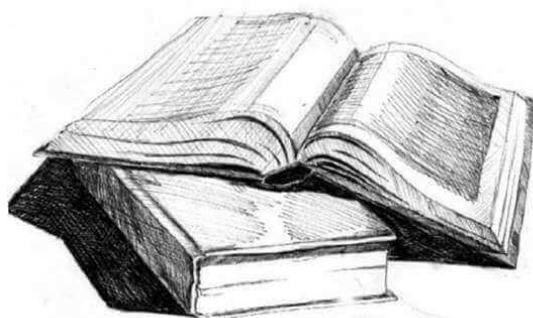


МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
БІЛОЦЕРКІВСЬКИЙ НАЦІОНАЛЬНИЙ АГРАРНИЙ УНІВЕРСИТЕТ

СОЦІАЛЬНО-ГУМАНІТАРНИЙ ФАКУЛЬТЕТ

Кафедра славістичної філології, педагогіки та методики викладання



Perceptions of English & American Literature

ПРАКТИКУМ ДЛЯ СТУДЕНТІВ

(у 2-х частинах)

для студентів першого (бакалаврського) рівня вищої освіти
галузь знань – 03 «Гуманітарні науки»,
за освітньо-професійною програмою 035.041 «Германські мови та літератури
(переклад включно), перша – англійська»

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Perceptions of English & American Literature: практикум для студентів (у 2-х частинах) (*англ. та укр. мовами*) [за освітньо-професійною програмою 035.041 «Германські мови та літератури (переклад включно), перша – англійська» бакалаврського рівня вищої освіти, галузь знань – 03 «Гуманітарні науки»]: навчальне видання у 2-х ч. / авт.-укл.: Ю.А.Чернобров, О.О.Дем'яненко. Біла Церква: БНАУ, 2022. 182 с.

Навчальне видання складається з 2 частин, в ньому викладено оглядово основний теоретичний матеріал лекційних занять курсу «Література Англії та США» як обов'язкового компонента освітньо-професійної програми, а також практичні матеріали для самоконтролю й застосування. Програмно структуроване видання містить анотації, змістові й компетентнісні вимоги, теоретичний екскурс (оглядово), завдання для самоконтролю, зміст самостійної роботи, рекомендації щодо оформлення проєктів, довідкову частину.

За структурою практикум поділений на модульно-тематичні блоки, що відповідають певному періоду в літературі Великої Британії та США. У 2-ій частині видання містяться практичні завдання, форми контролю, теми проєктів, комбіновані тестові роботи для рефлексії й завдання для підготовки до підсумкового контролю. Практикум містить інтерактивні додатки та QR-коди для опрацювання текстів, передбачених для самостійного філологічного аналізу.

Розкриття сутності літературних явищ, біографічних відомостей про авторів канону англомовної літератури Великої Британії та США, літературознавчі коментарі та примітки, завдання для практичної роботи й обговорення сприятимуть глибокому розумінню загальнокультурних і художньо-естетичних, стильових принципів найвідоміших майстрів пера усіх літературних епох.

Для здобувачів вищої освіти філологічних спеціальностей, викладачів-філологів.

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Authors' preface

It may interest the students and others who have found this practical book of use to know why it was added to the existing books on the subject.

The idea of the proposed publication is quite pragmatic: to focus the attention of interested students on various opportunities for the study of English literary texts in aspects of MODERN culture, world history, biographies of famous writers, famous screenplays, etc.

Finally, it will be useful for students studying a course in this educational program.

The offered edition will help students in preparation of independent project works and directs them in the direction of improvement of philological & linguistic abilities in particular. The practical guide of 2 parts is easy to use: 1 part is a theoretical excursion for self-control and contains the list of subjects for self-control, resources ETC. Part 2 will allow students to practice and prepare their own projects, perform tests, ALSO RESOUCHE THE FEATURES OF THE LITERARY TEXTS.

The practical guide will help in organizing the work of students with internet sources, to interpret the text of the English-language work on the basis of comparison with other arts, media texts.

ЧАСТИНА 1.

**ОРГАНІЗАЦІЙНО-
ТЕОРЕТИЧНИЙ БЛОК**

ВСТУП. АНОТАЦІЯ ДО ОСВІТНЬОГО КОМПОНЕНТУ «ЛІТЕРАТУРА АНГЛІЇ ТА США»

Дисципліна «Література Англії та США» є обов'язковим компонентом освітньо-професійної програми «Германські мови та літератури (переклад включно), перша – англійська» спеціальності 035 «Філологія» (переклад), першого (бакалаврського) рівня вищої освіти.

Метою вивчення навчальної дисципліни є опанування базовими знаннями про структуру та історичні закономірності, формування й розвиток англійської літератури, особливості літературного процесу періодів від найдавнішого до сучасного, що становитиме важливу частину філологічної компетенції майбутнього фахівця.

Завдання курсу:

- визначати основні чинники та передумови становлення літератури Англії та США певної доби від зародження до сучасних днів;
- характеризувати ідейно-художні особливості літератури певної доби з визначенням яскравих представників та їхніх творів, демонструючи здатність оперувати англійським текстом;
- аналізувати ідейно-художню своєрідність літературних творів доби, їх філософську глибину та літературознавчу природу;
- виявляти стильові домінанти вказаних періодів, обґрунтовувати художню своєрідність аналізованих творів (фрагментів творів) в оригіналі;
- усвідомити специфіку розвитку літератури Англії та США, презентуючи й обґрунтовуючи власну думку англійською мовою.

Вивчення курсу передбачено здобувачами вищої освіти бакалаврського рівня, 3 курсу (5-6 семестри, форми контролю: залік та іспит). Водночас обов'язковий компонент надає можливість самостійного вибору, індивідуальної самореалізації та адаптації програми до умов конкретної студентської аудиторії.

В основі змісту видання – представлення особливостей розвитку англійської літератури на основі творчості канонічних майстрів Великої Британії та США від

давнини до сьогодення, що спонукатиме студентів до проведення власних філологічних досліджень англomовних текстів (фрагментів текстів) на основі аналізу лінгво-стилістичного, інтермедіального, компаративного, інтертекстуального, родо-жанрового, міфологічного, ін.

На лекційних заняттях англійською мовою представлено своєрідність літературного напрямів чи літературних епох, неповторні обличчя письменників як видатних представників літератури певного часу, важливі літературознавчі поняття.

На практичних заняттях студенти, працюючи з конкретними літературними творами, мають змогу розкрити себе як творчу особистість, набуваючи професійного досвіду лінгвістичної й літературознавчої роботи з текстами та іншими джерелами і ресурсами (науковими, довідковими, літературно-критичними). Аналіз творів супроводжується виразним читанням уривків, акцентуванням уваги на проблематиці, образах, структурі твору, його жанрових і стильових ознаках.

Викладання курсу здійснюється англійською мовою. Особливістю програми є її білінгвальність: реалізуються міждисциплінарні зв'язки з курсами: історії зарубіжної літератури, української літератури, світової культури та всесвітньої історії, які виявляються в додаткових коментарях, примітках і судженнях українською мовою.

Набуття компетентностей з дисципліни

Код	Компетентності, якими повинен оволодіти здобувач	Знання	Уміння
	Інтегральна компетентність (ІК)		
(ІК)	Здатність розв'язувати складні спеціалізовані задачі та практичні проблеми у галузі філології (переклад включно) у процесі професійної діяльності або навчання, що передбачає застосування теорій та методів філологічної науки і характеризується комплексністю та невизначеністю умов		

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Загальні компетентності (ЗК)			
ЗК 2	Здатність зберігати та примножувати моральні, культурні, наукові цінності і досягнення суспільства на основі розуміння історії та закономірностей розвитку предметної області, її місця у загальній системі знань про природу і суспільство та у розвитку суспільства, техніки і технологій, використовувати різні види та форми рухової активності для активного відпочинку та ведення здорового способу життя	Історія становлення філологічних наук від давнини до сучасності (літературознавство, лінгвістика, теорія літератури і літературна критика, психолінгвістика, лінгводидактика тощо). Історія розвитку перекладацької діяльності в Україні	Практичне дослідження оригінальних і перекладних текстів з огляду на історико-культурні, геополітичні, економічні, соціолінгвістичні чинники розвитку англійської літератури в Англії та США. Реалізація прийомів інтерактивного навчання
ЗК 4	Здатність бути критичним і самокритичним	Філологічне (інтертекстуальне, інтермедіальне) дослідження англійських текстів на основі їх зіставлення з перекладними текстами, іншими видами мистецтв	Навчання з використанням технології критичного мислення та аналізу першоджерел, наукових статей, довідкових матеріалів тощо
ЗК 6	Здатність до пошуку, опрацювання та аналізу інформації з різних джерел	Інформаційні джерела та їх види, наукові видання, літературні тексти	Виконання творчих проєктів, підготовка виступів за матеріалами різних інформаційних ресурсів
ЗК 8	Здатність працювати в команді та автономно	Колаборативне навчання, індивідуальні завдання	Робота в групах та індивідуально
ЗК 11	Здатність застосовувати знання у практичних ситуаціях	ІНДЗ та етапи його виконання. Презентація власних напрацювань	Аналіз (зіставлення) англійських текстів, презентація результатів досліджень літературно-критичних джерел, аналіз перекладів і здійснення власних (підрядник, художній, переспів)

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ЗК 12	Навички використання інформаційних і комунікаційних технологій	ІКТ у контексті медіаосвіти	Використання технологій дистанційного навчання, підготовка презентацій та відеопроєктів
Спеціальні (фахові, предметні) компетентності (СК)			
СК5	Здатність використовувати в професійній діяльності системні знання про основні періоди розвитку літератури, що вивчається, від давнини до XXI століття, еволюцію напрямів, жанрів і стилів, чільних представників та художні явища, а також знання про тенденції розвитку світового літературного процесу	Історико-культурна характеристика розвитку літератури Англії та США	Читання англійських текстів в оригіналі, художнє декламування, проведення аналізу текстів творів з опорою на літературознавчі параметри, мовно-художні особливості, стильові домінанти: контекстуальність, стильові ознаки, символіка, міфотворчість, інтермедіальність тощо
СК7	Здатність до збирання й аналізу, систематизації та інтерпретації мовних, літературних, фольклорних фактів, інтерпретації та перекладу тексту відповідно до спеціалізації 03541	Історико-літературна карта «Література Англії та США: епохи, літературні явища, творчі методи, представники, художні здобутки»	Систематизація літературознавчих та історико-культурних відомостей. Ведення власних «читацьких журналів» з опорою на канонічні списки майстрів слова в англійській літературі
СК9	Усвідомлення засад і технологій створення текстів різних жанрів і стилів державною та іноземними мовами	Оригінал Переклад, художній переклад Переспів	Застосування здатності у роботі з художніми текстами (оригінал і переклад). Виконання оригінальних перекладів і адаптованих
СК10	Здатність здійснювати лінгвістичний, літературознавчий та спеціальний філологічний (перекладацький) аналіз текстів різних стилів і жанрів	Види аналізу тексту художнього твору	Аналіз англійських творів (аудиторна групова/індивідуальна, самостійна робота) з використанням сучасних видів філологічного аналізу твору

Усвідомлюючи специфіку розвитку літератури Англії та США, філологічну природу класичних літературних творів у перекладах та оригіналі (англійські)

тексти), студенти матимуть змогу удосконалювати практичні навички оригінального (адаптованого) перекладу художніх текстів.

Після завершення вивчення освітнього компонента «Література Англії та США» здобувачами освіти бакалаврського рівня очікувано досягнення таких програмних результатів навчання (ПРН):

Символ ПРН	ПРН для ОП відповідно до стандарту	Конкретизовані ПРН з дисципліни
РН 1	Вільно спілкуватися з професійних питань із фахівцями та нефхівцями державною та іноземними мовами усно й письмово, використовувати їх для організації ефективної міжкультурної комунікації	<i>Пояснювати сутність літератури як мистецтва слова. Обстоювати загальноестетичні й гуманістичні принципи творення літератури на певному історичному етапі її розвитку. Обґрунтовувати роль канонічних творів у художній системі літератур, мови яких вивчаються. Обґрунтовано аналізувати твори світового «літературного канону»</i>
РН 2	Ефективно працювати з інформацією: добирати необхідну інформацію з різних джерел, зокрема з фахової літератури та електронних баз, критично аналізувати й інтерпретувати її, впорядковувати, класифікувати й систематизувати	<i>Проводити самостійне вивчення різних інформаційних, наукових, літературно-критичних джерел з дотриманням принципів академічної доброчесності</i>
РН 3	Організовувати процес свого навчання й самоосвіти	<i>Працювати над ІНДЗ, готувати інформаційні повідомлення, проводити компаративні дослідження на основі самостійно опрацьованих джерел. Оформлювати результати власної роботи з літературним і літературно-критичним матеріалом у формі презентацій, доповідей, літературних коментарів, опорних схем тощо</i>
РН 5	Співпрацювати з колегами, представниками інших культур та релігій, прибічниками різних політичних поглядів тощо	<i>Виконувати колективні, групові завдання, брати участь у дискусії, розвивати комунікативну компетентність і толерантне ставлення до різних культур</i>

PH 6	Використовувати інформаційні й комунікаційні технології для вирішення складних спеціалізованих задач і проблем професійної діяльності	<i>Робити проєкти, візуалізувати виступи, створювати власні проєкти з використанням сучасних засобів візуалізації</i>
PH 7	Розуміти основні проблеми філології та підходи до їх розв'язання із застосуванням доцільних методів та інноваційних підходів	<i>Виявляти під час літературознавчих і філологічного аналізів творів риси авторського стилю</i>
PH 11	Знати принципи, технології і прийоми створення усних і письмових текстів різних жанрів і стилів державною та іноземними мовами.	<i>Вести публічну дискусію й вміти презентувати власні напрацювання у форматах – наукового виступу, полемічної статті, художньо-публіцистичного есе, рекламного / презентаційного тексту тощо.</i>

2. ПЕРЕДУМОВИ ДЛЯ ВИВЧЕННЯ ДИСЦИПЛІНИ

Навчальна дисципліна «Література Англії та США» покликана збагатити фахову підготовку студентів філологічного спрямування знаннями про історичний розвиток літератури Англії та США, формування жанрів в різні історичні періоди, їх вплив на формування моралі й світової культури.

Міждисциплінарні зв'язки:

Код за ОП	Назва навчальної дисципліни
ОК 05	Історія основної іноземної мови
ОК 19	Історія зарубіжної літератури
ОК 17	Лінгвокраїнознавство країн 1-ї іноземної мови

Структура курсу

Модуль 1. Історія літературної творчості Англії та США від зародження до кінця XIX століття

Змістовий модуль 1. Література Англії: від витоків до кінця XIX століття.

Змістовий модуль 2. Література США: XVII-XIX століття.

ПРОГРАМА навчання

Тема 1.1. Рання Англійська література. Поезія. Перша поетична поема “Беовульф”. Перші англійські легенди. Хроніки та манускрипти. Байка. Романси.

Тема 1.2. Англійська література у період 700-1480 років. Поетична діяльність Дж. Чосера. Література періоду Відродження (1480-1600 років). Томас Мор і його «Утопія». Крістофер Марло та інші драматурги – попередники Шекспіра. Творчість В. Шекспіра. Розвиток драми і театру.

Тема 1.3. Англійська література періоду 1600–1660 років. Література періоду Реставрації та Просвітництва (1660–1780 років).

Тема 1.4. Англійська література XIX ст. Романтизм (1780-1830 роки). Поняття романтизму. Поезія (В. Блейк, В. Вордсворт, Дж. Г. Байрон, Дж. Кітс та ін. Розвиток жанру історичного роману.

Тема 1.5. Англійська література XIX ст. Реалізм. Поняття реалізму. В. Теккерей та Ш. Бронте.

Тема 2.1. Американська література періоду 1600–1750 років. Література нової вільної нації (1750-1820 років). Розвиток журналістської літератури.

Тема 2.2. Романтизм та американське Відродження 1820-1865 років. Зародження детективної літератури. Психологічне оповідання Е. По. Творчість В. Ірвінга.

Тема 2.3. Реалізм та місцевий колорит американської літератури періоду 1865-1910 років. Творчість Ф. Купера.

Фокус лекційних занять

Література Англії: від витоків до кінця XIX ст.

1.1. Рання англійська література.

Поезія. Перша поетична поема “Беовульф”. Перші англійські легенди. “Кельтські саги” - естетична та історична цінність. Хроніки та манускрипти. Розвиток жанру байки. Художня специфіка романсу.

1.2. Англійська література у період 700-1480 років. Література періоду Відродження (1480-1600 років).

Загальна характеристика періоду. Томас Мор і його «Утопія». Крістофер Марло та інші драматурги – попередники Шекспіра. Творчість В. Шекспіра. Розвиток драми і театру.

1.3. Англійська література періоду 1600-1660 років. Література періоду Реставрації та Просвітництва (1660-1780 років).

Загальна характеристика літературного періоду. Дж. Чосер – представник англійської літератури Нового часу. Нариси життя та творчості. Поетична діяльність Дж. Чосера.

1.4. Англійська література XIX ст. Романтизм (1780-1830 роки).

Поняття романтизму. Поезія (В. Блейк, В. Вордсворт, Дж. Г. Байрон, Дж. Кітс та ін. Розвиток жанру історичного роману: характерні риси.

1.5. Англійська література XIX ст. Реалізм.

Поняття реалізму. Загальна характеристика періоду.
Художні досягнення В. Теккерея та Ш. Бронте.

Література США : XVII-XIX ст.

2.1. Народження американської літератури. Стильові домінанти.

Американська література періоду 1600–1750 років. Література нової вільної нації (1750-1820 років). Розвиток журналістської літератури.

2.2. Романтизм та американське Відродження 1820-1865 років.

Загальна характеристика періоду. Поняття романтизму. Зародження детективної літератури. Психологічне оповідання Е. По. Творчість В. Ірвінга. Реалізм.

Орієнтовна тематика практичних занять

<i>Література Англії: від витоків до кінця XIX ст.</i>	
✓	Традиції гуманізму в англійській літературі. Творчість Шекспіра та розвиток світової літератури.
✓	Англійська поезія 19 ст. Аналіз творчих доробків поетів романтиків .
✓	Англійський історичний роман 19 ст. В. Скотт. Аналіз роману “Айвенго”.
✓	Англійський реалізм. В. Теккерея “Ярмарок марнослава” – стильовий аналіз сатиричного реалістичного твору.
✓	Англійський реалізм: Ш. Бронте “Джен Ейр” - зразок любовної прози.
<i>Література США : XVII-XIX ст.</i>	
✓	Американська література 19 ст. Романтизм. Детективна література.
✓	Американська література 19 ст. Реалізм. Творчість В. Ірвінга та Ф. Купера.

Самостійна робота

<i>Література США : XVII-XIX ст.</i>	
✓	Традиції середньовічної англійської літератури. Художні досягнення Ренесансу. Вплив історичних обставин на розвиток літератури Англії.
✓	Специфіка Просвітництва в контексті літератури Англії.
✓	Внесок літератури Англії в розвиток Романтизму і Реалізму.
<i>Література США : XVII-XIX ст.</i>	
✓	Специфіка Просвітництва в контексті літератури США.
✓	Внесок літератури США в розвиток Романтизму і Реалізму.

Примітка: У контексті самостійної роботи передбачено виконання ІНДЗ у вигляді презентацій творчості митця, стильового чи компаративного аналізу твору, філологічного дослідження тощо. Проект візуалізується і захищається прилюдно.

Модуль 2. Література Модернізму та Постмодернізму

Змістовий модуль 3. Література Англії у ХХ-ХХІ столітті.

Змістовий модуль 4. Література США у ХХ-ХХІ столітті.

ПРОГРАМА навчання

Тема 3.1. Література Англії у 20 столітті. Поняття *модернізм*. Основні течії та напрями модернізму. Нове розуміння традицій у творчості Т. Еліота, Д. Г. Лоуренса. Втрачене покоління письменників. Р. Олдінгтон.

Тема 3.2. Література потоку свідомості. Стильові доміанти методу внутрішнього монологу. Творчість Дж. Джойса та В. Вульф.

Тема 3.3. Розвиток наукової фантастики. Традиції і перспективи фантастичної літератури. Художні досягнення Г. Веллса.

Тема 3.4. Розвиток драми. Традиції Ібсенівської драми. Інтелектуальна драма і творчість Б. Шоу.

Тема 3.5. Теорія екзистенціалізму. Теоретична основа екзистенціалізму – лекція Ж. П. Сартра “Екзистенціалізм – це гуманізм”. Елементи екзистенціалізму у творчості В. Голдінга.

Тема 3.6. Під знаком постмодернізму. Теоретичне підґрунтя постмодернізму. Ознаки постмодернізму у творчості Дж. Фаулза.

Тема 4.1. Американський модернізм 1910–1950 років. Втрачене покоління письменників (Е. Хемінгуей).

Тема 4.2. Американська експериментальна драма 20 ст. Експресіонізм. Пластичний театр і творчість Т. Вільямса. Художні досягнення творчості Ю. Онїла та Е. Олбі.

Тема 4.3. Американський постмодернізм. Риси постмодернізму у творчості Ч. Паланіка.

Фокус лекційних занять

Література Англії у ХХ-ХХІ ст.

3.1. Загальна характеристика модернізму.

Розвиток модерністських напрямів та стилів. Видатні дослідники й перекладачі модерністських творів.

3.2. Потік свідомості.

Стильові доміанти методу внутрішнього монологу. Творчість Дж. Джойса та В. Вульф.

3.3. Англійська наукова фантастика.

Розвиток наукової фантастики. Традиції і перспективи фантастичної літератури. Художні досягнення Г. Веллса. Г. Веллс і світовий кінематограф.

3.4. Реформування англійської драми.

Традиції Ібсенівської драми. Інтелектуальна драма і творчість Б. Шоу. Поняття драма-дискусія. Художні досягнення театру абсурду.

<p>Тема 3.5. Екзистенціалізм в англійській літературі. Теоретична основа екзистенціалізму – лекція Ж. П. Сартра “Екзистенціалізм – це гуманізм”. Елементи екзистенціалізму у творчості В. Голдінга.</p>
<p>Тема 3.6. Під знаком постмодернізму. Теоретичне підґрунтя постмодернізму. Поняття постмодернізм в контексті розвитку світової літератури. Ознаки постмодернізму у творчості Дж. Фаулза.</p> <p style="text-align: center;"><i>Література США у ХХ-ХХІ ст.</i></p>
<p>Тема 4.1. Американський модернізм 1910-1950 років. Загальна характеристика американської літератури першої половини 20 ст. Втрачене покоління письменників (Е. Гемінгвей). Модерністські напрями та американська проза.</p>
<p>Тема 4.2. Американська експериментальна драма 20 ст. Експресіонізм. Пластичний театр і творчість Т. Вільямса. Художні досягнення творчості Ю. Онїла та Е. Олбі.</p>
<p>Тема 4.3. Американський постмодернізм. Художні досягнення та неповторність американського постмодернізму. Інтертекстуальність та інтермедіальність у контексті літературознавства. Видатні дослідники й перекладачі постмодерністських творів.</p>

Орієнтовні теми практичних занять

<i>Література Англії у ХХ-ХХІ ст.</i>	
✓	Модерністські тенденції в літературі Англії першої половини 20 ст. Аналіз творчості Г. Веллса.
✓	Модерністські тенденції в англійській драмі.
✓	Художні досягнення «театру абсурду». Творчість С. Беккета.
✓	Елементи екзистенціалізму в романі В. Голдінга “Володар мух”
✓	Постмодерністська літературна спадщина.
<i>Література США у ХХ-ХХІ ст.</i>	
✓	Американський модернізм. Сильові домінанти літературних творів. Література письменників «втраченого покоління».
✓	Елементи експресіонізму у творчості Ю.О’Нїла та Е. Олбі. Пластичний театр Тенесї Вільямса.
✓	Ознаки постмодернізму в романі Ч. Паланїка “Бїйцївський клуб”.

Самостійна робота

<i>Література Англії у ХХ-ХХІ ст.</i>	
✓	Фїлософські засади розвитку модернізму.
✓	Жанр антиутопїї у творчості Дж.Оруелла.
✓	Стилістика «чорного гумору» в англомовнїй літературі. Р.Дал. Збїрка оповїдань «Дорога до раю»
✓	Постмодерністська літературна спадщина.
<i>Література США у ХХ-ХХІ ст.</i>	
✓	Ідейно-тематична та жанрова типологїя лірики Т. С. Елїота.

✓	Новелістика ХХ ст. Новела О'Генрі. Аналіз новели на вибір.
✓	Своєрідність проблематики творчості Дж. Олдріджа.

Примітка: У розрахунку годин самостійної роботи передбачено виконання ІНДЗ у вигляді презентацій творчості митця, стильового чи компаративного аналізу твору, філологічного дослідження тощо. Проект візуалізується і захищається прилюдно.

Орієнтовна тематика індивідуальних і групових завдань

Індивідуально-консультативна робота здійснюється у формі індивідуальних і групових консультацій, перевірки виконання практичних завдань, захисту проєктів, винесених на поточний контроль. Використовуються при цьому різні інформаційні засоби навчання – у соцмережах, на платформі Moodle, очно та дистанційно.

Проводиться з метою:

- а) засвоєння теоретичного матеріалу і англомовної термінології літературознавчого змісту;
- б) підготовки практичних завдань та індивідуальних проєктів;
- в) підготовки до контрольних заходів (модульного тестування, есе, комбінованого контролю вивченого різних рівнів складності);
- г) підготовки звітності у контексті самостійної роботи студентів.

Орієнтовна тематика ІНДЗ (проєкт за вибором студентів)

1. Рання англійська лірика: жанри, поетика, особливості.
2. Томас Мор і його «Утопія»/ Драматурги – попередники Шекспіра/ «Шекспірівське питання». Гамлет, гамлетизм у вимірі сучасного наукового дискурсу.
3. Дж.Чосер – один із засновників англійської літератури Нового часу. Життя сучасної Англії у збірці віршованих оповідань Дж. Чосера «Кентерберійські оповідання».
4. Поетична творчість романтиків (філологічний аналіз оригінальної поезії) / Байрон і “байронізм” у контексті сучасної літератури.
5. Модерністська поезія: жанри, поетика, філософія, напрями, представники.
6. Модерністський експериментальний театр (у п'єсах англійських та американських драматургів ХХ століття).
7. Компаративний аналіз утопічного й антиутопічного творів англійських митців різних епох (Томас Мор «Утопія» і Дж.Оруелл «1984»).
8. Інтертекстуальність як ознака постмодерністського твору.
9. Елементи постмодернізму на прикладі творів сучасних англійських та американських письменників.
- 10.Інтермедіальність як ознака розвитку літературознавчої традиції сьогодення.

THEORETICAL EXCURSION

The course *English and American Literature* deals with the main literary processes according to the certain historical periods and stylistic dominant of the writers' creativity. Students explore the connection between certain historical events and literary trends and at the same time realize the peculiarity of fiction originality.

The study of each period (Middle Ages, Enlightenment etc.) begins with an overview of the era, characteristics of artistic and literary achievements as components of the aesthetic and spiritual potential. In each period there is a generalized analysis of the writers' creativity, which determines the originality, style and literary level. At the same time different genres are taken into account, many writers were simultaneously poets, playwrights and famous journalists. Students have to demonstrate their ability to complete a stylistic analysis of a literary work and to take into account the most prominent translators and their valuable contribution to the rapprochement and enrichment of the national literature. Practical work on the comparative analysis of the transferable heritage will promote the implementation of interdisciplinary connections in English classes, students' aesthetic enrichment and increase their intercultural competence.

ENGLISH LITERATURE IN BRIEF

Periods of British literature have been delineated in different ways. Here is the most common periodization:

- ***Old English (Anglo-Saxon) Period (450–1066)***
- ***Middle English Period (1066–1500)***
- ***The Renaissance (1500–1660)***
- ***The Neoclassical Period (1600–1785)***
- ***The Romantic Period (1785–1832)***
- ***The Victorian Period (1832–1901)***
- ***The Edwardian Period (1901–1914)***
- ***The Georgian Period (1910–1936)***
- ***The Modern Period (1914–?)***
- ***The Postmodern Period (1945–?)***.

Another approach involves differentiating the literary process according to the century. History of English literature (we can also use the term British literature) was under the great influence of historical events and cultural exchange with different countries.

OLD ENGLISH LITERATURE

The beginning of English literature deals with the needs of Celts. The Celtic tribes (the Picts, the Britons and the Scots) spread across Europe from the 6th to the 3rd century B. C. According to the written accounts in the 1st century B. C. British Celts lived in villages and believed that all around them were ruled by powerful beings. They also thought that many spirits lived in the forests, rivers, lakes and seas.

The Druids (priests) influenced on Celts' beliefs. They taught that human souls passed after death from one body to another. "The druids were very important and powerful <...> the Celts believed in their magic power <...> the druids could give orders to begin a battle or to put down arms and stop fighting. The druids were also teachers and doctors for they were wiser than the other tribesmen" [9, p.40].

Celts created many legends about their gods and heroes. Writers translated the Celtic legends into Modern English and called them *The Celtic Sagas*. They are considered to be a valuable source of information about the early inhabitants of the British Isles.

In the 1st century B. C. Britain was conquered by the Roman Empire and lived under Roman Rule for 4 centuries. The fall of the Roman Empire is considered to be the end of ancient history.

After the Roman invasion there was the invasion of the Germanic tribes called the Angles, Saxons and Jutes (from northern and central Europe). This period ended in 1066 when Norman France, under William, conquered England.

Anglo-Saxons brought a lot of oral stories, poems and legends to Britain. The Anglo-Saxon poem – *Beowulf* – which is considered to be the foundation stone of all British poetry, was written during the *Early Middle Ages*, the period from the 5th till the 11th century (the invasion of the Germanic Tribes (Anglo-Saxons)). *Beowulf* is about the times before the Anglo-Saxons came to Britain and was compiled in the 10th century by an unknown scribe. It's a description of the life of that period.

In the 7th – 9th centuries in Anglo-Saxon society the first steps of Feudalism were taking place due to Christian Church (Christianity in the British Isles in the 3rd century). The first church was in Canterbury. Christianity made a great impact on culture and literature in Britain. The Latin language became the language of the Church all over Europe and widespread in Britain. Latin was a means of international communication and used by educated men in many countries.

Education was available in the monasteries. They organized the first libraries and schools. Psalters, chronicles and other manuscripts were examples of written records that time and now are considered to be very important historical documents. The monk Bede (673–735) wrote *Ecclesiastical History of the English People*, which is the only book on Anglo-Saxon history. A Latin scholar Alfred the Great (849–901) wrote the *Anglo-Saxon*

Chronicle which is considered to be the first history of England and the first example of prose in English literature.

MIDDLE AGES

NORMAN LITERATURE (12–13 centuries)

In 1066, the Norman Duke William conquered the English. During the following 200 years communication went on in 3 languages: at the monasteries – Latin; official communication – Norman-French; for common people – mother tongue (Anglo-Saxon). “Norman French and Anglo-Saxon were moulded into one national language only towards the beginning of the 14th century when the Hundred Years War broke out. The language of that time is called Middle English” [9, p. 50].

The Middle Ages sees a huge transition in the language, culture, and lifestyle of England and results in what we can recognize today as a form of recognizable English. Much of the Middle English writings were religious in nature

In Italy and France appeared special places for study appeared called “universities”. Paris was the centre of education for English students. In 1168 at the town of Oxford a group of professors formed the first university. In 1209 at Cambridge a second one was founded.

During the 12th and 13th centuries Norman Literature were presented mostly by:

- historical chronicles in Latin written by monks;
- poetry in Norman-French created by aristocracy;
- ballads and songs in Anglo-Saxon made by the country-folk.

New genre – *romance* – appeared in literature. Tales and lyrical poems came from old French sources, the language of which was a Romanic dialect, and because of this they were called *romances*. A lot of such literary creations were based on Celtic legends (about King Arthur and the knights of the Round Table). Unlike the Church literature, romances have ordinary people as characters with different feelings and emotions. Their adoration of a fair lady becomes the plot of the romance.

In the literature of the townsfolk *fables* were widespread. Fables are some short stories with animals for characters and a moral. *Fabliaux* were funny stories about cunning humbugs and unfaithful wives. These stories didn’t idealize their characters and show a practical attitude to life.

[See more:](#)



SARAH PRUITT *6 Reasons the Dark Ages Weren’t So Dark*

URL.: <https://www.history.com/news/6-reasons-the-dark-ages-werent-so-dark>

PRE-RENAISSANCE

In the first half of the 14th century the Normans made London their residence and the capital of the country. The London dialect gradually became the foundation of the national language. In 1337 the Hundred Years' War with France began. The poor priests wandered from village to village and talked to the people at that time. They protested against rich bishops and churchmen who were ignorant and could not teach people anything. Such poor priests were the poet William Langland (1332–1400), who wrote a poem *Piers Plowman* (about the necessity to fight for rights) and John Wycliff (1320–1384), who discussed political situation with common people and translated part of the Bible into English.

Geoffrey Chaucer is the greatest writer of the 14th century. He wrote *The Canterbury Tales*, a series of stories written in a verse (30 men and women from all ranks of society pass before reader's eyes). The author shows a true picture of his life of the 14th century.

Geoffrey Chaucer was a creator of a new literary language.

In 1476 William Caxton set up the first printing-press in Westminster

Pre-renaissance period is famous for folk-songs, short poems which were usually set to a melody (harvest songs, wedding songs). Ballads are the most interesting examples of folk poetry. They are divided into historical, heroic and romantic according to their subject. The most famous *The Robin Hood Ballads* consist of 40 ballads which tell about people in need to be protected from Church or barons. Robin Hood always helps the country-folk and fights for righteousness. Robin is a partly historical character. Maybe, he lived in the second half of the 12th century, during the reign of Henry II and Richard the Lion-Hearted. In the 16th century new episodes were included into series *The Jolly Life of Robin Hood and His Men in Sherwood forest*.

RENAISSANCE

“The word **RENAISSANCE** means *rebirth* and was used to denote a period of time in the cultural development of Europe between the 14th and 17th centuries” [9]. Literary historians divided this period into four parts, including the Elizabethan Age (1558–1603), the Jacobean Age (1603–1625), the Caroline Age (1625–1649), and the Commonwealth Period (1649–1660).

In general a great importance was given to intellect and experience. Humanism has become a new outlook, which forced people to change their attitude to usual things and to see the world in a new light. The definition of humanism stresses that it is a belief that human needs and values are more important than religious beliefs, or the needs and desires of humans. *Tomas More* is believed to be the first English Humanist. Two new genres were developed in the English Renaissance: sonnet and drama. *Sir Tomas Wyatt*

(1503 – 1542) made the most popular English sonnets. *Edmund Spenser* (1552 – 1599) created a sonnet form of his own, the *Spencerian sonnet*.

The Elizabethan Age was the age of English drama (покликання на тему про театр і драму). Representatives: *Christopher Marlowe, Francis Bacon, Edmund Spenser, Sir Walter Raleigh and William Shakespeare*. The Jacobean Age is presented by the works of *John Donne, William Shakespeare, John Webster, Elizabeth Cary, Ben Jonson* and others. It is important to note that during this period *King James* translated the Bible. Bright representatives of the Caroline Age were *John Milton, Robert Burton, and George Herbert*. In the Commonwealth Period *John Milton and Thomas Hobbes* wrote political works.

See more:



RENAISSANCE: LITERATURE

URL: <https://www.youtube.com/watch?v=xVJWoI8ObgM>

ENGLISH LITERATURE DURING THE 17th CENTURY

Political events of the 17th century were of great interest among the English people. It caused the development of *Journalism*: a new genre of pamphlet has appeared. It was aimed not only to inform people and to explain events.

The greatest of all publicists was the poet *John Milton* (1608 – 1674), wrote about rights and freedom. His work were close to classicism and he was fond of ancient poetry because of the free thought that it expressed. He choose themes from the Bible and in works they became. Milton is the author of such prominent works: *Paradise Lost, Paradise Regained, Samson Agonisters* and others.

Another attempt to classify periods in the development of English literature deals with idea that literature of 17th century belongs as a constituent to The Neoclassical period (1600–1785), which is also subdivided into The Restoration (1660–1700), The Augustan Age (1700–1745), and The Age of Sensibility (1745–1785). So, English literature of 17th century also may be denoted as a literature of The Restoration period which was famous for restoration comedies (comedies of manner) developed by *William Congreve* and *John Dryden*. *Samuel Butler's* satire were quite popular. Other writers: *Aphra Behn, John Bunyan* and *John Locke*.

See more:



17TH CENTURY BRITISH LITERATURE

URL: <https://www.youtube.com/watch?v=rwGestYnOPA>

THE ENLIGHTENMENT (18th CENTURY)

The history of England in the second half of the 17th century and during all of the 18th century is characterized by the struggle for the leading role in commerce. And at the beginning of the 18th century this aim was reached, England considered to be the European commercial centre with its heart – London, which was regarded as the centre of wealth and culture.

In the 18th century a new trend in literature became widespread. The enlightenment is an intellectual and philosophical movement that dominated in Europe in the 17th and 18th centuries. It was a rational age. The enlighteners wanted to bring knowledge, that is *light* of the people. Another name of the movement – the Age of Reason.

The German philosopher Immanuel Kant in his essay *What Is Enlightenment?* (1784), claimed the era's motto: "*Dare to know! Have courage to use your own reason!*"

Features of Enlightenment in literary works:

- *love of freedom;*
- *desire for systematic education;*
- *believe in human virtue and reason;*
- *prose is predominant;*
- *novel became the leading form;*
- *satire became popular.*

That time the first realistic novels written by *D. Defoe* and *J. Swift* appeared. *D. Defoe* is best known for his fiction *Robinson Crusoe*, a story about a man who spent 26 years on a desert island. After the book was published, *Defoe* became very famous and was called a great master of realistic detail. He depicted the development of the main character: from an inexperienced youth *Crusoe* becomes a strong, hard-working, optimistic and diligent man. "The work is a glorification of human labour, a triumph of man over nature <...> it is a study of man, a great work showing man in relation to nature and civilization as well as in relation to labour and private property" [9, p. 84].

J. Swift was the greatest satirist. *Gulliver's Travels* is one of the best works of world literature. The author shows the evils of the existing society in the form of travels. *D. Defoe* and *J. Swift* put the beginning of realism (early realism). Fictions about imaginary

trips and adventures were of great interest and great novels of S. Richardson, H. Fielding and T. Smollet appeared. They created stories about the common man and were very true to life.

The new literary trend – *sentimentalism* – appeared towards the middle of the 18th century. Representatives of this trend thought that the man should live close to nature avoiding the harmful influence of city life. Samuel Richardson is a well-known representative of this trend, who focuses on the inner world of the characters in his novels (*Clarissa*, *The History of Sir Charles Grandison* etc).

In the 18th century there was a rise of realistic drama (R. Sheridan) and the revival of poetry (Robert Burns).

Another attempt to describe the history of English literature deals with the dividing two main ages in the 18th century: The Augustan Age (1700–1745), The Age of Sensibility (1745–1785). It is stated that The Augustan Age was famous for creation of *Alexander Pope*, *Jonathan Swift*, *Lady Mary Wortley Montagu* (in poetry), and *Daniel Defoe*. The Age of Sensibility is characterized by works written by *Edmund Burke*, *Edward Gibbon*, *Hester Lynch Thrale*, *James Boswell* and *Samuel Johnson*. They shared ideas of the Enlightenment. The most prominent novelists were *Henry Fielding*, *Samuel Richardson*, *Tobias Smollett* and *Laurence Sterne* as well as the poets *William Cowper* and *Thomas Percy*.

See more:



HISTORY OF SCIENTIFIC REVOLUTION AND AGE OF
ENLIGHTENMENT
URL : <http://surl.li/bjlll>

ENGLISH LITERATURE DURING THE 19th CENTURY

Romanticism	Realism
unusual hero in unusual situations	unusual hero in unusual situations

ROMANTIC MOVEMENT

The beginning of the Romantic period is debated. Some say it began in 1789 when the [French Revolution](#) started, and others claim that in 1798 when William Wordsworth and Samuel Coleridge published *Lyrical Ballads*, the collection of poems.

Romanticism is a movement that takes place in the first half of the 19th century as a reaction to the Industrial Revolution and against the raise of bourgeois civilization.

Features:

- *unusual hero in unusual situations;*
- *cult of feelings and imagination;*
- *different themes (from life of villagers to space);*
- *sometimes using mysticism;*
- *religious motives;*
- *cult of nature in prose and poetry.*

Romanticism includes the works of *W. Wordsworth, S. Coleridge, William Blake, Lord Byron, John Keats, Charles Lamb, Mary Wollstonecraft, Percy Bysshe Shelley, Thomas De Quincey, Jane Austen, and Mary Shelley*. There is also a minor period (between 1786–1800), called the [Gothic era](#) with its main representatives: *Matthew Lewis, Anne Radcliffe, and William Beckford*.

The Lake poets is a literary circle whose representatives criticized social order. In 1798 W. Wordsworth and S. Coleridge published *Lyrical Ballads* that are considered to be the manifest of romanticism. There were some representatives of the so called “*revolutionary romanticism*”: *P. B. Shelley, G. G. Byron, S. W. Scott*. *S. W. Scott* was also a founder of historical novels in literature.

CRITICAL REALISM

In the 19th century one more literary trend became widespread among writers who tried to depict all social problems in their works. This trend expressed opposite point of view than romanticism. Ordinary people in ordinary situations, in everyday life. “Writers created a broad panorama of social life” [9, p.109].

The rise of critical realism coincide with The Victorian Period (1832–1901), which is named for the reign of Queen Victoria. The Victorian period is in strong contention with the Romantic period for being the most popular, influential, and prolific period in all of English (and world) literature. Poets of this time include *Robert and Elizabeth Barrett Browning, Christina Rossetti, Alfred Lord Tennyson, and Matthew Arnold*. *Thomas Carlyle, John Ruskin, and Walter Pater* were advancing the essay form at this time. Finally, prose fiction truly found its place under the auspices of *Charles Dickens, Charlotte and Emily Bronte, Elizabeth Gaskell, George Eliot (Mary Ann Evans), Anthony Trollope, Thomas Hardy, William Makepeace Thackeray, and Samuel Butler*.

ENGLISH LITERATURE: 20TH CENTURY

MODERNISM

Modernism originated in the late 19th and early 20th centuries, mainly in Europe and North America, and is characterized by a break with traditional ways of writing, in both poetry and prose. Modernism refers to transformations in society, including urbanization, the development of industry, and World War I. Modernism is a summary term for new trends, styles, methods and ideas used by artists in the early 20th century. It experimented with literary form and expression and express the new sensibilities of the time. It was influenced by ideas of *Friedrich Nietzsche, Ernst Mach, and Sigmund Freud* who challenged traditional ways of thinking. Modernist writing is self-reflexive and poems were much shorter. Common feature deals with experimentation with subject matter, style and form, including narrative, verse, and drama. *Symbolism, impressionism, expressionism, vorticism, futurism, surrealism, existentialism* are considered to be the trends of modernism.

The most notable writers:

- ✓ novelists James Joyce, Virginia Woolf, Aldous Huxley, D. H. Lawrence, Joseph Conrad, Dorothy Richardson, E. M. Forster, Doris Lessing and others;
- ✓ poets W. B. Yeats, T. S. Eliot, W. H. Auden, Wilfred Owens, Dylan Thomas, Robert Graves and others;
- ✓ dramatists George Bernard Shaw, Samuel Beckett, Frank McGuinness, Harold Pinter, Caryl Churchill and others.

English modernists' poetry:

- War theme in poetry (for example: Thomas Hardy *The Man He Killed* (1902). A lot of poets such as *Wilfred Owen, Edward Thomas, and Rupert Brooke*, died on

the war. In 1914 *Brooke* wrote a sonnet (*The Soldier*) as a memoir of a deceased soldier.

- Such poets as *Siegfried Sassoon*, *Ivor Gurney*, and *Robert Graves*, compared the horrors of war with the peaceful landscape of their native England.
- Using the theory of *imagism* in writing (concise language and sought to capture an image).
- *T. S. Eliot* is considered to use a method that is called *an internal monologue* (*stream of consciousness*) in his poem *The Love Song of J. Alfred Prufrock* (1915).
- *W. B. Yeats* deals with Celtic values and the Irish past in his poetry. His greatest collection of poems is *The Tower* (1928).
- *W. H. Auden* created poems on a variety of themes like love, culture, psychology, etc. (*Funeral Blues* (1936) *September 1, 1939* (1939)). The author mentioned the start of World War II.

English modernists' novel:

- combining traditional and modern style of writing: for example, *E. M. Forster*. discusses social problems, and at the same time displays an interest in individual values in famous novels *A Room with A View* (1908) and *A Passage to India* (1924).
- shift from the focus of man in his social circle to man as an isolated individual, (*D.H. Lawrence's* novels);
- fragmented and nonlinear plot, for example *James Joyce* and his novel *Ulysses* (1922);
- stream of consciousness (*Virginia Woolf*, *James Joyce*);
- philosophical ideas (for example, *existentialism* as “a doctrine <...> which affirms that every truth and every action imply both an environment and a human subjectivity <...> *essence of man precedes that historic existence which we confront in experience...* We mean that man first of all exists, encounters himself, surges up in the world – and defines himself afterwards” [8]. In some works written by *William Golding* features of existentialism can be found).

English modernists' short stories:

- topics including social class, familial relationships, and the social consequences that come from war (*Katherine Mansfield* *The Doll's House*, *The Garden Party*, *The Daughters of the Late Colonel*).

English science fiction:

- pessimistic mood and wish to tell people about future disasters (*H.G. Wells* *The Time Machine*, *The War of World*);
- the appearance of dystopian novel (*Aldous Huxley* *The Brave New World* (1931)).

English drama:

- intellectual drama (J. B. Shaw created his so called intellectual social drama: sharp and problematic plays with non finished end which aimed to engage in reflection and find solution to a particular problem);
- Theatre of the absurd (the term belongs to the critic Martin Esslin *Theatre of the Absurd* (1962). He related these plays based on a broad theme of the Absurd. The Absurd in these plays takes the form of man's reaction to a world apparently without meaning, and / or man as a puppet controlled or menaced by invisible outside forces. This style of writing was first popularized by the 1953 Samuel Beckett play *Waiting for Godot*). Theatre of the absurd is also considered to have some features of postmodernism.

It is difficult to define whether modernism has ended, but it is clear that postmodernism has developed after and from it.

Another attempt to give characteristic for English literature in the first half of 20th century deals with the following periods and their distinctive features: The Edwardian Period (1901–1914) which includes incredible classic novelists – *Joseph Conrad, Rudyard Kipling, H. G. Wells, Henry James*; notable poets such as *Alfred Noyes* and [William Butler Yeats](#); and dramatists – *James Barrie, George Bernard Shaw, and John Galsworthy*; and The Georgian Period (1910–1936) which is famous for the Georgian poets – *Ralph Hodgson, John Masefield, W. H. Davies* and *Rupert Brooke*.

See more:



Modernism and Modernity

URL:

<https://youtu.be/1VjMzRcEW90>

Modernism & English Literature

URL:

<https://www.youtube.com/watch?v=1VjMzRcEW90>



POSTMODERNISM

It is difficult to define the term *postmodernism*. Some claim that it is the transitional stage of modernism, after which a new stage in literature must come. Postmodernism is also viewed according to the differences from modernism. Modernism rejects the past, and postmodernism returns it, rethinking with irony, parody and play. Roland Barthes believes that postmodernism is a culture of new content. Anyway postmodernism tends to focus on current problems, gives a lot of deep ideas and characterizes changes in culture.

Postmodernism is the artistic direction of the last third of the 20th – 21st century, the essence of which is to overestimate the avant-garde traditions and modernism; general name of trends in art that has been outlined in recent decades. Characteristic features of postmodernism are a reappraisal of the sphere of art and an awareness of the exhaustiveness of artistic means and forms of modernism.

The term postmodernism was presented in Rudolf Pannwitz's *The Crisis of European Culture* (1917). It was used in order to describe Nietzschean superman. Federico de Onis used the term postmodernism in *Anthology of Contemporary Spanish and Latin-American poetry* (1932) to denote it as a minor reaction to modernism. Then Arnold Toynbee used it to describe a new historical circle in *Western Civilization* [1, p. 72].

Some historians claim that the postmodern period in literature begins about the time that World War II ended. Many believe it is a response or reaction to modernism. Some say the period ended in 1990, but others believe that it is too soon to declare this period closed. Many postmodern authors wrote during the modern period. The most notable writers are [Samuel Beckett](#), *Joseph Heller*, *Anthony Burgess*, *John Fowles*, *Iain Banks* and others.

See more:



Postmodernism & English Literature

URL: <https://www.youtube.com/watch?v=GYov7UhFj3o>

General Comparison

Modernism & Postmodernism



• Unreliable narrator	▪ Ironic narrator
• Rejection of realism	▪ Uncertainty towards realism
• Self-contained	▪ Open and intertextual
• Metafictional	▪ Metafictional
• Experimental forms	▪ Fragmentation, using previous achievements
• No strict dominant	▪ Using irony, parody and play
• Certain ideas according to style or trend	▪ Multiple points of view

Ihab Hassan studied *postmodernism* and created the classification of postmodern literary techniques which then became classic.

Postmodernism and Its Main Literary Techniques

Literary techniques		Short description
1	<i>Irony, playfulness, black humour</i>	priority means of postmodernism
2	<i>Pastiche</i>	based on combing various literary genres and styles in order to create original work
3	<i>Intertextuality</i>	techniques aimed to make readers aware of author's presence
4	<i>Metafiction</i>	form of fiction which aimed to remind the audience to be aware they are reading or viewing a work
5	<i>Historical metafiction</i>	used to draw some historical events and people in their pieces of writing
6	<i>Temporal distortion</i>	non-linear timeline
7	<i>Paranoia</i>	way of interpreting the world

8	<i>Faction</i>	based on real events which happened in everyday life and used to blur the clear line between fact and fiction in a book
9	<i>Maximalism</i>	goes against the grain by embracing excess
10	<i>Minimalism</i>	used by writers who wants to describe usual characters in usual, ordinary situations
11	<i>Participation</i>	aimed to involve readers what they are reading, often has a form of questions.

See more:



Aristova, N. O. American literature from a postmodern perspective. *Науковий вісник Міжнародного гуманітарного університету. Філологія*. 2015. № 16. С. 72–73. URL: <http://www.vestnik-philology.mgu.od.ua/archive/v16/22.pdf>

POSTMODERNISM AND CONTEMPORARY LITERATURE. URL: <https://www.youtube.com/watch?v=W54IIGIFpBE>



AMERICAN LITERATURE IN BRIEF

American literature is literature written in the United States and its colonies. Before the founding of the United States, the British colonies on the East of the United States were influenced by English literature. The American literary tradition began as part of the broader tradition of English literature.

Periods of American literature have been defined in different ways. Here is an attempt to create a periodization:

- **The Colonial Period (1607–1775)**
- **The Revolutionary Age (1765–1790)**
- **The Early National Period (1775–1828)**
- **The American Renaissance (1828–1865)**
- **The Realistic Period (1865–1900)**
- **The Naturalist Period (1900–1914)**
- **The Modern Period (1914–1939)**
- **The Beat Generation (1944–1962)**
- **The Contemporary Period (1939–Present)**

EARLY AMERICAN LITERATURE

In the Colonial period (1607-1775) the writings were mostly historical, practical or religious in nature. Representatives: *Phillis Wheatley, Cotton Mather, William Bradford, Anne Bradstreet and John Winthrop*. The Revolutionary age (1765–1790) was famous for the writings of *Thomas Jefferson, Thomas Paine, James Madison, and Alexander Hamilton*. This period was rich in political writing. Important works include the *Declaration of Independence, The Federalist Papers* and the poetry written by *Joel Barlow and Philip Freneau*.

In the Early national period (1775–1828) there were great shifts in American social life. American culture was formed on the basis of different sources, but the main source is the English culture. The works of Spencer, Shakespeare, Milton, Dryden, Thomson, Wordsworth, Byron, Moore and other British poets of romanticism were taken as the striking example of the synthesis of European tradition and American identity.

This era in American literature is responsible for notable first works, such as the first American comedy written for the stage *The Contrast* by Royall Tyler, (1787) and the first American Novel *The Power of Sympathy* by William Hill, (1789). *Washington Irving, James Fenimore Cooper and Charles Brockden Brown* created American fiction, while *Edgar Allan Poe and William Cullen Bryant* began writing original poetry that was different from that of the English tradition.

See more:



THE ROOTS OF AMERICAN LITERATURE: AN INTRODUCTION
URL: <https://www.youtube.com/watch?v=WLWSiOa7Q1o>

AMERICAN RENAISSANCE (1828–1865)

This period is known as the Romantic Period in America and the Age of Transcendentalism. The last one is considered to be the greatest of American literature. The most famous writers are *Walt Whitman, Ralph Waldo Emerson, Nathaniel Hawthorne, Edgar Allan Poe, Herman Melville and others*.

American *romanticism* developed against the backdrop of outstanding events in American history: the Bourgeois Revolution of the 19th century which led to the creation of the United States; The War for Independence (1812–1814), which led to the liberation from British rule, a movement to abolish the slavery law, which was called abolitionism.

The final event, which left itself a deep mark in literature, was the war between the North and the South (1861–1865), which began as a result of the dispute between the industrial North and the plantation South for the Wild West, but subsequently turned into a heroic act by the inhabitants of the northern states for democratic transformation, for the destruction of shameful slavery.

See more:



THE ROMANTIC PERIOD IN AMERICAN LITERATURE AND ART

URL: <https://www.youtube.com/watch?v=okPFcJntqFA>

The great contributions were made by *Henry Wadsworth Longfellow* (in poetry) and *Herman Melville*, *Edgar Allan Poe*, *Nathaniel Hawthorne* and *Harriet Beecher Stowe* (short stories). This period brought the first novels written by African American authors, both male and female: *Clotel* written by *William Wells Brown* and *Our Nig* written by *Harriet E. Wilson*.

Transcendentalism comes from the Latin word *transcendere*, which means to “climb over or beyond”. Founders of the American transcendentalism were trying to “climb beyond” traditional thinking, favoring instead a person’s intuition and natural spirituality. Famous American transcendentalist *Ralph Waldo Emerson* expressed the beliefs of transcendentalism when he said, “*What lies behind us, and what lies before us are tiny matters compared to what lies within us*”. The poem *The Song of Me* (1855), which opened the first edition of the collection *Leaves of the Grass*, is considered to be a program poem by Whitman, which is a focus of his work, and brightly embodying the features of the style and outlook of the artist.

See more:



THE AMERICAN LITERARY RENAISSANCE

URL: <https://www.youtube.com/watch?v=4iZX9HMHfpo>

REALISTIC PERIOD (1865–1900)

American literature were changed under the influence of historical events (American Civil War, Reconstruction and Industrialism). Romantic character of writings were replaced by realistic descriptions of American life. Representatives: *William Dean Howells, Henry James, Mark Twain, Kate Chopin, Bret Harte George W. Cable* and others. Another master poet appeared at this time – *Emily Dickinson*.

The Naturalist period (1900–1914) was close to realistic period, it was more shorter and aimed to describe life as it is. The most bright representatives: *Frank Norris, Theodore Dreiser and Jack London*. Their characters are victims who fall prey to their own base instincts and to economic and sociological factors. *Edith Wharton* wrote classics, such as *The Custom of the Country* (1913), *Ethan Frome* (1911) and *The House of Mirth* (1905).

See more:



REALISM AND NATURALISM| EXPLORING LITERATURE|
URL: <https://www.youtube.com/watch?v=6kkh7MmP9Ds>

MODERN PERIOD (1914–1939)

The Modern Period is one of the richest ages in the history of American literature. Its famous poets: *E.E. Cummings, Robert Frost, Ezra Pound, William Carlos Williams, Marianne Moore, Langston Hughes, Carl Sandburg, T.S. Eliot, Wallace Stevens and Edna St. Vincent Millay*. Novelists and prose writers: *John Dos Passos, Edith Wharton, F. Fitzgerald, John Steinbeck, Ernest Hemingway, William Faulkner, Gertrude Stein, Sinclair Lewis, Thomas Wolfe* and others.

Major movements: the Jazz Age, the Harlem Renaissance and the Lost Generation. Many of these writers were influenced by World War I and the disillusionment that followed.

The *Lost Generation* was the social generational cohort that came of age during World War I. “Lost” in this context refers to the “disoriented, wandering, directionless” spirit of many of the war’s survivors in the early postwar period. *Ernest Hemingway* used in the epigraph for his 1926 novel *The Sun Also Rises*: “*You are all a lost generation*”.

The Great Depression caused some of the greatest social issue writing and the raise of American Experimental Drama (*Eugene O’Neill*).

In the middle of the 20th century there was a literary group called *The Beat Generation* with its representatives *Jack Kerouac* and *Allen Ginsberg* who were close to “anti-traditional literature” in poetry and prose. Sexuality in literature became bright during that time. *William S. Burroughs* and *Henry Miller* created literary works that faced censorship challenges.

See more:



WHAT WERE THE STYLES OF MODERNIST
AUTHORS

URL:

<https://www.youtube.com/watch?v=yNXhMZCST-8>

AMERICAN LITERATURE - MODERNISM (1914-1946)

URL: <https://www.youtube.com/watch?v=iVNBy5GHuqo>



CONTEMPORARY PERIOD (1939–PRESENT)

After World War II, American literature has become broad and varied in terms of theme, mode, and purpose. There were a lot of attempts at experimentation in drama. *T. Williams* is a founder of his own dramatic system which he called “*plastic theater*”. The term first used in the preface to the edition of his famous play *The Glass Menagerie* (1944). The plastic image of the play, in the opinion of the playwright, should give an author’s comment, to clarify what is happening, affecting the subconscious of the audience and giving a certain emotional tone [7].

Edward Albee is often considered to be one of America’s greatest modern playwrights and a representative of “*Theatre of the Absurd*”. In 1958, Albee wrote his first major play *The Zoo Story*. American theatre producer Alan Schneider agreed to produce *The Zoo Story* in a double bill with Samuel Beckett’s *Krapp’s Last Tape*. This association with Beckett served to cement Albee’s connection to the Theatre of the Absurd. *The Zoo Story* is considered as the birth of American absurdist drama.

There are a number of important writers since 1939 whose works may already be considered “classic”: *Kurt Vonnegut, Amy Tan, John Updike, Eudora Welty, James Baldwin, Sylvia Plath, Arthur Miller, Toni Morrison, Ralph Ellison, Joan Didion, Thomas Pynchon, Elizabeth Bishop, Tennessee Williams, Philip Roth, Sandra Cisneros, Richard Wright, Tony Kushner, Adrienne Rich, Bernard Malamud, Saul Bellow, Joyce Carol Oates, Thornton Wilder, Alice Walker, Edward Albee, Norman Mailer, John Barth, Maya Angelou* and *Robert Penn Warren*.

Postmodernism as a style of experimental literature emerged in the United States in the 1960s through the writings of authors such as *Kurt Vonnegut, Thomas Pynchon, Philip Dick, Kathy Acker* and *John Barth*. Postmodernists often challenge authorities, which has been seen as a symptom of the fact that this style of literature first emerged in the context of political tendencies in the 1960s.

See more:



CONTEMPORARY LITERATURE

URL: <https://www.youtube.com/watch?v=go8YPU1nT0g>

A GUIDE TO LITERARY ANALYSIS



Literary Analysis is the process and then the result of identifying the parts of a whole and their relationships to one another.

It is aimed to:

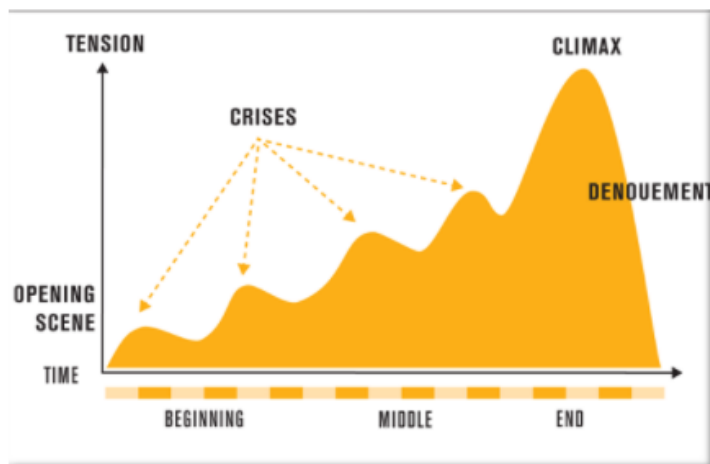
- = *identify some of the literary elements, including characterization, setting, plot, and theme;*
- = *define how character, setting, and plot affect one another;*
- = *identify and analyze author's purpose;*
- = *apply theory in practice of literary analysis;*
- = *maintain a clear thesis throughout the analysis;*
- = *give their own view on the main idea of a literary work.*

Fiction writers and poets build texts out of many components, including subject, form, and word choices. Literary analysis involves examining these components, which allows to find in small parts of the text clues to help understand the whole. It is very helpful to put questions and answer them while making an analysis. Attentive approaches demand producing a lot of questions, because conclusions are possible only when there is enough information.

THE TOP NOTIONS FOR LITERARY ANALYSIS

- ✓ **Characterization** is the method used to reveal characters and their various personalities.
- ✓ **Climax** is the turning point in a narrative; it can be described as the part of a plot when the conflict is the most intense.
- ✓ **Conflict (or Problem)** is a struggle between opposing characters, forces, or emotions.
- ✓ **Exposition** – is one the element of plot; a part of a story giving the reader necessary background about the events which happened before the story began.
- ✓ **Fiction** (in general) is something made or wrought.
- ✓ **Form** is the way how a text is put together.
- ✓ **Literary elements** – techniques used in literature (characterization, setting, plot, theme).
- ✓ **Plot** (in general) is the structure of a story. It is the element of fiction answering the questions posed by a given work.

Plot



- **Beginning**
- **Rising action**
- **Climax**
- **Falling action**
- **Conclusion (or Resolution)**

- **Resolution** is the constituent of a plot following the climax and falling action, in which the conflict is resolved.
- **Rising Action** is the part of a plot that becomes very complicated. Rising action leads up to the climax.
- **Subject** (of a literary text) is what the text is about, what is its topic. *Not only novels and stories have plots, sometimes poetry has a kind of plot as well.*

- **Setting** is the time and place in which a story unfolds.
- **Theme** is a central idea or message of a piece of writing.
- **Thesis Statement** is the basic argument advanced by someone who attempts to prove it; the subject or major argument of a speech or composition.

POETRY



Poetry is a subtle form of writing, and its analysis requires a deep understanding of the elements that comprise a poem. When exploring the elements of poetry it is important to distinguish different types of poetry.

KINDS OF POETRY

Lyric	Narrative	Descriptive
concerns itself largely with the emotional life of the poet expresses strong thoughts and emotions	concerns with storytelling consists of such elements as conflict, rising action, climax, resolution etc.	its focus is on the externalities of the world

FIGURATIVE LANGUAGE IN POETRY

Metaphor	Simile	Personification
<ul style="list-style-type: none"> ▪ used to bring clarity to ideas by forming connections ▪ reveal implicit similarities between two things or concepts 	<ul style="list-style-type: none"> ▪ work by saying something is similar to something else 	<ul style="list-style-type: none"> ▪ a type of metaphor where a non-human thing or idea is ascribed human qualities or abilities

GENRES

<i>Sonnet</i>	concerned with matters of the heart internal structure, classical structure – 14 lines
<i>Elegy</i>	poem of reflection on death, or on someone who has died
<i>Ode</i>	traces its origins to Ancient Greece, and were originally intended to be sung
<i>Epic</i>	long narrative poems, heroic tales, usually focused on a legendary or mythical figure (for example, Beowulf)
<i>Ballad</i>	can easily be adapted as song lyrics. Rhyme scheme is usually ABAB or ABCB.

POETIC DEVICES

Note: the devices below are not only poetic. Many of the following are to be found in prose and drama too.

SOUND DEVICES

<i>Alliteration</i>	involves the repetition of the initial consonant sound of a series of words
<i>Assonance</i>	involves the repetition of sounds in a series of words, often consecutive words; focuses on the internal vowel sounds that are repeated
<i>Consonance</i>	involves the repetition of consonant sounds in the middle or at the end of words
<i>Onomatopoeia</i>	refers to the process of creating words that sound like the very thing they refer to
<i>Rhyme</i>	refers to the repetition of sounds in a poem (final sounds in a line, or end rhyme); can be <i>described as ABAB; or ABBA etc.</i>
<i>Rhythm</i>	involves sound patterning (combining of stressed and unstressed syllables to create a constant beat pattern that runs throughout the poem)

SOME LITERARY DEVICES IN PROSE

Fiction and nonfiction writers use a lot of literary devices to express main ideas and impact their readers. They are the following:

<i>Parallel Plots</i>	<i>parallelism</i> refers to the plotting of events that are similarly constructed but altogether separate
<i>Foil Characters</i>	<i>a foil</i> refers to any two characters who are “opposites” of each other, foil characters help establish important themes
<i>Diction or Word Choice</i>	is considered to be one of the most important literary devices in prose
<i>Mood or Emotional Tone</i>	is cultivated by making consistent language choices throughout a passage of the story
<i>Foreshadowing</i>	refers to any time the writer hints towards later events in the story. Sometimes you don’t notice it until rereading the story
<i>Dramatic Irony</i>	a literary device that occurs when the audience understands more about the situation than the story’s characters do
<i>Situational Irony</i>	involves a situation in which actions have an effect that is opposite from what was intended
<i>Flashback</i>	<i>flashback</i> refers to any interruption in the story where the narration goes back in time

Read more:



Glatch Sean, 10 Important Literary Devices in Prose: Examples & Analysis/
Writers come. URL: <https://writers.com/literary-devices-in-prose>

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EXTRACTS FROM CRITICAL ESSAYS



The Romantic Novel

Selected from: Revolution and Romance. The Romantic Novel. *The Literature of England. An Anthology and A History*. Vol.2: From the Dawn of the Romantic Movement to the World War. G. B. Woods, H. A. Watt, G. K. Anderson. Chicago, Atlanta, Dallas, New York.

The Gothic Romance

<...> The kind of fiction which most clearly portrays the drift toward the romantic, and the earliest to appear unmistakably, was the Gothic romance. The term Gothic suggested the neo-classical environment that gave it special meaning, the wild, the barbaric, and the primitive; specifically it had reference to the medievalism of a Gothic cathedral, and so to the superstition of the Middle Ages, the mysterious and the unknown. The Gothic novel represents the romantic return to the medieval, coloured with the lurid hues of terror of the supernatural, the vaguely but monstrously sensational <...>. It is the result of a reaction against neo-classical rationalism. Probably the first striking instance of the Gothic element in an English novel occurs in Smollett's *Ferdinand Count Fathom* (1753), in one scene of which there is a visit to a graveyard in the blackness of midnight as the owls hoot and white figures appear. Smollett indeed, had often made good use in his novels of the element of terror. A greater impetus was given to the Gothic romance by the appearance of *The Castle of Otranto* (1764) by Horace Walpole (1717 – 1797) <...>. The novel was a mad tale of a tyrant, Manfred, beautiful young women and a handsome prince, a haunted room, and ghosts <...>.

Mrs. Anne Radcliffe (1764 – 1823) was probably the best writer of the type; her most popular works were *The Mysteries of Udolpho* (1794) and *The Italian* (1797) <...>. Two frequently the writers of Gothic romance committed serious branches of good taste, as did Matthew (“Monk”) Lewis (1775 – 1818) in his fantastic *The Monk* (1795). Judged by the artistic element of suggestiveness, the two most vivid specimens of the genre are *Melmoth the Wanderer* (1820) by Charles Maturin (1782 – 1824) and *Frankenstein* (1816) by Mary Godwin Shelley (1797 – 1851), the second of which has had a considerable revival in a recent years because its terror is based upon monstrous possibilities of science – the artificial creation of human life.

The Novel of Manners

The Gothic romance with its blood-and-thunder claptrap, might lead to the impression that romanticism had scored an early and sweeping victory over neo-classicism in the field of novel. Such was not the case. There was a definite continuation of the eighteenth-century novel of manners – the satirical picture, often picturesque in structure, of English life and social customs. <...> the later writers of the novel of manners were deft, rapier-like in their trusts, with a sly, gentle little malice that bespoke an amused detachment and a cool appraisal. This distinctly lighter touch may be explained by the fact that the most interesting writers of the genre were women <...>.

BARBARA FOLEY

The Historical Novel

Selected from: Foley, Barbara (1986). *Telling the Thruth: The Theory and Practice of Documentary Fiction*. Cornell University Press, 143 – 150.

In the 19th century, the “sense of the real” has been superseded by “realism”, and the dominant mode of the documentary novel becomes the historical novel. The term “historic” now disappears from the title pages of the novels, since they no longer aspire to involve what Richardson called “that kind of Historical Faith which Fiction itself is generally read with, tho’ we know it to be the fiction” [Richardson, Samuel (1964). *Selected Letters*. Ed. John Carroll. Oxford: Clarendon, 85] <...>.

The historical novel’s separation from non fictional kinds of writing such as history and journalism thus signals its adoption of a new view of the historical process shaping the relation of character to event.

According to Raymond Williams it is only in the 19th century that the term “history” comes to denote not merely a mode of discourse or a universal process of change, but a

crucial context for understanding the present [Williams, Raymond (1976). Keywords: A Vocabulary of Culture and Society. New York: Oxford University Press, 119.] <...>.

The representation strategy of the historical novel differs in three respects from the practice of earlier documentary fiction. First, the text now proposes cognition through an undisguised adoption of analogous configuration. Characters make their claim to truthfulness not through their imposture of veracity but through their function as representative types; hence, they convey cognition of the referent through their nationality <...>. Second, the plot of the historical novel relinquishes the historical probabilities accompanying the pseudofactual novel and directs its narrative energy to the elaboration of a pattern of complication and resolution that interprets and evaluates the social world <...>. Third, empirical data enter the historical novel not to validate the author's honesty but to reinforce the text's claim to offer a persuasive interpretation of its referent. Where details in the pseudofactual novel could be outrageous and anomalous so long as they purported to be true <...>, factual references in the historical novel must be plausible, yet they need make no pretension to a literal retelling of events <...>. Telling the truth has become a matter of accurate generalization.

EDGAR ALLAN POE

The Philosophy of Composition

Poe, Edgar Allan (1846). The Philosophy of Composition. *Graham's Magazine*, vol. XXVIII, no. 4, April 1846, p. 163-167.

CHARLES DICKENS, in a note now lying before me, alluding to an examination I once made of the mechanism of "Barnaby Rudge," says – "By the way, are you aware that Godwin wrote his 'Caleb Williams' backwards? He first involved his hero in a web of difficulties, forming the second volume, and then, for the first, cast about him for some mode of accounting for what had been done."

I cannot think this the precise mode of procedure on the part of Godwin – and indeed what he himself acknowledges, is not altogether in accordance with Mr. Dickens' idea – but the author of "Caleb Williams" was too good an artist not to perceive the advantage derivable from at least a somewhat similar process. Nothing is more clear than that every plot, worth the name, must be elaborated to its *dénouement* before anything be attempted with the pen. It is only with the *dénouement* constantly in view that we can give a plot its indispensable air of consequence, or causation, by making the incidents, and especially the tone at all points, tend to the development of the intention.

There is a radical error, I think, in the usual mode of constructing a story. Either history affords a thesis – or one is suggested by an incident of the day – or, at best, the

author sets himself to work in the combination of striking events to form merely the basis of his narrative – designing, generally, to fill in with description, dialogue, or authorial comment, whatever crevices of fact, or action, may, from page to page, render themselves apparent.

I prefer commencing with the consideration of an *effect*. Keeping originality *always* in view – for he is false to himself who ventures to dispense with so obvious and so easily attainable a source of interest – I say to myself, in the first place, “Of the innumerable effects, or impressions, of which the heart, the intellect, or (more generally) the soul is susceptible, what one shall I, on the present occasion, select?” Having chosen a novel, first, and secondly a vivid effect, I consider whether it can best be wrought by incident or tone – whether by ordinary incidents and peculiar tone, or the converse, or by peculiarity both of incident and tone – afterward looking about me (or rather within) for such combinations of event, or tone, as shall best aid me in the construction of the effect.

<...> Most writers – poets in especial – prefer having it understood that they compose by a species of fine frenzy – an ecstatic intuition – and would positively shudder at letting the public take a peep behind the scenes, at the elaborate and vacillating crudities of thought – at the true purposes seized only at the last moment – at the innumerable glimpses of idea that arrived not at the maturity of full view – at the fully matured fancies discarded in despair as unmanageable – at the cautious selections and rejections – at the painful erasures and interpolations – in a word, at the wheels and pinions – the tackle for scene-shifting – the step-ladders and demon-traps – the cock's feathers, the red paint and the black patches, which, in ninety-nine cases out of the hundred, constitute the properties of the literary *histrion*.

<...> I have neither sympathy with the repugnance alluded to, nor, at any time, the least difficulty in recalling to mind the progressive steps of any of my compositions; and, since the interest of an analysis, or reconstruction, such as I have considered a *desideratum*, is quite independent of any real or fancied interest in the thing analyzed, it will not be regarded as a breach of decorum on my part to show the *modus operandi* by which some one of my own works was put together. I select “The Raven,” as most generally known. It is my design to render it manifest that no one point in its composition is referrible either to accident or intuition – that the work proceeded, step by step, to its completion with the precision and rigid consequence of a mathematical problem.

Let us dismiss, as irrelevant to the poem *per se*, the circumstance – or say the necessity – which, in the first place, gave rise to the intention of composing a poem that should suit at once the popular and the critical taste.

<...>The initial consideration was that of extent. If any literary work is too long to be read at one sitting, we must be content to dispense with the immensely important effect derivable from unity of impression – for, if two sittings be required, the affairs of the world interfere, and everything like totality is at once destroyed. But since, *ceteris*

paribus, no poet can afford to dispense with *anything* that may advance his design, it remains to be seen whether there is, in extent, any advantage to counterbalance the loss of unity which attends it. Here I say no, at once. What we term a long poem is, in fact, merely a succession of brief ones – that is to say, of brief poetical effects. It is needless to demonstrate that a poem is such, only inasmuch as it intensely excites, by elevating, the soul; and all intense excitements are, through a physical necessity, brief. For this reason, at least one half of the “Paradise Lost” is essentially prose – a succession of poetical excitements interspersed, *inevitably*, with corresponding depressions – the whole being deprived, through the extremeness of its length, of the vastly important artistic element, totality, or unity, of effect.

It appears evident, then, that there is a distinct limit, as regards length, to all works of literary art – the limit of a single sitting – and that, although in certain classes of prose composition, such as “Robinson Crusoe,” (demanding no unity,) this limit may be advantageously overpassed, it can never properly be overpassed in a poem. Within this limit, the extent of a poem may be made to bear mathematical relation to its merit – in other words, to the excitement or elevation – again in other words, to the degree of the true poetical effect which it is capable of inducing <...>.

Holding in view these considerations, as well as that degree of excitement which I deemed not above the popular, while not below the critical, taste, I reached at once what I conceived the proper *length* for my intended poem – a length of about one hundred lines. It is, in fact, a hundred and eight.

My next thought concerned the choice of an impression, or effect, to be conveyed: and here I may as well observe that, throughout the construction, I kept steadily in view the design of rendering the work *universally* appreciable. I should be carried too far out of my immediate topic were I to demonstrate a point upon which I have repeatedly insisted, and which, with the poetical, stands not in the slightest need of demonstration – the point, I mean, that Beauty is the sole legitimate province of the poem. A few words, however, in elucidation of my real meaning, which some of my friends have evinced a disposition to misrepresent. That pleasure which is at once the most intense, the most elevating, and the most pure, is, I believe, found in the contemplation of the beautiful. When, indeed, men speak of Beauty, they mean, precisely, not a quality, as is supposed, but an effect – they refer, in short, just to that intense and pure elevation of *soul* – *not* of intellect, or of heart – upon which I have commented, and which is experienced in consequence of contemplating “the beautiful.” Now I designate Beauty as the province of the poem, merely because it is an obvious rule of Art that effects should be made to spring from direct causes – that objects should be attained through means best adapted for their attainment – no one as yet having been weak enough to deny that the peculiar elevation alluded to, is *most readily* attained in the poem. Now the object, Truth, or the satisfaction of the intellect, and the object Passion, or the excitement of the heart, are,

although attainable, to a certain extent, in poetry, far more readily attainable in prose. Truth, in fact, demands a precision, and Passion, a *homeliness* (the truly passionate will comprehend me) which are absolutely antagonistic to that Beauty which, I maintain, is the excitement, or pleasurable elevation, of the soul. It by no means follows from any thing here said, that passion, or even truth, may not be introduced, and even profitably introduced, into a poem – for they may serve in elucidation, or aid the general effect, as do discords in music, by contrast – but the true artist will always contrive, first, to tone them into proper subservience to the predominant aim, and, secondly, to enveil them, as far as possible, in that Beauty which is the atmosphere and the essence of the poem.

Regarding, then, Beauty as my province, my next question referred to the *tone* of its highest manifestation – and all experience has shown that this tone is one of *sadness*. Beauty of whatever kind, in its supreme development, invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones.

The length, the province, and the tone, being thus determined, I betook myself to ordinary induction, with the view of obtaining some artistic piquancy which might serve me as a key-note in the construction of the poem – some pivot upon which the whole structure might turn. In carefully thinking over all the usual artistic effects – or more properly *points*, in the theatrical sense – I did not fail to perceive immediately that no one had been so universally employed as that of the *refrain*. The universality of its employment sufficed to assure me of its intrinsic value, and spared me the necessity of submitting it to analysis. I considered it, however, with regard to its susceptibility of improvement, and soon saw it to be in a primitive condition. As commonly used, the *refrain*, or burden, not only is limited to lyric verse, but depends for its impression upon the force of monotone – both in sound and thought. The pleasure is deduced solely from the sense of identity – of repetition. I resolved to diversify, and so vastly heighten, the effect, by adhering, in general, to the monotone of sound, while I continually varied that of thought: that is to say, I determined to produce continuously novel effects, by the variation of *the application* of the *refrain* – the *refrain* itself remaining, for the most part, unvaried.

These points being settled, I next bethought me of the *nature* of my *refrain*. Since its application was to be repeatedly varied, it was clear that the *refrain* itself must be brief, for there would have been an insurmountable difficulty in frequent variations of application in any sentence of length. In proportion to the brevity of the sentence, would, of course, be the facility of the variation. This led me at once to a single word as the best *refrain*.

The question now arose as to the *character* of the word. Having made up my mind to a *refrain*, the division of the poem into stanzas was, of course, a corollary: the *refrain* forming the close to each stanza. That such a close, to have force, must be sonorous and susceptible of protracted emphasis, admitted no doubt: and these considerations

inevitably led me to the long *o* as the most sonorous vowel, in connection with *r* as the most producible consonant.

The sound of the *refrain* being thus determined, it became necessary to select a word embodying this sound, and at the same time in the fullest possible keeping with that melancholy which I had predetermined as the tone of the poem. In such a search it would have been absolutely impossible to overlook the word “Nevermore.” In fact, it was the very first which presented itself.

The next *desideratum* was a pretext for the continuous use of the one word “nevermore.” In observing the difficulty which I at once found in inventing a sufficiently plausible reason for its continuous repetition, I did not fail to perceive that this difficulty arose solely from the pre-assumption that the word was to be so continuously or monotonously spoken by a *human* being – I did not fail to perceive, in short, that the difficulty lay in the reconciliation of this monotony with the exercise of reason on the part of the creature repeating the word. Here, then, immediately arose the idea of a *non-reasoning* creature capable of speech; and, very naturally, a parrot, in the first instance, suggested itself, but was superseded forthwith by a Raven, as equally capable of speech, and infinitely more in keeping with the intended *tone*.

I had now gone so far as the conception of a Raven <...> monotonously repeating the one word, “Nevermore,” at the conclusion of each stanza, in a poem of melancholy tone, and in length about one hundred lines. Now, never losing sight of the object *supremeness*, or perfection, at all points, I asked myself – “Of all melancholy topics, what, according to the *universal* understanding of mankind, is the *most* melancholy?” Death – was the obvious reply. “And when,” I said, “is this most melancholy of topics most poetical?” From what I have already explained at some length, the answer, here also, is obvious – “When it most closely allies itself to *Beauty*: the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world – and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover.”

I had now to combine the two ideas, of a lover lamenting his deceased mistress and a Raven continuously repeating the word “Nevermore” – I had to combine these, bearing in mind my design of varying, at every turn, the *application* of the word repeated; but the only intelligible mode of such combination is that of imagining the Raven employing the word in answer to the queries of the lover. And here it was that I saw at once the opportunity afforded for the effect on which I had been depending – that is to say, the effect of the *variation of application*. I saw that I could make the first query propounded by the lover – the first query to which the Raven should reply “Nevermore” – that I could make this first query a commonplace one – the second less so – the third still less, and so on – until at length the lover, startled from his original *nonchalance* by the melancholy character of the word itself – by its frequent repetition – and by a consideration of the ominous reputation of the fowl that uttered it – is at length excited to superstition, and

wildly propounds queries of a far different character – <...> propounds them half in superstition and half in that species of despair which delights in self-torture – propounds them not altogether because he believes in the prophetic or demoniac character of the bird (which, reason assures him, is merely repeating a lesson learned by rote) but because he experiences a phrenzied pleasure in so modeling his questions as to receive from the *expected* “Nevermore” the most delicious because the most intolerable of sorrow. Perceiving the opportunity thus afforded me <...> that to which “Nevermore” should be in the last place an answer – that in reply to which this word “Nevermore” should involve the utmost conceivable amount of sorrow and despair.

Here then the poem may be said to have its beginning – at the end, where all works of art should begin – for it was here, at this point of my reconsiderations, that I first put pen to paper in the composition of the stanza:

*“Prophet,” said I, “thing of evil! prophet still if bird or devil!
By that heaven that bends above us — by that God we both adore,
Tell this soul with sorrow laden, if within the distant Aidenn,
It shall clasp a sainted maiden whom the angels name Lenore —
Clasp a rare and radiant maiden whom the angels name Lenore.”
Quoth the raven — “Nevermore.”*

I composed this stanza, at this point, first that, by establishing the climax, I might the better vary and graduate, as regards seriousness and importance, the preceding queries of the lover – and, secondly, that I might definitely settle the rhythm, the metre, and the length and general arrangement of the stanza as well as graduate the stanzas which were to precede, so that none of them might surpass this in rhythmical effect <...>.

And here I may as well say a few words of the versification. My first object (as usual) was originality. The extent to which this has been neglected, in versification, is one of the most unaccountable things in the world. Admitting that there is little possibility of variety in mere *rhythm*, it is still clear that the possible varieties of metre and stanza are absolutely infinite – and yet, *for centuries, no man, in verse, has ever done, or ever seemed to think of doing, an original thing*. The fact is, originality (unless in minds of very unusual force) is by no means a matter, as some suppose, of impulse or intuition. In general, to be found, it must be elaborately sought, and although a positive merit of the highest class, demands in its attainment less of invention than negation.

Of course, I pretend to no originality in either the rhythm or metre of the “Raven.” The former is trochaic – the latter is octametre acatalectic, alternating with heptameter catalectic repeated in the *refrain* of the fifth verse, and terminating with tetrameter catalectic. Less pedantically – the feet employed throughout (trochees) consist of a long syllable followed by a short: the first line of the stanza consists of eight of these feet – the

second of seven and a half (in effect two-thirds) – the third of eight – the fourth of seven and a half – the fifth the same – the sixth three and a half. Now, each of these lines, taken individually, has been employed before, and what originality the “Raven” has, is in their *combination into stanza*; nothing even remotely approaching this combination has ever been attempted. The effect of this originality of combination is aided by other unusual, and altogether novel effects, arising from an extension of the application of the principles of rhyme and alliteration.

The next point to be considered was the mode of bringing together the lover and the Raven – and the first branch of this consideration was the *locale*. For this the most natural suggestion might seem to be a forest, or the fields – but it has always appeared to me that a close *circumscription of space* is absolutely necessary to the effect of an insulated incident: – it has the force of a frame to a picture. It has an indisputable moral power in keeping concentrated attention, and, of course, must not be confounded with mere unity of place.

I determined, then, to place the lover in his chamber – in a chamber rendered sacred to him by memories of her who had frequented it. The room is represented as richly furnished – this in mere pursuance of the ideas I have already explained on the subject of Beauty, as the sole true poetical thesis.

The *locale* being thus determined, I had now to introduce the bird – and the thought of introducing him through the window was inevitable. The idea of making the lover suppose, in the first instance, that the flapping of the wings of the bird against the shutter, is a “tapping” at the door, originated in a wish to increase, by prolonging, the reader's curiosity, and in a desire to admit the incidental effect arising from the lover's throwing open the door, finding all dark, and thence adopting the half-fancy that it was the spirit of his mistress that knocked.

I made the night tempestuous, first, to account for the Raven's seeking admission, and secondly, for the effect of contrast with the (physical) serenity within the chamber.

I made the bird alight on the bust of Pallas, also for the effect of contrast between the marble and the plumage – it being understood that the bust was absolutely *suggested* by the bird — the bust of *Pallas* being chosen, first, as most in keeping with the scholarship of the lover, and, secondly, for the sonorousness of the word, Pallas, itself.

About the middle of the poem, also, I have availed myself of the force of contrast, with a view of deepening the ultimate impression. For example, an air of the fantastic – approaching as nearly to the ludicrous as was admissible – is given to the Raven's entrance. He comes in “with many a flirt and flutter.

Not the *least obeisance made he* – not a moment stopped or stayed he, *But with mien of lord or lady*, perched above my chamber door. In the two stanzas which follow, the design is more obviously carried out:

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Then this ebony bird beguiling my sad fancy into smiling
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the nightly shore –
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven "Nevermore."

Much I marvelled this ungainly fowl to hear discourse so plainly,
Though its answer little meaning – little relevancy bore;
For we cannot help agreeing that no living human being
Ever yet was blessed with seeing bird above his chamber door –
Bird or beast upon the sculptured bust above his chamber door,
With such name as "Nevermore."

The effect of the *dénouement* being thus provided for, I immediately drop the fantastic for a tone of the most profound seriousness: – this tone commencing in the stanza directly following the one last quoted, with the line, But the Raven, sitting lonely on that placid bust, spoke only, etc.

From this epoch the lover no longer jests – no longer sees anything even of the fantastic in the Raven's demeanor. He speaks of him as a "grim, ungainly, ghastly, gaunt, and ominous bird of yore," and feels the "fiery eyes" burning into his "bosom's core." This revolution of thought, or fancy, on the lover's part, is intended to induce a similar one on the part of the reader – to bring the mind into a proper frame for the *dénouement* – which is now brought about as rapidly and as *directly* as possible.

With the *dénouement* proper – with the Raven's reply, "Nevermore," to the lover's final demand if he shall meet his mistress in another world – the poem, in its obvious phase, that of a simple narrative, may be said to have its completion. So far, everything is within the limits of the accountable – of the real. A raven, having learned by rote the single word "Nevermore," and having escaped from the custody of its owner, is driven, at midnight, through the violence of a storm, to seek admission at a window from which a light still gleams – the chamber-window of a student, occupied half in poring over a volume, half in dreaming of a beloved mistress deceased. The casement being thrown open at the fluttering of the bird's wings, the bird itself perches on the most convenient seat out of the immediate reach of the student, who, amused by the incident and the oddity of the visitor's demeanor, demands of it, in jest and without looking for a reply, its name. The raven addressed, answers with its customary word, "Nevermore" – a word which finds immediate echo in the melancholy heart of the student, who, giving utterance aloud to certain thoughts suggested by the occasion, is again startled by the fowl's repetition of "Nevermore." The student now guesses the state of the case, but is impelled, as I have

before explained, by the human thirst for self-torture, and in part by superstition, to propound such queries to the bird as will bring him, the lover, the most of the luxury of sorrow, through the anticipated answer “Nevermore.” With the indulgence, to the utmost extreme, of this self-torture, the narration, in what I have termed its first or obvious phase, has a natural termination, and so far there has been no overstepping of the limits of the real.

But in subjects so handled, however skilfully, or with however vivid an array of incident, there is always a certain hardness or nakedness, which repels the artistic eye. Two things are invariably required – first, some amount of complexity, or more properly, adaptation; and, secondly, some amount of suggestiveness <...>. It is this latter, in particular, which imparts to a work of art so much of that *richness* (to borrow from colloquy a forcible term) which we are too fond of confounding with *the ideal*. It is the *excess* of the suggested meaning <...> which turns into prose (and that of the very flattest kind) the so-called poetry of the so-called transcendentalists.

Holding these opinions, I added the two concluding stanzas of the poem – their suggestiveness being thus made to pervade all the narrative which has preceded them. The under-current of meaning is rendered first apparent in the lines:

“Take thy beak from out my heart, and take thy form from off my door!”
Quoth the Raven “Nevermore!”

It will be observed that the words, “from out my heart,” involve the first metaphorical expression in the poem. They, with the answer, “Nevermore,” dispose of the mind to seek a moral in all that has been previously narrated. The reader begins now to regard the Raven as emblematical – but it is not until the very last line of the very last stanza, that the intention of making him emblematical of *Mournful and Never-ending Remembrance* is permitted distinctly to be seen:

And the Raven, never flitting, still is sitting, still is sitting,
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon's that is dreaming,
And the lamplight o'er him streaming throws his shadow on the floor;
And my soul from out that shadow that lies floating on the floor
Shall be lifted — nevermore.

NASRULLAH MAMBROL

Modernist Literary Theory and Criticism

Selected from: Mambrol, Nasrullah (2020). *Modernist Literary Theory and Criticism*. URL: <https://literariness.org/2020/12/13/modernist-literary-theory-and-criticism>

“*Modernist*” is a term most often used in literary studies to refer to an experimental, avant-garde style of writing prevalent between World War I and World War II, although it is sometimes applied more generally to the entire range of divergent tendencies within a longer period, from the 1890s to the present. Modernism is an international movement, erupting in different countries at different times; in fact, one characteristic of modernism is its transgression of national and generic boundaries. My main focus here, however, is on English-language modernism. As a historically descriptive term, then, “modernism” is misleading not only because of its varying applications (to the historical period or to a highly organized style characteristic of some but not all writers of the period) but also because it is typically more evaluative than descriptive. In its positive sense, “*modernism*” signals a revolutionary break from established orthodoxies, a celebration of the present, and an experimental investigation into the future. As a negative value, “modernism” has connoted an incoherent, even opportunistic heterodoxy, an avoidance of the discipline of tradition. <...>

It is interesting to note that in the recent debates over modernism versus postmodernism, the characteristic unorthodoxy of modernism has been displaced onto the postmodern; in a motivated reversal, modernism is characterized as the corrupt, canonized orthodoxy (identified, misleadingly, with the new criticism attributed to T. S. Eliot, among others), with postmodernism as its experimental offshoot.

<...>

ROBERT LONGLEY

The Lost Generation and the Writers Who Described Their World

Selected from: Longley, Robert (2022). *The Lost Generation and the Writers Who Described Their World*. URL: <https://www.thoughtco.com/the-lost-generation-4159302>

The term *Lost Generation* refers to the generation of people who reached adulthood during or immediately following World War I. In using the term “lost,” psychologists

were referring to the “disoriented, wandering, directionless” feelings that haunted many survivors of what had been one of the most horrific wars in modern history.

In a deeper sense, the lost generation was “lost” because it found the conservative moral and social values of their parents to be irrelevant in a post-war world <...>.

Key Takeaways: The Lost Generation

- *The “Lost Generation” reached adulthood during or shortly after World War I.*
- *Disillusioned by the horrors of war, they rejected the traditions of the older generation.*
- *Their struggles were characterized in the works of a group of famous American authors and poets including Ernest Hemingway, Gertrude Stein, F. Scott Fitzgerald, and T. S. Eliot.*
- *Common traits of the “Lost Generation” included decadence, distorted visions of the “American Dream,” and gender confusion.*

Having witnessed what they considered pointless death on such a massive scale during the war, many members of the generation rejected more traditional ideas of proper behavior, morality, and gender roles. They were considered to be “lost” due to their tendency to act aimlessly, even recklessly, often focusing on the hedonistic accumulation of personal wealth <...>.

The term is believed to have come from an actual verbal exchange witnessed by novelist Gertrude Stein during which a French garage owner derisively told his young employee, “You are all a lost generation.” Stein repeated the phrase to her colleague and pupil Ernest Hemingway, who popularized the term when he used it as an epigraph to his classic 1926 novel *The Sun Also Rises*.

In an interview for The Hemingway Project, Kirk Curnutt, author of several books about the Lost Generation writers suggested that they were expressing mythologized versions of their own lives: “They were convinced they were the products of a generational breach, and they wanted to capture the experience of newness in the world around them. As such, they tended to write about alienation, unstable mores like drinking, divorce, sex, and different varieties of unconventional self-identities like gender-bending” <...>.

Members of the Lost Generation viewed the idea of the “American Dream” as a grand deception. This becomes a prominent theme in *The Great Gatsby* as the story’s narrator Nick Carraway comes to realize that Gatsby’s vast fortune had been paid for with great misery. To Fitzgerald, the traditional vision of the American Dream—that hard work led to success—had become corrupted. To the Lost Generation, “living the dream”

was no longer about simply building a self-sufficient life, but about getting stunningly rich by any means necessary.

The term “American Dream” refers to the belief that everyone has the right and freedom to seek prosperity and happiness, regardless of where or into what social class they were born. A key element of the American dream is the assumption that through hard work, perseverance, and risk-taking, anyone can rise “from rags to riches,” to attain their own version of success in becoming financially prosperous and socially upwardly mobile.

The American Dream is rooted in the **Declaration of Independence**, which proclaims that “all men are created equal” with the right to “life, liberty, and the pursuit of happiness.”

American freelance writer and historian James Truslow Adams popularized the phrase “American Dream” in his 1931 book ‘*Epic of America*’:

“But there has been also the American dream; that dream of a land in which life should be better and richer and fuller for every man, with opportunity for each according to his ability or achievement. It is a difficult dream for the European upper classes to interpret adequately, and too many of us ourselves have grown weary and mistrustful of it. It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.”

Since the 1920s, the American Dream has been questioned and often criticized by researchers and social scientists as being a misplaced belief that contradicts reality in the modern United States.

<...>

Unable or unwilling to come to grips with the horrors of warfare, many of the Lost Generation created impossibly unrealistic hopes for the future. This is expressed best in the final lines of *The Great Gatsby* in which narrator Nick exposed Gatsby’s idealized vision of Daisy that had always prevented him from seeing her as she really was.

“Gatsby believed in the green light, the orgiastic future that year by year recedes before us. It eluded us then, but that’s no matter—tomorrow we will run faster, stretch out our arms farther <...>. And one fine morning—So we beat on, boats against the current, borne back ceaselessly into the past.”

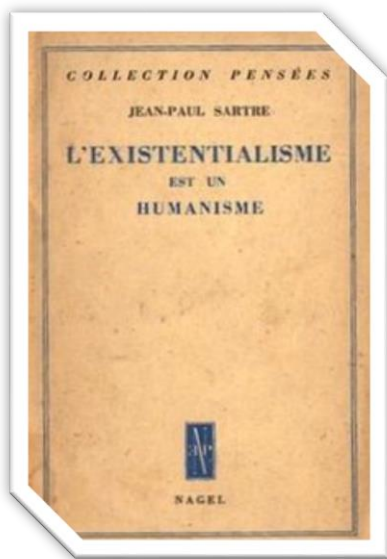
The “green light” in the passage is Fitzgerald’s metaphor for the perfect futures we continue to believe in even while watching it get ever farther away from us. In other words, despite overwhelming evidence to the contrary, the Lost Generation continued to believe that “one fine day,” our dreams will come true.

<...>

JEAN-PAUL SARTRE

Existentialism is a Humanism

A lecture by Jean-Paul Sartre given at The Club Maintenant in Paris, on October 29, 1945.



My purpose here is to defend existentialism against several reproaches that have been laid against it. Existentialism has been criticised for inviting people to remain in a quietism of despair, to fall back into a the middle-class luxury of a merely contemplative philosophy.

<,,,>

Christians especially reproach us for denying the reality and seriousness of human society, since, if we ignore God’s eternal values, no-one is able to condemn anyone else. Existentialism is being seen as ugliness; our appeal to nature as scandalous, our writings sickening. Yet

what could be more disillusioning than repeating those mottoes like ‘don't fight against tradition’, or ‘know your station’? They say that man is base and doomed to fall, he needs fixed rules to keep him from anarchy. In the end, is not what makes our doctrine so fearful to some merely the fact that it leaves all possibility of choice with man?

It has become fashionable to call this painter, or musician or columnist an "existentialist" – a term so loosely applied that it no longer means anything at all. However, it can be defined easily. Existentialists are either Christian, such as the Catholics Jaspers and Gabriel Marcel, or atheists like Heidegger and myself. What they have in common is to believe that existence comes before essence, that we always begin from the subjective. What does this mean? If one considers a manufactured object, say a book or a paper-knife, one sees that it has been made to serve a definite purpose. *It has an essence, the sum of its purpose and qualities, which precedes its existence.* The

concept of man in the mind of God is comparable to the concept of paper-knife in the mind of the artisan.

My atheist existentialism is rather more coherent. It declares that God does not exist, yet there is still a being in whom *existence precedes essence*, a being which exists before being defined by any concept, and this being is man or, as Heidegger puts it, human reality. That means that man first exists, encounters himself and emerges in the world, to be defined afterwards. Thus, there is no human nature, since there is no God to conceive it. It is man who conceives himself, who propels himself towards existence. Man becomes nothing other than what is actually done, not what he will want to be. And *when we say that man takes responsibility for himself, we say more than that – he is in his choices responsible for all men*. All our acts of creating ourselves create at the same time an image of man such as we believe he must be. Thus, our personal responsibility is vast, because it engages all humanity.

<...>

The existentialist declares that man is in anguish, meaning that he who chooses cannot escape a deep responsibility for all humanity. Admittedly, few people appear to be anxious; but we claim that they mask their anguish, that they flee it. This is what Kierkegaard called the anguish of Abraham. You know the old story: An angel commanded Abraham to sacrifice his son. But anyone in such a case would wonder straight away, is this an angel? Am I the Abraham? If we hear voices from the sky, what proves that they come not from hell, or the subconscious, or some pathological state? Who proves that they are addressed to me? Each man must say to himself: am I right to set the standard for all humanity? To deny that is to mask the anguish. When, for example, a military leader sends men to their deaths, he may have his orders, but at the bottom it is he alone who chooses. And when we speak about 'abandonment', we want to say that God does not exist, and that it is necessary to follow this conclusion to its end. The existentialist is strongly against that sloppy morality which tries to remove God without ethical expense, like the French professors of the 1880's who saw God as a useless and expensive assumption but still wanted definitive rules like 'do not lie' to exist a priori.

The existentialist, on the contrary, finds it rather embarrassing that God does not exist, for there disappears with him any possibility of finding values in a heaven. Dostoevsky wrote *"If God did not exist, everything would be permitted"*; that is the starting point of existentialism. We are alone, without excuses. That is what I mean when I say that man is condemned to be free. There is no power of 'beautiful passions' which propel men to their actions, we think, rather, that man is responsible for his own passions. The existentialist cannot accept that man can be helped by any sign on earth, for he will interpret the sign as he chooses. As Ponge has truly written "Man is the future of man". To give you an example of this 'abandonment', I will quote the case of one of my pupils who came to me. He lived alone with his mother, his father having gone off as a

collaborator and his brother killed in 1940. He had a choice – to go and fight with the Free French to avenge his brother and protect his nation, or to stay and be his mother's only consolation. So he was confronted by two modes of action; one concrete and immediate but directed only towards one single individual; the other addressed to an infinitely greater end but very ambiguous. What would help him choose? Christian doctrine? Accepted morals? Kant? I said to him, "In the end, it is your feelings which count". But how can we put a value on a feeling? At least, you may say, he sought the counsel of a professor. But, if you seek advice, from a priest for example, in choosing which priest you know already, more or less, what they would advise. When I was imprisoned, I met a rather remarkable man, a Jesuit who had joined that order in the following way: As a child, his father had died leaving him in poverty. At school he was made to feel that he was accepted only for charity's sake and denied the usual pleasures. At eighteen he came to grief in a sentimental affair and then failed his military examinations. He could regard himself as a total failure, but, cleverly, took it as a sign that religious life was the way for him. He saw the word of God there, but who can doubt that the decision was his and his alone? He could as easily have chosen to be a carpenter or a revolutionary. As for 'despair', this simply means that we will restrict ourselves to relying only on our own will, or on the probabilities which make our action possible. If I am counting on the arrival of a friend, I presuppose that their train will be on time. But I am still among possibilities, outside my own field of action. No God, no intention, is going to alter the world to my will. In the end, Descartes meant the same, that we must act without hope. Marxists have answered "Your action is limited by your death, but you can rely on others to later take up your deeds and carry them forward to the revolution". To this I rejoin that I cannot know where the revolution will lead. Others may come and establish Fascism. Does that mean that I must give up myself to quietism? No! Quietism is the attitude of people who say: "let others do what I cannot do". The doctrine that I present is precisely the opposite: ***there is reality only in the action; and more, man is nothing other than his own project and exists only as far as he carries it out.***

From this we see why our ideas so often cause horror. Many people have but one resource to sustain them in their misery; to think, "circumstances were against me, I was worthy of better. I had no great love because I never met anyone worthy of me. I wrote no great books because I had no time. I am filled with a crowd of possibilities greater than anyone could guess from my few achievements." But in reality, for the existentialist, there is no love other than that which is built, no artistic genius other than in works of art. The genius of Proust is the works of Proust. A man engages in his own life, draws his own portrait, there is nothing more.

This is hard for somebody who has not made a success of life. But it is only reality that counts, not dreams, expectations or hopes. What people reproach us for here is not our pessimism, but the sternness of our optimism. If people reproach our writings, it is

not because we describe humanity as frail and sometimes frankly bad, but because, unlike Zola whose characters are shown to be products of heredity or environment, you cannot say of ours "That is what we are like, no one can do anything about it". The existentialist portrays a coward as one who makes himself a coward by his actions, a hero who makes himself heroic. Some still reproach us for confining man within his individual subjectivity. But there is no other starting point than the "I think, I am" - the absolute truth of consciousness, a simple truth within reach of everyone and the only theory which gives man the dignity of not being a mere object. All materialisms treat men as objects, no different in their being bundles of determined reactions than a table or a chair or a stone. We want to constitute a human kingdom of values distinct from the material world.

Contrary to the philosophy of Descartes, contrary to the philosophy of Kant, we are discovering in the cogito not just ourselves but all others. We discover an intersubjective world where each man has to decide what he is and what others are.

It is not possible to find in each man the universal essence called human nature, but there is a human universality of condition. Any purpose, even that of the Chinese, or the idiot or the child can be understood by a European, given enough information. In this sense, there is a universality of man; but it is not a given, it is something perpetually re-built. That does not entirely refute the charge of subjectivism. People tax us with anarchy; they say that "you cannot judge others, because you have no reason to prefer one project to another. You give with one hand what you pretend to receive from the other." Let us say that moral choice is comparable to a work of art. Do we reproach the artist who makes a painting without starting from laid-down rules? Did we tell him what he must paint? There is no predefined picture, and no-one can say what the painting of tomorrow should be; one can judge only one at a time.

Amongst morals, the creative situation is the same, and just as the works of, say, Picasso, have consequences, so do our moral judgements. That student who came to me could not appeal to any system for guidance; he was obliged to invent the law for himself. We define man only through his engagement, so it is absurd to reproach us for the consequences of a choice. But it is not entirely true that we cannot judge others. We can judge whether choices are founded on truth or error, and we can judge a man's sincerity. The man who hides behind the excuse of his passions or of some deterministic doctrine, is a self deceiver. "And what if I wish to deceive myself?" – there is no reason why you should not, but I declare publicly that you are doing so. We will have freedom for the sake of freedom. And through it we discover that our freedom depends entirely on the freedom of others, and that their freedom depends on ours. Those who hide their freedom behind deterministic excuses, I will call cowards. Those who pretend that their own existence was necessary, I will call scum. To the objection that "You receive with one hand what you give with the other", that is, your values are not serious, since you choose them, I answer that, I am sorry, but having removed God the Father, one needs somebody

to invent values. Things have to be taken as they are. One has reproached me ridiculing a type of humanism in Nausea, and now suggesting that existentialism is a form of humanism. The absurd type of humanism is to glory in "Man the magnificent" ascribing to all men the value of the deeds of the most distinguished men. Only a dog or a horse would be in a position to declare such a judgement. But *there is another humanism, the acceptance that there is only one universe, the universe of human subjectivity. Existentialism is not despair. It declares rather that even if God did exist, it would make no difference.*

Somnath Sarkar

Theatre of The Absurd:

Definition, Examples, Characteristics, History

Selected from: Sarkar, Somnath (2021). *Theatre of The Absurd: Definition, Examples, Characteristics, History.*

The Theatre of the Absurd is a term coined by Critic Martin Esslin in his essay *Theatre of the Absurd*. The term is used for the work of a number of playwrights, mostly written in the 1950s and 1960s, which were written by a number of primarily European playwrights in the late 1950s. Their work simply expressed the thought of human existence that has no meaning or purpose. If a trouble comes, some logic is given on a matter, it simply makes the situation worse and further leads to silence.

Theater of absurdity illustrates the philosophy of Albert Camus in *The Myth of Sisyphus* that speaks of life with no inherent meaning in it. For him, the world was beyond the understanding of man, so it will always remain absurd and we should accept this fact. Martin Esslin considered four playwrights: **Samuel Beckett**, Eugene Ionesco, Arthur Adamov and Jean Genet as leaders of the movement. After sometimes, **Harold Pinter** was also included to this group and some of the works of Tom Stoppard, Edward Albee and Jean Tardieu were also classified as belonging to **Absurdist Theater**. But strangely, these writers were not always comfortable with the label and sometimes preferred to use terms such as "**Anti-Theater**" or "**New Theater**".

Besides these, **other playwrights** like **Tom Stoppard**, Arthur Kopit, Friedrich Durrenblatt, Fernando Arrabal, Edward Albee, N. E Simpson, Boris Vian, Peter Weiss, Vaclav Havel, and Jean Tardieu were also associated with this theatre. These playwrights formally grouped under the label of the absurd attempted to convey their sense of bewilderment, anxiety, and wonder before the inexplicable universe.

This movement influenced by **existentialism**, began in the form of experimental theater in Paris and resultantly, after the spread of the absurd form in other country, absurdist plays were written in French. **Absurd elements** first came into existence after the rise of Greek drama in the plays of **Aristophanes** in the form of wild humor and buffoonery of old comedy.

Then, **morality plays of the Middle Ages** can also be called a precursor of the Theatre of **the Absurd dealing** with common man's struggle with allegorical and existential problems. During the Elizabethan period, dramatists like John Webster, Cyril Tourneur, Jakob Biederman and Calderon pictured the world as mythological archetypes.

In the 19th century, **Ibsen** and Strindberg also included some elements of absurd theater in their plays, but the real precursor of the present **Theater of Absurd** is **Alfred Jerry's** monstrous puppet play *Ubu Roi* (1896). A glimpse of Theater of Absurd can be seen in the dream novels of **James Joyce, Franz Kafka** who created archetypes by delving deep into their own consciousness and attempting to explore the universe.

World War II finally brought the **Theater of Absurd** to life because the chaotic atmosphere during that time was compelling them to think about their absurd existence.

Following are the chief **characteristics of the Theater of Absurd**, but it must be noted here that all these characteristics cannot necessarily be found in all the absurdist plays because it is not necessary that the playwright must have used all **the characteristics of Absurd plays**:

1. Questions of Existence

Absurd plays raise some basic questions of existence like why we are alive, why we have to die and why there is injustice and suffering.

2. Distrust in Language

For absurdist playwrights, language is only a meaningless communication and stereotyped exchange of ideas because words fail to express the essence of human existence.

3. Illogical Speeches and Meaningless Plots

By illogical speeches and meaningless plots, they wish to establish a feeling of freedom to make their own worlds <...>.

4. Emphasize on Abstract Values of Life

<...>

5. Vagueness about Time, Place and Character

Absurdist have no time, place and character in their plays as they feel that there is no past or future, only the repetition of the present.

6. Lack of communication amid characters

Each character lives an egoistic life and attempts to get another character to understand him and this results in more alienation.

Characters in Theater of the Absurd

Characters in the Theater of Absurd range from one-dimension to multi dimensions and without feeling but still with a very sensitive feeling. Most of the characters are floating, stereotype, archetype and flat because they have to deal with the absurd universe and often discard rational and logical devices. The characters speak in clichés and realism is their chief basis but often they are distorted at many points.

Complex characters cannot go with this theater because ultimately they have to deal with an incomprehensive universe. <...>

IHAB HASSAN

From Postmodernism to Postmodernity:

The Local/Global Context

Selected from: Hassan, Ihab Habib (2001). *From Postmodernism to Postmodernity: The Local / Global Context. Philosophy and Literature*. Johns Hopkins University Press. Volume 25, Number 1, April 2001. pp. 1 – 13.

<...> What was postmodernism, and what is it still? I believe it is a revenant, the return of the irrepressible; every time we are rid of it, its ghost rises back. Like a ghost, it eludes definition. Certainly, I know less about postmodernism today than I did thirty years ago, when I began to write about it. This may be because postmodernism has changed, I have changed, the world has changed.

But this is only to confirm Nietzsche's insight, that if an idea has a history, it is already an interpretation, subject to future revision. What escapes interpretation and reinterpretation is a Platonic Idea or an abstract analytical concept, like a circle or a triangle. Romanticism, modernism, postmodernism, however, like humanism or realism, will shift and slide continually with time, particularly in an age of ideological conflict and media hype.

All this has not prevented postmodernism from haunting the discourse of architecture, the arts, the humanities, the social and sometimes even the physical sciences; haunting not only academic but also public speech in business, politics, the media, and entertainment industries; haunting the language of private life styles like postmodern cuisine – just add a dash of raspberry vinegar. Yet no consensus obtains on what postmodernism really means.

The term, let alone the concept, may thus belong to what philosophers call an essentially contested category. That is, in plain language, if you put in a room the main discussants of the concept – say Leslie Fiedler, Charles Jencks, Jean-François Lyotard, Bernard Smith, Rosalind Krauss, Fredric Jameson, Marjorie Perloff, Linda Hutcheon and, just to add to the confusion, myself – locked the room and threw away the key, no consensus would emerge between the discussants after a week. But a thin trickle of blood might appear beneath the sill.

Let us not despair: though we may be unable to define or exorcise the ghost of postmodernism, we can approach it, surprising it from various angles, perhaps teasing it into a partial light. In the process, we may discover a family of words congenial to postmodernism. Here are some current uses of the term:

1. Frank Gehry's Guggenheim Museum in Bilbao (Spain), Ashton Raggatt McDougall's Storey Hall in Melbourne (Australia), and Arata Isozaki's Tsukuba Center (Japan) are considered examples of postmodern architecture. They depart from the pure angular geometries of the Bauhaus, the minimal steel and glass boxes of Mies van der Rohe, mixing aesthetic and historical elements, flirting with fragments, fantasy, and even kitsch.

2. In a recent encyclical, titled *Fides ET Ratio*, Pope John Paul II actually used the word postmodernism to condemn extreme relativism in values and beliefs, acute irony and skepticism toward reason, and the denial of any possibility of truth, human or divine.

3. In cultural studies, a highly politicized field, the term postmodernism is often used in opposition to postcolonialism, the former deemed historically feckless, being unpolitical or, worse, not politically correct.

4. In Pop culture, postmodernism <...> refers to a wide range of phenomena, from Andy Warhol to Madonna, from the colossal plaster Mona Lisa I saw advertising a *pachinko* parlor in Tokyo to the giant, cardboard figure of Michelangelo's David – pink dayglo glasses, canary shorts, a camera slung across bare, brawny shoulders – advertising KonTiki Travel in New Zealand.

What do all these have in common? Well, fragments, hybridity, relativism, play, parody, pastiche, an ironic, anti-ideological stance, an ethos bordering on kitsch and camp. So, we have begun to build a family of words applying to postmodernism; we have begun to create a context, if not a definition, for it. <...>

IHAB HASSAN

Towards a Concept of Postmodernism

Extracts

Selected from: Hassan, I. (1987). *Towards a Concept of Postmodernism*. In I. Hassan *The Postmodern Turn: Essays in Postmodern Theory and Culture*. Michigan: Ohio State University Press.

1. The word postmodernism sounds not only awkward, uncouth; it evokes what it wishes to surpass or suppress, modernism itself. The term thus contains its enemy within, as the terms romanticism and classicism, baroque and rococo, do not. Moreover, it denotes temporal linearity and connotes belatedness, even decadence, to which no postmodernist would admit. But what better name have we to give this curious age? The Atomic, or Space, or Television, Age? These technological tags lack theoretical definition. Or shall we call it the Age of Indetermanence (indeterminacy + immanence) as I have half-antically proposed? (**NOTE:** See pp. 46 - 83 [in *The Postmodern Turn*.] <...>

2. Like other categorical terms-say poststructuralism, or modernism, or romanticism for that matter-postmodernism suffers from a certain semantic instability: that is, no clear consensus about its meaning exists among scholars. The general difficulty is compounded in this case by two factors: (a) the relative youth, indeed brash adolescence, of the term postmodernism, and (b) its semantic kinship to more current terms, themselves equally unstable. Thus some critics mean by postmodernism what others call avant-gardism or

even neo-avant-gardism, while still others would call the same phenomenon simply modernism. This can make for inspired debates.

(NOTE: *Matei Calinescu, for instance, tends to assimilate “postmodern” to “neo-avant-garde” and sometimes to “avant-garde,” in Faces of Modernity: Avant-Garde, Decadence, Kitsch (Bloomington, 1977), though later he discriminates between these terms thoughtfully, in “Avant-Garde, Neo-AvantGarde, and Postmodernism,” unpublished manuscript. Miklos Szabolcsi would identify “modern” with “avant-garde” and call “postmodern” the “neo-avant-garde,” in “Avant-Garde, Neo-Avant-Garde, Modernism: Questions and Suggestions,” New Literary History, vol. 3, no 1 (Autumn 1971); while Paul de Man would call “modern” the innovative element, the perpetual “moment of crisis” in the literature of every period, in “Literary History and Literary Modernity,” in Blindness and Insight (New York, 1971), chapter 8; in a similar vein, William V Spanos employs the term “postmodernism” to indicate “not fundamentally a chronological event, but rather a permanent mode of human understanding,” in “De-Struction and the Question of Postmodern Literature: Towards a Definition,” Par Rapport, vol. 2, no. 2 (Summer 1979), 107. And even John Barth, as inward as any writer with postmodernism, now argues that postmodernism is a synthesis yet to come, and what we had assumed to be postmodernism all along was only late modernism, in “The Literature of Replenishment: Post modernist Fiction,” Atlantic Monthly 245, no. 1 (January 1980).*

<...>

4. Modernism and postmodernism are not separated by an Iron Curtain or Chinese Wall; for history is a palimpsest, and culture is permeable to time past, time present, and time future. We are all, I suspect, a little Victorian, Modern, and Postmodern, at once. And an author may, in his or her own lifetime, easily write both a modernist and postmodernist work. (Contrast Joyce's Portrait of the Artist as a Young Man with his Finnegans Wake.) More generally, on a certain level of narrative abstraction, modernism itself may be rightly assimilated to romanticism, romanticism related to the enlightenment, the latter to the renaissance, and so back, if not to the Olduvai Gorge, then certainly to ancient Greece.

5. This means that a “period,” as I have already intimated, must be perceived in terms both of continuity and discontinuity, the two perspectives being complementary and partial. The Apollonian view, rangy and abstract, discerns only historical conjunctions; the Dionysian feeling, sensuous though nearly purblind, touches only the disjunctive moment. Thus postmodernism, by invoking two divinities at once, engages a double view.

<...>

6. Thus a “period” is generally not a period at all; it is rather both a diachronic and synchronic construct. Postmodernism, again, like modernism or romanticism, is no exception; it requires both historical and theoretical definition. We would not seriously claim an inaugural “date” for it as Virginia Woolf pertly did for modernism, though we may sometimes woefully imagine that postmodernism began “in or about September, 1939.” Thus we continually discover “antecedents” of postmodernism in Sterne, Sade, Blake, Lautreamont, Rimbaud, Jarry, Tzara, Hofmannsthal, Gertrude Stein, the later Joyce, the later Pound, Duchamp, Artaud, Roussel, Bataille, Broch, Queneau, and Kafka.

What this really indicates is that we have created in our mind a model of postmodernism, a particular typology of culture and imagination, and have proceeded to “rediscover” the affinities of various authors and different moments with that model. We have, that is, reinvented our ancestors—and always shall. Consequently, “older” authors can be postmodern-Kafka, Beckett, Borges, Nabokov, Gombrowicz—while “younger” authors need not be so – Styron, Updike, Capote Irving, Doctorow, Gardner.

7. As we have seen, any definition of postmodernism calls upon a four-fold vision of complementarities, embracing continuity and discontinuity, diachrony and synchrony. But a definition of the concept also requires a dialectical vision; for defining traits are often antithetical, and to ignore this tendency of historical reality is to lapse into single vision and Newton's sleep. Defining traits are dialectical and also plural; to elect a single trait as an absolute criterion of postmodern grace is to make of all other writers preterits.

(NOTE: Though some critics have argued that postmodernism is primarily “temporal” and others that it is mainly “spatial,” it is in the particular relation between these single categories that postmodernism probably reveals itself. See the two seemingly contradictory views of William V Spanos, “The Detective at the Boundary,” in Existentialism 2, ed. William V Spanos (New York, 1976), 163-89; and Jurgen Peper, “Postmodernismus: Unitary Sensibility,” Amerikastudien, vol. 22, no. 1 (1977).

Thus we can not simply rest—as I have sometimes done—on the assumption that postmodernism is antiformal, anarchic, or decreative; <...>.

8. All this leads to the prior problem of periodization which is also that of literary history conceived as a particular apprehension of change. Indeed, the concept of postmodernism applies some theory of innovation, renovation, novation, or simply change. But which one? Heraclitean? Darwinian? Marxist? Freudian? Kuhnian? Viconian? Derridean? Eclectic?

(NOTE: For some views of this, see Ihab Hassan and Sally Hassan, eds. Innovation/Renovation: Recent Trends and Reconceptions in Western Culture (Madison, Wis., 1983).

Or is a “theory of change” itself an oxymoron best suited to ideologues intolerant of the ambiguities of time? Should postmodernism, then, be left—at least for the moment – unconceptualized, a kind of literary-historical “difference” or “trace?”

(NOTE: At stake here is the idea of literary periodicity, challenged by current French thought. For other views of literary and historical change, including “hierarchic organization” of time, see Leonard Meyer, Music, the Arts and Ideas (Chicago, 1967), 93, 102; Calinescu, Faces of Modernity, 147ff; Ralph Cohen, “Innovation and Variation: Literary Change and Georgic Poetry,” in Ralph Cohen and Murray Krieger, Literature and History (Los Angeles, 1974); and my Paracriticisms, chapter 7. A harder question is one Geoffrey Hartman asks: “With so much historical knowledge, how can we avoid historicism, or the staging of history as a drama in which epiphanic raptures are replaced by epistemic ruptures?” Or, again, how can we “formulate a theory of reading that would be historical rather than historicist?” Saving the Text: Literature/Derrida/Philosophy (Baltimore, 1981), xx.)

9. Postmodernism can expand into a still large problem: is it only an artistic tendency or also a social phenomenon, perhaps even a mutation in Western humanism? If so, how

are the various aspects of this phenomenon— psychological, philosophical, economic, political—joined or disjointed? <...>

10. Finally, though not least vexing, is postmodernism as an honorific term, used insidiously to valorize writers, however disparate, whom we otherwise esteem, to hail trends, how ever discordant which we somehow approve? Or is it, on the contrary, a term of opprobrium and objugation? In short, is postmodernism a descriptive as well as evaluative or normative category of literary thought? Or does it belong, as Charles Altieri notes, to that category of “essentially contested concepts” in philosophy that never wholly exhaust their constitutive confusions?

(NOTE: Charles Altieri, “Postmodernism: A Question of Definition,” Par Rapport, vol. 2, no. 2 (Summer 1979), 90. This leads Altieri to conclude: “The best one can do who believes himself post-modern ... is to articulate spaces of mind in which the confusions can not paralyze because one enjoys the energies and glimpses of our condition which they produce,” p. 99.)

No doubt, other conceptual problems lurk in the matter of postmodernism. Such problems, however, can not finally inhibit the intellectual imagination, the desire to apprehend our historical presence in noetic constructs that reveal our being to ourselves. I, move, therefore, to propose a provisional scheme that the literature of silence, from Sade to Beckett, seems to envisage, and do so by distinguishing, tentatively, between three modes of artistic change in the last hundred years. I call these avant-garde, modern, and postmodern, though I realize that all three have conspired together to that “tradition of the new” that, since Baudelaire, brought “into being an art whose history regardless of the credos of its practitioners, has consisted of leaps from vanguard to vanguard, and political mass movements whose aim has been the total renovation not only of social institutions but of man himself.”

(NOTE: Harold Rosenberg, The Tradition of the New (New York, 1961), 9.)

By avant-garde, I means those movements that agitated the earlier part of our century, including Pataphysics, Cubism, Futurism, Dadaism, Surrealism, Suprematism, Constructivism, Merzism, de Stijl – some of which I have already discussed in this work. Anarchic, these assaulted the bourgeoisie with their art, their manifestos, their antics. But their activism could also turn inward, becoming suicidal-as happened later to some postmodernists like Rudolf Schwartzkogler. Once full of brio and bravura, these movements have all but vanished now, leaving only their story, at once fugacious and exemplary. Modernism, however, proved more stable, aloof, hieratic, like the French Symbolism from which it derived; even its experiments now seem olympian. Enacted by such “individual talents” as Valéry, Proust, and Gide, the early Joyce, Yeats, and Lawrence, Rilke, Mann, and Musil, the early Pound, Eliot, and Faulkner, it commanded high authority, leading Delmore Schwartz to chant in Shenandoah: “Let us consider where the great men are/ Who will obsess the child when he can read.” But if much of modernism appears hieratic, hypothetical, and formalist, postmodernism strikes us by contrast as playful, paratactical, and deconstructionist. In this it recalls the irreverent spirit

of the avant-garde, and so carries sometimes the label of neo-avant-garde. Yet postmodernism remains “cooler,” in McLuhan's sense, than older vanguards-cooler, less cliquish, and far less aversive to the pop, electronic society of which it is a part, and so hospitable to kitsch.

Can we distinguish postmodernism further? Perhaps certain schematic differences from modernism will provide a start:

Modernism	Postmodernism
<i>Romanticism/Symbolism</i>	Pataphysics/Dadaism
<i>Form (conjunctive, closed)</i>	Antiform (disjunctive, open)
<i>Purpose</i>	Play
<i>Design</i>	Chance
<i>Hierarchy</i>	Anarchy
<i>Mastery/Logos</i>	Exhaustion/Silence
<i>Art Object/Finished Work</i>	Process/Performance/Happening
<i>Distance</i>	Participation
<i>Creation/Totalization</i>	Decreation/Deconstruction
<i>Synthesis</i>	Antithesis
<i>Presence</i>	Absence
<i>Centering</i>	Dispersal
<i>Genre/Boundary</i>	Text/Intertext
<i>Semantics</i>	Rhetoric
<i>Paradigm</i>	Syntagm
<i>Hypotaxis</i>	Parataxis
<i>Metaphor</i>	Metonymy
<i>Selection</i>	Combination
<i>Root/Depth</i>	Rhizome/Surface
<i>Interpretation/Reading</i>	Against Interpretation/Misreading
<i>Signified</i>	Signifier
<i>Visible (Readily)</i>	Scriptable (Writerly)
<i>Narrative/Grande Histoire</i>	Anti-narrative/Petite Histoire
<i>Master Code</i>	Idiolect
<i>Symptom</i>	Desire
<i>Type</i>	Mutant
<i>Genital/Phallic</i>	Polymorphous/Androgynous
<i>Paranoia</i>	Schizophrenia
<i>Origin/Cause</i>	Difference-Difference/Trace
<i>God the Father</i>	The Holy Ghost
<i>Metaphysics</i>	Irony
<i>Determinacy</i>	Indeterminacy
<i>Transcendence</i>	Immanence

The preceding table draws on ideas in many fields-rhetoric, linguistics, literary theory, philosophy, anthropology, psychoanalysis, political science, even theology-and draws on many authors European and American-aligned with diverse movements, groups, and views. <...> concepts in any one vertical column are not all equivalent; and inversions and exceptions, in both modernism and postmodernism, abound. Still, I would submit that rubrics in the right column point to the postmodern tendency, the tendency of indeterminance, and so may bring us closer to its historical and theoretical definition. The time has come, however, to explain a little about neologism: "indeterminance:" I have used that term to designate two central, constitutive tendencies in postmodernism: one of indeterminacy, the other of immanence. The two tendencies are not dialectical; for they are not exactly antithetical; nor do they lead to a synthesis. Each contains its own contradictions, and alludes to elements of the other. Their interplay suggests the action of a "polylectic," pervading postmodernism. Since I have discussed this topic at some length earlier, I can avert it here briefly.

(NOTE: See pp. 65-72 [in The Postmodern Turn]. Also, my "Innovation/ Renovation: Toward a Cultural Theory of Change," Innovation/Renovation, chapter 1.)

By indeterminacy, or better still, indeterminacies, I mean a complex referent that these diverse concepts help to delineate: ambiguity, discontinuity, heterodoxy, pluralism, randomness, revolt, perversion, deformation. The latter alone subsumes a dozen current terms of unmaking: decreation, disintegration, deconstruction, decenterment, displacement, difference, discontinuity, disjunction, disappearance, decomposition, de-definition, demystification, detotalization, delegitimization-let alone more technical terms referring to the rhetoric of irony, rupture, silence.

Through all these signs moves a vast will to unmaking, affecting the body politic, the body cognitive, the erotic body, the individual psyche-the entire realm of discourse in the West. In literature alone our ideas of author, audience, reading, writing, book, genre, critical theory, and of literature itself, have all suddenly become questionable. And in criticism? Roland Barthes speaks of literature as "loss," "perversion," "dissolution"; Wolfgang Iser formulates a theory of reading based on textual "blanks"; Paul de Man conceives rhetoric-that is, literature-as a force that "radically suspends logic and opens up vertiginous possibilities of referential aberration"; and Geoffrey Hartman affirms that "contemporary criticism aims at the hermeneutics of indeterminacy."

(NOTE: See, for instance, Roland Barthes and Maurice Nadeau, *Sur la littérature* (Paris, 1980), 7, 16, 19f, 41; Wolfgang Iser, *The Act of Reading* (Baltimore, 1978), *passim*; Paul de Man, *Allegories of Reading* (New Haven, Conn., 1979), 10; and Geoffrey H. Hartman, *Criticism in the Wilderness* (New Haven, 1980), 41).

<...> the fact in most developed societies remains: as an artistic, philosophical, and social phenomenon, postmodernism veers to-ward open, playful, optative, provisional (open in time as well as in structure or space), disjunctive, or indeterminate forms, a discourse of ironies and fragments, a “white ideology” of absences and fractures, a desire of diffractions, an invocation of complex, articulate silences. Postmodernism veers towards all these yet implies a different, if not antithetical, movement toward pervasive procedures, ubiquitous interactions, immanent codes, media, languages.

What Is Intertextuality?

How to Apply Literary Inspiration to Your Writing

Selected from: materials written by the Master-class staff. URL: <https://www.masterclass.com/articles/how-to-apply-literary-inspiration-to-your-writing>

In the 1960s, literary critic Julia Kristeva posed the idea that intertextual relationships could be found throughout many forms of literature – different texts exist through their relation to prior literary texts – feeding into the idea that no text is truly or uniquely original. The notion of intertextuality posits that everything has some form of influence or borrowing from literary works of the past.

The concept of intertextuality is a literary theory stating all works of literature are a derivation or have been influenced by a previous work of literature. There is deliberate intertextuality, which purposely borrows from texts, and there is latent intertextuality, which is when references occur incidentally– the connection or influence isn’t deliberate – as all written text makes intertextuality possible.

Some intertextual references are exact lines of dialogue or action, while others are more vaguely referenced. The definition of intertextuality includes forms of parody, pastiche, retellings, homage, and allegory. Any work of literature that is involved in the creation of a new text is considered intertextual.

Examples of Intertextuality

According to Kristeva, nearly all works contain some form of reference to another work of the past. Below are examples of many famous writings that employ the use of intertextuality:

1. The main plotline of Disney’s *The Lion King* is a take on Shakespeare’s *Hamlet*.
2. The structure of James Joyce’s *Ulysses* is modeled after Homer’s *Odyssey*.

3. J.K. Rowling's *Harry Potter* series makes use of T.H. White's *The Sword in the Stone*, C. S. Lewis's *The Chronicles of Narnia*, and J.R.R. Tolkien's *Lord of the Rings*.
4. Jane Smiley's *A Thousand Acres* is a contemporary retelling of Shakespeare's *King Lear*.
5. *Wide Sargasso Sea* by Jean Rhys is an intertextual work of Charlotte Bronte's *Jane Eyre* as it includes the wife of a secondary character from the novel as one of its own, and offers an alternative point of view on similar social issues of the prior narrative.
6. Philip Pullman's *His Dark Materials* series is an inverted retelling of John Milton's *Paradise Lost*.
7. Matt Groenig's television show *The Simpsons* uses multiple intertextual references to literature, films, other tv shows, and commercials for its storylines and jokes.

Voicu Mihnea Simandan

Julia Kristeva's Concepts of Intertextuality

Selected from: *The Matrix and the Alice Books* by Voicu Mihnea Simandan, p.22 – 25.

Resource: Kristeva, J. (1980) *Desire in Language: A Semiotic Approach to Literature and Art*. Leon S. Roudiez (ed.), T. Gora et al (trans.). New York: Columbia University Press.

For **Ferdinand de Saussure** the relational nature of the word emerges from a vision of language seen as a generalized and abstract system which includes the spoken word and that which is spoken about. For **Mikhail Bakhtin** the relation originates from the existence of the word within specific social registers, and specific moments of utterance and reception. Since neither Saussure nor Bakhtin actually employs the term, most people credit **Julia Kristeva** as being the inventor of the term “**intertextuality**.” Kristeva has been influenced by both Saussurean and Bakhtinian models and attempts to combine their major theories.

In the mid-1960s the French intellectual scene was one in which many established theories in philosophy, political theory, and psychoanalytic theory were being transformed by structuralists who had their origins in Saussurean linguistics. <...>

In her writings, Kristeva attacked the stable signification centered on the transformation of Saussure's concept of semiology into what was called **semiotics**. Structuralist semiotics argued for the objectivity of language, stating that **myths**, oral cultural traditions, literary texts, or any cultural text can be scientifically analyzed. But

this approach neglects to give attention to the human subject who performs the utterance under consideration. It also does not account for the fact that signifiers are plural, full of historical meaning, directed not so much to stable signifiers as to a domain of other signifiers. All these aspects which were not taken into consideration by **structuralist semiotics** are exploited in Kristeva's work, from which emerges her theory of intertextuality.

<...>

Kristeva was influenced not only by Saussure's theories, but also by Bakhtin's. It is through the combination of the Saussurean and Bakhtinian theories that Kristeva's notion of intertextuality emerged. In *Desire in Language: A Semiotic Approach to Literature and Art* (1980), Kristeva revised and redirected Bakhtin's work in one of her most important essays: *The Bounded Text* (pp. 36 – 63) and also in *Word, Dialogue, and Novel* (pp. 64 – 91). In this work, she is concerned with establishing the manner in which a text is constructed of already existent discourse. **She argues that authors do not create their texts from their own mind, but rather compile them from pre-existent texts.** Thus, the text becomes “a permutation of texts, an intertextuality in the space of a given text,” in which “several utterances, taken from other texts, intersect and neutralize one another” (Kristeva 1980: 36).

She argues that the text is not an individual, isolated object but a compilation of cultural textuality. **Kristeva believes that the individual text and the cultural text are made from the same textual material and cannot be separated from each other.** This is basically a re-phrasing of the Bakhtinian notion of the “dialogue,” which established a relation between author, work, reader, society, and history. The distinction is that Kristeva's theory paid close attention to text, textuality, and their relation to ideological structures. Bakhtin's work centers on human subjects using language in specific social situations, while Kristeva's work deals with more abstract notions, such as text and textuality. However, both Bakhtin and Kristeva believed that texts cannot be separated from the larger cultural or social textuality out of which they are constructed. Therefore, all texts contain ideological structures expressed through discourse.

According to Kristeva, **texts do not present clear and stable meanings.** They embody society's conflict over the meaning of words. Thus, intertextuality deals with a text's existence within society and history. Texts have no unity or unified meaning of their own; they are thoroughly connected to on-going cultural and social processes. A text's meaning is understood, in Kristeva's view, as a temporary re-arrangement of elements with socially pre-existent meaning. Meaning then, is simultaneously both ‘inside’ (reader's view) and ‘outside’ (society's influence) the text.

The communication between author and reader is always paired with an intertextual relation between words and their prior existence in past texts. As Kristeva stated: “any

text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” [Kristeva 1980: 66].

Kristeva argues that **intertextuality coincides with the rise of Modernism**, a period of cultural practice usually dated from the beginning of the 20th century and the publication of such authors as James Joyce, Marcel Proust, and Franz Kafka. Kristeva’s work on intertextuality focuses heavily on the late 19th century and early 20th century avant-garde writing. The avant-garde writers drew their inspiration from the invention and application of new or unconventional techniques, thus breaking free from old conventions, while challenging the norms.

Kristeva’s semi analytical approach extends beyond the **literary text** and includes other art forms, such as music, painting, and dance. It is thus not far-fetched to assert that motion pictures should also be included in this category. Kristeva recognized that texts do not just utilize previous texts or other art forms but, rather, they transform them, which is why these sources are so difficult to identify.

JACOB LEE

Is Magical Realism a Fantasy Genre?

Selected from: Lee, Jacob (2020). Is Magical Realism a Fantasy Genre? URL: <https://omahalibrary.org/blogs/post/is-magical-realism-a-fantasy-genre>

Magical realism is “a literary genre or style associated especially with Latin America that incorporates fantastic or mythical elements into otherwise realistic fiction.” Now, at first glance, that sounds an awful lot like fantasy to me. So, dipping once again into the well of Merriam Webster, the definition of fantasy fiction is “imaginative fiction featuring especially strange settings and grotesque characters.” Wait, what? Grotesque characters? Really? This is the base definition of fantasy fiction?

<...>

So, keeping those two definitions in mind, it still sounds like magical realism is a fantasy genre. Personally, my definition of fantasy has always been any fiction that contains fantastical or mythical elements; which, if we are basing our definition purely on that concept, magical realism is definitely a sub-genre of the big fantasy umbrella. Yet, it is the second portion of the Merriam Webster definition of magical realism that has started to change my mind: namely, that these elements are brought into what is otherwise a realistic world. It is the fact that magical realism incorporates a fantastical element into our world, which has to live by our rules, rather than in other fantasy genres where the world exists outside of the real world and has its own rules and conventions. To me, the escape into another world has always been the appeal of the fantasy genre, rather than a

story that is rooted in the realistic world, albeit with some fantastical element. Also, there are tons of articles and scholarly papers that have argued and continue to argue this concept, so feel free to explore this discussion.

What do you think? Is magical realism a fantasy genre?

RECOMMENDED informative resources

✓ Навчальна література,

літературна критика (англ., укр., рос. мовами) :

1. *Elementary teachers and students' guide to British literature* N. Chesova, comp. and ed. Moscow: Ayris press, 2002. 256 p.
2. Glinsky L., Khvostenko L., Weise A. *Studies in English and American Literature and Style*. 2016.
3. *Intermediate teachers and students' guide to British literature* N. Chesova, comp. and ed. Moscow: Ayris press, 2002. 222 p.
4. M. Hekker, T. Volosova, A. Doroshevich. *English literature*. Ternopil: Karpyuk Publisher, 2011. Books 1, 2.
5. *The Great American Bathroom Book*. Salt Lake City: Compact Classics, Inc., 2003. 575 p.
6. *The Literature of England: an anthology and a history*. Compiling by G. B. Woods, H. A. Watt, G. K. Anderson: Chicago, Atlanta, Dallas, New York.
7. The history of English language and literature: курс відеолекцій англійською мовою на каналі Youtube. URL: <https://www.youtube.com/channel/UCiND6c4ozNNNoKAsP8covKgQ>
8. Давиденко Г. Й. Стрельчук Г. М., Гречаник Н. І. *Історія зарубіжної літератури ХХ століття*. Навчальний посібник. Київ, 2007.
9. Дудченко М. М. *Література Великобританії і США: навчальний посібник (англійською мовою)*. 2-е вид., доп. Суми: Університетська книга, 2021
10. *Історія зарубіжної літератури: практикум для студентів першого (бакалаврського) рівня вищої освіти галузь знань – 03 «Гуманітарні науки», за освітньо-професійною програмою 035.041 «Германські мови та літератури (переклад включно), перша – англійська»*: навч.-метод. посіб. / автори-укладачі: С. Д. Карпенко, О. О. Дем'яненко. Біла Церква, 2021. 240 с.
11. *Історія зарубіжної літератури ХХ ст.* Навчальний посібник. За ред. В. І. Кузьменка та ін. Київ, 2010.
12. *Історія перекладу та перекладацької думки: Англія, Німеччина, Америка, Україна* : конспект лекцій. Укладач А. В. Прокопенко. Суми: Сумський державний університет, 2018. 87 с.
13. Лapidус Н.И. *Зарубежные литературы. Античность, Средние века, Возрождение, литература XVII–XVIII вв.* Минск, 1993. 159 с.
14. Пуришев Б. И. (сост.) *Зарубежная литература Средних веков: хрестоматия*. Москва, 2004. 816с.

15. Пуришев Б. И. (сост.) Зарубежная литература. Эпоха Возрождения. Хрестоматия: учеб. пособие для студентов филол. специальностей пед. ин-тов. 3-е издание, стереотипное. Москва, 2011. 639 с.
16. Шалагінов Б. Б. Зарубіжна література: Від античності до початку ХІХ ст.: Іст.-естет. нарис. Київ, 2004. 360 с.

✓ **Хрестоматійні англомовні джерела:**

1. The Norton Anthology of English Literature. Volume 1. N.Y. London: W.W. Norton and Company. 2586 p.
2. The Norton Anthology of English Literature. Volume 2. N.Y. London: W.W. Norton and Company. 2541 p.

✓ **Довідкова література:**

1. Галич О., Назарець В., Васильєв Є. Теорія літератури: Підручник. За наук. ред. Галича О. Київ, 2006.
2. Літературознавча енциклопедія: У 2-х томах / Автор-укладач Ковалів Ю. І. Київ, ВЦ «Академія», 2007. Т. 1, Т. 2.
3. Літературознавчий словник-довідник. За ред. Гром'яка Р. Т., Коваліва Ю. І., Теремка В. І. Київ, ВЦ «Академія», 2006.
4. Поэтика: словарь актуальных терминов и понятий. Глав. науч. ред. Н. Д. Тмарченко. Москва, 2008.

✓ Адреси літературних сайтів в мережі INTERNET українською мовою:



<https://zarlit.com/> - Каталог авторів, письменників, поетів українською мовою



<https://www.ukrlib.com.ua/world/> - Бібліотека зарубіжної літератури



<http://www.ae-lib.org.ua/> - Електронна бібліотека світової літератури



<http://lib.shiftcms.net/> - Українська та зарубіжна література

✓ Ресурси англійської поезії за авторами і творами:



Representative Poetry Online

URL:

http://rpo.library.utoronto.ca/display_rpo/timeline.cfm

Famous Poets and Poems.com

URL:

<http://famouspoetsandpoems.com/letter/B>



ENGLISH FOR STUDENTS

URL: <http://www.english-for-students.com/English-Poems.html>



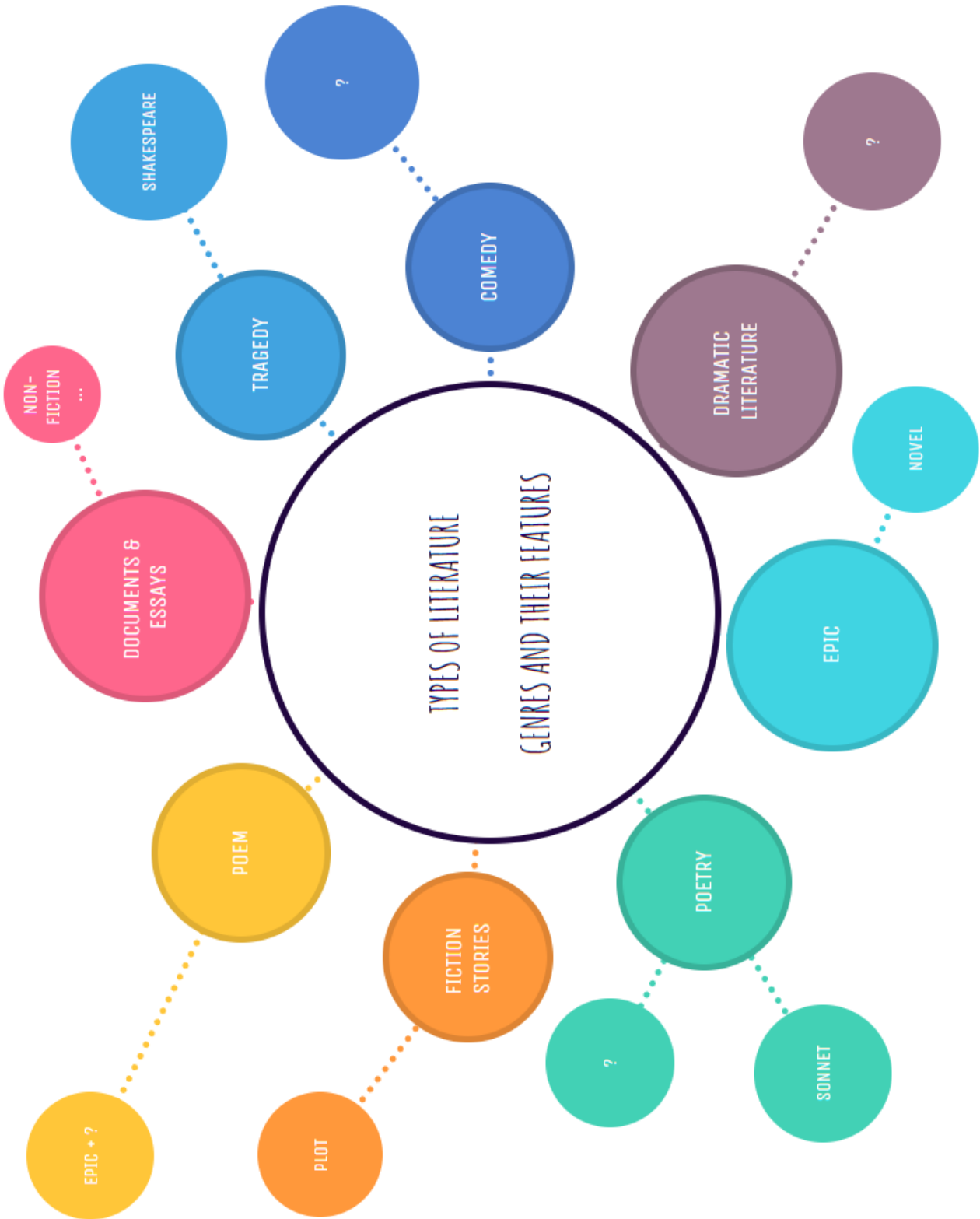
Поради для оформлення медіатексту :

Зразки медіатекстів	ОНЛАЙН СЕРВІСИ
<i>Ілюстративний плакат, афіша, фотоколаж, онлайн пазли,</i>	Пошук зображень у Google + коректні посилання на джерела і ресурси. Оброблення зображень в онлайн-сервісі для додавання інтерактивних міток thinglink.com Сервіс для онлайн-пазлів jigsawplanet.com
<i>Мотиватори, інтернет мему</i>	Текст можна поєднати з ілюстрацією, скориставшись сервісом: https://despair.com . Ресурс для створення мемів: http://memok.net/
<i>QR-коди</i>	Для зручності використання Інтернет-продукту можна скористатися генератором кодів: https://generator-online.com/
<i>Ментальні карти</i>	https://www.lucidchart.com https://coggle.it/diagram
<i>Хмарки тегів</i>	Word It Out Word Cloud Generation Word Art
<i>Інтерактивні опитування, тестові завдання</i>	https://www.mentimeter.com/ https://vseosvita.ua/
<i>Презентації</i>	Power Point, Canva, Prezi, Keynote
<i>Онлайн дошки-візуалізатори</i>	https://padlet.com https://Jamboard.google.com

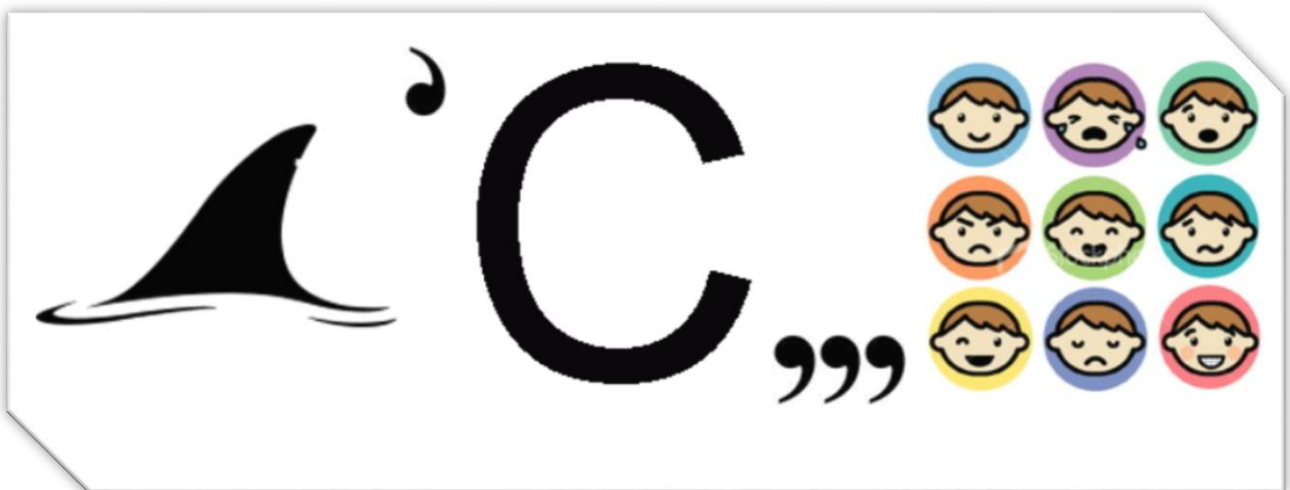
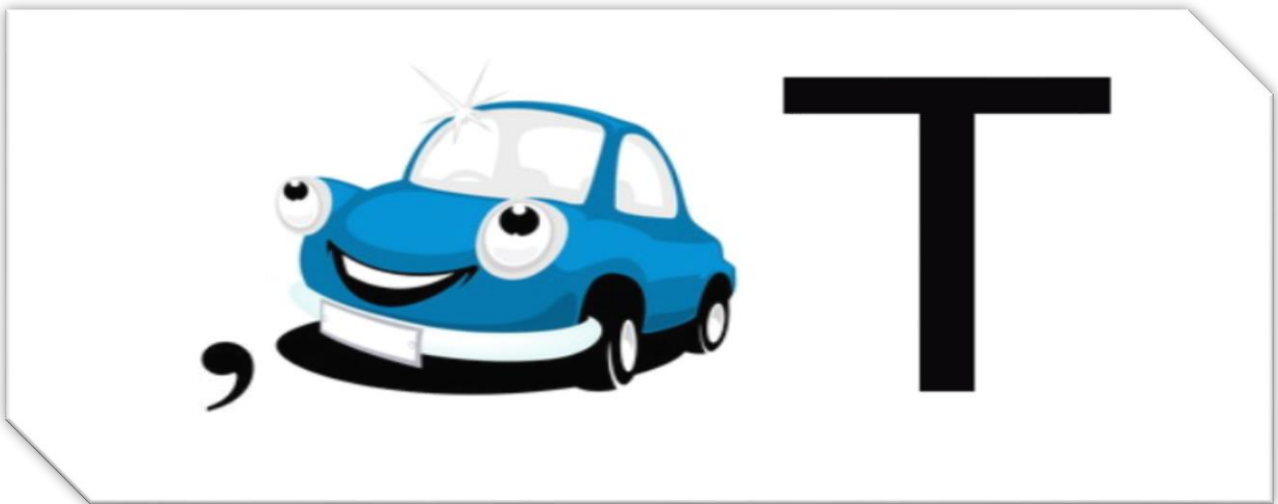
ЧАСТИНА II.

ПРАКТИКА, САМООЦІНЮВАННЯ, ТВОРЧЕ ПРОЄКТУВАННЯ

PREFACE IN GAMES







Resources:

http://rebus1.com/ua/index.php?item=rebus_generator&enter=1

<https://wordart.com/>

<https://www.canva.com/>

TASKS FOR PRACTICAL CLASSES

Module 1

ENGLISH LITERATURE: XIX CENTURY

1. ENGLISH POETRY

- The earliest English poetry.
- The analysis of poetry written by *W. Wordsworth, S. Coleridge, William Blake, Lord Byron, John Keats, Charles Lamb, Mary Wollstonecraft, Percy Bysshe Shelley, Thomas De Quincey, Jane Austen, and Mary Shelley.*

Traditions of humanism in English literature. Shakespeare's work and the World literature

Tasks and questions¹:

- **Read and analyze** the following Sonnet 130 by William Shakespeare:

*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.*

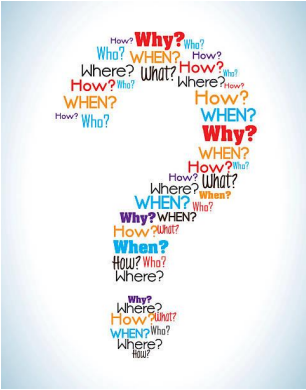
*I have seen roses demasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.*

*I love to hear her speak. Yet well I know
That music has a far more pleasing sound.
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground.*

*And yet, by heaven, I think my love as rare
As any she belied with false compare.*

¹ **According to the book:**

Ткаченко Л.Л. Література Англії та США: Завдання для аудиторної та самостійної роботи для студентів III курсу напряму підготовки: 6.020303. Філологія. Мова та література (англійська) денної, заочної та екстернатної форм навчання. Херсон: Видавництво РВВ «Колос» ХДАУ, 2011. 98 с.



- What is less than perfect about the mistress's (a) lips? (b) cheeks? (c) breath? (d) voice?
- Sonnet 130 is often called an anti-Petrarchan sonnet. What do you think is meant by "anti-Petrarchan"?
- There are indications even before the final couplet that the speaker loves his mistress despite her supposed imperfections. What is one such indication?

- **Analyze** the mood and the rhyme scheme of Sonnet 29 by William Shakespeare:

*When, in disgrace with Fortune and men's eyes,
I all alone beweepe my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself and curse my fate,*

*Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art and that man's scope,
With what I most enjoy contented least;*

*Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state
(Like to the lark at break of day arising
From sullen earth) sings hymns at heaven's gate;*

*For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.*

- **Make a brief description** of the plot of one of the following tragedies using the key words:

Romeo and Juliet:

Romeo, the family of Montague, Juliet, the family of Capulet Juliet's, a romantic

Othello:

Othello, commander of the Venetian forces against the Turks, to be highly valued by the Venetians, to trust Jago, to murder

<p>tragedy, the romantic love (of), bitter hostility, to belong, to be kept in secret, to provoke an affray, to lead to the death (of), to propose to marry Juliet off (to), to help to escape, to give Juliet a poison, to send her into a profound sleep, to be placed in the family burial, to send a message, to return to Verona, to take poison and die by Juliet's side, to recover and see her lover dead, to kill herself.</p>	<p>Desdemona, to be told the truth, to make a final self-assessment and kill oneself. Desdemona: a Venetian aristocrat, to leave home to marry Othello. Jago: to play a cynic game, to insinuate into Othello's mind the suspicion about Cassio and Desdemona having a love affair, to disgrace Cassio, to take revenge against Othello and Cassio.</p>
---	---

- In this passage from Romeo and Juliet, Romeo is waiting under Juliet's balcony. Read and comment the fragment and dramatise it with your classmate:

(Act II, Scene II)

Romeo: (Juliet appears above at a window)

But, soft! What light through yonder window breaks?

It is the east and Juliet is the sun!

Arise, fair sun, and kill the envious moon,

Who is already sick and pale with grief,

That thou her maid are so far more fair than she:

Be not her maid, since she is envious;

Her vestal livery is but sick and green,

And none but fools do wear it; cast it off. It is my lady;

O, it is my love! O, that she knew she were!

She speaks, yet she says nothing: what is that?

Her eye discourses, I will answer it.

I am too bold, 'tis not to me she speaks:

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there, they in her head?

The brightness of her cheeks would shame those stars,

As daylight does a lamp; her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See, how she leans her cheek upon her hand!

O, that I were a glove upon that hand,

That I might touch that cheek!

Juliet: Ay me!

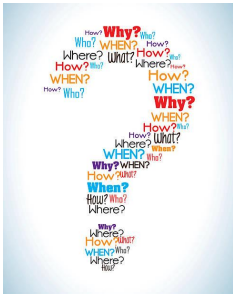
Romeo: *She speaks:*

*O, speak again, bright angel! for thou art
As glorious to this night, being o'er my head,
As a winged messenger of heaven
Unto the white-upturned wondering eyes
Of mortals that fall back to gaze on him,
When he bestrides the lazy-pacing clouds
And sails upon the bosom of the air.*

Juliet: *o Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet.*

Romeo: *(Aside) shall I hear more, or shall
I speak at this?*

Juliet: *'Tis but thy name that is my enemy;
Thou art thyself, thou not a Montague.
What's a Montague?
It is not hand, nor foot,
Nor arm, nor face, not any other part
Belonging to a man.
O, be some other name.
What's in a name? that which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call'd
Retain that dear perfection which he owes
Without that title.
Romeo, doff thy name,
And for thy name, which is no part of thee,
Take all myself.*



- What kind of images predominate in the passage?
- What is Romeo's reaction when Juliet begins to speak?
- What does Juliet want Romeo to do?
- What aspect of the Shakespearean theatre makes this scene possible?
- Why do you think the story of Romeo and Juliet still fascinates the modern reader?

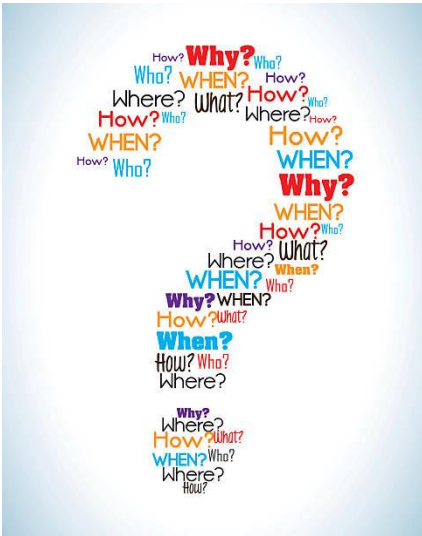
- **Comment** upon the famous soliloquy from Hamlet:

Hamlet:

(Act III, Scene 1)

*To be or not to be, that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles
And by opposing end them.
To die to sleep,
No more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to: 'tis a consummation Devoutly to be wish'd.
To die, to sleep;
To sleep, perchance to dream – ay there's the rub:
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause –there's the respect
That makes calamity of so long life.
For who would bear the whips and scorns of time,
The opprobrious wrong, the proud man's contumely,
The pangs of despis'd love, the law's delay,
The insolence of office, and the spurns
That patient merit of th'unworthy takes,
When he himself might his quietus make
With a bare bodkin? Who would fardels bear,
To grunt and swear under a weary life,
But that the dread of something after death,
The undiscover'd country, from whose bourn*

*No traveler returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action.*



- Hamlet's soliloquy is perhaps the best-known monologue written by Shakespeare. Why do you think a playwright might employ a monologue at a crucial moment in his drama?
- What is the main problem that Hamlet poses himself in the first line?
- What is Hamlet's conclusion about the reason why people do not commit suicide when confronted with difficulties in their life?
- Paraphrase Hamlet's view of life and death. Does it still make sense to a modern reader? Give your reasons.

- **Analyze** the two speeches for compare & discussion:²

1

'Julius Caesar' of W.Shakespeare

SCENE II. The Forum.

ANTONY

*Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private griefs they have, alas, I know not,
That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:*

² The Complete Works of William Shakespeare. URL: <http://shakespeare.mit.edu/index.html>

*I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Caesar's wounds, poor poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Caesar that should move
The stones of Rome to rise and mutiny.*

All

We'll mutiny.

First Citizen

We'll burn the house of Brutus.

Third Citizen

Away, then! come, seek the conspirators.

ANTONY

Yet hear me, countrymen; yet hear me speak.

All

Peace, ho! Hear Antony. Most noble Antony!

ANTONY

Why, friends, you go to do you know not what:

Wherein hath Caesar thus deserved your loves?

Alas, you know not: I must tell you then:

You have forgot the will I told you of.

All

Most true. The will! Let's stay and hear the will.

ANTONY

Here is the will, and under Caesar's seal.

To every Roman citizen he gives,

To every several man, seventy-five drachmas.

Second Citizen

Most noble Caesar! We'll revenge his death.

Third Citizen

O royal Caesar!

ANTONY

Hear me with patience.

All

Peace, ho!

ANTONY

*Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs for ever, common pleasures,
To walk abroad, and recreate yourselves.*

Here was a Caesar! when comes such another?

First Citizen

*Never, never. Come, away, away!
We'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.*

Second Citizen

Go fetch fire.

Third Citizen

Pluck down benches.

Fourth Citizen

Pluck down forms, windows, any thing.

Exeunt Citizens with the body

ANTONY

*Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!*

#2

**'Henry V' of W.Shakespeare
In Act IV.**

KING HENRY V

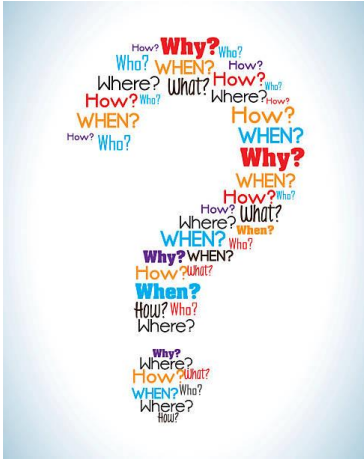
*...This day is called the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when the day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbours,*

Perceptions of English & American literature

*And say 'To-morrow is Saint Crispian:'
Then will he strip his sleeve and show his scars.
And say 'These wounds I had on Crispin's day.'
Old men forget: yet all shall be forgot,
But he'll remember with advantages
What feats he did that day: then shall our names
Familiar in his mouth as household words
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember'd.
This story shall the good man teach his son;
And Crispin Crispian shall ne'er go by,
From this day to the ending of the world,
But we in it shall be remember'd;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.*

Instruction/ What to do?³

- First, read & talk about these episodes.
- Read the 1 speech, then the 2 speech chorally – all together – as quickly as you can, and as loudly as you can.
- Read the speeches sequentially – singly, one after another, changing readers at the end of each complete thought.
- Read the speech again, but this time in a whisper or in mind.
- After doing the reading think about these speeches as a whole:



- ✓ *Do you think these speeches are effective? Make your arguments & explain that Antony sowed the mischief he was hoping for and formed an alliance against Brutus.*
- ✓ *Can you explain that Henry’s speech leads the English to victory on the fields. Try to probe the effects of words on audiences - read loudly the most effective words.*
- ✓ *Work in pairs to make a compare chart or a 2-circle Venn Diagram showing the similarities and differences among these 2 speeches.*
- ✓ *See the real-world relevance of these episodes. And now you can write a short essay analyzing how these speeches use the tools of language to move crowds to action.*

● **Explain the meaning of terms:**

<i>a charm</i>	<i>tragic hero</i>	<i>didacticism</i>	<i>allegory</i>	<i>a chronicle</i>
<i>humanism</i>	<i>The Renaissance</i>	<i>sm</i>	<i>personification</i>	<i>a sonnet</i>
<i>an epic style</i>	<i>composition</i>	<i>rhythm</i>	<i>n</i>	<i>Shakespeare’s stanza</i>
<i>drama</i>	<i>final</i>	<i>poem</i>	<i>a mood</i>	<i>an excerpt</i>
<i>theme</i>	<i>pathos</i>	<i>poetry</i>	<i>tragedy</i>	<i>a motive</i>
		<i>idea</i>	<i>concept</i>	



³ According to the URL: <https://www.folger.edu/teach-learn>

- **Items to be discussed** (*in the format of presentation, mediatext, report, etc.*):
 - Renaissance in English Literature.
 - Shakespeare and his literary heritage.
 - Shakespeare's mysteries of writing masterpieces. His sonnets.
 - The best of Shakespeare's historical plays (chronicles), comedies and tragedies.

English poetry of XIX century:

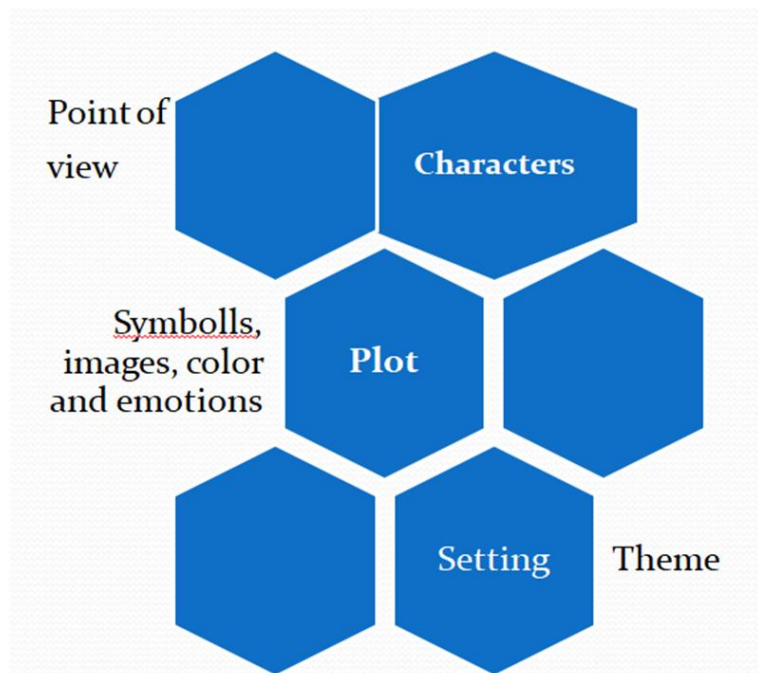
[William Blake](#), [William Wordsworth](#), [Samuel Taylor Coleridge](#), [Percy Bysshe Shelley](#), [Lord Byron](#), [John Keats](#)

Tasks and questions:

- **Comment literary terms & use the scheme** for your own analyzing of the poetry:

POETRY – verse, elegy, poem
(?), song, ode, sonnet,
parody, epigram, sonnet...

1. The author
2. Some words about the master
3. The famous texts, books
4. The poetry for example
5. The main idea and Theme
6. The hero (character)
7. The main imagery
8. My emotional conclusion



- **Read** the most famous poetry of the authors and highlight the main features for their analysis. Pay attention to the highlighted lines in the texts.
- **Select one or two texts** to compile an essay “*Poetical workmanship of the author*” with the results of analysis (comparative analysis), interpretation and comparison:

William Blake

Jerusalem

And did those feet in ancient time
Walk upon Englands mountains green:
And was the holy Lamb of God,
On Englands pleasant pastures seen!
And did the Countenance Divine,
Shine forth upon our clouded hills?
And was Jerusalem builded here,
Among these dark Satanic Mills?
Bring me my Bow of burning gold:
Bring me my arrows of desire:
Bring me my Spear: O clouds unfold!
Bring me my Chariot of fire!
I will not cease from Mental Fight,
Nor shall my sword sleep in my hand:
Till we have built Jerusalem,
In Englands green & pleasant Land.

*...Принеси мені мою вогненну
колісницю!
Я не відмовлюся від духовної боротьби,
І мій меч не спатиме в моїй руці:
Поки ми не збудуємо Єрусалим,
В Англійській зеленій і приємній землі.
(підрядник)*

LONDON

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infant's cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

How the chimney-sweeper's cry
Every black'ning **church appals;**
And the hapless soldiers sigh
Runs in blood down **palace walls.**

But most thro' midnight streets I hear

How the youthful harlot's curse

Blasts the new-born infant's tear,

And blights with plagues **the marriage hearse.**

(The spelling given in the above version is the spelling in Blake's original.)

Тигр

The Tyger

Tyger Tyger, burning bright,

In the forests of the night;

What immortal hand or eye,

Could frame thy fearful symmetry?

In what distant deeps or skies.

Burnt **the fire of thine eyes?**

On what wings dare he aspire?

What the hand, dare seize the fire?

And what shoulder, & what art,

Could twist the sinews of thy heart?

And when thy heart began to beat,

What dread hand? & what dread feet?

What the hammer? what the chain,

In what furnace was thy brain?

What the anvil? what dread grasp,

Dare its deadly terrors clasp!

When the stars threw down their spears

And water'd heaven with their tears:

Did he smile his work to see?

Did he who made the Lamb make thee?

Tyger Tyger burning bright,

In the forests of the night:

What immortal hand or eye,

Dare frame thy fearful symmetry?

Тигре! Твій вогненний гнів

В чорній пущі забринів.

Хто із сонця і з ночей

Креше жах твоїх очей?

Із глибин чи з верховин

Той вогонь очей – жарин?

Хто й коли його приніс

У прадавній чорний ліс?

Хто у щасті чи в журбі

Серце вирізьбив тобі?

Серце грізне в груди б'є,

Людам жаху завдає.

Хто, яким вогнем навик

Хижий мозок твій розпик?

Де ковадло, що на нім

Скуто твій нещасний грім?

Впав на землю темний страх,

Небо скупане в сльозах.

Чи всміхнувся твій творець,

Що ягняткові кінець?

Тигре! Твій вогненний гнів

В чорній пущі забринів.

Хто із сонця і з ночей

Креше жах твоїх очей?

(пер. укр. Віктора Коптілова)

Wordsworth

I wandered lonely as a cloud

(This text often known as 'Daffodils' or 'The Daffodils')

I wandered lonely as a cloud

That **floats** on high o'er vales and hills,
When all at once I saw a crowd,
A host, of **golden** daffodils;

Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,

They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:

I gazed – and gazed – but little thought What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,

They flash upon that inward eye
Which is the bliss of solitude;
**And then my heart with pleasure fills,
And dances with the daffodils.**

*Я дивився - і дивився – і децю
думав про те,
Яке багатство принесло мені це
шоу*

*...І тоді моє серце наповнюється
задоволенням,
І танцює з нарцисами
(підрядник)*

Для довідки: Вордсворт писав про зустріч із нарцисами: [Ми] бачили кілька нарцисів недалеко від води, нам здалося, що озеро викинуло насіння на берег і що невелика колонія так виросла - Але в міру того, як ми йшли, їх ставало все більше і більше, Я ніколи не бачив нарцисів настільки красивих, що вони росли серед замишлених каменів навколо і навколо них, деякі поклали голову на ці камені, як на подушку від втоми, а решта металася і хиталася, танцювали і здавалося, що вони дійсно сміялися з дме вітром на них над озером вони виглядали такими веселими, коли танцювали, коли змінювалися (Матеріал Вікіпедії).

**William
Wordsworth 'Daffodils'**

*I WANDER'D lonely as a cloud
That floats on high o'er vales and
hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the
trees,
Fluttering and dancing in the
breeze.*

*Continuous as the stars that shine
And twinkle on the Milky Way,
They stretch'd in never-ending
line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly
dance.*

*The waves beside them danced;
but they
Out-did the sparkling waves in
glee:
A poet could not but be gay,
In such a jocund company:
I gazed -- and gazed -- but little
thought
What wealth the show to me had
brought:*

*For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure
fills,
And dances with the daffodils.*

Вільям Вордсворт 'Нарциси'

(переклад Н. Агаджанян)

*Як хмара, що витає понад схилами
й галями,
Я в роздумах провів багато днів
Коли умить перед очами
Нарцисів край замерехтів
Поруч озер, під кронами гілок
Тріпочуть і танцюють в вітерок*

*Наче зорі, що сіяють, безперервні
Простяглись у лінію широку
Мов Чумацький шлях, блискучі
Вздовж краю затоки
Я їх щомиті бачив тисячами
У жвавім танці кивають головами..*

*Біля них у танці скачуть хвилі, та
вони
Їх шепіт перевершили умить
Не мали б, та веселі всі поети
Коли все навколо радістю бринить
Вдивлявся пильно, та збагнув так
мало
Не розумів, яким багатим серце моє
стало*

*І тепер... коли на канані спочиваю
Задумливий, а можливо
безтурботний
У душі їх образ знов спливає
Що є блаженством, хоч самотній
І моє серце задоволенням палає
І у танець із нарцисами вступає...*

**Coleridge
To Nature**

It may indeed be fantasy when I	1
Essay to draw from all created things	2
The deep, heartfelt, inward joy that closely clings;	3
And trace in leaves and flowers that round me lie	4
Lessons of love and earnest piety.	5
So let it be; and if the wide world rings	6
In mock of this belief, it brings	7
Nor fear, nor grief, nor vain perplexity.	8
So will I build my altar in the fields,	9
And the blue sky my fretted dome shall be,	10
And the sweet fragrance that the wildflower yields	11
Shall be the incense I will yield to Thee,	12
Thee only God! and thou shalt not despise	13
Even me, the priest of this poor sacrifice.	14

**Percy Bysshe Shelley
Ozymandias**

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

*Поруч нічого не залишається –
Ніщо не вічне...
...Самотні та рівні піски
тягнуться далеко...
(підрядник)*

Song Of Proserpine⁴

Sacred Goddess, Mother Earth,
Thou from whose immortal bosom
Gods and men and beasts have birth,
Leaf and blade, and bud and blossom,
Breathe thine influence most divine
On thine own child, Proserpine.
If with mists of evening dew
Thou dost nourish these young flowers
Till they grow in scent and hue
Fairest children of the Hours,
Breathe thine influence most divine
On thine own child, Proserpine.

Вдихни свій вплив найбожественніше – підрядник.

⁴ ***Прозерпіна – Персефона – богиня підземного царства (д-гр., д-р. міфологія)

Lord Byron

She Walks in Beauty

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

*Вона йде у всій красі –
Світить, як безхмарна, ясна ніч
Вся глибина небес і зірки всі
В очах у неї мерехтять,
Як сонце в ранковій росі,
Але позбавлене небесної м'якості*

One shade the more, one ray the less,
Had half impaired the nameless
grace
Which waves in every raven tress,
Or softly lightens o'er her face;
Where thoughts serenely sweet
express,

*Одним відтінком більше, одним променем
більше –
І вона вже зовсім не та
Волосся вже не те,
Не ті очі, не ті уста
І лоб із світлими думками,
Яка ж вона чиста, яка вона люба.*

**How pure, how dear their
dwelling-place.**

*І на цій щоці, і на боці брів,
Так м'яко, так спокійно, але красномовно
Всіма відтінками посмішка виблискує,
Яка в душі спокій зберігає,
А коли щастя дарує,
То найщедрішою рукою!*

And on that cheek, and o'er that
brow,
So soft, so calm, yet eloquent,
**The smiles that win, the tints that
glow,**

(пер. аматорський)

But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent.

John Keats To Autumn

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eves run;
To bend **with apples** the moss'd cottage-trees,
And fill all fruit with ripeness to the core;

To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, **later flowers for the bees,**
Until they think warm days will never cease,
For summer has o'er-brimm'd their clammy cells.
Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drowsed with the fume of poppies, while thy hook
Spares the next swath and all its twined flowers:
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with **patient look,**
Thou watchest the last oozings, hours by hours.
Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too, –
While barred clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river shallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing; and now with treble soft
The redbreast whistles from a garden-croft,
And gathering swallows twitter in the skies.

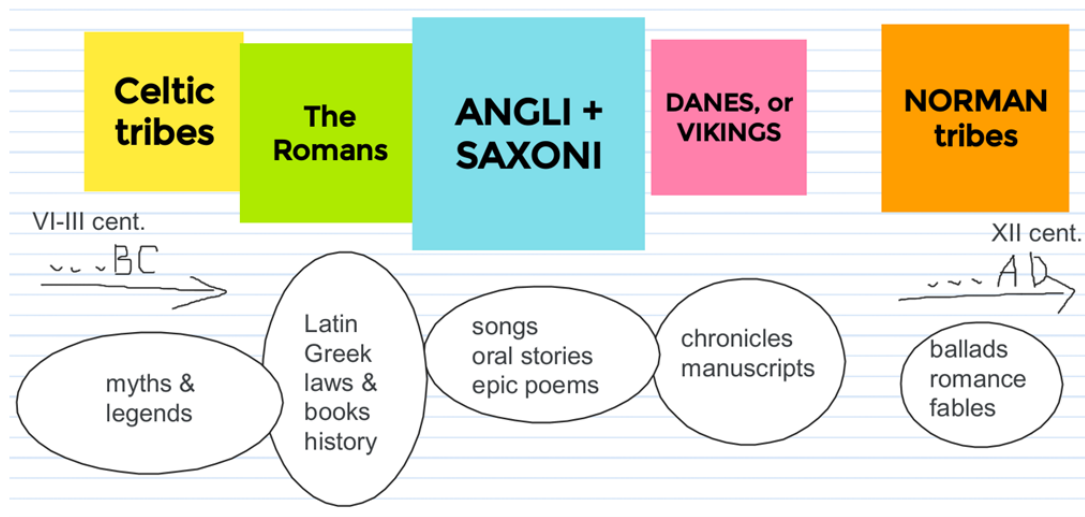
- **Items to be discussed** (*in the format of presentation, mediatext, report, etc.*):
 - English romantic movement in personalities.
 - William Wordsworth and his poetry about Nature.
 - The last group of the romantic poets. Lord Byron.
 - Lord Byron and his masterpiece “Childe Harold’s Pilgrimage”.
 - Percy Shelley and his manifestation of ideal beauty.
 - John Keats and peculiar features of his poetry.

2. **ROMANTICISM.** ENGLISH HISTORICAL NOVEL

- Romanticism as a literary trend.
- Sir Walter Scott: life and literary works.
- The analysis of Ivanhoe (plot, characters, writer's mastery, genre features, problems, author's idea).
- Historical novel and S. W. Scott's achievement.

Tasks and questions:

- **Comment & explain** the main features of the English literature development with the scheme:



- **Library researching:** Explore the biography facts about Sir Walter Scott & other works he has written, as well as his educational and personal background. Take a look at other authors' critiques of his work, as well as biographies written about him, to gain information on his writing and where 'Ivanhoe' fits in with his other works.
- **Media researching:** Prepare a short report (presentation) or other interesting information about the film adaptation of the novel "Ivanhoe".
- **Work in pairs:** prepare a presentation, using their research on Scott and his canon. Read & analyse in each group an excerpt from the novel "Ivanhoe" written by Scott, compare the tone and style of 'Ivanhoe' in all these episodes:

<p>Beginning</p> <p><i>In that pleasant district of merry England which is watered by the river Don, there extended in ancient times a large forest, covering the greater part of the beautiful hills and valleys which lie between Sheffield and the pleasant town of Doncaster. The remains of this extensive wood are still to be seen at the noble seats of Wentworth, of Warncliffe Park, and around Rotherham. Here haunted of yore the fabulous Dragon of Wantley; here were fought many of the most desperate battles during the Civil Wars of the Roses; and here also flourished in ancient times those bands of gallant outlaws, whose deeds have been rendered so popular in English song.</i></p> <p><i>Such being our chief scene, the date of our story refers to a period towards the end of the reign of Richard I., when his return from his long captivity had become an event rather wished than hoped for by his despairing subjects, who were in the meantime subjected to every species of subordinate oppression (Ch.1)</i></p>	<p>Feature details</p> <p><i>In a hall, the height of which was greatly disproportioned to its extreme length and width, a long oaken table, formed of planks rough-hewn from the forest, and which had scarcely received any polish, stood ready prepared for the evening meal of Cedric the Saxon. The roof, composed of beams and rafters, had nothing to divide the apartment from the sky excepting the planking and thatch; there was a huge fireplace at either end of the hall, but as the chimneys were constructed in a very clumsy manner, at least as much of the smoke found its way into the apartment as escaped by the proper vent. The constant vapour which this occasioned, had polished the rafters and beams of the low-browed hall, by encrusting them with a black varnish of soot. On the sides of the apartment hung implements of war and of the chase, and there were at each corner folding doors, which gave access to other parts of the extensive building. (Ch.III)</i></p>
<p>Context</p> <p><i>The condition of the English nation was at this time sufficiently miserable. King Richard was absent a prisoner, and in the power of the perfidious and cruel Duke of Austria. Even the very place of his captivity was uncertain, and his fate but very imperfectly known to the generality</i></p>	<p>Romantic idea and motive of chivalry</p> <p><i>A knight, it was announced, might use a mace or battle-axe at pleasure, but the dagger was a prohibited weapon. A knight unhorsed might renew the fight on foot with any other on the opposite side in the same predicament; but mounted horsemen were in that case</i></p>

of his subjects, who were, in the meantime, a prey to every species of subaltern oppression.

Prince John, in league with Philip of France, Cœur-de-Lion's mortal enemy, was using every species of influence with the Duke of Austria, to prolong the captivity of his brother Richard, to whom he stood indebted for so many favours. In the meantime, he was strengthening his own faction in the kingdom, of which he proposed to dispute the succession, in case of the King's death, with the legitimate heir, Arthur Duke of Brittany, son of Geoffrey Plantagenet, the elder brother of John. This usurpation, it is well known, he afterwards effected. His own character being light, profligate, and perfidious, John easily attached to his person and faction, not only all who had reason to dread the resentment of Richard for criminal proceedings during his absence, but also the numerous class of "lawless resolute," whom the crusades had turned back on their country, accomplished in the vices of the East, impoverished in substance, and hardened in character, and who placed their hopes of harvest in civil commotion. To these causes of public distress and apprehension, must be added, the multitude of outlaws, who, driven to despair by the oppression of the feudal nobility, and the severe exercise of the forest laws, banded together in large gangs, and, keeping possession of the forests and the wastes, set at defiance the justice and magistracy of the country. The nobles themselves, each fortified within

forbidden to assail him. When any knight could force his antagonist to the extremity of the lists, so as to touch the palisade with his person or arms, such opponent was obliged to yield himself vanquished, and his armour and horse were placed at the disposal of the conqueror. A knight thus overcome was not permitted to take farther share in the combat. The combat was to cease as soon as Prince John should throw down his leading staff, or truncheon; another precaution usually taken to prevent the unnecessary effusion of blood by the too long endurance of a sport so desperate. Any knight breaking the rules of the tournament, or otherwise transgressing the rules of honourable chivalry, was liable to be stript of his arms, and, having his shield reversed to be placed in that posture astride upon the bars of the palisade, and exposed to public derision, in punishment of his unknighthly conduct. Having announced these precautions, the heralds concluded with an exhortation to each good knight to do his duty, and to merit favour from the Queen of Beauty and of Love (Lady Rovenia).

Perceptions of English & American literature

<p><i>his own castle, and playing the petty sovereign over his own dominions, were the leaders of bands scarce less lawless and oppressive than those of the avowed depredators. (Ch.VII)</i></p>	
<p>Protagonists & climax moments</p> <p><i>“Stand back,” said Rebecca—“stand back, and hear me ere thou offerest to commit a sin so deadly! My strength thou mayst indeed overpower for God made women weak, and trusted their defence to man’s generosity. But I will proclaim thy villainy, Templar, from one end of Europe to the other. I will owe to the superstition of thy brethren what their compassion might refuse me, Each Preceptory—each Chapter of thy Order, shall learn, that, like a heretic, thou hast sinned with a Jewess. Those who tremble not at thy crime, will hold thee accursed for having so far dishonoured the cross thou wearest, as to follow a daughter of my people.”</i></p> <p><i>“Thou art keen-witted, Jewess,” replied the Templar, ... One thing only can save thee, Rebecca. Submit to thy fate – embrace our religion, and thou shalt go forth in such state, that many a Norman lady shall yield as well in pomp as in beauty to the favourite of the best lance among the defenders of the Temple.”</i></p>	<p>Conclusion</p> <p><i>But besides this domestic retinue, these distinguished nuptials were celebrated by the attendance of the high-born Normans, as well as Saxons, joined with the universal jubilee of the lower orders, that marked the marriage of two individuals as a pledge of the future peace and harmony betwixt two races, which, since that period, have been so completely mingled, that the distinction has become wholly invisible. Cedric lived to see this union approximate towards its completion; for as the two nations mixed in society and formed intermarriages with each other, the Normans abated their scorn, and the Saxons were refined from their rusticity. But it was not until the reign of Edward the Third that the mixed language, now termed English, was spoken at the court of London, and that the hostile distinction of Norman and Saxon seems entirely to have disappeared.</i></p>

- **Additional questions for discussion and writing:**

3. ENGLISH REALISTIC PROSE

- Realism as a literary trend.
- W. M. Thackeray: life and literary works. *Vanity Fair* – satire of high classes in English society (plot, characters, writer’s mastery, genre features, problems, author’s idea).
- Charlotte Bronte: life and literary works. *Jane Eyre* as a love story of great realism (plot, characters, writer’s mastery, genre features, problems, author’s ideas).
- Features of realism in the novels under consideration.

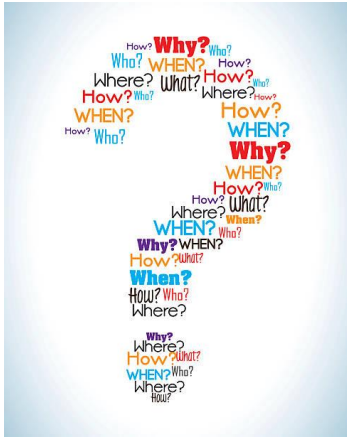
Tasks and questions:

- **Library researching:** explore the features of the novel *Jane Eyre* & fill in the table:

<i>‘JANE EARE’ from Ch. Brontë</i>	
▪ Introduction, the context	
▪ The main theme, motives	
▪ The main idea	
▪ The story style	
▪ The conclusion, the features of the genre	
▪ My appeal to readers	

- ***Additional questions for discussion and writing:***

Perceptions of English & American literature



- What is important about the title *Jane Eyre*; why does Bronte choose a name for her character that has so many homonyms (heir, air)?
 - There are many symbols throughout *Jane Eyre*. What is its significance for the plot?
 - Do you think *Jane Eyre* is a feminist novel? Explain your answer.
 - How does Bronte portray other female characters besides Jane? Who is the most significant woman in the novel other than its titular character?
 - How essential is the setting for the story? Could the story have taken place anywhere else?
 - W. Thackeray's subtitle is *A Novel Without a Hero*. What does the lack of a hero contribute to Thackeray's novel? Do you feel that there is a hero or heroine in the early stages of the story? Explain your answer.
 - Throughout the novel *Vanity Fair*, W. Thackeray frequently interjects his own commentary into the narrative. What is the effect of these interruptions and how do they contribute to the novel's narrative style?
-
- **Media researching:** Prepare the short report (presentation or photo collage) about the film adaptations of the novels of W. Thackeray and Ch. Bronte. Tell us about the famous actors of these adaptations.

 - **Items to be discussed:**
 - General conditions of the Victorian period.
 - The earlier secondary novelists. Charlotte Bronte.
 - The Novel. Charles Dickens and his masterpieces.
 - Depiction of Victorian society in the works of William Thackeray.
 - William Thackeray and his "Vanity Fair".

 - **Explain the meaning of literary terms:**

Module 2

AMERICAN LITERATURE: XIX CENTURY

#4. ROMANTICISM & AMERICAN LITERATURE: XIX CENTURY

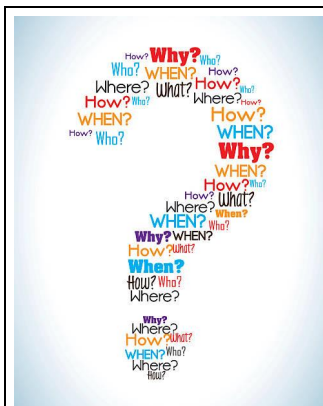
- Romanticism and American literature.
- Edgar Allan Poe: life and literary works.
- Detective fiction and E. A. Poe.
- Psychological stories written by E. A. Poe.

Tasks and questions:

• Items to be discussed:

- The foundation of early American literature. John Smith. Benjamin Franklin and his contribution to the development of American literature.
- Washington Irving – the earliest classic of American literature.
- James Fenimore Cooper – the first notable writer of American fiction.
- Literary development of the 19th century. Romanticism & and its features.
- Nathaniel Hawthorne. His early works, masterpiece “Scarlet Letter”, children’s tales and romances.
- The literary achievements of Edgar Allan Poe. Classification of Edgar Allan Poe’s literary heritage (critical articles, tales, poems).
- The most famous detective works of Edgar Allan Poe “The Gold Bug”, “The Murders in the Rue Morgue”, “The Mystery of Marie Roget”. His best known poem “The Raven”.

• Additional questions for discussion and writing:



- *The Masque of the Red Death* is told in the third person. Why did E. Poe choose such form of narrative?
- What is the purpose of impossible events in Poe’s fiction *The Masque of the Red Death*?
- Which details of Poe’s fictions are helpful to explore features of detective story? (You may choose a story as an example by yourself).

	<ul style="list-style-type: none">• Which details of Poe's fictions are helpful to explore features of psychological story? (You may choose a story as an example by yourself).
--	---

- **Philological research:**

EDGAR ALLAN POE
From "The Raven"

*Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore —
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.
"Tis some visitor," I muttered, "tapping at my chamber door—
Only this and nothing more."*

...

*Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before;
But the silence was unbroken, and the stillness gave no token,
And the only word there spoken was the whispered word, "Lenore?"
This I whispered, and an echo murmured back the word, "Lenore!"—
Merely this and nothing more.*

...

*Open here I flung the shutter, when, with many a flirt and flutter,
In there stepped a stately **Raven** of the saintly days of yore;
Not the least obeisance made he; not a minute stopped or stayed he;
But, with mien of lord or lady, perched above my chamber door—
Perched upon **a bust of Pallas** just above my chamber door—
Perched, and sat, and nothing more.*

*Then this ebony bird beguiling my sad fancy into smiling,
By the grave and stern decorum of the countenance it wore,
"Though thy crest be shorn and shaven, thou," I said, "art sure no craven,
Ghastly grim and ancient Raven wandering from the Nightly shore—
Tell me what thy lordly name is on the Night's Plutonian shore!"
Quoth the Raven "Nevermore."*

...

*But the Raven, sitting lonely on the placid bust, spoke only
That **one word**, as if his soul in that **one word** he did outpour.
Nothing farther then he uttered — not a feather then he fluttered—
Till I scarcely more than muttered “**Other friends have flown before—
On the morrow he will leave me, as my Hopes have flown before.**”
Then the bird said “**Nevermore.**”*

...

*“Prophet!” said I, “**thing of evil!**—prophet still, if **bird or devil!**
By that Heaven that bends above us — by that God we both adore—
Tell this soul with sorrow laden if, within the distant Aidenn,
**It shall clasp a sainted maiden whom the angels name Lenore —
Clasp a rare and radiant maiden whom the angels name Lenore.**”
Quoth the Raven “**Nevermore.**”*

...

*And the Raven, never flitting, still is sitting, **still is sitting**
On the pallid bust of Pallas just above my chamber door;
And his eyes have all the seeming of a demon’s that is dreaming,
And the lamp-light o’er him streaming throws his shadow on the floor;
**And my soul from out that shadow that lies floating on the floor
Shall be lifted — nevermore!***

Instruction/ What to do?

- Read the poem. Also you can listen to the podcast:

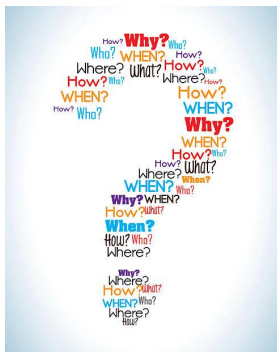


5. REALISM & AMERICAN LITERATURE: XIXTH CENTURY

- Romanticism and Realism in American Literature.
- W. Irving: life and literary works.
- The analysis of *Rip Van Winkle*.
- J. F. Cooper and his achievement.
- The analysis of J. F. Cooper's literary work.

Tasks and questions:

- *Additional questions for discussion and writing:*



Why did W.Irving include historical personages in his fiction? What is the purpose of supernatural events in Irving's fiction?

Which small details of Irving's fiction are helpful to explore the author's attitude toward the main character?

Can you define Irving's attitude to democracy? Which details are helpful?

Compare fictions *Rip Van Winkle* and *The Masque of the Red Death*. What are the differences between authors' treatments of such events?

- **Comment & explain** the scheme using the examples:





- Read the short story ‘Rip Van Winkle’:

https://www.ibiblio.org/ebooks/Irving/Winkle/Irving_Winkle.pdf



- Read, explain & interpret the idea of the text:

 <p>Irving Washington</p>	<p>First published in 1819, ‘Rip Van Winkle’ is one of the most famous pieces of writing by Washington Irving, whose contribution to American literature was considerable. ‘Rip Van Winkle’ has become a byword for the idea of falling asleep and waking up to find the familiar world around us has changed. But what is less well-known, especially outside of America perhaps, is the specific detail of this most iconic of American stories. Before we offer some words of analysis, it might be worth summarising the plot of the tale⁵.</p>
<p>In a village near the Catskill Mountains in New York lives a man named Rip Van Winkle – a kind neighbour and henpecked husband. He is dutiful and quick to help his friends and neighbours, and is well liked. In addition to his ‘termagant’ or fierce wife, he has children, including a son, also named Rip, who bears a strong resemblance to his father.</p>	 <div data-bbox="555 1556 949 1724" style="border: 2px solid blue; padding: 5px; margin: 10px auto; width: fit-content;"> <p>Beginning - – conclusion</p> <p>WHAT WAS HAPPENED?</p> </div> <p>Rip settles down to watch his grandchild grow, and his son tends to the farm while Rip Senior enjoys his retirement. He eventually reacquaints himself with his remaining friends in the village, who take up their regular meets outside the pub, and Rip Van Winkle becomes revered as a village elder and patriarch who remembers what the village was like before the American Revolutionary War.</p>

⁵ URL: <https://interestingliterature.com/2020/05/rip-van-winkle-washington-irving-summary-analysis/>

Module 3
ENGLISH LITERATURE: XXth CENTURY

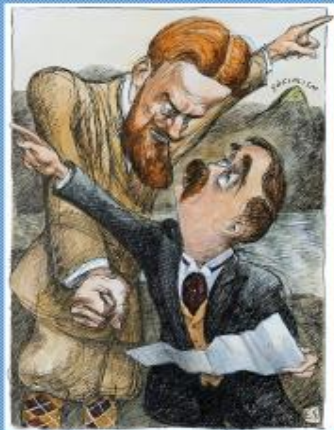
#6. G. WELLS AND THE DEVELOPMENT OF SCIENCE FICTION

- General characteristics of modernism. Main features of English literary process in the first half of the XXth century.
- Innovative creativity of G. Wells. Facts from his biography, reasons for appealing to science fiction.
- Human personality in the works of G. Wells.
- The analysis of the novel *The Time Machine*.

Tasks and questions:

- **Comment & explain** the scheme using the examples:

MODERNISM.
NEW MOVEMENTS, STYLES, DIRECTIONS, LITERARY
SCHOOLS...



• *The devastation of WW I brought about an end to the sense of optimism of the people of XIX*

The New York Times

What to Read > | Coming in February | Critics' Reviews | Editors' Choice | Best Books Through Time

THE LITERATI

H.G. Wells and George Bernard Shaw Fight Over Socialism

In his latest installment of *The Literati*, Edward Sorel illustrates the epic battle for control of the Fabian Society, an elite group of socialists, at the turn of the last century.

- **Prepare a short report:** “*G. Wells and the World Cinema*” or “*G. Wells and his political & social ideas*”.
- ‘**My story about G.Wells**’ (use the constructions below):

socialism whenever he could, though he later rejected it; he stood for women's rights while he cheated on his wives; he was a staunch supporter of World War I, calling it "The War That Will End War" but after World War II found the war-ravaged world 35 he departed in 1946 more horrifying than any of his fictions. Wells became as major a player in the political landscape as a writer could become.

Wells also found his share of admirers and detractors in the literary world. He had something of a love-hate relationship with the American writer Henry James. Each recognized great potential in the other, but they wrote cutting letters back and forth for twenty years criticizing each other's technique and ideas. By most accounts, Wells' career sank after 1920. Critics accused him of metamorphosing into a full-fledged propagandist, the "novel of ideas" ran out of steam, and his belligerence surely did not win him many friends. Nevertheless, Wells remains a titan in the world of science fiction (-from Wikipedia)

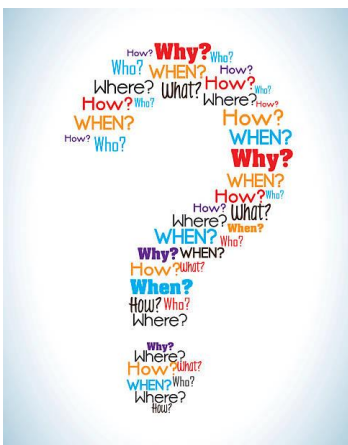
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• **Additional questions for discussion and writing:**



- What is the purpose of supernatural events in Wells's science fiction?
- What can you describe about *G. Wells and the World Cinema*?
- Can you define Wells's attitude to civilization? Which details are helpful?
- Which predictions were expressed in Wells's science fictions?

#7. B. SHAW AND HIS INNOVATIVE DRAMA

- Life and creations of B. Shaw.
- Reform of the theater and intellectual social drama.
- Typology of the plays.
- Literary analysis of the play *Pygmalion*. Ideological basis of the play *Pygmalion*.
- The influence on the development of the world literary process of XX century.

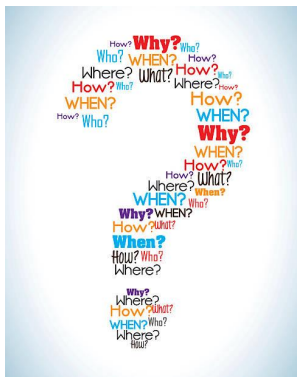
Tasks and questions:

- **Read the text** of the play using ‘*The Project Gutenberg eBook of Pygmalion, by George Bernard Shaw*’.



- **Find out the symbols** of the play of B. Show *Pygmalion*.
- **Give your explanation** to the author’s idea of “PREFACE TO PYGMALION” & the conclusion in narrative forms.
- **Describe** the process of developing the image of Eliza from the 1 to 5 act using the examples.

- **Additional questions for discussion and writing:**



- Which traditions of English drama were taken by B. Shaw?
- Find out the symbols of B. Show’s *Pygmalion*.
- How is the plot of the story established? What is the central conflict of *Pygmalion*?
- Can you define Shaw’s attitude to problems in society? Which details are helpful?

- **Media researching:**

Prepare & present the short report (*presentation or photo collage*) about the film adaptations of the play. Tell us about the famous actors of these adaptations.

#8.'THE THEATER OF THE ABSURD': S. BECKETT '*WAITING FOR GODOT*'





- The notion of 'absurd' and 'The Theater of the Absurd'.
- Main features of 'The Theater of the Absurd' .
- S. Beckett: facts from biography and literary works.
- The analysis of play *Waiting for Godot*.
- Main problems, ideological content of the play.

Tasks and questions:

- **Commente & explain** the main features of "The Theatre of the Absurd" in depicting of absurdity of life:

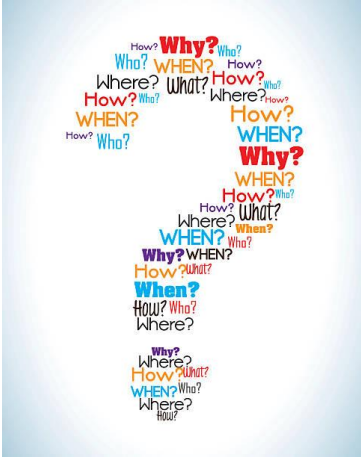
- ✓ *lack of thoughtful action;*
- ✓ *characters with unnatural behavior;*
- ✓ *there isn't a definite place and time;*
- ✓ *the dialogues are not logical;*
- ✓ *there is no conflict between characters;*
- ✓ *presence of black humor;*
- ✓ *heroes are without their individuality.*

• **Media texts for researching & compering:**

<i>The text of the play</i>	"Waiting for Godot", tragicomedy in 2 acts, by Samuel Beckett, <i>Part I</i>	
<i>Wikipedia</i>	Waiting for Godot: article from the free encyclopedia	
<i>Performance (English)</i>	Samuel Beckett - Waiting for Godot (San Quentin Workshop, 1988)	
<i>Movie (English)</i>	Waiting for Godot (2001)	

- **Philological research.** The term “Absurd” in the text of S.Bekket.


Instruction/ What to do?



- First, read & talk about these episodes.
- Read them in a whisper or in mind.
- Then read the episodes in class, with your colleagues.
- Read the dialogues & translate.
- After reading, think about these speeches as a whole. Do you really understand the implication of ‘absurd’ remarks:

1. *Describe the relationship between the characters in the play ‘Waiting for Godot’.*
2. *Analyse according to the text what are the characters waiting for during all the play.*
3. *Can you define absurd on the poetic level of the play? Which details are helpful?*
4. *Can you define absurd according to the context of the play?*

Episodes for reading:

	<p>ESTRAGON: Where are the leaves?</p> <p>VLADIMIR:</p>  <p>It must be dead.</p> <p>ESTRAGON: No more weeping.</p> <p>VLADIMIR: Or perhaps it's not the season.</p> <p>ESTRAGON: Looks to me more like a bush.</p> <p>VLADIMIR: A shrub.</p> <p>ESTRAGON: A bush.</p>	
--	---	--

Perceptions of English & American literature

ESTRAGON:

I hear nothing.

VLADIMIR:

Hsst! (*They listen. Estragon loses his balance, almost falls. He clutches the arm of Vladimir, who totters. They listen, huddled together.*) Nor I. Sighs of relief. They relax and separate.

ESTRAGON:

You gave me a fright.

VLADIMIR:

I thought it was he.

ESTRAGON:

Who?

VLADIMIR:

Godot.

ESTRAGON:

Pah! The wind in the reeds.

VLADIMIR:

I could have sworn I heard shouts.

ESTRAGON:

And why would he shout?

VLADIMIR:

At his horse.

Silence.

ESTRAGON:

(*violently*). I'm hungry!

VLADIMIR:

Do you want a carrot?

ESTRAGON:

Is that all there is?

VLADIMIR:

I might have some turnips.

ESTRAGON:

Give me a carrot. (*Vladimir rummages in his pockets, takes out a turnip and gives it to Estragon who takes a bite out of it. Angrily.*) It's a turnip!

VLADIMIR:

Christ! What has Christ got to do with it. You're not going to compare yourself to Christ!

ESTRAGON:

All my life I've compared myself to him.

VLADIMIR:

But where he lived it was warm, it was dry!

ESTRAGON:

Yes. And they crucified quick.

Silence.

VLADIMIR:

We've nothing more to do here.

ESTRAGON:

Nor anywhere else.

VLADIMIR:

Ah Gogo, don't go on like that. Tomorrow everything will be better.

ESTRAGON:

How do you make that out?

VLADIMIR:

Did you not hear what the child said?

ESTRAGON:

No.

VLADIMIR:

He said that Godot was sure to come tomorrow. (*Pause.*) What do you say to that?

ESTRAGON:

Then all we have to do is to wait on here.

Perceptions of English & American literature

POZZO:

(*peremptory*). Who is Godot?

ESTRAGON:

Godot?

POZZO:

You took me for Godot.

VLADIMIR:

Oh no, Sir, not for an instant, Sir.

POZZO:

Who is he?

VLADIMIR:

Oh he's a . . . he's a kind of acquaintance.

ESTRAGON:

Nothing of the kind, we hardly know him.

VLADIMIR:

True . . . we don't know him very well . . . but all the same . . .

ESTRAGON:

Personally, I wouldn't even know him if I saw him.

POZZO:

You took me for him.

ESTRAGON:

(*recoiling before Pozzo*). That's to say . . . you understand . . . the du

POZZO:

Waiting? So you were waiting for him?

VLADIMIR:

Well you see—

POZZO:

Here? On my land?

VLADIMIR:

We didn't intend any harm.

ESTRAGON:

We meant well.

POZZO:

The road is free to all.

VLADIMIR:

That's how we looked at it.

POZZO:

It's a disgrace. But there you are.

Perceptions of English & American literature

VLADIMIR:

Let me go!

ESTRAGON:

Stay where you are!

POZZO:

Be careful! He's wicked. (*Vladimir and Estragon turn towards Pozzo.*) With strangers.

ESTRAGON:

(*undertone*). Is that him?

VLADIMIR:

Who?

ESTRAGON:

(*trying to remember the name*). Er . . .

VLADIMIR:

Godot?

ESTRAGON:

Yes.

POZZO:

I present myself: Pozzo.

VLADIMIR:

(*to Estragon*). Not at all!

ESTRAGON:

He said Godot.

VLADIMIR:

Not at all!

ESTRAGON:

(*timidly, to Pozzo*). You're not Mr. Godot, Sir?

POZZO:

(*terrifying voice*). I am Pozzo! (*Silence.*) Pozzo! (*Silence.*) Does that name mean nothing to you? (*Silence.*) I say does that name mean nothing to you? *Vladimir and Estragon look at each other questioningly.*

ESTRAGON:

(*pretending to search*). Bozzo . . . Bozzo . . .

VLADIMIR:

(*ditto*). Pozzo . . . Pozzo . . .

POZZO:

(*peremptory*). Who is Godot?

ESTRAGON:

Godot?

POZZO:

You took me for Godot.

VLADIMIR:

Oh no, Sir, not for an instant, Sir.

POZZO:

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True . . . we don't know him very well . . . but all the same . . .

ESTRAGON:

Personally, I wouldn't even know him if I saw him.

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Waiting? So you were waiting for him?

VLADIMIR:

Well you see—

POZZO:

Here? On my land?

VLADIMIR:

We didn't intend any harm.

ESTRAGON:

We meant well.

POZZO:

The road is free to all.

VLADIMIR:

That's how we looked at it.

POZZO:

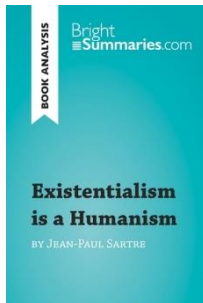
It's a disgrace. But there you are.

#9. W. GOLDING AND THE LATEST ENGLISH LITERATURE

- The artistic features of English literature in the second half of XXth century.
- Existentialism as a trend of modernism.
- W. Golding: facts from biography and literary works.
- The analysis of the novel *The Lord of the Flies*.
- Main symbols of the novel and their meanings.
- The problems and ideological content of the novel.

Tasks and questions:

- Read, comment & explain the article of Jean-Paul Sartre (1946) '*Existentialism Is a Humanism*':



<https://www.marxists.org/reference/archive/sartre/works/exist/sartre.htm>



Write down the main thesis & ideas from the text (in 6-10 sent.)

- '*Existentialism as a trend of new literature*'. Sartre's philosophical theory and Golding's novel. Use the information below for the comparing:

EXISTENTIALISM

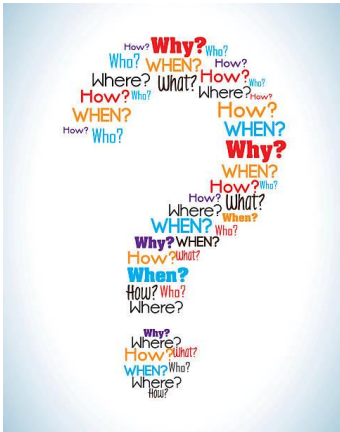
• Jean-Paul Sartre 1938
The Nausea



10 QUOTES FROM THE TEXT



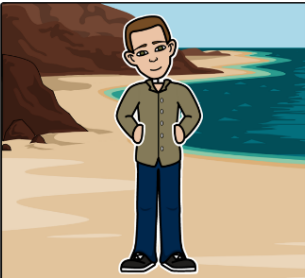
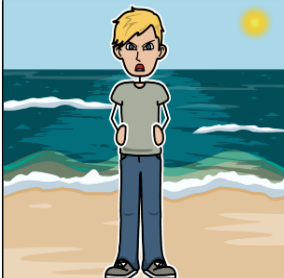
- ✓ People. People must be loved. People deserve admiration.
- ✓ Life acquires meaning if we ourselves give it to it.
- ✓ Here is time in its nakedness, it passes slowly, you have to wait for it, and when it comes, you feel sick, because you notice that it has been here for a long time.
- ✓ All of us, whoever we are, eat and drink to maintain our precious existence, and yet there is, well, not the slightest point in existence.
- ✓ My thought is me: that's why I can't stop thinking.
- ✓ I exist because I think, and I cannot prevent myself from thinking.

○ *Additional tasks & questions for discussion and writing:*



- What do you feel Golding's vision of humanity is?
- What does hunting mean to Jack...at the beginning, and then later? What happens to his mental state after he kills his first pig?
- Who is the more dangerous character of the novel *The Lord of the Flies*? Why?
- Golding wrote his novel 10 years after the close of World War II and during the era of Communist containment. In what way does his book reflect the particular world politics of his time?
- Does the novel *The Lord of the Flies* have relevance today? Why or why not?

● **Comment & explain** the main symbols of the novel (use the infographics below):

<p>The symbols</p>  <ul style="list-style-type: none"> • The signal fire started by Ralph and Piggy is contained to a small point off the coast. Diplomatically, they established shifts for the boys to keep watch of it and make sure it stays lit 	<p>The symbols</p>  <ul style="list-style-type: none"> • The conch shell is used to call the boys together. • Whoever possesses the conch shell is the only one allowed to speak.
<p>Ralph</p>  <ul style="list-style-type: none"> • Ralph attempts to create a civilization and maintain a set of rules. He envisions a utopia built on democracy, where each boy has a voice and is heard. Also, he imagines a place where everyone has a role to contribute to the welfare of the group 	<p>Jack</p>  <ul style="list-style-type: none"> • Jack undermines the democracy Ralph wants to create, and becomes a dictator who rules through fear. • He only values being a hunter and continuously watches as boys are killed by members of his clan.

The symbols



- The "Monster" is the embodiment of chaos; the severed boar's head is its incarnation.
- As the novel progresses, we learn the only real monster is the one inside humanity.

The symbols



- Jack uses the fire for his own purposes. Near the end, he burns half the forest in hopes to smoke Ralph out.
- His flames become a chaotic and destructive force used for evil.

- **Read & analyse** the conclusion of the novel. Compose the comment: **‘What does the author warn us against?’**

A naval officer stood on the sand, looking down at Ralph in wary astonishment. On the beach behind him was a cutter, her bows hauled up and held by two ratings. In the stern-sheets another rating held a sub-machine gun.

The ululation faltered and died away.

The officer looked at Ralph doubtfully for a moment, then took his hand away from the butt of the revolver.

‘Hullo.’

Squirming a little, conscious of his filthy appearance, Ralph answered shyly.

‘Hullo.’

The officer nodded, as if a question had been answered.

‘Are there any adults--any grownups with you?’

Dumbly, Ralph shook his head. He turned a halfpace on the sand. A semicircle of little boys, their bodies streaked with colored clay, sharp sticks in their hands, were standing on the beach making no noise at all.

‘Fun and games,’ said the officer.

The fire reached the coconut palms by the beach and swallowed them noisily. A flame, seemingly detached, swung like an acrobat and licked up the palm heads on the platform. The sky was black.

The officer grinned cheerfully at Ralph.

‘We saw your smoke. What have you been doing? Having a war or something?’

Ralph nodded.

Perceptions of English & American literature

The officer inspected the little scarecrow in front of him.

... 'Nobody killed, I hope? Any dead bodies?'

'Only two. And they've gone.'

The officer leaned down and looked closely at Ralph.

'Two? Killed?'

Ralph nodded again. Behind him, the whole island was shuddering with flame.

The officer knew, as a rule, when people were telling the truth.

... The officer looked past him to the group of painted boys. 'Who's boss here?'

'I am,' said Ralph loudly.

A little boy who wore the remains of an extraordinary black cap on his red hair and who carried the remains of a pair of spectacles at his waist, started forward, then changed his mind and stood still.

'We saw your smoke. And you don't know how many of you there are?'

'No, sir.'

'I should have thought,' said the officer as he visualized the search before him, 'I should have thought that a pack of British boys--you're all British, aren't you?--would have been able to put up a better show than that--I mean--'

'It was like that at first,' said Ralph, 'before things--'

He stopped.

'We were together then--'

The officer nodded helpfully.

'I know. Jolly good show. Like the Coral Island.'

Ralph looked at him dumbly. For a moment he had a fleeting picture of the strange glamour that had once invested the beaches. But the island was scorched up like dead wood--Simon was dead--and Jack had. . . .

The tears began to flow and sobs shook him. He gave himself up to them now for the first time on the island; great, shuddering spasms of grief that seemed to wrench his whole body.

His voice rose under the black smoke before the burning wreckage of the island; and infected by that emotion, the other little boys began to shake and sob too. And in the middle of them, with filthy body, matted hair, and unwiped nose, Ralph wept for the end of innocence, the darkness of man's heart, and the fall through the air of the true, wise friend called Piggy.

Perceptions of English & American literature

The officer, surrounded by these noises, was moved and a little embarrassed. He turned away to give them time to pull themselves together; and waited, allowing his eyes to rest on the trim cruiser in the distance.

**From: LORD OF THE FLIES a novel by WILLIAM GOLDING (With a biographical and critical note by E. L. Epstein). A Perigee Book Published by The Berkley Publishing Group 200 Madison Avenue New York, NY 10016 Copyright 1954 by William Golding Library of Congress Catalogue.*

#10. UNDER THE INFLUENCE OF POSTMODERNISM: J. FOWLES

- Postmodernism. Its notion and features.
- J. Fowles: life and literary works.
- Stages of the artistic evolution of the writer.
- Genre nature of the novel *Collector*.
- The analysis of the novel *Collector* in the context of postmodernism.
- Ideological basis of the novel.

Tasks and questions:

- *Complete the tables:*

Modernism

<i>Trends of Modernism</i>	<i>Features (short description)</i>	<i>Representatives</i>

Postmodernism

<i>Features</i>	<i>Short description</i>

- *Comment & explain* the schemes and slides below:



The features of POSTMODERNISM

Mass and elite culture are a notable feature of postmodern culture

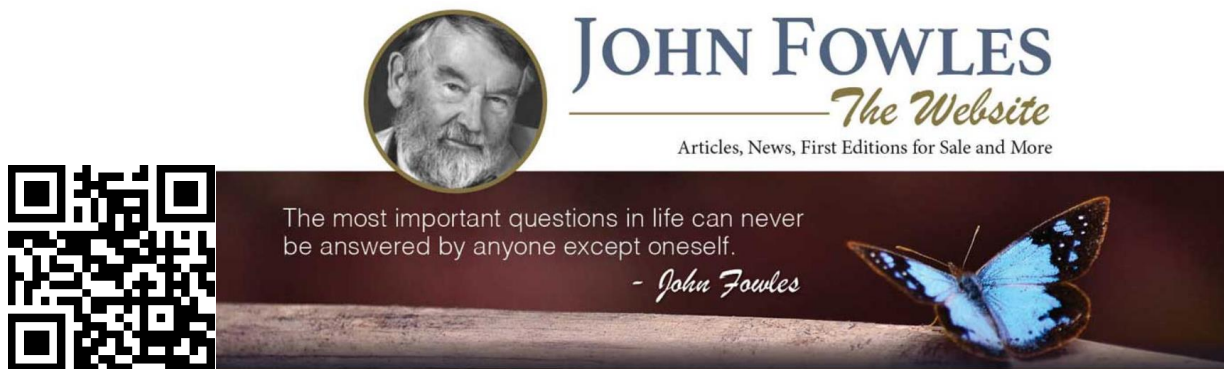
Postmodern text addresses to both elite and mass readers

Features of mass culture are: simplicity, entertainment, enrichment, exploitation of every person's topics of interest: love, family, erotics, crime, horror, violence, career, etc. ; the presence of a happy end.

Mass literature belongs to the entertainment industry and always has a demand. The term *mass literature* denotes a certain genre paradigm, which is made up of detective, fantasy, melodrama etc



<p>“A game without rules is war.” – John Fowles</p> 	 <p>The Collector is the story of the abduction and imprisonment of Miranda Grey by Frederick Clegg, told first from his point of view, and then from hers by means of a diary she has kept, with a return in the last few pages to Clegg’s narration of her illness and death.</p>
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- *Research the author’s site and choose the interesting information from its pages:*



JOHN FOWLES
The Website
 Articles, News, First Editions for Sale and More

The most important questions in life can never be answered by anyone except oneself.
 – John Fowles

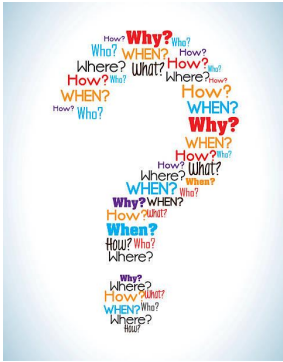
- *Read & comment the following snatches:*

<i>Snatch of the novel</i>	<i>PM features</i>
<p><i>When she was home from her boarding-school I used to see her almost every day sometimes, because their house was right opposite the Town Hall Annexe. She and her younger sister used to go in and out a lot, often with young men, which of course I didn't like. When I had a free moment from the files and ledgers I stood by the window and used to look down over the road over the frosting and sometimes I'd see her. In the evening I marked it in my observations diary, at first with X, and then when I knew her name with M. I saw her several times outside too. I stood right behind her once in a queue at the public library down Crossfield Street. She didn't look once at me, but I watched the back of her head and her hair in a long pigtail. It was very pale, silky, like Burnet cocoons. All in one pigtail coming down almost to her waist, sometimes in front, sometimes at the back. Sometimes she wore it up. Only once, before she came to be my guest here, did I have the privilege</i></p>	

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<p><i>to see her with it loose, and it took my breath away it was so beautiful, like a mermaid... (I, He)</i></p>	
<p><i>It was a good day's work. I booked out of the Cremorne three days before, and every night I moved into a new hotel and booked out the next morning so that I couldn't be traced. In the van I had the bed ready and the straps and scarves. I was going to use chloroform, I used it once in the killing-bottle. A chap in Public Analysis let me have it. It doesn't go weak but just to make sure I decided to mix in a bit of carbon tetrachloride, what they call CTC and you can buy anywhere... (I, He)</i></p>	
<p><i>I wake up. If I die, no one will ever know. It puts me in a fever. I can't write.</i></p> <p><i>(Night.) No pity. No God. ... If only I knew what I have done. Useless useless. God do not let me die. Do not let me die... (II, She)</i></p>	
<p><i>I must act now.</i></p> <p><i>I started today really. I've called him Ferdinand (not Caliban) three times, and complimented him on a horrid new tie. I've smiled at him, I've dutifully tried to look as if I like everything about him. He certainly hasn't given any sign of having noticed it. But he won't know what's hit him tomorrow. (II, She)</i></p>	

- ***Additional questions for discussion and writing:***



- What role does class play in the novel *Collector*? How do the class differences between Miranda and Clegg prevent them from seeing eye to eye?
- What effect does Miranda's death have on the narrative?
- Why has the author chosen Miranda's death in the end, rather than escape?
- 'Butterfly symbolism in the novel'. Create an essay about your point of view.
- 'Beauty & monster': how this motive is developed in the novel?
- Intertextuality features in the novel: Miranda, Ferdinando, Caliban (Shakspear's play "The Temrest" & its characters in the history of arts)

- ***Read & comment the critical article from the author's website. Are you agree with the author?***

The Collector

The Collector is the story of the abduction and imprisonment of Miranda Grey by Frederick Clegg, told first from his point of view, and then from hers by means of a diary she has kept, with a return in the last few pages to Clegg's narration of her illness and death.

Clegg's section begins with his recalling how he used to watch Miranda entering and leaving her house, across the street from the town hall in which he worked. He describes keeping an "observation diary" about her, whom he thinks of as "a rarity," and his mention of meetings of the "Bug Section" confirms that he is an amateur lepidopterist. On the first page, then, Clegg reveals himself to possess the mind-set of a collector, one whose attitude leads him to regard Miranda as he would a beautiful butterfly, as an object from which he may derive pleasurable control, even if "collecting" her will deprive her of freedom and life.

Clegg goes on to describe events leading up to his abduction of her, from dreams about Miranda and memories of his stepparents or coworkers to his winning a "small fortune" in a football pool. When his family emigrates to Australia and Clegg finds himself on his own, he begins to fantasize about how Miranda would like him if only she knew him. He buys a van and a house in the country with an enclosed room in its basement

that he remodels to make securable and hideable. When he returns to London, Clegg watches Miranda for 10 days. Then, as she is walking home alone from a movie, he captures her, using a rag soaked in chloroform, ties her up in his van, takes her to his house, and locks her in the basement room.

When she awakens, Clegg finds Miranda sharper than “normal people” like himself. She sees through some of his explanations, and recognizes him as the person whose picture was in the paper when he won the pool. Because he is somewhat confused by her unwillingness to be his “guest” and embarrassed by his inadvertent declaration of love, he agrees to let her go in one month. He attributes her resentment to the difference in their social background: “There was always class between us.”

Clegg tries to please Miranda by providing for her immediate needs. He buys her a Mozart record and thinks, “She liked it and so me for buying it.” he fails to understand human relations except in terms of things. About her appreciation for the music, he comments, “It sounded like all the rest to me but of course she was musical.” There is indeed a vast difference between them, but he fails to recognize the nature of the difference because of the terms he thinks in. When he shows her his butterfly collection, Miranda tells him that he thinks like a scientist rather than an artist, someone who classifies and names and then forgets about things. She sees a deadening tendency, too, in his photography, his use of cant, and his decoration of the house. As a student of art and a maker of drawings, her values contrast with his: Clegg can judge her work only in terms of its representationalism, or photographic realism. In despair at his insensitivity when he comments that all of her pictures are “nice,” she says that his name should be Caliban—the subhuman creature in Shakespeare’s *The Tempest*.

Miranda uses several ploys in attempts to escape. She feigns appendicitis, but Clegg only pretends to leave, and sees her recover immediately. She tries to slip a message into the reassuring note that he says he will send to her parents, but he finds it. When he goes to London, she asks for a number of articles that will be difficult to find, so that she will have time to, try to dig her way out with a nail she has found, but that effort also is futile.

When the first month has elapsed, Miranda dresses up for what she hopes will be their last dinner. She looks so beautiful that Clegg has difficulty responding except with clichés and confusion. When she refuses his present of diamonds and offer of marriage, he tells her that he will not release her after all. She tries to escape by kicking a log out of the fire, but he catches her and chloroforms her again, this time taking off her outer clothing while she is unconscious and photographing her in her underwear.

Increasingly desperate, Miranda tries to kill Clegg with an axe he has left out when he is escorting her to take a bath upstairs. She injures him, but he is able to prevent her from escaping. Finally, she tries to seduce him, but he is unable to respond, and leaves, feeling humiliated. He pretends that he will allow her to move upstairs, with the stipulation that she must allow him to take pornographic photographs of her. She

reluctantly cooperates, and he immediately develops the pictures, preferring the ones with her face cut off.

Having caught a cold from Clegg, Miranda becomes seriously ill, but Clegg hesitates to bring a doctor to the house. He does get her some pills, but she becomes delirious, and the first section ends with Clegg's recollection: "I thought I was acting for the best and within my rights."

The second section is Miranda's diary, which rehearses the same events from her point of view, but includes much autobiographical reflection on her life before her abduction. She begins with her feelings over the first seven days, before she had paper to write on. She observes that she never knew before how much she wanted to live.

Miranda describes her thoughts about Clegg as she tries to understand him. She describes her view of the house and ponders the unfairness of the whole situation. She frequently remembers things said by G. P., who gradually is revealed to be a middle-aged man who is a painter and mentor whom Miranda admires. She re-creates a conversation with Clegg over, among other things, the Campaign for Nuclear Disarmament. She gets him to promise to send a contribution, but he only pretends to. She admits that he's now the only real person in her world.

Miranda describes G. P. as the sort of person she would like to marry, or at any rate the sort of mind. She lists various ways he has changed her thinking, most of which involved precepts about how to live an authentic, committed life. Then she characterizes G. P. by telling of a time that he met her aunt and found her so lacking in discernment and sincerity that he made Miranda feel compelled to choose between him and her aunt. Miranda seems to choose his way of seeing, and he subsequently offers some harsh but honest criticism of her drawing, which seems to help her to become more self-aware and discriminating. Her friends Antoinette and Piers fail to appreciate the art G. P. has produced, and Miranda breaks with her Aunt Caroline over her failure to appreciate Rembrandt. Miranda describes her growing attraction to G. P., despite their age difference and his history of sexual infidelity. In the final episode about him, however, G. P. confesses to being in love with her and, as a consequence, wants to break off their friendship. She is flattered but agrees that doing so would probably be for the best.

Miranda says that G. P. is "one of the few." Her aunt—and Clegg—are implicitly among "the many," who lack creativity and authenticity. Indeed, Miranda associates Clegg's shortcomings with "the blindness, deadness, out-of-dateness, stodginess and, yes, sheer jealous malice of the great bulk of England," and she begins to lose hope. She gets Clegg to read *Catcher in the Rye*, but he doesn't understand it. Miranda feels more alone and more desperate, and her reflections become more philosophical. She describes her reasons for thinking that seducing Clegg might change him, and does not regret the subsequent failed attempt, but she fears that he now can hope only to keep her prisoner.

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Miranda begins to think of what she will do if she ever gets free, including revive her relationship with G. P. on any terms as a commitment to life. At this point, Miranda becomes sick with Clegg's cold, literally as well as metaphorically. As she becomes increasingly ill, her entries in the journal become short, declarative sentences and lamentations.

The third section is Clegg's, and picks up where his first left off. He tells of becoming worried over her symptoms and over her belief that she is dying. When he takes her temperature, Clegg realizes how ill Miranda is and decides to go for a doctor. As he sits in the waiting room, Clegg begins to feel insecure, and he goes to a drugstore instead, where the pharmacist refuses to help him. When he returns and finds Miranda worse, Clegg goes back to town in the middle of the night, to wake a doctor; this time an inquisitive policeman frightens him off. Miranda dies, and Clegg plans to commit suicide.

In the final section, less than three pages long, Clegg describes awakening to a new outlook. He decides that he is not responsible for Miranda's death, that his mistake was kidnapping someone too far above him, socially. As the novel ends, Clegg is thinking about how he will have to do things somewhat differently when he abducts a more suitable girl that he has seen working in Woolworth's⁶.

For notes:

⁶ According to the resource: URL : <http://www.fowlesbooks.com/novels-of-john-fowles/#the-collector>

Module 4 AMERICAN LITERATURE: 20th CENTURY

11. AMERICAN NOVEL: THE FIRST HALF OF THE XXTH CENTURY


- Modernism in American literature. American literature in the 1st half of the XXth century.
- The Lost Generation as a literary movement. E. Hemingway and analysis of his novels.
- The Jazz age: F. S. C. Fitzgerald and analysis of his novels.

Tasks and questions:

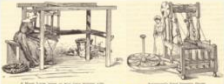
- **Comment & explain the context:** *American literature in the 1st half of the XXth century.*

In the early 20th century, the United States of America were under the influence of social and cultural changes:


- ✓ Industrial development,
- ✓ industrial revolution,
- ✓ scientific and technological progress.



A HAND LOOM, 1830. AS IT WAS USED BEFORE 1775.



THE INDUSTRIAL REVOLUTION



The Industrial Revolution
(1750s - 1914)

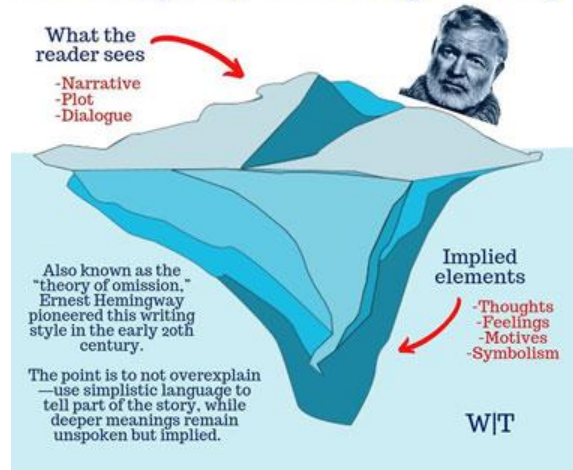
General characteristics of the literary process in the

first half of XX century:

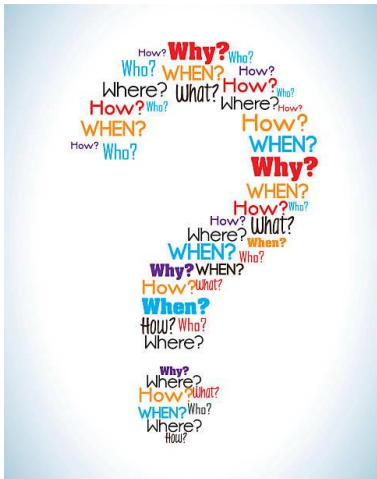


- *Explain the term.* What is Hemingway's theory of omission or "iceberg principle?"

Hemingway's Iceberg Theory



- **Additional questions for discussion and writing:**



- What characterizes Hemingway's writing style?
- Read the novel 'Old Man and the Sea' (the short story 'The cat on the Rain') & explain this style.
- Where did the title *For Whom The Bell Tolls* come from, and what does it mean?
- How does Fitzgerald's language hint at the tension between the "old money" class and the nouveau riche?
- What is important about the title of *The Great Gatsby*? What are the conflicts in *The Great Gatsby*?
- Discuss the role and treatment of women in the novel *The Great Gatsby*. What does Nick mean when he states, "Dishonesty in a woman is a thing you never blame deeply"?
- Discuss the final three paragraphs of *The Great Gatsby*. How is this conclusion a statement on the dangers and delusions of holding on to the past? Explain your answer.

12. AMERICAN EXPERIMENTAL DRAMA

- *E. O'Neill* and his plays (analysis).
- “Plastic theatre” and literary works by *T. Williams* (analysis).
- Absurdist plays written by *E. Albee* (analysis).

Tasks and questions:

- **Media researching:**

Prepare & present the short report about the film adaptations, theatre performances of the author’s plays. Tell about the famous actors of these adaptations:

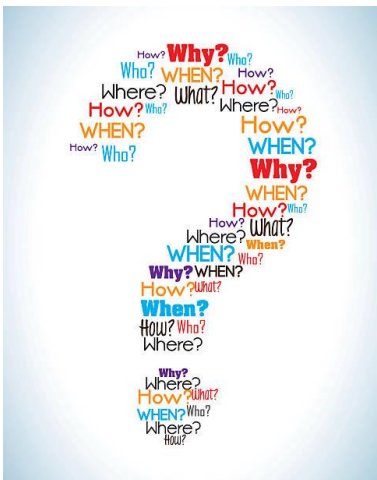
Tennessee Williams

- *A Streetcar Named Desire* (1947),
- *Cat on a Hot Tin Roof* (1955),
- *Sweet Bird of Youth* (1959).

The collage includes three posters: a yellow poster for 'Cat on a Hot Tin Roof' featuring Elizabeth Taylor and Paul Newman; a black and white poster for 'Sweet Bird of Youth' featuring Paul Newman and Geraldine Page; and a black and white photograph of a woman, likely from a performance of 'A Streetcar Named Desire'.

- *Additional questions for discussion and writing:*

“Plastic theatre” and literary works by T. Williams



- Describe the setting of the story written by T. Williams *A Streetcar Named Desire*. How does Elysian Fields contrast with Belle Reve? Why is this contrast important as a tool of characterization?
- How do the characters of a play *A Streetcar Named Desire* (Blanche and Stella) differ? How are they similar?
- What is the significance of the music throughout the plays written by T. Williams? How does the music change from scene to scene? What inner emotions of the characters are represented through music and in what style?
- How are the motifs of water and flowers used throughout the narrative of a play *A Streetcar Named Desire*? What do these motifs represent symbolically? How do they inform and illustrate the themes of the play?

#13. AMERICAN LITERATURE AND POSTMODERNISM

- Postmodernism: its notions and views.
- Features of postmodernism.
- Ch. Palanik – a postmodern writer.
- “The Fight Club” as an example of a postmodern novel.

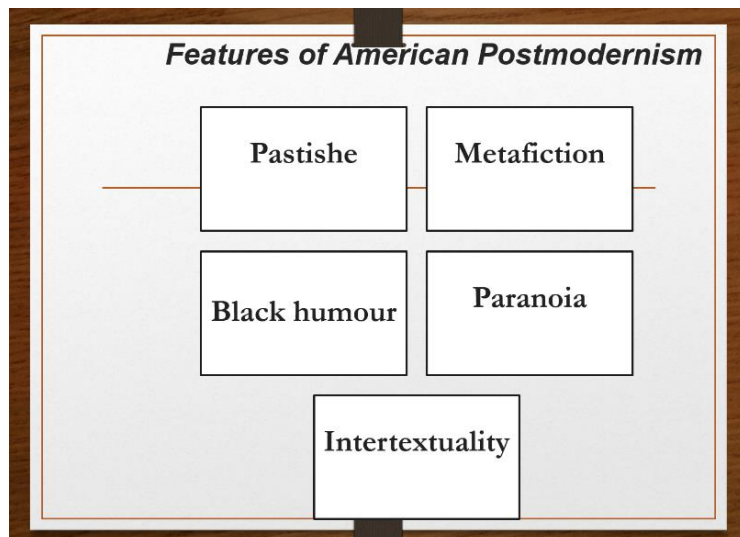
Tasks and questions:

- *Comment & explain:*

POSTMODERNISM

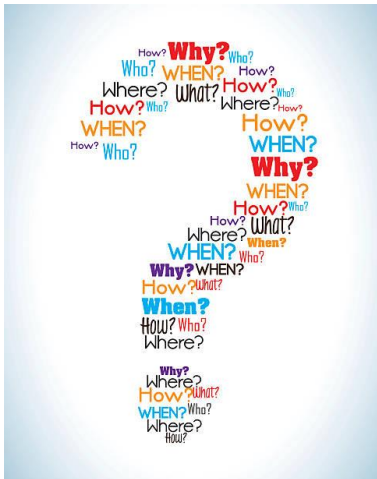
- **According to R. Barth:** postmodernism – is a culture of new content.
- **U. Eco** highlighted the principles of postmodern perception, which is disillusionment with philosophical ideas and is a response to a crisis that embraces European culture.

- *Give the examples:*



Chuck Palaniuk. ‘FIGHT CLUB’

○ **Additional questions for discussion and writing:**



- What is the significance of the fact that the Narrator / Jack’s real name is never revealed?
- Compare and contrast the lives and personalities of Tyler and the narrator.
- What are the men in the fight club searching for? Why do their everyday lives fail to satisfy them?
- Examine the depiction of violence in the novel *The Fight Club*. Does it glorify it or depict its gruesome realities?
- Examine the criticism of advertising in the novel *The Fight Club*. What effect does advertising have on a society’s members? Do these goals differ between genders or classes or are they basically the same?
- In modern society men have forgotten how to be men. How does Tyler plan to help men reclaim their rightful place in the world?
- Why does accepting death play such a big part in Tyler’s plan to change the world?

● **Media researching:**

Prepare & present the short report about the film adaptation of the novel. Tell about the famous actors of this adaptation.

● **Items to be discussed:**

- Modernism – Postmodernism: Pro & contra.
- Tomas Pynchon, Chuck Palaniuk, Italo Calvino, Kurt Vonnegut, Don DeLillo, Ken Kesey... - how to understand, to reflect, to explain these literature.

● **Explain the meaning of literary terms:**

<i>humanism</i>	<i>black humor</i>	<i>play with readers</i>
<i>pastish</i>	<i>paranoia</i>	<i>‘The author’s death’</i>
<i>irony</i>	<i>parody</i>	<i>intertextuality</i>

TASKS FOR SELF-CONTROL & reflection

Task 1. COURSE REVIEW

I. Continue the following sentences:

ENGLISH LITERATURE

1. Ancient people (Celts) made up stories about their gods and heroes which are called_____.
2. A valuable source of information about the early inhabitants of the British Isles is _____.
3. The period in the history of English literature which lasted for 12 centuries is called_____.
4. A poem about times before the Anglo-Saxons Came to Britain is called_____.
5. Important historical documents written by medieval monks are called_____.
6. A brave hero who fought with a dragon protecting people described in an Anglo-Saxon poem _____.
7. The only book on Anglo-Saxon history is called_____.
8. The growth of culture in Britain caused by _____ .
9. The foundation stone of all British poetry is _____.
- 10.The first prose in English literature is_____.
11. The first universities appeared in____ century.
12. The greatest writer of the 14th century who cleared a way to realism is_____.
13. The creator of a new literary language who wrote in a London dialect that could be understood throughout the country is_____.
14. The English writer (14th century) who created a lot of modern English words is _____.
15. Genre of folk poetry in the 15th century is a _____.
16. Cultural development in Europe between the 14th and 17th centuries is called _____.
17. The greatest progressive revolution in thought, passion and character, learning and talent is called _____.
18. The author who described a perfect social system is _____.
19. The first playhouse was called_____.
20. G. Byron and W. Wordsworth were famous English _____.
21. The type of verse that developed in Renaissance and contains 14 lines is called _____.
- 22.The trend that expressed opposite point of view than romanticism is called_____.
23. Representatives of this movement wanted to bring knowledge. It is called_____.

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24. New outlook dealing with human beings, their intelligence, experience and mental abilities is called _____.
25. Type of verse in Norman literature written in Romanic dialect is called _____.
26. Short stories with animals for characters are called _____.
27. Pre-Renaissance period was after _____.
28. The English writer who set up the first printing-press in Wesminster is _____.
29. The contribution of the English Renaissance literature into world literature _____.
30. Enlightenment is _____.
31. Usual heroes in usual situations depict _____ (the name of the trend).
32. Modernism is _____.
33. Intellectual drama was created by _____.
34. The Theatre of the Absurd is a _____.
35. Specific features of English Romanticism are the following _____.
36. Historical novel was created by _____.
37. Features of postmodern manner are the following _____.
38. Stream of consciousness can be described as _____.
39. Existentialism is _____.
40. Features of modernism in the English drama _____.

AMERICAN LITERATURE

1. The richest age in th history of American literature is _____.
2. The American writer who developed detective and psychological stories is _____.
3. American realist writers are the following: _____.
4. The Lost Generation is _____.
5. Plastic theatre is a _____.
6. American dramatists (20th century): _____.
7. Features of modernism in American drama _____.
8. Views on postmodernism: _____.
9. American postmodernists are _____.

Task 2. GENERAL about MODERNISM

Level	Expected outcome
Knowledge (Remember)	<p>Define the literary terms:</p> <ul style="list-style-type: none"> ✓ Modernism – ✓ Avant-garde – ✓ Stream of consciousness – ✓ Impressionism – ✓ Expressionism – ✓ Theatre of the Absurd - ✓ Mythologizing –
Comprehension (Understand)	<p>Describe with examples and personalities the literary terms (2-3 from the list)</p>
Application (Apply)	<p>Paint the scheme or the model “Modernism – avant-gardism: pro & contra”</p>
Analysis (Analyze)	<p>Select the main fiction features of the Literary Modernism (“+ or -”):</p> <ul style="list-style-type: none"> – the form over the content; – integration with the artistic principles of realism and naturalism; – the modernist writer uses intuition and imagination; – this literature has no drama, only experimental poetry and prose; – the reality over the art imagination. <p>Compare the literature of the Modernism and Realism in the format of the mini-article (*under the table).</p>
Synthesis (Create)	<p>Write down the 3-4 main thesis about the basic trends of the new literary movements in the XX cent.</p>
Evaluation (Evaluate)	<p>Create the essay (*one from the list):</p> <ol style="list-style-type: none"> 1. My opinion about the psychological & philosophical basic of the Modernism in Art. 2. My opinion about the revolutionary ideas of the Modernism in Art. 3. Critical opinion about “the shocking literature” of the XX cent.

Perceptions of English & American literature

For notes:

A series of horizontal lines for writing notes, enclosed in a decorative border. The lines are evenly spaced and extend across the width of the page. The border consists of a solid line on the top and bottom, and a dashed line on the left and right sides.

Task 3. BRITISH / AMERICAN LITERATURE COMPREHENSION TEST

CHECK YOURSELF

Instructions: The test consists of 30 questions from all the periods of literature development. Try to check your knowledge of the material: deep and profound (26-30), good / higher than an average level (20-25). If the score is below 20, the knowledge is lower than average and can hardly be considered satisfactory.

1. **Which of the following works is the most important Chaucer's creation?**
 - a. The Legend of Good Women
 - b. Troilus and Criseyde
 - c. The Canterbury Tales
 - d. The Decameron
2. **Typical British romances were literary expressions of ...**
 - a. chivalry
 - b. war
 - c. warriors
 - d. love
3. **Time limits of the Renaissance period in English literature are...**
 - a. the 16th century
 - b. the end of the 15th century
 - c. the 15th century
 - d. the 16th and 17th centuries
4. **The author of "Paradise Lost" and "Paradise Regained" is ...**
 - a. John Milton
 - b. Ben Jonson
 - c. Edmund Spenser
 - d. John Bunyan
5. **"Midsummer Night's Dream", "The Merchant of Venice" are Shakespeare's ...**
 - a. tragedies
 - b. comedies
 - c. sonnets
 - d. romances
6. **"Julius Caesar", "Hamlet", "Othello", "King Lear", "Macbeth", "Antony and Cleopatra" are Shakespeare's ...**
 - a. romances
 - b. sonnets

- c. tragedies
- d. plays

7. **Which of the following works doesn't belong to Walter Scott?**

- a. "Kenilworth"
- b. "Childe Harold"
- c. "Ivanhoe"
- d. "Waverley"

8. **Novels "Pride and Prejudice", "Sense and Sensibility" were written by...**

- a. Charlotte Bronte
- b. Miss Frances Burney
- c. Jane Austen
- d. Maria Edgeworth

9. **The most famous work of Lord Byron is ...**

10. **"The Pickwick Papers", "David Copperfield", "Dombey and Son", "Bleak House" were written by ...**

- a. Charles Dickens
- b. William Thackeray
- c. Charlotte Bronte
- d. Oliver Twist

11. **William Thackeray's masterpiece is ...**

12. **The most important work of Charlotte Bronte in romantic spirit is ...**

- a. "Evelina"
- b. "Jane Eyre"
- c. "Sense and Sensibility"
- d. "Pride and Prejudice"

13. **John Galsworthy's most important work is ...**

- a. "The Forsyte Saga"
- b. "The Patrician"
- c. "The Freeland"
- d. "The Island Pharisees"

14. **The best known novel of Mark Twain is...**

15. **The word NEVERMORE is a reminder from the poem ... of**

16. **The predominant XXth century English literary movement is ...**

- a. modernism
- b. postmodernism
- c. surrealism
- d. realism

17. **Genre the most peculiar to Herbert Wells literary creation is ...**

- a. horror

- b. drama
 - c. science fiction
 - d. comedy
18. **The nickname ‘Father of the Detective Story’ was given to ...**
19. **A writer who wrote about questions of life and death, the struggle to survive with dignity and integrity, adventures at sea, and about the Alaska Gold Rush is ...**
- a. Scott Fitzgerald
 - b. John Updike
 - c. Jack London
 - d. Ernest Hemingway
20. **The author of the novel ‘A Farewell to Arms’ ...**
21. **The novel “An American Tragedy” by Theodore Dreiser is based on an unreal story.**
- a. True
 - b. False
22. **In his works William Faulkner used the literary technique of ‘stream of consciousness’**
- a. True
 - b. False
23. **The best known novel of Scott Fitzgerald is ...**
- a. “Tender is the Night”
 - b. “The Beautiful and the Damned”
 - c. “The Great Gatsby”
 - d. “This Side of the Paradise”
24. **Ernest Hemingway’s story of an old fisherman, his long and lonely struggle with a fish and the sea and his victory in defeat is the short novel**
25. **The author of psychological short stories and novels ‘Daisy Miller’, ‘What Maisie Knew’, “The Ambassadors”, “The Bostonians” were written by ...**
- a. Mark Twain
 - b. Edith Wharton
 - c. Henry James
 - d. Theodor Dreiser
26. **Sentimental fiction portraying slavery as an institution is the novel by Harriet B. Stowe ‘Uncle Tom’s Cabin’**
- a. True
 - b. false
27. **The author of the novels ‘And Sun Also Rises’, ‘Men Without Women’ who won Nobel Prize in Literature is ...**
28. **The author of ‘Call of the Wild’, ‘White Fang’, ‘The Sea Wolf’, ‘Martin Eden’**

Perceptions of English & American literature

is ...

29. 'Life on the Mississippi', 'Adventures of Tom Sawyer' are novels written by ...
30. The main theme of Ernest Hemingway's novels 'For Whom the Bell Tolls' and 'A Farewell to Arms' is money, richness and happiness they bring.
- a. True
- b. False

Key to the test:		
1. c	11. Vanity Fair	20. E. Hemingway
2. d	12. b	21. b
3. d	13. a	22. a
4. a	14. The Adventures of Huckleberry Finn	23. c
5. b	15. Raven --- E.A.Poe	24. The Old Man & the Sea
6. c	16. a	25. c
7. b	17. c	26. a
8. c	18. E.A.Poe	27. E. Hemingway
9. Child Harold	19. c	28. Jack London
10. a		29. Mark Twain
		30. b



TEST CONTROL

I. BRITISH LITERATURE

Literary Genres, Devices And Trends

1. Beowulf is the earliest English _____.

- A ballad
- B epic poem
- C legend



2. What kind of literary device is used in the following text?

He was four times a father, this fighter prince:
one by one they entered the world,
Heorogar, Hrothgar, the good Halga
and a daughter, I have heard, who was Onela's queen,
a balm in bed to the battle-scarred Swede.

Beowulf, translated by Seamus Heaney

- A alliteration
- B diction
- C assonance

3. Which of the following statements is the best sonnet definition?

- A a poem with no rhyme scheme or meter
- B a poem that generally follows either the Italian or English conventions of strict meter and rhyme scheme
- C a fourteen line poem with rhyme scheme ABAB CDCD EFEF GG.

4. Sonnet originated in _____.

- A Italy
- B Britain
- C France



5. What kind of literary form is this?

*Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.*

Romeo and Juliet by William Shakespeare, 1594

- A ballad
- B sonnet
- C stanza
- D fable

6. What type of poetry is this?

*HAMLET: To be, or not to be- that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them. To die- to sleep-
No more; and by a sleep to say we end
The heartache, and the thousand natural shocks
That flesh is heir to. 'Tis a consummation
Devoutly to be wish'd. To die- to sleep.
To sleep- perchance to dream: ay, there's the rub!*

Hamlet by William Shakespeare

- A free verse
- B rhymed verse
- C blank verse

7. What kind of literary device is used?

*JAQUES: All the world's a stage,
And all the men and women merely players;
They have their exits and their entrances*

As You Like It by William Shakespeare

- A metonymy
- B metaphor
- C simile

8. What kind of rhyme scheme has the following sonnet?

*One foot down, then hop! It's hot.
Good things for the ones that's got.
Another jump, now to the left.
Everybody for himself.
In the air, now both feet down.
Since you black, don't stick around.
Food is gone, the rent is due,
Curse and cry and then jump two.
All the people out of work,
Hold for three, then twist and jerk.
Cross the line, they count you out.
That's what hopping's all about.
Both feet flat, the game is done.
They think I lost. I think I won.*

"Harlem Hopscotch" by Maya Angelou, 1971

- A AABB CCDD EEFF GG
- B ABAB CCDD EFEF GG
- C ABAB CDCD EFEF GG

9. What kind of rhyme scheme has the following ballad?

*I saw pale kings and princes too,
Pale warriors, death-pale were they all;
They cried 'La Belle Dame sans Merci
Thee hath in thrall!' I saw their starved lips in the gloam,
With horrid warning gapèd wide,*

Perceptions of English & American literature

And I awoke and found me here,
On the cold hill's side. And this is why I sojourn here,
Alone and palely loitering,
Though the sedge is withered from the lake,
And no birds sing.

"La Belle Dame sans Merci" by John Keats

- A ABCB
- B AABC
- C ABAC

10. Romanticism in literature can be defined as _____.

- A a trend that seeks to replicate everyday reality
- B senses and emotions over reason and intellect
- C the presentation of details that are actually part of life
- D the belief that existence comes before essence

11. A period in literary history which started around the early 1900s and continued until the early 1940s is called _____.

- A Neoclassical Period
- B Modern Period
- C Victorian Period
- D Edwardian Period

12. British romances were made on the base of_____.

- A Old English chronicles
- B Celtic legends
- C Norman-French poetry

13. During the 12th and 13th centuries Norman Literature was presented by_____.

- A romantic legends
- B political essays
- C historical chronicles

14. The British Renaissance (1500–1660) was famous for the raise of _____.

- A church literature
- B folk songs and ballads
- C sonnets and drama

15. Which genre is characterized by the following features: describes historical events, ordinary people who create and move history; real personalities are only decorations _____.

- A manuscript
- B historical novel
- C chronicle

16. It was a rational age in the history of English literature; another name of the movement – the Age of Reason. It was a manifest for human virtue and reason.

- A Renaissance
- B Pre-renaissance
- C Enlightenment



17. Cultural development in Europe between the 14 and 17 centuries

- A Age of Reason
- B Middle Ages
- C Enlightenment
- D Renaissance

18. This trend belongs to Western European drama and its plays have lack of thoughtful action, characters with unnatural behavior, dialogues without logic, there is no conflict between characters.

- A Theatre of the Absurd
- B Intellectual Drama
- C Plastic Theatre

19. Which trend is characterized by these ideas: “We mean that man first of all exists, encounters himself, surges up in the world – and defines himself afterwards”, “Man is nothing else but that which he makes of himself”?

- A stream of consciousness
- B existentialism
- C lost generation

20. A system of ideas made by Jean Paul Sartre in the 1940s in which the word has no meaning and each person is alone and completely responsible for own actions, by which he makes his own character is called _____.

- A stream of consciousness
- B existentialism
- C lost generation

21. New tendencies in literature (last decades of the XX century) are called ____.

- A avant-garde
- B postmodernism
- C modernism
- D realism

22. The term used to refer to the range of textual relations and stressed that any text is always a component of a broad cultural text

- A irony
- B intertextuality
- C parody
- D pastiche

23. An imitation of a particular writer, artist, or genre, which aimed to produce a comic effect; a leading device in postmodernism

- A irony
- B intertextuality
- C parody
- D pastiche

24. A method of narration that describes the flow of thoughts in the minds of the characters is called _____.

- A stream of consciousness
- B symbolism
- C magical realism
- D futurism

II. British Literature: Main Points in Its History

1. Ecclesiastical History of the English People was written by_____

- A Alfred the Great
- B Monk Bede
- C Unknown scribe

2. Which poem tells about times which lasted long before the Anglo-Saxons came to Britain?

- A Canterbury Tales
- B Celtic Sagas
- C Beowulf
- D Anglo Saxon Chronicle

3. The first example of prose in English literature is_____.

- A Ecclesiastical History of the English People
- B The Canterbury Tales
- C Anglo-Saxon Chronicle

4. Anglo-Saxon poem *Beowulf* was written in the Early Middle Ages by ____.

- A an unknown scribe
- B a Germanic knight
- C a Norman-French monks

5. What Shakespeare's play is about a prince who contemplates suicide after the murder of his father, the king?

- A Hamlet
- B Othello
- C Macbeth
- D Henry IV

6. The *Canterbury Tales* written by G. Chaucer can be described as ____.

- A a series of stories in a verse
- B rhymed tales about heroes
- C tales about Robyn Hood

7. The greatest writer of the 15th century, who set up the first printing press in Westminster

- A G. Chaucer
- B W. Caxton
- C E. Spencer

8. Sir Walter Scott created ____.

- A the first English science fiction
- B the first historical novel
- C the first English chronicle

9. Choose English Romantic poets from the following list (2)

- A G. Byron
- B J. Austen
- C W. Thackeray
- D W. Scott
- E W. Wordsworth
- F W. Whitman
- G T. S. Eliot

10. Features of the Stream of consciousness are in the works written by ____.

- A T. S. Eliot
- B E. Pound
- C D. W. Lawrence
- D J. Joyce
- E W. Wordsworth

11. Features of Existentialism can be found in the following novel:

- A Ivanhoe
- B The Masque of the Red Death
- C The Vanity Fair
- D The Lord of the Flies

12. Read the following statements and decide if they are ***True or False***. Correct false statements with true information.

	<i>Statement</i>	<i>True</i>	<i>False</i>
0	The beginning of British Literature deals with the needs of Normans.		

Perceptions of English & American literature

1	Anglo-Saxons brought a lot of oral legends to Britain.		
2	The poem Beowulf was written in the 14 th century.		
3	The Anglo-Saxon Chronicle is considered to be the first history of England.		
4	Much of the Middle English writings were religious.		
5	Poetry in Norman-French created by monks.		
6	Romances appeared in the Middle Ages and have ordinary people as characters.		
7	William Langland was a famous prose author.		
8	William Langland translated part of the Bible into English.		
9	William Caxton was a creator of a new literary language.		
10	Robin Hood is a historical character.		
11	Pre-renaissance period is famous for folk-songs,		
12	William Shekespeare is believed to be the first English Humanist.		
13	Sonnet was developed in the English Renaissance.		
14	King James translated the Bible.		
15	D. Defoe and J. Swift put the beginning of romanticism.		
16	Sentimentalism appeared towards the middle of the 17 th century.		
17	In the 18 th century R. Sheridan created realistic drama.		
18	Romanticism includes the works of W. Wordsworth, S. Coleridge, William Blake, Lord Byron, John Keats, and others.		
19	Robert Burns was a famous English dramatist.		
20	Realism includes the works of Percy Bysshe Shelley, Thomas De Quincey, <u>Jane Austen</u> , and <u>Mary Shelley</u> .		
21	Lyrical Ballads is considered to be the manifest of romanticism.		
22	Modernism originated in the late 19 th and early 20 th centuries.		
23	Modernism is characterized by a break with traditional ways of writing.		

Perceptions of English & American literature

24	Charles Dickens, Charlotte and Emily Bronte, Elizabeth Gaskell, George Eliot (Mary Ann Evans) were famous modernists.		
25	Modernism was influenced by ideas of Friedrich Nietzsche, Ernst Mach, and Sigmund Freud.		
26	It is difficult to define whether modernism has ended.		
27	Joseph Heller, Anthony Burgess, John Fowles, Iain Banks are famous modernist writers.		
28	Postmodernism originated in the late 20 th century.		
29	Stream of consciousness was developed by postmodernist poets.		
30	Postmodernism has clear periodization.		

III. American Literature: Main Points in Its History

Main trends, Genres and Literary Devices

1. Who was the father of US literature and the author of the US Declaration of Independence, the US Constitution, and the Versailles Peace Treaty of 1783?

- A Thomas Jefferson
- B Thomas Paine
- C Benjamin Franklin

2. Which of the following is the prime example of *slavery fiction*?

- A Uncle Tom's Cabin (by Harriet Beecher Stow)
- B The Red Badge of Courage (by Stephen Crane)
- C The Old Man and the Sea (by Ernest Hemingway)
- D The Waste Land (by T. S. Eliot)

3. American fiction was created by ____.

- A Royall Tyler
- B William Hill
- C J. F. Cooper
- D William Bryant

4. The American Renaissance is known as ____.

- A The Romantic Period and the Age of Transcendentalism
- B The Period of Realism and Naturalism
- C The Age of Reason or Enlightenment

5. An American literary and philosophical movement that lasted from the 1830s to the 1850s that emphasized the importance and equality of the individual

- A Enlightenment
- B Romanticism
- C Transcendentalism

6. Which trends were dominant in the literature of England and the USA in 19 century?

- A Realism, Romanticism and Enlightenment
- B Realism, Romanticism and Transcendentalism
- C Romanticism and Enlightenment

7. Founders of American Realism are _____.

- A Henry James, Mark Twain
- B T. S. Eliot, William Faulkner
- C Arthur Miller, Tomas Pynchon
- D Edgar Allen Poe, Herman Melville

8. This author wrote *The Sun Also Rises* about one journalist who travels from Paris to Pamplona to observe the running of the bulls

- A F. Scott Fitzgerald
- B Ernest Hemingway
- C Tennessee Williams

9. *Adventures of Huckleberry Finn* was written by_____.

- A Mark Twain
- B William Shakespeare
- C Charles Dickens

10. Which of these women is not a poet?

- A Jane Austen
- B Emily Dickinson
- C Elizabeth Browning

11. What kind of literary device is used in the poem?

*Deep into that darkness peering, long I stood there wondering, fearing,
Doubting, dreaming dreams no mortal ever dared to dream before*

Edgar Allen Poe, The Raven

- A alliteration
- B diction
- C assonance

12. What kind of literary device is used in the poem?

*How they tinkle, tinkle, tinkle
In the icy air of night!
While the stars that oversprinkle
All the heavens seem to twinkle
With a crystalline delight;
Keeping time, time, time
In a sort of Runic rhyme*

Edgar Allan Poe, The Bells

Perceptions of English & American literature

- A alliteration
- B consonance
- C assonance

13. Who wrote the poem from which these lines are taken?

The Song of Hiawatha
On the shores of Gitche Gumee,
Of the shining Big-Sea-Water,
Stood Nokomis, the old woman,
Pointing with her finger westward,
O'er the water pointing westward,
To the purple clouds of sunset.

- A Henry Longfellow
- B Walt Whitman
- C Ralph Waldo Emerson

14. The American writer who developed detective and psychological stories is_____.

- A Ernest Hemingway
- B Charles Dickens
- C Edgar Allen Poe
- D F. Scott Fitzgerald

15. Walt Whitman and Nathaniel Hawthorne were famous representatives of _____.

- A American Realism
- B American Enlightenment
- C American Renaissance
- D American Modernism

16. Ralph Waldo Emerson was a famous representative of _____.

- A American Realism
- B American Enlightenment
- C American Romanticism
- D American Transcendentalism

17. Which of these authors is a dramatist (XXth century)?

- A Edward Albee
- B Ernest Hemingway
- C F. Scott Fitzgerald
- D Thomas Paine

18. Which of these authors belongs to The Lost Generation in XX cent. (2)

- A Tennessee Williams
- B F. Scott Fitzgerald
- D Thomas Paine
- E Mark Twain

C T. S. Eliot

F Ernest Hemingway

G Ralph Waldo Emerson

19. Edward Albee is considered to be a representative of one of the following trends

A Plastic Theatre

C Social Drama

B The Theatre of the Absurd

20. Which of the following statements are true about American experimental drama of the XXth century?

A Tennessee Williams was a founder of Intellectual Drama

B Plastic Theatre was created by Tennessee Williams

C I. O'Neill created Psychological Drama

D S. Becket was a founder of The Theatre of the Absurd

21. Literature of this trend is characterized by heavy reliance on techniques like fragmentation, paradox and is often defined as a style or trend which emerged in the post–World War II era

A Modernism

D Existentialism

B The Lost Generation

E Symbolism

C Postmodernism

F Magical Realism

22. This literature as a whole, tends to resist definition or classification as a 'movement'

A Modernism

D Existentialism

B Futurism

E Symbolism

C Postmodernism

F Magical Realism

23. Find out all postmodernist writers from the following list

A F. Scott Fitzgerald

D William Faulkner

B Elizabeth Browning

E Kurt Vonnegut

C Tomas Pynchon

F John Barth

24. It refers to the relationships or links that may be found among different books or texts:

A irony

C parody

B intertextuality

D pastiche

25. This genre of literature portrays fantastical events in an otherwise realistic tone

- | | |
|---|--|
| <p>A science fiction</p> <p>B magical realism</p> | <p>C historical novel</p> <p>D plastic theatre</p> |
|---|--|

26. Read the following statements and decide if they are *True or False*. Correct false statements with true information.

	<i>Statement</i>	<i>True</i>	<i>False</i>
0	The beginning of American Literature dates back 8 centuries.		
1	Indians brought a lot of oral poems to the United States of America.		
2	The American literary tradition began as part of the broader tradition of <u>English literature</u> .		
3	The Colonial period in American Literature took place in the 17 th century.		
4	The writings were mostly historical or religious in the Early national period.		
5	James Fenimore Cooper was one of the notable writers who created American fiction.		
6	Edgar Allan Poe created poetry under the influence of British tradition.		
7	Nathaniel Hawthorne and Harriet Beecher Stowe were representatives of American Romanticism.		
8	Famous American transcendentalist is Edgar Allan Poe.		
9	Theodore Dreiser and <u>Jack London</u> were American naturalists.		
10	The Naturalist period was close to Realistic period		
11	American realists tried to depict unusual characters in unusual situations.		
12	Robert Frost and T. S. Eliot were famous modernist fiction writers.		
13	Eugene O'Neill as a dramatist depicts social issues.		
14	Edgar Allan Poe put the beginning of modernism.		

Perceptions of English & American literature

15	In the middle of the 20 th century sexuality became bright in literature.		
16	T. Williams is a founder of his own dramatic system.		
17	The birth of American absurdist drama deals with plays written by Eugene O'Neill.		
18	Postmodernism in the USA originated in the late 20 th century.		
19	Thomas Pynchon and Ch. Palaniuk support modernist manners.		
20	<i>The Beat Generation</i> was close to “anti-traditional literature”.		
21	<i>The Lost Generation</i> was presented by poetry and short stories.		
22	John Steinbeck, Ernest Hemingway and William Faulkner were close to postmodernist tradition.		
23	F. Fitzgerald and Ernest Hemingway, were influenced by World War I.		
24	The Modern Period is one of the richest in the history of American literature.		
25	The American literary tradition <u>was influenced by the British literary tradition.</u>		

IV. Literary Devices: Poetry & Prose

MIXED EXAMPLES

A. Match the example from literature with the name of device used by the author:

1	<p>“Once upon a midnight dreary, while I pondered, weak and weary...” Edgar Poe, <i>The Raven</i></p>	a	assonance
2	<p>Hear the loud alarum bells – Brazen bells! What tale of terror, now, their turbulency tells! In the startled ear of night How they scream out their affright! Too much horrified to speak, They can only shriek, shriek, Out of tune...” Edgar Poe, <i>The Bells</i></p>	b	consonance
3	<p>Tyger Tyger, burning bright, In the forests of the night; What immortal hand or eye, Could frame thy fearful symmetry? William Blake, <i>The Tyger</i></p>	c	alliteration
4	<p>I wandered lonely as a cloud That floats on high o'er vales and hills... W. Wordsworth</p>	d	inversion
		e	simile

B. Match the example from literature with the name of device used by the author:

1 The sun in the west was a drop of burning gold that slid nearer and nearer the sill of the world.

William Golding, *Lord of the Flies*

a simile

2 From the earth thou springest
Like a cloud of fire

Percy Bysshe Shelley, *To a Skylark*

b metaphor

3 Once upon a midnight dreary, while I pondered, weak and weary,
Over many a quaint and curious volume of forgotten lore.
While I nodded, nearly napping, suddenly there came a tapping,
As of some one gently rapping, rapping at my chamber door.

Edgar Poe, *The Raven*

c onomatopoeia

4 I was just beginning to yawn with nerves thinking he was trying to make a fool of me when I knew his tattarrattat at the door.

James Joyce, *Ulysses*

d assonance

e hyperbole

G. Match the example from literature with the name of device used by the author:

- 1 The cafe was like a battleship stripped for action **a** *onomatopoeia*
 Ernest Hemingway, *The Sun Also Rises*

<p>2 But, soft! what light through yonder window breaks? It is the east, and Juliet is the sun. William Shakespeare, <i>Romeo and Juliet</i></p>	<p>b <i>metaphor</i></p>
<p>3 How they clang, and clash, and roar! What a horror they outpour On the bosom of the palpitating air! Yet the ear it fully knows, By the twanging And the clanging, How the danger ebbs and flows; Yet the ear distinctly tells, In the jangling And the wrangling, How the danger sinks and swells, By the sinking or the swelling in the anger of the bells, Of the bells Edgar Allan Poe, <i>The Bells</i></p>	<p>c <i>simile</i></p>
<p>4 MACBETH: Will all great Neptune's ocean wash this blood Clean from my hand? No. This my hand will rather The multitudinous seas incarnadine, Making the green one red. William Shakespeare</p>	<p>d <i>metonymy</i></p>
	<p>e <i>hyperbole</i></p>

GLOSSARY

OF LITERARY TERMS AND NOTIONS

- + **Burlesque**, a performance or piece of writing that makes something funny by repeating or performing it in a silly way (*пародія, карикатура*).
- + **Chivalry**, the qualities of being polite and honest and having honour that were expected of a knight (*лицарство*).
- + **Constricted**, smaller or narrower (*скорочений*).
- + **Corollary**, something that will also be true if a particular idea or statement is true, or something that will also exist if a particular situation exists (*наслідок, результат, висновок*).
- + **Counter**, to reply to a criticism or statement that you disagree with (*протистояти, заперечувати*).
- + **Cramped**, feeling uncomfortable in a space that is too small (*стислий, обмежений*).
- + **Dashing**, attractive and fashionable in an exciting way (*живий, енергійний, сильний*).
- + **Decadence**, behaviour that is considered immoral because it concentrates too much on pleasure (*падіння моральне*).
- + **Denounce**, to criticize someone or something severely in public (*засуджувати, викривати*).
- + **Designate**, to formally choose someone or something for a particular purpose; to represent something in a particular way, for example with a sign or symbol (*визначати, встановлювати*).
- + **Diction**, the choice of words used in a speech or piece of writing (*манера висловлюватися; манера говоріння*).

Perceptions of English & American literature

- ✚ **Discredit**, to harm someone's reputation (*нідавати сумніву, ганьбити*).
- ✚ **Discriminating**, different from others (*особливий, який відрізняється*).
- ✚ **Dissolution**, the process of gradually getting weaker or smaller and then disappearing (*руйнування, розпад*).
- ✚ **Dogmatic**, so sure that your beliefs and ideas are right that you expect other people to accept them (*догматичний*).
- ✚ **Dystopia**, an imaginary place or situation in which everything in society is extremely bad (*антиутопія*).
- ✚ **Ecclesiastical**, relating to the Christian Church (*церковний*).
- ✚ **Edification**, done in order to increase someone's knowledge or improve their character (*повчання*).
- ✚ **Elegy**, a poem or other piece of writing expressing sadness, usually about someone's death (*елегія, похорона пісня*).
- ✚ **Endowment**, a good ability or quality that someone has (*внесок, талант, здібності*).
- ✚ **Epigram**, a short poem or sentence that expresses something such as a feeling or idea in a short and clever or funny way (*сентенція*).
- ✚ **Enunciation**, expressing an idea clearly and in detail (*проголошення, вимова*).
- ✚ **Epic**, a long poem that tells a story about ancient people and gods (*епопея про героїчні події*).
- ✚ **Exaltation**, the feeling of being extremely happy and proud (*піднесення, захват, звеличування*).
- ✚ **Expository**, a type of writing where the purpose is to inform, describe, explain, or define the author's subject to the reader (*описовий, пояснювальний*).
- ✚ **Farce**, a play in which people get involved in silly or unlikely situations that are intended to make you laugh (*фарс, дешеві і пусті жарти*).
- ✚ **Grotesque**, extremely ugly and strange (*абсурдний, безглуздий*).

- + **Hack**, a journalist, artist, or writer who does boring work or work that is not very good (*писака, який працює лише заради грошей*).
- + **Idyll**, a place or situation where everyone is very happy and there are no problems (*ідилія*).
- + **Immanent**, existing everywhere (*властивий, невід'ємний*).
- + **Intermingling**, if two things intermingle, or if you intermingle them, they mix with each other (*переплітання, змішування*).
- + **Jaunty**, lively and confident (*веселий, жвавий, світський*).
- + **Lake School**, The Lake School Poets are a group of English poets who all lived in the Lake District of England at the turn of the nineteenth century. As a group, they followed no single «school» of thought or literary practice then known. The three main figures of what has become known as the Lakes School are William Wordsworth, Samuel Taylor Coleridge, and Robert Southey (“*Озерна школа*”).
- + **Metamorphosing**, changing into something very different (*глибокі, докорінні зміни*).
- + **Miscellany**, a book containing short pieces written by different people (*альманах, збірник різних літературних творів*).
- + **Mores**, the traditional practices and moral values of a particular society or group of people (*звичай, традиції*).
- + **Obscurity**, something that it is difficult to understand (*неясність, незрозумілість*).
- + **Onomatopoeia**, the use of words such as 'buzz' and 'thud' that sound like the sound which they refer to (*ономатопія, звуконаслідування*).
- + **Out-and-out**, showing all the qualities of a particular type of person that you do not approve of (*цілковитий, абсолютний*).
- + **Overt**, not hidden or secret; used about feelings and opinions that are expressed in a very open way (*відкритий, публічний*).

Perceptions of English & American literature

- ✚ **Pagan**, relating to an ancient religion that had many gods and praised nature (*язичницький*).
- ✚ **Pathos**, a quality in a person or situation that makes you feel sad or sorry for them (*чутливість, співчуття*).
- ✚ **Prefatory**, used as an introduction to something such as a book or a speech (*попередній, вступний*).
- ✚ **Protagonist**, the main character in a play, film, book, or story (*головний герой*).
- ✚ **Puritan**, someone who has strict moral or religious principles, and does not approve of pleasure, for example in sexual activity, entertainment, or eating and drinking; a member of a strict English religious group of the 16th and 17th centuries who wanted worship to be more *simple* (*прихильник дуже суворого способу життя*).
- ✚ **Purport**, the basic meaning of a statement or document (*смысл, суть*).
- ✚ **Quintessential**, perfect as an example of a type of person or thing (*найбільш типовий, суттєвий*).
- ✚ **Quip**, a funny or clever remark (*дотепний вислів, гра слів*).
- ✚ **Ratiocination**, thought or reasoning that is exact, valid and rational (*логічне міркування, умовивід*).
- ✚ **Reiteration**, repeating something in order to emphasize it or make it very clear to people (*повтор*).
- ✚ **Scholarship**, serious formal study, and the knowledge that you get from it (*серйозна наукова праця*).
- ✚ **Seminal**, a seminal piece of writing or music is new and different and influences other literature or music that comes after it (*оригінальний, новаторський*).
- ✚ **Snatch**, episode, a short piece of something that you hear (*уривок*).
- ✚ **Stanza**, a section of a poem consisting of a group of lines that form a unit in a pattern that is repeated through the whole poem (*строфа*).

- ✚ **Synopsis**, a short summary of a book, play, film etc (*резюме, анотація, стислий огляд*).
- ✚ **Transcendentalism**, a philosophical movement that developed in the 1830s and 1840s in the Eastern region of the United States as a protest to the general state of culture and society (*трансценденталізм*).
- ✚ **Transmigration**, a process that some religions believe happens after someone dies, in which the spirit of that person moves into the body of another person or animal (*переселення*).
- ✚ **Verbose**, using more words than necessary, and therefore long and boring (*багатослівний*).
- ✚ **Verisimilitude**, the appearance of being real (*правдоподібність, ймовірність*).
- ✚ **Workmanship**, the standard of someone's work, or the skill that they use in making something (*майстерність, мистецтво*).

KEYS AND ANSWERS TO TESTS

I. BRITISH LITERATURE

LITERARY GENRES, DEVICES AND TRENDS

<i>1.B</i>	<i>5.B</i>	<i>9.A</i>	<i>13.C</i>	<i>17.D</i>	<i>21.B</i>
<i>2.A</i>	<i>6.C</i>	<i>10.B</i>	<i>14.C</i>	<i>18.A</i>	<i>22.B</i>
<i>3.B</i>	<i>7.B</i>	<i>11.B</i>	<i>15.B</i>	<i>19.B</i>	<i>23.C</i>
<i>4.A</i>	<i>8.A</i>	<i>12.B</i>	<i>16.C</i>	<i>20.B</i>	<i>24.A</i>

II. BRITISH LITERATURE:

MAIN POINTS IN ITS HISTORY

1 B. 2 C. 3 C. 4 A. 5 A. 6 A. 7 B. 8 B. 9 A, E. 10 D. 11 D.

12 False: 0.2.5.7.8.9.10.12.15.16.24.27.28.29.30.

III. American Literature: Main Points in Its History

Main trends, Genres and Literary Devices

1 C. 2 A. 3 C. 4 A. 5 C. 6 B. 7 A. 8 B. 9 A. 10 A. 11 A. 12 C. 13 A. 14 C. 15 C.

16 D. 17 A. 18 B, F. 19 C. 20 B. 21 C. 22 C. 23 C, E, F. 24 B. 25 B.

26 False: 0.1.4.6.8.11.12.14.17.18.19.21.22.25.

IV. Literary Devices: Poetry & Prose

A.	B.	C.
<i>1 – c, 2 – a, 3 – b, 4 – e</i>	<i>1 – b, 2 – a, 3 – d, 4 – c</i>	<i>1 – c, 2 – b, 3 –, 4 – e</i>

Themes for projects

English Literature

- ❖ *General characteristics of MODERNISM as the main trend of Literature in XX cent.*
- ❖ *MODERNISM & AVANT-GARDEISM AS directions in the literature and art of the XXI century.*
- ❖ *THE DEVELOPMENT OF SCIENCE FICTION. HERBERT GEORGE WELLS: his books and social ideas.*
- ❖ *Philosophical theories in modern Literature: Sartre, Freud, Nietzsche etc.*
- ❖ *THE STREAM OF CONSCIOUSNESS as a feature of Modern Literature.*
- ❖ *J. Joyes as 'a father' of modern prose.*
- ❖ *Intellectual Drama: idea, features, authors, books.*
- ❖ *Theatre of the Absurd. Samuel Becket.*
- ❖ *Theoretical base of Existentialism and the Literature of England.*
- ❖ *New English literature and William Golding. Genres, ideas, styles.*
- ❖ *THE LOST GENERATION. Literary term, features and persons in England.*
- ❖ *Angry young men writers as a new trend in English literature OF THE 50-TH OF THE xx CENT.*
- ❖ *The notion & points of view on Postmodernism.*
- ❖ *Features of postmodernism as a new trend of Literature past WW II.*
- ❖ *Postmodernism in the literature of England. Fowles & his best books.*

American Literature

- ❖ *General characteristics of the literary process in the first half of XX century.*
- ❖ *The United States of America: social and cultural changes in the early 20th century, that influence on the literature.*
- ❖ *The school of realism in the first half of XX century: ideas, genres, authors.*
- ❖ *Political writings in the first half of XX century: general features & persons.*
- ❖ *Critical depiction of American life: the stories and novels of F. Scott Fitzgerald.*
- ❖ *Hemingway & his experiments in the style, genres, directions of the texts. "Iceberg principle".*
- ❖ *Hemingway: his life & his books.*
- ❖ *THE LOST GENERATION. Literary term, features and persons in the USA.*
- ❖ *Experimental drama in the USA. The period, features and persons.*
- ❖ *Eugene Gladstone O'Neill and his plays, their features.*
- ❖ *Eugene Gladstone O'Neill*
- ❖ *The term "plastic theater" & T. Williams.*
- ❖ *Edward Albee. The features of his theatre.*
- ❖ *American postmodern Literature: similarities to modernist literature. The main elements (tools) in postmodern fiction.*
- ❖ *The best-known writers and his books. American PM and film adaptations.*

Навчальне видання у 2-х частинах

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