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LITERATURE**

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The educational guidance reveals the peculiarities of the literary trends in English Literature as well as the life and literary career of the writers who are famous for their works for children. The list of literary terms will improve the level of future teachers’ literary training.

The guidance is addressed to the students of higher educational establishments who study the course “English Children’s Literature”. The materials of the guidance may also be interesting for Master students, teachers of English and pupils of specialized schools.

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ПЕРЕДМОВА

В умовах поглиблення міжнародної співпраці особливої актуальності набуває проблема навчання іноземної мови як засобу комунікації. Інтерес до опанування англійської мови зумовлюється її статусом як однією з офіційних мов Організації Об'єднаних Націй. З огляду на психофізіологічні особливості дитини дошкільний та молодший шкільний вік вважається найбільш вдалим періодом для початку вивчення іноземної мови.

З огляду на вищевикладене цілком виправданою є позиція про необхідність запровадження англійської мови в початковій школі. Таким чином, особливої актуальності набуває проблема підготовки кваліфікованого вчителя англійської мови, який може успішно викладати не тільки в основній, але й в початковій школі чи в системі дошкільної освіти.

Вивчення іноземної мови має відбуватися в тісному взаємозв'язку із вивченням культури народу-носія мови. Невід'ємною складовою англійської культури виступає англійська література, оскільки література є своєрідним відображенням мови. Кінцева мета оволодіння англійською мовою полягає не тільки у вивченні фонетики, лексики чи граматичних правил мови, але й в ознайомленні студентів із особливостями становлення англійської літератури та творчою спадщиною письменників.

Входження України до європейського освітнього простору має на меті створення можливостей для громадян навчатися протягом життя. Важливим завданням у контексті приєднання нашої країни до європейських освітніх принципів і цінностей є формування у студентів стійкої орієнтації на самоосвіту як запоруку підвищення рівня власної фахової компетентності.

Збільшення питомої ваги самостійної роботи студентів та скорочення аудиторних годин вимагає перегляду традиційних підходів до викладання зарубіжної

літератури, розробки нових педагогічних технологій, навчально-методичного забезпечення процесу викладання англійської літератури.

Невід'ємною складовою підготовки майбутніх учителів англійської мови до викладання в початковій школі виступає опанування курсу „Дитяча англійська література”. Програма курсу передбачає вивчення студентами історії розвитку англійської літератури в цілому та літературної спадщини англійських письменників, твори яких є цікавими для дітей.

Основною **метою** курсу виступає формування в майбутніх учителів англійської мови цілісного уявлення про періодизацію розвитку англійської літератури, особливості кожного з періодів, закономірності літературного процесу, відображення суспільно-політичних реалій у творчості авторів різних епох.

Мета курсу конкретизується в **завданнях**, до яких відносяться:

- формування у студентів умінь визначати закономірності та особливості розвитку англійської літератури;

- формування у студентів навичок літературознавчого аналізу художнього тексту, оцінки виховного потенціалу твору;

- формування в молоді умінь працювати з науковою літературою за курсом і систематизувати отриману інформацію.

Успішність засвоєння курсу виявляється в набутих студентом знаннях й уміннях.

Студент має **знати**:

- 1) періодизацію та особливості розвитку англійської літератури;

- 2) визначення теоретичних понять, передбачених програмою курсу;

- 3) життєвий і творчий шлях представників англійської літератури, їх світоглядні позиції, суспільно-історичний контекст створення художніх текстів;

4) зміст, персонажів, ідейно-художні особливості літературних творів, що вивчаються на практичних заняттях.

Студент повинен **уміти**:

1) використовувати теоретичні знання для підготовки до практичних занять і подальшої самостійної роботи;

2) орієнтуватися в тенденціях розвитку англійської літератури;

3) аналізувати твори англійської літератури, виокремлювати їх ідейно-ціннісне навантаження та виховний потенціал;

4) працювати з науковою та довідковою літературою за курсом і систематизувати отриману інформацію.

Практика викладання англійської літератури майбутнім учителям англійської мови вказує на існування **протирич між**:

- необхідністю оптимізації літературознавчої підготовки студентів в умовах скорочення аудиторних годин та порівняно невеликим обсягом навчально-методичного забезпечення процесу викладання „дитячої” англійської літератури;

- викладанням курсу англійською мовою та необхідністю урахування рівня мовленнєвої підготовки студентської молоді.

З огляду на вищевикладене за програмою курсу „Дитяча англійська література” було підготовлено посібник, мета якого полягає в створенні навчально-методичного комплексу з вивчення англійської літератури майбутніми учителями основної та початкової школи. Посібник складається з трьох розділів.

Перший розділ “Class Enhancement Topics and Practical Classes” містить теми, що розглядаються на лекційних заняттях, і плани семінарських занять. Утім, кількість лекційних годин не дозволяє висвітлити всі питання, які стосуються тієї чи іншої теми. З огляду на

викладене вище особливої актуальності набуває проблема ґрунтовного висвітлення питань, які неможливо повною мірою викласти у форматі лекції. Теми супроводжуються переліком питань для самоконтролю та словником.

Другий розділ “Topics and Assignments for Self-Work” складається з матеріалів, вивчення яких не відбувається на лекційних заняттях, але є необхідним для створення у студентської молоді цілісної картини розвитку англійської літератури. Крім того, у розділі відображено завдання для самостійної роботи студентів і перелік питань до заліку.

Третій розділ “List of Literary Terms” містить визначення теоретичних понять, ознайомлення з якими передбачено програмою курсу.

Автори сподіваються, що даний посібник надасть студентам допомогу у вивченні англійської літератури та її подальшому викладанні в загальноосвітній школі чи системі дошкільної освіти та будуть вдячними за всі критичні зауваження щодо змісту посібника.

PART I

CLASS ENHANCEMENT TOPICS and PRACTICAL CLASSES

MODULE 1

TOPIC 1

ENGLISH LITERATURE OF THE MIDDLE AGES

Literary Terms: ballad, chronicle, epic, legend, Middle Ages, Norman Times, Old English Literature, plot, poem, poetry, prologue, romance, satire.

Questions Discussed:

1. The Early Middle Ages in English Literature.
2. English Literature of the Norman Times. The Development of English Romances.
3. Geoffrey Chaucer as a Representative of the English Literature of the Middle Ages.
4. Folk Poetry in English Literature.

Literature is often called “the mirror” of the nation as it reflects the history of the people who live on the territory. Thus, literature is tightly connected with the history of a country. English literature is not an exception. It has a long history, because its roots can be traced back to the pre-Christian times.

Around 10000 BC the land was peopled by small groups of hunters and fishermen. About 3000 BC **Neolithic** people arrived from Europe in small boats and settled in western parts of Britain and Ireland.

One of the most famous and mysterious monuments of that time is **Stonehenge** which was built between 2500 – 1500 BC. The first mystery concerns the possibility of the people of

that time to build such a monument. The reason to be baffled about it is that the stones were brought from Wales which is approximately 200 miles away. Another mystery is its purpose. It is believed that Stonehenge was an astronomical clock, but what we know for sure is that it was used for religious ceremonies.

Around 700 BC another group of people began to arrive, and the process continued for the next seven centuries. The people were tall with fair or red hair and blue eyes. That people were the **Celts**. It is thought that the people came from Central and Eastern Europe and even southern Russia. Being technically advanced, they were able to grow corn and work with iron. The Celts greatly influenced the land. Even now about 25% of the Welsh speak their native language which has the Celtic basis.

In the I century AD (Anno Domini) Britain was conquered by the **Romans**. The Emperor Claudius proclaimed Britain a Roman province. Having brought heated bathrooms, glass windows, bridges, temples, reading and writing, the Romans exposed their own way of life and culture. They made the Celtic aristocracy use **Latin**. The name “Britain” comes from the Roman word “Pretani”, and it was pronounced like “Britannia”. Hence, the people who lived there were called the **Britons**.

As the Romans left Britain in the V century AD there came three Germanic tribes to invade the land. They were the **Angles**, the **Saxons** and the **Jutes**. The Britons lost their battles against the invaders. As a result, the Germanic tribes established 7 powerful kingdoms – Kent, Wessex, Sussex, Essex, East Anglia, Northumbria and Mercia. The Angles gave England its name which meant “The Land of Angles”. Trying to get control over the land, the invaders constantly fought with one another.

Their power lasted for about 600 years and ended with the Norman Invasion in 1066. The tribes spoke different dialects that became known as Old English. That is why the epoch is called the Old English Period, or the **Anglo-Saxon Period** which covers the early Middle Ages. The literature of

that time is known as **Old English Literature**, or **Anglo-Saxon Literature**.

The Germanic tribes were pagans. Their priests prohibited to write down the poetry that is why a lot of texts were simply lost. The situation changed completely at the beginning of the VII century when the Anglo-Saxons were converted to **Christianity**. The scholarly monks began to collect the poetic works of the Anglo-Saxon period. Due to the previous prohibition the time of literary works' creation does not often coincide with the time of their appearance in literature.

The first major work of the Anglo-Saxon poetry is the epic poem "**Beowulf**" dated from the X century. Though, the real time of its creation is referred to the VIII century. The poem tells the story of Beowulf, a young lord from the tribe of the Geats. Hrothgar, the King of the Danes, builds a hall called Heorot. A disgusting sea monster, Grendel by name, has been attacking the hall for twelve years. So, Beowulf decides to help King Hrothgar. The poem consists of 2 parts.

The first part shows the battle between Beowulf and Grendel. During the banquet Beowulf tells about his decision to defeat the monster. At night Grendel bursts into the hall and kills some knights – just one after another. Suddenly Beowulf starts fighting with the monster and pulls out his arm. Bleeding Grendel retreats to the moors and dies. The Danes congratulate Beowulf on the victory. Next night Grendel's mother comes to the hall and takes one of King Hrothgar's men. Beowulf follows the monster and kills her in the sea. Then he finds the corpse of Grendel, beheads him and gives his head to the Danes. His king awards the man for his deeds. Later on, Beowulf himself becomes the King of the Geats.

The second part highlights the events which take place in fifty years. Beowulf, who is now the successful king of his tribe, fights with a firespitting dragon. Despite his age Beowulf manages to kill the dragon. Being mortally wounded, Beowulf names his successor and dies. The King is buried with great honour.

The poem is a clear example of literature of Middle Ages because it shows the fight of the human being with the forces of nature – dragons, monsters etc. The basis of the poem is evidently a fusion of pagan and Biblical motives.

The spreading of Christianity resulted in the development of the **church literature**, the centers of which were monasteries. The first monasteries were built in Kent, Wessex and Northumberland. The monks used Latin. Despite its spreading some poets wrote in Anglo-Saxon. Among them we can mention **Caedmon (the VII century)** and **Cynewulf (the VIII century – the beginning of the IX century)**.

A very important role in the Anglo-Saxon literature was played by **Bede the Venerable (673 – 735)**. He was an essayist, a scholar and a historian. His historical work “**The History of the English Church**” (“**Historia Ecclesiastica Gentis Anglorum**”, 731) describes the history of England as well as legends and myths of the Anglo-Saxons.

The founder of the literary prose in Anglo-Saxon was **Alfred the Great (849 – around 900)**, the King of Wessex. He is known as a translator of Bede’s work from Latin into English. Moreover, Alfred himself wrote some works on history and law. His most prominent work is “**The Anglo-Saxon Chronicles**” (around 885) which highlights the history of different cities.

A turning point in the history of English Literature was the **Norman Conquest**. The Normans settled in the north-east of France. It is of no doubt that they got both the culture of the country and its language. In 1066 the Normans invaded England. In the battle of Hastings the Anglo-Saxons were defeated and the king **Harold II** was killed. **William the Conqueror** became the new King of England. The Norman victory resulted in the French influence on the socio-political and cultural life of England. The Normans got all the highest posts in the country.

French became the official language. It was used in schooling, law and in the legislature. Only the native people spoke English which had changed greatly after the Norman Conquest. The church used Latin. As a result, scientific works,

historical chronicles as well as church satires were written in Latin. Romances were in French and folk poetry and some poems were in Anglo-Saxon.

At the beginning of the XIV century Norman French and Anglo-Saxon formed one national language – Middle English. That period in English Literature is usually called **English Literature** of the **Norman Times**.

The most popular literary form in England was **medieval romances**. They originated in Provence, a region in the south of France, in the XI century. Authors showed a knight's bravery and chivalry, his admiration for a "beautiful lady". Due to their plot and values, romances were contrasted with the so-called church morality.

The first romances in English were **King Arthur legends** which were based on Celtic legends and sayings. The earliest mention of the legends can be found in "**The History of the Britons**" ("**Historia Britonum**", 1132 – 1137).

The stories of King Arthur were told in the North-West England where the Celts lived after the Anglo-Saxons had made them go and settle there. One of the most interesting questions about the personality of King Arthur concerns his existence. Some people believe that King Arthur is a collective literary image. Though, there are many references in Welsh literature to a man called Arthur.

Other people think that Arthur existed, but he was not a king. He was a warrior who fought against the Anglo-Saxons. His bravery, smartness and fighting skills made him a leader of the Britons. Later on, Arthur became the national and political symbol of the country.

When Arthur was three days old Merlin, a magician, gave him to a good knight, Sir Ector by name, in whose house he was brought up. Later on, Arthur became the king and married the beautiful Princess Guinevere. His castle was called Camelot. Having got a big round table Arthur welcomed knights to sit at it. At first only 128 knights sat at it. As there were 150 places, the knights who came late could also find their place at the table. The only demand for the knight was his bravery. Every knight was addressed with the word "Sir".

Being a just person, Arthur ruled well and the people adored him. There was even a belief that after his death Arthur would definitely come to life.

Though, some evil people tried to bring harm to Arthur. He defeated them with the help of Merlin and his magic sword Excalibur. As time went, Merlin grew old and King Arthur could not rely on his help anymore. King Arthur was badly wounded in a fight against Sir Mordred who himself wanted to become the king. As King Arthur understood that he was dying he asked Sir Bedivere to take his sword and throw it into the lake. The knight carried out Arthur's orders.

The popularity of King Arthur legends led to the creation of a lot of romances which were based on the plot of the legends. Among them we can mention such "Arthur", "Arthur and Merlin", "Launcelot of the Lake" and others.

In the 1460s **Sir Thomas Malory (around 1417 – 1471)** collected stories about King Arthur and the Knights of the Round Table. He retold their plot in his book "**Arthur's Death**" ("**Morte d'Arthur**", **1469**). The original title of the book was in French because some stories were translated from that language. Malory's work was printed by Caxton in 1485.

Another example of medieval romance is "**Sir Gawain and the Green Knight**" (**the end of the XIV century**). The poem is about bravery, duty, faithfulness and chastity. It exists in a single vellum manuscript the size of which is only about seven inches to five. The manuscript is in the Cotton Collection in the British Museum. The author of the poem is unknown.

The story begins with the arrival of the mysterious Green Knight in King Arthur's Court. The Knight challenges anyone present to strike him a blow on condition that he can give a return blow in a year. Sir Gawain, the king's nephew, takes up the challenge and beheads the visitor. The body picks up the head which tells Gawain to come to the Green Chapel next year. With these words the Green Knight leaves.

In ten months Sir Gawain rides north looking for the Green Chapel. On Christmas Eve he comes to a castle which is

near the Chapel. Sir Bertilak, the lord of the castle, invites Sir Gawain to stay at his castle and rest, entertained by his wife, while he goes hunting. Sir Gawain and Sir Bertilak agree to exchange whatever they gain during a day.

The host's wife attempts Gawain's chastity but she gains only kisses. Sir Gawain gives the kisses to Sir Bertilak at the end of each day, in exchange for the trophies of the hunt. On the third day after the unsuccessful attempt to seduce her guest, the Lady gives him her girdle which will protect his life. Sir Gawain conceals the gift from the lord.

The last part of the poem shows Gawain's adventures at the Green Chapel. The Green Knight gives him three blows. He explains that he is Sir Bertilak. Due to his words, the first two blows were for his wife's kisses. The third one was a reproof for Gawain to conceal the gift. At the end of the story Sir Gawain comes back to Arthur's Court. The knights appreciate Gawain for bringing honour to the Round Table.

The connection between the poem and other King Arthur legends is clear. In early medieval romance Gawain, not Arthur, was the owner of the sword Excalibur. He was the pattern of chivalry and courtesy and, like other popular heroes, became the subject of heroic adventures.

The greatest English poet of Middle English Literature was **Geoffrey Chaucer (1340 – 1400)**. He was born in London in the family of a rich wine merchant who was able to visit the court. As a result Chaucer got good education in grammar school where lessons were in Latin and French.

In his childhood Geoffrey was taken to court. Chaucer took part in two military expeditions to France. During the first one he was taken prisoner. That happened in 1359. On returning home he continued his courtier service as a valet.

In 1366 Chaucer married a young lady, whose name was Philippa. Since 1370 Geoffrey Chaucer had been carrying out diplomatic affairs in France and Italy.

In 1374 Chaucer became a Controller of Customs in the Port of London. He left the post in 1386. The same year he was elected to Parliament to sit for Kent. His lifespan was full of changes. He was a judge, the official in charge for royal

buildings, ditches and bridges. Though, Chaucer often had to leave his posts because of court intrigues or his supporters' decline in the political influence. Moreover, he was robbed several times.

Chaucer faced social and financial ups and downs till the end of his life. The poet died in 1400 and was buried in the Westminster Abbey. His grave was the first one in the place which is now known as Poets' Corner.

Chaucer's literary heritage is large and diverse. His literary career is usually divided into three periods. During the **first period (about 1367 – 1370)** he translated into English the long French allegorical poem "**Le Roman de la Rose**". His early works were an imitation of French romances. One of his earliest works was also "**The Book of the Duchesse**" (1369), a poem about courtier life, an elegy for the Duchess of Lancaster.

Being in Italy, Chaucer got acquainted with the works by Boccaccio (1313 – 1375), Dante Alighieri (1265 – 1321) and Petrarch (1304 – 1374). They greatly influenced his literary career. Chaucer borrowed a lot from Italian poets. Thus, the **second period** of his literary work (1372 – 1386) was tightly connected with his Italian experience. Among his works of that time we can mention such **dream poems** as:

- "**The Parliament of Fowls**" (1377 – 1382), a poem about birds choosing their partners for the coming year, a satire on the Parliament;

- "**The House of Fame**" (1379 – 1382), a poem which shows famous people of old living in a palace.

The Italian motives can be easily traced in Chaucer's longest but unfinished poem "**Troilus and Criseyde**" (1372 – 1384). The poem describes Troilus' love for Criseyde and her betrayal. The characters of the poem feel and act in the same way as people in Chaucer's time did. The work is a clear example of the poet's ability to create a real character.

Using the experience of poets from Italy Chaucer enriched the English literature of that time with new genres which he modifies. A human being with his feelings and

emotions is of paramount importance to Chaucer. The poet greatly admires men's smartness, energy and love for life. That is why Geoffrey Chaucer is often called "**the precursor of the Renaissance**". Chaucer wrote in the London dialect. The poet made it the English literary language.

His most prominent literary work is "**The Canterbury Tales**" which belongs to the **third period** of his literary work (**1387 – 1400**). Chaucer started writing it in 1387, but because of his death the work was not finished. It tells about a pilgrimage to Canterbury. First monasteries which had been built in the town made it the religious centre of the country. Now Canterbury is the residence of one of the Archbishops of the Anglican Church – the Archbishop of Canterbury.

Chaucer managed to write only twenty four stories. The usage of storytelling as a literary device proves that "The Canterbury Tales" is very similar to Boccaccio's "Decameron". There are thirty pilgrims including Chaucer himself.

The poem starts with the **General Prologue** which shows the Tabard Inn where the pilgrims are staying for night before going to Canterbury. They want to visit the famous grave of Thomas Becket, a saint who was killed in Canterbury. Chaucer himself joins the pilgrims. The Host of the Inn suggests telling stories on their way. The person who tells the best story will get a free supper at the Tabard Inn.

The essence of the **Prologue** is in showing the English medieval society. The characters represent different social ranks and occupations. Chaucer portrays the characters to show their inner world.

Later, each of the travellers reveals his own views through telling his tale. For example, the Parson calls not to forget that all people are equal before the face of death. The Monk likes hunting and dinners most of all. The morality of the Knight's tale is that one should always be brave and honest. Two friends, Arcite and Palamon, fell in love with the same lady. They fought for the right to be her husband. At the end of the story Palamon won the lady's heart and married her.

In “The Canterbury Tales” Chaucer shows the real virtues and vices of the epoch. The poet believes in people’s ability to change their life for better.

Folk poetry is one of the main sources of literature. In the XIV – XV centuries it became popular in England and Scotland. One of the oldest forms of poetry was the **ballad**. Ballads could either be sung or recited. They were usually accompanied by music and dancing. As ballads are examples of the collective work of different people, it is impossible to distinguish their author.

The personality of the teller is not revealed in ballads. It is told in the form of narration, i.e. indirectly. Ballads have little description; the listeners’ attitude is drawn to the culminate moments of the story. Due to the plot ballads are divided into different groups. There are **historical** ballads (ballads about wars and battles), **legendary** ballads (ballads about characters that are famous with common people), **lyrical** ballads (ballads about family life, love and hatred) and **humorous** ballads (ballads about everyday life).

One of the most famous characters in English ballads was **Robin Hood**. He was partly a historical, partly legendary person. Robin lived near Nottingham. There is a brief account of Robin Hood ballads.

When the Sheriff of Nottingham proclaims a shooting match, Robin decides to take part in it. On his way to Nottingham he meets the King’s foresters. They doubt Robin’s ability to shoot precisely. Robin tries to persuade the foresters and kills one of the King’s deer that is in their care. That accident makes the foresters very angry with Robin. After the quarrel Robin kills one of them.

As the Sheriff of Nottingham wants to bring Robin Hood to justice, the young man has no way out except to go to the woods and become an **outlaw** – the person who cannot have the protection of law. Staying in the woods, Robin gathers around many other outlaws like himself. The outlaws help poor people and protect them from the rich.

The Sheriff of Nottingham tries to capture Robin Hood, dead or alive, but he does not succeed. Robin stays free,

but he has got a fever. In order to cure it Robin is taken to his cousin who is skillful at blood-letting. His cousin is afraid of being punished if she helps Robin. That is why she locks his friend, named Little John, out of the nunnery and takes Robin to a room in the tower. She cuts Robin's vein and leaves him alone in the tower room. Robin Hood bleeds and bleeds until he loses his strength. Finally he dies.

Robin Hood ballads are united into two cycles: "**The Little Geste of Robin Hood**" and "**A Geste of Robin Hood**". The popularity of Robin Hood ballads has the historical background. After the Norman Conquest the Saxons were suppressed by the Normans. Though they could not demonstrate their skills because hunting was the king's privilege. Moreover, the Saxons were driven out of their lands. The people wanted someone to come and protect them.

English Literature has a long and interesting history. English Literature of Middle Ages can be divided into two periods:

- **Anglo-Saxon Literature** (V – XI centuries). This period is represented with the poem "Beowulf", Bede the Venerable, Caedmon, Cynewulf and Alfred the Great;

- **English Literature of the Norman Times** (XI – XIV centuries). Among the works and authors of this period one can mention King Arthur legends, the romance "Sir Gawain and the Great Knight", Robin Hood ballads and Geoffrey Chaucer with his "The Canterbury Tales".

Questions for Self-Check:

1. What is one of the monuments of Neolithic People? What is it famous for?
2. Who began to arrive around 700 BC?
3. What were the Germanic tribes that invaded the territory?
4. What is the period of their reigning called?
5. The Christianity made the development of
a) legends?; b) ballads?; c) church literature?
6. What happened in 1066?

7. What is the name of that epoch in English Literature?

8. What was the most popular literary form in England of the Norman Times?

9. Who was called “the precursor of the Renaissance”?

10. What are the three periods of Chaucer’s literary work?

11. What is described in “The Canterbury Tales”?

12. Why were Robin Hood ballads so popular among common people?

Vocabulary:

AD = anno Domini	[ˈænəʊ ˈdɒmɪnaɪ]	нашої ери
appreciate	[əˈpriː.ʃi.ət]	цінити
approximately	[əˈprɒksɪmɪtli]	приблизно
Archbishop	[ɑːtɪˈbɪʃəp]	архієпископ
aristocracy	[ærisˈtɒkrəsi]	аристократія
baffle	[ˈbæfl]	спантеличувати
BC = before Christ	[kˈraɪst]	до нашої ери
behead	[biˈhed]	рубити голову
challenge	[ˈtʃælɪndʒ]	виклик
chapel	[tʃæpl]	капличка
chastity	[ˈtʃæstɪti]	цнотливість
chivalry	[ˈtʃɪvəlri]	галантність
Christianity	[krɪstɪˈænɪti]	християнство
chronicle	[ˈkrɒnɪkl]	хроніка
congratulate on	[kənˈgrætʃuleɪt]	вітати з
conqueror	[ˈkɒŋkərə]	завойовник
conquest	[ˈkɒŋkwɛst]	завоювання
convert to	[kənˈvɜːt]	обертати до
courtesy	[ˈkɜːtəsi]	ввічливість
disgusting	[dɪsˈgʌstɪŋ]	огидний
ditch	[ˈdɪtʃ]	канава
expose	[ɪksˈpəʊz]	викривати
firespitting	[ˈfaɪəˈspɪtɪŋ]	вогнедишний

fusion	[ˈfju:zn]	поєднання
heritage	[ˈherɪtɪʃ]	спадщина
highlight	[ˈhaɪlaɪt]	висвітлювати
knight	[naɪt]	лицар
legislature	[ˈleɪslətʃ]	органи закону
manuscript	[ˈmænɪskrɪpt]	рукопис
medieval	[miˈdi:vl]	середньовічний
mysterious	[mɪsˈtɪəriəs]	таємничий
nunnery	[ˈnʌnəri]	жіночий монастир
pagan	[ˈpeɪgən]	язичницький
parson	[pɑ:sn]	священник
pilgrim	[ˈpɪlgrɪm]	паломник
pilgrimage	[ˈpɪlgrɪmɪʃ]	паломництво
prologue	[ˈprɒlədʒ]	пролог
religious	[rɪˈlɪʃəs]	релігійний
seduce	[sɪˈdju:s]	спокушати
suppress	[səpˈres]	пригнічувати
trace	[ˈtreɪs]	прослідити
tribe	[ˈtraɪb]	плем'я
vellum	[ˈveləm]	веленевий папір
venerable	[ˈvenərəəbl]	преподобний
vice	[ˈvaɪs]	порок
virtue	[ˈvɜ:tʃ]	чеснота

TOPIC 2

ENGLISH LITERATURE OF THE RENAISSANCE

Literary Terms: act, antagonist, character, comedy, conflict, dialogue, drama, genre, hero, morality plays, play, plot, protagonist, Renaissance, scene, setting, sonnet, tragedy, tragicomedy.

Questions Discussed:

1. The Renaissance and its Impact on English Literature.
2. The Main Topics and Forms in English Literature of the Renaissance.
3. The Life and Literary Work of William Shakespeare.

In the XV and XVI centuries the development of cities and trade cooperation made a new class appear. That class was the bourgeoisie. The epoch which lasted from the XV century till the XVII century is called the **Renaissance**. Its cradle was Italy. The Renaissance was the era of great geographical discoveries. Columbus discovered America and Vasco da Gama made his sea route to India. The humanity became free from the medieval scholastic beliefs that saw the essence of human life in preparing the soul to life after death.

The word "Renaissance" means **rebirth** in French. The epoch was the rebirth of human interest to the surroundings. The man believed in himself, his own potential to make the life better. The people of the Renaissance tried to express their thoughts freely and they had a strong seek for knowledge.

Due to the lack of the knowledge the conceptions of the Renaissance were partly based on medieval principles. The epoch is famous for **humanism**, a philosophical trend according to which a human being with his emotions, feelings and deeds should be the centre of scientific studying.

Humanism in literature is mostly revealed through depicting the man's seek for knowledge as well as his losses and victories. The authors drew their attention to **Greek** and **Roman Art** and **Literature** because it proved the right of a human being to live and enjoy life.

Printing was invented in Germany. It appeared in England in 1476 when William Caxton set up the first printing press. That invention enabled to print Thomas Malory's book "Arthur's Death" where he collected King Arthur legends. The impact of the Renaissance on English literature can be revealed through observing the history of England of that time.

The English King Edward III (1312 – 1377) wanted to become the king of France, so the **Hundred Years' War** between England and France began in 1337. It ended in 1453, and the English were driven out of the country. The barons of the House of Lancaster wanted to continue the war against France because they wanted to increase their land possessions. The supporters of the House of York wanted to stop fighting. Those two groups declared war on each other. The war is called the **War of Roses**, as the Lancastrians' symbol was a red rose while their rivals wore a white one. The Lancaster lost and the power came to the House of York.

The War of Roses ended with the battle of Bosworth in 1485 when **Richard III (1452 – 1485)**, the English King of the York dynasty, was killed and **Henry VII (1457 – 1509)** was proclaimed the King of England. That was the starting point of the Tudor family reigning.

The King stopped feudal fighting and gave the lands to the people who had supported him to get the English Crown. As a result, a lot of peasants became landless because they were forced to leave the common land which was mainly used to breed sheep for wool. The **suppression of peasants** found its reflection in English literature.

The next English King **Henry VIII (1491 – 1547)** continued to strengthen the King's absolute power. England wanted to be independent from the Catholic Church in Rome. Henry VIII wanted to divorce from his first wife, **Catherine of Aragon (1485 – 1536)**, and marry **Anne Boleyn (1507 –**

1536). The Pope prohibited the King to do it. The Parliament helped Henry in his struggle with Rome and passed the **Act of Supremacy** in 1534. Due to it the **Anglican Church** was proclaimed the official church of the country with the King as its Head.

English literature greatly developed in the time of **Elizabeth I (1533 – 1603)**, a daughter of Henry VIII and Anne Boleyn. In 1558 she became the Queen of England and ruled for 45 years. Elizabeth I supported merchants and pirates by giving patents for trade.

Drama was a very popular genre of literature in the Renaissance. It was tightly connected with religion. The oldest plays were the **Mysteries** and the **Miracles** which were performed on religious holidays near churches. The plays showed stories or some scenes from the life of Christ or the Bible. They were acted by the clergymen and followed by a chorus. At the end of the XIV century the **Morality plays (Moralities)** appeared for the Mysteries. The actors tried to teach people a moral lesson by solving some moral problem in their performance. Another kind of plays was **Masks** which shepherds played in.

Only in Elizabethan Age drama was clearly divided into **comedies** and **tragedies**. The Elizabethan drama was passionate and vital. The plays often had scenes of violence. There were 3 chief forms of poetry of that time: 1) the **lyric** which expresses the author's personal feelings in the form of a song; 2) the **narrative poem** which tells a story; 3) the **sonnet** which was introduced in England in the XVI century.

So, the impact of the Renaissance on English Literature can be summed up to three groups:

- **invention of printing** which helped to collect the heritage of the Middle Ages;
- **historical background of literature** (the plot of works reflected either the general principles of the epoch or the socio-political situation within England);

- **development of genres** that implies the division of drama into comedies and tragedies as well as bringing the sonnet to England from Italy.

The first representative of the Renaissance in English Literature is **Thomas More (1478 – 1535)**. He was born in London and got his education at Oxford. When Henry VIII came to the throne, he gathered around himself all the people who were against the Roman Church. So More was close to the King. Soon afterwards the writer became the Speaker of the House of Commons, and in 1529 he got the position of Lord Chancellor. More also struggled against the King's absolute power. He refused to obey the King as the Head of the Anglican Church. As a result, he was thrown into the Tower of London and beheaded there as a traitor.

Thomas More wrote poetry, biographies and works on political subjects. His principle work is **“Utopia”**. It was written in 1515 in Latin and translated into English in 1552. It is a political essay on the vices of the English society of that time. The word “Utopia” means “land of nowhere”, and it describes a non-existent island. The book consists of two parts. The narrator is the author himself. The plot is represented in a form of his conversation with a traveller who has a deep knowledge of life.

The first part highlights More's attitude to the English society. The writer describes what the traveller thinks of England. He criticizes the main political and social evils of that time, especially the withdrawn of peasants from their lands. The traveller says: “Your sheep that were so small eaters now eat up and swallow down the very men themselves. They consume, destroy and devour whole fields, houses and cities”.

The second part depicts the life on the island Utopia. The social order on Utopia is contrasted to that in England. Utopia is an ideal republic where the government is elected. The people on the island have their own religion but there is no religious intolerance. Schooling is free. Every man has enough for his needs. Everybody works. All people are equal.

Slaves usually do the most difficult work but then they are set free.

Utopia was the book where the ideals of the socialist state – Liberty, Equality and Fraternity – appeared for the first time. More’s work reflected the principles of humanism and anthropocentrism of the Renaissance.

One of the most wide-spread poetic forms in English Literature of the Renaissance was the **sonnet**. It was used by **Thomas Wyatt (1503 – 1542)** and **Henry Howard Surrey (1517 – 1547)**. In Wyatt’s sonnets the character feels different emotions at the same time. The Elizabethan poetry is also represented by **Edmund Spenser (1552 – 1599)**. The poet’s most prominent work is “**The Faerie Queene**” (1590 – 1596) which is devoted to Queen Elizabeth I. In each of six books Spenser glorifies a definite human virtue. The work is based the motives of Arthurian poems. Spenser creates the wonderful world of magic where knights defeat dragons. The Queen in his work resembles Elizabeth herself.

The group which deeply influenced drama in the time of Queen Elizabeth I was the so-called “The University Wits”. They got their name because they studied at Cambridge and Oxford. One of the members of the literary circle was **Christopher Marlowe (1564 – 1593)**. Marlowe was born in Canterbury in a poor family. The poet got his education at Cambridge. After getting the Master’s Degree Marlowe decided to become a dramatist. He was killed in a fight at a tavern when he was only twenty-nine years old. Marlowe’s literary heritage includes four tragedies.

His tragedy “**Tamburlaine the Great (1587 – 1588)**” describes the life of Timur Tamburlaine. Tamburlaine’s character is complex and controversial. On the one hand, he is fearless, brave and true. The conqueror admits no authorities. Tamburlaine is a skillful warrior. He teaches his sons how to build fortifications.

On the other hand, the conqueror tries to become the Lord of Asia. Tamburlaine constantly declares war on various nations and goes to conquer them. Tamburlaine’s passion to power makes him kill his son when the latter refuses to follow

the father. In the end Tamburlaine proclaims himself God and the Brightest Sun.

His opponents are depicted as true heroes who die in an unequal fight with the tyrant. While the conqueror wants to suppress other people, they fight for their land and liberty. Though Tamburlaine is strong, smart and brave the author does not sympathize with him.

Marlowe's second tragedy "**The Tragical History of Dr. Faustus**" (1589) is based on the German legend of a scholar who sold his soul to the devil. The main character of the tragedy, Johann Faustus, looks for new ways of studying nature. The scholar wants to get the abilities that can help him learn the unknown and become mighty and rich. Dr Faustus says: "All things that move between quiet poles should be at my command".

He makes a deal with the devil. Due to it after twenty-four years of his power Faustus will become the Satan's victim. At the end of the tragedy Dr. Faustus wants to have his soul back but nothing can help him change the deal. The image of Faustus is used to show the human seek for Knowledge which was characteristic of the Renaissance. The tragedy about Faustus is in a way of getting it.

The tragedy "**The Jew of Malta**" (1590) deals with the problem of human dishonesty and betrayal. Barabas, one of the Jews, refuses to pay taxes. As a result, his wealth is confiscated. Trying to revenge himself, Barabas helps the Turks to conquer the island. In return for his help, the invaders make Barabas the governor of Malta. The betrayer wants to kill the Turkish officers by making them fall down into boiling water during a dinner at his house. When the Turks understand his plan d they throw Barabas himself into water. The author states that trying to get power by all means cannot bring luck and success to anyone.

Marlowe's last tragedy "**Edward II**" (1592) is based on real facts from the history of England. The play depicts the time of reigning of the King Edward II (1284 – 1327). Lord Mortimer wants to become the ruler of England. The people of Mortimer kill Edward II. When Mortimer gets all the power,

King Edward III brings the criminal to justice. The author criticizes both the cruel means of getting Power and ignorance of state affairs. Christopher Marlowe played an important role in English Literature of the Renaissance. He showed human nature with its good and evil. The tragedies of the author were the basis for Shakespeare's works.

The **human being** with his rights, emotions and feelings was the main character in English Literature of the Renaissance. The authors of that time tried to defend people's rights. They also glorified love, self-esteem and seek for Knowledge. At the same time a will to get Power by dishonest or cruel means was criticized.

The most prominent English poet and dramatist of the Renaissance was **William Shakespeare (1564 – 1616)**. He is one of the national symbols of the today's Britain. For his ability to create vivid and real characters Shakespeare is often called "The Poet of Nature".

William Shakespeare was born on April 23, 1564 in Stratford-upon-Avon. His father John was a merchant. Mary Arden, Shakespeare's mother, was a daughter of a local farmer. William was their third child.

When he was eighteen years old, Shakespeare married Anne Hathaway who was eight years older than Shakespeare. They had three children. In 1587 the poet went to London where he became an actor. Later he began to improve the existing plays.

As Elizabeth I had no children, after her death **James VI (1566 – 1625)**, the King of Scotland, became the King of England. He was crowned as James I. As the new monarch came to court, the actors of the company changed its name for "The King's Men". The reason for that was the support which James I gave to the company. Shakespeare decided to build the theatre where actors could work. In 1599 the theatre was built and called "**The Globe**", because it was round.

Shakespeare himself started writing plays which were performed on the stage of "The Globe". During one of such performances a spark set light to the roof of the theatre and destroyed the building. It happened in 1613. The theatre was

re-built the following year. About 1611 Shakespeare gave up writing and returned to Stratford where he died on April 23, 1616.

Few facts about the poet life have caused the so-called **“question of Shakespeare”**. People think that Shakespeare never existed. There are at least two reasons for such thoughts. The first reason is the dates of his life. The date of Shakespeare’s birth coincides with the date of his death. The second reason is based on the investigation of his literary work. His style resembles a female one. Moreover, his poems differ in style. That is why some people think that Shakespeare only proof-read the poems written by other authors. It is also believed that his surname was a kind of pseudonym for a literary group.

The poet wrote 5 long poems, 37 plays (including comedies, tragedies, chronicles and tragicomedies) and 154 sonnets. Shakespeare’s literary work is usually divided into three periods.

The first period is called **optimistic (1590 – 1600)**. Shakespeare believed in human nature. His plays were full of optimism, humor and wit. The works of this period are:

- chronicles – “King Henry VI” (1590 – 1592), “The Tragedy of King Richard III” (1592 – 1593), “The Tragedy of King Richard II” (1595 – 1597), “The Life and Death of King John” (1595 – 1597), “King Henry V” (1598 – 1599);

- comedies – “The Comedy of Errors” (1591), “The Taming of the Shrew” (1594), “The Two Gentlemen of Verona” (1594 – 1595), “Love Labour’s Lost” (1594 – 1595), “A Midsummer-Night’s Dream” (1594 – 1595), “The Merchant of Venice” (1596), “The Merry Wives of Windsor” (1597), “Much Ado about Nothing” (1598 – 1599), “As You Like It” (1599 – 1600), “The Twelfth Night” (1600);

- light tragedies – “Romeo and Juliet” (1595), “Titus Andronicus” (1594), “Julius Caesar” (1599);

- sonnets.

The chronicle gives a dramatic description of personalities and events of the national history. Though the

material is based on real facts, the author may make up some situations. Through depicting historic events and personalities the author reflects social virtues and vices of his epoch. The setting of Shakespeare's tragedy "**King Henry VI**" is the War of Roses. The dramatist believes that the King can stop the war. Henry VI is though too indecisive. The monarch wants even to become a shepherd. In the end Henry VI dies.

The main character of the chronicle "**The Tragedy of King Richard III**" is an absolute antagonist of Henry VI. Richard is clever and brave enough to fight for the Crown. Shakespeare blames the King for his means of getting the Crown.

Shakespeare's comedies usually describe human feelings and emotions in a light and humorous way. Love plays an important role in his comedies.

The comedy "**The Two Gentleman of Verona**" tells us a story of two friends, Proteus and Valentine, who live in Verona. Proteus is light-minded, but Valentine is honest and reliable. The friends part with each other because Valentine takes service with the Duke of Milan. Proteus is in love with a young girl Julia. His father wants him to join Valentine in Milan that will help Proteus forget about his love.

The Duke's daughter Silvia is in love with Valentine, but the Duke wants her to marry a rich nobleman Thurio. Valentine wants marry the girl. He tells his nearest friend about it. When Proteus sees Silvia, he immediately falls in love with her and reveals Valentine's secret. The Duke is angry with his servant and Valentine hides in the forest where he becomes the leader of outlaws. Meanwhile, Julia arrives in Milan and takes the service with Proteus as a page.

Silvia decides to escape. When she is stopped in the forest by the outlaws, Proteus tries to take the girl away by force. Valentine does not let him do it. In the end the Duke forgives Valentine and blesses his marriage to Silvia. Proteus recognizes Julia in the page and they are together again.

Another well-known comedy by Shakespeare is "**The Twelfth Night**". The comedy has such a title because it was

written to say good-bye to the Christmas holidays which lasted for twelve days.

The main female character of the comedy is Viola, who is a kind and intelligent woman. She and her twin brother Sebastian are shipwrecked close to the territory governed by Duke Orsino. The captain of the ship brings Viola to shore, but her brother disappears.

The captain tells Viola about Orsino's love to Countess Olivia whose father and brother died. Viola decides to serve the Duke as a page under the name of Cesario. She dresses as a man and looks like her brother.

The Duke asks Cesario to go to Olivia and tell the lady about his love to her. Viola goes with unwillingness, because she loves Orsino. Olivia falls in love with Cesario. Meanwhile, Sebastian comes to the house of Olivia. She thinks that the person before her is Cesario. The young lady proposes Cesario to marry. Suddenly Viola comes. Olivia is completely baffled, because two similar people stand before her. When everything is cleared up, Orsino proposes Viola to marry him. As a result, two couples marry on the same day.

The action of Shakespeare's light tragedy **"Romeo and Juliet"** takes place in Verona. The tragedy is about love between Juliet Capulet and Romeo Montague. The young people belong to the rich families that are enemies. Juliet is persuaded to marry a man her father has chosen because "he is a very flower". Juliet confesses that she loves Romeo. She says: "This but your name that is my enemy. You are yourself though, not a Montague. What's Montague? It is nor hand, nor foot, nor arm, nor face, nor other part belonging to a man.... Romeo, refuse your name, and for that name, which is no part of you take all myself".

Romeo goes to Friar Laurence and asks him "to combine him with Juliet by holy marriage". The clergyman agrees. Romeo is exiled from Verona for killing a nephew to Juliet's mother. Friar Laurence wants Romeo to go away and wait there for good news.

Meanwhile, the Capulets are preparing for the wedding. The girl doesn't want to marry the person who she

does not in love. Besides, she is married to Romeo. Juliet asks Friar Laurence for help. The latter gives her the remedy which Juliet must drink. The liquid makes Juliet look dead for forty-two hours.

Romeo's servant tells him that Juliet is dead, and the young man decides to commit suicide. He asks an old chemist to give him poison. Romeo doesn't know that Juliet is just sleeping. At the cemetery Romeo drinks the poison given by the apothecary. Juliet wakes up and finds the corpse of her beloved husband. She takes Romeo's dagger, stabs herself, falls on Romeo's body and dies.

Friar Laurence tells the Prince of Verona and other citizens the matter. The Montague and the Capulets reconcile. The family of Montague promises to raise Juliet's statue. The Capulets do the same in honour of Romeo. The tragedy belongs to the optimistic period because it shows the strength of love to overcome evil and make our life better.

Shakespeare is also famous for his sonnets. He addressed his sonnets to a young nobleman (sonnets 1 – 126) and the so-called "Dark Lady" (sonnets 127 – 152) – a woman whom Shakespeare was in love with. The last two sonnets don't refer to any of the characters mentioned above. Hence, there is some doubt that Shakespeare wrote them.

Sonnets usually show human feelings and relations – love, honesty, jealousy and admiration. For example, in sonnet 130 Shakespeare describes the Dark Lady with such words:

"My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red,
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head".

The second period of Shakespeare's literary work is called **pessimistic (1601 – 1608)**. At that time the dramatist's view on the socio-political order of the country changed greatly. Shakespeare stopped trusting in the ideal monarch. The author tried to think over human vices and state problems. The period is represented by the following tragedies: "Hamlet, Prince of Denmark" (1601), "Othello, the Moor of Venice"

(1604), “King Lear” (1605), “Macbeth” (1606), “Anthony and Cleopatra” (1606), “Timon of Athens” (1607).

Some comedies belong to the period – “All Well That Ends Well” (1602), “Measure for Measure” (1604), “Pericles, Prince of Tyre” (1608). They are called “dark” comedies because of tragic elements in the plot.

The second period of Shakespeare’s literary work starts with his tragedy **“Hamlet, Prince of Denmark”**. Hamlet’s father dies. His brother Claudius becomes the King and marries Gertrude, mother to Hamlet. The young boy wants to go back to University of Wittenberg because he feels himself lonely at the court.

One of his friends, Horatio, tells Hamlet that he saw the King, his father. Hamlet decides to speak to the Ghost. The Ghost accuses Claudius of killing him and asks Hamlet to revenge the murder. Hamlet decides to pretend to be mad. The Prince asks his friends not to give out his secret.

Polonius tells the King that Hamlet is mad. The old man is sure that Hamlet’s love to Ophelia made the Prince mad. Hamlet decides to expose Claudius with the help of the players. The young man wants them to play “something like the murder of my father before mine uncle”. The players are staging the play called “The Mousetrap”. It resembles the murder of Hamlet’s father. Suddenly Claudius rises and leaves.

The Prince goes to his mother Gertrude. When talking to her Hamlet notices that somebody is hiding in the room. The young man and kills Polonius. The Prince accuses Gertrude of being married to the murderer of his father. Claudius demands Hamlet to go to England immediately.

Meanwhile, Ophelia becomes mad. After knowing about his father’s death Laertes returns from France. The Danish want to proclaim Laertes the King. Claudius tells Laertes who killed his father. Horatio meets the sailor who gives him a letter from Hamlet. Hamlet writes that their ship was attacked and he was left naked on the territory of the Danish kingdom. Claudius proposes Laertes to kill Hamlet

with a poisoned weapon during the fighting. The King prepares a poisoned drink for Hamlet. Ophelia is drowned.

During the fight Laertes wounds Hamlet with a poisoned weapon. They exchange weapons, and Hamlet wounds Laertes. The Queen dies after drinking poison. The Prince hurts the King and makes him drink off the poison. Hamlet dying asks Horatio to tell his story to the people.

Hamlet has got strong wills. He tries to convince the people and himself of Claudius' guilt. The Prince asks to play the scene which is very close to his father's death just in order to make a "trap" for his uncle.

One can say that Hamlet is as cruel as Claudius is. He wants to kill his uncle to revenge the murder of the father. Moreover, the Prince kills Polonius, Ophelia's father. His actions though, are based on his wish not to be killed. Claudius acts and kills for the only reason – power. That is the difference between Hamlet and his uncle Claudius. The tragedy of Hamlet is in the fact that he is ready to sacrifice his own life for improving the world.

Another well-known tragedy by Shakespeare is **"Othello, the Moor of Venice"**. The tragedy tells about the love of Desdemona, a Venetian girl, to Othello. The latter is a Moor and a general in the army of Venice. Roderigo and Iago tell senator Brabantio, father to Desdemona, that his daughter has gone to the Moor. Roderigo wants to marry Desdemona and become related to one of the noble families in Venice. Iago, in his turn, is angry with the Moor who does not make him Lieutenant.

Brabantio finds Othello and wants to arrest him. The Duke of Venice is sends for both the senators and Othello. Brabantio tells the Duke that Othello has stolen his daughter. The Moor denies any accusations. He says: "She loved me for the dangers I passed, and I loved her, that she did pity them". Desdemona says that they love each other. As a result, Brabantio admits her daughter's choice. The Duke orders Othello to go to Cyprus and defend it from the Turk army. Desdemona wants to follow her husband. The Moor asks Iago to take care of Desdemona and accompany her to Cyprus.

When Othello comes to the island, the Turk ships are wrecked in a storm. Iago wants to make Othello sure that Desdemona is in love with Cassio, the Moor's Lieutenant. While celebrating the victory over the Turks and Othello's marriage Cassio drinks more than usual and starts fighting. Iago advises him to ask Desdemona for defence before the Moor. Cassio agrees.

Desdemona asks her husband to reconcile with his Lieutenant and call him back to service. Iago tries to provoke some doubts about Desdemona's fidelity. The villain says: "I speak not yet of proof: look to your wife, observe her well with Cassio, wear your eyes: not jealous, nor secure". As a result, Othello wants Iago's wife to observe Desdemona. On the one hand, the Moor trusts in his wife; on the other hand, though, he thinks that Iago is "the fellow of exceeding honesty".

Meanwhile, Emilia finds Desdemona's handkerchief and gives it to Iago, her husband. The latter leaves the handkerchief in Cassio's lodgings. At the same time Iago gossips about Desdemona's love to Cassio. The Moor is now sure that her wife is unfaithful to him. So, he decides to kill both Cassio and her. Due to the Duke's order Othello has to leave the island, "deputing Cassio in his government". The Moor kills Desdemona. When Emilia tells the truth, Othello realizes the mistake. As a result, he commits suicide.

Othello is a brave soldier; he is the incorporation of the human ideal of the Renaissance. For his kindness and cleverness he is adored by Desdemona whose nature is similar to the nature of Othello. She leaves home and goes to Cyprus when her beloved husband is ordered to go there. Othello and Desdemona are protagonists. Though they are a little bit different. While Othello's feelings to her wife are pure but passionate, her love is tender. Moreover, the young lady is faithful to her husband till the very end of her life. Iago is a complete opposite to Othello. His main wish is power. He uses the "weak point" of Othello – his passionate nature – to revenge his hurt self-esteem.

Shakespeare shows the problem of “moral choice” of the human being – either the man becomes pure, kind and “real” (Othello, Desdemona) or immoral (Iago). Othello’s suicide shows that one must always believe in the humankind.

The conflict between a person and the society is described in Shakespeare’s work “**The Tragedy of King Lear**”. The tragedy is social. The main character – Lear – is the King of Britain. He wants to divide the territory in three parts – a separate part should be given to each of his daughters. The first and the second daughter – Goneril and Regan – swear that they love Lear. The youngest daughter Cordelia can’t say how much she loves her father, because her love is in her heart. So, she does not get anything, because “nothing will come of nothing”. As a result, her part is divided between two elder daughters of Lear. The old monarch exiles Cordelia and his adviser Kent who tries to defend her. The King of France wants to marry Cordelia and takes her away to his Motherland.

Due to his wish Lear lives a month by each of two daughters. Soon they are angry with it. That is why they look for any chance to make him leave. The Fool says that Lear is not the real King anymore, but Lear’s shadow. Goneril orders her father to lessen the quantity of his servants. Lear rejects the order and leaves. He wants to go to his second daughter Regan, but she appears to be as ingratitude as her elder sister is.

Meanwhile, Edmund, bastard son of Gloucester, incites his father to Edgar, Gloucester’s son. Edmund accuses Edgar of trying to kill their father. Edgar must hide in the forest. Regan says that her father has too many servants. Lear leaves and appears in a heath. During the storm Lear becomes mad, but his madness helps him understand all his errors and realize all the difficulties poor people face with. The King meets Edgar who pretends to be mad and hides behind the name of Poor Tom.

Meanwhile, Edmund tells the Duke of Cornwall about a letter which his father has. It stands there that the French troops are on the territory of Britain to defend the King. The

Duke plucks out Gloucester's eyes. Edgar meets his father in the heath and follows him to Dover. Cordelia meets her father in Dover. The British troops win the French troops. Cordelia and Lear are taken prisoners. Because of love to Edmund Goneril poisons her sister Regan and commits suicide. Cordelia is hanged. Lear dies of sorrow.

Shakespeare shows the struggle between two groups: the representatives of the "knight world" (Lear, Cordelia, Edgar, Gloucester) and the representatives of the "money world" (Goneril, Regan, Edmund). He says that following private interests sometimes hurts both the state and the society.

The writer criticizes the social vices ("unnaturalness between the child and the parent", "death", "divisions in state", "banishment of friends", etc.). Though when criticizing, the dramatist (in Edgar's words) gives some moral targets. Edgar says: "... obey your parents, keep your word justly, swear not".

The third period of his literary career is called **romantic (1608 – 1612)**. It is represented by tragicomedies "Pericles" (1609), "Cymbeline" (1610), "The Winter's Tale" (1610), "The Tempest" (1611). These works have no strong conflicts in them. They are mainly about fortune and human happiness.

All in all, Shakespeare is a true representative of the Renaissance, because the dramatist sets the ideas of humanism, freedom of people, personal responsibility for any deeds, love and friendship. Shakespeare used folk language to enliven his characters' speech. Moreover, the dramatist enriched the English vocabulary. We can name just a few words and phrases which the author introduced into the English language – "accommodation", "to make assurance double sure", "the devil incarnate", etc.

Questions for Self-Check:

1. What does the word "Renaissance" mean?
2. What philosophical trend is the epoch famous for?
3. How did the historical background influence English Literature of the Renaissance?

4. What does the work by Thomas More describe?
5. Can you name chief forms of poetry in the time of Elizabeth's reigning?
6. Who was the sonnet used by?
7. What was the major genre in English Literature of the Renaissance?
8. What groups was drama divided into?
9. What problems do Marlowe's works deal with?
10. How many periods is the literary career of Shakespeare divided into?
11. Are there any differences between these periods? If yes, what are they?

Vocabulary:

accommodation	[əkomə'deɪʃən]	помешкання
antagonist	[æn'tæɡənɪst]	антагоніст
anthropocentrism	[æθrə'pɒsentrɪzəm]	антропоцентризм
bastard	['bɑːstəd]	позашлюбний
behead	[bɪ'hed]	рубити голову
betrayal	[bɪ'treɪəl]	зрадництво
bourgeoisie	[buə'wɜːzi]	буржуазія
Catholic	['kæθəɪk]	католик (-кий)
Chancellor	['tʃænsələ]	канцлер
chorus	['kɔːrəs]	хор
clergyman	['klɜːdʒɪmən]	священник
coincide with	[kəʊn'saɪd]	співпадати з
commit	[kə'mɪt]	вчиняти
controversial	[kɒntrə'veɪʃəl]	суперечливий
cradle	['kreɪdl]	коліска
depute sb in smth	['depjuːtɪ]	заміщувати
devour	[dɪ'vaʊə]	пожирати
dynasty	['dɪnəstɪ]	династія
epoch	['iːpɒk]	епоха
exile	['eksɪl]	вижнати

expose	[iks'pouz]	викривати
feudal	['fju:dl]	феодалний
fidelity	[fi'delɪti]	вірність
fraternity	[frə'tə:nɪti]	братерство
friar	['fraɪə]	монах
genre	[ɟ ɟrə]ŋ	жанр
ghost	[goust]	привид
heath	[hi:θ]	пустош, степ
humorous	['hju:mərəs]	гумористичний
incarnate	[ɪn'ka:nɪt]	втілений
incite to	[ɪn'saɪt]	настроювати
incorporation	[ɪnkɔpə'reɪʃən]	уособлення
ingratitude	[ɪn'grætɪtju:d]	невдячний
jew	[dʒu:]	єврей
Lieutenant	[lef'tenənt]	лейтенант
liquid	['lɪkwɪd]	рідина
merchant	['mɜ:tʃənt]	купець
Moor	[muə]	мавр
nephew	['nevju:]	племінник
outlaw	['aʊlə:]	поза законом
page	[peɪdʒ]	паж
protagonist	[prə'tægənɪst]	протагоніст
pseudonym	['sju:dənɪm]	псевдонім
reconcile with	['rekənsaɪl]	миритися з
Renaissance	[ri'neɪsɑ:ns]	Відродження
reveal	[ri'veɪl]	розкривати
sacrifice for	['sækrɪfaɪs]	жертвувати
shepard	['ʃepəd]	пастух
suicide	[suɪdaɪd]	самогубство
supremacy	[su'preməsɪ]	превалювання
tavern	['tævən]	таверна
tyrant	['taɪərnt]	тиран, деспот
violence	['vaɪələns]	жорстокість
warrior	['wɔriə]	воїн

TOPIC 3

ENGLISH LITERATURE OF THE ENLIGHTENMENT

Literary Terms: adventure story, allegory, biography, Enlightenment, irony, narrator, novel, pamphlet, parody, prologue, satire, theme.

Questions Discussed:

1. The Enlightenment and its Impact on English Literature.
2. Daniel Defoe as a Representative of the English Literature of the Enlightenment.
3. The Life and Literary Work of Jonathan Swift.

In the XVIII century the world faced great changes. Philosophers and scientists denied the medieval belief in the sinful nature of human soul. They could not come to an agreement about the idea of man's inborn goodness. Some of them believed that a person was good from the very birth. Others though denied the idea. At the same time all the intellectuals thought that vice was provoked by the living conditions. So, it was not inborn. Scientists believed in human sense that made people good. They saw their aim in educating and enlightening people. That is why the epoch is usually called the **Enlightenment**.

The power of reason was used when solving political and social problems of the time. The Enlighteners believed in the educational strength of art and especially – of literature. The writers of the XVIII century followed the ancient Greek and Roman traditions and models.

The epoch was one of the most important periods in Britain's history. The country's prosperity increased. Though the production was still agricultural, industry developed rapidly. The Bank of England started supporting people who wanted to borrow money for business purposes. Private banks worked all over the country – even in small towns. By the

middle of the XVIII century new mechanics and machines began to appear in industry. It was a starting point of the **Industrial Revolution**. Its consequences were dramatic. Hand-workers were losing their jobs. So, the weavers of Manchester, Nottinghamshire and Derbyshire gathered to destroy the devices. The movement known as **Luddism** (after the name of Ned Lud) began in 1779 in Nottingham and Sheffield. It quickly spread throughout all the industrial centers of England.

In 1688 the King James II was replaced with his daughter Mary and her husband William of Orange. William, who was Dutch, was proclaimed as William III. The middle class forced the new King to rule through Parliament. The event became known as the **Glorious Revolution**. The political power was in the hands of two parties – the Tories and the Whigs. The Tories represented landowners and clergymen, while the Whigs reflected the interests of growing commercial classes. These two parties still play the most important role in the political life of Great Britain. We know the Tories as the Conservative Party, and the Whigs are called the Liberal Party.

The XVIII century was the time of the actual making of the **British Empire**. Britain got a lot of colonies. The King William III defeated the Irish armed forces and occupied Dublin. In 1707 after a period of serious hostilities Scotland agreed to a union with England which meant the lost of independence. Britain had wars with other European countries for commanding positions in the world. For example, in 1689 William started a war against France, defeated it and got the majority of its colonies. The victories over its enemies made Britain the mistress of the seas, as well as the largest colonial country in the world. It gained Canada, parts of America, India and some territories on the West-African coast.

Geographical discoveries also enlarged the total area which was under Britain's command. In 1769 Captain James Cook discovered Australia. Though, only in 1788 Britain began to make a settlement there. The first inhabitants were mostly convicts who were transported from Britain. Criminals

who committed crimes in Britain also fled to Australia. Today the former British colonies are the members of the Commonwealth, a union of independent states – former colonies. The British monarch is its Head.

One of the ways to enlighten people, to spread the knowledge was to enlarge the sources of it. So, **Joseph Addison (1672 – 1719)** and **Richard Steele (1672 – 1729)** began to edit the first magazines “**The Tattler**” (1709 – 1711), “**The Spectator**” (1711 – 1712), “**The Guardian**” (1713), “**The Englishman**” (1713 – 1714). In 1703 the first daily newspaper appeared. Hence the number of readers increased enormously.

Literature reflected the political and social virtues or vices of the time. For example, **Alexander Pope (1688 – 1744)** in his poem “**An Essay on Man**” (1732 – 1734) expressed the idea of harmony and justice in the existing state of things. In his “**Moral Essays**” (1731 – 1735) the author criticized the vices of the bourgeois society. Being a true supporter of classical rules of poetry, Pope wrote a long satire “**The Dunciad**” (1728) which criticized the “dunces” – the bad poets.

Robert Burns (1759 – 1796), the greatest poet in English Literature of the XVIII century, loved his Motherland. In the verse “**My Heart’s in the Highlands**” (1790) the author glorified the nature of Scotland. At the same time Burns criticized the social order in Britain. Through the talk between the lord’s dog and the ploughman’s dog in the poem “**The Twa (Two) Dogs**” (1787) Burns showed the social inequality.

Due to the attitude to the social problems and the methods of their solution all writers of the Enlightenment divided into **2 groups**. The representatives of the **first group** wanted **to improve the world by teaching** it (D. Defoe, A. Pope, S. Richardson, L. Sterne). The authors of the **second group criticized** the vicious **social order** (R. Burns, H. Fielding, J. Swift and others).

The **novel** became the leading genre of literature. Its hero was the representative of the middle class. There were different types of novels: realistic novel, adventure novel,

biographical novel, historical novel, moral novel, psychological novel etc. The first novelists of the Enlightenment in English Literature were Daniel Defoe and Jonathan Swift.

The founder of the novel in English Literature was **Daniel Defoe (1660 – 1731)**. Little is known about his childhood. Even the year of his birth is under discussion. Defoe was born into a family of a wealthy London butcher and candle manufacturer. One of the most ridiculous things about the writer is that his real surname was Foe. Daniel disliked it because of its meaning – the word “foe” means “enemy”. So, the writer changed it for Defoe, because the prefix **-de** gave the word the opposite meaning.

Daniel got an excellent education. He spoke six languages and was a man of wide learning. The writer was very energetic. He made a lot of money, went bankrupt and was even taken to prison several times. The boy’s father James wanted his son to be a clergyman. Daniel himself, however, preferred to become a merchant. From 1694 Defoe began to play an active part in public affairs. He wrote pamphlets on any important subject or event. Defoe successfully combined the life of a writer with that of a secret agent of the Government. When his connection with the Government became known, indignation aroused against him. That fact destroyed his popularity. The writer died in London when hiding from his enemies.

Defoe was an extraordinary prolific writer. His literary career started in **1698** when Defoe published his first pamphlet **“Essay on Man”**. In it the writer proposed to establish saving banks, to provide education for women. He also outlined the system for protecting seamen.

When William III became the King, the Tories started to say that he had no right to be the King because he was not English by birth. Defoe tried to defend the new King. In his pamphlet **“The True-Born Englishman” (1701)** the writer criticized such accusations. Defoe stated that there were no true-born Englishmen “superior to other nations”, as the

English were a mixture of different nationalities – the Danes, the Normans etc.

In his pamphlet “**The Shortest Way with Dissenters**” (1702) Defoe tried to defend the dissenters from the Government and the clergy. The dissenters were those who disagreed with the Anglican Church. The irony was so subtle that the authorities did not catch it at once. The Tory party liked the pamphlet but then they understood that Defoe was their political opponent. Moreover, the writer criticized the English Church for retaining Catholicism in form. As a result, Defoe was sentenced to imprisonment and staying at the pillory. Being in prison, he wrote “**A Hymn to the Pillory**” (1703). The work was not published, but nevertheless it became popular.

Daniel Defoe is mostly known for his novels. Among them we can name **adventure novels** (“The Fortunes and Misfortunes of the Famous Moll Flanders”, 1722; “Colonel Jacques”, 1722; “Lady Roxana”, 1724), **sea novels** (“Captain Singleton”, 1720) and **historical novels** (“A Journal of the Plague Year”, 1722; “Memoirs of a Cavalier”, 1720).

His novels are written in the form of memoirs or autobiographies. They tell us the hero’s lifespan. The writer reveals the impact of the living conditions on the formation of a personality. Defoe depicts the cruel world where people can rely only on themselves. Everyone uses any method to achieve the goal. For example, to get success in career, Roxana becomes an accomplice of her daughter’s murder. The writer shows that crimes are mostly provoked by the cruel society. His characters are real, and they act in the real world. So, the writer is the founder of realistic novel in English Literature.

Defoe’s best-known novel is definitely “**The Life and Strange Surprising Adventures of Robinson Crusoe**”, or just “**Robinson Crusoe**” (1719). The first part appeared when Defoe was 59 years old. Its second part was published the same year, and the third one appeared a year later. The readers thought that the book included memoirs of Robinson himself.

The novel was based on the true story of a sailor, Alexander Selkirk by name. During a sea voyage Selkirk

argued with the captain of the ship and asked to leave him on a desert island of Juan Fernandez. His request was fulfilled. Selkirk lived on the shore for some weeks, because he hoped that the ship would return and take him back. However, nobody came. Having got accustomed to his position, the sailor decided to make his life on the island as convenient as possible. He bred goats, tamed wild cats and caught fish. In 1709 two pirate ships moored the island. Selkirk got to know that his acquaintance was a member of the ship's crew. As a result, Selkirk was proposed to get the post of the mate. He lived on the desert island for almost 5 years. In 1711 the sailor returned to England and became a celebrity. His story was described by Richard Steele in **1713** in the magazine "**The Englishman**".

The main character of the novel is **Robinson Crusoe**. He got his name from the surname of his mother. The surname of his father, a foreigner of Bremen, was mispronounced by the English. So, the boy was called Robinson Crusoe. Robinson's father wants him to be a lawyer, but he wants to travel by sea. Hence at the age of 19 the young man goes by ship to London. They are shipwrecked, and Robinson travels to London by land. There he gets acquainted with a ship master and admits the offer to go to Guinea. Soon afterwards Crusoe becomes a merchant and runs the trade himself. During one of his voyages Robinson is captured by pirates.

Trying to escape, he is shipwrecked. The crew of a Portuguese ship save Crusoe and takes him to Brazil where he becomes a planter. Robinson increases business and wealth. As a result he buys a Negro slave, and a European servant. After living almost four years in Brazil Robinson Crusoe makes friends with other planters and merchants. Three of them propose Crusoe to go to Guinea and buy some Negroes for their plantations. Robinson agrees, but during the voyage he gets in a storm and finds himself on a desert island.

Robinson finds their ship lifted off from the sand and saves some necessary things for his use. He takes food, drinks and seeds as well as nails, saws, a spare topmast, chests etc. In order not to lose his reckoning of time Crusoe keeps his

calendar. He sets a large post on the shore and cuts the day of his coming – September 30, 1659. Every day he cuts a notch with his knife, and every seventh notch was longer than the rest, and every first day of the month was much longer than that long one. Using the things from the ship the main character organizes his life on the island. He makes a tent, sews his grain, and tames goats. Having cows and goats Robinson can provide himself with milk, butter and cheese. So, he leads an isolated life.

One day Robinson sees the shore of the island spread with bones. The character understands that somebody eats people. Soon afterwards he sees the cannibals. Crusoe wants “to destroy the monsters in their cruel bloody entertainment”, i.e. to kill the cannibals. Then he begins to think that it is not fair to kill those who have not done anything bad to him. Robinson wants to capture some savage and make them his slaves. So, he tries to fulfill his wish. In some time the cannibals are getting ready for eating two savages. Suddenly, one of them runs to the place where Robinson lives. Crusoe saves the savage and calls him Friday which is the day the boy is saved.

Robinson tries to teach Friday who calls Crusoe his Master. Robinson tells Friday about Jesus Christ, religion and European countries – especially England. Robinson and Friday save some people who the savages are going to eat. One day Crusoe with his servant see a ship. Its captain, his mate and a passenger are taken to the shore. Robinson realizes that they have something bad in mind. He asks the hostages what the matter is. The captain says that the crew has mutinied against the captain.

Crusoe agrees to help the captain seize the ship, but he has two conditions: 1) the captain will not pretend to get the power on the island; 2) if they occupy the ship, the captain will carry Robinson and Friday to England free of charge. So, they manage to seize the ship. Robinson leaves the island on December 19, 1686 after living there for 28 years. On June 11, 1687 he arrives in England. However, Robinson is thought to

have died. There are few relatives in the country. That is why Crusoe goes to Lisbon.

In Lisbon he finds the old captain of the Portuguese ship which has taken him to Brazil. Robinson makes inquiries about his plantation in that country. As a result, the main character understands that he is very rich. He gets his wealth back. However, Robinson can find nobody whom he can leave his money and goods to. He decides to sell his plantation. So, he returns to England by land, because the way is safer than travelling by sea.

The second part shows Crusoe's life in England. Robinson is married and has two sons and a daughter. As his wife dies, Crusoe goes in his nephew's ship to East India as a private trader. That happens in 1694. He revisits his island and meets the Spaniards who he has saved from the cannibals. The Spaniards tell Robinson about their life on the island and the life of the villains – sailors from the English ship. Robinson shares the lands into parts with the members of the colony. Crusoe provides them with all the necessary things, i.e. powder, clothes, tools. Moreover, he brings two workmen – a carpenter and a smith. Robinson persuades the people to stay on the island and leaves. In Brazil he buys a bark for the colony. Robinson also sends seven women to the island. Crusoe travels to India, China and Siberia. At the age of 72 he eventually returns home.

The novel is so popular that the English people left only two books to their children – the Bible and Defoe's novel. The work is a vivid example of the literature of the Enlightenment. Robinson Crusoe applies all his strength to withstand dangerous conditions he lives in. He does his best in building his fortress, breeding goats, sheep and cows, and growing his harvest. Crusoe considers reason to be the substance and the origin of mathematics. In other words, he states that a man should rely on himself when trying to make his life better. Crusoe is "a self-made" man.

At the same time Defoe's hero is a representative of the bourgeoisie. He tries not to miss any profit he can get. Being a planter, he uses the work of Negro slaves. Robinson

also describes his wealth and income to prove his abilities and success in trade.

The question of Crusoe's nature is still under discussion. On the one hand, Crusoe is devout. He reads the Bible and thanks God, or Providence, for staying him alive and helping him to survive on a desert island. On the other hand, he sells Xury, the boy who helps him to escape from the pirates.

Robinson blames the Spaniards for treating other people badly. However, the true reason for that was not Robinson's condolence with the others. Britain had wars with European countries for commanding positions. One of the countries was Spain. At the same time Crusoe saves some Spaniards.

Another interesting point in the novel is Robinson's views on religion. He thanks God for all the ordeals he has to get over. Meanwhile, Crusoe thinks that Catholicism is not good. While thinking of travelling to Brazil, Robinson says: "... I began to regret having professed myself a Papist and thought it might not be the best religion to die with". Defoe's own views on religion can be easily traced in these words. The matter is that the writer supported the dissenters who wanted to free the English Church from the Catholic influence.

One of the most important problems in the novel is the "mission of civilization". During the Enlightenment European countries – including Britain – saw their aim in both teaching people and bringing civilization to other ("savage") lands. For example, Robinson sells Xury on condition that the boy will be converted to Christianity. When talking to Friday, Crusoe tells him about God and life in Europe. He tries to civilize Friday.

All in all, Defoe shows the problems people face from the dawn of humanity. He does not want to persuade anybody. So, he leaves the right of making choices and decisions to the reader. Defoe tries to depict the life as it was in that very epoch. His Robinson is a mixture of good and bad features which were characteristic of the people of the Enlightenment.

That is why the writer is usually called the “father” of realistic novel in English Literature.

The writer who was quite opposite to Daniel Defoe was **Jonathan Swift (1667 – 1745)**. Unlike Defoe, Swift criticized the social order that existed at that time. The writer was born in Dublin where his family moved from England. His father died before the boy was born. Swift was supported by his uncle because his mother came back to England. He got his education at Dublin University, Trinity College. However, the idea of being a clergyman did not attract him, and after graduating Swift left for London. There he got the position of private secretary to Sir William Temple.

The latter had an excellent library, and Jonathan improved his knowledge while reading books of different kinds. That enabled him to take his MA degree at Oxford. Then he got a position of a vicar in Ireland where he worked for about a year. Later he returned to Sir William. Temple died in 1699, and the following year Swift became pastor of a small parish in a village Laracor which was in Ireland. Living in Ireland, Swift did not break connections with England. He visited London where he met journalists and politicians. Swift was extremely famous in London for his pamphlets.

In 1713 the writer was made Dean of St. Patrick’s Cathedral in Dublin. He occupied the position till his death. Being in the midst of the country’s political life the writer did not take care of his health. As a result, he became insane. Jonathan Swift died in 1745 and was buried in St. Patrick’s Cathedral.

The starting point of Swift’s literary career was his satirical pamphlet “**The Battle of the Books**” (1697) which criticized the argument between the supporters of ancient and modern literature. Swift, however, considered such arguments senseless and stupid.

The author wrote pamphlets on any important political or social subject. Like the previous work, the pamphlet “**A Tale of a Tub**” (1707) also highlighted Swift’s views on one of the most important topics of the epoch – religion. In the XVII century a lot of Protestants went into exile. By the time

they came back, the English Church had got much of Catholicism in form. Trying to deliver the English Church of the Catholic rites (to “purify” it), the Protestants organized their own movement – Puritanism.

The pamphlet is a satire on the church. It is written in the form of a parable about three brothers. Each of them represents one of the religions – Peter (Catholicism), Martin (the Church of England, or Anglicanism) and Jack (Puritanism). When dying, his father (Christianity) gives them three caftans and asks to wear the caftans carefully. They mustn’t make any changes of the caftans. Moreover, they have to be kind and friendly to one another. He warns his sons that their future success depends on it.

During the first seven years the brothers follow the will. However, later they decorate their caftans in order to look fashionable. Peter declares himself the only inheritor of their father. He invents the “universal brine” (it symbolizes “Holy Water”), a remedy for intestinal worm (absolution) and many other useful things. Peter becomes rich but insane.

After arguing with Peter, Martin and Jack decide to “reform” their clothes according to the father’s will. However, they act in a different way. Martin tears away the fringe from his caftan carefully. Meanwhile, Jack tears the caftan furiously. He does not want to listen to Martin’s advice. As a result, Jack also becomes insane.

Swift criticizes both Catholicism and evil measures of Puritanism. However, the writer tries to show that such arguments are to the state’s advantage. They divert the people’s attention from more important social problems. The title of the pamphlet is symbolic. In the preface Swift says that the seamen usually throw an empty tub into the water if a whale follows the ship. Splashing produces much noise and diverts the whale’s attention from the ship. In Swift’s opinion the ship is the state itself. Religion, in its turn, plays the role of the empty tub which diverts attention from other state affairs.

As it has already been said, in the XVIII century England annexed other countries to its territory or made them colonies. Ireland was the first target. Living in Ireland, Swift

could not stand aside from the struggle of the Irish against England. Swift had an opportunity to see the suffering of ordinary people. The writer reflected it in his works.

The pamphlet **“The Drapier’s Letters” (1724)** shows the suppression of the Irish people by means of spreading a copper coin in Ireland. The coin is minted in England. However, it is not worthy its face value. The main character calls the Irish to struggle for their rights. He also warns the people about the possible consequences of their apathy or indifference.

In the pamphlet **“A Modest Proposal” (1729)** Swift uses the “black” parody. In an impassionate manner the writer proposes to fatten up the children of poor people for slaughter. To his mind, the measure can avert poverty.

However, Jonathan Swift is mostly known for his work **“Travels into Several Remote Nations of the World by Lemuel Gulliver, first a Surgeon and then a Captain of Several Ships” (1726)**. People usually call it just **“Gulliver’s Travels”**. The novel is often considered to be either a simple travel-story or an adventure story for children. On the one hand, it is right. On the other hand, though, Swift criticized the life principles of some countries and glorified those of other countries. So, the novel was of paramount social importance.

The book consists of 4 parts. The first part **“A Voyage to Lilliput”** gives us a short account of Gulliver’s life. Born in Nottinghamshire, he gets his education and becomes a ship surgeon. During one of the voyages Gulliver is shipwrecked and gets safe in the country of Lilliputs. The inhabitants are too short. Their height is about six inches. Gulliver is made a prisoner and taken to the Emperor of Lilliput.

Gulliver has his liberty upon certain conditions. According to them Gulliver (or Man-Mountain, as the Lilliputians call him) mustn’t: 1) leave the country without the Emperor’s permission; 2) go to the capital of Lilliput without the Emperor’s permission; 3) walk or lie down in a meadow or a field of corn; 4) take any of the Lilliputians into his hands. At the same time he has to: 1) carry any messenger or horse in his pocket and return the messenger back safe; 2) help the

Lilliputians destroy the fleet of Blefuscu which wants to invade the country; 3) give his aid and assistance to the workmen of Lilliput; 4) measure the country of Lilliput. Gulliver swears to follow all the conditions.

Gulliver is told about the war between Lilliput and Blefuscu. The pretext is the disagreement concerning the methods of breaking eggs. Gulliver says that he is ready to defend the state against all invaders. He defeats the fleet of Blefuscu. As a result, the Emperor awards Gulliver the highest title of honour. The ambassadors of Blefuscu come to Lilliput and ask for peace. Gulliver wants to visit Blefuscu because he respects their Emperor. As a result, the main character is accused of state treason. So, Gulliver goes to Blefuscu. After some difficulties he returns to his native country.

The first part is a satire on England, its policy and traditions. The Emperor of Lilliput resembles George I (1660 – 1727) who ruled Britain from 1714 to 1727. Like his prototype, the Emperor is mean. Moreover, he leaves the solution of the most important questions to his ministers. At the same time he names himself as “delight and terror of the universe, monarch of all monarchs, taller than the sons of men”. Like George I, the Emperor is also a self-centered man.

Describing the war between Lilliput and Blefuscu, the author criticizes the wars between England and France for the Spanish succession. By means of showing the pretext of the war (the methods of breaking eggs), Swift tries to draw the reader’s attention to the stupidity of declaring wars. To make the analogy indistinct, the writer puts Lilliput on the continent, and Blefuscu – on the island.

The traditions and customs of Lilliput are quite similar to those in England. They write from one corner of the paper to the other “like ladies in England”. People in Lilliput consider fraud to be a greater crime than theft. Swift also criticizes the manner of employing people because “in choosing persons for all employments, they have more regard to good morals than to great abilities”.

The writer ridicules views of the Lilliputians on the questions of upbringing and family life. These views resemble

that in England. There are “in every town public nurseries, where all parents are obliged to send their infants of both sexes to be educated”. The order at such schools is strict, because the children are not allowed to get toys and sweets from their parents. The parents also mustn’t kiss the kids.

The peasants and labourers keep their children at home. As their business is only to cultivate the earth, their education is not important to the public. The girls are mostly taught to lead the household, because “a wife should be always a reasonable and agreeable companion”.

The second part “**A Voyage to Brobdingnag**” tells about another voyage of Gulliver. His ship comes in a great storm. The crew see an island or a continent. The captain sends a boat to the land to get some water. Gulliver asks for permission to join the members of the crew. He is seized by one of the natives and carried to a farmer’s house. Being short in comparison with the inhabitants of Brobdingnag, Gulliver is called Grildrig which means “dwarf”. Then he is taken to the capital of the country.

Gulliver is sent for to Court. The Queen buys him of the farmer and presents him to the King. He disputes with his Majesty’s scholars and talks of his beloved country, trade, wars by sea and land, religion etc. The main character tries to find any opportunity to escape, because he does not want to live in a cage like tame canary birds. When the King and the Queen go to the southern border of the country, Gulliver accompanies them. He wants to see the ocean, and pretends to be worse than he is. As a result, a page takes him in a big box. An eagle takes the box, but, when attacked, drops it into the water. The crew of an English ship saves Gulliver, and he returns home.

Brobdingnag is an ideal monarchy. The King tries to organize the life in the country on the principles of reason and morality. The monarch is a well-educated person. He has got an excellent education in the study of philosophy and mathematics. He condemns wars. Gulliver says that the King possesses the virtues of the monarch. The King rejects Gulliver’s proposal to use a certain powder which can make

him “an absolute master of the lives, the liberties, and the fortunes of his people”.

Brobdingnag is contrasted to Lilliput and its prototype – England. The King asks about the political and the judicial system of Gulliver’s Motherland. The monarch proposes many doubts and objections to everything he has heard. For example, the King asks if the king’s wish, a sum of money, or the role of the party can be motives for getting the position of the lord. The monarch of Brobdingnag also wonders what methods are used to bring up the young nobility. His questions show subtle irony about the social order in England.

However, there are vivid examples of Swift’s criticism in the second part. While talking to Gulliver, the King says about the English: “These creatures have their titles and distinction of honour, they dispute, they cheat, they betray”. His Majesty briefly enumerates the vices of Gulliver’s country: a) ignorance, and idleness of a legislator; b) laws are passed or interpreted by those who are interested in them; c) corruption in almost every branch of social life; d) no advance for virtues. In the end the King says that Gulliver’s natives are the cruelest people ever existed.

The third part **“A Voyage to Laputa, Balnibarbi, Glubdubdribb, Luggnagg and Japan”** tells about the third voyage of Gulliver. The ship is boarded by pirates. They put Gulliver into a small canoe somewhere near Japan. He finds himself on an island. Then Gulliver sees a flying island Laputa. He is ordered to come to that island.

As Gulliver is bored on Laputa, he decides to leave it. The main character is taken down to Balnibarbi which is beneath. He visits its capital and sees the Grand Academy of Lagado. Then Gulliver goes to Maldonada from which he wants to go to the great island of Luggnagg. His wish can be easily explained. There is a strict alliance between the Japanese Emperor and the King of Luggnagg. Gulliver wants to return to Europe through Japan. As there is no ship ready, he takes a short voyage to Glubdubdribb where magicians live. The governor of the island has the power to call anyone from the dead.

Then Gulliver returns to Maldonada and goes to Luggnagg. The tradition of the island is to lick the dust while crawling on the belly to the King's throne. In Luggnagg he meets the race of Struldbrugs – people who are immortal. They have a red spot on their forehead. Then Gulliver leaves Luggnagg and sails to Japan. He goes to Amsterdam in a Dutch ship. Later he comes from Amsterdam to England.

The third part shows Swift's critical views on science. Describing the Grand Academy (the Academy of Projectors) in Lagado and the problems on which the scientists work, the writer ridicules the unimportance and lack of sense of some scientific projects. For example, scientists want to extract sunbeams out of cucumbers, to build houses by beginning from the roof and working down to the foundation, to make gunpowder of ice, to plough the ground with hogs, to make substitute silk with web etc. Swift protests against pseudo-scientific views.

The author compares strangely built houses in Lagado with the beautiful ones of Lord Munodi. Lord Munodi is accused of being ignorant and. However, his house is built according to the best rules of ancient architecture. Everything is made "with exact judgment and state". At the same time "houses in Lagado are in ruins, and the people are without food and clothes". The author skillfully demonstrates that science should improve both the state and the society.

The last part of Swift's work is called "**A Voyage to the Country of Houyhnhnms**". Gulliver is now the captain of the ship "Adventure". His men mutiny against him, confine him to his cabin, and eventually set Gulliver on shore in an unknown land. He travels up into the country. He meets two horses called Houyhnhnms and their cattle called Yahoo. Gulliver lives at Houyhnhnms, and learns their language. He gets to know the meaning of the word "Houyhnhnm". It signifies "a horse", and also means "the perfection of nature".

Living in the country of Houyhnhnms, Gulliver sees their way of life, customs and traditions. He is healthy and happy because he does not feel either "the treachery or inconstancy of a friend or the injuries of a secret or open

enemy". There is no bribery, flattering, or pimping in the country of Houyhnhnms. Gulliver wants to stay in the country till his death. However, one day Gulliver is told to leave the country. The reason is that his master keeps a Yahoo (Gulliver himself), but treats him like a Houyhnhnm. So, Gulliver finishes a canoe and sails away.

The main character arrives at New Holland where he wants to settle. However, he is seized and carried by force into a Portuguese ship. On November 5, 1715 Gulliver arrives at Lisbon. In ten days Don Pedro, the captain of the ship, says that Gulliver ought to return to his native country. Thus, Gulliver leaves for England. When he returns, he can't bear the sight of his wife and children because they resemble Yahoos. Gulliver does not permit to touch his bread and drink, or to take him by the hand. Meanwhile, he buys two horses and speaks with them for at least four hours every day.

The Houyhnhnms are contrasted to the Yahoos. The noble Houyhnhnms think that nature teaches them to love the whole species. They treat everybody equally. Friendship and benevolence are the two principal virtues among the Houyhnhnms. Their manner of educating the youth deserves imitation. The Houyhnhnms do not spoil their foals, but take care of them due to the principles of reason. Temperance, industry, exercise and cleanliness are the features which are taught to the youth of both sexes.

On the contrary, the Yahoos are cunning, malicious, cruel, and revengeful. They are strong and hardy, but of a cowardly spirit. They fight for food and shining stones. The Yahoos can see the odiousness in the rest, but not in themselves. The master tells Gulliver that the Yahoos also have their favourites like people in Europe do. Being in England, the main character finds out that his native people bear a strong resemblance to the Yahoos.

On returning to England, Gulliver tries to justify the right of his Motherland to the countries described. However, Swift's irony can be seen distinctly. Gulliver says that there the English do not to capture Lilliput. The irony is based on the fact that there are no differences between England and

Lilliput. As for Laputa, the main reason not to conquer it is the stupidity of the social order on the flying island. However, Swift does not express it openly. Gulliver thinks that the Houyhnhnms are not so well prepared for war. In spite of that, they can apply their virtues to win the war.

On the other hand, Gulliver doubts the justice of the kings when conquering the land. Gulliver says that these countries must be of little interest for England because of at least two reasons. Firstly, the population of the countries does not want to be enslaved. Secondly, the countries are not rich in gold, silver, sugar, or tobacco. Eventually Gulliver (but Swift himself) proposes to ask the Houyhnhnms for sending a number of their inhabitants that will civilize Europe and teach the Europeans the principles of honour, justice, public spirit, friendship etc.

Jonathan Swift was a true representative of realism of the Enlightenment. His satire outlined and ridiculed the vicious social order of the epoch. On the contrary to Defoe, Swift was sure that teaching people was not enough to improve the world. The writer thought that everybody had to struggle for happiness. Swift greatly influenced the English writers who followed him.

Questions for Self-Check:

1. What features of the Enlightenment can you name?
2. Why is the XVIII century often called the actual time of making the British Empire?
3. Can you name the first magazines which were published in England?
4. What became the leading literary genre of the Enlightenment?
5. How many groups of writers were there in English Literature of the Enlightenment?
6. What ideas did the writers of the groups defend?
7. When was the novel "Robinson Crusoe" written?
8. Whose story was it based on?
9. Was Jonathan Swift born in England?
10. Did Swift live in Ireland?

11. Does the pamphlet “A Tale of a Tub” deal with religion?

12. How many parts does “Gulliver’s Travels” consist of? Describe each of them. Give a brief summary. Speak on the meaning.

Vocabulary:

absolution	[æbsə'lu:ʃən]	вiдпущення гріхів
accomplice	[ə'kɒmplɪs]	спiльник
accuse of	[ə'kju:z]	звинувачувати у
accustomed to	[ə'kɒstəmd]	звикати до
acquainted with	[ə'kweɪntɪd]	знайомий iз
alliance	[ə'laɪəns]	союз, альянс
apply to	[ə'plai]	застосовувати
avert	[ə've:t]	попереджувати
belly	['belɪ]	живiт
benevolence	[bɪ'nevələns]	доброзичливість
bribery	['braɪbərɪ]	пiдкуп
butcher	['bʊtʃə]	м'ясник
brine	['braɪn]	Розсiл
candle	['kændl]	свiчка
condemn	[kən'dem]	засуджувати
condolences	[kən'dɒlənsɪz]	спiвчуття
confine to	[kən'faɪn]	закривати
consequence	['kɒnsɪkwəns]	слiдство
convict	['kɒnvɪkt]	засуджений
coward	['kaʊəd]	трус
crawl	[kro:l]	повзти
dawn	[do:n]	зоря
Dean	[di:n]	декан
desert	['dezət]	безлюдний
devout	[dɪ'vaʊt]	благочестивий
dispute	[dɪs'pjʊ:t]	сперечатися
dissenter	[dɪ'sentə]	вiдступник
divert from	[daɪ've:t]	вiдволікати вiд

dunce	[dʌns]	тупиця
dwarf	[dwɔ:f]	карлик
Enlightenment	[ɪn'laɪntmənt]	Просвітництво
extract	[ɪks'trækt]	добувати
face value	['væljʊ:]	номінал
flatter	['flætə]	лестити
foal	[fəʊl]	жеребець
forehead	['fɔrɪd]	лоб
fraud	[frɔ:d]	шахрайство
glorious	['glɔ:riəs]	славний
hostage	['hɔstɪdʒ]	заручник
irony	['aɪrənɪ]	іронія
intestinal	[ɪn'tensɪnəl]	глист
worm	[wɔ:m]	
malicious	[mə'liʃəs]	злобний
memoir	['memwɑ:]	мемуари, нарис
mint	[mɪnt]	карбувати
modest	['mɔdəst]	скромний
mutiny	['mju:tɪni]	бунт
odious	['ɔdiəs]	одіозний
pamphlet	['pæmflet]	памфлет
parish	['pærɪʃ]	приход
peasant	[peznt]	селянин
pillory	['pɪləri]	ганебний стовп
ploughman	['pləʊmən]	пахар
preface	['prefɪs]	передмова
pretext	['pri:tekst]	передумова
prolific	[prə'lifɪk]	плодовитий
reason	['ri:zn]	розум
resemble	[rɪ'zembl]	нагадувати
savage	['sævɪʃ]	дикун
seize	[si:z]	захоплювати
sentence to	['sentəns]	засуджувати до
species	['spi:sɪz]	вид (тварин)
treason	['tri:zn]	зрада
voyage	['vɔɪʃ]	подорож

TOPIC 4

ENGLISH LITERATURE OF THE XIX CENTURY

Literary Terms: aestheticism, Chartist Literature, critical realism, fairy tale, naturalism, (neo) romanticism.

Questions Discussed

1. The Literary Trends in English Literature of the XIX Century: A Brief Outline.
2. Lewis Carroll as a Representative of the Victorian Age in English Literature.
3. Neo-romanticism in English Literature.
4. Aestheticism in English Literature. The Life and Literary Work of Oscar Wilde.

At the end of the XVIII century there happened two events which greatly influenced English literature. The first of them was the Industrial Revolution. Workers all over England protested against the appearance of new machines in the industry because the devices could substitute the workers. Thus, it meant for hand-workers losing their jobs. At the same time the government did everything possible to suppress the people's rebellion.

In 1789 there was the Bourgeois Revolution in France (the Great French Revolution). Ordinary people welcomed it because the Revolution glorified the principles of freedom and equality. Moreover, human rights were of paramount importance to the leaders of the Revolution. However, in the result of inner struggle the revolutionary government lost their positions.

Realizing the vicious social order in Britain, the people tried to withstand the policy of the national government. At first the ideas of the French Bourgeois Revolution were welcomed. Later, though, one understood that power was the primary interest of its leaders. As a result, the disappointment with the Revolution was arising. It was

clear that the principles of the Enlightenment could not be applied to the situation in the country. People understood that teaching the world could not necessarily result in changing or improving it.

Thus, there were preconditions for a new literary trend in English literature of the first third of the XIX century. The trend was called **romanticism**. It was mostly the result of understanding the differences between the real world (“the world as it is”) and the ideal world (“the world as it should be”). The romantic period began at the end of the XVIII century and lasted till the 1830s. Romantics were dissatisfied with the present state of things in Britain. They contrasted the reality with the endless human freedom and permanent seek for perfection. The representatives of the literary trend often idealized the virtues of the national history.

In 1837 Victoria became the Queen of England. Her reign lasted for 64 years, from 1837 till 1901. It is the longest period of reigning in the British history. The epoch is known as the **Victorian Age**. Though it was the time of industrial and scientific progress, the position of workers was still bad. The laws which had been passed recently – The Bill Reform (1832), the Poor Law (1834) and others – could not satisfy people’s demands.

The Britain of that time was described as the country of two nations: the country of the rich and the country of the poor. The working people tried to defend their rights. As a result, in 1837 London Working Men’s Association gave to Parliament a legislative programme called “People’s Charter”. That was a starting moment of the so-called **Chartist movement**. The movement existed for about 20 years. It began in the 1830s and reached its climax in 1846 – 1848. However, in 1848 the movement was suppressed. As a result, its ideas calmed down gradually.

The literature which reflected the struggle and needs of the working class was called the **Chartist Literature**. It was presented by a wide range of genres from lyrics to satire. The most prominent representatives of the Chartist literature were **George Harney (1817 – 1897)**, **William Linton (1812 –**

1897) and **Gerald Massey (1828 – 1909)**. Moreover, George Harney was the editor of the movement's printed organ "**The Northern Star**".

The Chartists openly protested against human discrimination and defended the rights of the working class. The work "**The Friend of the People to the Enslaved, Oppressed, and Suffering Classes of Great Britain and Ireland**" calls up the ordinary people to fight for their rights. In his poem "**The Dirge of the Nations**" William Linton uses the ancient legend about Prometheus. The poet is chained to the rock from which he observes the situation in Europe. There is a distinct analogy between the poet and the hero of the ancient mythology. Like Prometheus, the poet must also awaken people and summon them for the struggle for better life.

One of the most prolific authors of the Chartist Literature was **Ernest Jones (1819 – 1869)**. He was known not only as a poet, but also as a novelist and a literary critic. His poems "**Our Warning**" (1846), "**Our Cheer**" (1846) and "**A Song for May**" (1847) glorify human nature and people's seek for freedom and social justice. The poet says that a person cannot be called British if he agrees to be a slave. In his poem "**The March of Freedom**" (1848) Jones calls up all the nations "to unite in one army the slaves of every land". The poem "**The Revolt of Hindustan, or the New World**" (1851 – 1857) is an allegorical poem about the nation destiny. The action takes place in Hindustan. The author, however, bears in mind England. He compares the country with an island where human blood never dries out. The revolutionary ideas are getting stronger and stronger. Finally the people overthrow the power. The poem ends with the description of the society of future which has no classes.

The Chartist Literature greatly influenced the work of other British poets who were the "companions of Chartism". One of them was **Thomas Hood (1799 – 1845)**. The poets reflected the difficult position of workers. For example, in his poem "**The Song of a Shirt**" (1844) Hood shows the hard labour of a weaver who works at a weaving machine all life

long. The “companions” sympathized with the working class. However, they did not call up people to struggle for happy life.

Another literary trend of the XIX century which was tightly connected with the Chartist Literature was **critical realism**. These trends appeared approximately at the same time, but critical realism existed in English literature up till the second half of the XX century.

The leading genre of the trend was novel. Its social and geographical frames became wider. The action could take place in different places – London, the English province, small towns and big industrial cities. The new character type also appeared in critical realism. The characters were not just ordinary people. They were the people who felt the injustice of the world and acted actively.

The writers did not just show the social vices and needs of ordinary people. They also tried to think over the reasons and consequences of the situation in the country. Critical thinking was applied to the description of people’s life, sorrows and hope. However, the authors relied mostly upon chance when trying to solve the problem.

For example, *Oliver Twist*, a young boy from a workhouse, experiences hardships. Later, though, he meets a kind gentleman, Mr. Brownlow by name. Oliver gets to know about his identity. He is adopted by Mr. Brownlow as a son.

Another literary trend in English literature of the 19th century was **naturalism**. It appeared in the last third of the century. Due to the trend the social order and living conditions influence both the human will and destiny.

Naturalism is represented in English literature mostly with the works of **George Gissing (1857 – 1903)**. In his novels “**The Nether World**” (1889) and “**New Grub Street**” (1891) the author shows the life of the London suburbs. Human problems and vices – alcoholism, unemployment, decline of morality – are vividly described. The main character of Gissing’s novel “**The Unclassed**” (1884), a talented poet, dies because of poverty.

One of the most famous writers of English literature in the reign of Queen Victoria was Charles Lutwidge Dodgson.

His pen name was **Lewis Carroll (1832 – 1898)**. Born in Cheshire, Charles studied at Richmond and then at Rugby School. In 1854 he graduated in Mathematics and got the post of lecturer at the University of Oxford.

Moreover, Dodgson received Holy Orders in 1861, but never became a Priest. Students, though, did not see anything interesting in their lecturer. He was calm, shy and stick to the rules. That is why students with their passion for debate (an Oxford university tradition) found Dodgson's lectures rather boring. Except that, the future writer had a terrible stutter.

He began to write early. His works were published. However, Dodgson never signed them. He only put the first letters of his name and surname. The editor-in-chief of a magazine asked his contributor to make up a pen-name. In 1856 the writer sent a list of possible variants, one of which was Lewis Carroll. It was the result of his real name transformations: Lutwidge – Louis – Lewis and Charles – Carlus – Carroll.

Lewis Carroll never married and led a rather secluded life. The writer's diaries showed that nothing extraordinary had ever happened to him. The same actions repeated from day to day, and Carroll got accustomed to his schedule. The only remarkable event in the writer's life was his journey to Russia. In 1881 he left his job at the University. In 1897 Lewis Carroll went to Surrey to visit his sister. He died there in January, 1898.

Despite his outer calmness, Carroll was a passionate thinker. For example, he was thinking over the question "Where does the day begin?" all his life long. The writer stated that it was impossible to decide on the concrete day of week if people moved after the Sun. He liked making up puns which were based on well-known rhymes. Moreover, Carroll loved children very much. There were a lot of amusing toys in his office which attracted children's attention.

In 1855 Henry George Liddell was appointed the Dean at Oxford. Some time later Carroll got acquainted with the dean's family. The writer made friends with Liddell's son Harry and his three sisters. The writer's favourite, though, was

Alice, the second of three sisters. Lewis Carroll often went on boat voyages with them. In order to entertain the kids during the voyages, he told them stories. The main character was girl, Alice by name. She asked Carroll to write down the stories for her. So, the collection of the stories was handwritten. Its title was “Alice’s Adventures Underground”. Later the action took place in Wonderland where Alice had come through a rabbit’s hole and a well.

The stories were published under the title “Alice’s Adventures in Wonderland”. At the same time “Alice’s Adventures Underground” was also published to help the readers understand what everything had begun with. One day in August, 1865, Carroll was sitting in his room and calculating the expense of the edition. The writer came to the conclusion that he would hardly make any profit. In a year, though, 5000 books were sold. Lewis Carroll became famous for his book **“Alice’s Adventures in Wonderland” (1865)**.

The book tells us about the adventures of a small girl whose name is Alice. Alice gets tired of sitting by her sister on the bank and of having nothing to do. Suddenly she sees a rabbit take out a watch out of the waistcoat-pocket. The Rabbit runs away because it is in a hurry. Alice decides to follow it. The girl falls down into something that seems to be a very deep well. There are jars on the shelves in the well, and Alice takes down a jar with a label “Orange Marmalade” on it.

Alice comes upon a heap of dry sticks and heavy leaves. She finds herself in a long hall lit up with a row of lamps hanging from the roof. Alice sees a three-legged table, made of glass, and a tiny golden key on it. She opens the door and realizes that the passage is too narrow. Suddenly Alice sees a little bottle with the words “Drink me” on its paper label. So, she drinks it and grows smaller. Then Alice sees a little box with a cake in it. The words “Eat me” are written on the cake. She eats it and becomes much taller. Alice takes the Rabbit’s fan and grows smaller – not more than two feet (60 centimetres) high.

Alice finds herself in a pool of the tears that she has wept. The pool gets more and more crowded with animals and

birds. Then they come out of the pool to dry up. The Dodo (the prototype of Carroll) proposes to run as fast as possible. Alice speaks to the creatures. Though, they leave Alice when she mentions her cat Dinah. Alice meets a Caterpillar. The Caterpillar says that one side of the mushroom will make Alice grow smaller. The other side of it, though, will make her grow taller.

Alice comes to the house where the Duchess lives. She sees the Fish-Footman give a letter of invitation from the Queen. The Queen invites Duchess to play croquet. Alice speaks to the Cheshire Cat and gets to know that the Hatter and the March Hare live around. The girl decides to visit the Hare. When she comes to the house, she sees a table with a lot of teacups on it. The matter is that Time has got angry with the Hatter. As a result, it is always six o'clock, and it is always time for tea. Alice notices that one of the trees has a door. It leads into a beautiful garden.

The girl meets the Queen of Hearts. If anybody annoys the Queen, he or she will be beheaded. The Queen orders to behead the Cheshire Cat for disrespect. However, it is difficult to do. The executioner says that the head cannot be cut off unless there is a body. The King states that anything with a head can be beheaded. The Queen says that everybody will be beheaded if her order is not fulfilled.

The Knave of Hearts is accused of having stolen the tarts. The first witness is the Hatter. His evidence is a sort of mess. The whole court seems to be a mad thing. Alice is called out as the next witness. She says that she knows nothing. The White Rabbit finds the paper with the set of verses and reads them. The Queen says that it is the most important evidence. However, Alice believes that the whole thing is nonsense. She says that she is not afraid of them because they are nothing, but a pack of cards. The cards rise up into air and fly down upon her. Alice tries to beat them off and finally wakes up.

Being stick to the rules and respectful for his authorities, Carroll ridiculed the everyday life and social order in Britain. However, his irony or even satire was encoded in the images of the book. For example, some scientists think that

the mad Hatter was a satirical image of the British Prime Minister. He spoke a lot on unimportant subjects, and his ideas were often ridiculous and stupid.

The Victorian Age was the time when the British traditions were highly praised. Lewis Carroll showed irony about the traditions when he described the mad tea-party. Alice says: "It is the stupidest tea-party I ever was at in all my life". Another example of irony was the episode when Alice saw the Fish-Footman and the Frog-Footman bowing to each other. Carroll showed that the British were too prim and stick to the customs, rules and traditions.

Lewis Carroll also ridiculed the mistakes of the British judicial system. The writer showed that the verdicts were based mostly on the wish of the judge. The Queen says: "Sentence first – verdict afterwards". Moreover, he doubted the ability of the jury to make just decisions. Carroll showed his attitude to the jury with the words of the Gryphon. When answering Alice's question about the jurors, the Gryphon whispers: "They're putting down their names for fear they should forget them before the end of the trial".

The writer also criticized the situation at the British court where decisions were made due to circumstantial and strange evidence. When witnessing at court, Alice makes an important remark about the so-called evidence: "I don't believe there's an atom of meaning in it".

Queen Victoria made morality the most important principle of the social order. So, people tried to see morals in every single subject. The set of principles is well known as the Victorian morals. However, moral ideas were not always applied to everyday life. Narrow-mindedness, hypocrisy and intolerance were typical of the moral principles of the epoch. The writer ridiculed the "obsession for morals" of the Victorian Age by describing a talk between Alice and the Duchess. While speaking to Alice, the lady says: "Everything has got a moral, if only you can find it".

The writer ridiculed nonsense in the life of the country. We can notice his irony in the dialogue between Alice and the Cheshire Cat.

– “Would you tell me, please, which way I ought to walk from here?”, asked Alice.

– “That depends a good deal on where you want to get to”, said the Cat.

– “I don’t much care where –”, said Alice.

– “Then it doesn’t matter which way you walk”, said the Cat.

At the end of his speech the Cat says to Alice: “We’re all mad here. I’m mad. You’re mad. You must be, or you wouldn’t have come here.” The “real” world (Alice’s world) encounters the “mad” world (the one of the Queen which resembles Queen Victoria herself). Alice openly protests against the “madness” of life. She says to the Queen: “You’re nothing, but a pack of cards”.

The story was followed by his later works “**Through the Looking Glass, What Alice Saw There**” (1871) and “**The Hunting in the Snark**” (1876). However, the works did not achieve as much success as his first book. So, Lewis Carroll will always be remembered mostly as the author of the book “Alice’s Adventures in Wonderland”. Like Swift in his “Gulliver’s Travels”, Carroll also described the vices of the British social order in the form of a story for children about the unknown land.

The destiny of heroes in English literature of the XIX century was mostly tragic. They died (“The Unclashed” by G. Gissing, “Tess of the D’Urbervilles” by T. Hardy etc.) or achieved happiness and success by pure accident (“Oliver Twist” by Ch. Dickens). The critical realism and naturalism could not propose a single way out for people, except describing their troubles and hard life. Thus, new literary trends appeared. One of them was **neo-romanticism**. Criticizing the British social order and the Victorian morals, it glorified the human nature, energy and strong wills. The writers described exotic lands, travels and adventures.

One of its representatives was **Robert Louis Stevenson (1850 – 1894)**. The future writer was born in Edinburgh, Scotland. He was the only child of a civil engineer. Robert went to school when he was six years old. However,

the boy had a lung disease which brought him sufferings. That is why he often stayed at home and missed classes. The disease limited his life. The boy could not leave his bed for months. Later Stevenson said: "My childhood was a mixture of sufferings: fever, insomnia, difficult days and long nights". His disease might have influenced his manner of writing. The writer was often asked why he described the good side of human life and omitted the bad one. When asked such questions, Stevenson answered: "I try to leave everything that could in any way hurt people". So, we can suppose that his style was an attempt to escape from the bad reminiscences of his childhood.

Stevenson studied law and engineering at the University of Edinburgh, but never practiced them. Despite his disease, he had always dreamt of a literary career. Overcoming the pain, Stevenson wrote again and again about adventures going to remote countries and. His first book was published in Edinburgh in 1866. It consisted of only twenty-two pages. Its total printing was one hundred copies.

His poor health made the writer search for the climate that would be convenient for him. Thus, Stevenson travelled a lot. In France he met Fanny Osborn from California, the USA. In August, 1879 Stevenson received a letter from Fanny. Its contents remained unknown. Due to one of the versions Fanny might have informed Stevenson about her disease. The writer went to the USA in order to stay with her. In 1880 they married. When Stevenson's lung disease started to progress, Fanny took him to the Southern Seas. They visited Hawaii, Tahiti and Polynesian islands.

Finally they settled in Samoa, and Stevenson lived there till his death. The writer built a house for his family. The natives liked him very much because Stevenson always tried to defend them from any suppression of the colonial administration. They called him "Tuzitala" which meant the story-teller".

On December 3, 1894 Stevenson worked hard. His wife was in a bad mood. So, he tried to cheer her up. The writer brought a bottle of wine for dinner. Suddenly he felt a

pain in his head and fell down. The reason of his death was brain haemorrhage. The natives buried “Tuzitala” on the highest peak according to his wish. The people in Samoa still believe that everyday the writer’s soul comes onto the peak to observe the surroundings and admire the ocean. It is inscribed on his tomb:

Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die,
And I laid me down with a will.
This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill.

Stevenson’s literary heritage includes works of different kinds:

- **poetry** (“A Child’s Garden of Verse”, 1885; “The Underwoods”, 1887; “Ballads”, 1890; “Songs of Travels”, 1890);

- **historical novels** (“The Black Arrow”, 1888; “Kidnapped”, 1886; “Catriona”, 1893);

- **philosophical novels** and **mystery stories** (“The Strange Case of Dr. Jekyll and Mr. Hyde”, 1886; “The Master of Ballantrae”, 1889; “The Rajah’s Diamond”, 1882 etc.).

The story “**The Strange Case of Dr. Jekyll and Mr. Hyde**” (1886) was written under the influence of Dostoyevsky’s novel “Crime and Punishment”. It expresses the problem of good and evil. Dr. Jekyll has got some secret passions. He is obsessed with creating his double that would have all the evil features.

So, Jekyll invents some medicine that enables him to transform into his double. The doctor calls him Hyde. Since this very moment Dr. Jekyll leads a double life. As Jekyll he is respected for his behaviour, knowledge and manners. At the same time Mr. Hyde uses his energy and strong wills to commit crimes. He acts in a mechanic way, able to feel only fear of cruelty.

Mr. Hyde begins to disobey Jekyll, and it is getting more and more difficult for the latter to return to his body after transforming into Hyde. Later Hyde appears automatically regardless of Jekyll's wish. Finally Dr. Jekyll commits suicide. The main problem of the story is the question of "moral choice".

Robert Louis Stevenson is famous with children for his novel "**Treasure Island**" (1883). His stepson Lloyd was the co-author of the novel. Once Stevenson saw Lloyd drawing. He took a pencil and drew some sketches. Lloyd, puzzled, asked "What's that?" The writer answered "It is the map of Treasure Island". It is remarkable that it was not the first title of the novel. At first Stevenson entitled the novel "The Sea Cook". Later, though, he changed it for "Treasure Island". The first title became the title of the second part of the novel. It is an adventure story about pirates and brave people who search for treasure.

The old sea dog with a chest appears at the inn "Admiral Benbow". The owners of the inn are the family of Jim Hawkins. The man is afraid of one-legged sailor. He drinks a lot and behaves himself not properly. Dr. Livesey visits Jim's father who is dying. The man argues with Dr. Livesey.

The man, the Black Dog by name, comes to the inn and asks about his mate Bill. Jim answers that he knows nobody who has got such a name. They call the person who is staying at the inn the captain. When Bill returns, they quarrel. The Black Dog disappears, and Billy gets a stroke. Dr. Livesey saves his life. Billy tells Jim that the people want to get his chest. The pirates send him the black spot, and finally Billy dies.

Jim finds the key and opens the captain's chest. Jim takes his papers. Dr. Livesey Squire Trelawney and the boy study the papers. They see the map of the island where pirates have dug their treasure. They people decide to go to the island.

Squire Trelawney goes to Bristol where he buys a ship "The Hispaniola". He also hires some sailors. One of the crew members is a sailor with one leg. His name is John Silver.

Trelawney believes Silver who hires the majority of the crew. Jim Hawkins comes to Bristol and meets the Black Dog at Silver's tavern "The Spy-Glass". Captain Smolett says that he does not like either the voyage or the crew – especially, John Silver.

One night Jim Hawkins, sitting in the apple barrel, hears a talk between John Silver and some sailors. Jim gets to know that they are going to mutiny and kill the rest of the crew. The pirates want to get treasure. However, there are sailors who do not want to join Silver. The boy tells Dr. Livesey, Squire Trelawney and Captain Smolett about the talk. The sailors see the land. Captain Smolett asks Silver whether the island is that they are searching for. The latter admits. Silver is obsessed with the idea to have the map of the island. However, he realizes that it is just a copy.

The crew treats Captain Smolett roughly. He lets the sailors an afternoon ashore. John Silver comes to the coast, too. Jim Hawkins joins the sailors. The boy runs away from Silver. Later he sees Silver killing a sailor, Tom by name. Jim meets a man whose name is Ben Gunn. He tells Jim his history. Ben knew that Flint had left his treasures on the island. One day, during a voyage, he proposed his mates to find it. They agreed but found nothing. His comrades got angry with Ben and marooned him, i.e. they left Ben alone on the island. Gunn says that he knows where the treasure is.

Dr. Livesey, Trelawney and Captain Smolett abandon the ship. They go to the stockade where they make their fort. The pirates shoot the fort with the gun. Trelawney shoots one of the sailors from Silver's company. The pirates kill Redruth. Captain Smolett does not agree to take the flag in. Jim Hawkins comes to the stockade.

The pirates show the flag of truce (which is of white colour). John Silver comes to make terms with Captain Smolett. He says that the only thing the pirates want to have is the map of the island. Silver swears to set the company ashore or to leave them on the island. Captain Smolett rejects the proposal. The pirates attack the fort but their attempt is not successful.

Jim Hawkins goes to see where Ben Gunn leaves his boat. Because of some accident the boy appears on the “Hispaniola” where he meets two pirates. One of them, Israel Hands by name, tries to kill Jim. However, the boy manages to kill Hands. Jim hides the ship in the North Inlet. He comes to the stockade at night. Suddenly he understands that he is in the enemy camp.

Silver tells Jim that his friends have gone. He also says that Dr. Livesey is angry with Jim. Silver suggests Jim to stay with the pirates. However, Jim rejects it. Moreover, the boy tells the pirates that he is the reason of the misfortunes. The pirates want to kill Jim but Silver defends the boy. The accomplices are going to depose Silver. They give him the black spot. Silver, though, denies all their accusations. He shows the map with Flint’s signature. Dr. Livesey comes to take care of the pirates. He talks to Jim and proposes him to run away. However, Jim does not agree. The boy tells Dr. Livesey where he has hid the “Hispaniola”.

The pirates want to find the treasure. Suddenly they hear the voice among the trees. It resembles that of Flint. However, Silver is sure that it is the voice of Ben Gunn. While searching for the treasure, the pirates see a great excavation. They understand that somebody has already found the treasure. The pirates accuse Silver of having lied to them. The villains are going to kill Silver and Jim but Dr. Livesey and Ben Gunn save them. Jim gets to know that Ben Gunn has dug out the treasure. The company comes to Ben’s cave to bring the coins to the “Hispaniola”.

They leave the island and come to Bristol without any difficulties. Each of them gets his part of the treasure. However, Ben Gunn wastes it quickly, to be exact, in nineteen days. As a result, he is given a lodge to keep. The people have heard nothing of Silver. He has gone out clean of the Court. It is supposed that he lives in comfort together with his Negress and Captain Flint, his parrot.

The novel glorified human virtues – justice, honesty, bravery, self-sacrifice etc. Jim Hawkins and his friends showed strong wills and determination in difficult situations.

Squire Trelawney is a typical Englishman of noble birth. He is proud of himself. He boasts about his abilities of making the right choice. Later, though, Trelawney admits that he is wrong in some situation. Captain Smolett is a collective image of a military man. He is disciplined and devoted. His must is of paramount importance to him. Dr. Livesey is never sad or depressed. He tries to find a solution of any problem he faces.

The book is also about making the “moral choice”. When Dr. Livesey suggests Jim to run away, he rejects. Jim says: “Silver trusted me, I passed my word, and back I go”. Though, Stevenson’s “moral lessons” were not as vivid as in “Robinson Crusoe” by Daniel Defoe. The writer let his readers decide on priorities themselves.

The pirates in “Treasure Island” had little resemblance to real pirates. Some sea dogs were chivalrous and noble. They supported the British monarchy in the struggle with the fleet of other European countries. However, the pirates in “Treasure Island” were nothing, but cruel villains. Stevenson showed no sympathy with them. His slogan was: “Serves you right”.

The only pirate that was of great interest for Stevenson (and consequently, for readers) was John Silver. On the one hand, he was cruel and evil. On the other hand, he was smart and energetic. That might be the reason why Stevenson let him go clean. The novel was a vivid example of the belief in human nature and the ability to overcome any difficulties.

The ideas of neo-romanticism were shared by another English writer **Joseph Conrad (1857 – 1924)**. He was born on December 6, 1857, in Berdychiv, Ukraine. His real name was Joseph Teodor Conrad Korzienowski. The writer was a son of a Polish aristocrat who struggled for the Polish independence. That is why his father was exiled to Ukraine.

At the age of twelve Joseph was a complete orphan. In 1874 he gave up studying, became a sailor and went to France. He lived in Marseilles for almost four years. In 1878 he entered the British merchant fleet and went to Britain. Conrad could not even say a word in English. He began to study the language, looking through the newspaper “Standard”.

The future writer made his way through ranks of seaman, mate, master to captain. In 1884 Conrad got the British citizenship. In 1894 his health failed because of the tropical fever. He had to leave his job. That is why Conrad started a literary career. The writer died in 1924. He was buried in the Catholic cemetery in Canterbury.

The action of the majority of Conrad's works took place far from the civilized society. His heroes acted in the tropical countries, at sea or in the jungle. They had to show their strong wills while facing the danger from nature or fighting against cruel villains.

In the early period of his literary work, Conrad expressed the struggle of human beings with the difficult conditions, and the problems of "moral choice". The period included such novels, as "The Nigger of the "Narcissus" (1897), "Lord Jim" (1900), and "Typhoon" (1902). The second period of his literary work dealt mostly with the problems of politics and its influence on human life. It was represented with Conrad's fatalistic novels "Heart of Darkness" (1902), "Nostromo" (1904), "The Secret Agent" (1907), "Under Western Eyes" (1911), and "Victory" (1915).

In his work "**Lord Jim**" (1900) Conrad discussed the problem of conscience. The main character of the novel – a young sailor Jim – accuses himself of a dishonest deed. He has left the sinking ship with some people onboard. He is at trial for his deed but some people who have also left the ship get clean out of the affair. The judge shows no interest in taking into account all the circumstances. However, Jim blames himself. The young man wants to appear in a similar situation to show his courage and prove his honour. There happens such an occasion, and Jim dies. The author wanted to emphasize that a person should have taken care of others. Conrad showed that strong wills and nobility had to be the main principles of human life.

Some writers suggested escaping from the cruel reality into the artificial world of beauty. They ignored all kinds of moral obligation. Those writers established a new literary trend which was called **aestheticism**. Its name was a

derivation from a Greek word “aisthetes” that meant “someone who understands feelings”. The trend representatives suggested the theory “Art for Art’s Sake” as their slogan. Those writers thought that literature did not have to reflect the reality. They saw its aim in showing beauty and awakening positive emotions. However, they did not admit any moral barriers

The leader of aestheticism in England was **Oscar Wilde (1854 – 1900)**. His full name was Oscar Fingal Wills Wilde. The boy was born in Dublin in the family of the famous surgeon Sir William Wilde. His mother – Jane Wilde – wrote poetry and articles against Queen Victoria under the pen-name “Speranza”. She called her son in honour of the Celtic hero Fingal and his grandson Oscar. As Wilde’s mother wanted to have a daughter, she often dressed Oscar in woman’s clothes. The behaviour of his mother might have influenced the boy’s psychics.

When Wilde was ten years old, he was sent to the boarding school. His sister died in 1867, and the boy got depressed. Moreover, Sir William Wilde was accused of seducing his patients. In the Victorian Age it was a verdict. That’s why Sir William often got drunk, and finally died in 1876. By that time Oscar Wilde had returned to Dublin and become a student of Trinity College. In 1874 he left went to Oxford. Then he lived in London. With his talent, wit and charm Wilde soon became known in the literary circles. In 1881 he made a voyage to the United States of America. The country was developing rapidly, and supporters of the trend appeared there. On arriving in New York Wilde said: “I have nothing to declare but my genius”. In 1883 he went to Paris.

While visiting Dublin, Wilde met a beautiful 25-year-old girl, Constance Lloyd. The girl appeared to be in love with the writer. So, they married in May, 1894. Soon two sons were born. He published several books of stories for children, originally written for his own sons.

However, the family life was not as good as Wilde thought. Both the kids and the wife annoyed the writer. He often said to Constance: “You’ve killed my love!” Being

dissatisfied with the current situation, Wilde admired the ideals of the ancient society. So, he began to search for male lovers. Soon the writer found his love – Robert Ross, a 17-year-old student. The love affair influenced Wilde's literary work. He wrote some fairy tales and his only novel "The Picture of Dorian Gray" (1891).

The writer was obsessed with love to Sir Alfred Douglas whom he called "Bosie". The lover was capricious and selfish. He demanded wealthy presents and shocked the society by demonstrating his feelings to Wilde in public. The writer left his wife with children and started a life with "Bosie". At that time he wrote his comedies "**A Woman of No Importance**" (1893) and "**The Ideal Husband**" (1895). The works were of great interest for the public.

Douglas's father, the Lord of Queensberry, strongly disapproved of his son's friendship with the notorious playwright. He hired the best solicitors who helped him take Wilde to gaol. The writer was sentenced to two years imprisonment for homosexual affairs. That led him bankrupt. Alfred Douglas did not write even a letter to Wilde who was disappointed. In 1885 Wilde was taken to another prison in Reading in the south of England. There he met his wife for the last time. Constance was reserved and told the writer that his mother had died. She told him nothing about her own disease which killed her two years after.

In 1897 Wilde went to live in France where he wrote his most famous poem "The Ballad of Reading Gaol". Having no opportunities for self-realization, the writer stopped taking care of his appearance. Moreover, he began to drink much. He got some ear infection, but paid no attention to it. On November 30, 1900, Wilde died in exile and poverty in Paris. The letters he had written to Alfred Douglas while in prison were published in 1905 under the title of "De Profundis" ("From the Depth").

Wilde's novel "**The Picture of Dorian Gray**" (1891) describes a life of a young man whose name is Dorian Gray. At the beginning of the novel Dorian is an innocent and kind. He meets two people – the painter Basil Hallward and the

cynical Lord Henry Wotton. They discuss the problems of human nature, beauty and morality.

Basil paints Dorian's portrait. He puts his soul into it. Beauty is the source of inspiration for Basil. It helps him to create such masterpiece, as the picture of Dorian Gray. On the contrary, Lord Henry is a typical aesthete who cares only for outer beauty. Being handsome in appearance and chivalrous in manners he is also heartless and immoral. Lord Henry and Basil struggle for the soul of Dorian Gray. At last Lord Henry is victorious. Trying to take after Lord Henry, Dorian satisfies his wishes at any cost. He becomes selfish and cruel.

Dorian remains young and handsome, but the portrait changes. There we see an ugly and old man with a wrinkled face. Trying to get rid of the portrait, Gray stabs it with a knife. Then something extraordinary happens. Dorian lies on the floor with the knife in his heart, ugly and old. At the same time there is a young man in the picture.

The end of the novel is a kind of contradiction to the principles of aestheticism. It shows that inner beauty is much more important than the outer ("made-up") one. The writer emphasizes that a true artist should strive for real beauty which is immortal.

Oscar Wilde was also famous for his fairy tales. He first told the stories to a group of friends at Cambridge in 1885. As they were received well, he decided to write them down. The fairy tales were published in the collection "**The Happy Prince and Other Stories**" (1888).

It is considered that one of his best-known stories is "**The Happy Prince**". It is about the statue of the Happy Prince. He is admired because "he is gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt". One night there flows a little Swallow. His friends have flown to Egypt, but he stays behind, because he is in love with the Reed. He decided to put up between the feet of the Happy Prince.

Suddenly he sees the Happy Prince crying. The latter is upset because he can see all the ugliness and all the misery

of his city. He asks the Swallow to bring the poor woman the ruby out of his sword-hilt.

The Swallow feels quite warm, although it is too cold. The Happy Prince asks the Swallow to pluck out one of his eyes and give it to a poor young man. The man is working on the play for the Director of the Theatre. He can sell the sapphire to the jeweler, and buy food and firewood, and finish his play.

The Happy Prince asks the Swallow to pluck out the second eye and give it to the match-girl. Her father beats her if she does not bring home some money. Then the Swallow comes back to the Prince. The Swallow wants to stay with him forever because the Happy Prince is blind.

The Happy Prince asks the Swallow to fly over the city, and tell him what is in it. The Swallow flies over the city, and tells the Happy Prince what he has seen. The Prince asks the Swallow to take off the fine gold he is covered with, and give it to the poor. Leaf after leaf the Swallow picks off the gold. The Prince looks “quite dull and grey”.

The poor little Swallow feels colder and colder, but he does not leave the Prince. Soon the Swallow realizes that he is going to die. He says to the Prince: “I am going to the House of Death. Death is a brother of Sleep, is he not?”

The Mayor cannot even recognize the statue because the Happy Prince is “little better than a beggar”. The Mayor orders to pull down the statue of the Happy Prince. However, his lead heart does not melt. That is why it is just thrown away. The God tells His Angel to bring him the two most precious things in the city. The Angel brings the leaden heart and the dead bird.

The fairy tale shows the contradictions between real beauty and immoral seek for aestheticism. Wilde shows that, although the society pays much attention to artificial (“made-up”) beauty, human virtues are highly respected.

The same problem is analyzed by Oscar Wilde in his fairy tale “**The Nightingale and the Rose**”. The Student, the man character of the fairy tale, is in love with the daughter of the Professor. She orders him to bring her a red rose which

would symbolize his love. However, there are no red roses in the Student's Garden. That is why he is upset. The little Lizard who is "something of a cynic" laughs at him. The Nightingale understands the secret of the Student's sorrow. She flows over from one Rose-tree to another. She asks for a red rose for her sweetest song. However, all her attempts are not successful.

Finally the Nightingale comes to the Rose-tree which is beneath the Student's window. She asks for a red rose. The tree answers: "My roses are red But the winter has chilled my veins, and the frost has nipped my buds, and the storm has broken my branches, and I shall have no roses this year". The Nightingale gets upset, as she sees no way out. Suddenly the Rose-tree suggests: "If you want a red rose, you must stain it with your own heart's-blood. You must sing to me with your breast against a thorn. All night long you must sing to me, and the thorn must pierce your heart, and your life-blood must flow into my veins, and become mine".

She agrees. When the rose is finished, the Nightingale lies dead, with the thorn in his heart. The Student is happy. He takes the rose and goes to his beloved girl. However, she ridicules him, and says that "jewels cost far more than flowers". The Student gets angry and throws the rose into the street. It falls into the gutter, and the cart-wheel goes over it.

The Student becomes disenchanted with love. He says: "What a silly thing Love is. It is not half as useful as Logic, for it does not prove anything". So, he returns to his room and begins to read. The kinds of outer beauty (clothes, accessories) appear to be more important than the human feelings and virtues (self-sacrifice for other people, belief in human nature etc.).

Wilde's fairy tale "**The Devoted Friend**" deals with the problem of friendship. The Water-rat that is told the story expects his devoted friend to be devoted to him.

The story is about a fellow named Hans and the Miller. Little Hans is kind and always ready to help, and the Miller enjoys it. He says: "Real friends should have everything in common". At the same time the Miller does not want even visit Hans and help him in his trouble. He believes that "...

when people are in trouble, they should be left alone and not be bothered by visitors”.

One day the Miller promises Hans to give him the wheelbarrow. However, he makes Hans do almost everything for him. The Miller comes to Hans and asks him to go for the Doctor, as his son has fallen off a ladder. Despite the night is dark, the Miller does not give Hans the lantern. On his way home he wanders off on the moor, and there poor Hans is drowned. The Miller is the chief mourner at Hans's funeral.

The tales by Oscar Wilde are to some extent controversial. It is unclear if the writer sympathizes with the characters. He leaves the choice to his readers. On the one hand, human feelings and emotions are vividly described. On the other hand, all kind characters die (the Happy Prince, the Swallow, the Nightingale, and Little Hans). The immoral and cynical characters are victorious, and they enjoy their life. Hence the fairy tales may prove Wilde's aesthetic theory about outer beauty importance.

Literature is called “the mirror of the epoch”, as it always reflects both the life in a separate country and the life in the world. The English literature of the XIX century was known for a variety of literary trends which appeared as an attempt to depict the current life in Britain. The writers glorified human virtues (romanticism), criticized social vices (Chartist literature, critical realism and naturalism), described the sorrows of common people (critical realism and naturalism), struggled for people's rights (Chartist literature), tried to move people into the “world of adventure” (neo-romanticism) and glorified beauty without barriers (aestheticism).

Questions for Self-Check:

1. What were the main literary trends in English literature of the XIX century?
2. What historic events caused romanticism in English Literature?
3. Why did the Chartist literature appear?
4. What were the features of the Victorian Age?

5. What is the difference between romanticism and neo-romanticism?

6. Can you name the title of Stevenson's novel for children?

7. What literary trend did Oscar Wilde represent?

8. What was the slogan of aestheticism?

9. Can you name the peculiarities of the trend?

Vocabulary:

aesthete	[i:s'θet]	естет
artificial	[a:ti'fiʃəl]	роблений
ashore	[ə'ʃo:]	на берег
barrel	['bærəl]	бочка
blood	[blʌd]	кров
boarding ['bo:diŋ] school		школа-інтернат
brain haemorrhage ['hemərɪdʒ]		крововилив у мозок
bud	[bʌd]	брунька
capricious	[kə'prɪʃəs]	капризний
caterpillar	['kætəpɪlə]	гусениця
chart	[tʃɑ:t]	хартія
circumstantial	[sə:kəmstæʃl]	непрямий (про доказ у суді)
climax	['klaɪmæks]	вершина, пік
conscience	['kɒnʃəs]	сумління
contributor	[kən'trɪbjʊtə]	автор
controversial	[kɒntrə've:ʃl]	суперечливий
convenient	[kən'vi:nɪənt]	зручний
croquet	['kroukeɪ]	крокет
cynic	['sɪnɪk]	цинік
debate	[dɪ'beɪt]	обговорення
depose	[dɪ'pouz]	звільняти
device	[dɪ'vaɪs]	пристрій
disapprove of	[dɪəs'pru:v]	не схвалювати
disenchanted	['dɪsɪtʃɑ:ntɪd]	розчарований
duchess	['dʌtʃɪs]	герцогиня

entertain	[entə'tein]	розважати
excavation	[ekskə'veiʃən]	розкопки, яма
executioner	[eksi'kju:ʃənə]	кат
exile	['eksail]	бути у вигнанні
footman	['futmən]	лакей
funeral	['fju:nərəl]	поховання
gaol	[eɪl]	тюрма
gild	[gɪld]	золотити
hypocrisy	[hɪ'pɒkrɪsɪ]	брехливість
identity	[aɪ'dentɪtɪ]	особистість, походження
inlet	['ɪnlet]	затока
insomnia	[ɪn'sɒmniə]	безсоння
judicial	[dʒu:'dɪʃl]	судовий
jury	['dʒʊəri]	присяжні
key	[ki:]	ключ
knave	[neɪv]	валет (у картах)
lizard	['lɪzəd]	ящірка
marmalade	['ma:məleɪd]	джем, варення
marooned	[mə'ru:nd]	відрізаний від світу
mayor	[meə]	мер
moor	[muə]	болото
mourner	['mo:nə]	той, хто носить жалобу
nightingale	['naɪtɪŋgeɪl]	соловей
orphan	['ɔ:fn]	сирота
paramount	['pærəmaʊnt]	першочерговий
passion	['pæʃən]	пристрасть
pen name		літературний псевдонім
pirate	['paɪərət]	пірат
pluck out	['plʌkəʊt]	видряпати
precious	['preʃəs]	цінний
priest	[pri:st]	священик
prim	[prɪm]	манірний

profit	[ˈprɒfɪt]	прибуток
prototype	[ˈprəʊtətaɪp]	прототип
psychics	[ˈsaɪkɪks]	психіка
pun	[pʌn]	каламбур
rein	[reɪn]	царювання
reed	[ri:d]	очерет
remote	[rɪˈməʊt]	віддалений
rhyme	[raɪm]	віршик
ridicule	[ˈrɪdɪkjʊ:l]	висміювати
rough	[rʌf]	грубий
ruby	[ru:bi]	рубін
sacrifice	[ˈsækrɪfaɪs]	жертвувати
sapphire	[ˈsæfaɪə]	сапфір
schedule	[ˈskedʒu:l]	схема, розклад
secluded	[sɪklu:did]	усамітнений
selfish	[ˈselfɪʃ]	егоїстичний
sentence	[ˈsentəns]	покарання
solicitor	[səˈlɪsɪtə]	адвокат
sorrow	[ˈsɒrəʊ]	біда
stepson	[ˈstepsʌn]	пасинок
stick to	[stɪk]	прив'язаний до
stockade	[stoˈkeɪd]	частокіл
substitute	[sʌbstɪtju:t]	заміщати
suicide	[ˈsuɪsaɪd]	самогубство
swallow	[ˈswɒləʊ]	ластівка
sympathize with	[ˈsɪmpəθaɪz]	співчувати
tart	[tɑ:t]	пиріг
thorn	[θɔ:n]	шип
title	[taɪtl]	назва
treasure	[ˈtreʒə]	скарб
vein	[veɪn]	вена
verdict	[ˈvɜ:dɪkt]	вирок
victorious	[vɪˈktɔ:riəs]	переможний
weaver	[ˈwi:və]	ткаля
wheelbarrow	[ˈwi:l bæərəʊ]	тачка

TOPIC 5

ENGLISH LITERATURE OF THE XX CENTURY

Literary Terms: antagonist, autobiography, biography, character, fairy tale, Literature of Action, plot, protagonist, setting, theme.

Questions Discussed

1. Rudyard Kipling as a Representative of English Literature.
2. The Life and Literary Heritage of Alan Alexander Milne.
3. “Mary Poppins” by Pamela Travers as an Example of Children’s English Literature of the XX Century.

At the end of the XIX century – beginning of the XX century Britain had wars for getting more colonies. The government wanted to increase the national spirit. Hence the British set of values and the way of life had to be glorified. Art in general – and literature, in particular – had to help in achieving the aim.

Young people should have taken vivid examples from the works of popular authors. So, the Empire really needed writers and poets whom common people could trust. One of the authors was **Rudyard Kipling (1865 – 1936)**. He really believed in the British Empire and called people to serve it. Kipling thought that he could bring up the new generation that would be useful for the country.

On the basis of his beliefs the writer welcomed the Boer war and the mission of the Empire. In his works “**The Seven Seas**” (1896), “**The White Man’s Burden**” (1899) and “**The Five Nations**” (1902) Kipling glorified the English nation. As a result, he was often called “a bard of the Empire”. He was considered (mostly by Soviet scientists) to be a representative of the “Literature of Action” which was tightly

connected with neo-romanticism. On the other hand, the “Literature of Action” called the British to act for the Empire.

Rudyard Kipling was born in Bombay, on December 30, 1865. His father was an artist, and established the School of Applied Art. It was a common thing for India, as the British tried to develop the authentic culture. Kipling inherited his father’s artistic habit. The servants taught the boy tales and songs of Indian folklore. They were always ready to fulfill any of his orders or requests. That time was the “Paradise on Earth” for Kipling. So, Indian motives can be seen in the plot of Kipling’s books. At the age of six the boy was sent to England to get education there.

At first the future writer stayed at an elderly relative who ran a private boarding school. The head of the school disliked the boy and humiliated him constantly. He got depressed and became almost blind. As a result, Kipling had a bad eye-sight and a lot of complexes he could not overcome. He was sent to another school which brought up the future soldiers of the British Empire. Everybody laughed at him because he was bad at sport activities. Despite his poor health the young man had strong wills.

When Kipling left school, he knew that he would become a writer. That decision was not spontaneous. The young man was extremely vain. However, he could not be on military service because of his poor health. The only sphere he could succeed in was literature. Kipling was aware that he had to get life experience in order to become a successful writer. So, he accepted a suggestion to come back to India. Kipling lived in Lahore where he worked as a correspondent of a local newspaper. The writer collected stories told by natives, newcomers and drunken sailors. It enabled him to describe the picturesque life in India where the reality was contrasted to the ancient culture. The colonial administration took Kipling’s mind into consideration when making decisions on different subjects. Kipling became wealthy enough to come to England. He was sure that he would come back soon. However, he did not return to India anymore. On his way to England Kipling

visited China, Japan and America. He arrived in England in October, 1889.

Kipling became known in literary circles. However, the writer regretted leaving India. He could not get accustomed to the English climate. As a result, he often got depressed. Other writers admitted Kipling's literary talent. On the other hand, they accused him of using jargon in his works. They did not also like his style. The writer used dialect words and other means to enliven his works. On his turn Kipling accused his opponents of being prim and out of touch with life.

Soon Kipling became the national symbol of the British Empire. Everybody admired his stories and verses. In 1907 the writer was awarded the Nobel Prize for Literature. The most remarkable thing was that Kipling was the first Englishman who got it. His fame lessened gradually because of the events of the first two decades of the XX century. Common people were disenchanted with the ideals Kipling called for. Rudyard Kipling died on January 17, 1936 when working on his autobiographical notes. They appeared the following year under the title "Something of Myself".

Kipling was extremely good at writing short stories. However, his literary heritage also included some novels. The novels described the labour of people of different social ranks: a military artist ("**The Light that Failed**", 1890), fishermen ("**Captains Courageous**", 1897), a soldier of the British colonial troops ("**Stalkey and Co.**", 1899).

The novel "**Kim**" (1901) is a vivid example of the so-called "espionage literature". Kim O'Hara, a son of an Irishman, was born in India. The British colonial administration uses his knowledge of the country. Trying to fulfil his must as a spy, Kim feels sympathy for India and its people.

Rudyard Kipling also glorified courage, energy and patience. His best-known volume of poems is "**The Barrack-Room Ballads**" (1892). In the "**Ballad of East and West**" the author expresses the idea of human equality regardless of birth. The poem "**If**" is devoted to Kipling's son. The poet

enumerates the human virtues a man should seek for. Finally he makes a conclusion about the result of keeping the virtues:

Yours is the Earth and everything that's in it,

And – which is more – you'll be a Man, my son!

Rudyard Kipling is famous for his books for children – **“The Jungle Book” (1894)** and **“The Second Jungle Book” (1895)**. The main character is a man's cub Mowgli that is brought up by wolves. He is the protagonist of the book. The Jackal Tabaqui tells Father Wolf that the tiger, Shere-Khan by name, will hunt among the hills where Father Wolf lives. It means that the villagers will set the grass, and Father Wolf must leave the territory. Suddenly Father Wolf sees the Man. The Law of the Jungle forbids the animal to eat humans except he is killing to show how to kill.

Shere-Khan wants to have the man's cub. Father Wolf says that the wolves take orders from the head of the pack. He rejects to give the cub to Shere-Khan. He says that the man will live to run with the pack. Mother Wolf calls the cub Mowgli. According to the Law of the Jungle the cubs have to be brought to the Pack Council. The leader of the pack is Akela, the Lone Wolf. He asks whether any beast will speak for the cub. The parents are not allowed to do it. Baloo, a brown bear, who teaches the cubs the Law of the Jungle, speaks for Mowgli. So does Bagheera, the Black Panther. Akela admits the man's cub into the pack.

One day Bagheera tells Mowgli that Shere-Khan will kill him if the pack turns against Akela. She says that Mowgli must get the Red Flower by which she means fire. Mowgli gets the fire. Akela fails while hunting. The position of the pack leader is vacant now. The Lone Wolf asks whether any wolf tries to kill him in a fight. The Pack Council takes place on the Council Rock. Mowgli burns Shere-Khan. He orders to stay Akela alive or he would kill Shere-Khan. Mowgli leaves the pack.

Mowgli goes to people. The priest tells Messua and her husband to take the boy into their house. Mowgli learns men's customs and becomes a village herder. The oldest cub of Mother Wolf (Grey Brother) finds Mowgli and tells him

that Shere-Khan has sworn to kill him. Later Grey Brother says that the tiger spies on Mowgli. Mowgli with Akela make the bulls run like mad, and the bulls kill Shere-Khan. The villagers believe that Mowgli is the Demon, and he leaves. The wolves ask the boy to lead them. However, Mowgli decides to hunt himself.

He goes to his home-cave and sleeps. Then he tells about his adventures among men. Buldeo, who is the best hunter in the village, wants to sell the skin of Shere-Khan. Mowgli does not let him have it. He ridicules Buldeo's hunting abilities. So, the villagers are obsessed with revenge. Akela says that men will definitely follow their trail. Buldeo comes to kill the boy. Mowgli gets to know that Messua and her husband are to be killed as a witch and a wizard. The boy comes to them and helps them run away. Their way is through the jungles, but Mowgli swears that no animal will hurt them. Mowgli orders Hathi the Elephant to let in the jungle upon the village.

After the events everybody likes Mowgli. Father and Mother Wolf die. No stranger breaks into the jungles that belong to Mowgli's people, as the pack is called. On his way to Akela Mowgli hears shrieks of a jackal. Suddenly Phao, the Master of the Pack, sees a solitary wolf – Won-tolla. He says that red dogs come here, killing every beast on their way. They have killed Won-tolla's wife and cubs. The solitary wolf suggests that the pack goes to the north. However, Mowgli and the wolves decide to fight against the dholes (Red dogs). Mowgli goes to Kaa. The python tells him what is to be done against the dogs. They come to the Place of Death where the Little People of the Rock live – the furious, black, wild bees.

Red Dogs come. Mowgli cuts off their leader's tail. He runs to the Bee Rock. The dogs chase him. Suddenly the bees attack the dholes. Some dogs jump into the river. Then they come ashore, and there is a fight between the wolves and the dogs. The pack is victorious, but a lot of the wolves die. When dying, Akela asks Mowgli to return to men. Mowgli becomes a handsome young man. He finds Messua, leaves the pack and finally marries.

It should be said that the book is not only about Mowgli. It also includes stories about animals and their bravery. For example, one of the stories is about a mongoose Rikki-tikki-tavi that defends men from two snakes – Nag and Nagaina. The snakes want to kill the family and make the mongoose leave. They need much room and calmness for their children. However, Rikki-tikki shows his bravery when killing the snakes.

The book teaches the small readers true human values: bravery, honesty, self-sacrifice. Kipling shows that coward and cruel beasts die sooner or later. The animals have a lot in common with people – they speak and think. However, they are contrasted to people because they have a different set of values. The animals want to get enough to satisfy their vital needs. When Mowgli sees the coins, he says: “It is the stuff that passes from hand to hand and never grows warmer”. Blaming people’s cruelty, the boy says: “Men kill because they are not hunting – for idleness and pleasure”. The Law of the Jungle cannot be broken, as most human laws are.

Another Kipling’s work for children is **“Just So Stories for Little Children” (1902)**. One of the characters of the book is a girl whose name is Taffy. She is considered to be the prototype of Kipling’s daughter Josephine. The writer uses the image of animals to teach little children moral lessons as well as to improve their knowledge. In the story **“How the Alphabet was made”** Taffy and her father draw the pictures of different animals and fish (a carp-fish and a snake). So, they make the alphabet.

The story **“How the Camel got his Hump”** is about the Camel that was very lazy. As he does not work, other animals have to work for him. When asked, he always says “Humph!” The animals get angry with him. They ask the wizard to make the Camel work. However, the Camel always says the same. Suddenly he notices his back puffing up into a big hump. And from that day to this the Camel always wears a hump (we call it “hump” now, not to hurt his feelings). So, the writer uses his own approach to children – to teach by entertaining.

The attitude to Rudyard Kipling is often controversial. Although he is often called “a bard of the Empire”, the author is highly praised for his works which glorified true human virtues. All in all, Kipling remains one of the most well-known English writers whose works will always be read and discussed.

Another representative of English Children’s Literature of the XX century was **Alan Alexander Milne (1882 – 1956)**. The boy was born on January 18, 1882. His father taught in a private school for boys in Henley House. Among Alan’s teachers there was Herbert George Wells. After finishing school Milne entered Cambridge University where he became the editor-in-chief of a student’s magazine.

When Alan got his diploma, his father asked the young man about his plans for future. Alan said earnestly that his dream was to become an author. Milne’s father gave each of his three sons some money to start their career. Alan used his money to fulfill his dream. He moved to London where he wrote articles for “St. James Gazette”.

To become an author one needed to enter a literary club. Hence, the person needed recommendations given by authorities in literary circles. Milne asked Wells about advice concerning his literary career. The famous writer helped the young man. Some time later, in 1906, Milne becomes an assistant editor of the satirical magazine “**The Punch**”.

In 1913 Allan Alexander Milne married Dorothy de Selincourt. Next year World War I broke out, and Milne volunteered himself in 1915. The writer strongly believed that he had to do something. On November 8, 1916, he contracted and returned to England. His only son was born in 1920. The parents called him Christopher Robin. Milne always called his son Billy among friends and family. In October 1952, Alan Alexander Milne had a stroke which made him an invalid for the rest of his life. The writer died on January 31, 1956.

His literary heritage includes essays, comedies and detective prose. For example, his comedy “**Mr. Pim Passes By**” (1919) was a great success. It ran for 246 performances in London. The audience laughed at Mr. Pim whose mistake

nearly caused a scandal in an aristocratic family. However, Milne is mostly known as an author for children.

Once Milne wrote a verse for children and showed it his wife. She liked it. "You may publish it and take the royalty", said the author. Milne became really famous after publishing the verse "**The King's Breakfast**". In the post-war time he wrote collections of verses "**When We Were Very Young**" (1924) and "**Now We Are Six**" (1927). The books described happy childhood when everything around was "lost" after World War I.

Alan Alexander Milne is famous for his works "**Winnie-the-Pooh**" (1926) and "**The House at Pooh Corner**" (1928). The boy, Christopher Robin, calls his bear Winnie-the-Pooh. He knew a swan that he used to call Pooh. Winnie was the bear the boy went to.

Christopher Robin asks his father to tell a story about Winnie-the-Pooh. The story begins. Pooh climbs a tree to get some honey. Suddenly he stands on a branch, it cracks, and Pooh falls down. The first thing he thinks of is Christopher Robin who lives in a house behind a green door. The bear asks Christopher Robin for a balloon to get honey. He wants to look like a small black cloud in a blue sky. However, the bees attack Pooh. He asks Christopher Robin to shoot the balloon with the gun. The boy agrees.

During the walk through the forest Pooh sees a hole where Rabbit lives. He decides to visit Rabbit because "Rabbit means Company, and Company means Food and Listening-to-Me-Humming". Rabbit gets out mugs with honey and condensed milk. Pooh eats too much and gets stuck in the hole. Christopher Robin reads to Pooh for a week. The bear gets thinner and thinner, and finally he manages to free himself.

The best friend of Pooh, Piglet, lives in a very grand house in the middle of a tree. Next to his house there is a board which has "TRESSPASSERS W" on it. The Piglet is sure that it stands for "TRESSPASSERS William" (his grandfather's name). However, it means "TRESSPASSERS WILL BE PROSECUTED". The Old Grey Donkey, Eeyore by name,

loses his tail, and Pooh swears to find it. He comes to Owl to ask about the tail. Suddenly Pooh sees a bell-rope which reminds him of something. He unhooks it and goes with it to Eeyore. Christopher Robin nails it on in its right place.

Kanga and Baby Roo come to the forest. The animals are angry with Kanga. They decide to capture Baby Roo. Rabbit takes Baby Roo to his hole and plays with Roo. Kanga notices what has happened. She is sure that Christopher Robin will not let any harm happen to Roo. She decides to have a joke with the animals and baths Piglet. Christopher Robin leads an “expotition” (expedition) to the North Pole. The boy tells Pooh that “an expedition means a long line of everybody”. Pooh finds the North Pole and everybody is proud of him.

The second book of Milne starts with the scene of building a house. The animals build a house at Pooh Corner for Eeyore. Tigger comes to the forest, and Pooh lets him in. Tigger wants to have breakfast. So, Pooh and Tigger go to see Piglet, Eeyore and other inhabitants of the forest. Tigger does not eat honey and acorns. Kanga gives him something to eat.

Tigger gets so bouncy. The animals want to teach him a lesson. Rabbit suggests taking Tigger somewhere he has never been to and losing him there. Rabbit says they will take him next morning. To Rabbit’s mind, it will make Tigger small and humble. The animals suggest Tigger going for a walk. Baby Roo, who is Tigger’s best friend, wants to go with them. However, Rabbits prohibits him to do it. Rabbit, Piglet and Pooh miss their way. Meanwhile Tigger returns home. He and Christopher Robin go to search for the animals. Christopher Robin finds Piglet and Pooh. Tigger finds Rabbit.

Pooh and Piglet go to visit the inhabitants of the forest and wish them ‘Good Thursday’. The weather is windy. When they are at Owl’s house, the tree falls down and they are stuck inside. Piglet manages to come out and runs to Christopher Robin for help. Eeyore says that he has found a new house for Owl. He takes everybody to Piglet’s house. Eeyore considers it to be the best house for Owl to live in. Pooh makes a proposal for Piglet to come and live with him.

Christopher Robin goes away. Nobody knows where the boy goes. Rabbit wants All-all-all to meet at Pooh Corner. Eeyore recites his own verse. The animals give it to Christopher Robin. When the boy finishes reading it, there is only Pooh left. Pooh and Christopher Robin go to an enchanted place. The boy says that he is “not going to do Nothing anymore”. Christopher Robin asks not to forget about him even when he is hundred.

“Wherever they go, and whatever happens to them on the way, in that enchanted place on the top of the Forest a little boy and his Bear will always be playing”. The meaning of the passage is that Christopher Robin grows up and leaves the land of childhood. He may return to it from time to time when he has his own children.

As we remember, in 1920 Christopher Robin Milne was born. That was a starting point of his father’s career as an author for children. Alan Alexander Milne always said that he had not made up anything when working on the book. He said: “I had only to describe the things and events that happened”. Christopher Robin and his nursery toys, including a nanny and Edward Shepard, were the co-authors. Milne said: “When I saw Shepard’s pictures for my verses, I realized that he would draw pictures for my books”.

Alan Milne was disappointed with the fact that he was considered the creator of just one character. He wanted to get rid of his fame as the author of Winnie-the-Pooh, but he did not succeed. The popularity of the book can be easily explained. To our mind, there are at least two reasons for that.

Firstly, World War I ended, and people felt disenchanting and sad. The so-called “lost generation” appeared. The youth did not trust in the former ideals anymore. So, people needed literary works that helped them to cheer up and go away from the reality.

Secondly, “Winnie-the-Pooh” was a book about children and **for** children. There was no need to disguise serious problems in a book for children like in “Alice’s Adventures in Wonderland” by Lewis Carroll. Novels about serious problems appeared. For example, we can mention

“The Death of A Hero” by Richard Aldington. Milne described the child’s views on the problem which were important to him.

English Literature is full of names of foreigners who came to England and later became famous as English authors. To check that one can read the biography of Joseph Conrad, Polish by birth, who could hardly speak a word in English when he came to the country. However, some time later he was the symbolic figure of neo-romanticism in English Literature.

One of such authors was **Pamela Lyndon Travers (1899 – 1996)**. She was born in 1899 in Maryborough, Queensland, Australia. Her real name was Helen Lyndon Goff. She took the surname Travers from the first name of her father, Travers Goff, a bank employee and an alcohol abuser. As for the name it was her invention.

When the girl was 17, she headed for Sydney and started an acting career. It was during this period that she adopted the name Pamela Lyndon Travers. Although she had success on the stage, Travers had to make ends meet by working as a journalist for a Sydney newspaper. At the same time she wrote some poems. Pamela believed that England was the literary centre. So, in 1924 she went to London.

In 1934, while recovering from a lung illness in a cottage in Sussex, Travers had to entertain two visiting children with a story about a prim British nanny who appeared at a household on a high wind and floated away when the wind changed. The story turned into the book “**Mary Poppins**” (1934). The book was successful, and Travers decided to follow it with a sequel “**Mary Poppins Comes Back**” (1935). The main reason for their tremendous success is certainly the books' seamless mixture of fantasy and everyday elements.

The lady carries her belongings in a carpetbag and had an umbrella with a parrot's head on the handle. The governess, Mary Poppins, comes to Number 17 Cherry Tree Lane to care for the children of the family Banks – Jane, Michael, and twins John and Barbara. Mary Poppins always comes to anybody who needs her helps. She floats away if everything is OK.

She defends Michael, Jane and their parents from Ms. Andrew, the governess of Mr. Banks, who teases the family. Mr. Andrew is very bossy, and she wants everything to be done as she orders. Mary Poppins is famous for her magical abilities.

The author returned to Mary Poppins several times, issuing such works as “Mary Poppins Opens the Door” (1944), “Mary Poppins in the Park” (1952), “Mary Poppins from A to Z” (1962), “Mary Poppins in Cherry Tree Lane” (1982) and “Mary Poppins and the House Next Door” (1988). Moreover, she issued Mary Poppins compilations, along with related projects such as “Mary Poppins in the Kitchen A Cookery Book with a Story” (1975).

Despite Pamela Travers is mostly famous for her “Mary Poppins”, she also wrote other books. In 1939, after the outbreak of World War II, Travers began working for Britain's Ministry of Information. She was sent to the United States, and wrote a novel “**I Go by Sea, I Go by Land**” (1941). The novel was written as the diary of an 11-year-old girl evacuated from England during the war.

Pamela Travers remained active until the end of her life. She was interested in mysticism and contributed articles to the world mythology magazine “Parabola”. Her interest for the unknown and myths can be easily traced in the books “**In Search for the Hero: The Continuing Relevance of Myth and Fairy Tale**” (1970), a children’s book “**Friend Monkey**” (1971) and “**What the Bee Knows: Reflections on Myth, Symbol and Story**” (1989).

The author planned to write the last book about the famous nanny under the title “Goodbye, Mary Poppins”. Travers wanted to terminate her character, but the publishers and letters from upset children made her reject the idea. In 1977 she was given the Order of the British Empire. Pamela Travers died on April 23, 1996, at the age of 96.

Questions for Self-Check:

1. Why did the Literature of Action appear?
2. What was Rudyard Kipling called? Why?

3. What motives can be traced in his works?
4. When was Kipling awarded the Nobel Prize for Literature?
5. Is “The Jungle Book” only about Mowgli?
6. Why was the attitude to Kipling controversial?
7. Can you name the main character of Milne’s books for children?
8. Was Alan Alexander Milne satisfied with his fame as a children’s author?
9. Who was the prototype of the boy in “Winnie-the-Pooh”?
10. Why did Milne’s books for children become so popular?
11. Was Pamela Travers born in England?
12. Was it her real name?
13. Did Mary Poppins appear in several books?
14. What was Pamela Travers interested in?

Vocabulary:

acorn	[ˈeɪkɔ:n]	жолудь
alcohol [ˈælkəhɒl]	abuser [əˈbjuzə]	алкоголік
applied [əˈplaɪd]	art	прикладне мистецтво
authentic	[o:ˈθentɪk]	автентичний
bard	[ba:d]	бард
bear	[beə]	ведмідь
beast	[bi:st]	звір
bee	[bi:]	бджола
bouncy	[ˈbaʊnsɪ]	стрибучий
camel	[ˈkæməʌ]	верблюд
cave	[keɪv]	печера
circle	[sə:kl]	коло
cobra	[ˈkoubrə]	кобра
condensed [kənˈdenst]	milk	згущене молоко
contribute	[kənˈtrɪbjʊ:t]	писати (статтю)
council	[kaʊnsl]	рада

courageous	[kə'reɪd əs]	мужній
cub	[kʊb]	дитинча
elephant	[ˈelɪfənt]	слон
empire	[ˈempaɪə]	імперія
enchanted	[ɪn'tʌ:ntɪd]	зачарований
enliven	[ɪn'laɪvn]	підбадьорити
espionage	[ˈespɪəna:ɪ]	шпіонаж
evacuate	[ɪ'vækjueɪt]	евакуювати
flank	[flæŋk]	бік
furious	[ˈfjuəriəs]	злобний
generation	[dʒenə'reɪʃən]	покоління
glorify	[ˈglo:rɪfaɪ]	прославляти
handle	[hændl]	ручка
herder	[ˈhɜ:də]	пастух
honey	[ˈhʊni]	мед
hum	[hʌm]	наспівувати
humble	[hʌmbl]	скромний
hump	[hʌmp]	горб
idleness	[ˈaɪdlɪnis]	неробство
issue	[ˈɪʃu:]	випускати
jackal	[ˈdʒækəl]	шакал
jungle	[dʒʌŋɡl]	джунглі
nanny	[ˈnæni]	няня
obsessed [əb'sest] with		одержимий
outbreak	[ˈaʊtbreɪk]	початок
owl	[aʊl]	сова
pack	[pæk]	зграя
paradise	[ˈpærədəɪs]	рай
picturesque	[pɪktʃə'resk]	мальовничий
piglet	[ˈpɪɡlət]	порося
priest	[pri:st]	жрець
prosecute	[ˈprɒsɪkjʊ:t]	подати до суду
python	[ˈpaɪθən]	пітон
rabbit	[ˈræbɪt]	кролик
royalty	[ˈrɔɪəltɪ]	гонорар
seal	[si:l]	тюлень

solitary	[ˈsɒlɪtəri]	одинокий
spontaneous	[spɒnˈteɪniəs]	спонтанний
terminate	[ˈtɜːmɪneɪt]	знищувати
trail	[treɪl]	слід
trespasser	[ˈtrespəsə]	сторонній
vain	[veɪn]	пихатий
witch	[wɪtʃ]	відьма
wizard	[ˈwɪzəd]	чаклун

PRACTICAL CLASS 1

KING ARTHUR LEGENDS and ROBIN HOOD BALLADS

Questions:

1. The English Literature of the Middle Ages: periods, representatives and topics.
2. The definition for the literary terms “ballad”, “legend”.
3. King Arthur Legends and Robin Hood Ballads: plot, main characters and range of problems.

Recommended Literature:

1. Brodey K. Focus on English and American Literature / Kenneth Brodey, Fabio Malgaretti. – Moscow : Airis press, 2003. – 400 p. – PP. 30 – 32.
2. King Arthur / retold by Caroline Steeden. – Parragon Book Service Ltd., 1994. – 234 p.
3. The Norton Anthology of English Literature. – Vol.1. –Norton & Company, 1993. – 2535 p. – PP. 2 – 14.
4. Pyle H. The Merry Adventures of Robin Hood / Howard Pyle. – Playmore Inc., 1979. – 250 p.
5. Sir Gawain and the Green Knight / retold by B. Stone. – Penguin Books, 1988. – 186 p.
6. Багацька О. В. Література Англії : навч. посібник для студ. вищих навч. закладів (англ. мовою) / О. В. Багацька, М. В. Дука. – Суми : ВТД «Університетська книга», 2006. – 443 с. – С. 9 – 30.
7. Гордєєва Н. М. Англійська література : навч. посібник для шкіл з поглиб. вивч. англ. мови (англ. мовою) / Н. М. Гордєєва. – К. : Равлик, 1998. – 286 с. – С. 31 – 42.
8. Дудченко М. М. Література Великобританії і США : навч. посібник для студ. вищих навч. закладів (англ. мовою) / Михайло Миколайович Дудченко. – 2-ге вид., доп. – Суми : ВТД «Університетська книга», 2006. – 445 с. – С. 14 – 26.

9. Мала енциклопедія англійської літератури в 2-х т. / Укладач Є. Соломаха. – Т. 1. – К. : «Альтепрес», 1998. – 544 с. – С. 39 – 58.

10. Английская литература. Лучшие страницы (У. Блейк и другие) : учебн. пособие / Сост. Н. Н. Чесова. – М. : Изд-во «Менеджер», 2001. – 272 с. – С. 38 – 73.

11. Английская литература. Лучшие страницы (У. Шекспир и другие) : учебн. пособие / Сост. Н. Н. Чесова. – М. : Изд-во «Менеджер», 2002. – 176 с. – С. 5 – 9.

12. Аникин Г. В. История английской литературы : учебник для студ. пед. ин-тов по спец. № 2103 «Иностранные языки» / Г. В. Аникин, Н. П. Михальская. – 2-е изд., перераб. и испр. – М. : Высш. шк., 1985. – 431 с. – С. 11 – 31.

13. Супрун Л. А. История английской и американской литературы: Краткий обзор : учебн. пособие по заруб. лит. для школьников с углубл. изучением англ. яз. / Л. А. Супрун. – Донецк : Центр подготовки абитуриентов, 1999. – 128 с. – С. 9 – 13.

14. Тумбина О. В. Лекции по английской литературе V – XX веков / Ольга Владимировна Тумбина. – СПб. : КАРО, 2003. – 304 с. – С. 11 – 26.

15. Хрестоматия по английской и американской литературе / Сост. Е. Г. Потапова, А. Н. Киселёва, М. В. Синельникова. – СПб. : Корона принт, Учитель и ученик, 2003. – 464 с. – С. 34 – 37.

PRACTICAL CLASS 2

ENGLISH LITERATURE OF THE ENLIGHTENMENT (D. Defoe “Robinson Crusoe” J. Swift “Gulliver’s Travels”)

Questions:

1. The Enlightenment as an epoch (philosophical aspect, situation in England).
2. The English Literature of the Enlightenment: groups of writers, genres and peculiarities.
3. The Life and Literary Career of Daniel Defoe “Robinson Crusoe”: plot, main characters and range of problems.
4. The Life and Literary Career of Jonathan Swift. “Gulliver’s Travels”: plot, main characters and range of problems.

Recommended Literature:

1. Bloom H. Jonathan Swift’s Gulliver’s Travels: Modern Critical Interpretation / Harold Bloom. – Facts on File, 1987. – 242 p.
2. Brodey K. Focus on English and American Literature / Kenneth Brodey, Fabio Margaretti. – Moscow : Airis press, 2003. – 400 p. – PP. 104 – 109.
3. Defoe D. Robinson Crusoe / Daniel Defoe. – Moscow : Manager Publishers, 2001. – 336 p.
4. The Northon Anthology of English Literature. – Vol 1. – Northon & Company, 1993. – 2535 p. – PP. 257 – 270.
5. Rawson C. The Character of Swift’s Satire / Claude Rawson. – University of Delaware Press, 1983. – 343 p.
6. Swift J. Gulliver’s Travels / Jonathan Swift. – Penguin Books, 1993. – 329 p.
7. Багацька О. В. Література Англії : навч. посібник для студ. вищих навч. закладів (англ. мовою) /

О. В. Багацька, М. В. Дука. – Суми : ВТД «Університетська книга», 2006. – 443 с. – С. 97 – 137.

7. Гордєєва Н. М. Англійська література : навч. посібник для шкіл з поглиб. вивч. англ. мови (англ. мовою) / Н. М. Гордєєва. – К. : Равлик, 1998. – 286 с. – С. 82 – 102.

8. Дудченко М. М. Література Великобританії і США : навч. посібник для студ. вищих навч. закладів (англ. мовою) / Михайло Миколайович Дудченко. – 2-ге вид., доп. – Суми : ВТД «Університетська книга», 2006. – 445 с. – С. 57 – 64.

9. Катеринчук О. М. «Робінзон Крузо» як сюжетна модель світової робінзонади: Роман Д. Дефо доцільно вивчати в робінзонадному контексті / О. М. Катеринчук // Всесвіт. л-ра в серед. навч. закладах України. – 2004. – № 10. – С. 15 – 16.

10. Кушницька Г. В. «Я прожив незвичайне життя»: Данієль Дефо та його роман «Робінзон Крузо» / Г. В. Кушницька // Заруб. л-ра в шк. України. – 2006. – С. 57 – 58.

11. Мала енциклопедія англійської літератури в 2-х т. / Укладач Є. Соломаха. – Т. 1. – К. : «Альтепрес», 1998. – 544 с. – С. 78 – 89.

12. Пригодій С. М. Модель ідеального суспільства. Яка вона? (Компаративне дослідження цієї моделі в романах Данієля Дефо «Робінзон Крузо» та Джонатана Світа «Мандри Гулівера» та інших українських і американських різножанрових текстах) / С. М. Пригодій // Всесвіт. л-ра. – 2000. – № 12. – С. 53 – 59.

13. Английская и американская литература: Курс лекций для школьников старших классов и студентов / под ред. Н. Л. Утевской. – 2-е изд. – СПб. : КОРОНА принт, 2004. – 384 с. – С. 89 – 98.

14. Английская литература. Лучшие страницы (У. Шекспир и другие) : учебн. пособие / Сост. Н. Н. Чесова. – М. : Изд-во «Менеджер», 2002. – 176 с. – С. 82 – 116.

15. Аникин Г. В. История английской литературы : учебник для студ. пед. ин-тов по спец. № 2103 «Иностранные языки» / Г. В. Аникин, Н. П. Михальская. – 2-е изд., перераб. и испр. – М. : Высш. шк., 1985. – 431 с. – С. 108 – 120.
16. Гид по английской и американской литературе / Сост. О. В. Зубанова. – 5-е изд. – М. : Изд-во «Менеджер», 2002. – 224 с. – С. 24 – 31.
17. Супрун Л. А. История английской и американской литературы: Краткий обзор : учебн. пособие по заруб. лит. для школьников с углубл. изучением англ. яз. / Л. А. Супрун. – Донецк : Центр подготовки абитуриентов, 1999. – 128 с. – С. 17 – 20.
18. Тумбина О. В. Лекции по английской литературе V – XX веков / Ольга Владимировна Тумбина. – СПб. : КАРО, 2003. – 304 с. – С. 77 – 85.
19. Урнов Д. М. Дефо / Дмитрий Михайлович Урнов. – [2-е изд.]. – М. : Мол. гвардия, 1990. – 253 с.
20. Урнов Д. М. Робинзон и Гулливер. Судьба двух литературных героев (Очерк творчества Дефо и Свифта) / Дмитрий Михайлович Урнов. – М. : Наука, 1973. – 89 с.
21. Хрестоматия по английской и американской литературе / Сост. Е. Г. Потапова, А. Н. Киселёва, М. В. Синельникова. – СПб. : Корона принт, Учитель и ученик, 2003. – 464 с. – С. 84 – 98.

PRACTICAL CLASS 3

NEO-ROMANTICISM and AESTHETICISM IN ENGLISH LITERATURE (R. L. Stevenson “Treasure Island”, O. Wilde “The Happy Prince”, “The Nightingale and the Rose”, “The Devoted Friend”)

Questions:

1. Neo-romanticism in English Literature: main features and peculiarities.
2. The Life and Literary Career of Robert Louis Stevenson. “Treasure Island”: plot, main characters and range of problems.
3. Aestheticism in English Literature: main features and peculiarities. The Aesthetic Theory.
4. The Life and Literary Career of Oscar Wilde. Fairy Tales by Oscar Wilde: plot, main characters and range of problems.

Recommended Literature:

1. Bell I. Robert Louis Stevenson: Dreams of Exile / Ian Bell. – Henry Holt & Company, 1995. – 295 p.
2. Brodey K. Focus on English and American Literature / Kenneth Brodey, Fabio Margaretti. – Moscow : Airis press, 2003. – 400 p. – PP. 191 – 192.
3. Ellman R. Oscar Wilde / Richard Ellman. – Vintage Books, 1988. – 680 p.
4. The Northon Anthology of English Literature. – Vol 2. – Northon & Company, 1993. – 2543 p. – PP. 1616 – 1618.
5. Stevenson R. L. Selected Prose / Robert Louis Stevenson. – Moscow : Progress Publishers, 1972. – 516 p.
6. Stevenson R. L. Treasure Island / Robert Louis Stevenson. – Penguin Books, 1994. – 224 p.
7. Wilde O. The Happy Prince and Other Stories / Oscar Wilde. – Penguin Books, 1994. – 204 p.

8. Багацька О. В. Література Англії : навч. посібник для студ. вищих навч. закладів (англ. мовою) / О. В. Багацька, М. В. Дука. – Суми : ВТД «Університетська книга», 2006. – 443 с. – С. 223 – 265.

9. Гордєєва Н. М. Англійська література : навч. посібник для шкіл з поглиб. вивч. англ. мови (англ. мовою) / Н. М. Гордєєва. – К. : Равлик, 1998. – 286 с. – С. 164 – 170, 177 – 185.

10. Дудченко М. М. Література Великобританії і США : навч. посібник для студ. вищих навч. закладів (англ. мовою) / Михайло Миколайович Дудченко. – 2-ге вид., доп. – Суми : ВТД «Університетська книга», 2006. – 445 с. – С. 148 – 154.

11. Английская и американская литература: Курс лекций для школьников старших классов и студентов / под ред. Н. Л. Утевской. – 2-е изд. – СПб. : КОРОНА принт, 2004. – 384 с. – С. 189 – 198.

12. Английская литература. Лучшие страницы (У. Блейк и другие) : учебн. пособие / Сост. Н. Н. Чесова. – М. : Изд-во «Менеджер», 2001. – 272 с. – С. 107 – 145, 162 – 194.

13. Гид по английской и американской литературе / Сост. О. В. Зубанова. – 5-е изд. – М. : Изд-во «Менеджер», 2002. – 224 с. – С. 68 – 79.

14. Тумбина О. В. Лекции по английской литературе V – XX веков / Ольга Владимировна Тумбина. – СПб. : КАРО, 2003. – 304 с. – С. 161 – 167.

PRACTICAL CLASS 4

ENGLISH LITERATURE OF THE BEGINNING OF THE XX CENTURY (R. Kipling “The Jungle Book”, A. A. Milne “Winnie-the-Pooh”)

Questions:

1. English Literature of the Beginning of the XX century: main features.
2. “The Literature of Action” in English Literature. The Life and Literary Career of Rudyard Kipling. “The Jungle Book”: plot, main characters and range of problems.
3. The Life and Literary Career of Alan Alexander Milne. “Winnie-the Pooh”: plot, main characters and reasons for popularity.

Recommended Literature:

1. Amis K. Rudyard Kipling and His World / Kingsley Amis. – Scribner, 1975. – 128 p.
2. Carrington Ch. Rudyard Kipling: His Life and Work / Charles Carrington. – Macmilan, 1978. – 652 p.
3. Kipling R. Just So Stories / Rudyard Kipling. – Moscow : Progress Publishers, 1972. – 254 p.
4. Kipling R. The Jungle Book / Rudyard Kipling. – Penguin Books, 1994. – 328 p.
5. Milne A. A. The World of Winnie-the-Pooh. Poems / Alan Alexander Milne. – Moscow : Raduga Publishers, 1983. – 448 p.
6. The Northon Anthology of English Literature. – Vol 2. – Northon & Company, 1993. – 2543 p. – PP. 1672 – 1674.
7. Гавриш І. П. Світ природи і світ людини: Запитання і завдання (5 – 6 класи) / І. П. Гавриш // Заруб. л-ра в навч. закладах. – 2002. – № 4. – С. 14 – 16.
8. Головня А. В. Лінгвокультурологічні особливості картини світу «Книги Джунглів» Р. Кіплінга /

А. В. Головня // Мова і культура. – 2004. – Вип. 7. – Т. 4/2. – С. 264 – 270.

9. Логвин Г. Чи мислять звірі? Вивчення оповідання Дж. Р. Кіплінга «Мауглі» (5-й клас) / Г. Логвин // Заруб. л-ра в навч. закладах. – 2003. – № 6. – С. 21 – 23.

10. Дудченко М. М. Література Великобританії і США : навч. посібник для студ. вищих навч. закладів (англ. мовою) / Михайло Миколайович Дудченко. – 2-ге вид., доп. – Суми : ВТД «Університетська книга», 2006. – 445 с. – С. 156 – 158.

11. Курчій С. В. Твори зарубіжних письменників у початкових класах. Алан Мілн «Шоста пригода Вінні-Пуха» / С. В. Курчій // Заруб. л-ра в навч. закладах. – 2003. – № 3. – С. 26 – 27.

12. Миронов Є. М. Джозеф Редьярд Кіплінг / Є. М. Миронов // Заруб. л-ра в навч. закладах. – 1996. – № 10. – С. 44 – 46.

13. Стріха М. Кіплінг реальний і вигаданий / М. Стріха // Всесвіт. – 1989. – № 5. – С. 108 – 110.

14. Английская и американская литература: Курс лекций для школьников старших классов и студентов / под ред. Н. Л. Утевской. – 2-е изд. – СПб.: КОРОНА принт, 2004. – 384 с. – С. 199 – 201

15. Английская литература. Лучшие страницы (У. Блейк и другие) : учебн. пособие / Сост. Н. Н. Чесова. – М. : Изд-во «Менеджер», 2001. – 272 с. – С. 195 – 216, 245 – 269.

16. Аникин Г. В. История английской литературы : учебник для студ. пед. ин-тов по спец. № 2103 «Иностранные языки» / Г. В. Аникин, Н. П. Михальская. – 2-е изд., перераб. и испр. – М. : Высш. шк., 1985. – 431 с. – С. 283 – 288.

17. Зурабова К. «Закон Джунглей» для юных слушателей: Джозеф Редьярд Киплинг (1865 – 1936) / К. Зурабова // Дошк. воспитание. – 2002. – № 1. – С. 71 – 73.

18. Карасёв Л. В. Входит и выходит (Винни-Пух и Мюнхгаузен) / Л. В. Карасёв // Вопр. философии. – 2004. – № 9. – С.126 – 134.

19. Тумбина О. В. Лекции по английской литературе V – XX веков / Ольга Владимировна Тумбина. – СПб. : КАРО, 2003. – 304 с. – С. 191 – 196.

PART II

TOPICS and ASSIGNMENTS for SELF-WORK

ENGLISH LITERATURE OF THE BOURGEOIS REVOLUTION

The XVII century in the history of England is known as the time of the English Bourgeois Revolution. It lasted for about 20 years. The Revolution was the first bourgeois revolution in Europe. In 1603 **James I (1566 – 1625)** became the King of England. A new royal dynasty was established – the Stuart dynasty. The new English king was a foreigner in England because he had ruled Scotland. The English people did not respect the king because of his policy. James I increased the state debt. Moreover, the king was not independent in his inner and foreign affairs. James I was influenced by Spain and its ambassador in making decisions.

The next king **Charles I (1600 – 1649)** was obsessed with strengthening the king's absolute power. Thus, the struggle between the king and Parliament reached its climax. While reigning, Charles I relied upon his favourites. In 1640 the king was forced to summon Parliament which became known as the Long Parliament, because it sat for 13 years.

In 1642 Charles I and declared war on Parliament. So, the Civil War began between the Royalists (the supporters of the king) and the Puritans (Protestants who wanted to purify the English Church of the influence of the Roman Catholic Church). The king supporters were called the Cavaliers which came from the Spanish word “caballero”. The word meant “soldier”. The supporters of Parliament were called the Roundheads, because they cut their hair close to the head. It was done to distinguish themselves from the Royalists. There were some wings among the Puritans. The radical Puritans called themselves the Independents. The representatives of the radical wing wanted the church to be completely independent of the state. They were also against any church dominance in

everyday life. Their leader was **Oliver Cromwell (1599 – 1658)**. He voiced the interests of the radical bourgeoisie and the gentry.

Cromwell's army was called the Ironsides, because they were never beaten. The soldiers of Cromwell gave the Royalists two terrible defeats. The supporters of the king started another war, but they did not succeed. Charles I was arrested and sentenced to death. The queen and Prince Charles escaped to France. The victory went to Parliament. On January 30, 1649 the king Charles I was beheaded as a tyrant and the enemy of the state. The same year England was proclaimed a Commonwealth which stood for "a republic".

Gradually Oliver Cromwell became authoritarian. He suppressed his opponents. There was a movement of people called the Levellers. The movement got its name from the verb "to level" in the sense "to make equal". The Levellers stated the equality of everyone before the law. Cromwell took severe measures against the movement. Its leaders were arrested. The same thing happened to another movement, known as the "Diggers", or "True Levellers". The people were called the "Diggers", because they practiced to dig common lands for cultivation.

England was divided into areas headed by generals who were loyal to Cromwell. The attempts of people in Scotland and Ireland were also suppressed. The autocracy of Cromwell's reigning became clear when he dissolved the Long Parliament and proclaimed himself the Lord Protector. So, Cromwell became the only ruler of England. It happened in 1653.

The political tension was accompanied by a sharp decline in industry and agriculture. Prices went up. Despite his absolute power, the Lord Protector could not handle the situation in economy. In 1658 Oliver Cromwell died. His son and successor Richard did not manage to propose any clear programme.

As a result, in May 1660 monarchy was restored. **Charles II (1630 – 1685)**, a son of Charles I, became the new English king. Despite his promises to forgive all the

participants of the Bourgeois Revolution, Charles II soon began to persecute his opponents.

The time of the English Bourgeois Revolution can be divided into 3 periods:

- the **first period (1640 – 1642)** lasted from the summoning of the Long Parliament to the beginning of the Civil War;

- the **second period (1642 – 1649)** began with the Civil War and ended with the execution of Charles I and proclamation of the republic;

- the **third period (1649 – 1660)** included the years of Oliver Cromwell's reigning and lasted to the restoration of monarchy in England.

The political situation in England greatly influenced art, culture and literature. The Puritans who came in power considered amusement to be just a waste of time. Writing and performing plays was thought to be sinful. In 1642 the Puritans banned theatre performances. All the theatres were closed as the centres of sin and immorality.

The works of that time were based mostly on the Biblical themes and legends. Allegory was widely used to depict the reality. The authors drew their attention to the problems of life, death and immortality. That shift can be easily traced in the works by **John Donne (1572 – 1631)**. In his "**Satires**" (1593 – 1608) the poet criticized the social vices and glorified the human nature. However, "**Holy Sonnets**" (1609 – 1611) dealt with the problems of a man's soul, immortality. His poetry became more religious.

Instead of drama and poetry the political prose appeared. There were a lot leaflets and pamphlets. Their ideas depended on the political preferences of the author. The desires of peasants were outlined in the prose written by **Gerard Winstanley (1608 – 1652)**. Being tightly connected with the movement of the "Diggers", Winstanley criticized both the bourgeoisie and the gentry. The author stated that the class would harm the interests of common people. One of the leaders of the "Levellers" was **John Lillburne (1614 – 1657)**.

In his pamphlet **“The Agreement of the People” (1647)** the author proclaimed the idea of a republic in which the people and the government had to come to an agreement.

In our opinion, the main features of English Literature of the Bourgeois Revolution were:

- 1) closing of the theatres because of their immorality;
- 2) prohibition of drama;
- 3) Biblical themes and legends as the basis of literary works;
- 4) allegory as the main literary device;
- 5) authors’ attention to the problems of life, death and immortality;
- 6) political prose as the main literary kind.

The greatest author in English Literature of the Bourgeois Revolution was **John Milton (1608 – 1674)**. He was born on in London December 9, 1608. His father was a London scrivener. Milton got a good education. He studied at St. Paul’s school. Being good at studying, he went to the University of Cambridge where he joined the circles of antimonarchist students. In 1632 Milton got his Bachelor of Arts degree. Despite the proposals to work as an instructor at Cambridge, he retired to his father’s estate in Horton, Buckinghamshire. There Milton studied history, art, music and poetry. In Horton he also wrote the first works. The author tried to enlarge his knowledge by traveling. So, he went to some European countries. He visited France and Italy.

The **first period (1628 – 1640)** of Milton’s literary career included the years of study and life in Horton. The peculiarity of that period was his love for the ideals of the Renaissance. In his verse **“On Shakespeare” (1630)** Milton glorified the greatest poet of the Renaissance. The author showed a human being with his feelings, sorrows and dreams.

In 1640 Milton returned to England where there was the struggle between the Royalists and the Puritan bourgeoisie. The writer took an active part in the political struggle. He was on the side of Parliament. Milton thought that the nation was the only source of power. He proved the execution of Charles I as a just act. In 1642 Milton married Mary Powell, the

daughter of a wealthy royalist. The marriage was unhappy, because Mary was just 17. So, she could hardly understand her serious husband. In a month Mary decided to visit her parents and did not return. Being shocked, the writer decided to describe his views on marriage and family life. As a result, his work **“The Doctrine and Discipline of Divorce” (1643)** appeared. Its source was Milton’s personal drama. However, in almost four years Mary returned, because her family needed the help of Milton. When a republican government was established in 1649, Milton got the post of the Latin Secretary of the Council of State. His duty was to translate diplomatic papers from English into Latin and vice versa. Suffering from bad eyesight, Milton did not stop writing. As a result, in 1652 he became totally blind. Mary died while giving birth to a child. The writer was left with three daughters. In 1656 he married Catharine Woodcock, the daughter of a republican. However, their happiness lasted not long. In a year Catharine died. That loss was not so important to Milton in comparison with the death of Oliver Cromwell.

The **second period (1641 – 1660)** of his literary career was famous for numerous pamphlets on political and social subjects. They were written mostly to defend the idea of a republic. In the pamphlet **“Areopagitica” (1644)** Milton described the portrait of a citizen of the republic, as he saw it. In his pamphlets **“The Defence of the People of England” (1650)** and **“The Second Defence of the People of England” (1654)** the author showed his support for Parliament and strong confidence in establishing a republic.

The pamphlet **“To the Lord General Oliver” (1652)** glorified Oliver Cromwell as a person who wanted to bring people liberty from the monarchical rule. At the same time Milton warned Cromwell from establishing the autocracy. When Cromwell was proclaimed the Lord Protector, Milton stopped writing about him.

When Cromwell died in 1658, his son Richard became his successor. However, the people thought that it would be better to live under the rule of the king. The English asked the son of Charles I to come from exile. Finally, he was crowned

as Charles II. That meant the restoration of monarchy. Trying to revenge his father's killing, Charles II began to persecute the leaders and supporters of the Bourgeois Revolution.

Milton was not hanged because he was blind. His career was ruined. He and his family went to a small house which was not far from London. The **third period (1660-s – 1670-s)** of Milton's literary career was greatly influenced by his drama as an author and politician. That period was represented with Milton's two greatest poems "Paradise Lost" and "Paradise Regained".

The poem "**Paradise Lost**" (1667) is based on a Biblical theme about the first people – Adam and Eve. The work consists of 12 books. The scene is the universe, including Heaven and Hell.

The first book concerns the Fall of Man and explains the reasons of his disobedience to God. Satan is driven out of Heaven with all his Crew into the great Deep. Satan awakens all his Legions. He tells them that there is a hope of regaining Heaven. Satan summons a Council. Pandemonium, the Palace of Satan, rises, suddenly built out of the Deep.

The second book describes the Council. Satan debates whether another battle is to be started to regain Heaven. The crew of Satan cannot come to any agreement. Satan proposes to search for another World. He undertakes the voyage alone. He passes to Hell Gates, finds them shut, and those who guard them discover to him the great Gulf between Hell and Heaven. Satan passes through the Gulf to the sight of the new world.

In the third book God foretells the success of Satan in perverting mankind. He also says how Man will be punished for temptation. The Son of God offers himself as a ransom for Man to undergo the punishment. Meanwhile, Satan comes to the Gate of Heaven where he changes his image to deceive the Regent of the Sun. Satan learns that Man, the Creature of God, is placed there.

The fourth book shows that Satan comes to the Garden of Eden. He observes Adam and Eve there. Moreover, Satan gets to know that the Tree of Knowledge is forbidden them to eat of. Satan intends to seduce Adam and Eve to transgress.

The Guardian warns Gabriel that some evil Angel has escaped from Hell. Gabriel finds Satan that is trying to tempt Eve in a dream. Satan flies out of Paradise.

Then Eve awakens, troubled by her dream. Adam comforts her. God sends Raphael to Adam and asks him to tell Adam the nature of his enemy. Satan proclaims his resistance to the authority of God. The sixth book describes the fight between Satan and the Army of Heaven. The Legions leap down with horror and confusion into the Deep. The Son of God is victorious and returns with triumph to his father.

In the seventh book Raphael tells Adam how and wherefore this world was first created. After expelling of Satan and his Angels out of Heaven, God has decided to create another World and other Creatures to dwell in it. He sends his Son to perform the creation in six days. In the next book Adam tells Raphael of Eve and of his passion to her.

The ninth book describes the Fall of Man. Satan returns as a mist by night into Paradise and enters into the Serpent sleeping. Adam and Eve go forth to their labours. Eve proposes to work apart. Satan finds Eve working alone. He speaks to her, extolling Eve above all other Creatures. She asks him how he has gained both human speech and understanding. Satan answers that he has got such ability by tasting of a certain Tree in the Garden. He shows Eve the Tree which is the Tree of Knowledge. Satan induces Eve to eat the fruit of it. She takes the fruit and goes with it to Adam. Being in love with Eve, Adam decides to taste the fruit.

Man's transgression is known. The Guardian Angels return up to Heaven. God sends his Son to judge Adam and Eve. Satan arrives at Pandemonium, proud of his success with Man. Adam and Eve beg for mitigation.

In the eleventh book the Son of God presents to his Father the Prayers of our first Parents. God accepts them but declares they must no longer stay in Paradise. He sends Michael to dispossess them. Moreover, Michael must reveal to Adam the future. The Angel denounces their departure. Michael leads Adam up to a high Hill and shows him what will happen till the Flood.

The last book tells of Michael's account of the World from the Flood. Adam wakens Eve, and Michael leads them out of Paradise.

The poem glorified freedom as one of the best human values. Adam and Eve are the images of ideal humans who sacrifice their place and life in Paradise for Knowledge and Love. The poem was revolutionary in spirit. God is depicted as a tyrant. His tyranny is contradicted to Satan's seek for freedom. Satan fights with God for his freedom. He does not want to be a servant in Heaven. Sharing the revolutionary ideas, Milton does not give God any priority over Satan. One can even say that the author sympathizes with Satan.

The poem "**Paradise Regained**" (1671) was different in spirit. It reflected the author's dissatisfaction with the restoration of monarchy in England. The main character of the poem is Christ who resists all the temptations Satan offers him. Christ even rejects the ability to have "all the kingdoms on earth". The idea of the poem is redemption by resisting temptations.

The call for action can be traced in Milton's last work "**Samson Agonistes**" (1671). Its main hero is a Biblical hero Samson. He is betrayed by his wife Dalila and taken prisoner. Being at the enemy camp, he is ready to sacrifice his own life for the victory over the rivals. The image of Samson reflected Milton's hatred for the Restoration.

John Milton greatly influenced English Literature. He worked out style norms for tragedy which were close to classical Greek Literature. Milton established the unity of time and place. The works of the author were the precursors of romantic ideals and images in English Literature.

Assignments:

1. Make a summary of the topic.
2. Determine the influence of the English Bourgeois Revolution on the situation in Europe (social life, art and literature).
3. Compare the image of Satan by Milton with:

- a) the image of God in “Paradise Lost” and “Paradise Regained”;
- b) the image of Satan in other literary works (e.g. Marlowe, Goethe etc.).

ROMANTICISM IN ENGLISH LITERATURE

Romanticism appeared between the end of the XVIII century and the beginning of the XIX century. The trend reflected the differences between ideal and real. People were dissatisfied with both the results of the Great French Revolution and the bourgeois society, its ideas and principles. However, romanticism in England appeared mostly as a reaction to the consequences of both the Bourgeois Revolution and the Industrial Revolution. Using machines in industry meant losing jobs for lots of handworkers. The contradictions between the social order and the wills of ordinary people led to romanticism in English Literature.

The romantic culture showed the human being who could rely only on himself. Hence, the main artistic ideal of romanticism was the personality who did not depend on the vicious social order. The order, in its turn, was criticized by romantics. The personality lived in its inner world which was free from the reality. The human being tried to create the ideal world.

Romanticism developed in different European countries – Germany, France and Britain. Hence, there were a lot of subgroups and representatives of romantic ideas that sometimes differed from one another. However, romanticism had some common features which were typical of literature of all countries.

Firstly, romantics demonstrated **critical attitude to reality**. The Great French Revolution provoked their criticism of the bourgeois society. For example, the ideas of the Revolution were the source of revolutionary poetry of George Gordon Byron.

Secondly, the authors of romanticism stated the **priority of emotions**. To their mind, emotions were prior to reason, because the evaluation of the rational ideas resulted in establishing the bourgeois society.

Thirdly, romantics demonstrated their **interest in human nature (man's inner world)**. The authors revealed the

moral values of a human being. They contrasted the human morality to the vicious social order in real world. Hence, the representatives of romanticism drew their attention to nature as a source of harmony. They were interested in folklore and mythology.

Fourthly, **idealizing the history (historic personalities)** was characteristic of romantics, because they openly criticized the bourgeois society. Hence, the representatives of the trend often wrote about the Past. They glorified the history of country or nation, because there were vivid examples of human morality in it. Romanticists usually contrasted the Past to the Present.

Romanticism in England had its national peculiarities. The English romantics stated enlightening ideas in their works. Ideal was often revealed in common in the English romanticism. The views of romantics led to the establishment of different romantic trends.

There were three main trends of romanticism in English Literature:

- **the “Lake School”** (S. Coleridge, R. Southey, W. Wordsworth);

- **revolutionary romantics** (G. G. Byron, P. B. Shelley);

- **London romantics** (J. Keats)

The “Lake School” was the name of the group of romanticists who lived in the north of England. The territory was famous for a great number of lakes. That’s why the group got its name. Moreover, the representatives of the trend had a lot in common in their views and works. They welcomed the Great French Revolution and expressed revolutionary ideas in their works. Later, though, they became disenchanted with the results of the Revolution and turned to conservatism.

One of the most well-known representatives of romanticism in English Literature was **George Gordon Byron (1788 – 1824)**. The poet was born on January 22, 1788 in an ancient noble family in London. His father died when the boy was only three years old. The boy spent his childhood in

Aberdeen, Scotland where he lived together with his mother. In 1798 Byron's granduncle died and the boy inherited both the family estate, Newstead Abbey, and the title of Lord. At the age of seventeen the future poet entered Cambridge University. Although Byron was lame, he became an excellent swimmer and boxer, thanks to his persistence.

His literary career began in Cambridge when he wrote his first book of verse entitled "**Hours of Idleness**" (1807). It contained a number of poems about love, parting and regret. The poems were criticized by the "**Edinburgh Review**", the leading literary magazine of that time. Byron answered with a satirical poem "**English Bards and Scotch Reviews**" (1809) where he attacked the poets of the Lake School for their sentimentality. In 1809 Byron entered the House of Lords by birthright. After graduating from Cambridge he made a tour round Europe. The poet wanted to make up his mind about the mankind which would be based on his own experience. He visited Portugal, Spain, Greece, Turkey and Albania. In 1811 Byron returned home.

In 1812 Byron made a speech in the House of Lords. He spoke in defence for the Luddites – handworkers who protested against the consequences of the Industrial Revolution in England. Although he was a passionate defender of Luddism, Byron cannot be regarded as a poet of the working class.

In 1812 the poet wrote the first two **cantos** (songs, parts of a poem) of "**Childe Harold Pilgrimage**". They were based on Byron's reminiscences of touring round Europe. Byron was believed to present his own character in the person of Childe Harold, but the poet denied it. He said that he was a fighter for freedom and Child Harold was a passive observer. After its publication Byron said that he had awoken famous.

The main character, Childe Harold, comes from an aristocratic family. He is disenchanted with the society. That is why Childe Harold leaves England. In the poem Byron depicts a sensitive wanderer who tries to find moral values.

Canto the First describes Childe Harold's staying in Portugal and Spain. Byron is shocked with the contrast

between the versatility of the land and the poverty of the common people. The poet also shows the people's struggle against the Napoleon army that invades the country. Byron glorifies the people and their seeking for freedom. At the same time the poet accuses the ruling class of state treason.

Canto the Second deals with the character's visits to Albania and Greece. Byron describes the events that happened to him in the country. He admires the people of Albania for their virtues. The poet describes the life in Greece with disappointment. He sympathizes with the Greek who are oppressed by the Turks. That is why Byron recalls the glorious ancient history of Greece.

Between 1813 and 1816 Byron wrote his famous **Oriental Tales**. Among them we can mention such works as: **"The Giaour" (1813)**, **"The Corsair" (1814)**, **"Parisina" (1816)**. The main problem of the poems is the struggle between a personality and the society. The romantic hero is an active and passionate individual who, though, considers his own targets to be of paramount importance. He is not understood. The action takes place mostly in Greece. The poem is often a monologue of the hero who tells about extraordinary actions and his passion. However, the ending of the poems is usually dramatic. The romantic hero dies. He can often be exiled from the society.

In 1815 – 1816 Byron wrote the poems of the so-called **Napoleon Cycle**. The author's attitude to the Emperor of France depended on the deeds of the latter. In some verses Byron sympathized with Napoleon but in **"Ode from the French" (1815)** the poet severely criticizes the dictator.

In 1815 Byron married Miss Annabella Milbanke. They had a daughter, Augusta Ada by name. Despite his love for the child, Byron and his wife parted. Their divorce aroused a great scandal in the society. The scandal was used by Byron's enemies as a pretext to make the poet leave the country.

In May 1816 Byron went to Switzerland where he made friends with Percy Bysshe Shelley, another famous author of romanticism. During the **Swiss period** of his literary

career (1816 – 1817) Byron wrote Canto the Third of “Childe Harold’s Pilgrimage”, a poem “The Prisoner of Chillon”, a poem “Manfred” and verses.

Canto the Third (1816) begins and ends with an address by Byron to his daughter. The poet starts with expressing his personal sorrows. Then he describes the sufferings of the people who are oppressed by the conquerors.

“The Prisoner of Chillon” (1816) outlines the life of the Swiss revolutionary Bonnivard who was taken to prison with his brothers. The plot of the poem is based on real events. Bonnivard fought for the liberation of his native city of Geneva from Charles III, Duke of Savoy. Charles imprisoned Bonnivard in the Castle of Chillon which was on the Lake of Geneva. Bonnivard spent in prison almost 6 years. In 1536 the citizens of Bern revealed the hero. The poem glorifies freedom.

The same problem is revealed in Byron’s verse **“Prometheus” (1816)**. The poet describes the image of a titan who is persecuted for his wish to help common people. The Greek myth is used by Byron to glorify the revolutionary spirit and human virtues.

The poem **“Manfred” (1817)** highlights the inner world of a hero who thinks over his life. He has Elements under his command. However, Manfred wants to get peace. That is why he leaves the society and goes into the mountains to live a secluded life there. He uses his abilities to satisfy his own wishes. Manfred is guilty of the death of the woman who loves him. Seeing no way out, Manfred gets into despair and dies. The ending of the poem is predictable. Byron wants to warn others that human abilities must serve people. Everyone should do his best to improve the world.

The revolutionary ideas of the poet can be easily traced in Byron’s **“Song for the Luddites” (1816)**. He wrote it in defence of British workers, their rights and demands. The work calls people to “die fighting, or live free”. Byron glorifies the leader of the movement Nedd Ludd, calling him “King Ludd”.

In 1817 the poet went to Italy. It was a starting point of the **Italian period** of his literary career (1817 – 1823). The prominent works of that period are: Canto the Fourth of “Childe Harold’s Pilgrimage”, a poem “Don Juan” and a dramatic poem “Cain”.

Canto the Fourth (1817) describes Italy and its destiny. Byron calls the country the “Mother of Art”. He admires the representatives of the Italian Renaissance. The poet states that it is necessary to fight for the liberation of Italy. Byron himself took an active part in the struggle of the Italian people. He joined the Carbonari movement – an organization that fought for the Independence of Italy.

The poem “**Don Juan**” (1818 – 1823) had to consist of 24 songs. However, only 16 songs were written because Byron died when working on the 17th one. The poem describes the European life of the end of the XVIII century. Byron’s hero is a young Spanish nobleman.

Don Juan falls in love with Donna Julia, the wife of the respectable nobleman Don Alfonso. Juan’s mother finds out about the love affair and sends her son abroad. Juan is shipwrecked but he escapes with thirty passengers.

Day after day they die of hunger. Finally Juan remains alone. He comes to an island where a smuggler Lambro lives. Lambro’s only daughter Haidee falls in love with Juan. The young man is also in love with her. Lambro gets to know about their love and the young people are separated by force. Juan is bought into slavery to Turkey. Haidee dies of sorrow.

Don Juan escapes from Turkey. He comes to the camp of the Russian army under the command of Alexander Suvorov. Don Juan is sent to St. Petersburg to tell about the victory of the Russian troops. He is accepted at the Russian Court. Empress Catherine the Great makes Juan her favourite. Later he comes on a secret mission to England.

Don Juan visits the castle of Lord Amundeville. Juan admires a girl, Aurora Raby by name, for her modesty and honesty. She is different from the hypocritical “higher society”. However, Don Juan has sexual relations with a

duchess. The narrative breaks off and the poem remains unfinished.

Don Juan criticizes the policy of England. He sees that the people are oppressed by the ruling class. At the same time he admires his country and its people. The poem is a call for people to act for freedom.

The poem “**Cain**” (1821) is based on the Biblical story about Cain who killed his brother. Byron’s Cain, however, is not evil. He struggles against injustice and believes in Good. Cain kills his brother because of the bad will of the people who are around him. The main idea of the poem is the man’s right for struggle.

In 1823 the Carbonari uprising was suppressed. As a result, Byron went to Greece to take part in the war of the Greek people against Turkey. On April 19, 1824 Byron died of fever. His heart remained in Greece. It was prohibited to bury him in Westminster Abbey. Only 100 years later his remains were buried in the so-called Poet’s Corner – a part of Westminster Abbey where the tombs of great British poets and writers are.

George Gordon Byron is one of the greatest poets in the world literature. His poetry is distinguished by civic feelings; emotions and constant seek for freedom. The author did not only outline revolutionary ideas. He took an active part in the struggle for the liberation of other people from their oppressors. George Gordon Byron greatly influenced the world literature.

The shift of romanticism to realism in English Literature began with the works of **Walter Scott (1771 – 1832)**. He was born in Edinburgh, Scotland, in the family of a lawyer. His mother was an educated woman. She told Walter different stories about heroes of the past. Because of his poor health Scott spent much of his childhood on his grandfather’s farm near the river Tweed. There he made friends with common people who told the boy Scottish legends and ballads.

When he was eight years old, Walter entered the Edinburgh High School. Then Walter Scott studied law at Edinburgh University. The profession enabled the future

writer to improve his knowledge of the life in Scotland and its past. In 1804 Walter Scott gave up law for literature.

Folklore inspired Scott to create romantic ballads, the first collection of which was entitled “**Minstrelsy of the Scottish Border**” (1802). It included Scottish folk songs, i.e. songs of minstrels – singers in the Middle Ages. The collection was followed by other poems: “**The Lay of the Last Minstrel**” (1805), “**Marmion**” (1808), “**The Lady of the Lake**” (1810), etc.

Although he was successful enough as the author of ballads, Scott became famous for his historical novels. Walter Scott wrote 28 novels. The writer thought that there were two peculiarities of any historical novel – the important problem and the historical preciseness. The vast majority of Scott’s novels can be divided into two groups:

- **Scottish novels** which deal with the history of Scotland – “Waverley” (1814), “Guy Mannering, or The Astrologer” (1815), “Rob Roy” (1818) and others;

- **English novels** which deal with the history of England – “Ivanhoe, A Romance” (1820), “The Monastery, A Romance” (1820), “The Abbot” (1820), “Kenilworth, A Romance” (1821), “Woodstock, or The Cavalier” (1826).

The novel “**Rob Roy**” (1818) describes the struggle of the Scots from the mountainous regions against the Union with England.

Rob Roy was a real figure in the history of Scotland. He was a herder who was deprived of his land. Rob Roy went into the Mountains and became the leader of the people in the mountainous regions of Scotland. Rob Roy is described as the Scottish Robin Hood who defends the people from the oppressors.

The novel “**Ivanhoe**” (1820) deals with the history of England of the XII century. The action takes place in the time of the reign of Richard I the Lion-Hearted when the Anglo-Saxons fought with the Normans.

King Richard is often in the crusades. When he is absent, the country is ruled by his brother John who is cruel to

the people. Cedric, one of the Anglo-Saxons, has disinherited his son Wilfred Ivanhoe who upsets his plans. Later Ivanhoe becomes a supporter of the king.

When Richard I and Ivanhoe return to England, Ivanhoe takes part in a tournament. He chooses the name of "Disinherited". Cedric and his ward Lady Rowena recognize him. During the tournament Ivanhoe is wounded. An old Jew Isaac of York and his daughter Rebecca take care of him. On their way from the tournament Cedric, Lady Rowena, Ivanhoe and Isaac with Rebecca are captured by the Templars, the members of the knight order.

The Templars carry the prisoners to the castle of a Norman feudal, Torquilstone by name. Richard I releases the prisoners but Rebecca has disappeared. Sir Brian, one of the Templars, has carried her with him. When the Grand Mater of the Order finds out about Sir Brian's feelings to Rebecca, he orders to burn her as a witch.

Ivanhoe fights for her. Finally he marries Lady Rowena. Rebecca and her father leave England in search for better life and protection. The king carries out Ivanhoe from the castle which is on fire. He saves Rowena and Cedric and reconciles Ivanhoe with his father.

The conflict of the novel has the historical background. It is between the two socio-political systems. The Anglo-Saxons fight not only for their country, they want to get back their privileges. Walter Scott idealizes King Richard I. The Norman king Richard attacks the castle which belongs to the Norman nobility. That fact describes Richard as the king of all England. He hasn't got any origin preferences. The peasants help Richard to maintain his power. However, the real Richard was cruel and devious. Walter Scott changes the image of the King because he wants to justify the necessity of uniting the country under the command of the king. The victory of Richard I symbolizes the new era in the development of England.

Walter Scott was the creator of the English historical novel. He stated that the people's behaviour was determined by the peculiarities of the historic period when they lived. The

writer laid the foundations of the realistic novel of the XIX century.

Assignments:

1. Make a table about romanticism where the following aspects should be highlighted: a) peculiarities; b) trends in English Literature; c) representatives.

2. Carry out a survey about representatives of romanticism in English Literature (the “Lakists”, Percy Bysshe Shelley, John Keats).

CRITICAL REALISM IN ENGLISH LITERATURE

Critical realism appeared in English Literature in the 1840-s. It reached its peak in the second half of the 1840. That period was the time of the development of industry. England was becoming a capitalist state where the position of common people was hard.

The critical realists described the life of the society and its typical representatives. The central conflict for realists was the conflict between workers and the bourgeoisie. The writers criticized the social contradictions and the injustice of the existing socio-political order. They showed much sympathy for the working class.

On the other hand, the representatives of critical realism could not propose any way out for people to make the life better. The writers suggested finding a compromise between the poor and the bourgeoisie. The social problems were solved by lucky chance. The heroes improved their life mostly thanks to occasional events.

Novel became the leading genre of critical realism. In 1848 the new era of critical realism started. England became the leading industrial and trade countries of the world. The critical realists drew their attention to the inner world of their characters. People's psychology was of paramount importance for the representatives of critical realism.

In the 1850s – 1860s new authors of critical realism appeared in English Literature. Among them we can mention **Anthony Trollope (1815 – 1882)** who described the life of the provincial England. He also characterized such social ranks as the clergy and the gentry.

One of the most well-known representatives of the XIX century is **Charles Dickens (1812 – 1870)**. He was born on February 7, 1812 in Portsmouth. In 1817 John Dickens, Dickens's father, got a position at the dockyard at Chatham. When Charles was ten years old, the family moved to London where his had been recalled. Soon afterwards John Dickens was taken to prison for debt. As a result, Charles had to leave

school. The future writer started his work at a black shoe polishing warehouse. He had to stick labels on the jars of black shoe polish.

Suddenly John Dickens got a legacy which enabled him to pay his debt. Charles could go to school. After finishing school Dickens worked as a clerk at a law office. Later he was invited to work as a reporter in the Houses of Parliament. In 1836 Dickens published his first book “**Sketches by Boz**”. Boz was the nickname of Charles’ younger brother which Dickens had invented. The book was about the life in London and its people. In 1836 Charles Dickens married Catherine Hogart who was the daughter of a famous reporter. Charles’s brother Frederick and Catherine’s sister Mary lived with them. It was a tradition for younger sisters to live in the family of the senior sister.

Dickens travelled and worked a lot. On February 7, 1842 the writer came to America and spoke to the readers who gathered to meet him. In 1844 he visited Italy together with his family and relatives. From 1849 Dickens edited his own periodical. In 1858 the writer parted with his wife because of the relations with an actress. His life afterwards was full of tours and meetings with readers. That tours were exhausting for the writer. As a result, Charles Dickens died of a stroke in June 1870. His last novel remained unfinished.

The literary work of Charles Dickens is divided into 4 periods. The **first period (1833 – 1840)** is represented with his collection of stories “Sketches by Boz”, and novels “The Posthumous Papers of the Pickwick Club”, “The Adventures of Oliver Twist” and “The Life and Adventures of Nicholas Nickleby”.

Charles Dickens became famous for his novel “**The Posthumous Papers of the Pickwick Club**” (1837). It grew out of the sketches about the adventures of the members of the hunting club. It is a description of adventures and misadventures of the members of the Pickwick Club, founded by Mr. Pickwick. He is a rich gentleman who has retired from business.

Firstly Dickens wanted to present the novel as a series of humorous sketches and scenes. However, later he refused the idea. The novel got its plot line. The central event of the novel is the court process which is initiated against Mr. Pickwick by his landlady. The reason of Mr. Pickwick's misadventures is the difference between his beliefs in human values and the reality. Mr. Pickwick is taken to debt prison because he cannot bribe the members of the court.

The next main hero of the novel, Sam Weller, is absolutely different. He is reasonable enough to solve any problem. Sam is eloquent. They differ even in appearance – Pickwick is funny, short and impetuous. On the contrary, Sam is a self-confident person. The feature which Sam Weller and Mr. Pickwick have in common is their rejection of evil. The characters strive for Good and justice.

The main idea of the novel was not just to entertain the readers. Dickens criticized the bourgeois society and its crucial vices. Among them Dickens numbered blackmailing, bribery and injustice.

The next novel by Dickens, **“The Adventures of Oliver Twist” (1837 – 1838)**, deals with the problem of living in the society. It shows how any human being is influenced by the society, i.e. the people who are around.

The novel is about a little waif whose name is Oliver Twist. He is born in a workhouse of an unknown mother. She has died giving him the birth. The writer describes Oliver's hardships. Bumble, who looks after children, humiliates and beats them.

After escaping from the workhouse Oliver meets the boy in the outskirts of London. The boy introduces Oliver into a gang of young thieves. Oliver becomes the victim of Fagin who is the leader of the gang. Oliver is taken on a thieving expedition. He is caught and taken to court. However, Oliver is set free. He faints. An old gentleman whose name is Mr. Brownlow takes Oliver to his house. Mr. Brownlow is amazed by Oliver's resemblance to a portrait in his room.

Then Nancy and her lover Sikes kidnap Oliver and take him to Fagin's gang. Oliver goes with Sikes. The boy is

shot during the crime. Sikes leaves Oliver in a ditch. Next morning Oliver comes to the house which they have tried to do over. Mrs. Maylie and her adopted niece Rose live there. Oliver is taken in and taken care of. Rose is a sister of Oliver's mother whose name is Agnes.

Oliver's father has betrayed her. He has married another woman. They have got a son, Monks by name. According to the will of Oliver's father his poor child inherits his money. If the child is a girl, she inherits the whole legacy. If a boy comes into the world, he inherits its half. However, he gets it on the conditions that he is a good-natured person. Monks gets to know that Oliver is in Fagin's gang. So, he makes a deal with Fagin. Fagin gets the money if he helps to make Oliver a criminal.

Mr. Brownlow reappears in London and meets Oliver in the street. Nancy hears the talk between Monks and Fagin. She goes to Rose to tell her about the danger Oliver is in. Rose asks Mr. Brownlow for help. Nancy is followed by Fagin's spy. Fagin tells Sikes that Nancy has spoken to Rose. Sikes kills her.

Brownlow make Monks tell everything he knows about Oliver's identity. Monks is given the half of the legacy. After getting the money Monks goes to West-India. He spends the money and dies in prison. Sikes also dies because he falls over the parapet. Fagin is captured and hanged. Mr. Brownlow adopts Oliver as a son.

"Oliver Twist" is a vivid example of critical realism because Dickens showed the life in England as it was. Although the novel had a happy end, Dickens did not suggest any methods to overcome the vicious social order.

The problem of education of children in English schools is relieved in the novel "**The Life and Adventures of Nicholas Nickleby**" (1838 – 1839). Nicholas Nickleby is a young man who lives with his mother and sister. After his father's death the family has run out of money. Mr. Ralph Nickelby does not want to help his brother's family. He decides to find some post for his nephew. He sees an advertisement given by a certain Mr. Squeers. The gentleman

looks for an assistant to teach at his school. Nicholas gets the vacancy. So the young man becomes a teacher of an English boarding-school.

The children do not get the education they have to. They are mainly used by the school master for domestic work. Mr. Squeers, the master, believes that the children should bring in profit. Meanwhile, the children suffer from hunger.

The **second period (1841 – 1849)** of Dickens's literary work is characterized by deeper realism. He wrote essays about his traveling to America and Italy – “American Notes for General Circulation” (1846) and “Pictures from Italy” (1846). The writer wrote a historical novel “Barnaby Rudge” (1841).

Dickens considered the wish for richness to be the true reason of people's behaviour. However, the writer continued to believe in making the life better by teaching the bourgeoisie. His beliefs can be clearly seen in the collection of stories which were published under the title “**Christmas Tales**” (1843 – 1845). The book included three stories: “A Christmas Carol in Prose” (1843), “The Chimes” (1844) and “The Cricket on the Hearth” (1845). In the stories Dickens glorified the good human nature and defended the poor people. The book had such a title because Dickens used the Christmas motives in the stories.

The main character of the story “**A Christmas Carol in Prose**” (1843) is a skinflint. He is selfish and cruel. The man always thinks of himself. Then the ghost of his companion comes to him and says that he is sorry for his cruelty. His companion also says that three ghosts will come to him.

The first ghost to come is the Ghost of the Past Christmas. The Ghost shows the skinflint the days of his unhappy childhood. The Ghost of the Present Christmas shows him how his clerk celebrates the holiday. The clerk's son is ill. He will definitely die unless the family gets better. The third ghost – the Ghost of the Future Christmas – shows the skinflint what will happen to him if he does not change his views on life. He will die, robbed by his servants. The man's

character becomes different. Now he is ready to help other people.

The novel **“The Life and Adventures of Martin Chuzzlewit” (1844)** was based on Dickens’s American experience. It was written after Dickens had returned from America. The central conflict of the novel is the human wish to become rich at any rate. The old Martin Chuzzlewit is dying. His relatives are near him. They grieve for the old man. However, the true reason of their “love” is their wish to get the treasure of the old man.

Dickens criticized the American society. Martin Chuzzlewit comes to America because the country is “the land of freedom”. However, he soon becomes disenchanted with the vicious life in America. The young man becomes the victim of the land-sailing company.

The best work of the second period of Dickens’s literary work is the novel **“Dealings with the Firm Dombey and Son Wholesale, Retail and for Exportation”, or “Dombey and Son” (1848).**

Mr. Dombey is a prosperous merchant who admits only the power of money and gold. He believes that everything can be bought if a man has enough money. “Dombey and Son” is the title of his firm. The title is symbolic because Mr. Dombey considers his family to be just people who can carry out his orders. So, the family is the “firm” where Dombey is the head.

The merchant has got a daughter, Florence. He does not love her. The girl, however, loves her father very much. His wife dies, giving the birth to the child. When his son comes into the world, Dombey is really happy. Dombey thinks that his son, Paul, will definitely continue his business. Unfortunately Paul dies because he is a sick boy. Paul cannot bear “the system of education”. Mr. Dombey is in despair because he really loves his son.

Mr. Dombey marries again. The marriage, though, is a bargain. His wife, Edith, is “sold” to Dombey. That fact strengthens Dombey’s belief in the power of money. Edith is completely different. Although she lives in the society where

everything is sold, the woman thinks that real feelings can be bought like any goods. So, she leaves Mr. Dombey. His daughter Florence also runs away. Moreover, the main character experiences hard times in business. His secretary ruins him and vanishes. Dombey is left alone. He is taken care of by Florence. At the end Mr. Dombey becomes a kind person who loves his children and grandchildren.

The main idea of the novel is that money often brings evil. Dickens showed the drastic consequences of people's belief in the power of gold and money. At the same time the writer wanted to note that there were two ways to withstand the money-oriented world – death (for weak people, like Paul) or leaving (for strong people, like Edith). The image of Mr. Dombey is rather controversial. On the one hand, he is too greedy and evil to pay attention to the hopes of others. On the other hand, he admires his only son.

Although Dickens was not as optimistic as he was in the previous novels, the writer showed that cruel people would someday be definitely punished. The death of Paul was the reckoning for Dombey's cruelty. Carker who had ruined Mr. Dombey died under the train.

In the **third period (1850 – 1859)** of his literary work Dickens used mostly satire when criticizing the vicious social order. The tone of the novels changed completely. There were not humorous lines in the plot. The period is famous for Dickens's novel "The Personal History of David Copperfield" (1850), "Bleak House" (1853), "Hard Times" (1854), "Little Dorrit" (1857) and "A Tale of Two Cities" (1859).

Dickens's novel "**The Personal History of David Copperfield**" (1850) is full of sympathy and slight humour. It can be considered autobiographical as the writer used a lot of facts from his own life. Dickens wrote about David's hardships in the childhood, his work as a newspaper reporter in the British Parliament and his turning to literature. As we can see his life has much in common with Dickens's life.

The novel deals with the problem of education and upbringing. David's stepfather, Mr. Murdstone, ruins the boy's childhood when teaching him. His surname is symbolic. It is a

derivation of “murder” or “the stone that murders”. Later David is sent to school which is of no use for children.

The people who teach David true values are common people. Among them we can mention his nanny Pegotti, Mr. Pegotti and Emmy. It is thanks to them that David still believes in people after a lot of hardships. At the same time Uriah Heep is criticized for the moral breakdown. The writer sees its reason in the existing social system.

The contradictions in the English society are analyzed in Dickens’s novels “Bleak House” and “Hard Times”. The novel “**Bleak House**” (1853) describes the life of different social ranks. Here we can see the aristocratic saloons and the dirty outskirts of London, the luxurious apartment of the Dedlocks and Jo, the homeless road-sweeper.

In his next novel – “**Hard Times**” (1854) – Dickens tried to describe the bourgeois system. The main character is a capitalist. He thinks that only facts and figures are of paramount importance. To his mind, fun and games should be excluded from the process of upbringing.

As a result, his son Tom becomes a criminal. When accused, Tom says that there is a certain percentage of criminals in the society. That is one of the principles of statistics. Tom thinks that his father should admit the situation as it proves his own belief in statistics.

The workers begin their strike because they realize that they have no other way out. They understand that they can defend their rights only with revolutionary methods. However, they are afraid of the revolution. Some of them (e.g. Sam Blackpool) believe in teaching the bourgeoisie. At the end of the novel Sam dies. It is the breakdown of the hopes to teach the moral values to wealthy people.

The **fourth period (1860-s)** of Dickens’s literary work includes his novels “Great Expectations” (1861) and “Our Mutual Friend” (1864). Dickens continued to criticize the bourgeois society and its vices but the tone of his novels became too pessimistic. The writer understood that common people would never be happy in the vicious society. He also

realized that the bourgeoisie would never come to any compromise with the working people.

His novel “**Great Expectations**” (1861) states the idea that satisfaction and happiness mustn't be achieved at any rate. It is about a poor waif, Pip by name. He becomes a gentleman with “great expectations” for the huge legacy. However, Pip becomes wealthy thanks to the help of a convict. When Pip learns who his benefactor is, his hopes take a fall. Joe, a blacksmith, is Pip's opposite. He leads a simple and quiet life. Joe does not want to get a lot of money. He is happy with his family and work.

Dickens showed that the world of gentleman had much in common with the world of criminals. They differed only in the type of the crime. According to Dickens Pip's falling down was quite predictable. It was the result of the social order in the “prosperous” England. The writer stated that the society humiliated and perverted people because the social order was criminal in its basis.

Charles Dickens was one of the founders of the realistic novel in England. He revealed the contradictions between the poor and the rich. Moreover, the writer showed the impact of the social order on the people's life. However, he rejected the idea of any protest. In his works he tried to find a compromise between the ruling class and the working people. He believed in the possibility to teach the bourgeoisie moral values. All in all, Charles Dickens greatly influenced the world literature.

Critical realism developed in the XX century. The authors reflected the crucial problems of those times – the social vices (George Bernard Shaw), the spiritual search of people (John Galsworthy) and the future of the mankind (Herbert George Wells). At the same time they continued to criticize the bourgeois society. The novel remained the leading genre of the critical realism of the epoch. However, other literary forms were also widely used – e.g. stories, plays, etc.

One of the most well-known representatives of the critical realism in the previous century was **George Bernard**

Shaw (1856 – 1950). He was the founder of the social drama in English Literature.

The future dramatist was born in Dublin, Ireland, in a poor middle-class family. He went from school to school because the course of studies bored him. In 1871 he started his work as a clerk. The work was too monotonous. It did not bring him any satisfaction either.

The young man felt that he had to change something in his career. In 1876 Shaw left for London which was the centre of cultural life. He became a journalist and wrote articles on music and theatre for various periodicals.

At the same time he was active enough in political affairs. He visited the meetings of socialists and took an active part in their discussions. In 1884 Shaw joined the Fabian Society the leaders of which wanted to take control over the working movement. The Society was named after the Roman Emperor who had never taken any active measures in the struggle with his enemies. The views of the Emperor had much in common with the views of the members of the Society. They believed in the possibility of gradual transition from capitalism to socialism by means of reforms. Finally Shaw broke up with the Society.

George Bernard Shaw was the true reformer of theatre. He openly protested against “the Art for Art’s Sake” theory because he thought that art had to reveal the social vices and problems. As a result, Shaw suggested a completely new type of drama – a social drama where the arguments of the heroes and their discussions were of paramount importance.

The dramatist blamed the national governments for their military policy and unleashing wars. He put blame for World War I on all the countries which led it. Shaw was interested in the Russian culture. That is why he supported the Soviet Union which he visited in 1931. During World War II Shaw wrote articles in which he openly protested against the vicious nature of fascism. His literary career reached its peak in 1925 when he was received the Nobel Prize for Literature. George Bernard Shaw died in 1950 at the age of 94.

Shaw began his literary career as a novelist. He wrote 5 novels: “Immaturity” (1879), “The Irrational Knot” (1880), “Cashel Byron’s Profession” (1882), “An Unsocial Socialist” (1883) and “Love Among the Artists” (1888). However, in the 1890s Shaw gave up writing novels and turned to drama. His first plays appeared under the title **“Plays Unpleasant” (1892 – 1894)**. The cycle consisted of 3 plays: “Widower’s Houses” (1892), “The Philanderer” (1893) and “Mrs. Warren’s Profession” (1893 – 1894). The dramatist criticized the “noble nature of England”, human vices and the ways of getting money.

The main hero of **“Mrs. Warren’s Profession” (1893 – 1894)** is Mrs. Warren who was a prostitute. He has achieved success in her “profession”. As a result, she has got some brothels in Berlin, Vienna and Brussels. Mrs. Warren has chosen a different way of earning money because she did not want to follow her sisters’ destiny. She has got a respectable position in the society because she is rich. However, Mrs. Warren cannot be blamed for the ways of getting her money. She does not differ from the rest of the “higher” society. Mrs. Warren is neither better nor worse than the others are.

The central conflict of the play is the misunderstanding between Mrs. Warren and her daughter Vivi. They have different sets of values. Vivi is sure that everybody must work to achieve success in life. Although Vivi depends on her mother, she is strong enough to defend her moral principles.

The next cycle of Shaw’s plays was entitled **“Plays Pleasant” (1894 – 1898)**. The cycle included such plays: “Arms and the Man” (1894), “Candida” (1895) and “The Man of Destiny” (1898). The main target of plays was to discuss moral problems. The heroes of the plays of the second cycle were more human than those of the first cycle. However, the dramatist continued to criticize militarism and war.

The third cycle was published under the title **“Three Plays for Puritans” (1898 – 1899)**. The meaning of the title is to some extent ironical. On the one hand, the dramatist criticized the hypocrisy and puritanism of the Victorian Age.

On the other hand, Shaw protested against the previous drama. The cycle consisted of such plays: “The Devil’s Disciple” (1897), “Caesar and Cleopatra” (1898) and “Captain Brassbound’s Conversion” (1899).

The setting of “**The Devil’s Disciple**” (1897) is the America of the XVIII century. The people fight for their Independence. The struggle reveals their true nature. The person who seems to be virtuous is selfish. On the contrary the person who is blamed by the society shows his bravery and altruism.

World War I greatly influenced both Shaw’s views on life and his literary work. The political motives could be easily traced in his plays of the period. After the war Shaw wrote 20 plays. Among them we can mention “Heartbreak House” (1919), “Saint Joan” (1923), “The Apple Cart” (1929) and “Too True to be Good” (1931).

In his “**Heartbreak House**” (1919) Shaw described the bourgeois society which was doomed. Captain Shotover’s house which has been built in the form of a ship is the symbol of the dying England.

Everything in the house is illusive and hypocritical. Ellie understands that her beloved person has lied to her. However, she lies to Mangan because she does not love him. Nevertheless she agrees to marry him. Mangan in his turn bankrupts Mazzini who considers him to be his friend. Everybody lies. Everybody is lied to. Finally the heroes die during the German flying in. Their death is symbolic. It means that the old should make way for the new.

Shaw’s “**The Apple Cart**” (1929) is a political play-pamphlet which reveals the crux of the bourgeois democracy. The dramatist thinks over the future of England. The interference of the USA in the inner affairs of England is severely criticized. At the same time the play is a protest against the policy of the English ruling class.

One of the most well-known plays by Shaw is **Pygmalion** (1912). It is based on the Greek legend about Pygmalion, a sculptor who fell in love with the statue which

he had made. Pygmalion enlivened it. The play consists of 5 acts.

The main hero is a poor flower girl, Eliza Doolittle. When sheltering from a rain storm, she hears a talk of two gentlemen about phonetics. One of them is Henry Higgins, the author of Higgins's "Universal Alphabet". The other is Colonel Pickering, the author of "Spoken Sanscrit". They do not know each other but they want to meet and discuss professional problems. There are some people who are amazed by Higgins's ability to know people's origin by their accent. Higgins also says that he can teach people of lower class to talk like ladies and gentleman.

Eliza comes to Higgins. She wants to get a job in a flower shop at the corner of Tottenham Court Road. That is why she asks him to teach her. Higgins agrees. He makes a bet with Colonel Pickering. Pickering pays for the lessons. If Higgins makes Liza a lady in six months' time, Colonel Pickering will consider Higgins the best teacher in the world. Mr. Doolittle, Eliza's father, comes to Professor Higgins. He says that he wants to get Eliza back home. Later, though, his true wish comes clear. All he wants is money. Doolittle is given a five pound note. He leaves.

It is Mrs. Higgins's at-home day. She invites her friends to come. Henry Higgins decides to bring Eliza in the society. He wants to check the results of the teaching. Mrs. Eynsford Hill arrives with her daughter and son. They admire Eliza for her beauty and manners. Freddy, Mrs. Eynsford's son falls in love with Eliza.

Higgins wins the bet. However, Eliza is irritated with Higgins's attitude to her. She says that she is no more than a doll for him. Eliza decides to leave. She enters her room and changes her clothes. Then she leaves the room. Freddy walks near the house where Eliza lives. They meet. Suddenly Freddy kisses Eliza and she responds. They walk along the night city. Eliza decides to call on Mrs. Higgins and ask her what to do.

Alfred Doolittle conducts lectures on morality for the Wannafeller Moral Reform League. He can do it because Professor Higgins has written a letter to Mr. Wannafeller

about Doolittle's knowledge in questions of morality. That enables Alfred Doolittle to earn 3000 pounds a month. He says that Higgins mustn't be anxious about losing Eliza. To his mind, she can support herself by selling flowers. Eliza comes back. She says to Pickering that she has "forgotten her own language and can speak nothing but yours". It means that she has lost any touch with the world of ordinary people. She blames Higgins for not caring for her.

Eliza's stepmother marries her father. That is why Mr. Doolittle goes to St. George's. Higgins tells Eliza that he wants her to come back. However, he is a confirmed bachelor. That is why he cannot propose her the marriage. Eliza says that she will definitely marry Freddy because he loves her. She also says that he wants to teach phonetics, using Higgins's methods. Professor Higgins is angry with Eliza. Mrs. Higgins and Eliza come to church. Henry Higgins stays at home because he cannot behave himself in church. As her mother says, Higgins makes remarks out loud at the clergyman's pronunciation. Eliza says good-bye to Higgins but he is confident that Eliza will come back.

The central theme of the play is the life in the bourgeois society. Shaw criticized its hypocrisy by describing Alfred Doolittle. Eliza's father denies moral principles as they give people nothing. He says: "What is middle class morality? Just an excuse for never giving me anything". Later he praises morality as it enables him to earn money. Doolittle considers himself to be the best connoisseur of moral principles in the world. However, his "morality" allows him to sell his daughter.

Shaw criticized the society for treating people like dolls or robots. The morality of the bourgeois society was contrasted to the morality of common people. That is why Eliza decides to leave Higgins.

George Bernard Shaw used satire to defend common people and criticize the hypocritical nature of the aristocracy. He was a brilliant representative of critical realism in English Literature.

Assignments:

1. Determine strong / weak points of critical realism.
2. Carry out a survey about the representatives of critical realism in English Literature in the:
 - a) XIX century (W. Thackeray, Bronte Sisters);
 - b) XX century (J. Galsworthy, H. G. Wells)

MODERNISM IN ENGLISH LITERATURE

Modernism appeared in the XX century. It was the result of the crisis of the bourgeois society. The philosophical basis of modernism was individualism which revealed itself in science, art and literature. The works of the modernists were marked by pessimism. The writers proclaimed the leading role of art.

Modernism was contrasted to critical realism. The realists revealed the social conflicts. The writers stated that the situation in the society influenced human behaviour, his actions and events. The modernists, though, denied the idea of the so-called “social influence”. The writers did not highlight any social problems or conflicts in their work.

The representatives of modernism differed from the writers of realism in describing their heroes. The heroes of the realists were ready to face any hardships. They always tried to change their life for better. The modernists, though, considered life to be just “senseless chaos”.

The representatives of modernism proclaimed the idea of human isolation and individualism. As a result, the realists revealed the hero through his actions and relations with the world. However, the modernists are interested with the inner world of the hero. The process of revealing the hero’s nature is not influenced by any social factors. The society and the hero exist per se.

The modernists thought everything in human life happened irrationally. That is why they were interested in the psychological process known as the “stream of consciousness” which revealed the human nature. They made it the leading form of their works. The process meant revealing human emotions through describing different action or events. However, those actions (events) might not been connected chronologically. The only thing that connected them was the hero. They were just the “flashes” of the subconscious.

So, the main features of modernism in literature were:

- no social problems / social influence in the works;

- description of life as “senseless chaos”;
- no chronology of the plot;
- “isolation” of the hero;
- interest to the inner world of the hero;
- irrational nature of actions and events;
- “stream of consciousness” as the leading form of the literary works.

One of the most well-known writers of modernism was **James Joyce (1882 – 1941)**. He was called the creator of the modernistic novel. The writer was born in Dublin. He got his education at a Jesuit College. In 1899 Joyce entered University College, Dublin where he studied languages and philosophy.

The people of Ireland fought for their independence. Although Joyce was not indifferent to the country’s future, he isolated himself from the events which happened in the country. After finishing university, he left for Paris. Then he moved to Zurich. Joyce travelled a lot. He lived in different countries. He became blind because of the eye disease. James Joyce died in Zurich.

The literary career of Joyce is divided into 2 periods. The **prewar period (1899 – 1914)** includes such works: 1) critical articles – “Drama and Life” (1900), “Ibsen’s New Drama” (1901) and others; 2) a volume of poems under the title “Chamber Music” (1907); 3) a collection of stories under the title “Dubliners” (1903 – 1905, published in 1914); 4) his novel “A Portrait of the Artist as a Young Man” (1904 – 1914, published in 1916).

The novel is to some extent autobiographical. The main hero is a young man whose name is Stephen Dedalus. He leaves Ireland to become a writer. The young man wants to know the true art. At the same time Stephen forms his views on art. The young man sees his mission in creating the ideal aesthetic forms and revealing his inner world.

After World War I Joyce wrote only 2 novels. The second of them – “Finnegan’s Wake” – remained unfinished. The **postwar period** is mostly known for his novel “**Ulysses**”

(1922). When published, it immediately caused controversy. That is why it was prohibited until 1936. The novel was at once called the “encyclopedia of modernism”. Joyce used the central idea and the structure of “The Odyssey” by Homer.

The novel starts and ends on the same day – on June 16, 1904. It concerns the experiences of three men – a newspaper agent Leopold Bloom, Bloom’s wife Molly and a writer Stephen Dedalus. Stephen works as a teacher of history. Their feeling, emotions and thoughts are of paramount importance. The heroes’ thoughts flow in a “stream of consciousness”.

Leopold Bloom is the collective image of a human being. He is a “man in general”. The petty-bourgeois views and values are characteristic of Bloom. At the end of the novel he returns home. Molly’s last monologue is the central point of the narration. It gives respect to the values of the bourgeois society.

At the beginning of the novel Stephen Dedalus is contrasted to Bloom. He sees his target in reflecting different moments of human life. He has got a deep knowledge of the Roman literature, Shakespeare and history.

Then Stephen breaks up with his past and leaves for Paris. He is a teacher of history now. Although, he does not like the profession, it enables him to earn money. The young man gets acquainted with Leopold Bloom. Stephen realizes that he has much in common with Bloom. Finally Dedalus refuses his father Simon Dedalus. He admits Leopold Bloom as his father. So, Stephen becomes the part of the world of Bloom which symbolizes the Decadence of Art and Man.

The other famous representative of modernism in English Literature was **Virginia Woolf (1882 – 1941)**. She was born in London in the family of a well-known critic and philosopher Leslie Stephen. His wife’s death made Virginia’s father get depressed. Leslie Stephen could not get rid of his depression. He died in 1914 when he tried to commit suicide.

After their father’s death Virginia with her sister and two brothers moved to Bloomsbury. The house soon became the meeting place of the intellectuals. They thought that the

social isolation was the best way to create masterpieces of art. The intellectuals established their philosophical circle which was called the Bloomsbury Group. It greatly influenced Woolf's views on literature. The "self-isolation" is the main aesthetic principle of the Bloomsbury Group. Virginia Woolf thought that true art had to be absolutely free from the reality.

According to her views, the world of art was the world of emotions, associations and human imagination. The main thing for Woolf was to make the reader feel the heroes' emotions. She found impossible to know the inner world of any man. It remained irrational for her. Woolf was sure that pure sense could not be applied to understanding people.

In 1912 she married a journalist and editor Leopold Woolf. In 1917 Virginia started the publishing company which published the works of Thomas Stearns Eliot and Katherine Mansfield. Virginia Woolf committed suicide in 1941.

Her literary heritage includes works of different types:

- novels – "The Voyage Out" (1915), "Night and Day" (1919), "Jacob's Room" (1922), "Mrs. Dalloway" (1925), "To the Lighthouse" (1927), "Orlando" (1928), "The Waves" (1931), "The Years" (1937), "Between the Acts" (1941);

- collections of stories – "Kew Gardens" (1919), "The Mark on the Wall" (1919), "Monday or Tuesday" (1922);

- essays – "The Common Reader" (1925, 1932), "A Room of One's Own" (1929).

The most well-known work by Virginia Woolf is her novel "**Mrs. Dalloway**" (1925) It shows the life of the heroine and the people who surround her just through one day. The novel takes place in June, 1923. The main principle is the simultaneous description of many events.

On a June day Mrs. Dalloway leaves her house to get some flowers for her dinner party. From now time is divided by the strokes of Big Ben. We face the life of Mrs. Dalloway from her talks with people. At the same time we see the life of Smith. Mrs. Dalloway is not acquainted with him but he also lives in London.

The novel is not divided into chapters or parts. It is the heroes' "stream of consciousness and feelings". At the same time their feelings and emotions are the events which lead the reader to the final point of the narration – the dinner party at the house of Clarissa Dalloway. All the events happen on the same day and in the same place – West End.

The leading theme of the novel is the theme of solitude. Clarissa feels lonely because there is no understanding between her and her nearest people – husband and daughter. It is stated that life is senseless.

Virginia Woolf was the true representative of modernism in English Literature. She tried to create the universal image of a man, i.e. "man in general". That is why she was not interested to create strong and distinctive characters. She rejected the concrete for the abstract, ideal and universal.

Modernism was the result of human disenchantment with the bourgeois society, its social vices and set of values. The modernists were sure that the society was vicious. That is why they saw the only way out in the human isolation from any social influence and interference. They revealed life through human thoughts, feelings and emotions. On the contrary to the realists, the representatives of modernism were interested in the inner world of a man.

Assignments:

1. Summarize the topic.
2. Complete the table

NAME	WORKS	MAIN IDEAS
Thomas Stearns Eliot (1888 – 1965)		
David Herbert Lawrence (1885 – 1930)		

3. Conduct a survey on any literary work of the English modernists (plot, characters and range of problems).

QUESTIONS FOR THE CREDIT

1. The Anglo-Saxon Period of English Literature.
2. English Literature of the Norman Times. The Development of English Romances.
3. The Life and Literary Work of Geoffrey Chaucer. "The Canterbury Tales": plot, characters and range of problems.
4. Folk Poetry in English Literature. Robin Hood Ballads.
5. The Renaissance and its Impact on English Literature.
6. The Development of Drama in the Renaissance.
7. Thomas More. "Utopia": plot, characters and range of problems.
8. The Life and Literary Heritage of Christopher Marlowe.
9. William Shakespeare: His Life and Literary Work.
10. The First Period of Shakespeare's Literary Work and its Peculiarities. Shakespeare's Comedies. The Addressee of the Sonnets.
11. The Second Period of Shakespeare's Literary Work. Tragedies: characters and range of problems.
12. English Literature of the Bourgeois Revolution. The Life and Literary Work of John Milton. "Paradise Lost" and "Paradise Regained": plot, characters and range of problems.
13. The Enlightenment and its Impact on English Literature.
14. Daniel Defoe: Life and Literary Work. "Robinson Crusoe": history of creation, plot, characters, range of problems.
15. The Life and Literary Work of Jonathan Swift. "Gulliver's Travels": plot, characters, range of problems.
16. Romanticism in English Literature.
17. The Life and Literary Work of George Gordon Byron. "Childe Harold's Pilgrimage" and "Don Juan": plot, characters and range of problems.

18. Walter Scott: Life and Literary Work. "Ivanhoe": plot, characters and range of problems.
19. The Chartist Literature. The Representatives and Problems.
20. Critical Realism in English Literature of the XIX Century. The Life and Literary Work of Charles Dickens. "Oliver Twist": plot, characters and range of problems.
21. The Victorian Age in English Literature. Lewis Carroll. "Alice's Adventures in Wonderland": history of creation, plot, characters and range of problems.
22. Neo-romanticism in English Literature.
23. The Life and Literary Work of Robert Louis Stevenson. "Treasure Island": history of creation, plot, characters and range of problems.
24. Aestheticism in English Literature. The Life and Literary Work of Oscar Wilde.
25. Fairy Tales by Oscar Wilde: range of problems.
26. Rudyard Kipling as a Representative of English Literature. "Mowgli" and "Just So Stories".
27. The Life and Literary Heritage of Alan Alexander Milne.
28. "Mary Poppins" by Pamela Travers in English Literature of the XX Century: history of creation, characters, reasons for popularity.
29. Modernism in English Literature. The Peculiarities and Representatives.
30. Critical Realism in English Literature of the XX Century. The Life and Literary Work of George Bernard Shaw. "Pygmalion": plot, characters and range of problems.

LIST OF PROPER NAMES

Topic 1

Neolithic	[ni θk]
Celts	[kelts]
Romans	[rə mənz]
Britons	[br tn]
Angles	[æŋglz]
Saxons	[sæksnz]
Jutes	[d u ts]
Beowulf	[be w lf]
Caedmon	[kadmən]
Cynewulf	[k n w lf]
Bede the Venerable	[bi d ð 'venərəbl]
William the Conqueror	[w ljəm ð 'k ŋkərə]
King Arthur	[k ŋ ' θə]
Merlin	[m ə l n]
Guinevere	[gw n v ə]
Camelot	[kæmələt]
Excalibur	[eks'kæl bə]
Sir Gawain	[sə'g we n]
Geoffrey Chaucer	['efr t sə]
Boccaccio	[bəkət ə]
Dante Alighieri	[dante ə al ġ ri]
Petrarch	[p tr k]
The Parliament of Fowls	[ðə p (r)ləmənt əv faulz]
Troilus and Criseyde	[tr Iəs ənd kr 'se də]
The Canterbury Tales	[ðə ,kæntəbər 'te lz]

Decameron	[dɪ kəməˈrən]
Robin Hood	[ˌrɒbɪnˈhʊd]

Topic 2

Columbus	[kəˈlʌmbəs]
Lancaster	[ˈlæŋkæstə]
Lancastrian	[læŋˈkæstrɪ n]
Tudor	[ˈt(j)uːdə], [ˈt(j)uː-]
Anne Boleyn	[æn bəʊlɪn]
Elizabeth	[ˈlɪzəbɛθ], [ə-]
Thomas More	[ˈtɒməs moː]
Utopia	[juːˈtəʊpi ə]
Thomas Wyatt	[ˈtɒməs wɪt ə]
Henry Howard Surrey	[ˈhenrɪ ˈhauəd ˈsʌrɪ]
Faerie Queene	[ˈfeəri , ˈfeəri(ə)rɪ kwiːn]
Christopher Marlowe	[ˈkrɪstəfə ˈmɪləʊ]
Tamburlaine	[tæmˈbʊrlɛɪn]
Asia	[ˈeɪʃə]
Johann Faustus	[dʒəʊhən ˈfɑːstəs]
Jew of Malta	[dʒuː əv ˈmɪltə]
Barabas	[bəˈræbəs]
Mortimer	[ˈmɔːtɪmə]
Shakespeare	[ˈʃeɪkspɪə]
Mary Arden	[ˈmeəri ˈɑːdn]
Anne Hathaway	[ˈæn ˈhæθəweɪ]
Titus Andronicus	[ˈtɪtʌs ænˈdrɒnɪkəs]
Julius Caesar	[ˈdʒuːliəs səɪziəs]
Viola	[ˈvaɪələ]
Sebastian	[sɪˈbæstjən]
Orsino	[ɔːˈsɪːnəʊ]
Olivia	[ɒˈlɪvɪə]
Cesario	[sɪˈzɑːrɪəʊ]
Capulet	[ˈkæpjulət]

Montague	[ˈmɒntəɡju:]
Othello	[əuˈθæləu]
Venice	[ˈvenɪs]
Macbeth	[mækˈbeθ]
Antony	[ˈæntəni]
Cleopatra	[kliəˈpɑ:tɾə]
Timon of Athens	[ˈtaɪmən əv ˈæθ(ə)nz]
Claudius	[ˈklo:dʒəs]
Gertrude	[ˈɡɹʊtrʊd]
Horatio	[həˈreɪʃiə]
Polonius	[pəˈləʊniəs]
Ophelia	[oˈfi:ljə]
Laertes	[leɪˈtɪəriəs]
Cyprus	[ˈsaɪprəs]
Goneril	[ˈɡɒnərɪl]
Reagan	[ˈri:gən]
Cordelia	[ˈkɔ:di:ljə]
Gloucester	[ˈɡlɒstə]
Cymbeline	[ˈsɪmbəlɪn]

Topic 3

Daniel Defoe	[ˈdænjəl dəˈfəʊ]
Jonathan Swift	[ˈdʒɒnəθən ˈswɪft]
Luddism	[ˈlʊdɪzəm]
Nottingham	[ˈnɒtɪŋəm]
Dublin	[ˈdʌblɪn]
Australia	[əˈstreɪliə]
Singleton	[ˈsɪŋltən]
Moll Flanders	[ˈmɒl ˈflɑ:ndəz]
Jacque	[dʒeɪk]
Roxana	[rɒkˈsænə]
Robinson Crusoe	[ˈrɒbɪnsn ˈkru:səʊ]
Selkirk	[ˈselkə:k]
Guinea	[ˈɡɪniə]

Portuguese	[p ɔ'gɪz], [-tjə-]
Brazil	[brə'zɪl]
Jesus Christ	['dʒi:zəs 'kraɪst]
Lisbon	['lɪzbən]
Spaniard	['spænjəd]
China	['tʃaɪnə]
Siberia	[saɪ'bɪəriə]
Gulliver	['gʌlɪvə]
Lilliput	['lɪlɪpʊt]
Brobdingnag	['brɒbdɪŋnæg]
Laputa	[lə'pju:tə]
Japan	[dʒə'pæn]
Japanese	[dʒæpə'ni:z]
Amsterdam	['æmstədəm]
Houyhnhnms	['hoɪnhnəmz]
Yahoos	[jə'hu:z]

Topic 4

Lewis Carroll	['lu:ɪs 'kærəl]
Oscar Wilde	['ɒskə 'waɪld]
George Harney	[dʒɔ:dʒ 'hɑ:nɪ]
Gerald Massey	['dʒer(ə)ld 'mæsi]
Gissing	[gɪsɪŋ]
Lutwidge Dodgson	[lʌtwdɪdʒ dɒdʒsən]
Dinah	['daɪnə]
Cheshire	['tʃɛə]
Stevenson	['sti:vnsn]
Edinburgh	['edɪnb(ə)rə]
Tahiti	[tə'hi:tɪ]
Polynesian	[pɒlɪ'ni:ən], [-z m]
Jekyll	['dʒek(ə)l]
Hawkins	[hɔ:kɪŋs]
Livesey	['lɪvsi]
Trelawney	['treɪləni]

Narcissus	[nɑːˈsɪsəs]
Reading	[ˈredɪŋ]
Dorian	[ˈdɔːrɪən]
Basil Hallward	[ˈbæzəl ˈhɔːlwoːd]

Topic 5

Rudyard Kipling	[ˈrʊdjəd ˈkɪplɪŋ]
Mowgli	[ˈmaʊɡli]
Nagaina	[nəˈɡeɪnə]
Milne	[mɪln]
Eeyore	[iːˈjɔː]
Maryborough	[ˈmeərɪb(ə)rə]

PART III

LIST OF LITERARY TERMS

Act [ækt] – a major division in a play. Often, individual acts are divided into smaller units (“scenes”) that all take place in a specific location.

Adventure story [əd'venʃə'stɔri] – any story in which exciting events and fast paced actions are more important than character development, theme, or symbolism.

Aestheticism [es'thetɪsɪzəm] – a XIX century European art movement that emphasized aesthetic values more than socio-political themes for literature.

Allegory [ælɪgəri] – the word derives from the Greek *allegoria* (“speaking otherwise”). The term loosely describes any writing in verse or prose that has a double meaning.

Antagonist [æn'tæɡənɪst] – the character against whom the protagonist struggles or contends (if there is one), the main negative character of the story.

Autobiography [ˌɒtəˈbiɒɡrəfi] – a non-fictional account of a person's life – usually a celebrity, an important historical figure, or a writer – written by that actual person.

Ballad ['bæləd] – in common parlance, song hits, folk music, and folktales or any song that tells a story are loosely called ballads. In more exact literary terminology, a ballad is a narrative poem consisting of quatrains of iambic tetrameter alternating with iambic trimeter.

Biography [baɪˈɒɡrəfi] – (Greek: *bios*+*graphe* “life writing”) a non-fictional account of a person's life – usually a celebrity, an important historical figure, or a writer.

Character ['kærəktə] – any representation of an individual being presented in a dramatic or narrative work through extended dramatic or verbal representation.

Chartist Literature [ˈtʃɑrtɪst ˈlɪt(ə)rəʃə] – literature written during the Chartist movement (1830s –

1850s) that reflected the struggle of the British proletariat in the revolutionary-democratic stage of the working-class movement.

Chronicle ['krɒnɪkl] – a history or a record of events. It refers to any systematic account or narration of events that makes minimal attempt to interpret, question, or analyze that history.

Comedy ['kɒmədɪ] – (Greek: komos, “songs of merrymakers”) a genre of drama during the Dionysia festivals of ancient Athens. Later, in medieval and Renaissance use, the word comedy came to mean any play or narrative poem in which the main characters manage to avert an impending disaster and have a happy ending.

Conflict ['kɒnflɪkt] – the opposition between two characters (such as a protagonist and an antagonist), between two large groups of people, or between the protagonist and a larger problem such as forces of nature, ideas, public mores, and so on.

Critical realism ['krɪtɪk(ə)l 'rɪ lɪz(ə)m] – any artistic or literary portrayal of life in a faithful, accurate manner, unclouded by false ideals, literary conventions, or misplaced aesthetic glorification and beautification of the world.

Dialogue ['daɪ lɔːɡ] – the lines spoken by a character or characters in a play, essay, story, or novel, especially a conversation between two characters, or a literary work that takes the form of such a discussion.

Drama ['drɑː mɑː] – a composition in prose or verse presenting, in pantomime and dialogue, a narrative involving conflict between a character or characters and some external or internal force.

Enlightenment [ɪn'laɪt(ə)nmənt], [en-] – (also called the neoclassic movement) the philosophical and artistic movement growing out of the Renaissance and continuing until the nineteenth century. The Enlightenment was an optimistic belief that humanity could improve itself by applying logic and reason to all things. It rejected untested beliefs, superstition, and the “barbarism” of the earlier

medieval period, and embraced the literary, architectural, and artistic forms of the Greco-Roman world. Enlightenment thinkers were enchanted by the perfection of geometry and mathematics, and by all things harmonious and balanced. The period's poetry, as typified by Alexander Pope, John Dryden, and others, attempted to create perfect, clockwork regularity in meter. Typically, these Enlightenment writers would use satire to ridicule what they felt were illogical errors in government, social custom, and religious belief.

Epic ['epɪk] – an epic in its most specific sense is a genre of classical poetry. It is a poem that is (a) a long narrative about a serious subject, (b) told in an elevated style of language, (c) focused on the exploits of a hero or demi-god who represents the cultural values of a race, nation, or religious group (d) in which the hero's success or failure will determine the fate of that people or nation.

Epilogue ['epɪlɔɡ] – a conclusion added to a literary work such as a novel, play, or long poem.

Fairly tale ['fɛəli teɪl] – a tale about elves, dragons, hobgoblins, sprites, and other fantastic magical beings set vaguely in the distant past (“once upon a time”), often in a pseudo-medieval world.

Genre [ɛnˈʒɛr] – a type or category of literature or film marked by certain shared features or conventions. The three broadest categories of genre include poetry, drama, and fiction. These general genres are often subdivided into more specific genres and subgenres. For instance, precise examples of genres might include murder mysteries, westerns, sonnets, lyric poetry, epics, tragedies, etc.

Hero ['hɪərəʊ] – hero (male) and heroine (female) came to refer to characters who, in the face of danger and adversity or from a position of weakness, display courage and the will for self sacrifice – that is, heroism – for some greater good of all humanity.

Legend ['leɪənd] – (Latin: “legenda”, “things to be read”) a narrative of human actions that are perceived both by teller and listeners to take place within human history and to possess certain qualities that give the tale verisimilitude.

Literature of Action ['lɪt(ə)rəʃ əv 'ækt(ə)n] – literature in which a real or fictional event or series of such events comprise the subject of a novel, story, narrative poem, or a play, especially in the sense of what the characters do in such a narrative.

Middle Ages ['mɪdl eɪz] – the Middle Ages are so called as the middle period between the decline of the Roman Empire (476 AD) and the Renaissance. The early Middle Ages are often referred to as the Dark Ages. The Middle Ages are also referred to as the Medieval era.

Modernism ['mɒd(ə)nɪz(ə)m] – a vague, amorphous term referring to the art, poetry, literature, architecture, and philosophy of Europe and America in the early twentieth-century. Scholars do not agree exactly when Modernism began – most suggest after World War I, but some suggest it started as early as the late nineteenth century in France. Likewise, some assert Modernism ended with World War II or the bombing of Nagasaki, to be replaced with Postmodernism, or that modernism lasted until the 1960s, when post-structural linguistics dethroned it. Others suggest that the division between modernism and postmodernism is false, and that postmodernism is merely the continuing process of Modernism. Under the general umbrella of Modernism, we find several art movements such as surrealism, formalism, and various avant-garde French movements. Professor Frank Kermode further divides modernism into paleo-modernism (1914 – 1920) and neo-modernism (1920 – 1942). However, these divisions are hardly agreed upon by historians and critics. In general, modernism is an early twentieth-century artistic marked by the following characteristics: (1) the desire to break away from established traditions, (2) a quest to find fresh ways to view man's position or function in the universe, (3) experiments in form and style, particularly with fragmentation – as opposed to the “organic” theories of literary unity appearing in the Romantic and Victorian periods, and (4) a lingering concern with metaliterature.

Morality plays [mə'relətɪ pleɪz] – a genre of medieval and early Renaissance drama that illustrates the way

to live a pious life through allegorical characters. The characters tend to be personified abstractions of vices and virtues. For instance, characters named Mercy and Conscience might work together to stop Shame and Lust from stealing Mr. Poorman's most valuable possession, a box of gold labelled Salvation.

Narrator [nə'reɪtə] – the “voice” that speaks or tells a story. Some stories are written in a first-person point of view, in which the narrator's voice is that of the point-of-view character.

Neo-romanticism [niːə(u) rə'mæntɪsɪz(ə)m] – a broad tendency in the arts. It is not limited to the British Isles, and can be found in other nations. The high-art mode has been particularly strong in Eastern Europe, while a vigorous pop-culture hybrid form has grown up in symbiosis with Japanese culture.

The neo-Romantic literature may share some or many of the following characteristics:

- a strong interest in archetypes, myth, often outside (or perhaps at the heretical edges of) traditional religion;

- cultivation of a “natural supernaturalist” experience - experiencing an other-worldly immanence through the bringing-to-bear of inner experience upon the world of nature;

- cultivation of a mystical/visionary sense of homeland in the British landscape, usually a rural or garden landscape;

- cultivation of a “sense of place”, often through cherishing the history-in-landscape elements;

- a longing for perfect love, youthful beauty and innocence.

- an interest in arcadian or transfigured landscapes, nature reclaiming ruins.

- an interest in the 'outsider' hero, and romantic death.

- distrustful of ideological or theoretical ways of comprehending art.

- trusting of human intuition and dreams, acknowledging that being human is about desire and fantasy as much as reason.

– loyalty to a traditional English way of life. Neo-romanticism has tended to shed, somewhat, the emphasis of Romanticism on 'the hero' and a Byronic romantic nationalism.

– venerating the romantic past, while having the ability to think intelligently and creatively about the past, and thus to consider how it might be re-presented or re-imagined through the arts. (Thus going beyond static and curatorial 'folk-ism', that which merely names and pickles the past).

– at its gloomier fringes, neo-Romanticism can blur into goth darkness and a rudderless aesthetic decadence. A pertinent criticism of neo-Romanticism is that it tends to lack an adequate conception of evil in the modern world.

– one can also note a close correlation between sexual non-conformity and the exploration and uses of the modes of neo-romanticism.

Norman Times ['nɔː mən taɪmz] – loosely, another term for the Norman Invasion, though technically some historians prefer to differentiate between the “Norman Invasion” and the “Norman Conquest” by limiting the scope of the invasion to the initial year 1066 when the Normans landed in England and using the term “Norman Conquest” to refer to the twenty-one year period over that in which Duke William expanded and solidified his control over all England. In this class, we will use the two terms synonymously.

Novel ['nɔːv(ə)l] – in its broadest sense, a novel is any extended fictional prose narrative focusing on a few primary characters but often involving scores of secondary characters. The fact that it is in prose helps distinguish it from other lengthy works like epics. We might arbitrarily set the length at 50,000 words or more as a dividing point with the novella and the short story. The English novel is primarily thought of as a product of the eighteenth-century, though many earlier narratives in classical Greek such as Heliodorus's *Aethiopica* and *Daphnis and Chloë* (attributed to Longus) easily fulfill the normal requirements of the genre, as the scholar Edmund Gosse has pointed out. Likewise, the Japanese Tale of the Genji and collected writings of Murasaki Shikibu from 1004

CE would clearly qualify as well by our definition – though most Western scholars treat these works as separate from the novel genre because historically they do not play a direct part or direct influence in the evolution of the popular English novel genre today.

Old English Period [əʊld 'ɪŋɡlɪʃ 'pɪ rɪəd] – (450–1066) the expansion of the Anglo-Saxon period marked from the invasion of Celtic England by Germanic tribes in the first half of the V century to the conquest of England in 1066 by the Norman French under the leadership of William the conqueror. After they had been converted into Christianity the Anglo-Saxons whose literature was in oral form, began to develop literature in written form. The poetry of the time was written in the vernacular of Anglo-Saxon which was called Old English. The theme and subject matter of the Old English period chiefly revolved around religion.

This age gave “Beowulf” the greatest Germanic epic in the world of literature. There were two major poets Caedmon and Cynewulf contributed to literary writing. Moreover, the churchmen Bede and Alcuin were the leading scholars. They wrote in Latin which was considered the standard language of international scholarship. Alfred the Great, a West Saxon king, loved literature very much. He translated various books of Latin prose into Old English and instituted the Anglo-Saxon Chronicles as the contemporary record of important issues in England.

Pamphlet ['pæmfli:t] – a printed treatise expressing the writer’s views on socio-political or religious issues

Parable ['pærəbl] – (Greek: “throwing beside” or “placing beside”) a story or short narrative designed to reveal allegorically some religious principle, moral lesson, psychological reality, or general truth. Rather than using abstract discussion, a parable always teaches by comparison with real or literal occurrences – especially “homey” everyday occurrences a wide number of people can relate to.

Parody ['pærəd] – (Greek: “beside, subsidiary, or mock song”) a device to imitate the serious manner and characteristic features of a particular literary work in order to

make fun of those same features. The humorist achieves parody by exaggerating certain traits common to the work, much as a caricaturist creates a humorous depiction of a person by magnifying and calling attention to the person's most noticeable features. The term parody is often used synonymously with the more general term spoof, which makes fun of the general traits of a genre rather than one particular work or author. Often the subject-matter of a parody is comically inappropriate, such as using the elaborate, formal diction of an epic to describe something trivial like washing socks or cleaning a dusty attic.

Play [pleɪ] – a specific piece of drama, usually enacted on a stage by diverse actors who often wear makeup or costumes to make them resemble the character they portray.

Plot [plɒt] – the structure and relationship of actions and events in a work of fiction. In order for a plot to begin, some sort of catalyst is necessary. While the temporal order of events in the work constitutes the “story”, we are speaking of plot rather than story as soon as we look at how these events relate to one another and how they are rendered and organized so as to achieve their particular effects.

Poem [ˈpəʊɪm] – a composition in verse, usually characterized by concentrated and heightened language in which words are chosen for their sound and suggestive power as well as for their sense, and using such techniques as metre, rhyme, and alliteration.

Poetry [ˈpəʊɪtrɪ] – a variable literary genre characterized by rhythmical patterns of language. These patterns typically consist of patterns of meter (regular patterns of high and low stress), syllabification (the number of syllables in each line of text), rhyme, alliteration, or combinations of these elements. The poem typically involves figurative language such as schemes and tropes, and the poem may bend (or outright break) the conventions of normal communicative speech in the attempt to embody an original idea or convey a linguistic experience. Many modern students mistakenly believe that rhyme is the dominant feature separating poetry from prose (non-poetic) writings. However,

rhyme is actually a fairly recent addition to poetry. In classical Greece and Rome, meter was the trait that separated poetry from prose.

Prologue ['prəʊlɒg] – (1) In original Greek tragedy, the prologue was either the action or a set of introductory speeches before the first entry (parados) of the chorus. Here, a single actor's monologue or a dialogue between two actors would establish the play's background events. (2) In later literature, a prologue is a section of any introductory material before the first chapter or the main material of a prose work, or any such material before the first stanza of a poetic work.

Protagonist [prə'tæɡ(ə)nɪst] – the main positive character or lead figure in a novel, play, story, or poem. It may also be referred to as the “hero” of a work. The word “protagonist” originated in ancient Greek drama and referred to the leader of a chorus. Soon the definition was changed to represent the first actor onstage. In some literature today it may be difficult to decide who is playing the role of the protagonist. This ambiguity can lead to multiple interpretations of the same work and different ways of appreciating a single piece of literature.

Proverb ['prɒvɜb] – (Latin: “proverbium”) a simple and concrete saying popularly known and repeated, which expresses a truth, based on common sense or the practical experience of humanity. They are often metaphorical. A proverb that describes a basic rule of conduct may also be known as a maxim. If a proverb is distinguished by particularly good phrasing, it may be known as an aphorism.

Pseudonym ['s(j)uɒdənɪm] – another term for pen name. The word indicates a fictitious name that a writer employs to conceal his or her identity. For example, Samuel Clemens used the pseudonym “Mark Twain”. William Sydney Porter wrote his short stories under the pen name “O. Henry”. Mary Ann Cross used the pen name “George Eliot” to hide that she was a female writer, just as science-fiction writer Alice Bradley Sheldon used the pen name “James Tiptree, Junior”. Ben Franklin used a variety of pen names such as “Silence Do-good”, and so on. Writers might choose to use a

pen name as a way to keep a certain name associated with certain types of work, so that a writer might use one name for westerns and another name for science fiction novels. Other authors might seek to hide their identity to avoid negative repercussions (such as hate-mail, imprisonment, lynch-mobs, or even execution – all of these misfortunes can and do occur to authors, especially those writing in totalitarian regimes).

Renaissance [rə'neɪs(ə)n(t)s] – (1) The term originally described a period of cultural, technological, and artistic vitality during the economic expansion in Britain in the late 1500s and early 1600s. Thinkers at this time and later saw themselves as rediscovering and redistributing the legacy of classical Greco-Roman culture by renewing forgotten studies and artistic practices, hence the name “Renaissance” or “rebirth”. They believed they were breaking with the days of “ignorance” and “superstition” represented by recent medieval thinking, and returning to a golden age akin to that of the ancient Greeks and Romans from centuries earlier – a cultural idea that will eventually culminate in the Enlightenment of the late 1600s up until about 1799 or so. The Renaissance saw the rise of new poetic forms in the sonnet and a flowering of drama in the plays of Shakespeare, Jonson, and Marlowe. The English Renaissance is often divided into the Elizabethan period – the years that “Good Queen Bess” (Queen Elizabeth I) ruled – and the Jacobean period, in which King James I ruled. (The Latin form of James is Jacobus, hence the name Jacobean). Typically, we refer to this period as the Renaissance, often with a definite article and a capital R. You can [click here](#) to download a PDF handout placing this period in chronological order with other periods of literary history;

(2) In a looser sense, a renaissance (usually with an uncapitalized r) is any period in which a people or nation experiences a period of vitality and explosive growth in its art, poetry, education, economy, linguistic development, or scientific knowledge. The term is positive in connotation. Historians refer to a Carolingian renaissance after Charlemagne was crowned Emperor of the Holy Roman Empire in 800 AD. Medievalists refer to an “Ottonian

Renaissance” to describe the growth of learning under the descendents of Emperor Otto I. Haskins speaks of a “little Renaissance” or a “Twelfth-Century Renaissance” to describe the architecture, art, and philosophy emerging in France and Italy in the late 1100s. Even in the twentieth century, American scholars often refer to a “Harlem Renaissance” among African-American jazz musicians and literary artists of the 1930s and an “Irish Literary Renaissance” among Irish writers, to name but a few examples. The capitalization in these specific cases varies from writer to writer.

Romanticism [rəˈmæntɪs(ə)m] – the artistic philosophy prevalent during the first third of the nineteenth century (about 1800 – 1830). Romanticism rejected the earlier philosophy of the Enlightenment, which stressed that logic and reason were the best response humans had in the face of cruelty, stupidity, superstition, and barbarism. Instead, the Romantics asserted that reliance upon emotion and natural passions provided a valid and powerful means of knowing and a reliable guide to ethics and living. The Romantic movement typically asserts the unique nature of the individual, the privileged status of imagination and fancy, the value of spontaneity over “artifice” and “convention”, the human need for emotional outlets, the rejection of civilized corruption, and a desire to return to natural primitivism and escape the spiritual destruction of urban life. Their writings often are set in rural, pastoral or Gothic settings and they show an obsessive concern with “innocent” characters-children, young lovers, and animals. The major Romantic poets included William Blake, William Wordsworth, John Keats, Percy Bysshe Shelley, and Lord Gordon Byron.

Scene [siːn] – a dramatic sequence that takes place within a single locale (or setting) on stage. Often scenes serve as the subdivision of an act within a play. Note that when we use the word scene generically or in the text of a paper (for example, “there are three scenes in the play”), we do not capitalize the word.

Setting [ˈsetɪŋ] – the general locale, historical time, and social circumstances in which the action of a fictional or

dramatic work takes place; the setting of an episode or scene within a work is the particular physical location in which it takes place. For example, the general setting of Joyce's "The Dead" is a quay named Usher's Island, west of central Dublin in the early 1900s, and the initial setting is the second floor apartment of the Misses Morkan. Setting can be a central or peripheral factor in the meaning of a work. The setting is usually established through description – but sometimes narration or dialogue also reveals the location and time.

Sonnet ['sɒnət] – a lyric poem of fourteen lines, usually in iambic pentameter, with rhymes arranged according to certain definite patterns. It usually expresses a single, complete idea or thought with a reversal, twist, or change of direction in the concluding lines. There are three common forms:

- (1) Italian or Petrarchan
- (2) English or Shakespearean
- (3) Miltonic

The Petrarchan sonnet has an eight line stanza (called an octave) followed by a six line stanza (called a sestet). The octave has two quatrains rhyming abba, abba, the first of which presents the theme, the second further develops it. In the sestet, the first three lines reflect on or exemplify the theme, while the last three bring the poem to a unified end. The sestet may be arranged cdecde, cdcdcd, or cdedce.

The Shakespearean sonnet uses three quatrains; each rhymed differently, with a final, independently rhymed couplet that makes an effective, unifying climax to the whole. Its rhyme scheme is abab, cdcd, efef, gg. Typically, the final two lines follow a "turn" or a "volta", (sometimes spelled volte, like volte-face) because they reverse, undercut, or turn from the original line of thought to take the idea in a new direction.

The Miltonic sonnet is similar to the Petrarchan sonnet, but it does not divide its thought between the octave and the sestet – the sense or line of thinking runs straight from the eighth to ninth line. Also, Milton expands the sonnet's repertoire to deal not only with love as the earlier sonnets did, but also to include politics, religion, and personal matters.

Theme [θi□m] – a central idea or statement that unifies and controls an entire literary work. The theme can take the form of a brief and meaningful insight or a comprehensive vision of life; it may be a single idea such as “progress” (in many Victorian works), “order and duty” (in many early Roman works), “seize-the-day” (in many late Roman works), or “jealousy” (in Shakespeare's Othello). The theme may also be a more complicated doctrine, such as Milton's theme in Paradise Lost, “to justify the ways of God to men”. A theme is the author's way of communicating and sharing ideas, perceptions, and feelings with readers, and it may be directly stated in the book, or it may only be implied.

Topic [t□p□k] – a set of problems discussed in the majority of the writer's works; the problems which are characteristic of the writer.

Tragedy [træ□əd□] – a serious play in which the chief character, by some peculiarity of psychology, passes through a series of misfortunes leading to a final, devastating catastrophe. Traditionally, a tragedy is divided into five acts. The first act introduces the characters in a state of happiness, or at the height of their power, influence, or fame. The second act typically introduces a problem or dilemma, which reaches a point of crisis in the third act, but which can still be successfully averted. In the fourth act, the main characters fail to avert or avoid the impending crisis or catastrophe, and this disaster occurs. The fifth act traditionally reveals the grim consequences of that failure.

Tragicomedy [□træ□□k□məd□] – an experimental literary work – either a play or prose piece of fiction – containing elements common to both comedies and tragedies. The genre is marked by characters of both high and low degree, even though classical drama required upper-class characters for tragedy and lower-class characters for comedy. Tragicomedies were of some interest in the Renaissance, but some modern dramas might be considered examples as well. Typically, the early stages of the play resembled those of a tragedy, but an abrupt reversal of circumstance prevent the tragedy.

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Ваховський М. Л., Мацько Д. С. Дитяча англійська література.

Навчальний посібник розкриває сутність й особливості літературних течій англійської літератури, життєвий і творчий шлях письменників, що відомі своїми творами для дітей. Словник літературних термінів сприятиме якісній літературознавчій підготовці майбутніх учителів.

Посібник адресовано студентам вищих навчальних закладів, які вивчають курс „Дитяча англійська література”. Матеріали посібника можуть становити інтерес для магістрантів, учителів англійської мови та учнів спеціалізованих шкіл.

Ваховский М. Л., Мацько Д. С. Детская англійская література.

Учебное пособие раскрывает сущность и особенности литературных течений английской литературы, жизненный и творческий путь писателей, которые известны своими произведениями для детей. Словарь литературоведческих терминов будет способствовать качественной литературоведческой подготовке будущих учителей.

Пособие адресовано студентам высших учебных заведений, которые изучают курс „Детская англійская література”. Материалы пособия могут представлять интерес для магістрантов, учителей англійского языка и учащихся специализированных школ.

Vakhovskiy M. L., Matsko D.S. English Children's Literature.

The educational guidance reveals the peculiarities of the literary trends in English Literature as well as the life and literary career of the writers who are famous for their works for children. The list of literary terms will improve the level of future teachers' literary training.

The guidance is addressed to the students of higher educational establishments who study the course "English Children's Literature". The materials of the guidance may also be interesting for Master students, teachers of English and pupils of specialized schools.

Навчальне видання

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ENGLISH CHILDREN'S LITERATURE

ДИТЯЧА АНГЛІЙСЬКА ЛІТЕРАТУРА

*Навчальний посібник
для студентів вищих навчальних закладів*

Англійською мовою

Навчальний посібник розкриває сутність й особливості літературних течій англійської літератури, життєвий і творчий шлях письменників, що відомі своїми творами для дітей. Словник літературних термінів сприятиме якісній літературознавчій підготовці майбутніх учителів.

Посібник адресовано студентам вищих навчальних закладів, які вивчають курс „Дитяча англійська література”. Матеріали посібника можуть становити інтерес для магістрантів, учителів англійської мови та учнів спеціалізованих шкіл.

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