит в городке Коуктауне?**
 - а) «Тяжёлые времена»;
 - б) «Холодный дом»;
 - в) «Домби и сын».
- 4. Какой подзаголовок у романа Теккерей «Ярмарка тщеславия»?**
 - а) «Хроника века»;
 - б) «Роман без героя»;
 - в) «История двух подруг».
- 5. Какой период называют викторианской эпохой?**
 - а) 1800-1815;
 - б) 1830-1848;
 - в) 1837-1901.
- 6. Что означает слово «сноб» в произведениях Теккерей?**
 - а) «подлый, безнравственный карьерист»;
 - б) «подмастерье сапожника»;
 - в) «невоспитанный человек».
- 7. Откуда заимствовал Теккерей образ «ярмарки тщеславия»?**
 - а) из Библии;
 - б) из драматургии Шекспира;
 - в) из аллегии Дж. Беньяна.
- 8. От чьего лица обращается автор к читателям в предисловии к роману «Ярмарка тщеславия»?**
 - а) Старого Моралиста;
 - б) Кукольника;
 - в) Издателя.
- 9. Сколько романов в творческом наследии О. Уайльда?**
 - а) один;
 - б) несколько;
 - в) много.
- 10. Что представляет собой «Предисловие» к роману «Портрет Дориана Грея»?**
 - а) диалог автора и читателя;
 - б) подборку афоризмов;
 - в) стихи.
- 11. В какое время вышли в свет романы Диккенса «Домби и сын» и Теккерей «Ярмарка тщеславия»?**
 - а) в начале XIX века
 - б) середине XIX века;
 - в) в конце XIX века.
- 12. Что является объектом сатиры в романе Диккенса «Холодный дом»?**
 - а) королевский двор;
 - б) закон о работных домах;
 - в) суд.

13. Какой английский роман «вырос» из подписей к рисункам Р. Сеймура?

- а) «Ярмарка тщеславия»;
- б) «Посмертные записки Пиквикского клуба»;
- в) «Книга снобов, написанная одним из них».

14. Какие слова пропущены в названии романа Теккерея «История Пенденниса, его удач и злоключений, его друзей и его»?

- а) «злейшего врага»;
- б) «любимой жены»;
- в) «второго «я»».

15. В какое время происходит действие в романе Теккерея «Ярмарка тщеславия»?

- а) в 1840-1850-е годы;
- б) в 1790-1800-е годы;
- в) в 1810-1820-е годы.

16. Какое произведение О. Уайльда было написано по-французски?

- а) «Саломея»;
- б) «Портрет Дориана Грея»;
- в) «Как важно быть серьезным».

17. Что не характерно для мироощущения декаданса?

- а) оптимизм;
- б) вытеснение этики эстетикой;
- в) мотивы болезни и смерти.

ТЕСТ (XX-XXI в.)

1. Укажите направление в литературе первой половины XX века, для которого характерно правдивое воспроизведение действительности

- 1. Реализм
- 2. Романтизм
- 3. Классицизм
- 4. Постмодернизм

2. Укажите наиболее яркие проявления реализма XX века

- 1. Рыцарский роман, научная фантастика
- 2. Героический эпос, детская литература
- 3. Литература потерянного поколения, литература Сопротивления
- 4. Куртуазная литература

3. Английский драматург, новеллист, один из самых преуспевающих прозаиков 1930-х годов, агент британской разведки

- 1. У. Шекспир
- 2. У.С. Моэм
- 3. Т. Манн
- 4. В. Вулф

4. Автор утверждал, что это роман, а не автобиография, хотя в нем есть много автобиографических деталей, вымышленных гораздо больше

- 1. Опасный поворот
- 2. Мисс Дэллоуэй
- 3. Бремя страстей человеческих
- 4. Под сетью

5. Английский писатель-романист, сатирик, автор беллетризованных биографий, путевых заметок и справочников для путешественников

- 1. Ивлин Во
- 2. Джон Пристли
- 3. Томас Мор

4. Ричард Олдингтон

6. Укажите жанр произведения «Опасный поворот»

1. Эпос
2. Детектив в закрытой комнате
3. Сказка
4. Комедия

7. Укажите автора пьесы «Серебряная коробочка»

1. Э.М. Ремарк
2. Э. Спенсер
3. Дж. Пристли
4. Дж. Голсуорси

8. Укажите представителей «потерянного поколения»

1. Э. Хемингуэй, С. Фицджеральд, Ф. Скотт, Р. Олдингтон
2. У. Шекспир, Т. С. Элиот, У. Ленгленд
3. Г. Монмутский, Ф. Сидни, К. Марло
4. Дж. Чосер, Ф. Бэкон, А.К. Дойл

9. Основной темой творчества этого направления является протест героя из рабочего или среднего класса против окружающей его действительности. Укажите название группы

1. Потерянное поколение
2. Имажисты
3. Рассерженные молодые люди
4. Оксфордцы

10. Укажите представителя миноритарного театра

1. К. Эмис
2. В. Вулф
3. Т. Стоппард
4. Д. Диксон

11. Укажите роман-сатиру постмодернизма Дж. Барнса

1. Англия, Англия
2. Маверикс
3. Бесплодная земля
4. Какое надувательство

12. В этом произведении рассказывается о животных, которые решили устроить бунд против человечества, построить свой идеальный мир, но в результате потерпели крах

1. Пенелопиада
2. Под сетью
3. Скотный двор
4. О дивный новый мир

13. Укажите жанр произведения О. Хаксли «О дивный новый мир»

1. Роман антиутопия
2. Роман сатира
3. Интеллектуальный роман
4. Любовный роман

14. Этому автору считают одной из тех, кто поддерживает феминизм, благодаря роману «Рассказ служанки»

1. М. Этвуд
2. Г. Свифт
3. У. Моэм
4. Дж. Джойс

15. Укажите автора романа «Последние распоряжения»

1. А. Мердок
2. М. Этвуд
3. Г. Свифт
4. Дж. Оруэлл

16. Современный роман, рассказывающий о жизни человека, который пытался улучшить свою жизнь, исправить ошибки прошлого, построить свою любовь и вернуть друга.

1. Великий Гэтсби
2. Смерть героя
3. Под сетью
4. Счастливчик Джим

17. Укажите автора романа «Под сетью»

1. А. Мердок
2. Дж. Оруэлл
3. К. Эмис
4. В. Вулф

18. Кто является главным героем в романе Г. Грина «Тихий американец»:

1. Итен Хоули
2. Холден Колфилд
3. Томас Фаулер
4. Фердинанд Клегг

19. Кто из героев ведет диалог с повелителем мух в романе У. Голдинга «Повелитель мух»

1. Хрюша
2. Саймон
3. Джек
4. Ральф

20. Укажите аллюзии к произведению какого автора встречаются в романе А. Мёрдок «Черный принц»

1. Шекспир
2. Данте
3. Чосер
4. Олдингтон

ГЛОССАРИЙ

Антиутопия – жанр в литературе, в рамках которого описывается воображаемое будущее с критическим к нему отношением, в подобных текстах преобладают также литературно-фантастический гротеск и гиперболизация.

Байронизм – литературно-общественное направление, возникшее в первой половине XIX века в Англии, как результат влияния на молодые умы творчества поэта Д. Байрона. Основные черты байронизма: мировая скорбь, глубокое разочарование в жизни и любви, презрение к толпе и саркастическое отношение к ней, жажда новых ощущений и подвигов, готовность к борьбе за независимость, общественную и личную свободу.

Баллада – стихотворение с повествовательным сюжетом на легендарную или сказочную тему.

Вечные литературные образы – литературные персонажи, которым свойственна предельная художественная обобщенность и духовная глубина и которые имеют всечеловеческое, вневременное значение (Прометей, Дон Кихот, Дон Жуан, Гамлет, Фауст).

Викторианство, букв. – нравы Англии времен правления королевы Виктории (1837–1901); в переносном смысле – символ ханжества и лицемерия.

Викторианская литература – литературные произведения, созданные в Великобритании в викторианскую эпоху (1837–1901). В европейском контексте этот период соответствует эпохе критического реализма. Прямым продолжением викторианской была эдвардианская литература начала XX века.

Возрождение – эпоха в культурном и идейном развитии ряда стран Западной и Центральной Европы, а также некоторых стран Восточной Европы, основные черты которой: светский характер, гуманистическое мировоззрение, обращение к античному культурному наследию. Сложным является вопрос о хронологических границах Возрождения (в Италии – XIV–XVI вв., в других странах – XV–XVI вв.), его территории распространения и национальных особенностей.

Драма – род литературных произведений, которые представляют события и лица в действии и, вследствие того, излагаются в диалогической, разговорной форме такие произведения предназначаются преимущественно для сцены. Драма, как вид драмат. поэзии, отличается от других родов – трагедии и комедии – тем, что в ней сочетаются трагический и комический элементы.

Импрессионизм – направление в искусстве и литературе, отражающее субъективные переживания, настроения и впечатления автора в связи с тем, что он изображает. Появилось на рубеже XIX–XX вв. Получило свое название по картине художника Э. Мане «Впечатление» («Impression»).

Интертекстуальность – термин, введенный Ю. Кристевой для обозначения спектра межтекстуальных отношений, постулирует, что любой текст всегда является составной частью широкого культурного текста.

История литературы – наука, изучающая историю литературных произведений, творческую биографию и взаимоотношения художников слова, историю литературных течений и направлений, жанров, стилей, сюжетов и мотивов, а также историю конкретных национальных литератур и всемирной литературы.

Комедия – жанр драмы, в котором действие и характеры трактуются в формах комического; противоположен трагедии. По принципу организации действия различают комедии: положений, основанную на хитроумной, запутанной интриге («Комедия ошибок» У. Шекспира); характеров или нравов – на осмеянии отдельных гипертрофированных человеческих качеств («Гартюф» Мольера); идей, где высмеиваются устарелые или банальные воззрения (пьесы Б. Шоу). По характеру комического различают комедии: сатирические («Ревизор» Н.В. Гоголя), юмористические («Турандот» К. Гоцци), трагикомедии.

Куртуазность – средневековая концепция любви, согласно которой отношения между влюбленным и его Дамой подобны отношениям между вассалом и его господином;

оказала значительное влияние на всю европейскую культуру вплоть до настоящего времени. Впервые понятие «куртуазная любовь» встречается в конце XI в. поэзии трубадуров при дворе владетельных сеньоров Аквитании и Прованса.

Метапроза, иногда также **метапověствование** и **метафикшн** (англ. *metafiction*) – литературное произведение, важнейшим предметом которого является сам процесс его разворачивания, исследование природы литературного текста.

Метафизическая поэзия, «**метафизическая школа**» – обозначение творчества английских поэтов-маньеристов [в отличие от «сынов Бена» (Б. Джонсона), или «поэтов-кавалеров» – эпигонов Высокого Ренессанса]: Дж. Донна, братьев Дж. и Э. Гербертов, Г. Кинга, Дж. Кливленда, а также их последователей – Р. Крэшо, Г. Вогена, А. Марвелла. Эпитет «метафизический» применялся к их поэзии еще с XVII в., подразумевая «выспренный», «мудреный», «заумный»

Мистерия – жанр средневекового западноевропейского религиозного театра XIV–XVI вв. Площадное представление, в котором последовательно разыгрывались эпизоды Ветхого или Нового Завета, чередовавшиеся с интермедиями: возвышенно-патетическое повествование перебивалось грубовато-комическими или пародийными сценками.

Модернизм – движение в литературе и искусстве XX в. Этапы истории литературы, предвещающие модернизм – декадентство и авангардизм, иногда рассматривают в качестве ранних стадий модернизма. Модернизм объединяет различные течения и идеи, но общим для всех его представителей остаётся вера в то, что современный человек оторван от общества, в котором он живёт, от окружающего мира, он замкнут, одинок, постоянно ощущает свою беспомощность и абсурдность своего существования.

Моралите – особый вид драматического представления в Средние века и в эпоху Возрождения, в котором действующими лицами являются не люди, а отвлечённые понятия.

Народный героический эпос – тщательно детализированное, максимально внимательное ко всему зримому и исполненное пластики повествование, преодолевшее наивно-архаичную поэтику кратких сообщений, характерную для мифа, притчи и ранней сказки. Для героического эпоса характерно «абсолютизирование» дистанции между персонажами и тем, кто повествует; повествователю присущ дар невозмутимого спокойствия и «всеведения», и его образ придает произведению колорит максимальной объективности.

Натурализм – название течения в европейской литературе и искусстве, возникшего в 70-х гг. XIX в. и особенно широко развернувшегося в 80–90-х гг., когда натурализм стал самым влиятельным направлением. Для натурализма характерно тщательное и бесстрастное воспроизведение потока жизни; в отличие от реализма натурализм утверждал всеислие грубой будничной реальности и подсознательных импульсов человека

Новелла – термин, обозначающий в истории и теории литературы одну из форм повествовательного художественного творчества. Короткий рассказ, для которого характерны чёткая композиция, напряжённое действие и драматизм сюжета, тяготеющего к необычному.

Нонсенс – высказывание, лишённое смысла или само отсутствие смысла, бессмыслица. Разновидность алогизма или логической ошибки. Термин «нонсенс» очень близок по смыслу к термину абсурд (нелепость, несообразность).

Ода – лирическое произведение, посвященное изображению крупных исторических событий или лиц, говорящее о значительных темах религиозно-философского содержания, насыщенное торжественным тоном, патетическим воодушевлением автора, сознающего себя во власти высших сил, исполнителем или божественной воли, или всенародного разума.

Памфлет – произведение, направленное обычно против политического строя в целом или его отдельных сторон, против той или иной общественной группы, партии, правительства и т. п., зачастую через разоблачение отдельных их представителей. Задача памфлета состоит в том, чтобы осмеять, предать позору данное явление, данное лицо.

Постколониальный роман – произведение постколониальной литературы, которое, как правило, обращается к проблемам и последствиям деколонизации страны, особенно к вопросам, касающимся политической и культурной независимости ранее покоренных народов, а также к таким темам, как расизм и колониализм.

Постмодернизм – широкое культурное течение, в чью орбиту последние попадают философия, эстетика, искусство, гуманитарные науки. Постмодернистское умонастроение несет на себе печать разочарования в идеалах и ценностях Возрождения и Просвещения с их верой в прогресс, торжество разума, безграничность человеческих возможностей.

«Поток сознания» – приём в литературе XX в. преимущественно модернистского направления, непосредственно воспроизводящий душевную жизнь, переживания, ассоциации, претендующий на непосредственное воспроизведение ментальной жизни сознания посредством сцепления всего вышеупомянутого, а также часто нелинейности, оборванности синтаксиса.

Притча – малый жанр дидактической литературы, по основным признакам тождественный с басней. Различие в употреблении терминов обоих наблюдается, но оно связано не столько с различиями жанра, сколько со стилистической значимостью этих слов; притча – слово более «высокого стиля», чем басня.

Просвещение – широкое культурное движение в Европе и Северной Америке конца XVII–XVIII в., ставившее своей целью распространение идеалов научного знания, политических свобод, общественного прогресса и разоблачение соответствующих предрассудков и суеверий. Центрами философии Просвещения были Франция, Англия и Германия.

Пуританизм – реформационное течение в Англии и Шотландии XVI–XVII вв., которое в религиозной форме кальвинизма отразило оппозиционные настроения буржуазии, нового дворянства, городской мелкой буржуазии и части крестьянства, выступавших против феодально-абсолютистского порядка и государственной англиканской церкви.

Реформация – духовное и политическое движение XVI–XVII вв. в странах Европы, обозначившее радикальные изменения в западном христианстве. Результатом этого движения стало возникновение протестантизма.

Роман-дневник – жанр литературного произведения, разновидность романа, для которого характерна своеобразная манера повествования, находящая свое отражение на языковом уровне. Являясь разновидностью автобиографической прозы, романы-дневники нацелены на выражение личности автора, его внутреннего мира.

Рыцарский роман – вид средневековой эпической поэзии, развивавшейся одновременно с рыцарством в Англии, Германии и Франции.

Сентиментализм – литературное направление в Западной Европе и России XVIII – начале XIX вв., пришедшее на смену классицизму, характеризующееся особым вниманием к душевному миру человека, к природе и отчасти идеализирующее действительность.

Символизм – художественное направление, сложившееся в Западной Европе в конце 60-х – начале 70-х гг. XIX в., при котором символ является основным приемом художественной изобразительности для автора, ищущего окружающей действительности лишь соответствий с потусторонним миром.

Сонет – форма стихотворения, состоящая из 14-ти пятистопных, преимущественно ямбических, строк в четырех строфах.

Средневековая литература – литература периода, который начинается в поздней античности (IV–V века), а завершается в XV веке; зарождение и развитие литературы Средневековья определяется тремя основными факторами: традициями народного творчества, культурным влиянием античного мира и христианством.

Трагедия – вид драмы, проникнутый пафосом трагического, противоположен комедии. Основу трагедии составляют столкновения личности с роком, миром, обществом, выраженные в напряженной форме борьбы сильных характеров и страстей. Трагическая коллизия обычно разрешается гибелью главного героя. Классикой жанра стала трагедия Древней Греции (Эсхил, Софокл, Еврипид), Возрождения и барокко (У. Шекспир, П.

Кальдерон), классицизма (П. Корнель, Ж. Расин). Начиная с XVIII в. и особенно в драматургии реализма жанр утрачивает строгость; трагедия сближается с драмой (как видом); возникают промежуточные жанры, например: «мещанская трагедия» (Ф. Шиллер), трагическая драма (В. Гюго, Г. Ибсен), историческая драма (А.С. Пушкин, А.К. Толстой); с конца XIX в. становится актуальной трагикомедия.

Устное народное творчество – различные виды непрофессионального словесного творчества, создаваемые коллективным автором (народом) и бытующие в устной форме. Основные признаки: устная форма существования (произведения не записывались, а передавались из уст в уста), вариативность (многократное исполнение сказок, песен, былин и т. п. различными исполнителями приводило к созданию множества вариантов одного и того же произведения).

Феминизм – термин, применяемый к идеологически-политическим, правовым, философским течениям западной мысли, занимающимся женской проблематикой. Идеи феминизма, возникнув в Европе в эпоху Просвещения, во второй половине XX в. получили распространение в большинстве стран мира.

Хроника – литературный термин, который употребляется в трех смыслах: как название для особого вида исторических сочинений, как обозначение чисто литературного жанра, наконец, как наименование особого отдела газет и журналов.

Экзистенциализм – философское иррационалистическое направление в философии и литературе XX в. Предметом экзистенциализма является человеческая сущность, феномен бытия, предельные состояния сознания и чувств человека, т. е. существования («экзистенции»).

Экспрессионизм – направление в литературе и искусстве 1-й четверти XX в., провозгласившее единственной реальностью субъективный духовный мир человека, а его выражение – главной целью искусства; для экспрессионизма характерны: стремление к «экспрессии», обостренному самовыражению, напряженности эмоций, гротескной изломанности, иррациональности образов.

Эпистолярный роман – разновидность романа, представляющая собой цикл писем одного или нескольких героев этого романа. В письмах выражаются душевные переживания героев, отражена их внутренняя эволюция.

Эссе – небольшое прозаическое сочинение свободной композиции, выражающее впечатления автора от чего-либо, его размышления и соображения по какому-либо вопросу. Эссе не претендует на исчерпывающую полноту или определяющую трактовку предмета, его задача – высказать мнение. Эссе бывают философские и историко-биографические, публицистические и литературно-критические, научно-популярные и беллетристические. Стиль эссе отличается лёгкостью, образностью, установкой на разговорную лексику и интонацию.

Эстетизм – европейское движение в литературе, изобразительном и декоративном искусствах последней трети XIX в., подчёркивавшее преобладание эстетических ценностей над этическими и над социальными проблемами. Эстетизм выражает тенденции европейского декаданса, поэтому он рассматривается как ответвление данного явления в Англии (О. Уайльд); корни эстетизма уходят в романтизм, сам же он явился реакцией на викторианскую эпоху, предвосхищавшим модернизм.

ОСНОВНАЯ И ДОПОЛНИТЕЛЬНАЯ ЛИТЕРАТУРА ПО ИЗУЧАЕМОЙ ДИСЦИПЛИНЕ

Основная рекомендуемая литература по дисциплине:

1. История зарубежной литературы : учеб.-метод. комплекс для специальностей 1-21 05 02 Русская филология, 1-21 05 06 Романо-германская филология, 1-21 05 01 Белорусская филология, 1-02 03 04 Русский язык и литература. Иностранный язык. [Ч. 1] / И. Л. Лапин [и др.] ; сост. И. Л. Лапин [и др.] ; Учреждение образования “Витебский государственный университет имени П. М. Машерова”, Фак. филологический, Каф. литературы. – Витебск : ВГУ имени П. М. Машерова, 2018. – 107 с.

Дополнительная литература:

1. Михальская, Н.П. История английской литературы: учебное пособие для студентов высших учебных заведений / Н.П. Михальская. – М., 2006.
2. Алексеев, М.П. Английская литература: Очерки и исследования / М.П. Алексеев. – Л., 1991.
3. Английская литература в русской критике: Библиогр. указ. М., 1995.
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7. Дьяконова, Н.Я. Из истории английской литературы: Статьи разных лет / Н.Я. Дьяконова. – СПб., 2001.
8. Ильичева, Н.М. Английская литература: учеб. пособие / Н.М. Ильичева. – Самара, 2003
9. История западноевропейской литературы. Средние века и Возрождение : учебник для студентов филол. специальностей вузов / М.П. Алексеев [и др.]. - 5-е изд., испр. и доп. - М. : Высшая школа : Академия, 1999; 2000.- 462 с.
10. Практикум по литературе Великобритании и США : учебное пособие для студентов высших учебных заведений / под науч. ред. О.А. Судленковой. – Мн., 2006
11. Шестаков, В.П. Английская литература и английский национальный характер / В.П. Шестаков. – СПб, 2010.
12. Терешко, Л.И. История английской и американской литературы: учеб. пособие / Л.И. Терешко. – СПб, 2006.

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