

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
СХІДНОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ
імені ВОЛОДИМИРА ДАЛЯ

КОНСПЕКТ ЛЕКЦІЙ
з дисципліни
«ЛІТЕРАТУРА КРАЇН, МОВА ЯКИХ ВИВЧАЄТЬСЯ»
для здобувачів вищої освіти спеціальності 035 «Філологія»
(Електронне видання)

ЗАТВЕРДЖЕНО
на засіданні кафедри
германо-романської філології та перекладу
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Конспект лекцій з дисципліни «Література країн, мова яких вивчається» (для здобувачів вищої освіти спеціальності 035 «Філологія» (Електронне видання)) / Уклад.: К. М. Ігошев. – Сєверодонецьк: вид-во СНУ ім. В. Даля, 2021. – 93 с.

Запропонований конспект лекцій спрямований на вивчення та засвоєння здобувачами вищої освіти самостійно та на підставі лекційного матеріалу теоретичних основ дисципліни «Література країн, мова яких вивчається». Конспект лекцій охоплює наступні теми: давня англійська література, література доби англійської революції (XVII століття), література Англії від XVII до 30-х років XX століття, новітня література Англії, американська література з дня заснування американських колоній до XX століття, література США XX-XXI століть.

Методичні матеріали розраховані на здобувачів вищої освіти філологічних спеціальностей.

Укладач:

К. М. Ігошев

Рецензенти:

О. І. Козьменко, доцент, д. п. н.

А. Ю. Бовт, доцент, к. пед. н.

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Вступ

Запропонований конспект лекцій розроблено відповідно до освітньої програми спеціальності 035 «Філологія» та навчальної й робочої програм з дисципліни «Література країн, мова яких вивчається» для I курсу спеціалізації 035.041 «Германські мови та літератури (переклад включно), перша – англійська».

В дане методичне видання входять теоретичні матеріали та списки джерел інформації за темами курсу «Література країн, мова яких вивчається».

Мета викладання даної навчальної дисципліни – дати здобувачам вищої освіти якомога повне уявлення про те, як складалася англійська та американська література протягом свого історичного розвитку, як жанри формувалися у цей період і які жанри набули популярності у теперішній час, і як вони впливали й впливають на формування моралі та культури. Здобувачі мають можливість ознайомитися з особливостями історико-літературного процесу Великої Британії і США, з творами і творчістю англійських та американських письменників згідно з вимогами програми для здобувачів першого курсу спеціальності «Філологія» спеціалізації «Германські мови та літератури (переклад включно), перша – англійська».

Мета проведення практичних занять – закріпити у здобувачів теоретичні знання; виробити у них стійкі й усвідомлені практичні навички літературно-критичного аналізу, реферування науково-критичної літератури, а також навички літературно-критичного мислення в рамках програмних проблем та питань.

Мета виконання самостійної роботи – формувати навички самостійного здобуття знань, уміння працювати з довідковою літературою, самостійно аналізувати творчість письменників, коротко, логічно подавати свої думки в письмовому вигляді.

Завдання дисципліни:

– ознайомити здобувачів з особливостями історико-літературного процесу Великої Британії і США, а також з творами і творчістю сучасних англійських та американських письменників і поетів;

- розвивати гнучкі стратегії читання як мовленнєвого уміння за рахунок формування усіх його видів;
- усвідомлювати природу різних жанрів літературної творчості, спільне і своєрідне в змінах культурних традицій та літературних стилів;
- розвивати перекладацьку компетенцію;
- навчити майбутніх філологів аналізувати явища художньої літератури,
- розвивати когнітивні здібності, здатність до самостійного пошуку і засвоєння нового матеріалу;
- формувати позитивне відношення до вивчення сучасної літератури, а відповідно культури Англії і США.

Мета методичних матеріалів – надати загальну інформацію щодо основних тем дисципліни та зорієнтувати здобувачів на самостійне поглиблене вивчення окремих питань. Видання призначене для студентів I курсу, що навчаються за спеціалізацією 035.041 «Германські мови та літератури (переклад включно), перша – англійська». Збірку структуровано на чотири розділи, згідно з темами курсу «Література країн, мова яких вивчається» даної спеціалізації. У свою чергу, кожний з розділів містить навчальні текстові матеріали та перелік літератури та інших корисних ресурсів з теми лекції.

Теми лекцій з даної дисципліни наступні:

- Лекція №1. Давня та середньовічна англійська література
- Лекція №2. Література Англії від доби Відродження до англійської революції
- Лекція №3. Література Англії від XVII до 30-х років XX століття
- Лекція №4. Література Англії XX століття
- Лекція №5. Американська пуританська та колоніальна література
- Лекція №6. Американська література XVIII-XIX століть
- Лекція №7. Література США XX століття
- Лекція №8. Сучасна література США

Згідно з вимогами освітньої програми, здобувачі вищої освіти спеціалізації 035.041 «Германські мови та літератури (переклад включно), перша – англійська» по закінченні курсу «Література країн, мова яких вивчається» повинні знати:

- особливості історико-літературного процесу Великої Британії і США; творів і творчості англійських та американських письменників і поетів;
- особливості лексичних засобів сучасної англійської мови, їх функціонування, стилістичних явищ, що використовуються в художньому стилі; вміти:
- робити аналіз, порівнювати та виділяти головні особливості художньої літератури;
- користуватися засвоєними знаннями про англійську мову для розуміння оригінальних текстів за тематикою, що вивчається;
- застосовувати знання про мову (українську та англійську) у практичній діяльності для виконання усного та письмового перекладів.

Дисципліна «Література країн, мова яких вивчається» пов'язана з наступними дисциплінами, що викладаються в першому семестрі I курсу навчання за даною спеціалізацією: «Практичний курс основної іноземної мови», «Вступ до перекладознавства» та «Вступ до мовознавства».

За повністю виконані завдання здобувач вищої освіти може отримати визначену кількість балів:

Інструменти і завдання	Кількість балів
Присутність на лекціях і практичних заняттях	10
Участь в обговоренні	10
Доповіді на практичних заняттях	50
Залік	30
Разом	100

Конспект лекції №1

Topic 1. Old and Medieval English Literature

OUTLINE

I. Old English Literature

1. Beowulf (an epic poem)

2. The Seafarer (a poem)

II. Anglo-Norman literature

1. Anglo-Norman literature of XI-XIII century. General overview

2. Chanson de geste and chivalric romances and the emergence of the ideals of medieval order. Celtic legends as a source of chivalric romances about King Arthur

3. Sir Thomas Malory's «Le Morte d'Arthur (The Death of Arthur)»

I. Old English Literature

1. Beowulf (an epic poem)

The only existing Beowulf manuscript dates back to around 1000 years. But the epic itself belongs, according to most experts, to the end of VIIth or the first third of VIIIth century. At that time, the Anglo-Saxons were already experiencing the emergence of feudal order. The poem, however, is characterized by epic archaization. In addition, it depicts reality from a specific point of view: the world of «Beowulf» is the world of kings and warriors, the world of feasts, battles and duels.

The plot of this largest of the Anglo-Saxon epics is not very complicated. Beowulf, a young warrior of the Gauts, learns of the disaster of the King of the Danes – Hrothgar, the attacks of monster Grendel on his mead hall of Heorot, and the gradual extermination of the king's warriors over a period of twelve years, and goes overseas to destroy Grendel. After defeating him, he kills another monster in the next battle, this time in an underwater lair – Grendel's mother, who tried to avenge her son's death. Showered with rewards and gratitude, Beowulf returns to his homeland. Here he performed new feats, and later became king of the Gauts and ruled the country fairly for fifty years. At the end of this period,

Beowulf enters into battle with a dragon that devastates the neighborhood, enraged by the attack on his ancient treasure. Beowulf manages to defeat this monster, but at the cost of his own life. The poem ends with a scene of solemn burning at the funeral bonfire of the hero's body and the construction of a mound over his ashes and the treasure he won.

These fantastic feats are transferred, however, from the unreal world of fairy tales to the historical ground and take place among the peoples of Northern Europe: in «Beowulf» there are Danes, Swedes, Gauts, mentions other tribes and kings, who once really ruled them. Although the hero of the poem – Beowulf himself, apparently, did not have a historical prototype. Since everyone then believed in the existence of giants and dragons unconditionally, the combination of such stories with the story of wars between nations and kings was quite natural. Interestingly, the Anglo-Saxon epic ignores England (this gave rise, among other things, to the now rejected theory of its Scandinavian origins). But perhaps this feature of Beowulf will not be so striking, bearing in mind that in other works of Anglo-Saxon poetry we meet the most diverse peoples of Europe and that we encounter the same fact in the songs of «Elder Edda», and partly in the «Song of the Nibelungs».

There are many folklore motifs in the epic poem. At the very beginning, Skild Skevang is mentioned – «a foundling». The boat with the baby Skild arrived to the shores of Denmark, whose people were at that time defenseless due to the absence of the king; Skild later became the ruler of Denmark and founded a dynasty. After Skild's death, he was put back on the ship and sent with the treasures to where he came from – a purely fairy-tale story. The giants that Beowulf fights are similar to the giants of Norse mythology, and the battle with the dragon is a common theme of fairy tales and myths, including the northern one. In his youth, Beowulf, who, having grown up, received the power of thirty men, was lazy and wasn't distinguished by virtues – resembles many other characters of folk epics around the world. The hero's own decision to help the victims, his dispute with his opponent (exchange of speeches between Beowulf and Unferr), the test of the hero's valor (the story of Beowulf and Breca's swimming competition), receiving of a magic weapon (sword Hrunting), hero's violation of the prohibition (he takes the treasure in a duel with a

dragon, not knowing that the treasure is cursed), an assistant in the hero's combat with the enemy (Wiglaf, who came to the aid of Beowulf at a time when he was close to death), three battles that the hero endures, and each subsequent one turns out to be more difficult (Beowulf's battles with Grendel, with his mother and with the dragon) – all these are elements of a fairy tale. The epic retains many traces of its origins, it is rooted in the folk art. But the tragic finale – the death of Beowulf, as well as the historical background on which his fantastic exploits unfold, distinguishes the poem from the fairy tale – these are signs of a heroic epic.

2. The Seafarer (a poem)

«The Seafarer» is an Anglo-Saxon or Old English poem similar to «The Wanderer» in representing the laments of an exile. While many scholars have described «The Seafarer» as an insular sailor's lamentations concluding with faith in God's ultimate mercy, just as many scholars have identified the poem as an account of a wanderer, pilgrim, or hermit's view of the world and search for God.

Historian Tom Licence has pointed out the emergence of the *peregrinatus* influence of Irish missionaries and recluses in early medieval England. Historian Dorothy Whitelock considers «The Seafarer» to be «the monologue of a religious ascetic who has chosen exile on and beyond the sea for the love of God». F. N. M. Diekstra adds: «Just as the exile feels the persistent urge to travel back to his homeland, the soul, constantly mindful of its origins, attempts to escape from the prison of the body and fly to heaven».

Thus the poem may be considered penitential poetry, the motive of exile being penitential, but a better description would be ascetic, in that exile is pursued as an ascetic exercise, in keeping with the motive of the early medieval English hermits and wayfarers, as Colin Ireland points out (These citations are taken from Tom Licence).

Many translations of «The Seafarer» exist, but the best are those of R. K. Gordon, S. A. J. Bradley and Richard Marsden.

I. Anglo-Norman literature

1. Anglo-Norman literature of XI-XIII century. General overview

The Anglo-Norman period is associated with the Norman conquest and the resulting cultural changes. The Anglo-Saxon language, which was considered rude and obscene, became a language for domestic use, it was spoken by the common people. Noble feudal lords, mostly Normans, used French (the Norman dialect of Old French). Many French words introduced into English coexisted with English, but had a different connotation. For example, swine – pork, ox – beef, sheep – mutton, calf – veal.

It is known that the eleventh century in Europe is characterized by the flowering of chivalric romances and courtly lyrics. Due to the peculiarities of the feudal system the Anglo-Saxons before the Norman conquest did not develop a type that would correspond to the continental knight. The life of the Anglo-Saxons tended to be patriarchal, so courtesy as an etiquette of secular behavior was not yet familiar here. The knighthood with its code also came from France. As a result, such characteristic phenomena as courtly lyric poetry and epics in various dialects of Old French and Provençal languages have long been the property of French-speaking feudal lords as the most influential force of the secular and ecclesiastical nobility.

Along with Norman culture, genres such as fabliau and romance entered English literature. The fabliau is a short poetic genre of satirical and domestic content, which was mainly about the unfaithful wives of rich merchants, conveyed a practical attitude to life, the characters were not idealized.

Romances (the romance) – poetic stories, lyrical poems that glorified the courage and gallantry of noble knights, their exploits and love for women. Unlike Christian literature, the heroes of romances were secular people with their weaknesses and shortcomings. The romances combined pathos, sophistication with fiction and adventure. The first examples of the genre were of Old French origin, were written in the Romance dialect of French, and therefore received this name. They conquered England thanks to the troubadours – medieval French singers-poets (in England they were called minstrels). Romances of Anglo-Saxon origin tended to be heroic, while those which came from France paid homage to love stories. The works were mostly dedicated to outstanding

events or figures: Alexander the Great, the Trojan War, Aeneas, the history of the Muslim world and more.

2. Chanson de geste and chivalric romances and the emergence of the ideals of medieval order. Celtic legends as a source of chivalric romances about King Arthur. The specific character of the English romances of Arthurian cycle. The poem «Layamon's Brut, or The Chronicle of Britain» as a first chivalric romance in English

Many romances were based on Celtic legends about King Arthur and the Knights of the Round Table. It is known that Arthur is one of the British princes of the V-VI centuries, a semi-legendary and semi-historical figure, a defender of the Britts from the Anglo-Saxons. The first oral legends about the king belong to Celtic singers. When the Normans settled in England, they began to look for their heroic literary ancestors in English history. Around 1137, the Welsh cleric Alfred of Monmouth published a chronicle of the History of the Kings of Britain in Latin, which was translated and partially supplemented in French by the Anglo-Norman poet Wace under the title Brut (1156). It tells the legendary story of the kings of Britain, from the pseudo-historical figure of Brut, who allegedly was the great-grandson of Aeneas, landed on the British Isles before the tragic end of the age-old struggle between the British and the Anglo-Saxon conquerors. Thus, they considered Arthur a descendant of Aeneas. Arthur is the central mythologized image of the chronicles, in which he acquires feudal-knightly features. Wace also invented the famous motif of the Round Table, at which the knights of King Arthur gathered. However, the first significant texts about Arthur were written by French writers, among whom the most prominent is Chrétien de Troyes (second half of the twelfth century).

In 1189-1207, on the basis of the above chronicles, the English poet Liamon created the heroic poem «Brut, or History of Britain». The merit of Liamon is that he, performing as a singer of the British, by them means the British. From them he begins the heroic history of his people. The English, anti-Norman character of the poem was emphasized by the fact that it was written in the English language of the 12th century, and not in Old French. We can assume that «Brutus» is an early form of English chivalric romance. It is

written in rhyming alliteration verse.

In the thirteenth century. A number of other knightly novels appeared in English: «King Horn», «Song of Havelock», etc., but their artistic qualities were inferior to the French. In the second floor. XIII century. in England, there is a growing interest in translating a French novel into spoken English. Thus, we can say about the positive influence of French literature on the development of English culture. However, no knightly novel of world importance was written in English. Only in the fifteenth century. Thomas Malory published the book «The Death of Arthur» (*Le Morte d'Arthur*), in which he collected, systematized and reworked all known stories about King Arthur.

3. *Sir Thomas Malory's «Le Morte d'Arthur (The Death of Arthur)»*

Thomas Malory comes from an impoverished family of Norman descent. Many facts from his life remain unclear. He was a very colorful man, well-versed in military affairs, familiar with chivalrous etiquette, and imprisoned several times. Biographers suggest that it was in prison that Mallory wrote his novel «The Death of Arthur», pondering the problem of lost chivalry and trying to understand the reasons for its decline.

The full title of the novel is Sir Thomas Malory's Book of King Arthur and of His Noble Knights of the Round Table, but it was better known to readers under the Old French title «Le Morte d'Artur». Written during 1460-1470 (published in 1485 after the author's death thanks to the publisher Caxton), the book gained wide publicity and popularity. It contains many references to French novels of Arthurian cycle. Malory collected all the legends, motifs, and plots of chivalrous novels about Arthur known at the time, but «The Death of Arthur» is not a retelling or a translation, but a completely original work. It begins with the story of the birth of Arthur, his accession to the throne, then describes the adventures of the king and his knights. The work ends with the death of Arthur. The novel consists of 8 books (21 episodes, 50 chapters), each of which can be considered a finished work with a special interpretation of events and characters. The books have the following titles: «Arthur and Lucius», «Arthur and Merlin», «The Tale of Sir Lancelot», «The Tale of Sir Gareth», «The Tale of Sir Tristan», «The Tale of the Holy Grail», «The Tale of Sir

Lancelot and Queen Guinevere», «The Death of Arthur».

The book is about how under the rule of the legendary Arthur, who became the ruler of Europe (as in Monmouth), how the diverse forces of the British army were formed, how the fraternity of the Round Table appeared, which accepted only those who met the requirements of the ideal knight. In addition, the novel also included stories about the Grail, in search of which went the most worthy knight (an ascetic believer, untainted by any sin).

And although each book is independent, throughout the novel there is a single conflict – between relatives and supporters of Gawain (nephew of Arthur) and Lancelot (recall that Lancelot, saving Guinevere from death, accidentally killed Gareth – Gawain's brother). Gawain represents the old world, Lancelot the new, he prefers love and feelings to duty. This conflict led to the collapse of chivalry, as well as the Round Table, which was chivalry's foundation. The knightly utopia created by Malory dies for very real reasons – it is ruined by feudal unrest: the former brothers of the Round Table destroy each other, and the same tyrants and despots, who were once pacified and punished by King Arthur, remain the winners. The whole world of the novel is a past that will never return, the novel is a longing for true medieval chivalry.

It is worth noting that Malory lived during the Wars of the Red and White Roses (1455-1485), which was also caused by the internal conflict between the York and Lancaster dynasties for the throne. It is obvious that Malory, in depicting the past, meant his contemporary England – in the past he tried to find solutions to modern problems. Thus, like none of the knightly novels, Malory's work is close to real life, the modern author of the era.

Unlike previous knightly novels, «The Death of Arthur» is not written in verse but in prose. Different styles coexist in the novel, but the spirit of folklore, non-author's narrative with its inherent conventionality prevails. The author uses constant epithets (fairy night, fairy meadow; good knight, good friend), constant comparisons (the blood ran down as it had been rain, as naked as a needle, white as snow), magical numbers (3, 12, 7),

stereotypical descriptions of fights, paired sentences. (answered and said, her lord and husband, you shall know and understand), alliterations that give the rhythm to the prose (the fair fellow fight freely, the dreadful day of doom).

Arthur's theme is one of the most common in world literature. Legends of Arthur, for example, formed the basis of E. Spencer's poem «Fairie Queenie» (1589), the work of T. Browning «Royal Idylls» (1859), M. Twain's novel «The Yankee of Connecticut at the court of King Arthur» (1889) and etc.

Контрольні питання:

1. What are the main peculiarities of Old English poetry?
2. What is a kenning?
3. What is the story in the poem «Beowulf»?
4. How Old English lifestyle and culture are represented in the text of the poem «Beowulf»?
5. What are the major motives and ideas of «The Seafarer» and «The Wanderer» poems?
6. How do you think – have the heroes of the poems set out on their journeys of their own accord or were they forced to do so by unfavorable circumstances?
7. What are courtly literature and culture? Can you name major principles of knightly moral code?
8. Who could have been a real prototype for King Arthur?

Завдання для самостійної роботи:

Прочитайте матеріали для самостійної роботи до першої лекції, що містяться в «Методичні вказівки до самостійної роботи з дисципліни «Література країн, мова яких вивчається» (для здобувачів вищої освіти спеціальності 035 «Філологія») (Електронне видання) / Укладач: К. М. Ігошев. – Сєвєродонецьк: вид-во СНУ ім. В. Даля, 2021. – С. 7-18.

Рекомендована література

1. Аникин Г. В., Михальская Н. П. История английской литературы. Москва : Академия, 1998. С. 7-12.

Конспект лекції №2

Topic 2. English Literature from Renaissance Era to the English Revolution

OUTLINE

I. English pre-renaissance

1. XIV century literature – the period of English language and identity formation
2. The works of William Langland. Allegoric poem «Piers Plowman»
3. The works of Geoffrey Chaucer as a transition from Medieval literature to Renaissance literature
4. Forms of English Medieval theater

II. English Renaissance

5. Renaissance in England
6. Th. Moore as a representative of English Renaissance. «Utopia» by Th. Moore
7. Renaissance poetry. Sonnet in works of Ph. Sidney
8. The formation of Elizabethan theater
9. Shakespeare's drama. The variety of ideas and images, realism and folk character of his works. Shakespeare's sonnets

I. English pre-renaissance

1. XIV century literature – the period of English language and identity formation.

The Renaissance period in England was preceded by a reasonably long preparatory period of pre-renaissance, starting from XIVth century. As for the sociopolitical situation of that time the trade and crafts starts to flourish, trade connections with other countries (Italy, Flanders in particular) get stronger. A strong increase in urbanization can be seen. The new nobility emerges from the warrior-knight strata. The beginnings of a literary English language are laid at this same time.

2. The works of William Langland. Allegoric poem «Piers Plowman».

William Langland (1330-1400) – the author of the popular play of the day of Wat Tyler's rebellion (1381) called «The Vision of William Concerning Piers the Ploughman».

The current information about Langland's life is very scanty and not entirely reliable, the vast majority of data are taken from his only work, which contains references to a particular area, the author's digressions on certain events. It is known that Langland was born in Shropshire, came from a peasant family, received a church education, but did not accept the monastic order, lived in London among the poor, preached, was uncompromising and independent.

Langland devoted his entire life to the poem «The Vision of William Concerning Piers the Ploughman». There are three editions of the work – A, B and C, which were respectively designed in 1362, 1377 and 1387. They show that the author constantly reworked the work, expanded, introduced new information relating to the then sociopolitical events. In the genre of «Vision» – an allegorical-satirical didactic poem, belongs to the common in the Middle Ages genre of «visions», presented in the form of a dream (dream vision). It is considered the most significant poetic phenomenon before Chaucer.

The poem consists of a prologue and two parts, which include 12 visions. Using allegory, the author reflects on the abstract concepts of good and evil, justice, peace, etc., personified by specific images of modernity. Thus, the work depicts the social life of England, exposes social order, raises important moral and ethical issues. The merit of the author is that he managed to combine the traditions of medieval literature with new artistic trends that were only part literature. Their essence lies in the use of realistic detail, the depiction of characters in their typical manifestations, the presence of a pronounced authorial principle, and so on. The ideological content of the poem is also characteristic of the pre-renaissance. It is directed against lords, ministers of the church, bailiffs who care only about accumulation of wealth, do not keep God's commandments, mislead honest people. The author defends the rights of those who work honestly.

At the beginning of the work, the poet, traveling, lay down on Malvern Hill. He dreamed of a field with a large number of people: the poor, the rich, the clergy, the peasants, and so on. There is a beautiful tower on one side of the field and a prison on the

other. This allegorical picture reproduces the author's vision of life: the tower - Truth, the prison – Evil, people – the English society of that time. The only one who knows the way to the Truth is Peter, a worker and a farmer. He is helped by Reason and Conscience. The idea of work as the only way to truth and justice is clearly expressed in the work.

The work contains images-personifications of various faults: Falsehood, Bribery, Greed, Envy, Greed, Laziness, Indulgence, Insidiousness, which are often carried by representatives of certain classes and environments (for example, Greed acts as an artisan). They are opposed by bright images of Truth, Love, Conscience, Wisdom, Reason, Common Sense. Everyone has a pronounced appearance. For example, in Envy the body is swollen with anger, the cheeks are sunken, she barely moves, all clenched, fists clenched, biting her lips. Greed – hungry, thin, in torn clothes and so on.

The poem is written in alliterated verse in Middle English:

*In a summer season // when soft was the sun,
I clothed myself in a cloack // as I shepherd were
Habit like a hermits // unholy in works,
And went wide in the world // wonders to hear.*

The image of Piers the Ploughman became very popular in England. The work itself laid the foundation for many continuations, parodies and imitations.

3. The works of Geoffrey Chaucer

Geoffrey Chaucer (1340-1400) – the most prominent representative of the transitional period from the Middle Ages to the Renaissance, a contemporary and follower of Petrarch and Boccaccio, the founder of modern English writing, a harbinger of the Renaissance in England.

He was born in London to a Norman merchant family. He was a well-educated man, he could read French, Italian and Latin. At the age of 17 Chaucer entered the service at the royal court, served as a page, a valet, during the 100-year war (1359-1460) participated in the campaign of Edward III against France. He later held various positions: went on diplomatic missions, worked as a supervisor of London customs, was elected to parliament.

At the same time he traveled a lot, got acquainted with the achievements of world literature, in particular the works of Italian humanists, whose influence affected the artistic credo of Chaucer. At the end of his life, his democratic speeches in parliament caused dissatisfaction with King Richard II, so he was retired. He died in poverty, burdened with debts. Buried in Westminster Abbey.

«The Canterbury Tales» is a book of poetic stories told by a group of pilgrims who travel from the Tabard Inn on the outskirts of London to Canterbury to worship the relics of St. Thomas Beckett. A total of 29 pilgrims gathered, joined by the owner of the tavern Harry Bailey and the author. To have more fun, everyone had to tell two stories there and two on the way back. Thus, there were supposed to be 120 stories, but Chaucer managed to write only 24, and three of them remained unfinished (the work is comprised of only 17,000 lines, which is about half of the entire heritage of the artist). Participants of the pilgrimage came from different parts of England, are representatives of almost all classes and professions: doctor, sailor, merchant, lawyer, landowner, widow, miller, monk, craftsman, clerk, knight and others. In the end, the winner was to be chosen, who was awarded with a dinner («a dinner would be given to a winner»).

In his work, Chaucer used almost all genres of medieval literature: fabliau, fable, knightly novel, sermon, biography, etc., as well as their characteristic allegory, fiction, primitive didactic. But inserted into the framework of a realistic prologue, they are motivated and justified.

4. Forms of English Medieval theater

Medieval theater in England was predominantly moral and religious in nature. The first plays were brought from France so called mystery plays – theatrical scenes on biblical themes, which were shown during liturgies. In England, miracles evolved from mysteries, depicting events in the lives of saints. They were not tied to church services, they could take place in town squares. In miracles the realistic-daily element becomes more weighty.

The next genre of medieval theater is morality – moral action, the main elements of which were allegory and instructiveness. There were generalized types of vices and virtues

– Evil, Avarice, Power, Church, which were later combined in one play with individual human figures. Hence the tendency to give heroes symbolic names that determined their character, especially characteristic of instructive works. Thus, secular drama was formed, including historical drama, as well as comedy of characters.

Another common type of medieval theatrical spectacle was the interlude (reminiscent of a French farce), a comic play of a domestic nature that ridiculed human and social defects. Later it became the basis for the development of domestic comedy and comedy of customs.

In the second half of the 15th century, school drama developed – student performances in Latin on ancient subjects. Gradually, as the public's interest in it increased, it became more and more English, using elements of folk drama. It contributed to the development of correct drama with a division into 5 acts, the corresponding ancient classical techniques in combination with everyday English material and features of medieval drama.

5. Renaissance in England

Renaissance is the epoch during which European culture reaches its highest development. The name is associated with the revival of interest in Greek and Roman culture, literature, art. The era focused on the establishment of human freedom, the glorification of his intellect, soul, body. Man appeared as the crown of God's creation. The new worldview went down in history as «humanistic».

In England, the Renaissance falls on the end of the XV – beginning of the XVII century and coincides with the years of the reign of the Tudor dynasty – Henry VII, Henry VIII and Elizabeth I (daughter of Henry VIII). Conventionally, it can be divided into three periods: early, middle and late.

The early stage of the Renaissance (late 15th – first half of the 16th century, reigns of Henry VII and Henry VIII) was marked by the development of university education, the flourishing of poetic art and music.

The Middle Renaissance or Elizabethan period (second half of the 16th century,

reign of Queen Elizabeth 1558-1603) was the most successful stage in the sociopolitical and cultural life of England. The country is becoming a powerful naval power, there is some reconciliation of the bourgeoisie and the nobility, international relations are developing, which promotes cultural exchange. London is becoming an important commercial and cultural center.

The most prominent poets of the Middle Renaissance are Philip Sidney, Edmund Spenser, William Shakespeare, among the playwrights should be noted Thomas Kidd and Christopher Marlowe.

The late Renaissance – (Jacobean Era – the reign of James I Stuart 1603-1625) marked by a certain disappointment in the ideals of humanism.

6. The «Utopia» by Thomas Moore

Thomas Moore (1478-1535)

One of the greatest English thinkers, the founder of Utopian socialism, a selfless and uncompromising man, a friend of Erasmus of Rotterdam, a favorite and victim of King Henry VIII. The most important work of the artist was «Utopia», the full title of which is «A little, true book, not less beneficial than enjoyable, about how things should be in a state and about the new island Utopia» published in 1516 in Latin.

The book is written in a documentary style, although the author emphasizes the fictional character of the area and the customs of the Utopians. The work is based on the method of contrast. The picture of an ideal society is opposed to that one of his contemporary England.

The first part is built in the form of conversations of these people: one tells, the other doubts that can be seen as a dispute between Moore and himself as a humanist who dreams of transformation, and a politician who understands the real state of affairs. The conversations reveal a picture of sociopolitical life in England in the early XVI century. Due to the increase in land for sheep pastures (the price of fine wool is rising), tenant farmers are left without work, they are at risk of poverty (sheep eat people and do not realize it). Due to the establishment of monetary relations, agriculture declined, peasants

went bankrupt and became laborers. To deal with the vagrant robbers, the king orders them to be hanged – several people were hanged on one gallows, instead of delving into the causes of crime. The king is only interested in accumulating money, conquering other states and does not try to deal wisely in his own country. Thomas Moore sees the main cause of social evil in private property and money relations, which generate greed and avarice in some and excessive luxury in others. Another reason is the contempt for manual labor, which is the reason for the existence of a whole army of idlers – aristocrats, soldiers, monks, priests.

In the second part, the author tells how these problems are solved in Utopia. Communities headed by the prince live here, all of them work, except for statesmen and scientists. Three hours a day are allocated for work, the rest of the time is devoted to science classes, smart entertainment. Life is simple, everyone is dressed in the same and simple clothes, there is no money, they take what is needed in the market, they do not stockpile goods, joint dinners are held in the cities, there is a clear division of labor. Utopians live with large families in spacious houses, which are given to them for long-term use, but without appropriation. Boys and girls are brought up together, especially talented are freed from agricultural work and crafts and are taught various sciences.

After the publication of *Utopia*, Moore's popularity grew significantly not only in England but also abroad. The book gave rise to many follow-ups: in the 30's «Gargantua and Pantagruel» by F. Rabelais, 1623 – «City of the Sun» by the Italian humanist Campanella, the end of the XV century – «New Atlantis» by the philosopher F. Bacon, «State of the Sun» (1647-1655) by Cyrano de Bergerac.

7. Renaissance poetry. Sonnet in works of Ph. Sidney

The next historical stage in the development of English poetry was the writings of Philip Sidney (1554-1586), an educated humanist, statesman, and warrior. He wrote a series of sonnets «Astrofel and Stella» (written in 1583, publ. 1591), which includes 108 sonnets about love and 19 songs. Sidney also wrote the pastoral novel «Arkadia», in which he offsets the themes of love and human nobility against the background of adventures and

exploits.

Sidney had a great influence on the development of English writing not only as a poet and novelist, but also a theorist of poetry. In 1583 he wrote «The Defense of Poesie» (publ. in 1595), in which, defending poetry from the attacks of the Puritans, he proclaimed the right of literature not only to teach but also to entertain and bring pleasure. Based on the works of Aristotle, put forward the principles of combining national tradition and high skill, heroic origins, mimesis and more.

8. The formation of Elizabethan theater

The rapid development of theaters in the modern sense of the word in England begins in the second half of the XVI century (in the 70's) and falls on the reign of Queen Elizabeth (1558-1603), so it is called Elizabethan. Theaters began to appear in London, where acting troupes stopped. Such buildings bore the names of their patrons – rich people. These were the so-called public theaters, there were still private and court theaters. The most popular were public theaters, which were not in central London, but on the banks of the Thames. They became the center of the English National Theater of the Renaissance. The cost of tickets for the performance here was lower, so here came representatives of various classes of the population (hence the name). The first public theater was built in 1576 by theatrical entrepreneur James Burbage. It was named in Greek style «Theater». Later, such theaters as «Rose», «Swan», «Globe» and others appeared.

The productions were poor in scenery, the stage effects were achieved through sound imitation behind the stage, music, as well as the stage text itself, which told about the beauty of nature, season, time of action and so on. It is worth noting the credulity and immediacy of the audience, which reacted very emotionally to the performance.

The most popular figure in the theater was the actor, with female roles performed by men. Playwrights took a secondary place, plays were written in a hurry, playwrights had little experience on stage, there was a lack of real masters who would be able to express universal sentiments. So it were mostly comedies and tragedies of the ancient period that were reworked. They combined medieval trends with the peculiarities of modern theater: a

large number of characters were introduced, there was a free treatment of stage time and place, alternating humor and serious. The productions lasted up to a week. Then they were forgotten, others were put on. Therefore, the names of many playwrights today are little known. It is worth noting that the theater had many enemies among the Puritans, who saw in them a detrimental effect on Christian souls.

9. Shakespeare's drama. The variety of ideas and images, realism and folk character of his works. Shakespeare's sonnets

William Shakespeare (1564-1616) is the greatest playwright not only of the Renaissance Era, but in the entire history of English literature. The dramatic work of the artist can be divided into three periods: I – 1590-1600, II – 1600-1608 and III – 1609-1612. The creativity of all periods is characterized by a humanistic worldview: a deep interest in man, his feelings, aspirations and passions, pity for human suffering and mistakes, the dream of happiness for each person and all mankind. The playwright's plays (36 in all, except «Pericles») were first published by his compatriot, playwright Ben Johnson, in 1623. The works he published are divided into three groups: historical chronicles, tragedies, comedies.

Historical chronicles belong to the works from which Shakespeare began his career as a playwright. They consist of two tetralogies: the smaller one includes «Henry VI» (three parts) and «Richard III», the larger one – «Richard II», «Henry IV» (two parts), «Henry V». In writing them, Shakespeare relied on historical sources, including chronicles of the sixteenth century, which covered the period between 1377-1484, which preceded the reign of the Tudor dynasty. Depicting the most important political issues (laws of historical development, the nature of power, the role of rulers in history, the ruler and the people, the dangers of civil wars, etc.), historical chronicles became an important factor in the implementation of national values and policy of the Elizabethan period dramatic epic.

Shakespeare's tragedies were written between 1600 and 1608, i. e. during the second period of the artist's literary activity. In the plays «Hamlet», «Macbeth», «King Lear», «Othello» and «Anthony and Cleopatra» the playwright reached creative maturity and high

artistic skill. Tragedies impress with the strength of passions and characters, the depth of ideas, they present both the characteristics of the era and universal problems.

The power of the writer's talent was most clearly manifested in the concept of the tragic hero. The hero of Shakespeare's tragedies is a humanist, a man of noble character, great human potential and strong passions, at the same time this nature is complex and contradictory. The reason for his defeat is not the treacherous and insidious fate, but weakness of character (for example, insecurity in «Hamlet», ambition in «Macbeth», jealousy in «Othello», excessive confidence in «King Lear»). Under certain circumstances, this weakness becomes dominant, affects the morale of the hero and leads to a tragic end.

In some tragedies («Hamlet», «King Lear») Shakespeare emphasizes the importance of the social factor in shaping the psychology of the characters. He tries to present the laws and customs of the society in which they are, and from this point of view to identify the causes of human tragedy. This feature is a clear evidence of the playwright's skill as a subtle psychologist and profound thinker.

Shakespeare's comedies make up the largest group of plays. These include comedies of situations («Comedy of Mistakes»), romantic comedies («A lot of noise from nothing», «Summer Night's Dream», «Twelfth Night»), tragicomedies, which are also called problem plays («Measure for Measure», «As you like it»), and romances («Winter Tale», «Storm», «Cymbeline»). The most popular and famous are romantic comedies, imbued with the light spirit of the Renaissance. They are full of intrigue, jokes, puns, their purpose is to bring the audience pleasure and joy. The main idea of the plays is the idea of romantic love as a bright and pure feeling that overcomes all obstacles and is stronger than death. The place of comedies is mostly an imaginary, almost fabled (mostly southern) country, but it is easy to recognize Shakespeare's native England. The heroes of the plays are strong and bright personalities, masters of their own destiny. Shakespeare often embodies these traits in a female characters. His heroines are noble, clever and courageous women who do not succumb to hardship, and seek their happiness, convincing viewers of the all-conquering power of life and love. The ending of comedies is always happy.

Periodization of Shakespeare's work:

The first period (1590-1600):

1590 Henry VI

1592 Richard III. The Comedy of Errors

1593 Titus Andronicus. The Taming of the Shrew

1594 Love's Labor's Lost. Romeo and Juliet

1595 Richard II. A Midsummer Night's Dream. The Two Gentlemen of Verona

1596 The Merchant of Venice

1597 Henry IV

1598 Much Ado About Nothing. Henry V. Merry Wives of Windsor

1599 Julius Caesar. As You Like It. Twelfth Night

The second period (1601-1608):

1601 Hamlet

1602 Troilus and Cressida. All's Well That Ends Well

1604 Measure for Measure. Othello

1605 King Lear. Macbeth

1606 Anthony and Cleopatra

1607 Coriolanus. Timon of Athens

1608 Pericles

The third period (1609-1612):

1609 Cymbeline

1610 The Winter's Tale

1612 Tempest. Henry VIII

Sonnets by W. Shakespeare

As a lyric poet, William Shakespeare declared himself in the late sixteenth century.

In total, he wrote 154 sonnets, which can be divided into two groups: the first 126 addressed to a young, handsome man of noble birth, the next 28 – «dark lady» – beloved of the poet, black-haired, charming, witty and friendly woman, but fickle and treacherous.

The sonnets are dedicated to Mr. W. H., whose identity has not been established. It is suggested that this is either William Herbert (Earl of Pembroke) or the aforementioned Earl of Southampton. In the sonnets of the first group, the young man appears as the only object of the author's inspiration. The narrator praises the friendship with the young man, promises to immortalize his name through poetry (81). Later it becomes clear that the young man and the «dark-skinned lady» betray the poet, it hurts him to the core (144). The relationship between the narrator, the young man and the «dark-skinned lady» takes on the character of an emotional triangle. However, for the sake of friendship, the poet is ready to give in to love, he tries to rise above disappointments and sadness, often thinking about the fluidity of time and the permanence of poetry (18, 55, 146).

Shakespeare's sonnets were quite bold in their openness for the time. They have a direct reflection of personality in intimate lyrics. Instead of the obligatory decorative style inherent in Petrarch's sonnet, we see the nameless but absolutely defined poet, his friend and lady of the heart, an insidious person, with a dark look, heavy gait, hard as wire hair, bad breath (130). The poet also tells almost everything about himself: when his heart hurts, when his leg hurts, when he has troubles, and when he is just in a bad mood (118-120).

Контрольні питання:

1. What are the allegorical images in «Piers the Ploughman»?
2. Describe the composition of «The Canterbury Tales» by Geoffrey Chaucer
3. Name the major characteristics of English Renaissance
4. How does Th. Moore describe the society in his «Utopia»?
5. What is particular of Ph. Sidney's poem «Astrofel and Stella»?
6. What were W. Shakespeare's innovations in the art of play-writing?
7. What is so special about the Shakespeare's sonnets?

Завдання для самостійної роботи:

Прочитайте матеріали для самостійної роботи до другої лекції, що містяться в «Методичні вказівки до самостійної роботи з дисципліни «Література країн, мова яких вивчається» (для здобувачів вищої освіти спеціальності 035 «Філологія») (Електронне видання) / Укладач: К. М. Ігошев. – Сєверодонецьк: вид-во СНУ ім. В. Даля, 2021. – С. 19-46.

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Конспект лекції №3

Topic 3. English literature from XVIIth to 30-ies of the XXth century

OUTLINE

1. E. Spenser's allegorical poem «The Faerie Queene». The Spenserian stanza
2. John Donne's poetic novelty and metaphysical poetry
3. Renaissance prose. «Euphues» by John Lyly
4. Novels. «The History of Tom Jones, a Foundling» by H. Fielding
5. English drama. Plays by Bernard Show: «Pygmalion»
6. Adventure novels. D. Defoe «Robinson Crusoe»
7. Satirical novels. J. Swift's «Gulliver's Travels»
8. Aestheticism and decadence. The works of O. Wilde. «The Picture of Dorian Gray»

1. E. Spenser's allegorical poem «The Faerie Queene». The Spenserian stanza

The heyday of English poetry of the middle Renaissance is largely associated with the name of Edmund Spenser (1552-1599), whom contemporaries called the «poet of poets». Unlike his predecessors, people in transition, Spenser was a «new man» born of the Renaissance. The son of a London tailor, he gained recognition due to his own talent, studied at Cambridge University as a sizar (a student who also works as a servant to rich students), thanks to friends got into higher secular society, became friends with Sydney and his uncle Earl Lester – the Queen's Elizabeth favorite.

The work of Spenser's entire life and his most outstanding masterpiece is considered to be the fantastic-allegorical poem «The Faerie Queene», which remained unfinished. The artist planned to write 12 songs, but managed only six and a half. There are versions that the manuscripts burned during the fire. The poem is dedicated to Queen Elizabeth, who was treated with great respect and love by the British as a wise politician and a strong ruler. The queen gave the poet an annual fee, but never paid it.

The first three songs were published in the London period of 1590, the next three – in 1596, half of the seventh song – after the poet's death in 1609.

In the poem, Spenser used the best traditions of medieval literature – a knightly novel, courtly poetry, morality, allegory; the creative experience of Langland and Chaucer, subordinating them to the humanistic goals of the Renaissance. The author also relied on the poetic achievements of the Italian humanists Tasso and Ariosto. Present in the poem are ancient images of Grace – the embodiment of natural beauty and high art.

At the center of the work is an allegorical image of Gloriana (glory), who is the Queen of Fairies. She sends her 12 knights - the embodiment of various virtues (justice, endurance, politeness) – to fight 12 monsters who represent various flaws that prevent people from living happily, including injustice, slander, alcoholism and more.

Moral allegory is combined in the work with political. Thus, under the Queen of Fairies it is easy to recognize Elizabeth, under the sorceress Duessa – Queen Mary Stuart of Scotland, under King Arthur - the favorite of the Queen, Earl of Leicester. The poem, according to the author's plan, was to end in the marriage of Gloriana and Arthur, but remained unfinished.

However, the plot outline is not decisive in the work. The greatness of the poem is in the melody and smoothness of the poem, in the ability to create a fantastic world with the help of the charm of the word, a kind of utopia, where moral laws are respected: honor, valor, mutual aid, justice. Without distancing himself from reality, but without daring to approach it too closely, Spenser creates an ideal world in the Platonic spirit. Poetry for him is a perfect reflection of the real world.

A great achievement of the poet was the new poetic form he introduced in the poem, which entered world literature as a «Spenserian stanza» – a 9-line poem with rhyming ABABBCBCC. The ability to convey a variety of rhythms and moods contributed to its great popularity among English poets, especially romantics, in particular J. Byron, P.-B. Shelley, J. Keats.

After Spenser in England a poetic boom took place in both qualitative and quantitative terms. It is difficult to name a writer of that time who would not be a poet at the same time. Poetry became a domestic phenomenon, it was considered decent to play

the lute, as well as sing and compose poems. The number of written sonnets can be measured in thousands.

2. *John Donne's poetic novelty and metaphysical poetry*

A prominent place in the English literature of the late Renaissance belongs to the poet John Donne (1572-1631) and his followers – metaphysical poets who worked in the Baroque art. John Donne is rightly considered the father of English Baroque.

The expression «metaphysical poets» became a historical and literary term due to the work of the English writer and lexicographer of the XVIII century Samuel Johnson, who gave an accurate description of this phenomenon. However, for the first time they were called so by the theorist and playwright of the second half of the XVII century John Dryden. Metaphysical style can be defined as one that does not fit into the framework of natural concepts and phenomena, alien to the imitation of nature. He brings together the English representatives of this phenomenon with the Baroque poets of Italy (J. Marino) and Spain (L. de Gongora, F. de Quevedo). The main tool of metaphysicians – artistic expression through paradoxical convergence, comparison of ideas and objects from the poetic and non-poetic areas (Donne compares lovers in separation with a compass, the tear of a loved one like a globe, etc.). Metaphysical style has something in common with the euphuistic, mannerism. But euphuism looks like a naive play on words compared to the paradoxes of metaphysicians. The roots of this style are in the skepticism and relativity of the Baroque worldview, in the absence of systematization of all the baggage of knowledge about the world around us, the criteria of true, political and moral foundations. The thesis of the Renaissance «everything is possible» is replaced by the thesis of the Baroque «everything is in doubt». The works combine the concepts of mythology, astronomy, jurisprudence, alchemy, mathematics, scholasticism, theology, knightly novels, etc. Thus the poets-metaphysicians tried to present the world as a unified substance. Ideas were paired in order to impress, surprise. The only desire of poets is to say what no one has said before, to get rid of the monotony of feelings. Such poetry is devoid of sublimity and sensitivity, it is cold and detached, but this moment depended on the talent and individual

style of the poet. The analytical nature of metaphysicians brings them closer to the poets of the beginning of the XX century – T.-S. Eliot, surrealist poets, futurists. Metaphysical poets included: John Herbert, G. Vaughan, F. Querles, R. Crashaw and, of course, the founder of the school – John Donne.

3. *Renaissance prose. «Euphues» by John Lyly*

John Lyly (1554-1606) is considered the first English novelist to gain widespread popularity among readers. A milestone in the development of English and European literature were the novels of Lyly «Euphues. The Anatomy of Wit» (1578) and its second part, «Euphues and his England» (1580). The editor of Lyly's work noted: «He had a keen sense of style, he was the first to make it clear to the British that prose is an art».

The work turned out to be innovative both in terms of ideological and thematic content, both artistic and stylistic features. At the center of the work is the story of the adventures of Athenian Euphus (by which the author himself is meant) and his Greek friend Philateus, whose conversations and impressions reveal some aspects of life in England at the time. The author raises issues of educational, philosophical and moral and ethical content, conveys the spirit of the time and the mood of contemporaries. For the first time in English literature there were motives of skepticism, disappointment of a young man in the advanced trends of the time: man as the summit of nature, but at the same time its victim. It is these sentiments that will later be heard in Shakespeare's «Hamlet» and later in the metaphysical poets of the early 17th century, in particular John Donne.

But the author's style made a special impression on contemporaries. The name of Lyly entered the history of writing together with the concept of «euphuism», which means a refined style built on a certain rhythm, on constant oppositions, rhetorical inversions, alliterations, allusions, metaphors, comparisons, antitheses, parallels, the use of quotations from other authors, especially ancient, as well as theoretical works. Lyly brings the phrase to stylistic perfection, achieves smoothness and correctness of structure.

J. Lyly was highly regarded by contemporaries, he was placed on a par with the most prominent writers of the era. A prominent English playwright, a contemporary of

Shakespeare, Ben Johnson, paying tribute to Shakespeare's genius, for example, said: «He overshadowed Lyly», which indirectly expresses the power of Lyly himself, who also blinded his contemporaries. The writer had many followers. His original style was continued in Shakespeare's work, in particular the metaphorical and syntactic structure of language, parallelisms, citations, comparisons.

Ph. Sydney's novel «Arcadia», R. Green's «Mamilia», T. Lodge's «Rosalind, The Golden Legacy of Euphues», and others were written in an exquisite manner. In general, novels of the genre belonged to the adventure novels, travel novels, pastoral novels, they contain a lot of allegory, which compensated the writers underdeveloped means of depiction of reality.

4. Novels. «*The History of Tom Jones, a Foundling*» by H. Fielding

The work of the English writer Henry Fielding was of various genres: publicist and playwright, novel theorist and brilliant novelist, he in all genres was a sharp critic of modernity, but not bitterly pessimistic like Swift, but life-affirming and bright.

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

The distinguished country gentleman Allworthy, who lives in Somersetshire with his unmarried sister Bridget Allworthy, arrives home from a trip to London to discover a baby boy in his bed. Allworthy undertakes to uncover the mother and father of this foundling, and finds local woman Jenny Jones and her tutor, Mr. Partridge, guilty. Allworthy sends Jenny away from the county, and the poverty-stricken Partridge leaves of his own accord. In spite of the criticism of the parish, Allworthy decides to bring up the boy. Soon after, Bridget marries Captain Blifil, a visitor at Allworthy's estate, and gives birth to a son of her own, named Blifil. Captain Blifil regards Tom Jones with jealousy, since he wishes his son to inherit all of Allworthy's possessions. While meditating on money matters, Captain Blifil falls dead of an apoplexy.

The narrator skips forward twelve years. Blifil and Tom Jones have been brought up together, but receive vastly different treatment from the other members of the household. Allworthy is the only person who shows consistent affection for Tom. The philosopher

Square and the reverend Thwackum, the boys' tutors, despise Tom and adore Blifil, since Tom is wild and Blifil is pious. Tom frequently steals apples and ducks to support the family of Black George, one of Allworthy's servants. Tom tells all of his secrets to Blifil, who then relates these to Thwackum or Allworthy, thereby getting Tom into trouble. The people of the parish, hearing of Tom's generosity to Black George, begin to speak kindly of Tom while condemning Blifil for his sneakiness.

Tom spends much time with Squire Western – Allworthy's neighbor – since the Squire is impressed by Tom's sportsmanship. Sophia Western, Squire Western's daughter, falls deeply in love with Tom. Tom has already bestowed his affection on Molly Seagrim, the poor but feisty daughter of Black George. When Molly becomes pregnant, Tom prevents Allworthy from sending Molly to prison by admitting that he has fathered her child. Tom, at first oblivious to Sophia's charms and beauty, falls deeply in love with her, and begins to resent his ties to Molly. Yet he remains with Molly out of honor. Tom's commitment to Molly ends when he discovers that she has been having affairs, which means Tom is not the father of her child and frees him to confess his feelings to Sophia.

Allworthy falls gravely ill and summons his family and friends to be near him. He reads out his will, which states that Blifil will inherit most of his estate, although Tom is also provided for. Thwackum and Square are upset that they are each promised only a thousand pounds. Tom experiences great emotion at Allworthy's illness and barely leaves his bedside. A lawyer named Dowling arrives and announces the sudden and unexpected death of Bridget Allworthy. When the doctor announces that Allworthy will not die, Tom rejoices and gets drunk on both joy and alcohol. Blifil calls Tom a «bastard» and Tom retaliates by hitting him. Tom, after swearing eternal constancy to Sophia, encounters Molly by chance and makes love to her.

Mrs. Western, the aunt with whom Sophia spent much of her youth, comes to stay at her brother's house. She and the Squire fight constantly, but they unite over Mrs. Western's plan to marry Sophia to Blifil. Mrs. Western promises not to reveal Sophia's love for Tom as long as Sophia submits to receiving Blifil as a suitor. Blifil thus begins his courtship of

Sophia, and brags so much about his progress that Allworthy believes that Sophia must love Blifil. Sophia, however, strongly opposes the proposal, and Squire Western grows violent with her. Blifil tells Allworthy that Tom is a rascal who cavorted drunkenly about the house, and Allworthy banishes Tom from the county. Tom does not want to leave Sophia, but decides that he must follow the honorable path.

Tom begins to wander about the countryside. In Bristol, he happens to meet up with Partridge, who becomes his loyal servant. Tom also rescues a Mrs. Waters from being robbed, and they begin an affair at a local inn. Sophia, who has run away from Squire Western's estate to avoid marrying Blifil, stops at this inn and discovers that Tom is having an affair with Mrs. Waters. She leaves her muff in Tom's bed so that he knows she has been there. When Tom finds the muff, he frantically sets out in pursuit of Sophia. The Irishman Fitzpatrick arrives at the inn searching for his wife, and Western arrives searching for Sophia.

On the way to London, Sophia rides with her cousin Harriet, who is also Fitzpatrick's wife. In London, Sophia stays with her lady relative Lady Bellaston. Tom and Partridge arrive in London soon after, and they stay in the house of Mrs. Miller and her daughters, one of whom is named Nancy. A young gentleman called Nightingale also inhabits the house, and Tom soon realizes that he and Nancy are in love. Nancy falls pregnant and Tom convinces Nightingale to marry her. Lady Bellaston and Tom begin an affair, although Tom privately, continues to pursue Sophia. When he and Sophia are reconciled, Tom breaks off the relationship with Lady Bellaston by sending her a marriage proposal that scares her away. Yet Lady Bellaston is still determined not to allow Sophia and Tom's love to flourish. She encourages another young man, Lord Fellamar, to rape Sophia.

Soon after, Squire Western, Mrs. Western, Blifil, and Allworthy arrive in London, and Squire Western locks Sophia in her bedroom. Mr. Fitzpatrick thinks Tom is his wife's lover and begins a duel with Tom. In defending himself, Tom stabs Fitzpatrick with the sword and is thrown into jail. Partridge visits Tom in jail with the ghastly news that Mrs. Waters is Jenny Jones, Tom's mother. Mrs. Waters meets with Allworthy and explains that

Fitzpatrick is still alive, and has admitted to initiating the duel. She also tells Allworthy that a lawyer acting on behalf of an unnamed gentleman tried to persuade her to conspire against Tom. Allworthy realizes that Blifil is this very gentleman, and he decides never to speak to him again. Tom, however, takes pity on Blifil and provides him with an annuity.

Mrs. Waters also reveals that Tom's mother was Bridget Allworthy. Square sends Allworthy a letter explaining that Tom's conduct during Allworthy's illness was honorable and compassionate. Tom is released from jail and he and Allworthy are reunited as nephew and uncle. Mrs. Miller explains to Sophia the reasons for Tom's marriage proposal to Lady Bellaston, and Sophia is satisfied. Now that Tom is Allworthy's heir, Squire Western eagerly encourages the marriage between Tom and Sophia. Sophia chastises Tom for his lack of chastity, but agrees to marry him. They live happily on Western's estate with two children, and shower everyone around them with kindness and generosity.

Henry Fielding's literary technique:

- change in the type of narration. Novelists, Fielding's predecessors, published their works as documentary literature and hid behind the guise of a witness, memoirist, publisher, and so on. Fielding, on the other hand, came to the fore, becoming not only a narrator but also an important «component» of the structure of the work;

- the central question in the debates of the English educators of the eighteenth century about human nature, about what was decisive in it – «natural good feelings» or «selfish calculation» – Fielding decided without hesitation in favor of the feelings;

- Fielding's heroes are granted freedom and deprived of any moralizing, they are living beings;

- realistic depiction of events is interrupted by author's digressions. Such were, for example, the small digressions, mainly devoted to the aesthetic issues contained at the beginning of each of the novel's 18 books;

- The strength of will and the human mind were glorified by Fielding along with sincere feelings. Only in their harmonious combination did the writer see the key to a normal and happy existence

5. *English drama. Plays by Bernard Shaw: «Pygmalion»*

George Bernard Shaw (1856-1950) – the greatest English playwright since the time of Shakespeare, a reformer who influenced the development of theater in the twentieth century. The creator of the new «theater of ideas», «drama-discussion», a successor of the traditions of intellectual art H. Ibsen, as stated in the book «The Essence of Ibsenism» (1891). In total, B. Shaw wrote 47 plays. The most famous are: «Pygmalion» (1913), «House where hearts break» (1919), «Trolley with apples» (1929). In 1925, after the resounding success of the tragedy «Saint Joan» (1923) about Joan of Arc, he was awarded the Nobel Prize.

Innovations by B. Shaw. The English playwright creates a new type of intellectual drama, which is based not so much on an interesting plot as on sharp clashes of ideas, the struggle of opposing positions in solving moral and social problems. The author himself calls them «drama-discussions». The innovative principles of B. Shaw's drama are reflected in one of the most popular of his plays «Pygmalion».

Mythological basis of the play «Pygmalion». In ancient Greek mythology, Pygmalion was the legendary king of Cyprus, who shunned women and lived alone. In his solitude, he made a statue of a beautiful woman and fell in love with her. Pygmalion begged Aphrodite to revive his creation. Touched by such love, the goddess complied with the request. Galatea, who came to life, became Pygmalion's wife and bore him a daughter.

The theme of the play is the process of restoration of the human soul, spiritual awakening of the individual, development of his/her moral and intellectual potential under the influence of creativity. The genre of the play is a social comedy, at the center of which are problems of great social significance.

Problems of the play. Social: critique of the superstitions and conventions of bourgeois society; the assertion of creative force, the potential of people from the «lower» classes and the limited realization of their abilities by even their brightest representatives; the problem of the destructive impact of poverty on the individual; a sober view of the situation of ordinary people, a condemnation of lumpen psychology as a consumerist

approach to life. Moral: the problem of the scientist's responsibility for the consequences of the experiment, the inadmissibility of the experiment on humans; mockery of bourgeois morality and values. Problems of science: the language as the most important factor in mental and spiritual development of the individual.

The play's conflict: an ideological clash of two different life positions, expressed by Professor Henry Higgins and former florist Eliza Doolittle.

The plot and compositional organization of the play. The development of the plot is determined by a wager between the phonetics professor Higgins with the Indo-scientist colonel Pickering. In six months, Professor Higgins undertakes to turn the vulgar florist Eliza Doolittle into a «duchess», because, according to the professor, they are distinguished only by wealth, good manners, behavior and language.

Features of the composition. The comedy «Pygmalion» has a compositional structure of drama-discussion. The following elements are distinguished: exposition and build-up (action I and II) – development of action (action III and IV) – discussion (action V).

6. *Adventure novels. D. Defoe «Robinson Crusoe»*

The greatest glory to Daniel Defoe came with the novel «Robinson Crusoe». According to researchers of the writer's works, the immediate impetus for writing the novel was an episode from the ship's diary of Captain Woods Rogers, published under the title «Journey around the world from 1708 to 1711». Later, according to this diary, the famous journalist Steele published an article about the adventures of a Scottish sailor who is believed to be to some extent a prototype of Robinson Crusoe.

It is speculated that D. Defoe met with Alexander Selkirk, the navigator of the «Five Ports» ship, who was marooned on the uninhabited island of Juan Fernandez off the coast of Chile for disobeying the captain. He lived there for four years.

D. Defoe moved the location of his hero to the Atlantic Ocean, and the duration of the action is about 50 years in the past, thus increasing the duration of his hero's stay on a desert island by 7 times.

Paying tribute to the literature of the time, the writer gives the title of the work, which is in tune with his plot: «The life and extraordinary and amazing adventures of Robinson Crusoe, a sailor from York, being ashore after the shipwreck, during which the entire crew died, except him, with the addition of a story about no less amazing way in which he was eventually rescued by pirates. It was written by him».

The plot of the novel «Robinson Crusoe» was due primarily to the interest of English society in geographical discoveries and travels. This topic was not new in the literature of that time. Even before D. Defoe, there were works that told about the fate of unfortunate travelers abandoned to the uncivilized world.

The Robinson Crusoe novel is a notable work of literature not only in the eighteenth century, but also in the subsequent stages in the development of world literature. Examples of robinsonade novels are the works: J. Schnabel's «Felsenburg Island» (1751), J. Campe's «New Robinson» (1779), Wiss's «Swiss Robinson» (1812-1827), Psichari's «Hermit of the Pacific Ocean» (1824), «Mowgli» by R. Kipling (1894-1895).

7. *Satirical novels. J. Swift's «Gulliver's Travels»*

Swift's work is an important stage in the development of English Enlightenment realism of the XVIII century. His indignant satire branded the flaws of the modern world, shattering the optimistic hopes of the Enlightenment for future progress. Swift criticized the domestic policy of England, ridiculed the parliamentary system, condemned the colonial and wars of aggression, opposed religious superstition and ignorance.

«Gulliver's Travels»

At first, we perceive «Gulliver's Travels» as a funny, hilarious tale about giants and pygmies, but we quickly understand that we are talking about the most important thing – about man and society. Swift rejected a political system in which all power belonged to one man. The courageous, humane Gulliver, surrounded by ungrateful Lilliputians, is a writer himself at the court of English kings.

Swift, a great master of the literature, perfectly mastered all means of satire. His favorite trick was irony, which served to expose the negative moments of reality. For

example, the cruelty and hypocrisy of monarchs were especially pronounced when the satirist presented them as generosity and justice. To this end, Swift forced Gulliver to glorify the «grace» and «indulgence» of the emperor of Lilliput, who sentenced him, an innocent man, with death penalty but later replaced it with deprivation of sight.

The approach to what is depicted was ironic: the small size of the world discovered by Gulliver is intended to demonstrate the meanness and absurdity of the state institutions of Lilliput. Since Lilliput is an allegory, it becomes clear that not only Gulliver is not a hero for Swift, but England is not an enlightening ideal of the state.

Swift exposed the true nature of the phenomena of political life in eighteenth-century England. What could not be said openly, the writer said with allegorical images. The satirist claimed: «Satire is a kind of mirror in which everyone who looks at it, sees, as a rule, the faces of all but his own».

The kingdom of giants is an example of an ideal state, headed by a good and wise king, dreamed of by all peoples. As a man humane and gifted with common sense, the King did not know what a war of aggression was, did not maintain a standing army, and in his state practice did not resort to diplomatic and bureaucratic trickery.

The king often asked Gulliver about customs, laws, religion, government, and education in Europe, and Gulliver «described his good homeland, its trade, religion, too eloquently, and told of all the wars at sea and on land». During six audiences, each lasting several hours, he spoke in detail about the organization of the English Parliament, the work of the court, the formation of finances. But the king subjected all this to devastating criticism. Through the mouth of the wise monarch Swift pronounced a cruel but fair sentence to the political system of England.

Aesthetism and decadence. The works of O. Wilde. «The Picture of Dorian Gray» Oscar Wilde (1856-1900) – English writer of the XIX and XX centuries, author of poems, plays, fairy tales, as well as the novel «The Picture of Dorian Gray», which became a landmark work of the decadence era. The work of this writer was a new milestone in the development of European symbolism.

More complete information about the life of O. Wilde can be obtained from his autobiography «De Profundis» («From the depths») and from the biography of the writer by M. Sturgis «Oscar: A Life».

Aesthetic theory of O. Wilde

Aesthetics is the collective name of literary and artistic currents, the representatives of which defended the aesthetic features of art (beauty). It originated in England in the late 19th century as a reaction to the austere style of the Victorian era. The idea of «art for art's sake», which has existed since ancient times, became an artistic factor in the emergence of such views. Aesthetics was a counterweight to realism, which drew attention to social problems. Its formation was influenced by the philosophical ideas of John Ruskin and Walter Pater. The brightest representative is Oscar Wilde.

O. Wilde set out the theory of aesthetics in his book «The Decay of Lying» constructed in the form of a dialogue between Cyril and Vivien. O. Wilde's aesthetics is a series of paradoxical judgments. But Wilde's aesthetic teaching cannot be considered in isolation from the reality of the time, and hence from the hypocritical Victorian morality challenged by the writer in both his behavior and his works of art.

Features of O. Wilde's aestheticism:

- 1) exaggerates the creative side of art, denies the reflection of art in reality;
- 2) emphasizes that art does not depend on life and is above it; sees the task of art not in copying reality, but in creating ideal connections for it;
- 3) assigns the highest place to beauty;
- 4) art is indifferent to the moral and immoral: the propagation of good is not its task;
- 5) denies any social and moral values that underlie the theory of art;
- 6) artist is the creator of beauty, he has no ethical preferences. The ethical preferences of the artist lead to an unforgivable mannerisms of style;
- 9) the highest criterion for a work of art is the perfection of its forms. Those who see the ugly in the beautiful are corrupt people;
- 10) those who are able to see beauty in the beautiful are cultured people. But the

chosen ones are those for whom beautiful means only one thing – Beauty.

The novel «The Picture of Dorian Gray»

Of all the works of the writer most fully embodied in the creative practice of the postulates of aesthetics intellectual novel «The Picture of Dorian Gray». Researchers have called this novel one of the most mysterious works of Oscar Wilde.

An important artistic feature of Wilde's work is the close connection of Dorian Gray's history with the most famous masterpieces of world literature. Thus, the motif of the mysterious dependence of man's destiny on his portrait or other thing is known, which gives him mystical power over the world and, in turn, makes him his slave (H. de Balzac's «The Wild Ass's Skin», etc.); the motive of the dual existence of the hero, who has one – moral – face for people and quite another – disgusting – for himself (prose by E. T. A. Hoffmann, H. Ch. Andersen, etc.); motive «teacher» (more precisely, «false teacher») – a student (works of Aristophanes, Balzac, etc.).

This work is a perfect example of a paradoxical (inverted) plot. Dorian Gray, who is in love with his appearance, is ready to lay down his life for the devil so as not to grow old and remain a handsome young man. But there comes a time when Dorian is ready to destroy his portrait, which is a witness to his dishonor and insidiousness. He rushes to his image with a knife. A desperate cry was heard in the big house. Servants ran to the master's room and saw a beautiful portrait of young Dorian Gray on the wall, and a dead old man lying on the floor with a knife in his chest.

Features of Impressionism in the novel:

1. The composition focused not on the actions, direct life and its explanation, but on the differences in perception of reality by different characters;
2. Characters are given the opportunity to express their attitude to the events in which they became a participant or witness;
3. «Sophistication» of descriptions in the novel;
4. Landscapes became the background of the perception of the hero, the hero himself seemed to dissolve into the surrounding beauty

Features of symbolism in the novel:

1. The plot of the work resonated with the central thesis of symbolism about the inconsistency of the visible essence;
2. The portrait acquired a symbolic meaning: it became a manifestation of the essence, to portray which, only a true artist could intuitively embody in a concrete form;
3. At the stylistic level – the direct use of paradoxes

Theme of the novel: art and beauty.

Issues:

- 1) the ratio of pleasure and morality (ethics and aesthetics)
- 2) the role and influence of beauty in life
- 3) the role of art
- 4) virtue and sin
- 5) good and evil.

Контрольні питання:

1. What is a Spenserian Stanza?
2. Describe the features of metaphysical poetry (e. g. Of poems by J. Donne)
3. Why is the main character of the novel «Euphues» by J. Lyly was so famous during his time?
4. What are the Fielding's literary technique features?
5. What is the main topic of «Pygmalion» by B. Shaw?
6. How are the will to live and faith important for Robinson Crusoe's eventual survival?
7. In what way is the «Gulliver's Travels» a satire on English society of the period?
8. What is O. Wilde's aestheticism most important principles?
9. How aesthetic views of O. Wilde are realized in his novel «The Picture of Dorian Gray»?

Завдання для самостійної роботи:

Прочитайте матеріали для самостійної роботи до третьої лекції, що містяться в «Методичні вказівки до самостійної роботи з дисципліни «Література країн, мова яких вивчається» (для здобувачів вищої освіти спеціальності 035 «Філологія») (Електронне видання) / Укладач: К. М. Ігошев. – Сєверодонецьк: вид-во СНУ ім. В. Даля, 2021. – С. 47-92.

Рекомендована література

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Конспект лекції № 4

Topic 4. English Literature of the XXth century

OUTLINE

1. «Stream of consciousness». J. Joyce «Ulysses»
2. The role of T. Eliot in the development of modernist poetry
3. The parable nature of the novel «Lord of the Flies»
4. J. R. R. Tolkien «The Lord of the Rings»
5. J. Rowling and the Harry Potter novels

1. «Stream of consciousness». J. Joyce «Ulysses»

«Stream of consciousness» as a mainstay of surrealism

The concept of «stream of consciousness» was first used by the American philosopher and psychologist William James in the late XIX century. in the book «Scientific Fundamentals of Psychology» (1890). The school of «stream of consciousness» was formed in the early XX century. its representatives (J. Joyce, Marcel Proust, Virginia Woolf, Gertrude Stein), who used the «stream of consciousness» primarily as a «technique», a way of narration, which was to show the mental process in detail, with a more accurate fixation of thoughts, feelings, subconscious impulses, in the form of «stream», «river».

«Stream of consciousness» is an artistic means of depicting the inner world of man, which consisted in the direct reproduction «from within» of the flow of his thoughts, experiences, moods as a complex psychological conscious-subconscious process, a kind of fixation and expression of the most hidden components of this process. The «stream of consciousness» was often called an extended internal monologue, brought to absurdity. It is characterized by:

- Emphasis is placed on the spiritual life of the individual;
- Spontaneity of thoughts and images;
- Lack of clear sequence;
- A combination of conscious and unconscious, rational and sensual;
- Increased emotional reaction;

- Reducing the role of the author in favor of the «I» of the hero;
- Continuity of the process of internal activity of the individual;
- Deep psychology.

Stylistically, the «stream of consciousness» manifested itself in the syntactic disorder of speech, the use of improper direct speech, narrative style, reminiscences, lyrical digressions.

The specifics of works of art built on the principle of «stream of consciousness».

Content	Spiritual life of the individual
Hero	A person living an intense spiritual life, susceptible to reminiscing, meditation etc.
Plot	The flow of thought, emotions, moods, impressions of our hero, no definite chronological order, the incidental character of associations and images
Story	Uniting different types of composition, of conscious and subconscious, rational and emotional in one stream
Literary time	The time of the soul of the hero; past, present, future; wished and imagined; recalled and dreamed of etc.
Literary space	Is not limited to real space, includes not only real but also imagined, recalled, possible.
Style	Disjointed narration, the use of indirect speech, stylistic peculiarity etc.

J. Joyce - a representative of the literature «stream of consciousness»

Features of the creative manner of J. Joyce:

- the use of reminiscences – dim memories, as well as ideas that led to memories, to compare with something. Particularly characteristic of the writer was intertextual method – the inclusion in the author's text of passages of varying volume and varying degrees of recognizability of the texts of writers of other times and literatures;
- the creation of an intellectual novel addressed not so much to the mind and feelings of the reader as to his intellect;

- autobiographic character of works, which is achieved not so much by factual borrowings as by spiritual search, life of spirit, subconscious;
- use of the essay genre;
- the dominance of the method – the «stream of consciousness»;
- a combination of street slang and refined metaphor, the style is both high and low
- the use of montage.

The novel «Ulysses»

«Ulysses» (1922) – in the novel Joyce tried to give a kind of odyssey of Dublin life and at the same time embodied his method of accurate fixation – «stream of consciousness».

He worked on the text of the novel from 1914 to 1922, far from Dublin, in various cities – Zurich, Trieste, Paris. From March 1918 to August 1920, the novel was published in the New York magazine «The Little Review», and the book was published in a small contribution in 1922 in Paris. In Dublin, «Ulysses» was read in secret, and «The Little Review» was fined four times for publishing fragments of the novel.

«Ulysses» was originally intended to be a short story for the «Dubliners» collection, under the same title. But then the artist combined the story of Bloom with the story of Stephen Daedalus, the protagonist of the novel «A portrait of the artist as a young man». Thus, a small work became the basis of a giant book of 700 pages. The center of the author's idea was the title of the novel «Ulysses», which pointed to its direct connection with Homer's poem «Odyssey». Ulysses is also known as Odysseus. The work is divided into 18 episodes, similar to the songs of Homer's epic poem, each connected with some adventure of Odysseus. The main characters had prototypes: Bloom – Odysseus, Stephen – Telemachus, Molly – Penelope and more. Bloom's Day – the journey of Odysseus.

«Ulysses» – «a novel of a day». It recreates the «movement of life» through the perception of the protagonist Leopold Bloom, a modern Odyssey, traveling through Dublin in search of his son.

The artistic world of the work combined two planes that existed in parallel: a mythological and a real one. «Ulysses» had a clear structure and was divided into three parts.

I. «Telemakhida» (the first three chapters of the book) – a kind of prelude to the story of one day in the life of the protagonist – Mr. Leopold Bloom. It was reminiscent of the travels of Telemachus, who was trying to learn about his father Odysseus.

II. «Travels of Odysseus» – was divided into 12 episodes, which reproduced the scheme of travel of the hero of the Homeric poem.

III. «Homecoming» – consisted of 3 episodes and symbolized the end of the «Odyssey» of the heroes. There are 18 episodes in the novel.

The events of the novel had a temporal and spatial framework. Each episode is tied to a specific time of day, and in general was the timing of one day of human life. The scene – Dublin – but Joyce turned the city into a symbol of human existence.

Joyce did not aim to reproduce the content of Homer's work in the modern version. It did not have a definite plot and clear successive events. The author abandoned punctuation, sometimes did not use the first letter, used sound recording techniques, unfolded two lines of thought in parallel, cut off phrases and even words, gave the reader the opportunity to recreate the thoughts of the characters.

The novel became, in a way, an encyclopedia of decadence. The novelist described day after day the life of each of the three heroes: Bloom, Marion and Stephen – June 16, 1904. This is an unusual day, especially for the author. It was on this day that he met his wife. The protagonist is an insignificant employee of the newspaper advertising department Leopold Bloom, a Jew from Dublin. His father Rudolf Virag emigrated to Ireland from Hungary, changed his Hungarian surname to an English one. Virag is a flower, Bloom is a flowering. He was a rude but successful businessman, then the owner of the hotel. In 1886 he committed suicide.

2. The role of T. Eliot in the development of modernist poetry

Tradition, which made Eliot feel almost like a fox in the vineyard, stimulated him to create his own theory of tradition – a certain epicenter of his literary and critical reflections. And he created his own theory of traditions. The tradition of the «homeless» Eliot became universal, devoid of any national, spatial and other fixations. «It (that is, tradition)», – he wrote in his essay «Tradition and Individual Talent», – cannot be inherited, and if you need it, it can only be acquired through serious effort». Tradition, according to Eliot, is a certain continuum that contained all available literary texts. They formed a «simultaneous dimensional series», so the appearance of each significant work not only inevitably changed the contemporary cultural landscape, but also caused a kind of flipping through the layers of literary tradition. «The past», – wrote Eliot, – «also changes under the weight of the present, and the present is influenced by the past». Created as a fact of existential experience, the tradition – in the spirit of the modernist era – was the first link between life and art, tested by Eliot on the way to their merger.

The artist's social and aesthetic views have evolved. The beginning of his philosophical, poetic, literary and critical activity coincided with the beginning of the First World War. This affected the author's worldview, gave his works a catastrophic character. In his poetry there is a palpable motive of fear that humanity will perish, despair over the absurdity of being, which he perceived extremely tragically, sharply, pessimistically. That is why the poet began with a revolt against the soulless world, which devastated man. Eliot expanded the possibilities of poetry by addressing social and philosophical issues. The culmination of such sentiments was the masterpiece of the young poet «The Love Song of J. Alfred Prufrock». In addition, early Eliot poetry was marked by an autobiographical sound. He created the concept of a poet-god, who was to unite the scattered facts of the universe into certain «new unity». The poet, said Eliot, is called «to make us feel a reasonable order in life by establishing this order for him». Eliot made this wish an object of irony in Alfred Prufrock's Love Song.

The work is constructed as a «stream of consciousness» of the main character Alfred Prufrock, and the hero himself is a kind of parody of Hamlet. This is a degenerate Hamlet

of the XX century, incapable of action, incapable of love, of being happy. Hamlet from *Prufrock* did not work out, he was given the role of a clown. The universal questions that *Prufrock* allegedly asked are empty chatter over a cup of tea. In fact, the thoughts and actions of the hero are fruitless. Such a poet saw the human essence, not high, not noble, as it seemed to the Romantics.

3. The parable nature of the novel «Lord of the Flies»

W. Golding Laureate of the Nobel Prize in 1983, a follower of the traditions of J. Swift, to some extent like-minded F. Kafka, A. Camus, Kobo Abe. According to his novel «*Lord of the Flies*», the famous English director Peter Brook made a film, the works became bestsellers.

In addition to novels and short stories, the author wrote little – articles, travel notes. As a student, he published a collection of poems, which he later evaluated very skeptically: «He became a prose writer because he could not write poetry,» he said, joking.

Golding's recognition came from his novel «*Lord of the Flies*» (1954), published when the artist was over forty. The work was conceived and written as a parody. In 1857, the English writer Robert Mike Ballantyne published the book «*Coral Island*». It told how a group of English boys found themselves on a desert island due to a shipwreck. But the extraordinary circumstances did not violate the strong foundations of civilization in these worthy representatives of British society. They came out of difficult situations with honor, acted together, confidently resisted the elements.

In his work, W. Golding recreated the situation of Ballantyne: an accident, a desert island, English children, he gave his characters the same names as in «*Coral Island*» – Jack and Ralph, but they acted differently. Children of the XX century in difficult circumstances did not act together, but became implacable enemies. Jack sought to physically destroy Ralph. The characters of the novel degenerated into a savage tribe led by a fanatical leader.

In terms of genre, it is a novel-parable – a work with a clear morality, with a specific instructive idea. The main purpose of the work is to warn that disaster can happen

wherever the idea of national exclusivity has arisen. The author of the novel demanded from all who live on earth, personal responsibility for what was happening around.

The plot of the novel is not just a catastrophe, but the result of a nuclear bombing, after which the children began to be evacuated, which inevitably affected their psychological state. Knocked out of the collision of ordinary life before the crash, the characters are psychologically unable to develop a consistent course of action: on the one hand, getting rid of adult care, they would like to fully enjoy freedom, on the other – subconsciously feel more comfortable within the requirements and amenities inlaid in them by the adult civilized world.

The novel is constructed in such a way that the moral degradation of the characters is most clearly manifested in certain key moments of the composition, which became micro-cultures for the plot lines of each of them.

The images of the main characters are shown brightly and uniquely. Simon is W. Golding's favorite hero, the antithesis of Rocha. In this child lived a natural bright sense of truth. He is a spontaneous philosopher-humanist. It was Simon on his own initiative who went to the mountain where evil lurked, and found out its essence. The only Simon lived sincerely for the sake of his comrades: he built huts, went to explore the island, agreed to learn the secret of the beast and hurried to tell it to his neighbors. But they have already turned into a pack – dark and faceless. The revelations of the little messiah are not to be heard in the roar of the crowd. Instead of destroying the Beast in themselves, yesterday's comrades killed Simon. His death is the last limit to the complete savagery of children.

4. J. R. R. Tolkien «The Lord of the Rings»

John Ronald Reuel Tolkien (1892-1973), also known as J. R. R., or simply Professor, author of the world-famous «The Lord of the Rings» trilogy and its children's version of «The Hobbit».

Some of J. R. Tolkien's works of art were published after his death. Among them is «The Silmarillion», a book that brings together fairy tales, legends invented by the author of the language and literary essays on a fictional world called Arda, and, in particular,

Middle-earth, from the Old English word «Middangeard» – a land inhabited by humans), which is interpreted as the «alternative» past of the real world. J. R. Tolkien called the collection of these works a «legendarium». Most of the posthumously published books are based on the memoirs of the writer, edited by his son, Christopher Tolkien. Other artistic publications of Tolkien do not belong to his «legendary», some tales before the publication the author told his children.

In the epic «The Lord of the Rings», Tolkien unfolded one of the episodes of «The Hobbit». This episode – with a ring lost by an insidious creature named Gollum and found by Bilbo – does not seem too important to «The Hobbit» reader. In the story, the ring is nothing more than a traditional magic item – «helper», which makes the owner invisible. But in the trilogy it becomes of great importance. It is the One Ring, the creation and potential instrument of universal evil that poses a mortal threat to the entire Middle-earth. Thus Bilbo's discovery, passed on to his nephew Frodo, pushes the hobbits from their refuge into a whirlpool of great time, the epicenter of the eternal struggle between good and evil.

The ring was «intended» for the hobbit against evil and the «will of the Enemy». However, the further fate of the ring depends on the free choice of the hobbit. It is not able to attract sin from the outside, it seeks – and finds – sinful instincts in the soul of its owner, testing the strong by the temptation of power, the weak – by the temptation of possession. Even in the story, Bilbo was faced with a choice: to use the «hint» of the ring and kill the «slippery creature» Gollum or, according to the hobbit nature, to pity him. Bilbo «began with pity», and this «insignificant» act, his first victory over the evil will of the ring, gives hope to Middle-earth. The second victory was Bilbo's voluntary renunciation of the ring in favor of his nephew Frodo. Now Bilbo's successor has to make a choice: to accept the mission assigned to him or to abandon it.

The mission seems impossible – to destroy the ring. Having said «yes», Frodo not only faces almost insurmountable external obstacles, but also is doomed to a painful internal struggle. The power of the ring cannot but influence the will of its ruler, whose

sinful thought is now many times intensified by the ring, the body is «disintegrated», becomes more and more illusory, and the soul longs for death.

To resist all this seems beyond the capabilities of a hobbit. After all, he is a «minor.» And the reader understands: the indication of the small stature of the hobbit is a metaphor turned to him, the reader, also small in relation to the great history of growth. But it is precisely «little people» who become heroes – this is Tolkien's opinion. The everyday qualities of hobbits can be transformed: modesty turns into self-sacrifice, common sense – into heroic ingenuity, optimism and zest for life – for resilience and courage. The strength of the hobbits is rooted in their strength. «Hobbits cling to the world», «stand on the ground with two feet», «they are softer than oil, then suddenly harder than the old tree roots» – so say the characters of the epic. According to the author, he created the hobbits small to «discover in creatures more than weak the striking and unexpected heroism of the common man in extraordinary circumstances».

After the epic, its publication and tremendous success, Tolkien returned to the philological game. In the last 20 years of his life he wrote small stylizations, made into additions to «The Lord of the Rings» and tried unsuccessfully to implement his old project «Book of Lost Traditions» under the new name «Silmarillion». The last work remained, in the apt words of the publisher S. Anuin, «a book in itself». The posthumous publication of the unfinished manuscript by Tolkien's son Christopher became not so much a fact of literature as a «cult» phenomenon.

From the early 1960s, Tolkien became the object of a cult that took the form of a youth game of Tolkien in the 1980s and 1990s. At the end of the twentieth century, the fate of Tolkien's legacy seems paradoxical: the complex and profound book «The Lord of the Rings» is increasingly becoming for young readers only an occasion to play knights and wizards.

5. J. Rowling and the Harry Potter novels

Joanne Rowling (born 31 July 1965), known by the pseudonyms J. K. Rowling and Robert Galbraith, is a British writer, screenwriter and film producer best known as the

author of a series of novels about Harry Potter. Harry Potter books have won several awards and have sold more than 400 million copies. They became the best-selling series of books in history and the basis for a series of films, which became the second highest-grossing series of films in history. Joan Rowling herself claimed the scripts of the films, and was also part of the producers of the last two parts.

In five years, Rowling has gone from living on social assistance to multimillionaire status. She is the best-selling author in the UK, with sales of over £ 238 million. In 2008, the Sunday Times Rich List estimated Rowling's fortune at £ 560 million, placing her 12th on Britain's richest woman list. Forbes rated Rowling as the 48th most influential celebrity in 2007, and Time magazine named her second in the Man of the Year nomination in 2007, noting the social, moral and political inspiration she gave to her fans. In October 2010, Rowling was named «the most influential woman in Britain» by the editors of leading magazines. She became a prominent philanthropist, supporting organizations such as Laughter Discharge, Gingerbread, the Multiple Sclerosis Society of Great Britain, and Lumos (formerly the Children's High Level Group). By 2004, more Harry Potter books had been sold worldwide than the Bible and the Koran.

Контрольні питання:

1. What is the «stream of consciousness»? How is this technique implemented in J. Joyce's novel «Ulysses»?
2. What are the fundamentals of the Theory of Tradition by T. S. Elliot?
3. What are the main motives of the «Lord of the Flies»?
4. What inspired J. R. R. Tolkien to write «The Lord of the Rings»? What is his stance on Christianity in the books?
5. Give a short overview of the Harry Potter series of books

Завдання для самостійної роботи:

Прочитайте матеріали для самостійної роботи до четвертої лекції, що містяться в «Методичні вказівки до самостійної роботи з дисципліни «Література країн, мова яких вивчається» (для здобувачів вищої освіти спеціальності 035 «Філологія»)) (Електронне видання) / Укладач: К. М. Ігошев. – Сєверодонецьк: вид-во СНУ ім. В. Даля, 2021. – С. 93-140.

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Конспект лекції № 5

Topic 5. American Colonial Literature

OUTLINE

1. Washington Irving – the first American writer. The story «Rip Van Winkle»
2. American romanticism. J. F. Cooper. «The Last of the Mohicans». The image of Natty Bumppo

3. Philip Freneau and his poetry

1. *Washington Irving – the first American writer. The story «Rip Van Winkle»*

Washington Irving (1783-1859) was the first American writer to devote most of his life to literature. In his stories, he usually begins with the standard characters – lazy husband, as an example, and a strict, authoritative wife. Irving is able, however, in his best stories, to describe these characters in the natural environment and in the environment, which give this story a kind of vitality. Irving's selection of events and specific description of the details adds symbolism to the usual themes, creating an almost Gothic atmosphere.

Irving got the idea for his most famous story, «Rip Van Winkle» from the German legend of the sleeping emperor, which he points out in an appendix at the end of the story. According to the note, the legend was told by Dietrich Knickerbocker, an old Dutchman from New York, who is actually a fictional character Irving. (The name of this old gentleman was later adopted by a group of New York writers of the period, including Irving, James Fenimore Cooper, and William Cullen Bryant).

The Dutch of New York were as frugal as the Puritans, from whom Benjamin Franklin took many of his ideas. The Dutch also believed in hard and persistent work and that it was necessary to save every penny. However, Washington Irving makes the famous hero of his story completely opposite to the Puritan and Dutch ideals. Even Rip's quarrelsome and cruel wife can't force him to change.

Rip Van Winkle, at some point in history, gets lost in the enchanted forest, but the ghosts he meets there are not interested in him at all. Under the external comic-burlesque atmosphere of the story, one can consider the motive of losing or depriving a man, when Rip falls asleep in a magical dream for 20 years and actually loses the best years of his life in exchange for a happy and quiet old age. At the same time, his comrades are fighting for independence and building a new country.

But Rip is smart enough to turn his misfortune to his advantage. First, he does not need 20 years to listen to his wife's reproaches. Secondly, he gained a reputation as a

person who is interested in the affairs of others and does not care about his image as an exemplary worker. On the contrary, he is a gossip, a dreamer, a person who helps others and is loved by children. It will be better for Rip to live in poverty than to work for his own enrichment.

2. *American romanticism. J. F. Cooper. «The Last of the Mohicans». The image of Natty Bumppo*

James Fenimore Cooper (1789-1851) wrote both novels and socially critical articles. He became famous precisely because of his own novels, but it should not be forgotten that he also rightly criticized the social shortcomings of the democratic state in his country. He was the first known writer to be critical of the United States, but by no means the last. His work is much more popular than his views and below you will find a description of some of his works.

«The Last of the Mohicans» is the second novel in the Cooper's series «Leather Stocking». Composed of five novels, the series is named after one of the nicknames of frontier hero Natty Bumppo, also known as The Deerslayer, The Hawkeye, The Pathfinder and Leatherstocking. Five novels tell the story of Bumppo's life from birth to old age. Other books in the series are «The Pioneers» (1823), «The Prairie» (1827), «The Pathfinder» (1840), and «The Deerslayer» (1841).

The appearance of a character like Natty Bumppo is perhaps the greatest event in the first 50 years of American literature. Like Sir Walter Scott and other Romantic writers dealing with historical material, Cooper unfolds an epic picture in his stories of Bumppo. Bumppo, a border resident whose actions are conditioned by the world around him, seems to have grasped the very essence of American existence.

In all the novels of the cycle, except for «The Pioneers», there is bloodshed. However, these cruel events coexist with descriptions of the beauty and tranquility of nature. Perhaps it was Cooper's interest in painting that led to his beautiful picturesque imagination, which he successfully used to create his descriptions of nature.

A few more words about Bumpo. His greatest gift and contribution is a passion for all living things, a deep understanding of the role and tasks of man. His friendship with Chingachkuk symbolizes his understanding of the differences between different peoples (Chingachkuk symbolizes the aboriginal culture of America). This friendship of two people, which runs through all five novels of the cycle, is one of the greatest described in the literature. It exists because of, not in spite of, the difference in their cultures.

3. *Philip Freneau and his poetry*

Philip Freneau (1752-1832) was a true patriot, still remembered as the «Poet of the American Revolution». While still in college, he decided to become a poet. After serving as a sailor in the war for Independence, he turned to journalism and writing pamphlets. Today, however, Freneau is better known for his poetry rather than prose. One of his most famous poems is «The Wild Honeysuckle». It was hardly read during the poet's lifetime, but it deserves a place among the outstanding poems of English and American literature. Most of the beauty of the poem lies in the sound and the effect created by the change of rhythm.

Контрольні питання:

1. What «Rip van Winkle» can tell us about the life in Washington Irving's time? What is the deeper meaning of Rip's dreaming?
2. Describe Natty Bumppo. Why is his image so outstanding in the American literary tradition?
3. What is the main idea behind «The Wild Honeysuckle» by Ph. Freneau?

Завдання для самостійної роботи:

Прочитайте матеріали для самостійної роботи до п'ятої лекції, що містяться в «Методичні вказівки до самостійної роботи з дисципліни «Література країн, мова яких вивчається» (для здобувачів вищої освіти спеціальності 035 «Філологія») (Електронне видання) / Укладач: К. М. Ігошев. – Сєвєродонецьк: вид-во СНУ ім. В. Даля, 2021. – С. 141-152.

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2. VanSpanckeren K. Outline of American Literature. – United States Department of State, 2007. – Pp. 26-30; 40-42.

Конспект лекції № 6

Topic 6. American Literature of the XVIII-XIXth centuries

OUTLINE

1. Edgar A. Poe as a master of Gothic narrative. Themes and atmosphere of E. A. Poe's stories

2. H. D. Thoreau – a philosopher, an idealist and a writer. The philosophy of transcendentalism. «Walden, or Life in the Woods» – Thoreau's ideological manifesto

1. Edgar A. Poe as a master of Gothic narrative. Themes and atmosphere of E. A. Poe's stories

Edgar Allan Poe (1809-1849) is known not only for his mysterious and often eerie stories, but also for his magical poems. The effect of his poems is more dramatic than that of Freneau. Let's take two of his poems. The first, «Israfel», is Poe's poetic apology for himself. The second, «Anabel Lee», is full of grief for a young girl who died too early.

Works by Edgar Allan Poe

The heroes and heroines of Edgar Allan Poe's works can only be seen as the multifaceted incarnations of Poe himself and his beloved wives, twins, whose imaginary world he filled with suffering, thus trying to alleviate the burden of doubt and frustration that burdened his own life. The palaces, gardens and rooms inhabited by these ghosts impress with their magnificent decoration, it is like a whimsical caricature of the poverty of its real inhabitants and the desperate situation of the places where fate threw the writer.

The writer's work, no matter how fully reflected in his personality, is not limited to «psychological autobiography». As a novelist Poe showed himself seriously in the story «Manuscript Found in a Bottle» (1833). In the tradition of unusual sea voyages, the story «A Descent into the Maelström» (1841) and the «The Narrative of Arthur Gordon Pym of Nantucket» (1838) only were written. The «marinistic» works include stories about adventures on land and in the air: «The Journal of Julius Rodman» – a fictional description of the first trip through the Rocky Mountains of North America, made by civilized people (1840), «The Unparalleled Adventure of one Hans Pfaall» (1835), «The Balloon-hoax» (1844) about an alleged flight across the Atlantic. These works are not only stories about unusual adventures, but also adventures of creative imagination, allegories of a constant dramatic journey into the unknown. Thanks to a carefully designed system of details, the impression of credibility and material nature of fiction was achieved. In the «Conclusion»

to «Hans Pfaal» Poe formulated the principles of the type of literature that will later be called science fiction.

Artistic content of such stories as «Ligeia» (1838), «The Fall of the House of Usher» (1839), «The Mask of the Red Death» (1842), «The Pit and Pendulum» (1842), «The Black Cat» (1843), «The Cask of Amontillado» (1846), of course, is by no means limited to pictures of horrors and physical suffering. Depicting various extreme situations and revealing the reactions of the heroes to them, the writer touched on those parts of the human psyche that are currently being studied by science. Edgar Poe called his first published collection of short stories «Stories of grotesques and arabesques».

2. *H. D. Thoreau – a philosopher, an idealist and a writer. The philosophy of transcendentalism. «Walden, or Life in the Woods» – Thoreau's ideological manifesto*

Henry David Thoreau was born in Concord, Massachusetts, on June 12, 1817. His paternal ancestors were French. The mother, born Dunbar, came from the descendants of Scottish settlers. Thoreau's father was engaged in trade, but he was haunted by failures. Shortly after the birth of his son, he went bankrupt and went in search of happiness in Boston, and then to other cities in New England. Five years later, he returned to Concord and began making pencils.

H. D. Thoreau's experience of «simple life» is significant primarily because it served as the basis for the book «Walden, or Life in the Woods». It was published on August 10, 1854. This experience was as unusual as the book itself and its author.

Walden was immediately noticed by critics. Friendly reviews appeared in the abolitionist newspapers «National Anti-Slave Standard» and «National Era». But there were other reviews. Critic and poet J. Lowell accused the philosopher of selfishness and individualism, initiating the «legend of Thoreau». The author of «Walden» was defended by the famous writer and member of the abolitionist movement L. Child. So immediately after the appearance of «Walden» there was a dispute that does not subside to this day: who is H. D. Thoreau – selfish, indifferent to the well-being of others, or «a living soul», the

conscience of the nation; a gloomy hermit who ran away from life, or a lone revolutionary, as S. Lewis called him.

Living in society is not always the best way to live in society. We cannot disagree with these words. Perceiving the ideas of R. Emerson, H. Thoreau reworked them in his own, special way. Thoreau's solitude on the shores of Walden is not a prank of a misanthrope. It was necessary for the development of the individual, his self-knowledge and improvement, for the fulfillment of the mission of the «poet», because only in solitude can divine revelation be perceived. Concentration, the intimate communion with God necessary for a mystic, seemed impossible to Thoreau in the hustle and bustle of city life. This required solitude in the bosom of nature. In addition, Walden's «solitude» demonstrated a rejection of the American way of life, a denial of those features of society that did not correspond to the moral ideal of the writer. His «solitude» was in itself a passive form of civil disobedience. Everyone, Thoreau believed, must practice solitude in order to become a full member of an ideal society: «Loneliness is not measured by the miles that separate a person from his fellow man. A truly diligent student is as lonely in the noisy hive of Cambridge College as a dervish in the desert».

Nature has a special place for him, he admires it, admires it, he is a part of it. It helps him to improve himself and get rid of changing material worries: «I am surprisingly free to move among Nature – I become one with her. I walk along the rocky shore of the pond, in one shirt, though the weather is cloudy, windy, and cool; nothing particularly attracts my attention, I feel an extremely close kinship with all the elements.

«Walden, or Life in the Woods» is, first of all, an apology for a simple life, a reflection on how a person can improve himself, make life more spiritual and conscious. In the work, the philosophical doctrine of transcendentalism received a vivid artistic and literary embodiment. The book is a series of philosophical and autobiographical short stories, combined with a single protagonist. All the short stories take place near Walden Pond and in Concord: the signs of the place are clearly defined and included in the title of the short stories («Bean Field», «Village», «Pond», «Baker Farm» and others), in the

period from early March 1845 to September 1847. Thus, the writer's philosophical and social considerations are filled with artistic imagery within a single spatio-temporal structure, and do not exist in themselves, as was the case in «A Week on the Concord and Merrimack Rivers». The narrator, the hero and the author in «Walden» almost merge, and it is hardly possible to separate them. It is no coincidence that Thoreau himself insisted on authenticity in the very first lines of the work: «When I wrote these pages – or rather, most of them – I lived alone in the woods, a mile from the nearest house, in a house he built on the shores of Walden Pond in Concord, Massachusetts, and made a living solely by his own hands. So I lived for two years and two months. Now I am again a temporary resident of the civilized world».

Контрольні питання:

1. What are the characteristics of Gothic prose by E. A. Poe?
2. Analyze the imagery of the poem «The Raven» by E. A. Poe
3. What was H. D. Thoreau's philosophy? What is «self-reliance»?
4. Give a short overview of the author's ideas in «Walden» by H. D. Thoreau

Завдання для самостійної роботи:

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Конспект лекції № 7

Topic 7. American Literature of the XXth century

OUTLINE

1. The «weird» authors. Howard Phillips Lovecraft. Stories about the Old Ones.
Robert Ervin Howard. Stories about Conan
2. Mythological motives in American novels. John Updike «Centaur»
3. Prose of the «Lost Generation». F. Scott Fitzgerald «The Great Gatsby»
4. American realism. Saul Bellow «Humboldt's Gift»
5. American drama. Yu. O'Neil, T. Williams, A. Miller
6. The Beat and hippie movement. K. Kesey, J. Kerouac, A. Ginsberg, W. Burroughs
7. Minimalist prose. Raymond Carver's short shorts

*1. The «weird» authors. Howard Phillips Lovecraft. Stories about the Old Ones.
Robert Ervin Howard. Stories about Conan*

Howard Phillips Lovecraft. Style

In the 1910's and 20's, Lovecraft was influenced by the work of Lord Dunsany, often stylizing his own texts. He was also influenced by American romanticism, in particular Edgar A. Poe. Lovecraft often turned to traditional Gothic paraphernalia: a mysterious house, magic books, spells, a sinister wind, scary sounds.

In the 1930's, the author combines realism and fantastic elements, describing a «multidimensional» reality, where it is difficult for the hero to distinguish reality from imagination. Lovecraft used plots from Eastern, ancient and Western European history, with the addition of New England history. Elements of the horrible served as a means of expression, contrasting with everyday reality. Most of the works of the 1930s have an atmosphere of uncertainty, universal indifference and a premonition of a terrible ending. Lovecraft introduced New England folklore motifs to them and more often turned to verbal stereotypes (submission of works as diaries, use of epithets «unspeakable», «blasphemous» etc.), for which he was often criticized.

Subject

The origins of Howard Lovecraft's work are considered to be the general crisis of ideas and values at the turn of the XIX-XX centuries, which was dominated by a sense of impossibility to give integrity and humanism to the world. In addition to horror literature, Howard Lovecraft created a lot of romantic poetry, although he himself opposed romance, which, in his opinion, narrowed the worldview. In his poetry, a frequent motif is escapism, deceptive dreams.

Forbidden knowledge

Forbidden knowledge is a central theme in many of Lovecraft's works. Many of his characters are driven by curiosity or scientific interest and use books such as *Necronomicon* to achieve their goals, which leads to their death or madness.

The boundaries of the rational and the irrational are given great importance in the works of Howard Lovecraft. His characters are constantly on the verge of their former notions of the world being illusory. For them, the world becomes both rational (a person understands things he could not explain before) and irrational (former knowledge and faith conflict with new knowledge).

Influence on humanity of other beings

The creatures of the Cthulhu Myths in Lovecraft often have human servants; Cthulhu, for example, is worshiped under various names by Eskimo in Greenland, voodoo cults from Louisiana, and many other parts of the world.

Many creatures of the Cthulhu Myths are too strong to be defeated, and so terrible that meeting them directly means madness for the common man. Often (but not always) such beings have an intelligence that is far superior to human, high technology or exist in more dimensions than is available to our perception. Among them there are both beings who influence passively (e. g. Cthulhu), only by their presence, and actively, who want to explore people or use them to achieve their goals (e. g. Mi-go).

Inherited guilt

Lovecraft's stories repeatedly mention the idea that descendants in the pedigree can never escape punishment for crimes committed by their ancestors, at least if the crimes are

related to the occult. Descendants can be very far, both in place and in time from the act of the crime, and yet the punishment will overtake them. This theme is found in the works «The Rats in the Walls», «The Unnameable», «Facts Concerning the Late Arthur Jermyn and His Family», «The Alchemist», «The Shadow over Innsmouth», «The Doom that came to Sarnath» and «The Case of Charles Dexter Ward».

Fate

Often in Lovecraft's works, the hero is unable to control his actions, or does not consider it possible to change the course of events. Many of his characters would not be in danger if they simply escaped, but this possibility either never arises or is somehow limited by some external mystical forces, such as «The Color Out of Space» and «The Dream in the Witch House». In some cases, fate is manifested over all mankind, and no salvation is possible for him («Shadow of Timelessness», «Till A'the Seas»).

At the same time, Lovecraft's works often emphasize the cyclical character, some civilizations are replaced by others, forgotten knowledge is returned or rediscovered («The Dreams in the Witch House», «Shadow of Timelessness»).

Civilization under threat

Lovecraft often considers the idea of the struggle of civilization against primitive barbarism. Sometimes barbarism comes as an external force that destroys civilization during war (for example, in the justification of «Polaris»). Sometimes the danger comes from people deprived of morality («Herbert West, Reanimator», «Pickman's Model»). But most often behind this and that are superhuman beings, such as the Great Ancients.

Races, nationalities and classes

Racism is the most controversial aspect of Lovecraft's work. In such classic stories as «The Horror of Red Hook», «Call of Cthulhu», «He» the bearers of evil, the admirers of the devil's forces are ethnic minorities – Negroes, Chinese, Indians. But in the works «Darkness over Innsmouth», «Danvitsky nightmare», «A Picture in the house», «Concealed horror» the bearers of evil were the representatives of the white race of Dutch and English origin. Uncultured peoples in his works are not aware of the dangers of

preserving ancient horrors living mysteries, worship of deities, which civilized people have forgotten. The semi-savage tribes are closer to the civilizations and beings that inhabited the Earth in the past and may return, so they terrify the Western type of man living in a civilized artificial world.

Religion

Lovecraft's works are ruled by several different pantheons of deities (actually quite natural beings of varying degrees of development) who are indifferent to humanity. They can do what people think is evil, but they do not set out to destroy or enslave people. Humans are as insignificant to them as dirt or small insects are destroyed to humans, which people destroy without even noticing. The writer describes the deities of the Great Ancients as «senseless gods» whom only madmen can sincerely worship.

His worldview, generated by astronomy, reduced the entire history of the human race to nanoseconds in the realm of infinite space and time; and any assumption – whether metaphysical or ethical – that humanity may have some cosmic significance compelled it to repel its opponents with all available rhetorical force. One of the theories he resorted to in his struggle against teleology was Nietzsche's «eternal return», according to which, given the infinity of space, time, and matter, all beings and events in the universe are doomed to repeat themselves countless times. Gradually, however, Lovecraft was forced to abandon the idea of eternal return and change it to a more scientifically sound idea of entropy – the gradual degradation of all the energy of space to a state of thermal radiation. This idea is somehow reflected in those stories of Lovecraft, where he depicts the death of the Sun and the disappearance of all life on this planet and in the entire solar system. There is no complete certainty that Lovecraft actually accepted the idea of entropy; for this he was too devoted to the idea of eternity and the infinity of the universe.

Robert Ervin Howard

Robert Howard is one of the most famous science fiction writers, one of the founders of the genre of heroic fantasy. In terms of popularity and the degree of influence he had on

the further development of American and world literature, he is often compared to J. R. R. Tolkien, Jack London, Herman Melville and Nathaniel Hawthorne.

The most famous work of the author is a series about the adventures of Conan the Cimmerian and the universe of the Hyborian Age. In addition to his work in the fantasy genre, Howard also worked in horror literature, westerns, historical and sports stories and published several collections of poetry.

Conan

In early 1932, Howard traveled to Texas. In the south of the state in the city of Fredericksburg, contemplating the hills covered with misty rain, he first came up with the idea of Cimmeria – a gloomy northern land inhabited by barbarians. In February, while in the town of Mission, he wrote a poem of the same name.

During the same period, Howard created his most famous character – Conan the Barbarian. Later, in 1935, the writer wrote in his letter to Clark Smith:

«Conan just popped into my head when I stopped in a small border town in the lower reaches of the Rio Grande. I did not create it deliberately and intentionally. He proudly stepped forward as a whole person and put me behind a typewriter».

But, despite this, the writer took nine months to finally form a character.

Moreover, contemporaries noted that Conan in many ways resembles his father Robert. Isaac Howard's acquaintances noted the imposing appearance, irritability and irritability. His thick dark hair and bright blue eyes made a strong impression on everyone who saw him. That is why it can be argued that the formation of the image of Conan was significantly influenced by the writer's father.

Returning home, the writer continues to develop the world of the Hyborian Age, expanding it with people, countries, monsters and magic. Thanks to his love of history and wide erudition, Howard manages to create an organic fusion of historical epochs and places, both real and fictional. After some time, he wrote an essay entitled The Hyborian Age, in which the world he invented was detailed, drew two sketches of maps, and sketched a short text entitled Notes on the Different Peoples of the Hyborian Age.

In March 1932, Howard rewrote an unpublished novel from the series about King Kull, «By this Axe I Rule!» Without touching the main plot, the writer changes the character, rewrites the romantic line and adds elements of mysticism. The new work was called «The Phoenix on the Sword». Immediately after the first work, Howard wrote two more: «The Frost-Giant's Daughter», based on the plot of which is the ancient Greek myth of Apollo and Daphne, and «The God in the Bowl». Earlier this month, the writer sent all three stories to *Weird Tales*. In a letter dated March 10, 1932, *Weird Tales* editor Farnsworth Wright criticized the writer's new works and refused to publish them, while experiencing the «great potential» of «The Phoenix on the Sword». Howard continues to develop Conan's concept and, taking into account the criticism of the editor, completely rewrites the work. The rewritten story and the next work from the series about Conan – «The Elephant Tower» are accepted without comment. In all, Howard wrote nine novels before the first was published.

2. Mythological motives in American novels. John Updike «Centaur»

John Hoyer Updike is a well-known American writer, one of three authors to receive the Pulitzer Prize twice in his life. His work is a synthesis of intellectual content with the form of classical realistic literature, an artistic experiment on the border of the elite and the mass. The theme of John Updike's prose is mainly a description of various aspects of the American middle class in a provincial town, against which the artist builds a universal meaning-life issues, actualizes «eternal images» and solves «cursed issues» of human life in the twentieth century. T. Denisova's assertion that J. Updike was a «sensitive meter of American temperature» is true, which involved a constant analysis of the phenomenon of «Americanism» in the surrounding world.

The novel «The Centaur» (1963) is an iconic text for J. Updike, which in a concentrated form contains the full range of creative interests of the writer. Continuing the mythopoetic line in Western European literature, J. Updike simultaneously updates this genre canon, adding an ironic and satirical subtext to the image of personality on the border of real (modernity) and imaginary-symbolic (mythology). Researcher N. Hood even

claims that the text «presents almost all the stylistic means of expression that contribute to a special worldview» and the formation of individual authorial style.

The complexity of the artistic structure of *The Centaur* leads to the fact that in criticism two polemical questions about the main idea of the text often arise: whether the father's sacrifice is appropriate in the work and whether the mythological framework of the story is appropriate. Most misunderstandings arise primarily about the myths, somewhat unnecessarily introduced by J. Updike as a reality that is parallel to the image («a corner of Pennsylvania in 1947»). The action in the novel revolves around the American Caldwell family, where teacher George appears as the centaur Chiron, his son Peter as Prometheus, Cassie, Peter's mother and George's wife as Gay, and Cassie's father, Pop Kramer, as Cronus. The author explains this choice rather conditionally: the father teaches as well as the centaur who taught ancient heroes; the son suffers from psoriasis, and his stomach looks as if it has been bitten by a large bird; the mother seeks to live outside the city on a farm, near the land, which symbolizes the goddess of the earth Gaia; grandfather is a living reminder of old times. The author's idea is somewhat contradicted by the fact that these mythological figures were chosen not by the logic of the development of their characters, and not by ancient realities, but on the basis of some one of their features, which is absolute and receives the status of determining. J. Updike himself felt a certain inappropriateness in such a correlation. However, V. Nabokov argued that the difference between «comic» and «cosmic» is in only one letter – J. Updike, of course, ironically applying the mythological, thereby bringing his characters from the everyday level to the level of artistic generalization. Interestingly, for the writer himself, this text is the truest and funniest of all written by him, which he did not tire of repeating in many interviews.

3. Prose of the «Lost Generation». F. Scott Fitzgerald «The Great Gatsby»

«*The Great Gatsby*» is a 1925 novel by the American writer Francis Scott Fitzgerald. The novel takes place in the fictional town of West Egg on Long Island in the summer of 1922 and revolves around the mysterious young millionaire Jay Gatsby and his Don Quixote love for the beautiful Daisy Buchanan. The novel is considered a magnum opus by

Fitzgerald. It recreates a picture of the jazz era in the United States with the decadence, the urge for excess and social change. It is characterized as a warning about the American dream.

The novel ranked 18th in Newsweek's ranking of the 100 best books of all time.

Historical context

«The Great Gatsby» reflects the atmosphere of the early 1920s in America, an era of hitherto unknown economic prosperity, jazz, the rise of a culture of bad news, dry law, bootlegging and the emergence of organized crime. Fitzgerald uses this background to build the story of Jay Gatsby, alluding to the criminal activities that underlie his wealth. On the other hand, Gatsby's story helps Fitzgerald portray a society of «roaring twenties».

Summary

The main events of the novel take place in the summer of 1922. They are told by Nick Carraway, a graduate of Yale University, a World War I veteran of the Midwest who works in New York as a bond seller. He rents a small house in West Egg, Long Island, next to the lush villa of Jay Gatsby, a mysterious millionaire who hosts extravagant parties. The story begins with Nick visiting his cousin Daisy Buchanan, who is married to Nick's university acquaintance Tom. There he meets Jordan Baker, an attractive and cynical young golfer with whom Nick begins a romantic relationship. She tells Nick that Tom has a mistress, Myrtle Wilson. Shortly after this discovery, Nick attends a bizarre party with Tom and Myrtle at their New York apartment, which ends with Tom breaking Myrtle's nose for teasing him with repeating Daisy's name over and over.

Summer continues, and Nick receives an invitation to one of Gatsby's parties. There he meets Jordan Baker and then Gatsby himself, a surprisingly young man who served with Nick in the same division during the war. He learns from Jordan Nick that Gatsby has known Daisy since 1917 and is in love with her. He spends many nights looking across the bay at the green lights of the pier near Daisy's house, hoping that one day their relationship will be restored. The extravagant style of the millionaire and the loud parties he arranges are an attempt to attract Daisy's attention, hoping that one day she will step on his doorstep.

Gatsby asks Nick to arrange a meeting with Daisy. Nick invites Daisy over for tea, without telling her that Gatsby will be there too. Overcoming the awkwardness of the first meeting, Gatsby and Daisy resume their relationship. Tom soon has suspicions about his wife and Gatsby. Although Tom himself has a mistress, his wife's infidelity angered him. He arranges a quarrel with Gatsby in New York, declares that Gatsby will never be able to understand the history of their relationship with Daisy, and declares to his wife that Gatsby's fortune was obtained through the criminal trade in alcohol and other illegal activities. Daisy realizes that she must trust Tom, and Tom contemptuously sends her back to the West Egg, trying to prove that Gatsby is powerless against him.

As they drive through the dump, Nick, Jordan, and Tom learn that Gatsby's car has ran over Tom's mistress, Myrtle, to death. Nick later learns that Daisy was behind the wheel, but Gatsby is going to take the blame. The next day, Tom informs Myrtle's husband, George, that Gatsby was driving. It seems to George that the driver of the car that hit Myrtle was her lover, so he finds Gatsby at his villa and kills him first and then himself. Nick arranges a modest funeral for Gatsby, ends his relationship with Jordan, and returns to the Midwest to stay away from the people who surrounded Gatsby in life, from the moral emptiness of rich America, and from trying to reach the American dream.

4. American realism. Saul Bellow «Humboldt's Gift»

«You don't take Bellow to greedily devour the pages, guess what's next, and... Look furtively at the end. He is not one whose book you take with you to read on the beach, to flip through on a plane» – a warning taken from the obituary of the recently deceased American writer, should be remembered by those who dare to get «Humboldt's Gift» (1975) – a book that at one time became a bestseller and brought the author the Pulitzer Prize (which, incidentally, was followed by the Nobel Prize).

In all respects, the five-hundred-page Bellow's book corresponds to the prevailing notion of an «intellectual novel». Huge, heavy, with a germinal plot, cluttered with flashbacks and the protagonist's inner monologues, it resembles a multi-deck steamer, loaded with philosophical problems and «Great Ideas».

At the helm of this literary Titanic is a writer Charlie Citrine, a typical hero of the late Bellow: an elderly intellectual, tormented by reflection and tortured by the divorce process (the writer himself divorced four times, so it is not surprising that the theme of divorce and related moral and financial costs with terrible constancy is repeated in almost all his novels).

Many members of the team are also familiar to us from previously translated works of the American Nobel laureate: a bitch-wife, who with maniacal tenacity destroys the mental health and financial well-being of her ex-husband. Madeline, in «Humboldt's Gift» – Denise); a whole brood of greedy lawyers, with all the truths and untruths help her to make a «believer» (Simkin, Shatmari, Stroul, Tomchek, Pinsker – their name is Legion); an insidious friend of the protagonist, a bon vivant and a goldfinch, who exploits his gullibility for selfish purposes (the predecessors of Pierre Texter, who shamelessly extracts money from the hero – allegedly for the publication of «intellectual» magazine, are stock speculator Tamkin («Seize the Day») Gersbach («Herzog»), the protagonist's older brother, a happy businessman who has amassed a million fortunes by daring speculations and therefore feels a sense of contemptuous pity for the grief-intellectual (a cast from Simon from «The Adventures of Augie March» and Shura from «Herzog»); a mistress with matrimonial plans (in «Herzog» this consolation prize of the author to the upset hero bears the resounding name of Ramona, here – no less romantic Renata).

However, all this warm company of characters, like a gypsy camp wandering from novel to novel by Bellow, is nothing more than an entourage for the hero-narrator. As in «Herzog», the supporting characters revolving around Charlie Citrine in his blasphemous tank are «designed ... clearly not to look like living people, created by the imagination as a result of a careful study of reality». Their purpose, rather, is different: to create a situation so absurd and selfish that against its background, the protagonist should look almost exalted.

5. American drama. Yu. O'Neil, T. Williams, A. Miller

The play «A Streetcar named «Desire» (1947)

Tennessee Williams, along with Eugene O'Neill and Alan Miller, is one of the founders of modern American drama. His most famous play, *Tram of Desire*, was directed by Elia Kazan in 1950 and was nominated for an Oscar.

According to the plot of the play, the main character Blanche DuBois, a former English teacher, still young, loses her job in her hometown and is forced to move to her sister Stella in a poor industrial area of New Orleans. Stella is pregnant, and she is happy to meet her sister, but Stella's husband, Stanley Kowalski, from the first moment of meeting Blanche begins to feel wary of her, which later grows into open hostility. The graceful, educated and mysterious Blanche causes Stanley to feel inferior and he tries in every way to destroy Blanche's already almost ruined life. Stella is unhappy that Stanley accepted her sister like that, but she can't do anything for her. She tries to talk to Stanley, but he just beats her and Stella runs to the neighbors, and still comes home every time. The uneducated, rude Stanley Kowalski is increasingly in conflict with Blanche, trying in every way to humiliate her. And when it seems that Blanche's life is improving and one of Stanley's friends, Harold «Mitch» Mitchell after a period of courtship offers Blanche to marry him, Stanley tells him everything he learned about the past life of Blanche Dubois. It turned out that she lost her job because of an affair with a student and was forced to leave her hometown because her reputation was ruined. Because of this, Mitch abandons his intention to marry Blanche. Blanche suffers, her mental state deteriorates. At this time, Stanley takes Stella to the hospital, because she has to give birth at any moment. He leaves his wife in the hospital and returns to Blanche, who finally loses touch with reality and tells him that she has received a letter from her rich suitor and is going on a cruise with him. Finally, Stanley sees an opportunity to get rid of Blanche and calls a psychiatrist, on whose recommendation Blanche is taken to a psychiatric clinic. She thinks at first. That her fictional lover has come for her, but quickly realizes what is really going on and that she has no choice, calms down and allows herself to be taken away.

At first, Stella suffers greatly from her illness and the loss of her sister, but after a while she calms down and resumes her normal life with Stanley.

6. *The Beat and hippie movement. K. Kesey, J. Kerouac, A. Ginsberg, W. Burroughs*

Ken Kesey (born September 17, 1935 – died November 10, 2001) was an American writer and considered one of the founders of the hippie movement.

The novel «One Flew Over the Cuckoo's Nest» (1962)

Ken Kesey wrote the novel «One Flew Over the Cuckoo's Nest» under the influence of his work at Menlo Park Hospital and experiments with hallucinogens. According to Kesey, the patients in the psychiatric ward remained human, but the abnormal society rejected them because they did not fit into the generally accepted norms. Published in 1962, the novel instantly gained popularity, and in 1963 it was reworked by Dale Wasserman into a successful production.

The protagonist of the novel is Randle Patrick McMurphy gets into a psychiatric hospital because of a fight in a penal colony, where he needs to undergo treatment. The action of the novel takes place in a psychiatric hospital in Salem (Oregon). The story is told on behalf of the narrator – a huge Indian named Chief Bromden, one of the patients; The leader pretends to be deaf-mute, which allows him to be present as a silent observer in other people's conversations.

It is believed that McMurphy simulated a mental disorder only to avoid hard labor. Other patients are presented in the novel, perhaps not as mentally ill, but as normal people rejected by a sick society. McMurphy confronts Mildred Ratched's older sister, an elderly woman who works in a hospital ward. The older sister, the personification of the system (Combine, as its narrator Chief Bromden calls it), whose personal life has not developed, carefully strengthens its power over patients and ward staff. A rebel and an individualist, McMurphy is taken to overthrow her order and significantly influences other patients, teaching them to enjoy life and even freeing them from chronic complexes. He makes various bets with other patients, organizes card games in the department, tries to arrange a broadcast of the World Series baseball games on TV. Contrary to McMurphy's vote among patients, in which the leader's voice is decisive, Sister Ratched disconnects the TV from the

network, but patients remain in front of the screen and pretend to watch baseball – this mass disobedience causes Sister Ratched to lose control and fail.

McMurphy's self-confidence is undermined by a conversation with a lifeguard in a swimming pool: McMurphy learns that he is one of the few patients who are not in the ward voluntarily, and moreover, Sister Ratched is able to extend his detention indefinitely. After that, McMurphy temporarily ceases the war with Sister Ratched, keeps quiet and does not violate the rules of procedure. Patient Chezwick, who saw McMurphy as a powerful ally in the struggle against the prevailing order in the department, falls into depression and drowns in the same pool. McMurphy soon returns to the conflict by smashing a glazed window at a nursing post; he arranges a game of basketball in the ward, and later a trip to fish on the high seas with ten patients, including the Chief. This trip, although authorized by the administration, becomes a happy day for its participants outside the hospital. Later, McMurphy and the Chief get into a fight with the paramedics in the shower, and they are sent for electroshock therapy, which does not cause a significant effect on McMurphy; The leader irrevocably parted with his deaf-mute mask and communicated freely with his comrades. Even later, McMurphy arranges a secret visit of two prostitutes to the department itself; while the infantile Billy Bibbit, hospitalized by a despotic mother, loses his virginity with one of the girls, and the other patients, along with the night shift, get so drunk that in the morning they are unable to arrange a planned escape for McMurphy or hide traces of nightlife. When Sister Ratched threatens to tell Billy everything about his mother, he is horrified, and when Billy is left alone in the doctor's office, he cuts his throat with a scalpel. Sister Ratched blames McMurphy for the death, after which McMurphy loses her temper, beats Sister Ratched and tries to strangle her, but she is repulsed by doctors. This time, McMurphy is sent for a lobotomy, from which he returns in a vegetative state, losing his «I» and becoming truly mentally ill. Patients who became stronger and bolder thanks to McMurphy, freed from both fears of the «normal» world and the power of the older nurse, leave the hospital one by one. In the finale, the

Chief strangles McMurphy with a pillow and escapes from the hospital, knocking out the window.

Beatniks. J. Kerouac «On the Road»

In the mid-1950s, San Francisco and its environs became a promised land for thousands of Americans. Among them were those who ran away from home and then tried to evade police raids, which were occasionally arranged at the request of parents.

These rebels and fugitives were called «beatniks» or «broken generation». They were afraid to become faceless average citizens. For them, this would mean betraying all the best that is inherent in everyone – humanity, emotional sensitivity, the unique image of the world that man carries within himself and seeks to embody in art.

The work of hipsters often found itself outside of art in its then sense. It took a long time before rock festivals, author's song concerts, and happenings became fashionable and recognized, where the main thing was not the performance itself, but the active involvement of everyone in the hall. Poets and musicians associated with the Beatles' communes valued the most improvised art forms.

Beatniks hated the bourgeoisie. They fiercely rebelled against the ideological intolerance that prevailed in American life shortly after World War II, and against the impersonal, academic indifference that prevailed in national culture. Their poems, sometimes sarcastic and bitter, exposed the society of general standardization, the cult of things, spiritual sterility, the career aspirations of the «average American» – a member of the «silent majority», which is used as a toy by corrupt authorities.

Beatniks adored a free person who rejected common values and patterns of behavior. Therefore, their idol was Walt Whitman, for whom the highest ideal was a free human individuality. In imitation of Whitman, they glorified the selflessness and naturalness of relationships, often backing up their sermons with references to the philosophy of Zen Buddhism. In addition, in poetry, they were the heirs of the European avant-garde of the first half of XX century – surrealists, futurists. The partitions between the poems and the prose are removed, the element of the lyrical diary prevails, which is interrupted by

fragments of fiery journalism, when the author reflects on the ugliness of modern civilization or the threat of an atomic explosion. This is not so much literature as confession, and to be sincere, one must disregard literary canons, not be afraid of stylistic eclecticism.

Poet Lawrence Ferlinghetti (born 1919), one of the leaders of the hipster movement, ran a bookstore in San Francisco, and a publishing house with the same name as Charlie Chaplin's famous film – «City Lights». Apart from Ferlinghetti, Gregory Corso (born in 1930) and Allen Ginsberg (1926-1997), the most talented poets of his generation, published their first books of poetry here. His poem «Howl» (1956) is indeed a cry of horror caused by the author's vision of an imminent nuclear apocalypse: it is inevitable if people do not wake up from moral apathy and realize that they are on the brink of an abyss. Gloomy tone prevails in other books by Ginsberg: «The Fall of America» (1972) and «Mind Breaths» (1978). When the movement of beatniks has long been history, he was the only one who remained faithful to the ideals of youth and still promoted the renunciation of selfishness, life in contemplation, not in action, spiritual enlightenment. Ginsberg lived in India for a long time, considering the legacy of its philosophers invaluable to all mankind. Many of his poems are incomprehensible without knowledge of the symbolism of ancient Indian sacred texts.

The fate of Jack Kerouac (1922-1969) was different. The book «On the Road» (1957) brought him fame – a collection of miniatures, autobiographical fragments, poems in prose, lyrical sketches. They are united by a narrator who embodies the typical features of a hipster: hatred of the townspeople, the desire for absolute personal freedom, waiting for certain mystical moments, when somewhere outside the crazy modern civilization as a revelation will appear the main truth about the meaning of life.

The hero needs to stay face to face with nature and with himself, so he embarks on a purposeless journey, which, however, must lead to the discovery of the hearths of pristine harmony, not yet affected by octopus cities – somewhere on the desert coast of California or in Mexico.

7. Minimalist prose. Raymond Carver's short shorts

The path from the son of an Arkansas lumberjack to a guru of short prose – Carver wrote only short stories and, unlike Chekhov, poems – turned out to be thorny and alcoholic.

Not very talented in the field of family life, Carver, however, was not only gifted in literature.

In 1970, after a close acquaintance with alcohol, he received his first literary prize – «Discovery». Carver later wrote that by the age of thirty-nine, alcohol had ruined his health, broken his family, and poisoned his work.

Raymond managed to break up with the bottle only in 1977, after a severe coma. «The desire to live won», he later explained. In the autumn of the same year, Carver met the poetess Tess Gallagher, who became his second wife, and began to write actively again. However, in February 1988, Raymond was diagnosed with lung cancer, and after surgery and several months of struggle, on August 2, he died. «A writer, a short story writer, a poet, a bit of an essayist», the words that Carver asked to be stamped on his tombstone. Already aware of his illness, Raymond insisted that he was grateful to fate and «feels a joyful surprise at how everything worked out».

His prose is exactly the same: sad, sometimes almost hopeless, but in the last lines something light relentlessly appears, or at least hope for something light. Interestingly, for a long time the reader knew a completely different Carver: Gordon Lish, the editor who arranged more than one writer's fate, in Raymond's case was not limited to stylistic corrections – under which the titles of the stories, many were mercilessly rewritten. For example, Carver's third collection, «What We Talk About When We Talk About Love», published in 1981, became like a scarecrow after editing. Take at least the story «After the Denim», where the editor deprived the hero, who is struggling with his wife's illness, of the opportunity to pray. Raymond protested and begged, but the book still came out that way. Critics and audiences alike were delighted, although there were some pleasant exceptions: for example, Robert Altman used original stories for his film *Short Cuts*, published by

the author before being touched by the editor's scalpel. Eventually, the writer's widow won the right to publish the collection in its original form, so now everyone has the opportunity to meet Carver in person, not in the words of Lish.

No one was upset by the choice of heroes: all of them are not quite outstanding, not very successful and not very happy Americans; often – according to the author himself – suffer from a failed marriage and an uninterrupted urge to drink. Among Raymond's literary influences were Hemingway, Faulkner, Babel, and Chekhov – but among this Russian-American conglomerate, it was the latter who was closer and closer to Carver. «Chekhov once wrote that there is no need to portray exceptional heroes who commit unusual acts. I'll remember it forever», Raymond once admitted, and he, like his Russian teacher, «learned to feel the depth of everyday life like no other».

One of Carver's shortest and at the same time most dazzling stories is «Why Don't You Dance?» In the very first line, a man with a glass of whiskey in his hand looks at the things he just pulled out of the house: the bed, dresser, heater, TV, video player ... In the next paragraph, a young couple stops near the house and, believing that it is a yard sale, begins to inspect it. The owner, who has returned from the whiskey shop, finds the TV on, the girl on the bed and the boy on the porch. The man apathetically sells his things to the couple and offers them a drink, and a little later to dance. At some point the guy got drunk, he sits on the bed, and the host is asked to dance instead. «You must be desperate or something» – the girl whispers in his ear. In general, that's it.

Magic lies in the details. Carver, for example, does not comment on the act of his hero, who pulled out all the furniture from the house – just throws in: «The mattress was stripped and the candy-striped sheets lay beside two pillows on the chiffonier. Except for that, things looked much the way they had in the bedroom – nightstand and reading lamp on his side of the bed, nightstand and reading lamp on her side».

As a result, a quiet tragedy is born from what has been said and unspoken: here is a man burned about something unclear, and a young couple who are not as good as it may seem, and indelible longing. In a few pages, Carver manages to describe in detail what he

himself called «erosion of society»: the ill-concealed loneliness that coexists with indifference to others; about how alienation can befall even those closest to you.

And so in every story: domestic troubles expose the inconvenience of life, and little things like cans of cheap beer and haphazard sandwich seem large and significant. And the life of waitresses, postmen and teenagers seems just as big and significant the ones Carver writes about, all because he spied on them when it really was.

Контрольні питання:

1. Why Lovecraft and the number of other similar authors are traditionally called «weird»?
2. Enumerate the motives of Lovecraft's prose
3. What are the reasons for Conan's success as a popular literary character?
4. What is the reason for J. Updike comparison of his characters to the ancient Greek gods?
5. In your opinion is Jay Gatsby a tragic character? If so, what is his tragedy?
6. What is so special about Saul Bellow's variant of realism?
7. Why can the fate of Blanche DuBois be considered tragic?
8. What is the meaning of the Combine as a symbol in «One Flew Over the Cuckoo's Nest»? Why do the characters fight it?
9. How are the beatniks' and the hippies' ideologically different?
10. How are the «short shorts» by R. Carver different from the «traditional» short stories? Provide arguments
11. Who are R. Carver's characters and what kind of life do they lead?

Завдання для самостійної роботи:

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Конспект лекції № 8

Topic 8. Modern American Literature

OUTLINE

1. Brett Easton Ellis «American Psycho»
2. Chuck Palahniuk «Fight Club»
3. Features of the western genre in Cormac McCarthy's novel «No Country for Old Men»

1. Brett Easton Ellis «American Psycho»

Brett Easton Ellis is a contemporary American writer, one of the main representatives of «Generation X», who gained scandalous fame after the publication of a series of novels about the life of the golden youth of Los Angeles and New York, full of sex and violence.

The most resonant book by the writer, which created discontent and protest from some NGOs before the advent of 1991, was the novel «American Psycho».

The author was accused of promoting cruelty and misogyny, and after the publication of the novel he was sent angry letters with threats. In many countries on different continents it is not possible to acquire this book for a person under the age of 18, as it has been found to be harmful to minors. Controversy over the novel resumed and escalated after the trial of a Canadian serial murder and rapist Poloma Bernardo, with a copy of the «American Psycho» found in his belongings.

The events of the novel «American Psycho» are present in the early 1980s in New York. The story is told on behalf of Patrick Bateman, an arrogant yuppie who works in the field of mergers and acquisitions at Pierce & Pierce on Wall Street. He is elegant, handsome and smart, but at the same time has a dark side that no one will get. Patrick is a self-proclaimed maniac, murder and psychopath. In his stories, he describes scenes with his own ubiquitous life, which means the creation of a sports hall, meetings with friends in the best restaurants and nightclubs in the city, in other cities about relationships with the girl

Evelyn, mother and brother, as well as at the expense of satisfaction of the drawn details of the committed (or not?) crimes.

Gradually, while reading the fact of the protagonist's mental unconsciousness, it becomes obvious, which makes it an unreliable story. In the absence of a proper source of readers to account for the actions of Patrick Bateman from a sad review. Such an author's visitor is useful if he activates the reader's thoughts and supports interpretive opportunities to produce his own position.

In «American Psycho», Brett Easton Ellis studies with special skill and ingenuity the incomprehensible cliffs of madness caused by hypertrophied douche hedonistic models of society's life focused on the placement of material values.

All the possible major defects of existence in such a world – class discrimination, misogyny, mercantilism – are identified with the most brutal methods of murder and violence, and the protagonist allows future governance if people can not resist.

2. Chuck Palahniuk *«Fight Club»*

Chuck Palahniuk is a legendary figure in the literary world. Some call him a sexist and marginal, and some consider him the most talented writer of our time. What is he really like? We have carefully studied the biography of this American author and are ready to share with you the most interesting facts of his life and work.

The first full-fledged book of the writer can be considered «Insomnia: If you lived here, you were already at home». But it was never published to a wide range of readers, as the writer was dissatisfied with the plot. As a result, some sketches and elements of the history of the unpublished book were included in his next work – the legendary «Fight Club». At the heart of the plot of this novel is a simple insurance consultant who suffers from insomnia. Gradually, his psychological condition deteriorates, and he finds a friend in the person of Tyler Durden. Together, they create an underground club for fights, where they pour out the accumulated anger against consumer society. It's definitely worth your attention!

Interestingly, the novel «Fight Club» immediately aroused disgust among publishers.

However, it was published in 1996 after minor corrections. The author worked on it for a long time while being a mechanic at Freightliner. It was first written as a short story, and then expanded to a whole novel.

For this book, Chuck Palahniuk received several awards and became well known in literary circles. But interest in the publication quickly faded, as the writer could not find a literary agent to promote his work. A few years later, 20th Century Fox became interested in the work of Chuck Palahniuk. And in 1999 a famous film of the same name was released.

The author gained wide popularity after the publication of his novels «Survivor» and «Choke». In the first book, the protagonist is a suicide. And in the second – a young swindler, playing in expensive restaurants asthma attacks. It was the novel «Suffocation» that became a bestseller according to the New York Times. From this began a period of rapidly growing popularity of the author. Chuck Palahniuk began organizing promotions, meetings with readers and seminars.

The author's next significant book was «Lullaby». Chuck Palahniuk's life circumstances are connected with it. In 1999, his father met the woman through a marriage agency. She confessed that her ex-husband was in prison for violence against her. And that this same lover promised to kill her as soon as she left the prison walls. Unfortunately, that's what happened. But that unfortunate evening, the woman was returning home with Chuck Palahniuk's father. And the criminal shot them both with a gun, and then burned the bodies along with the house. The court sentenced the criminal in 2001 and sentenced him to life imprisonment. According to the writer, his novel «Lullaby» was written about these events. And the purpose of creating the book was that Charles wanted to understand the events himself. At the end of the novel, the writer makes his verdict on the murderer of his father and his wife. And this sentence is different from the judge's.

3. *Features of the western genre in Cormac McCarthy's novel «No Country for Old Men»*

American writer, Pulitzer Prize winner and probable Nobel Prize candidate Cormac McCarthy, author of such famous novels as «Blood Meridian», «All the Pretty Horses», «No Country For Old Men», «The Road», plays and screenplays, not accidentally among literary critics and critics gained the fame of modern Melville or Faulkner, singer and critic of American myth, one of the most important prose writers of his generation.

McCarthy's prose is indeed deeply rooted in the American historical and cultural context, and each of his new novels attracts the attention not only of professionals but also of the general public, immediately becoming a bestseller and gaining new life on the movie screen, as happened, say, with his recent texts – «No Country For Old Men» and «The Road».

The first thing that makes this novel a western is the landscape described in the work: «gray volcanic sand», «plain, far to the south bare mountains of Mexico». The meanders of the river. To the west, the terracotta-colored border land, «dry grass», and the moon in the sky were scorched. Blue world. You can see how the shadows of the clouds move through the valley», «The moon has already passed a quarter of the way. Light as day», «A gray dawn over the hills», «pebbles on the river bank, and dry reeds on the banks, red mud, mountains shimmering from the heat, antelopes and coyotes» – all create an image of the Wild West, which will later become stereotypical for all over the world. The natural landscape is also complemented by the signs of civilization, which are unofficial symbols of the Wild West: Ford Bronco cars, vans, small cheap houses, gas stations in the middle of the steppe, etc.

Is the protagonist of «No Country For Old Men» Llewelyn Moss a classic western character? He knew that the money he found in his briefcase was earned dishonestly by selling drugs. Moss knew he would be sought, and by doing so he had attracted a lot of trouble. He can be considered prudent and rational: after seeing the corpses in the drug car, he wiped all the places he touched (so as not to leave his fingerprints), but at night, out of remorse, he decides to return to the crime scene to give a thirsty Mexican to drink water. Llewelyn Moss, in any case, is a typical American hero: his clothes are a hat, shirt, jeans

and cowboy-like boots, when he returns home he opens a bottle of beer and the presence of a typical American car makes him the embodiment of a typical American of that time.

One of the main components of the novel is the image of the Sheriff, which is also an attribute of the western. The sheriff has always been the embodiment of justice, honesty, law and order.

As in ancient times, cowboys caught robbers and thieves for a reward, so in the case of Moss, the cause of all the problems was the idea of wealth, which went to the protagonist for free. Perhaps this is how McCarthy wanted to convey to readers the idea of «everything in life must be paid for» and the style of American life, where no one will allow you to misappropriate at least a dollar that you did not earn honest work.

Long dialogues with victims, before killing them, where they show their «dark side»: offering money, anything – one of the characteristic features of Chigurh. This can be seen in typical westerns: as holding a pistol near the thief's temple, the security guard tells the thief where he made a mistake, which helped to catch him.

Thus, the landscape typical of the Wild West, with desert and mountains, the image of the Sheriff and the typical American look of the protagonist (the only thing missing – horses, but they are replaced by cars in the modern world) and a series of shootings and bloody murders make this work a novel-western, emphasizing his belonging to American culture. It is this atmosphere that can draw the imagination of both horses and cowboys and create a real western against this background.

So, summarizing all the above, we can conclude that «No Country For Old Men», of course, can be attributed to the genre of westerns, whose fame has long passed. The novel has become a «business card» of American culture, because so many stereotypical, purely American images per unit of printed text are not in any of the works.

Контрольні питання:

1. What is B. E. Ellis criticizing in his «American Psycho»?
2. What do you think was the reason behind the threats sent to him?

3. What is the story behind the writing of the «Fight Club»?
4. Why, do you think, this book is so loved by the readers?
5. What is a western? What are its characteristic features?
6. What are the principles of a modern cowboy in a western?
7. Is «No Country For Old Men» a western in your opinion?

Завдання для самостійної роботи:

Прочитайте матеріали для самостійної роботи до восьмої лекції, що містяться в «Методичні вказівки до самостійної роботи з дисципліни «Література країн, мова яких вивчається» (для здобувачів вищої освіти спеціальності 035 «Філологія») (Електронне видання) / Укладач: К. М. Ігошев. – Сєверодонецьк: вид-во СНУ ім. В. Даля, 2021. – С. 168-234.

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з дисципліни

«ЛІТЕРАТУРА КРАЇН, МОВА ЯКИХ ВИВЧАЄТЬСЯ»

для здобувачів вищої освіти спеціальності 035 «Філологія»

(Електронне видання)

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Адреса видавництва: м. Северодонецьк, просп. Центральний, 59а

Телефон: +38 (050) 218 04 78, факс (064 52) 4 03 42

e-mail: vidavnictvosnu.ua@gmail.com