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ІСТОРИЯ ЗАРУБІЖНОЇ ЛІТЕРАТУРИ

ЗАВДАННЯ ДО ПРАКТИЧНИХ ЗАНЯТЬ

Освітній ступінь	бакалавр
Галузь знань	03 «Гуманітарні науки»
Спеціальність	035«Філологія»
Спеціалізація	«Германські мови та літератури (переклад включно), перша – англійська»

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Розглянуто та схвалено на засіданні кафедри іноземної філології та перекладу 26 квітня, протокол №4, на засіданні методичної комісії обліково-фінансового факультету ВТЕІ КНТЕУ 17 травня 2019 року, протокол №5

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МЕТА І ЗАВДАННЯ ДИСЦИПЛІНИ

Основну мету вивчення дисципліни становить знайомство майбутніх перекладачів зі скарбами зарубіжної літератури крізь призму експертного та аналітичного опанування авторського тексту. Теоретичні засади запропонованої дисципліни уможливають свідоме осмислення етапів розвитку англomовної літератури, в той час як практичні завдання дозволяють проаналізувати процес формування літературних творів різних жанрів в ракурсі їх лінгвальних та паралінгвальних особливостей.

Завданнями вивчення дисципліни є:

- формування в здобувачів вищої освіти напряму підготовки «Філологія» загальних і професійно орієнтованих інтегрованих мовленнєвих компетенцій (лінгвістичної, соціолінгвістичної і прагматичної) для забезпечення їхньої міжмовної та міжкультурної комунікації;
- розвиток у здобувачів вищої освіти загальних компетенцій (декларативних знань, умінь і навичок, а також уміння вчитися);
- вивчення та систематизація фактичного матеріалу;
- формування вмінь та навичок роботи з поетичними, художніми текстами та текстами літературної критики;
- навчання аналітично опановувати текстову дійсність, створену англomовним автором, та розуміти лінгвопрагматичну та соціокультурну сутність англomовного світу;
- естетичне виховання студентів та формування в них літературно-естетичного смаку;
- сприяння становленню критичного самоусвідомлення та вмінь спілкуватися і робити вагомий внесок у міжнародне середовище, що постійно змінюється;
- висвітлення аналітичного підходу в оцінці соціолітературних процесів – всьому, що концептуально пов'язано з ідеєю формування зрілого читача (maturereaderconcept).

Завдання до практичних занять призначено для аудиторної роботи студентів II курсу спеціальності «Філологія». Вони розроблені відповідно до затверджених навчальних планів Вінницького торговельно-економічного інституту КНТЕУ, програми і робочої програми дисципліни «Історія зарубіжної літератури для здобувачів освітнього ступеня «бакалавр» спеціальності «Германські мови та літератури (переклад включно), перша –англійська».

Одержані здобувачами вищої освіти знання можуть бути використані в процесі ефективного спілкування іноземною мовою в професійному середовищі: під час підготовки публічних виступів у розрізі галузевих проблем; для аналізу іншомовних джерел інформації з метою отримання даних, що є необхідними для виконання професійних завдань та прийняття професійних рішень; для перекладу іншомовних професійних текстів на рідну мову тощо.

ТЕМАТИЧНИЙ ПЛАН ДИСЦИПЛІНИ

«Історія зарубіжної літератури»

спеціальності 035. Філологія «Германські мови та літератури (переклад включно), перша – англійська»

Теми	Кількість годин					Форми контролю
	всього	З них			СРС	
		лекції	прак.	лабор.		
Тема 1. World literature vs English literature. Antiqueliterature	20	2	4	-	14	УО, Т, ІЗ, ПО
Тема 2. The birth of English literature: Anglo-Saxon literature (VII-XI ст.), Norman period literature (XII-XIII ст.)	20	2	4	-	14	УО, Т, КТ, ПО
Тема 3. The age of Renaissance	20	2	4	-	14	УО, Т, ІЗ, ПО
Тема 4. The age of Elizabeth (1550-1620)	20	2	4	-	14	УО, Т, ІЗ, ПО
Тема 5. The age of Enlightenment in English literature (XVIII –XIX)	20	4	2	-	14	УО, Т, ПО
Тема 6. The age of Romanticism in English literature (1800-1850)	20	4	4	-	12	УО, Т, ПО
Тема 7. Literary trends of the XIX - beginning of the XX century	20	4	2	-	14	УО, Т, ПО
Тема 8. English Modernism and other literary trend (XIX –XX centuries)	20	4	2	-	14	УО, Т, ІЗ, ПО
Тема 9. World literature in the XX-XXI centuries	20	4	2	-	14	УО, Т, ІЗ, ПО
Total	180	28	28		124	
Final Test						Written Exam

ТЕМА ТА КОНКРЕТНИЙ ЗМІСТ ПРАКТИЧНИХ ЗАНЯТЬ

UNIT 1. WORLD LITERATURE VS ENGLISH LITERATURE. ANTIQUE LITERATURE

Plan

1. The place of English literature in the history of world literature.
2. The periods in the history of English literature.
3. Ancient English Literature.

References: основна: 1, 3, 5, 9;
додаткова: 12, 13, 21;
Інтернет-ресурси: 25, 27, 33.

Part 1

Task 1. Read the text, translate it into Ukrainian, and prepare a gist of the extract.

THE SHELL AND THE BOOK. A child and a man were one day walking on the seashore when the child found a little shell and held it to his ear. Suddenly he heard sounds,— strange, low, melodious sounds, as if the shell were remembering and repeating to itself the murmurs of its ocean home. The child's face filled with wonder as he listened. Here in the little shell, apparently, was a voice from another world, and he listened with delight to its mystery and music. Then came the man, explaining that the child heard nothing strange; that the pearly curves of the shell simply caught a multitude of sounds too faint for human ears, and filled the glimmering hollows with the murmur of innumerable echoes. It was not a new world, but only the unnoticed harmony of the old that had aroused the child's wonder.

(from *English Literature Its History and Its Significance for the Life of the English Speaking World* by William J. Long, p.10)

How does the text refer to literature in general?

Task 2. Read the continuation of the text. Comment on your earlier predictions. Do you agree with the author?

Some such experience as this awaits us when we begin the study of literature, which has always two aspects, one of simple enjoyment and appreciation, the other of analysis and exact description. Let a little song appeal to the ear, or a noble book to the heart, and for the moment, at least, we discover a new world, a world so different

from our own that it seems a place of dreams and magic. To enter and enjoy this new world, to love good books for their own sake, is the chief thing; to analyze and explain them is a less joyous but still an important matter. Behind every book is a man; behind the man is the race; and behind the race are the natural and social environments whose influence is unconsciously reflected. These also we must know, if the book is to speak its whole message. In a word, we have now reached a point where we wish to understand as well as to enjoy literature; and the first step, since exact definition is impossible, is to determine some of its essential qualities.

(from *English Literature Its History and Its Significance for the Life of the English Speaking World* by William J. Long, p.10-11)

Task 3. Read the excerpt from the book “What Is World Literature?” by David Damrosch. Translate it, comment on it.

World literature was long defined in North America as an established canon of European masterpieces, but an emerging global perspective has challenged both this European focus and the very category of "the masterpiece." The first book to look broadly at the contemporary scope and purposes of world literature, *What Is World Literature?* probes the uses and abuses of world literature in a rapidly changing world.

In case studies ranging from the Sumerians to the Aztecs and from medieval mysticism to postmodern metafiction, David Damrosch looks at the ways works change as they move from national to global contexts. Presenting world literature not as a canon of texts but as a mode of circulation and of reading, Damrosch argues that world literature is work that gains in translation. When it is effectively presented, a work of world literature moves into an elliptical space created between the source and receiving cultures, shaped by both but circumscribed by neither alone. Established classics and new discoveries alike participate in this mode of circulation, but they can be seriously mishandled in the process. From the rediscovered Epic of Gilgamesh in the nineteenth century to Rigoberta Menchú's writing today, foreign works have often been distorted by the immediate needs of their own editors and translators.

Eloquently written, argued largely by example, and replete with insightful close readings, this book is both an essay in definition and a series of cautionary tales.

David Damrosch is Professor of English and Comparative Literature at Columbia University and President of the American Comparative Literature Association for 2002/03. His books include *The Narrative Covenant*, *We Scholars*, and *Meetings of the Mind* (Princeton). He is the editor of *The Longman Anthology of World Literature*. (<https://press.princeton.edu/titles/7545.html>)

Task 4. Study a list of ancient literature masterpieces. Characterize one of them.

Primary Ancient Writers

		Greek	Roman
poetry	narrative	Homer (Illiad, Odyssey)	Virgil
	lyric	Pindar (victory odes)	
drama	serious	Sophocles (OedipusRex)	
	comic	Aristophanes (The Birds)	
Archaic period (ca. 800-500 BC)			
Classical period (ca. 500-330 BC)			
Golden age of Latin literature (ca. 80 BC-20 AD)			

Ancient Christian Literature

Old Testament	ca. (circa) 1000 BC-0
New Testament	ca. 0-100
early theology	ca. 0-500

Task 5. Read the text “Types of Literature”, translate it, learn the terms used in the text and extract the key information.

Although literature can be defined simply as “written works”, the term is often used more specifically to denote writing of a creative nature (e.g. poetry, drama), as opposed to scholarly (e.g. philosophy, science, history) or practical (e.g. letters, diaries, travel accounts, law) documents. Essential Humanities focuses mainly on creative literature.

Literature can be divided into three traditional categories: prose, poetry, and drama. Prose denotes literature that features "ordinary language", while poetry features language that has been carefully structured (e.g. rhythm, rhyme) for aesthetic effect. All written works can be described as either prose or poetry.

PROSE-POETRY SPECTRUM

prose		Poetry	
straightforward prose	poetic prose	loosely-structured poetry	tightly-structured poetry
e.g. newspaper article	e.g. novel	e.g. Shakespearean play	e.g. Shakespearean sonnet

Drama, which can be defined as “literature intended for performance”, may be composed of poetry and/or prose.

Poetry is traditionally divided into narrative poetry (which tells a story, and tends to be relatively long; this type is often called "epic poetry") and lyric poetry (which communicates feelings or ideas, and tends to be relatively short). Drama is traditionally divided into serious drama (tragedy) and comic drama (comedy), though naturally the two are often mixed.

Literature can thus be divided into five major types. All were founded (in the West) by the ancient Greeks.

The Five Major Types of Literature

narrative poetry		serious drama
	Prose	
lyric poetry		comic drama

(<http://www.essential-humanities.net/western-art/literature/ancient/#table-summary>)

What texts are written in ordinary language and which in “aesthetically structured language? Justify your answer.

Part 2

Task 1. Read the text and highlight at least four key ideas. Explain their importance.

Today, we are accustomed to prose as the usual method of storytelling, especially in the form of novels; only in the nineteenth century, however, did prose secure this dominant position. Until then, poetry (in the form of narrative poetry or verse drama) was generally the preferred medium. While the ancient Greeks and Romans did produce the first Western prose stories (from brief folktales to epic legends), the creative prose of antiquity did not remotely approach the renown or influence of poetry.

(<http://www.essential-humanities.net/western-art/literature/ancient/#table-summary>)

Task 2. Study the brief outline of the literature of antiquity. Summarize the information in the table of your own.

Archaic Literature ca. 800-500 BC

The roots of literature lie in oral traditions, which emerged throughout the world long before the development of writing. In addition to pure entertainment, oral stories were often used for instruction (e.g. ethical, religious, historical). Storytelling

was sometimes ceremonial, and might be combined with other aesthetic forms (e.g. music, dancing, costumes).

The most influential and highly-regarded works of ancient literature are the narrative poems Iliad and Odyssey. Originally works of oral tradition, these poems were set down in the Archaic period, apparently by a man named Homer. The Iliad recounts the decade-long siege of Troy, while the Odyssey follows the decade-long homeward journey of Odysseus (a Greek king) at war's end.

Meanwhile, ancient lyric poetry culminated with Pindar, whose victory odes (which celebrate athletic victories) are considered the pinnacle of his work.⁴ Though Western prose and drama were also born in the Archaic period, these genres did not truly flourish until the Classical age.

Classical Literature ca. 500-330 BC

As noted earlier, oral legends were a universal feature of early human societies, and were often combined with other aesthetic forms (such as music, dancing, and costumes) to produce compelling reenactments of historical and/or mythical events. Such "story-ceremonies" remained popular long after the development of writing, and continue to flourish among many cultures today. The ancient Greeks invented drama by harnessing (and developing upon) these ceremonies to tell newly-composed stories.

Greek drama was performed by a small number of actors (1 to 3) and a chorus. The chorus was a group of supporting characters (e.g. a crowd of citizens) that presented and commented upon the story (with speech, singing, miming, and/or dancing). Greek tragedy culminated in the works of Aeschylus, Sophocles, and Euripides, the second of whom is generally considered the greatest ancient playwright. The two outstanding figures of Greek comedy are Aristophanes and Menander, of whom the former is widely regarded the foremost comic dramatist of antiquity.

Sophocles' foremost tragedy is Oedipus Rex, in which the titular character tries (and fails) to avoid fulfilling a prophecy that he will murder his father and wed his mother. In The Birds, often hailed as Aristophanes' finest play, two world-weary Athenians sprout wings and move to a city in the sky.

Subsequent Greek Literature

The Archaic and Classical periods witnessed the emergence and flourishing of every major type of literature, as well as the careers of all the foremost Greek authors. During the subsequent Hellenistic (ca. 330 BC-0) and Roman Empire (ca. 0-500) periods, Greek literature continued to thrive, but never again would a Greek author achieve renown comparable to that of the Archaic/Classical titans. Meanwhile, the cultural torch of the West passed to the Romans, who wrote primarily in Latin.

One further Greek author merits mention, however: Aesop, the (probably legendary) master of the fable, a brief story with non-human characters that teaches a lesson. Whether or not Aesop was an actual person (sources claim he lived in the Archaic or Classical period), the ancient body of work known as Aesop's fables became (and remains to this day) the most popular collection of fables ever written. The original Aesop collections have been lost; the fables are known only

through later versions (sometimes poetry, sometimes prose), which have been produced regularly from antiquity up to the present.

Roman Literature

The Roman Republic can be divided into the Early Republic (ca. 500-250 BC), during which Roman territory expanded gradually across Italy, and the Late Republic (ca. 250 BC-0), during which Roman territory expanded rapidly across the Mediterranean. During the Late Republic, Roman culture (including art and literature) truly began to flourish. Roman culture continued to thrive during the Early Empire (ca. 0-200), then permanently declined in the Late Empire (ca. 200-500).

The Romans adopted Greek culture as the foundation of their civilization, such that Roman literature (like Roman culture generally) continued and developed upon Greek forms. Naturally, these forms were modified to suit Roman tastes, and were injected with native Roman cultural elements; most obviously, the chief language of Roman literature was Latin rather than Greek. Though all fields of ancient literature reached their highest level among the Greeks, the Romans produced their own share of titans, notably in epic poetry (led by Virgil), lyric poetry (led by Horace), and comedy (led by Plautus and Terence).

Roman literature is widely considered to have culminated over the century-long period ca. 80 BC-20 AD, known as the golden age of Latin literature. The preeminent figure of this golden age is Virgil, greatest of Roman writers. His masterpiece, the epic poem Aeneid, recounts the adventures of Aeneas, a Trojan prince who (following the destruction of Troy) journeys to Italy and founds Rome.

(<http://www.essential-humanities.net/western-art/literature/ancient/#table-summary>)

Task 3. Study the text about early Christian literature. Prepare a multiple choice quiz on it.

The Bible ca. 1000 BC-100 AD

The Bible, the scripture (sacred text) of the Christian faith, consists of two main parts: the Old Testament (which is also the Hebrew Bible) and New Testament, which are themselves divided into many distinct works. The Old Testament was written (mainly in Hebrew) over the first millennium BC, while the New Testament was written (in Greek) mainly in the first century AD.

Ancient Christian Literature

The Bible contains various elements typical of religious texts across the world, including explanations of supernatural beings and places (and their relevance to humanity), history (ordinary and supernatural), law, ethics, and prophecy. The principal subject of the Old Testament is God's covenant with the Hebrews (the chosen people) and the ensuing formation and history of Israel (the Hebrew kingdom). The New Testament focuses on the life and teachings of Jesus, along with the attendant new covenant between God and Christians.

Christianity (with the Bible as its core) was the supreme force in medieval culture. Christian stories and themes dominated medieval art and literature. Indeed,

the religion's sweeping cultural influence remained strong for centuries after the Middle Ages, though it came to share the stage with classical themes, as well as increasing attention to the immediate human world.

Early Christian Literature

Christianity emerged in 1st-century Palestine (as a splinter sect of Judaism), then spread throughout the Roman Empire. By the early medieval period, Christianity had come to dominate most of Europe; consequently, a great portion of Western literature (from the Roman Empire period onward) is Christian in nature.

Theology can be defined as "the study of religious belief and practice". Christian theology, which emerged under the Roman Empire (and subsequently became the primary focus of medieval scholarship), is thus concerned with analyzing biblical truths (e.g. the nature of God and the afterlife, humanity's relationship with God) and their implications for human life (e.g. religious practice, politics, law, ethics).

To modern secular eyes, theological literature may seem an isolated curiosity, of concern only to devoted religious intellectuals. Prior to the rise of secular societies, however, theology (along with the scripture it drew upon) was widely and profoundly influential on Western views and values. Indeed, for some Christians (and for millions who follow other faiths), the resounding impact of scripture and theology on everyday life has not dwindled.

The theologians of the Roman Empire period laid the groundwork of Christian doctrine. In addition to analysis of the Bible itself, theology often attempted to reconcile scripture with classical philosophy. The growth of theological scholarship began in earnest during the Late Empire period (ca. 200-500), especially once the religion was granted official tolerance by Constantine (313). By far the most influential theologian of antiquity was Saint Augustine.

(<http://www.essential-humanities.net/western-art/literature/ancient/#table-summary>)

Task 4. Study the classification of the English language. Do you think the changes in the language are connected with the variety of the periods in the English literature? Why or why not.

The History of the English Language

OLD ENGLISH (500-1066). A West-Germanic language spoken by the Angles.

Old English was split into four different dialects:

- West Saxon
- Mercian
- Northumbrian
- Kentish

It was influenced by other languages: Old Norse (the Vikings), Celtic.

(Old English had five cases.)

MIDDLE ENGLISH (1100-1450)

It originated from the blend of the following three languages:

- Anglo-saxon spoken by the majority of the people.
- Latin was the language of the Church and of learning.
- French was the language of the ruling class and the aristocracy.(new words such as pork,beef..)

EARLY MODERN ENGLISH (1500-1650/1700)

The language was much like the English that we know today, but there are some differences in spelling and grammar. The press printed materials that helped to standardize the language grammar and spelling.

LATE MODERN ENGLISH (1800- up to now)

The growth of the British Empire, the current expansion of the American influence on the world, neologism from other languages, the Internet, etc...due to all these factors modern English is a very rich and flexible language.

Task 5. Complete the table, give examples of the literary works that were written in the period the language changed.

The English language

<i>Period</i>	<i>Old English</i>	<i>Middle English</i>	<i>Early Modern English</i>	<i>Present Day English</i>
<i>Time</i>				
<i>Basic characteristics</i>				
<i>Texts/ authors</i>				

Task 6. Discussion. Summarize all the information in the unit and give ten questions on the topic or make a 10-question quiz.

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ World Literature Quiz

1. Who wrote *Crime and Punishment* and *The Brothers Karamazov*?

- Fyodor Dostoevsky
- Leo Tolstoy
- George Bernard Shaw
- Aleksandr Pushkin

2. Who wrote the poem "I Wandered Lonely as a Cloud"?

- Plato
- James Joyce
- William Wordsworth

d. William Shakespeare

3. Who is the hero of *Great Expectations*?

a. Clara Peggotty

b. Pip

c. Uriah Heep

d. Top

4. In *Gulliver's Travels*, where are the residents extremely small?

a. Brobdingnag

b. Lilliput

c. Laputa

d. Yahoo

5. What is the name of the monster in *Beowulf*?

a. Grendel

b. Frankenstein

c. Barkis

d. Alien

6. *Electra* by Euripides is what?

a. a comedy

b. a poem

c. a tragedy

d. an essay

7. What was the profession of D. H. Lawrence's father?

a. attorney

b. doctor

c. business tycoon

d. miner

8. Who was a blind poet?

a. Nietzsche

b. Homer

c. Ovid

d. Thomas Hardy

9. Who was exiled from Germany by Hitler in 1933?

a. Gustave Flaubert

b. Virginia Woolf

c. Thomas Mann

d. Samuel Beckett

10. What is the nationality of Franz Kafka?

a. Polish

b. Czech

c. Russian

d. French

11. Who wrote *The Hunchback of Notre Dame* and *Les Misérables*?

a. Henrik Ibsen

b. Victor Hugo

c. Geoffrey Chaucer

d. Miguel de Cervantes

12. Who were the brothers Grimm?

- a. Jack and Pete
- b. Samuel and Steven
- c. James and Kenneth
- d. Jacob and Wilhelm

13. What is the nationality of Henrik Ibsen?

- a. Norwegian
- b. Swedish
- c. Austrian
- d. German

14. Who wrote *Madame Bovary*?

- a. Leo Tolstoy
- b. Daniel Defoe
- c. D. H. Lawrence
- d. Gustave Flaubert

15. Leo Tolstoy's title was what?

- a. prince
- b. duke
- c. jester
- d. count

Answers: 1-a, 2-c, 3-b, 4-b, 5-a, 6-c, 7-d, 8-b, 9-c, 10-b, 11-b, 12-d, 13-a, 14-d, 15-d
<http://www.memorablequotations.com/wlit1quiz.html>

UNIT 2.
THE BIRTH OF ENGLISH LITERATURE: Anglo-Saxon literature
(VII-XI ст.) Norman period literature (XII-XIII centuries)

Plan

1. The birth of English literature.
2. Anglo-Saxon literature (VII-XI centuries).
3. Literature of the Norman period (XII-XIII centuries).

References: основна: 1, 2, 3, 4, 5, 9;
додаткова: 12, 11, 12, 15;
Интернет-ресурси: 25, 26, 27, 28.

Part 1

Task 1. Read the data and compile a brief text on Western Literature.

Ages of Western Literature

Western literature can be divided into five ages:

800 BC-0	0-1000	1000-present
1. Ancient literature ca. 800 BC-500 AD		
2. Medieval literature ca. 500-1500		
3. Renaissance/Reformation literature ca. 1300-1650		
4. Enlightenment literature ca. 1650-1800		
5. Modern literature ca. 1800-present		

(<http://www.essential-humanities.net/western-art/literature/ancient/#table-summary>)

Task 2. *Read the text on Anglo-Saxon literature. Make a flow chart of its major periods.*

The Anglo-Saxon Period (400 – 1066) or (450-1050)

It begins with the invasion of Celtic England by Germanic tribes (Angles, Saxons, Jutes, and Frisians) ca.450 and lasts until the conquest of England by the Norman-French William the Conqueror in 1066. The earliest written works in Old English (as their language is now known to scholars) were probably composed orally at first, and may have been passed on from speaker to speaker before being written.

We know the names of some of the later writers (Cædmon, Ælfric and King Alfred) but most writing is anonymous. Old English literature is mostly chronicle and poetry – lyric, descriptive but chiefly narrative or epic. The greatest Old English poem is a long epic called *Beowulf*, whose author is unknown. Major Writers or Works: Poetry: *Beowulf*, *The Wanderer*, *The Seafarer* Prose: Writings of Alfred the Great.

Task 3. *Read the text and get ready to further comment on the story of Beowulf.*

Here is the story of *Beowulf*, the earliest and the greatest epic, or heroic poem, in our literature. It begins with a prologue, which is not an essential part of the story, but which we review gladly for the sake of the splendid poetical conception that produced Scyld, king of the Spear Danes. (There is a mystery about this old hero which stirs our imagination, but which is never explained. It refers, probably, to some legend of the Anglo-Saxons which we have supplied from other sources, aided by some vague suggestions and glimpses of the past in the poem itself).

At a time when the Spear Danes were without a king, a ship came sailing into their harbor. It was filled with treasures and weapons of war; and in the midst of these warlike things was a baby sleeping. No man sailed the ship; it came of itself, bringing the child, whose name was Scyld. Now Scyld grew and became a mighty warrior, and led the Spear Danes for many years, and was their king. When his son Beowulf (not the hero of the story) had become strong and wise enough to rule, then Wyrd (Fate),

who speaks but once to any man, came and stood at hand; and it was time for Scyld to go. This is how they buried him:

*Then Scyld departed, at word of Wyrð spoken,
The hero to go to the home of the gods.
Sadly they bore him to brink of the ocean,
Comrades, still heeding his word of command.
There rode in the harbor the prince's ship, ready,
With prow curving proudly and shining sails set.
Shipward they bore him, their hero beloved;
The mighty they laid at the foot of the mast.
Treasures were there from far and near gathered,
Byrnies of battle, armor and swords;
Never a keel sailed out of a harbor
So splendidly tricked with the trappings of war.
They heaped on his bosom a hoard of bright jewels
To fare with him forth on the flood's great breast.
No less gift they gave than the Unknown provided,
When alone, as a child, he came in from the mere.
High o'er his head waved a bright golden standard—
Now let the waves bear their wealth to the holm.
Sad-souled they gave back its gift to the ocean,
Mournful their mood as he sailed out to sea.*

“And no man,” says the poet, “neither counselor nor hero, can tell who received that lading.”

Task 4. Read the SUMMARY OF ANGLO-SAXON PERIOD taken from the book by William J. Long “English Literature Its History and Its Significance for the Life of the English Speaking World”. Write your comments on all the items which were new to you.

Our literature begins with songs and stories of a time when our Teutonic ancestors were living on the borders of the North Sea. Three tribes of these ancestors, the Jutes, Angles, and Saxons, conquered Britain in the latter half of the fifth century, and laid the foundation of the English nation. The first landing was probably by a tribe of Jutes, under chiefs called by the chronicle Hengist and Horsa. The date is doubtful; but the year 449 is accepted by most historians. These old ancestors were hardy warriors and sea rovers, yet were capable of profound and noble emotions. Their poetry reflects this double nature. Its subjects were chiefly the sea and the plunging boats, battles, adventure, brave deeds, the glory of warriors, and the love of home. Accent, alliteration, and an abrupt break in the middle of each line gave their poetry a kind of martial rhythm. In general the poetry is earnest and somber, and pervaded by fatalism and religious feeling. A careful reading of the few remaining fragments of Anglo-Saxon literature reveals five striking characteristics: the love of freedom; responsiveness to nature, especially in her sterner moods; strong religious convictions, and a belief in Wyrð, or Fate; reverence for womanhood; and a devotion

to glory as the ruling motive in every warrior's life. In our study we have noted: (1) the great epic or heroic poem Beowulf, and a few fragments of our first poetry, such as "Widsith," "Deor's Lament," and "The Seafarer." (2) Characteristics of Anglo-Saxon life; the form of our first speech. (3) The Northumbrian school of writers. Bede, our first historian, belongs to this school; but all his extant works are in Latin. The two great poets are Cædmon and Cynewulf. Northumbrian literature flourished between 650 and 850. In the year 867 Northumbria was conquered by the Danes, who destroyed the monasteries and the libraries containing our earliest literature. (4) The beginnings of English prose writing under Alfred (848-901). Our most important prose work of this age is the Anglo-Saxon Chronicle, which was revised and enlarged by Alfred, and which was continued for more than two centuries. It is the oldest historical record known to any European nation in its own tongue.

Part 2

Task 1. Study the table. Name it, fill in the grids where possible, and get ready to speak on one of the works/ authors mentioned in it.

NORMAN PERIOD

Author	Name / Format	Content	Year	Additional notes
Folk Anselm, of an Italian origin	a manuscript; mediæval in spirit, and French in style and expression written in Latin, French, or else were English copies or translations of French originals	forty distinct works, romances mainly of French and Celtic and English heroes, (Roland, Arthur and Tristram, and Bevis of Hampton); stories of Alexander, the Greek romance of "Flores and Blanchefleur"; a collection of Oriental tales called "The Seven Wise Masters"; legends of the	about 1330	the Advocates' Library at Edinburgh

		Virgin and the saints, a paraphrase of Scripture; a treatise on the seven deadly sins, some Bible history; a dispute among birds concerning women; a love song or two; a vision of Purgatory; a vulgar story with a Gallic flavor; a chronicle of English kings and Norman barons; a political satire.		
	marked literary types	the Rime of Sir Guy of Warwick (or verse history) and the Metrical Romance		
Geoffrey of Monmouth, a Welsh monk,	Geoffrey's Historia Regum Britannie (a complete history of the Britons), an ancient manuscript in the native Welsh	a medley of pagan and Christian legends	d. 1154	
The work of the French writers, who made the Arthurian legends popular	familiar to French and Italian minstrels, a curious mingling of Celtic and Roman traditions	The Welsh began to associate their national hero Arthur with Roman ancestors; hence the story of Brutus,	the fifth and sixth centuries	

		great-grandson of Aeneas, the first king of Britain		
The French literature of the Norman period: Geoffrey and Layamon	an historical manuscript of Welsh history			put into French verse by Gaimar(c. 1150) by Wace (c. 1155),
The French literature: Malory	Morte d' Arthur	Arthur and Guinevere and the matchless band of Celtic heroes	1470	
Layamon, the first Englishman who wrote for Englishmen	BRUT English rime chronicles, history related in the form of doggerel verse	a priest Layamon was son of Leovenath who dwelt at Ernley, at a noble church on Severn's bank.	C. 1200	He decided to tell about the noble deeds of the English. He used the English book made by Saint Bede, another in Latin that Saint Albin made, and a third book that a French clerk Wace made. Layamon wrote on book-skin, and made the three books into one.
Metrical Romances, or tales in verse	the Matter of France The	tales centering about Charlemagne and his peers, chief of which is the Chanson de Roland;		The best of these romances is Sir Gawain and the Green Knight

	Matter of Greece and Rome The Matter of England The Matter of Britain,	an endless series of fabulous tales about Alexander, and about the Fall of Troy; stories of Bevis of Hampton, Guy of Warwick, Robin Hood; tales having for their heroes Arthur and his knights of the Round Table		
Miscellaneous literature	the Ancren Riwle; Orm's Ormulum; Cursor Mundi; ballads	like King Horn and the Robin Hood songs		the best piece of early English prose; has got suggestive parallel to the Miracle plays;

Task 2. Compare the Old English poem and its Modern English version. Prepare your comments on the changes in structure and vocabulary if any.

*And ich wulle varen to Avalun:
To vairstalre maidene,
To Argante there quene,
Alvenswithes ceone.
And heo seal mine wunden
Makien alle isunde,
Al hal me makien
Mid haleweiyedrenchen.
And seotheich cumen wulle
To mine kiueriche
And wunien mid Brutten
Mid muchelerewunne.
Aefne than worden
Ther com of se wunden
That wes an sceort bat lithen,*

*And I will fare to Avalun,
To fairest of all maidens,
To Argantethe queen,
An elf very beautiful.
And she shall my wounds
Make all sound;
All whole me make
With healing drinks.
And again will I come
To my kingdom
And dwell with Britons
With mickle joy.
Even (with) these words
There came from the sea
A short little boat gliding,*

*Sceoven mid uthen,
And twawimmentherinne,
Wunderlicheidihte.
And heonomen Arthur anan
And an eovstehinevereden
And softehineadunleiden,
And forth gunnenlithen.*

*Shoved by the waves;
And two women therein,
Wondrously attired.
And they took Arthur anon
And bore him hurriedly,
And softly laid him down,
And forth gan glide.*

Wace's translation of Geoffrey

Task 3. Read the love song "Alysoun," written at the end of the thirteenth century by some unknown poet who heralds the coming of Chaucer. Comment on the lyrics' vocabulary, rhythm, and structure.

*BytueneMersh and Averil,
When spray biginneth to springe
The lutelfoul hath hire wyl
On hyrelud to synge.
Ichlibbe in love longinge
Forsemlokestof all thinge.
She may me blissebringe;
Ichamin hirebaundoun.
Anhendy hap ichabbeyhent,
Ichot from hevene it is me sent,
From allewymmen mi love is **lent**
And **lyht** on Alysoun.*

Try to translate the lyrics using the following prompts ☺.

The lutel foul - little bird; On hyrelud - in her language; Ichlibbe- I live; For semlokest- fairest; baundoun - power, bondage; An hendy hap ichabbeyhent - a pleasant fate I have attained; Ichot - I know; lent - gone; lyht - lit, alighted.

Task 4. Tell the story of Beowulf. What appeals to you most in the poem? Why is it a work for all time, or, as the Anglo Saxons would say, why is it worthy to be remembered? Describe the burials of Scyld and of Beowulf. Does the poem teach any moral lesson? Explain the Christian elements in this pagan epic.

Task 5. Tell the story of Cædmon, as recorded in Bede's History. What new element is introduced in Cædmon's poems? What effect did Christianity have upon Anglo-Saxon literature? Can you see resemblances between Cædmon's Paraphrase and Milton's Paradise Lost? Specify.

Task 6. Describe the Anglo-Saxon Chronicle. Give an account of Alfred's life and of his work for literature.

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ

1. What is the relation of history and literature?
2. What literary qualities have you noticed in standard historical works, such as those of Macaulay, Prescott, Gibbon, Green, Motley, Parkman, and John Fiske?
3. What other works are devoted to the history of early classical literature?
4. Why did the Anglo-Saxons come to England?
5. What induced them to remain?
6. Did any change occur in their ideals, or in their manner of life?
7. What are any social or political institutions they brought, that the British people still cherish?
8. What do you know about Anglo-Saxons? What virtues did they admire in men? How was woman regarded?
9. Can you compare the Anglo-Saxon ideal of woman with that of other nations, the Romans, the Americans, the Slavic people?
10. What are the general qualities of Anglo-Saxon poetry? Did it differ in its metrical form from modern poetry? What are the passages worth learning and remembering?
11. Why is poetry more abundant and more interesting than prose in the earliest literature of all nations?
12. What are the earliest poems of Great Britain? How are the sea and nature regarded in the first poetry?
13. What is meant by Northumbrian literature? Who are the great Northumbrian writers?
14. What do you know about Bede? For what is Bede worthy to be remembered?
15. What are the Cynewulf poems? Describe any that you have read. How do they compare in spirit and in expression with Beowulf? with Cædmon? If possible, read The Phoenix (which is a translation from the Latin) in Brooke's History of Early English Literature and comment on it.

UNIT 3. THE AGE OF ENLIGHTENMENT AND RENAISSANCE

Plan

1. The world of Chaucer (1350-1400).
2. The revival of learning: Renaissance and Humanism (1400-1550).
3. Literature of the period.

Література: основна: 2, 2, 8, 9;
додаткова: 13, 17, 20;
Інтернет-ресурси: 30, 32, 33.

Part 1

Task 1. Read the text, translate it into Ukrainian, and prepare to speak about the age of Geoffrey Chaucer.

The fourteenth century is remarkable historically for the decline of feudalism (organized by the Normans), for the growth of the English national spirit during the wars with France, for the prominence of the House of Commons, and for the growing power of the laboring classes, who had heretofore been in a condition hardly above that of slavery. The age produced five writers of note, one of whom, Geoffrey Chaucer, is one of the greatest of English writers. His poetry is remarkable for its variety, its story interest, and its wonderful melody. Chaucer's work and Wyclif's translation of the Bible developed the Midland dialect into the national language of England.

Task 2. Complete the table.

Author	Years	Works	Famous for
Geoffrey Chaucer			
William Langland	(1332? - ...)		
John Wyclif	(1324?-1384)		
John Mandeville			
_____ Gower			

Task 3. Translate the text about the prologue of the Canterbury Tales by G. Chaucer.

“When April comes with his sweet, fragrant showers, which pierce the dry ground of March, and bathe every root of every plant in sweet liquid, then people desire to go on pilgrimages”. Thus begins the famous opening to the Canterbury Tales. The narrator is believed to be a constructed version of Chaucer himself. He is first discovered staying at the Tabard Inn in Southwark (in London), when a company of twenty-nine people descend on the inn, preparing to go on a pilgrimage to Canterbury. After talking to them, he agrees to join them on their pilgrimage. Yet before the narrator goes any further in the tale, he describes the circumstances and the social rank of each pilgrim. He describes each one in turn, starting with the highest status individuals.

Task 4. What are the characters of the Tales? What classes of society do they introduce?

Task 5. Give the plan of the Canterbury Tales. Tell in your own words the tale you like best.

Task 1. *The fifteenth century in English literature is sometimes called “the age of arrest.” Explain why? What causes account for the lack of great literature in this period? Why should the ruin of noble families at this time seriously affect our literature? Write a brief commentary on the issue.*

Task 2. *Make a short summary on Sir Thomas More’s Utopia.*

Task 3. *Compare Tennyson’s “Idylls of the King” and Sir Thomas Malory’s stories with regard to material, expression, and interest. Note the marked resemblances and differences between the Morted’Arthur and the Nibelungen Lied.*

Task 4. *Complete the table.*

Three influential literary works of the period

The author	The work	The key idea
<i>Erasmus</i>	<i>Praise of Folly</i>	
<i>Sir Thomas More</i>	<i>Utopia</i>	
<i>Tyndale</i>	<i>translation of the New Testament</i>	

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ

1. What do you know about Geoffrey Chaucer?
2. Which character do you like best in the Canterbury Tales?
3. What do you know about *Piers Plowman* and its author?
4. For what is Wyclif remarkable in literature?
5. What is Mandeville’s *Travels*?
6. What is meant by Humanism? What was the first effect of the study of Greek and Latin classics upon our literature?
7. What are the chief benefits to literature of the discovery of printing? Who is reported to have discovered printing? What do you know about the person?
8. Do you know any modern books like Sir Thomas More’s *Utopia*? Why should any impractical scheme of progress be still called Utopian?
9. What work of this period had the greatest effect on the English language? Explain why.
10. What was the chief literary influence exerted by Sir Thomas Wyatt and Henry Howard, Earl of Surrey? Do you know any later poets who made use of the verse forms which they introduced?
11. Which of Sir Thomas Malory’s stories do you like best? Where did these stories originate? Have they any historical foundation? What two great elements did Malory combine in his work?

UNIT 4. THE AGE OF ELIZABETH (1550-1620)

Plan

1. Characteristics of the Elizabethan Age.
2. Non-dramatic writers.
3. Shakespeare's Predecessors in the drama.
4. Works of Marlowe.
5. Works of William Shakespeare.

Література: основна: 2, 5, 8, 9;
додаткова: 14, 16, 17, 18;
Інтернет-ресурси: 25, 26, 27, 28.

Task 1. Read the text, translate it into Ukrainian, and prepare to speak about one of the features of the Elizabethan Age in detail.

After the reigns of Edward and Mary, with defeat and humiliation abroad and persecutions and rebellion at home, the accession of a popular sovereign was like the sunrise after a long night, and, in Milton's words, we suddenly see England, "a noble and puissant nation, rousing herself, like a strong man after sleep, and shaking her invincible locks." With the queen's character, a strangeness of frivolity and strength which reminds one of that iron image with feet of clay, we have nothing whatever to do. <...> Under the Faery Queen administration the English nation all life progressed by gigantic leaps <...>, and English literature reached the very highest point of its development. <...>. The Age of Elizabeth was a time of intellectual liberty, of growing intelligence and comfort among all classes, of unbounded patriotism, and of peace at home and abroad. For a parallel we must go back to the Age of Pericles in Athens, or of Augustus in Rome, or go forward a little to the magnificent court of Louis XIV, when Corneille, Racine, and Molière brought the drama in France to the point where Marlowe, Shakespeare, and Jonson had left it in England half a century earlier. Such an age of great thought and great action, appealing to the eyes as well as to the imagination and intellect, finds but one adequate literary expression; neither poetry nor the story can express the whole man, — his thought, feeling, action, and the resulting character; hence in the Age of Elizabeth literature returned instinctively to the drama and brought it rapidly to the highest stage of its development.

Task 2. Read and translate the poem “Cuddie” by Edmund Spenser (1552-1599).

*Piers, I have pipéderst so long with pain
That all mine oaten reeds been rent and wore,
And my poor Muse hath spent her sparéd store,
Yet little good hath got, and much less gain.
Suchpleasauncemakesthegrasshoppersopoor,
Andliggesolaydwhenwinterdothherstrain.
The dapper ditties that I wont devise,
To feed youth’s fancy, and the flocking fry
Delghten much–what I the bet forthy?
They han the pleasure, I a slender prize:
I beat the bush, the birds to them do fly:
What good thereof to Cuddie can arise?
(Piers)*

*Cuddie, the praise is better than the price,
The glory eke much greater than the gain:...*
Shepherd’s Calendar, October
* Andliggesolayd - Lie so faint.

Task 3. Prepare to speak on the life and works of Ed. Spenser.

Task 4. Study the table. Get ready your own material on either poet of the time.

MINOR POETS

<i>The author</i>	<i>The works</i>
Sir Thomas Sackville, Earl of Dorset and Lord High Treasurer of England (1536-1608)	The Mirror for Magistrates; Induction; Complaint of the Duke of Buckingham Ferrex and Porrex, called also Gorboduc, the first English tragedy
Philip Sidney (1554-1586) (the Sir Calidore of Spenser’s Legend of Courtesy)	The Arcadia, a pastoral romance; The Apologie for Poetrie (1595), generally called the Defense of Poesie, appeared in answer to a pamphlet by Stephen Gosson called The School of Abuse (1579), one of the first critical essays; Astrophel and Stella, a collection of songs and sonnets, addressed to Lady Penelope Devereux
George Chapman (1559?-1634)	the metrical translation of the Iliad (1611) and of the Odyssey (1614)
Michael Drayton (1563-1631)	Polyolbion, a poem of many thousand couplets, describing the towns, mountains, and rivers of Britain, with legends connected with each;

	Barons' Wars; the Heroic Epistle of England; minor poems (Battle of Agincourt being one of the best), was used by Tennyson in "Charge of the Light Brigade"
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Task 5. Read and translate the text.

The English drama as it developed from the Miracle plays has an interesting history. It began with schoolmasters, like Udall, who translated and adapted Latin plays for their boys to act, and who were naturally governed by classic ideals. It was continued by the choir masters of St. Paul and the Royal and the Queen's Chapel, whose companies of choir-boy actors were famous in London and rivaled the players of the regular theaters. These choir masters were our first stage managers. They began with masques and interludes and the dramatic presentation of classic myths modelled after the Italians; but some of them, like Richard Edwards (choir master of the Queen's Chapel in 1561), soon added farces from Baker, in his *Development of Shakespeare as a Dramatist*, takes a different view, and shows how carefully many of the boy actors were trained. It would require, however, a vigorous use of the imagination to be satisfied with a boy's presentation of Portia, Juliet, Cordelia, Rosalind, or any other of Shakespeare's wonderful women. These choir masters had royal permits to take boys of good voice, wherever found, and train them as singers and actors. The boys were taken from their parents and were often half starved and most brutally treated. The abuse of this unnatural privilege led to the final withdrawal of all such permits. Finally, the regular playwrights, Kyd, Nash, Lyly, Peele, Greene, and Marlowe, brought the English drama to the point where Shakespeare began to experiment upon it. Each of these playwrights added or emphasized some essential element in the drama, which appeared later in the work of Shakespeare. Thus John Lyly (1554?-1606), who is now known chiefly as having developed the pernicious literary style called euphuism, is one of the most influential of the early dramatists. His court comedies are remarkable for their witty dialogue and for being our first plays to aim definitely at unity and artistic finish. Thomas Kyd's *Spanish Tragedy* (c. 1585) first gives us the drama, or rather the melodrama, of passion, copied by Marlowe and Shakespeare. This was the most popular of the early Elizabethan plays; it was revised again and again, and Ben Jonson is said to have written one version and to have acted the chief part of Hieronimo. And Robert Greene (1558?-1592) plays the chief part in the early development of romantic comedy, and gives us some excellent scenes of English country life in plays like *Friar Bacon* and *Friar Bungay*.

Task 6. Fill in the table below using the information from the text in task 5.

Shakespeare's Predecessors in the drama

<i>The author</i>	<i>The works</i>

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Task 7. *Speak on the most general features of W. Shakespeare's works. Prepare a 250-word essay on the topic.*

Task 8. *Give a gist of one of W. Shakespeare's top comedies: "Comedy of Errors", "Two Gentlemen of Verona", "Merry Wives of Windsor", "Much Ado about Nothing". What unites all Shakespeare's comedies.*

Task 9. *Prepare an essay on "Hamlet" as one of the most complicated tragedies, highlighting the story which is behind the tragedy.*

Task 10. *Choose any sonnets by W. Shakespeare for translation.*

Task 11. *Study the table of W. Shakespeare's contemporaries. Choose one author for further studying.*

<i>The author</i>	<i>The works</i>
Ben Jonson (1573?-1637)	the comedy of Eastward Ho! a play containing three satires: Every Man in His Humour; Cynthia's Revels; The Poetaster (1598) Silent Woman tragedies Sejanus (1603) and Catiline (1611) an interesting collection of short essays: Timber or Discoveries made upon Men and Matter, Foot Pilgrimage Sad Shepherd
Beaumont (1584-1616) was the brother of Sir John Beaumont of Leicestershire and Fletcher (1579-1625) was the son of the bishop of London	joint plays Philaster about the jealousy of a lover and the faithfulness of a girl, and The Maid's Tragedy. Concerning Fletcher's work the most interesting literary question is how much did he write of Shakespeare's Henry VIII, and how much did Shakespeare help him in The Two Noble Kinsmen.
John Webster	The White Devil (pub. 1612) The Duchess of Malfi (pub. 1623).
Thomas Middleton (1570?-1627)	plays The Changeling Women Beware Women the earliest tragedy A Fair Quarrel the best comedy A Trick to catch the Old One
Thomas Heywood (1580?-1650?)	a pathetic story of domestic life A Woman killed with Kindness a melodrama The Fair Maid of the West

Thomas Dekker (1570-?)	a humorous study of plain working people The Shoemakers' Holiday a drama Old Fortunatus
Philip Massinger (1584-1640)	a comedy A New Way to Pay Old Debts plays The Great Duke of Florence, The Virgin Martyr, and The Maid of Honour
John Ford (1586-1642?)	The Broken Heart (1633)
James Shirley(1596-1666)	Hyde Park
Francis Bacon (1561-1626)	PROSE Advancement of Learning (1605) State Papers on the political tendencies of his age Novum Organum, called after Aristotle's famous Organon Essays Instauratio Magna or The Great Institution of True Philosophy, a philosophical work which was never finished
Richard Hooker(1554?-1600)	The Laws of Ecclesiastical Polity
Sir Philip Sidney (1554-1586)	a pastoral romance Arcadia one of our earliest literary essay the Defense of Poesie
Sir Walter Raleigh (1552?-1618)	Discoverie of Guiana History of the World
John Foxe (1516-1587)	Book of Martyrs
William Camden, a historian	Britannia (1586) Annals of Queen Elizabeth
John Knox, a historian	History of the Reformation in Scotland
Richard Hakluyt (1552?-1616), an editor	Principal Navigations, Voyages, and Discoveries of the English Nation, in three volumes (1589-1600)
Samuel Purchas (1575?-1626), an editor	Purchas, His Pilgrimage (1613) Hakluytus Posthumus, or Purchas His Pilgrimes (1625)
Sir Thomas North (1535?-1601?), a translator	a version of Plutarch's Lives (1579)

Task 12. Make a comparison between Bacon's essays and those of some more recent writer, such as Addison, Lamb, Carlyle, Emerson, or Stevenson, having in mind the subjects, style, and interest of both essayists.

Task 13. Read and translate the text about Puritan period in British literature.

The half century between 1625 and 1675 is called the Puritan period (1620-1660) for two reasons first, because Puritan standards prevailed for a time in England; and second, because the greatest literary figure during all these years was the Puritan, John Milton. Historically the age was one of tremendous conflict. The Puritan struggled for righteousness and liberty, and because he

prevailed, the age is one of moral and political revolution. In his struggle for liberty the Puritan overthrew the corrupt monarchy, beheaded Charles I, and established the Commonwealth under Cromwell. The Commonwealth lasted but a few years, and the restoration of Charles II in 1660 is often put as the end of the Puritan period. The age has no distinct limits, but overlaps the Elizabethan period on one side, and the Restoration period on the other. The age produced many writers, a few immortal books, and one of the world's great literary leaders. The literature of the age is extremely diverse in character, and the diversity is due to the breaking up of the ideals of political and religious unity. This literature differs from that of the preceding age in three marked ways: (1) It has no unity of spirit, as in the days of Elizabeth, resulting from the patriotic enthusiasm of all classes. (2) In contrast with the hopefulness and vigor of Elizabethan writings, much of the literature of this period is somber in character; it saddens rather than inspires us.

It has lost the romantic impulse of youth, and become critical and intellectual; it makes us think, rather than feel deeply. In our study we have noted (1) the Transition Poets, of whom Daniel is chief; (2) the Song Writers, Campion and Breton; (3) the Spenserian Poets, Wither and Giles Fletcher; (4) the Metaphysical Poets, Donne and Herbert; (5) the Cavalier Poets, Herrick, Carew, Lovelace, and Suckling; (6) John Milton, his life, his early or Horton poems, his militant prose, and his last great poetical works; (7) John Bunyan, his extraordinary life, and his chief work, *The Pilgrim's Progress*; (8) the Minor Prose Writers, Burton, Browne, Fuller, Taylor, Baxter, and Walton. Three books selected from this group are Browne's *Religio Medici*, Taylor's *Holy Living and Dying*, and Walton's *Complete Angler*.

Task 14. Tell briefly the story of Milton's life. What are the three periods of his literary work? What is meant by the Horton poems?



John Milton, c1629.
Unknown artist.
National Portrait Gallery, London.

Task 15. Translate the excerpt from Genesis by John Milton (1608-1674).

*Now came still Evening on, and Twilight gray
Had in her sober livery all things clad;
Silence accompanied; for beast and bird,
They to their grassy couch, these to their nests
Were slunk, all but the wakeful nightingale.
She all night long her amorous descant sung:
Silence was pleased. Now glowed the firmament
With living sapphires; Hesperus, that led
The starry host, rode brightest, till the Moon,
Rising in clouded majesty, at length
Apparent queen, unveiled her peerless light,
And o'er the dark her silver mantle threw.*

Task 16. Give the main idea or argument of *Paradise Lost*. What are the chief qualities of the poem? Describe in outline John Milton's *Paradise Regained* and *Samson Agonistes*. Translate the excerpt from *Samson* (the blind champion of Israel).

*Now blind, disheartened, shamed, dishonored, quelled,
To what can I be useful? wherein serve
My nation, and the work from Heaven imposed?
But to sit idle on the household hearth,
A burdenous drone; to visitants a gaze,
Or pitied object.*

Task 17. Read the summary the Restoration Period (1660-1700). Make a plan and comments on the outstanding writers of the period.

The chief thing to note in England during the Restoration is the tremendous social reaction from the restraints of Puritanism, which suggests the wide swing of a pendulum from one extreme to the other. For a generation many natural pleasures had been suppressed; now the theaters were reopened, bull and bear baiting revived, and sports, music, dancing, – a wild delight in the pleasures and vanities of this world replaced that absorption in “other-worldliness” which characterized the extreme of Puritanism. In literature the change is no less marked. From the Elizabethan drama playwrights turned to coarse, evil scenes, which presently disgusted the people and were driven from the stage. From romance, writers turned to realism; from Italian influence with its exuberance of imagination they turned to France, and learned to repress the emotions, to follow the head rather than the heart, and to write in a clear, concise, formal style, according to set rules. Poets turned from the noble blank verse of Shakespeare and Milton, from the variety and melody which had characterized English poetry since Chaucer's day, to the monotonous heroic couplet with its mechanical perfection. The greatest writer of the age is John Dryden, who established the heroic couplet as the prevailing verse form in English poetry, and who developed a new and serviceable prose style suited to the practical

needs of the age. The popular ridicule of Puritanism in burlesque and doggerel is best exemplified in Butler's *Hudibras*. The realistic tendency, the study of facts and of men as they are, is shown in the work of the Royal Society, in the philosophy of Hobbes and Locke, and in the diaries of Evelyn and Pepys, with their minute pictures of social life.

The age was one of transition from the exuberance and vigor of Renaissance literature to the formality and polish of the Augustan Age. In strong contrast with the preceding ages, comparatively little of Restoration literature is familiar to modern readers.

Task 18. Complete the table and write an essay on the works of one of the writers.

<i>The author</i>	<i>The works</i>
Samuel Daniel (1562-1619).	
John Donne (1573-1631)	
George Herbert (1593-1633)	
Thomas Carew (1598?-1639?)	
Robert Herrick (1591-1674)	
Sir John Suckling(1609-1642)	
Sir Richard Lovelace (1618-1658)	
John Milton (1608-1674)	
John Bunyan (1628-1688)	
Robert Burton (1577-1640)	
Sir Thomas Browne (1605-1682)	
Thomas Fuller (1608-1661)	
Jeremy Taylor(1613-1667)	
Richard Baxter (1615-1691)	
Izaak Walton (1593-1683)	
John Dryden (1631-1700)	
Samuel Butler (1612-1680)	
John Evelyn (1620-1706) Samuel Pepys (1633-1703), writers of diaries	

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ

1. What are the general characteristics of Elizabethan literature?
2. What is meant by the Spenserian stanza?
3. For what is Sackville noted?
4. Give an outline of the origin and rise of the drama in England. What is meant by Miracle and Mystery plays?
5. In what important respect did the English differ from the classic drama?
6. What are Shakespeare's predecessors in the drama? Name some plays of each type.
7. What are Marlowe's chief plays?
8. Tell briefly the story of Shakespeare's life.
9. What is the difference between a tragedy and a comedy? Name some of Shakespeare's best tragedies, comedies, and historical plays.
10. Have you ever seen any of Shakespeare's plays on the stage?
11. What are Ben Jonson's chief plays? Tell the story of "The Alchemist" or "The Silent Woman."
12. Tell briefly the story of Bacon's life. What is his chief literary work? his chief educational work?
13. Who are the minor prose writers of the Elizabethan Age? What did they write? Comment upon any work of theirs which you have read.
14. What is the literary value of North's Plutarch?

UNITS 5-6.

Тема 5. THE AGE OF ENLIGHTENMENT and ROMANTICISM IN ENGLISH LITERATURE

Plan

1. Romanticism in English Literature: historical and literary context.
2. G.G. Byron and P.B. Shelly as the best representatives of English Romanticism.
3. Prose writing of Romanticism.

Література: основна: 4, 5, 7, 9, 10;
додаткова: 12, 14, 19;
Інтернет-ресурси: 26, 27, 31.

Part 1

Task 1. Read about Alexander Pope (1688-1744), his life and literary works. Read and translate the text below.

Pope's favourite metre was the 10-syllable iambic pentameter rhyming (heroic) couplet. He handled it with increasing skill and adapted it to such varied purposes as the epigrammatic summary of An Essay on Criticism, the pathos of "Verses to the

Memory of an Unfortunate Lady,” the mock heroic of *The Rape of the Lock*, the discursive tones of *An Essay on Man*, the rapid narrative of the Homer translation, and the Miltonic sublimity of the conclusion of *The Dunciad*. But his greatest triumphs of versification are found in the “Epilogue to the Satires,” where he moves easily from witty, spirited dialogue to noble and elevated declamation, and in “An Epistle to Dr. Arbuthnot,” which opens with a scene of domestic irritation suitably conveyed in broken rhythm:

*Shut, shut the door, good John! fatigu'd, I said:
Tie up the knocker, say I'm sick, I'm dead.
The Dog-star rages! nay 'tis past a doubt,
All Bedlam, or Parnassus, is let out:
Fire in each eye, and papers in each hand,
They rave, recite, and madden round the land;*

<https://www.britannica.com/biography/Alexander-Pope-English-author>

Task 2. *Make a mini-research on Jonathan Swift (1667-1745). What is the general character of Swift's work? Name his chief satires. What is there to copy in his style? Does he ever strive for ornament or effect in writing? Compare Jonathan Swift's *Gulliver's Travels* with Daniel Defoe's *Robinson Crusoe*, in style, purpose of writing, and interest.*

Task 3. *Joseph Addison (1672-1719) and Richard Steele (1672-1729). What did they do for literature?*

Task 4. *For what is Dr. Samuel Johnson (1709-1784) famous in literature? Can you explain his great influence? Choose any abstract from his work for translation.*

Task 5. *For what is Edmund Burke (1729–1797) remarkable? What great objects influenced him in the three periods of his life? Why has he been called a romantic poet who speaks in prose?*

Task 6. *For what is Edward Gibbon (1737-1794) “worthy to be remembered”? Why does he mark an epoch in historical writing? What is meant by the scientific method of writing history?*

Task 7. *Read and translate the summary of the ROMANTICISM AGE. Make up a synopsis.*

The period we are considering begins in the latter half of the reign of George III and ends with the accession of Victoria in 1837. When on a foggy morning in November, 1783, King George entered the House of Lords and in a trembling voice recognized the independence of the United States of America, he unconsciously proclaimed the triumph of that free government by free men which had been the ideal of English literature for more than a thousand years; though it was not till 1832, when

the Reform Bill became the law of the land, that England herself learned the lesson taught her by America, and became the democracy of which her writers had always dreamed. The half century between these two events is one of great turmoil, yet of steady advance in every department of English life. The storm center of the political unrest was the French Revolution, that frightful uprising which proclaimed the natural rights of man and the abolition of class distinctions. Its effect on the whole civilized world is beyond computation. Patriotic clubs and societies multiplied in England, all asserting the doctrine of Liberty, Equality, Fraternity, the watchwords of the Revolution. Young England, led by Pitt the younger, hailed the new French republic and offered it friendship; old England, which pardons no revolutions but her own, looked with horror on the turmoil in France and, misled by Burke and the nobles of the realm, forced the two nations into war. Even Pitt saw a blessing in this at first; because the sudden zeal for fighting a foreign nation—which by some horrible perversion is generally called patriotism—might turn men's thoughts from their own to their neighbors' affairs, and so prevent a threatened revolution at home. The causes of this threatened revolution were not political but economic. By her invention in steel and machinery, and by her monopoly of the carrying trade, England had become the workshop of the world. Her wealth had increased beyond her wildest dreams; but the unequal distribution of that wealth was a spectacle to make angels weep. The invention of machinery at first threw thousands of skilled hand workers out of employment; in order to protect a few agriculturists, heavy duties were imposed on corn and wheat, and bread rose to famine prices just when laboring men had the least money to pay for it. There followed a curious spectacle. While England increased in wealth, and spent vast sums to support her army and subsidize her allies in Europe, and while nobles, landowners, manufacturers, and merchants lived in increasing luxury, a multitude of skilled laborers were clamoring for work.

Task 8. Watch a video <https://www.youtube.com/watch?v=NCq8iKmydIY> **and write a summary.**

Task 9. Prepare to speak on life and works of Thomas Gray (1716-1771). Translate the extract of the famous "Elegy".

*The curfew tolls the knell of parting day;
The lowing herd wind slowly o'er the lea;
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.*

Part 2

Task 1. Tell the story of Oliver Goldsmith's life (1728-1774). What are his chief works? Tell the plot of one of them.

Task 2. Tell the story of William Cowper's life (1731-1800). What are his chief works? What is his poem "John Gilpin" famous for? Translate the last stanza of it.

Now let us sing, Long live the King,
And Gilpin, long live he!
And when he next doth ride abroad
May I be there to see.

Task 3. Tell the story of Robert Burns's life (1759-1796). Someone has said, "The measure of a man's sin is the difference between what he is and what he might be." Comment upon this, with reference to Burns. What is the general character of his poetry? Choose any poem by R. Burns to learn by heart.

Task 4. What are the characteristics of William Blake's poetry (1757-1827)? Can you explain why Blake, though the greatest poetic genius of the age, is so little appreciated? Translate the extract.

Piping down the valleys wild,
Piping songs of pleasant glee,
On a cloud I saw a child,
And he laughing said to me:
"Pipe a song about a lamb;"
So I piped with merry cheer.
"Piper, pipe that song again;"
So I piped: he wept to hear. (from Songs of Innocence)

Task 5. Fill in the table with the names of the minor poets and first novelists of the period. Choose one of them to investigate in detail.

Name	Family name	Years	Works
	Thomson		
	Collins		
	Grubbe		
	Chatterton		
	Percy		
	Macpherson		

Task 6. What do you know about the life of Daniel Defoe (1661?-1731). What is his famous work? Choose to speak on one of the characters of the novel or tell the plot.

Task 7. Tell the life story of Samuel Richardson (1689-1761). Describe his literary works. Choose one to speak about in detail.

Task 8. What do you know about Henry Fielding (1707-1754)? Name his most famous novels and choose one for the analysis.

Task 9. William Wordsworth (1770-1850) and name some of his best poems. Read carefully, and make an analysis of the “Intimations of Immortality”; of “Tintern Abbey.”

*The outward shows of sky and earth,
Of hill and valley, he has viewed;
And impulses of deeper birth
Have come to him in solitude.
In common things that round us lie
Some random truths he can impart –
The harvest of a quiet eye
That broods and sleeps on his own heart.* (from The Lyrical Ballads)

Task 10. What are the general characteristics of Samuel Taylor Coleridge’s life (1772-1834)? What are the characters in “The Ancient Mariner”?

*A grief without a pang, void, dark and drear,
A stifled, drowsy, unimpassioned grief,
Which finds no natural outlet, no relief,
In word, or sigh, or tear.* (from Ode to Dejection)

Part 3

Task 1. Tell the story of Walter Scott’s (1771-1832) life, and name his chief poems and novels. Why was he called “the wizard of the North”? What is the general character of his poetry? Read “Ivanhoe” and the “Lady of the Lake”; make a brief analysis of each work, having in mind the style, the plot, the dramatic interest, the use of adventure, and the truth to nature of the different characters.

Task 2. Why is George Gordon, Lord Byron (1788-1824) called the revolutionary poet? What is the general character of his work? In what kind of poetry does he excel? (Quote from “Childe Harold” to illustrate your opinion.) Describe the typical Byronic hero.

Task 3. What are the chief characteristics of Percy Bysshe Shelley’s (1792-1822) poetry? What subjects are considered in “Lines written among the Euganean Hills”? What does Shelley try to teach in “The Sensitive Plant”? Compare Shelley’s view of nature, as reflected in “The Cloud” or “The West Wind,” with Wordsworth’s view, as reflected in “The Prelude,” “Tintern Abbey,” “Daffodils,” etc. Learn the excerpt by heart, translate it.

*Make me thy lyre, even as the forest is:
What if my leaves are falling like its own!
The tumult of thy mighty harmonies
Will take from both a deep, autumnal tone,
Sweet though in sadness. Be thou, spirit fierce,
My spirit! Be thou me, impetuous one!*

(from the "Ode to the West Wind")

Task 4. What is the essence of John Keats's (1795-1821) poetical creed, as expressed in the "Ode on a Grecian Urn"? What are the remarkable elements in his life and work? What striking difference can be found between his early poems and those of Shelley and Byron? What are the chief subjects of his verse? Translate the excerpt from "Lamia":

*... Do not all charms fly
At the mere touch of cold philosophy?
There was an awful rainbow once in heaven:
We know her woof, her texture; she is given
In the dull catalogue of common things.
Philosophy will clip an Angel's wings,
Conquer all mysteries by rule and line,
Empty the haunted air, and gnomed mine—
Unweave a rainbow, as it erewhile made
The tender-person'd Lamia melt into a shade.*

Task 5. Tell briefly the story of Charles Lamb's (1775-1834) life and name his principal works. Why is he called the most human of essayists?

Task 6. What are the general characteristics of Thomas De Quincey's (1785-1859) essays? Explain why he is called the psychologist of style. What accounts for a certain unreal element in all his work. Read a passage from The "English Mail-Coach", or from "Joan of Arc", or from "Levana, Our Lady of Sorrows", and comment freely upon it.

Task 7. In what respect does Walter Savage Landor (1775-1864) show a reaction from Romanticism? What qualities make Landor's poems stand out so clearly in the memory? Why, for instance, do you think Lamb was so haunted by "Rose Aylmer"? Quote from Landor's poems to illustrate his tenderness, his sensitiveness to beauty, his power of awakening emotion, his delicacy of characterization.

Task 8. What do you know about Jane Austen (1775-1817)? What important work did she do for the novel? To what kind of fiction was her work opposed? Name some of her most known novels, choose one for an analysis.

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ

1. Who wrote the *Sun Also Rises* about an American expatriate journalist who travels from Paris to Pamplona, Spain, to observe the running of the bulls?

- A) F. Scott Fitzgerald
- B) Ernest Hemingway
- C) Tennessee Williams
- D) Jake Barnes

2. What Shakespeare 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

3. What kind of literary form is this?

*There was an Old Man with a beard,
Who said, 'It is just as I feared!
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!'*

- A) Limerick
- B) Sonnet
- C) Stanza
- D) Sestina



William Shakespeare

4. What was the name of the slave whom Huck helps to escape in Mark Twain's *Adventures of Huckleberry Finn*?

- A) Tom
- B) Isiah
- C) Remus
- D) Jim

5. Who wrote the phrase *Rose is a rose is a rose is a rose*?

- A) William Shakespeare
- B) Gertrude Stein
- C) Emily Dickinson
- D) William Wordsworth

6. Which of these women is not a poet?

- A) Jane Austen
- B) Emily Dickinson
- C) Elizabeth Barret Browning
- D) Maya Angelou



Tennessee Williams

7. In what state is Tennessee Williams' *Cat on a Hot Tin Roof* set?

- A) Louisiana
- B) Georgia
- C) Tennessee
- D) Mississippi

8. What do you call the main character of a literary narrative?

- A) Antagonist
- B) Protagonist
- C) Tritagonist
- D) Foil

9. In Charles Dickens' *Tale of Two Cities*, which two words belong in the asterisks of the following opening line *It was the * of times, it was the * of times?*

- A) Best / worst
- B) Longest / shortest
- C) Highest / lowest
- D) Least / most

10. Which of the following works has not won a Pulitzer Prize?

- A) *Harvey* by Mary Chase
- B) *The Age of Innocence* by Edith Wharton
- C) *To Kill a Mockinbird* by Harper Lee
- D) *A Rose for Emily* by William Faulkner



Charles Dickens

Answers

1-B, 2-A, 3-A, 4-D, 5-B, 6-A, 7-D, 8-B, 9-A, 10-D

<https://owlcation.com/humanities/Multiple-Choice-Quiz-How-well-do-you-know-British-and-American-literature>

UNIT 7. LITERARY TRENDS OF THE XIX - BEGINNING OF THE XX CENTURY

Plan

1. Late Victorian and Edwardian literature – general overview, George Eliot (1819 – 1880), George Meredith (1828 – 1909).
2. Literary trends of the second half of the XIX century and beginning of the XX century. John Ruskin's ethical teaching.
3. Oscar Wilde's life and works. Stylistic peculiarities of his tales, plays and novels.

Література: основна: 1, 2, 3, 4, 9, 10;
додаткова: 13, 14, 16, 17;
Інтернет-ресурси: 25, 26, 28, 29, 32.

Task 1. Speak on the poets of The Victorian Age (1850-1900): Alfred Tennyson (1809-1892), Robert Browning (1812-1889), Elizabeth Barrett (1806-1861), Dante Gabriel Rossetti (1828-1882), William Morris (1834-1896), Algernon Charles Swinburne (1837-1909). Choose one of them to reflect on the contribution to the world literature.

Task 2. Tell the life story of Charles Dickens (1812-1870). Characterize his literary heritage. Choose one novel to analyse.

Task 3. What do you know about literary works by William Makepeace Thackeray (1811-1863)? What is the most famous one? Tell the plot and speak about the characters.

Task 4. Tell briefly the story of Maryann Evans, George Eliot (1819-1880). What is remarkable about the life and works of the writer? Name the most famous works.

Task 5. Read a short biography of George Meredith.

George Meredith, (born Feb. 12, 1828, Portsmouth, Hampshire, England – died May 18, 1909, Box Hill, Surrey), English Victorian poet and novelist, whose novels are noted for their wit, brilliant dialogue, and aphoristic quality of language. Meredith's novels are also distinguished by psychological studies of character and a highly subjective view of life that, far ahead of his time, regarded women as truly the equals of men. His best known works are *The Ordeal of Richard Feverel* (1859) and *The Egoist* (1879).

<https://www.britannica.com/biography/George-Meredith>

Prepare to speak on either work.

Task 6. Speak on one of minor novelists of Victorian Age: Charles Reade (1814-1884), Anthony Trollope (1815-1882), Charlotte Brontë (1816-1855), Emily Brontë (1818-1848), Edward Bulwer Lytton (1803-1873), Charles Kingsley (1819-1875), Mrs. Elizabeth Gaskell (1810-1865), Richard Doddridge Blackmore (1825-1900), George Meredith (1828-1909), Thomas Hardy (1840-1895?), Robert Louis Stevenson (1850-1894). Reason your choice.

Task 7. Complete the table. Be ready to speak on one of the writers.

Essayists of the Victorian Age

Name	Works	Characteristics
Thomas Babington Macaulay (1800-1859)		
Thomas Carlyle (1795-1881)		
John Ruskin (1819-1900)		
Matthew Arnold (1822-1888)		
John Henry Newman (1801-1890)		

Task 8. Read and translate the text about John Ruskin (1819-1900). Give a synopsis of what you have learned.

Ruskin's Influence on Art and Architecture

He's been called a "weirdo" and "manic-depressive" by British architect Hilary French, and a "strange and unbalanced genius" by Professor Talbot Hamlin. Yet his influence on art and architecture stays with us even today. His workbook *The Elements of Drawing* remains a popular course of study. As one of the most important art critics of the Victorian era, Ruskin gained respectability by the Pre-Raphaelites, who rejected the classical approach to art and believed that paintings must be done from direct observation of nature. Through his writings, Ruskin promoted the Romantic painter J. M. W. Turner, rescuing Turner from obscurity.

John Ruskin was a writer, critic, scientist, poet, artist, environmentalist, and philosopher. He rebelled against formal, classical art and architecture. Instead, he ushered in modernity by being a champion of the asymmetrical, rough architecture of medieval Europe. His passionate writings not only heralded Gothic Revival styles in Britain and America but also paved the way for the Arts & Crafts Movement in Britain and the United States. Social critics like William Morris studied the writings of Ruskin and started a movement to oppose industrialization and reject the use of machine-made materials—in essence, rejecting the spoils of the Industrial Revolution. American furniture-maker Gustav Stickley (1858-1942) brought the Movement to America in his own monthly magazine, *The Craftsman*, and in building his Craftsman Farms in New Jersey. Stickley turned the Arts and Crafts Movement into the Craftsman style. American architect Frank Lloyd Wright turned it into his own Prairie Style. Two California brothers, Charles Sumner Greene and Henry Mather Greene, turned it into the California Bungalow with Japanese overtones. The influence behind all of these American styles can be traced back to the writings of John Ruskin.

In the Words of John Ruskin

We have thus, altogether, three great branches of architectural virtue, and we require of any building,

- 1. That it act well, and do the things it was intended to do in the best way.*
- 2. That it speak well, and say the things it was intended to say in the best words.*
- 3. That it look well, and please us by its presence, whatever it has to do or say.*

("The Virtues of Architecture," *Stones of Venice*, Volume I)

Architecture is to be regarded by us with the most serious thought. We may live without her, and worship without her, but we cannot remember without her. ("The Lamp of Memory," *The Seven Lamps of Architecture*).

<https://www.thoughtco.com/john-ruskin-philosopher-for-today-177872>

Task 9. Read the text about Oscar Wilde (1854-1900). Translate it, and comment on the epoch the author lived in.

Another reaction against the strictures of Realism was to be found in the movement called Aestheticism, whose most famous practitioner was Oscar Wilde (1854-1900). A famous dandy, Wilde was very popular among the Victorian higher classes, yet this open homosexuality brought about a trial and prison sentence, and the end of his career. His works, celebrated for their incisive wit and many paradoxes expose the arbitrariness of conventional wisdom and morality. Plays like *The Importance of Being Earnest* (1895) are a sharp critique of Victorian morality and hypocrisy, satire

under the veil of comedy. His only fantastic novel, *The Picture of Dorian Gray* (1891) betrays the influence of aestheticism (Dorian Gray is a dandy like Wilde himself), establishes the independence of art from morality, and uses the fantastic as a means of contesting a “realistic” conception of life and art.

Wilde also wrote tales (“The Happy Prince”) and short stories (“Lord Arthur Savile's crime”). The latter is a parody of Victorian moralistic stories, often aimed at the education of young gentlemen. It is centred on the paradox of a moral crime, or a murder committed out of a sense of duty. Being told by a cheiromantist that he will commit a crime, Savile decides to kill before marrying, for fear of bringing dishonour on his bride. He ends up killing the cheiromantist, and lives happily ever after. The story is a satire on the fashionable superstitions of the time: the fortune-teller reveals to be a fake, and his prediction a self-fulfilling prophecy. It is also an indictment of the confusion between morality and upper-class selfishness and conventions. As a crime without punishment, it is the opposite of a moral tale, even though it masquerades as one. The story is not realistic since it does not obey the laws of verisimilitude, and since its comic tone contrasts with the seriousness of most realistic works, yet it does have an indirect social relevance.

“The Canterville Ghost” is the parody of a Gothic tale (the ghost is not frightening and is compared to an actor). It follows the structure of the fairy tale, in which a pure young girl saves the damned soul. But its main impetus is a comparison between Britain and America, or two visions of the world. One is traditional and superstitious; the other is positivistic and pragmatic: the Americans give the ghost oil to lubricate his noisy chains, the kids play tricks on him and lead him to despair.

Even in his comedies and parodies, Wilde's writings were influenced by the aestheticist philosophy of men like Pater, who associated realism with a bourgeois outlook (capitalistic, rational, morally conventional), and pictured the reality of refined life as that of the sensations and the imagination.

<https://www.skyminds.net/19th-century-realism-naturalism/>

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ

Use the link to do the on-line test on the topic.

<https://www.wwnorton.com/college/english/nael/quiz.htm>

UNIT 8. ENGLISH MODERNISM AND OTHER LITERARY TRENDS (XIX – XX)

Plan

1. Realistic Novels & their characteristic features. Compare the XX century realistic novel with critical realism of the XIX century and realistic novels of the XVIII century Enlightenment (give specific examples).

2. John Galsworthy. Documentary life? Aesthetical views.
3. Structural and compositional specifics of “The Forsyte Saga”. The Forsytes as they are depicted in “The Man of Property”.
4. Saki (Hector Hugh Munro) – his life and stories. Read some stories. Define their style and the major themes.
5. H.G.Wells and the development of science fiction.

Література: основна: 1, 3, 7, 8, 9, 10;
 додаткова: 11, 12, 14, 15;
 Інтернет-ресурси: 25, 26, 32, 33.

Task 1. Read the text, translate it into Ukrainian, and do a further research on the topic.

Realism and Naturalism are a reaction against Romanticism (imagination, poetry and prose, as well as the main themes: nature, exoticism, history, and heroes depicted as exceptional individuals) because it was thought to have lost touch with the contemporary.

Three revolutions took place during the 19th century: the industrial revolution, the scientific revolution, and the moral revolution.

In Great Britain, the Victorian Era lasted from 1837 to 1901. In the USA, the Civil War lasted from 1861 to 1865.

<https://www.skyminds.net/19th-century-realism-naturalism/>

Task 2. Read the text about the epoch. Write up a 120-word summary on the topic.

The Industrial Revolution was started by the invention of the steam machine (coal, railways, factories). All this happened in the cities : the increase of the population led to misery and social problems such as alcoholism, tuberculosis, prostitution... There was a shift from a belief in progress to an increasing pessimism.

The Scientific Revolution expanded in the transport revolution, started by the steam engine: 1830 – Manchester-Liverpool railway; 1869 – Transcontinental railway in the USA. Thomas Edison invents the gramophone, the light bulb and the electric chair. Pierre and Marie Curie discover radioactivity, etc. ***Continue the list.***

<https://www.skyminds.net/19th-century-realism-naturalism/>

Task 3. Read the text about Auguste Comte (1798–1857), prepare to speak about the personality and his role in the social development.

Auguste Comte is at the origin of a philosophical theory called Positivism. He devised the "law of three stages" : (1) the theological, (2) the metaphysical, and (3) the positive. The theological phase of man was based on whole-hearted belief in all things with reference to God. God, Comte says, had reigned supreme over human existence pre-Enlightenment. Humanity's place in society was governed by its

association with the divine presences and with the church. The theological phase deals with humankind's accepting the doctrines of the church (or place of worship) rather than relying on its rational powers to explore basic questions about existence.

Comte describes the metaphysical phase of humanity as the time since the Enlightenment, a time steeped in logical rationalism, to the time right after the French Revolution. This second phase states that the universal rights of humanity are most important. The central idea is that humanity is invested with certain rights that must be respected. In this phase, democracies and dictators rose and fell in attempts to maintain the innate rights of humanity.

The final stage of the trilogy of Comte's universal law is the scientific, or positive, stage. The central idea of this phase is that individual rights are more important than the rule of any one person. Science is paramount and can give man absolute knowledge and power.

<https://www.skyminds.net/19th-century-realism-naturalism/>

Task 4. What do you know about the moral revolution? Compare what you know with the information presented in the text below. Comment on it.

The moral revolution marked the end of the hypocrisy of the Victorian morality. In the Origin of Species (1859), Darwin suggested for the first time that man descended from apes : there was no need for God, just a struggle for life ("survival of the fittest"). Darwin influenced Marx (communism and class warfare) and Nietzsche (vision of super-man).

Conflicts and struggles define the future of society. It was a time of intense philosophy, and moral and scientific changes.

<https://www.skyminds.net/19th-century-realism-naturalism/>

Task 5. Read the text about realism, make comments on its specifics, and track down the same tendencies in the literature of other countries of the world.

Realism is the fact of being faithful to reality. It was a movement away from romantic illusion, in order to get closer to the social and psychological reality of the time. It is the belief there can be a correspondence between reality and its representation.

Reality is a subject matter: the life of ordinary people in ordinary situations, for instance the bourgeois middle-class as exceptional people are not realistic. Balzac talked about every classes of society but very often, he selected.

Reality is also a matter of verisimilitude: how characters are determined by their environment, chronological narratives, psychological dimension of the characters, presence of an omniscient narrator.

Realism in England

Jane Austen (1775-1817) was a realistic who lived during romanticism but she was not romantic at all. She described middle classes in the countryside (how to get

married) with two types of heroines : romantic on the one hand and reasonable and realistic on the other hand.

Charles Dickens (1812-1870) defined realism with a strong social dimension : he portrayed the working class and the poor, and dealt with poverty and revolt against injustice. Dickens' characters are defenseless orphans in a cruel world and his novels were used for social reforms. In *Oliver Twist* (1838), there is sentimentality and pathos (influence of melo-drama) but also humour and caricature to alleviate tensions. *Uriah Heep* in *David Copperfield* (1850) is evil, ugly, red-haired and smelled a fish. This romantic realism depicted social problems as well as imagination and sentimentality.

Realism in the USA

After the Civil War, the vision of the Romantic America (Cooper's *Last of the Mohicans*) had disappeared because of the expansion to the West (“Manifest Destiny”) and because the cultural center of the USA moved from Boston to New York (which represented modernity).

Harriet Beecher-Stowe (1811-1896) used to write children's books. She wrote *Uncle Tom's Cabin* in 1852, which was a pamphlet against slavery from a Christian and sentimental point of view. African Americans saw it as a paternalistic portray, not realistic at all. Its aim was to draw people against slavery and indirectly started the Civil War.

Mark Twain (1835-1910) is Samuel Clemens' nom de plume. He was mainly a humorist with a strong regionalist tradition and used the vernacular (the language people speak) as well as western tell-tales as inspirations. He successfully represented the spirit of the post civil war America with *The Gilded Age* (1873), a satire of the “robber barons”, and *Life on the Mississippi* (1883) when he was a steamboat pilot. A lire: World War One poetry: a problematic issue

The Adventures of Huckleberry Finn (1885) is completely written in the vernacular language of the young American boy who ran away from “civilization” (civilization of the South) with Jim, a runaway slave. They represent the society of the South before the Civil War in a criticism of Southern society. The slavery system had corrupted the South not only for it was bad but also for the society corrupted the individuals. Huck has a “crisis of conscience”: should he denounce Jim or not? He prefers not to and to do wrong: this shows the morality and the influence society can have on individuals: Huck has a “sound heart and a deformed conscience”.

<https://www.skyminds.net/19th-century-realism-naturalism/>

Task 6. Study the table about naturalism. Analyze the material, add what is missing.

Naturalism	is an extreme form of literary realism, based on the belief that science could explain all social phenomena, and was to provide the method for the creation of literature.
Contrary to realism, which was a rather loose movement, it constituted a real	the Frenchman Emile Zola. One of its most famous manifestos was Zola's <i>Le</i>

school of thought around its founder,	roman expérimental (1880).
Its main tenets were :	absolute determinism and materialism the natural sciences as a methodological model: Darwinism and Claude Bernard's experimental medicine (Introduction à la médecine expérimentale, 1865).
<p>Consequences of this scientific outlook: No free will:</p> <p>Heredity:</p> <p>Civilisation is only a varnish:</p>	<p>man is determined by circumstances beyond his command (instincts, environments, therefore most naturalistic novels take the form of social and psychological tragedies. As visible in Zola's <i>La Bête Humaine</i> (1890), under the influence of stress, sexual desire or alcohol, man reverts to animality.</p>
This conception of life is of course very pessimistic, since life and the individual will are seen as meaningless.	Since the scientific method is the model for literary creation, the naturalist writer should not use his imagination, but only search and record facts - social, biological, psychological facts. They usually made extensive preparatory research before writing. Like a medical scientist, the writer makes experiments and observes the results : after setting characters in a given situation and environment, they observe their reactions. In a way, they aim at dissecting the human mind and the body.
<p>Naturalism in the USA</p> <p>The Great Depression (1929-1935) that followed the 1929 Wall Street crash and ruined international trade, putting millions of workers worldwide out of a</p>	<p>was represented by writers such as Stephen Crane (1871-1900) in <i>The Red Badge of Courage</i> (1896) and <i>Maggie, a Girl of the Streets</i> (1893); Frank Norris (1870-1902) in <i>McTeague</i> (1899); Theodore Dreiser (1871-1945) in <i>An American Tragedy</i> (1925); Upton Sinclair (1878-1968) in <i>The Jungle</i> (1906).</p> <p>It is mainly represented by John Steinbeck (1902-1968), whose work is marked by compassion for poor and marginal people : <i>Of Mice and Men</i></p>

<p>job, accordingly saw a resurgence of Naturalism, which lasted until the second World War.</p>	<p>(1937), <i>The Grapes of Wrath</i> (1939). Richard Wright (1908-1960), an African American author whose <i>Native Son</i> (1940) deals with the problems of race and violence, was also a Naturalist.</p>
<p>Naturalism in England</p>	<p>the increasing pessimism of the late Victorian era, fuelled by the moral crisis following Darwinism and the rise in social problems, made naturalism a strong influence on major writers such as Thomas Hardy (1840-1928) in <i>Tess of the D'Urbervilles</i> (1891), <i>Jude the Obscure</i> (1895) or Joseph Conrad (1857-1924) in <i>Heart of Darkness</i> (1899), and <i>Lord Jim</i> (1900).</p>

Task 7. John Galsworthy, (born Aug. 14, 1867, Kingston Hill, Surrey, Eng. - died Jan. 31, 1933, Grove Lodge, Hampstead), English novelist and playwright, winner of the Nobel Prize for Literature in 1932. Read about his life and literary works using the link <https://www.britannica.com/biography/John-Galsworthy> Prepare a presentation and choose one of his novels for an analysis in detail.

Task 8. Read the text about Oscar Wilde. Translate and comment on it. Choose one of the works mentioned in the text for further discussion.

A reaction against the strictures of Realism was to be found in the movement called Aestheticism, whose most famous practitioner was Oscar Wilde (1854-1900). A famous dandy, Wilde was very popular among the Victorian higher classes, yet this open homosexuality brought about a trial and prison sentence, and the end of his career. His works, celebrated for their incisive wit and many paradoxes expose the arbitrariness of conventional wisdom and morality. Plays like *The Importance of Being Earnest* (1895) are a sharp critique of Victorian morality and hypocrisy, satire under the veil of comedy. His only fantastic novel, *The Picture of Dorian Gray* (1891) betrays the influence of aestheticism (Dorian Gray is a dandy like Wilde himself), establishes the independence of art from morality, and uses the fantastic as a means of contesting a “realistic” conception of life and art. O. Wilde also wrote tales (“*The Happy Prince*”) and short stories (“*Lord Arthur Savile's crime*”). The latter is a parody of Victorian moralistic stories, often aimed at the education of young gentlemen. It is centre on the paradox of a moral crime, or a murder committed out of a sense of duty. Being told by a cheiromantist that he will commit a crime, Savile decides to kill before marrying, for fear of bringing dishonour on his bride. He ends up killing the cheiromantist, and lives happily ever after. The story is a satire on the fashionable superstitions of the time : the fortune-teller reveals to be a fake, and his prediction a self-fulfilling prophecy. It is also an indictment of

the confusion between morality and upper-class selfishness and conventions. As a crime without punishment, it is the opposite of a moral tale, even though it masquerades as one. The story is not realistic since it does not obey the laws of verisimilitude, and since its comic tone contrasts with the seriousness of most realistic works, yet it does have an indirect social relevance. "The Canterville Ghost" is the parody of a Gothic tale (the ghost is not frightening and is compared to an actor). It follows the structure of the fairy tale, in which a pure young girl saves the damned soul. But its main impetus is a comparison between Britain and America, or two visions of the world. One is traditional and superstitious; the other is positivistic and pragmatic: the Americans give the ghost oil to lubricate his noisy chains, the kids play tricks on him and lead him to despair.

Even in his comedies and parodies, O. Wilde's writings were influenced by the aestheticist philosophy of men like Pater, who associated realism with a bourgeois outlook (capitalistic, rational, morally conventional), and pictured the reality of refined life as that of the sensations and the imagination.

Task 9. Read the text about Modernism. Make up a summary of the period and its main literary works. Choose one writer to discuss in detail.

Modernism was born from the fragmentation of the simplistic outlook of Realism: it is actually more "realistic" to consider reality as agglomerate of different, partial views of reality, the impossibility to reach a complete, coherent totality stemming from the multiple psychological and epistemological factors of the construction of the real.

In the visual arts, there were several attempts to integrate these new discoveries. Cubism, invented by Pablo Picasso and Georges Braque, consists in composing a rhythmic synthesis of multiple visions of an object, seen from different angles at different times; it thereby integrates the fourth dimension of reality in a two-dimensional work of art. Surrealism, with its refusal of rationality and stress on the unconscious, through such techniques as collage and *écriture automatique*, had the aim of going beyond realism by means of the insights of psychoanalysis.

In literature, Modernism was especially characterised by its conception that the work of art was an autonomous whole; by the subversion of the traditional opposition between prose and poetry; by a frequent recourse to multiple narrators and different perspectives on reality (as opposed to the omniscient narrators of Realism and Naturalism); by a breaking up of the "stream of consciousness", or "the attempt to convey all the contents of a character's mind – memory, sense perceptions, feelings, intuitions, thoughts, in relation to the stream of experience as it passes by, often at random" (Martin Gray's Dictionary of Literary Terms).

The most famous writers of this movement are the poets Ezra Pound and T. S. Eliot (*The Waste Land*, 1922) and the novelists Virginia Woolf (*Mrs Dalloway*, 1925),

James Joyce (*Ulysses*, 1922), D. H. Lawrence (*Women in Love*, 1921; *Lady Chatterley's Lover*, 1928); and the Americans William Faulkner (*The Sound and the Fury*, 1929), John Dos Passos (*Manhattan Transfer*, 1925).

<https://www.skyminds.net/19th-century-realism-naturalism/>

Task 10. Read the text about H.H. Munro. Translate it. Choose one of his stories to analyze and an excerpt for a literary translation.

Hector Hugh Munro (Dec 18, 1870 - Nov 14, 1916) was a witty British author who published under the pen name SAKI or H.H. Munro. The inspiration for the pen name "Saki" is unknown, it may be based upon a character in a poem or on a South American monkey. Given Munro's intellect, wit, and mischievous nature it's possible it was based on both simultaneously. As a writer, Munro (Saki) was a master of the short story form and is often compared to O. Henry and Dorothy Parker. E.F. Benson shares his sardonic style.

Munro was born in Akyab, Burma (now known as Myanmar) in 1870. In 1872 while she was on a trip to England, his mother Mary was charged by a cow. She suffered a miscarriage, never recovered, and died in 1872 when Munro was only two years old. After her death, the Munro children were sent from Burma back to England where they lived with their grandmother and aunts in a strict puritanical household. In his early career, Munro became a police officer in India and was posted to Burma where he contracted malaria before returning to England in 1895.

When the war broke out, Munro refused a commission joined the British armed forces as a regular trooper where he was certain to see battle. He was killed in action by a German sniper. His last words were reported as, "Put that bloody cigarette out!" In one of those unfortunate twists of fate, the papers that Munro had left behind were destroyed by his sister Ethel, who wrote her own account of their childhood. Munro never married and may have been gay, but homosexuality was a crime in Britain during Munro's lifetime and the decorum of the times would have required him to keep that part of his life secreted away.

Munro had a penchant for mocking the popular customs and manners of Edwardian England. He often did so by depicting characters in a setting and manner that would contrast their behavior with that of the natural world; often demonstrating that the simple and straightforward rules of nature would always trump the vanities of men. This is demonstrated gently in *The Toys of Peace* where parents from Edwardian England are taught a lesson that is still familiar to modern parents. He demonstrates it with striking clarity in *The Interlopers* and *The Open Window*, both of which we recommend as two of his best stories.

<https://americanliterature.com/author/hh-munro-saki>

Task 11. Read the information about H.G. Wells.

Herbert George Wells, more commonly known as H.G. Wells, was born on September 21, 1866. He was a prolific English writer who wrote fiction and non-fiction. Wells is most famous for his science fiction novels and is sometimes referred to as "the father of science fiction." He died on August 13, 194.

*H.G. Wells went on to write over fifty novels. Among his most famous are *The Time Machine* (1895), *The Island of Doctor Moreau* (1896), *The Invisible Man* (1897) and *The War of the Worlds* (1898). He wrote from 1895 to 1941.*

Read the sample of the story analysis, and analyze the story of your choice in a similar way.

The Time Machine is the first time the term 'time machine' was used to describe a vehicle that allows a person to travel through time. In the novel, an English scientist and inventor builds a time machine and travels to the very far future (802,701 AD), where human society has separated into two significantly different species: the pampered Eloi and the hard-working Morlocks. The story starts off as a social critique, in which the Eloi seem to be the wealthy bourgeois class and the Morlocks the proletarians, but the novel turns into a horror story when the time traveler learns that the Morlocks are actually in charge and feed off the Eloi as if they were cattle.

<https://study.com/academy/lesson/hg-wells-biography-books-short-stories.html>

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ

1. Questions 1 - 2 are based on the following passage:

*Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:
Fair youth, beneath the trees, thou canst not leave
Thy song, nor ever can those trees be bare;
Bold Lover, never, never canst thou kiss,
Though winning near the goal - yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!*

This poem was written in which of the following eras?

- a. Modern
- b. Victorian
- c. Romantic
- d. Postmodern
- e. Elizabethan

2. The theme of this stanza can best be described as _____.

- a. Art has its limits.

- b. Young love is sometimes not returned.
- c. Music energizes the heart.
- d. Life is enhanced by the imagination.

3. Questions 3-5 are based on the following passage:

A man can hold land if he can just eat and pay taxes; he can do that. Yes, he can do that until his crops fail one day and he has to borrow money from the bank.

But – you see, a bank or a company can't do that, because those creatures don't breathe air, don't eat side-meat. They breathe profits; they eat the interest on the money. If they don't get it, they die the way you die without air, without side-meat. It is a sad thing, but it is so. It is just so.

This passage comes from which of the following?

- a. Grapes of Wrath, John Steinbeck.
- b. Leaves of Grass, Walt Whitman
- c. A Good Man is Hard to Find, Flannery O'Connor
- d. U.S.A. Trilogy, John Dos Passos.

4. What historical period does this passage arise out of?

- a. World War II
- b. The Great Depression
- c. The Civil War
- d. Reconstruction

5. The passage is based on the ideas of which of the following

- a. Freud
- b. Marx
- c. Smith
- d. Emerson

6. Questions 6-8 are based on the following poem:

*why from this her and him
did you and i climb
(crazily kissing) till
into themselves we fell-
how have all time and space
bowed to immortal us
if in one little bed
she and he lie (undead)*

The author of this poem is _____.

- a. Theodore Roethke
- b. William Carlos Williams
- c. e.e. cummings
- d. Alan Dugan

7. The versification of the poem would best be classified as:

- a. Sprung rhythm
- b. blank verse
- c. iambic pentameter
- d. free verse

8. The tone is best described as:

- a. devotional
- b. ironic
- c. whimsical
- d. laudatory

9. Indicate which of the following best characterizes the esthetic philosophy of "Art for art's sake":

- a. John Keats
- b. Alexander Pope
- c. T.S. Elliot
- d. Oscar Wilde

10. Questions 10-11 are based on the following passage:

My father's name being Pirrip and my Christian name, Philip, my infant tongue could make of both names nothing more explicit than Pip. So I called myself Pip and came to be called Pip.

These lines open which of the following?

- a. BleakHouse
- b. GreatExpectations
- c. HardTimes
- d. DombeyandSon

11. The opening of the work indicates what about the speaker?

- a. that he is of limited intelligence.
- b. that he is not sure of his lineage.
- c. that he is self-centered.

d. that he has a sensitive and frightened nature.

12. Questions 12-14 are based on the following poem by Bret Harte:

Above the pines the moon was slowly drifting,

The river sang below;

The dim Sierras, far beyond, uplifting

Their minarets of snow.

Lines two and four have what type of meter?

- a. iambic trimeter
- b. trochaic trimeter
- c. dactylic dimeter
- d. iambic pentameter

13. The lines contain _____ caesuras.

- a. no
- b. one
- c. two
- d. three

14. Which lines end with feminine rhyme?

- a. one and two
- b. three
- c. one, two and three
- d. one and three

<https://www.tests.com/practice/Literature-Test>

Answers: 1c 2d 3a 4b 5b 6c 7d 8b 9b 10b 11d 12b 13c 14d

UNIT 9. WORLD LITERATURE IN THE XX-XXI CENTURIES

Plan

1. The Edwardians.
2. The Modernist Revolution.
3. The British literature of the XXI century.

References: основна: 2, 4, 8, 9, 10;

додаткова: 14, 17, 19;

Интернет-ресурси: 25, 26, 27, 28, 29.

Task 1. Find the information about the Edwardians, name the writers and characterize their works.

Task 2. Read the text on The Modernist revolution, make a synopsis, and choose one writer to speak about his/her career,

Anglo-American Modernism: Pound, Lewis, Lawrence, and Eliot. From 1908 to 1914 there was a remarkably productive period of innovation and experiment as novelists and poets undertook, in anthologies and magazines, to challenge the literary conventions not just of the recent past but of the entire post-Romantic era. For a brief moment, London, which up to that point had been culturally one of the dullest of the European capitals, boasted an avant-garde to rival those of Paris, Vienna, and Berlin, even if its leading personality, Ezra Pound, and many of its most notable figures were American.

The spirit of Modernism—a radical and utopian spirit stimulated by new ideas in anthropology, psychology, philosophy, political theory, and psychoanalysis—was in the air, expressed rather mutedly by the pastoral and often anti-Modern poets of the Georgian movement (1912–22; see Georgian poetry) and more authentically by the English and American poets of the Imagist movement, to which Pound first drew attention in *Ripostes* (1912), a volume of his own poetry, and in *Des Imagistes* (1914), an anthology. Prominent among the Imagists were the English poets T.E. Hulme, F.S. Flint, and Richard Aldington and the Americans Hilda Doolittle (H.D.) and Amy Lowell.

Reacting against what they considered to be an exhausted poetic tradition, the Imagists wanted to refine the language of poetry in order to make it a vehicle not for pastoral sentiment or imperialistic rhetoric but for the exact description and evocation of mood. To this end they experimented with free or irregular verse and made the image their principal instrument. In contrast to the leisurely Georgians, they worked with brief and economical forms.

Meanwhile, painters and sculptors, grouped together by the painter and writer Wyndham Lewis under the banner of Vorticism, combined the abstract art of the Cubists with the example of the Italian Futurists who conveyed in their painting, sculpture, and literature the new sensations of movement and scale associated with modern developments such as automobiles and airplanes. With the typographically arresting *Blast: Review of the Great English Vortex* (two editions, 1914 and 1915) Vorticism found its polemical mouthpiece and in Lewis, its editor, its most active propagandist and accomplished literary exponent. His experimental play *Enemy of the Stars*, published in *Blast* in 1914, and his experimental novel *Tarr* (1918) can still surprise with their violent exuberance.

<https://www.britannica.com/art/English-literature/The-20th-century>

Task 3. Do a research on Celtic Modernism: Yeats, Joyce, Jones, and MacDiarmid. Choose a poem for the analysis and learn the part of it by heart.

Task 4. Make a table of the most famous names whose literary career was during the second half of the XX century. Write an essay on one the writers.

Task 5. Read the text on the British literature of the XXI century. Translate it. Choose one writer to do a further research on.

As the 21st century got under way, history remained the outstanding concern of English literature. Although contemporary issues such as global warming and international conflicts (especially the Second Persian Gulf War and its aftermath) received attention, writers were still more disposed to look back. Bennett's play *The History Boys* (filmed 2006) premiered in 2004; it portrayed pupils in a school in the north of England during the 1980s. Although *Cloud Atlas* (2004)—a far-reaching book by David Mitchell, one of the more ambitious novelists to emerge during this period—contained chapters that envisage future eras ravaged by malign technology and climactic and nuclear devastation, it devoted more space to scenes set in the 19th and early 20th centuries. In doing so, it also displayed another preoccupation of the 21st century's early years: the imitation of earlier literary styles and techniques. There was a marked vogue for pastiche and revisionary Victorian novels (of which Michel Faber's *The Crimson Petal and the White* [2002] was a prominent example). McEwan's *Atonement* (2001) worked masterly variations on the 1930s fictional procedures of authors such as Elizabeth Bowen. In *Saturday* (2005), the model of Virginia Woolf's fictional presentation of a war-shadowed day in London in *Mrs. Dalloway* (1925) stood behind McEwan's vivid depiction of that city on Feb. 15, 2003, a day of mass demonstrations against the impending war in Iraq. Heaney continued to revisit the rural world of his youth in the poetry collections *Electric Light* (2001) and *District and Circle* (2006) while also reexamining and reworking classic texts, a striking instance of which was *The Burial at Thebes* (2004), which infused Sophocles' *Antigone* with contemporary resonances. Although they had entered into a new millennium, writers seemed to find greater imaginative stimulus in the past than in the present and the future.

Peter Kemp

<https://www.britannica.com/art/English-literature/The-21st-century>

Task 6. Below is the list of the best novels made by BBC. Read and analyze one of them. Make a presentation on the work you have done.

1. Junot Díaz, *The Brief Wondrous Life of Oscar Wao* (2007)
2. Edward P Jones, *The Known World* (2003)
3. Hilary Mantel, *Wolf Hall* (2009)
4. Marilynne Robinson, *Gilead* (2004)
5. Jonathan Franzen, *The Corrections* (2001)
6. Michael Chabon, *The Amazing Adventures of Kavalier & Clay* (2000)

7. Jennifer Egan, *A Visit from the Goon Squad* (2010)
8. Ben Fountain, *Billy Lynn's Long Halftime Walk* (2012)
9. Ian McEwan, *Atonement* (2001)
10. Chimamanda Ngozi Adichie, *Half of a Yellow Sun* (2006)
11. Zadie Smith, *White Teeth* (2000)
12. Jeffrey Eugenides, *Middlesex* (2002)

The runners-up

(Editor's Note 21 January 2015: In light of overwhelming interest from our readers, we have decided to unveil the rest of the top 20, as selected in our critics poll.)

13. Chimamanda Ngozi Adichie, *Americanah*
14. WG Sebald, *Austerlitz*
15. Elena Ferrante, *My Brilliant Friend*
16. Alan Hollinghurst, *The Line of Beauty*
17. Cormac McCarthy, *The Road*
18. Zadie Smith, *NW*
19. Roberto Bolaño, *2666*
20. Shirley Hazzard, *The Great Fire*

<http://www.bbc.com/culture/story/20150119-the-21st-centurys-12-best-novels>

ТЕСТОВІ ЗАВДАННЯ ДЛЯ САМОПЕРЕВІРКИ

Питання для самостійного опрацювання та написання есе

1. Early days of English literature. *Beowulf*. A short summary of the contents. (Abstracts presentation in writing; lecture time – 2-3 pages).
2. Edmund Spenser (1552 – 1589). Life and works. Francis Bacon (1561 – 1626). Life and works. (Abstracts presentation in writing; lecture time – 2-3 pages).
3. William Shakespeare (1564 – 1616). Summing up. Great tragedies. (Essays presentation in writing; after classes time – 10-15 pages).
4. The ideals of the Enlightenment as they are introduced in the novel "Robinson Crusoe" (Abstracts presentation in writing; lecture time – 3-5 pages).
5. The ideals of the Enlightenment as they are introduced in the novel "Gulliver's Travels" (Abstracts presentation in writing; lecture time – 3-5 pages).
6. Henry Fielding's novel "The History of Tom Jones, the foundling" (Abstracts presentation in writing; lecture time – 3-5 pages).
7. R.B. Sheridan – "School of Scandal". A short summary of the comedy (Abstracts presentation in writing; lecture time – 2-3 pages).
8. Walter Scott's historical novel "Waverley". The contents of the novel (essays presentation in writing; lecture time – 5-10 pages).
9. The sisters Bronte. (projects presentation in writing; lecture time – 5 pages).
10. William Makepeace Thackeray (1811 – 1863). Top novels (projects presentation in writing; lecture time – 5 pages).

11. Late Victorian and Edwardian literature: George Eliot (1819 – 1890); George Meredith (1828 – 1909); Samuel Butler (1835 – 1902). (Abstracts presentation in writing; lecture time – 3 pages).
12. Neoromanticism in English literature: Robert Louis Stevenson (1850 – 1894); Joseph Conrad (1857 – 1924); Sir Arthur Conan Doyle (1859 – 1930); Rudyard Kipling (1895 – 1936). (essays presentation in writing; lecture time – 5 pages).
13. English literature of the first half of the XX century: Herbert George Wells (1866 – 1946); John Boynton Priestley (1894 – 1984); Graham Green (1904 – 1991); Charles Percey Snow (1905 – 1980). (projects presentation in writing; lecture time – 5 pages).
14. John Fawles (1926 – 2005). Great mystifier. "The Collector", "The Magus". (Home-reading summary – 3 pages).
15. Iris Murdoch (1919 – 1999) and her existential novels. "Under the Net", "The Sandcastle", "The Prince". (Home-reading summary – 3 pages).
16. English literature of the end of the XX century and the beginning of the XXI century. Literary genres development. (Colloquium – 5-8 pages).
17. The sources of American literature. Social and political backgrounds. The new English colonies. Benjamin Franklin (1706 – 1790); Thomas Jefferson (1743 – 1826) – the Declaration of Independence authors. The ideals of the Enlightenment in America. Thomas Paine (1737 – 1809). (Abstracts presentation in writing; lecture time – 3 pages).
18. The periods of American romanticism. The early period: Washington Irving (1783 – 1859); James Fenimore Cooper (1789 – 1851). The second period (mature romanticism): Edgar Allan Poe (1809 – 1849); Nathaniel Hawthorne (1804 – 1864). The third period: Henry Wadsworth Longfellow (1807 – 1882); Herman Melville (1819 – 1891). (Abstracts presentation in writing; lecture time – 5 pages).
19. American poetry of the XIX century: Henry Wadsworth Longfellow (1807 – 1882); Emily Dickinson (1830 – 1886); Walt Whitman (1819 – 1892). (poetic readings; lecture time – of one's own choice).
20. The abolition literature. Harriet Beecher Stowe (1811 – 1896) and her book "Uncle Tom's Cabin". (Abstracts presentation in writing; lecture time – 3 pages).
21. American literature of the second half of the XIX century, its social and political backgrounds. Social conflict in Mark Twain's (Samuel L. Clemens) (1807 – 1882) works. (projects presentation in writing; after classes time – 5-10 pages).
22. O. Henry (1862 – 1910), a short story writer. America and Americans in the text space of O. Henry's stories. (Abstracts presentation in writing; lecture time – 5 pages).
23. American literature of the end of the XX century and the beginning of the XXI century. (literary survey in writing; lecture time – 3-5 pages).
24. American writers of the Jazz Age. Sherwood Anderson (1876 – 1941); F. Scott Fitzgerald (1896 – 1940); William Faulkner (1897 – 1962). The new American

- drama. Eugene O'Neil (1882 – 1953). (Abstracts presentation in writing; lecture time 5 – 8 pages).
25. John Steinbeck (1902 – 1968) and his works in the American socio-historic context. The Grapes of Wrath. (essays presentation in writing; after classes time – 10 pages).
26. Mass culture yesterday and today (Mario Puso, Arthur Hailey, Peter Benchy). (home reading summary; after classes time – 5-10 pages).
27. American literature of the end of the XX century and the beginning of the XXI century. (Colloquium; after classes time – 5 pages).

КРИТЕРІЇ ОЦІНЮВАННЯ ЗНАНЬ

На практичному занятті оцінюються:

- Рівень розвитку у студентів мовленнєвих навичок (усне діалогічне й монологічне мовлення; читання; письмо); мовленнєва поведінка під час роботи над темами;
- володіння структурою мови (грамматична компетенція в межах окреслених тем з граматики);
- навички функціонального читання, розуміння автентичних професійно-спрямованих текстів з підручників, газет, журналів та Інтернет-джерел;
- реферативні навички, здатність розуміти ідею, сутність, деталі відповідних фахових текстів та розпізнавати інформацію в ході обговорень, дебатів, бесід із загальних питань професійного напрямку; рівень володіння відповідним фактичним матеріалом;
- виступи з підготовленими індивідуальними презентаціями щодо широкого кола професійних тем.

Розподіл кількості балів (100) поточного контролю між аудиторною та самостійною роботою залежить від кількості практичних занять, передбачених навчальним планом у кожному семестрі.

У III семестрі за кожне практичне заняття студент може отримати 2,5 бали, що сумарно складає 70 балів за аудиторну роботу (28 занять x 2,5 бали). Максимальна сума за самостійну роботу становить 30 балів. Отже, разом за семестр здобувач може отримати 100 балів.

У IV семестрі кожне практичне заняття студент може отримати 2 бали, що сумарно складає 68 балів за аудиторну роботу (34 заняття x 2 бали). Максимальна сума за самостійну роботу становить 32 бали.

Формою підсумкового контролю в III та IV семестрах є екзамен. Результат виконання екзаменаційних завдань оцінюється з урахуванням результатів поточного контролю у співвідношенні 80:20, де 80 – максимальна оцінка за виконання екзаменаційного завдання, 20 – результат поточної успішності відповідно до шкали переведення поточної роботи для врахування її при підсумковій оцінці.

Шкала переведення поточної роботи для врахування її при підсумковій оцінці

Результат поточної успішності (бали)	Оцінка за шкалою КНТЕУ (бали)
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0-5	0-25
6-10	26-50
11-15	51-75
16-20	76-100

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