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О. Л. Заболотнева

ИСТОРИЯ ЛИТЕРАТУРЫ СТРАН ПЕРВОГО ИНОСТРАННОГО ЯЗЫКА

(на материале лекций)

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Учебно-методическое пособие содержит теоретический и практический материал по дисциплине «История литературы стран первого иностранного языка». Целью пособия является ознакомление обучающихся с художественными системами основных литературных направлений в странах изучаемого языка и формирование у обучающихся знаний об истории литературы стран первого иностранного языка и их дальнейшем применении в научной и профессиональной деятельности.

Пособие предназначено для аудиторной и самостоятельной работы, подготовки к семинарским занятиям и к экзамену студентов, обучающихся по направлению 45.03.02 Лингвистика.

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Оглавление

Предисловие 5

Part I. Genres of Literature. Traditionally Important Poetic Forms. Types of Drama and Fiction. Nonfiction Prose . . 8
1.1. Genres of Literature 8
1.2. Poetry: Traditionally Important Poetic Forms 13
1.3. Drama. Stereotype or Stock Characters 28
1.4. Types of Fiction 39
1.5. Nonfiction Prose 48

Part II. Common Elements of Fiction 51
2.1. Plot and Conflict. Character. Theme. Setting and Atmosphere. Point of View. Irony. The Reader and the Story 51

Part III. Modernism in the Cultural and Historical Sense . . . 80
3.1. Precursors to Modernism 80
3.2. The Essence of Modernism in Science, Art and Literature 83

Part IV. Symbol and Symbolism in Literature 104
4.1. Cultural and Contextual Symbols 104

Part V. Modernism in Literature: a Diversity of Plots, Characters, Themes, Structural and Narrative Techniques, Styles 124
5.1. Connections between Literary Style and Impressionist Painters 124

Part VI. The Contemporary Age 149
6.1. Contemporary Literature 149

Part VII. Literature for Children 170
7.1. Writings Designed to Appeal to Children 170

Reports 188

Exam Questions 190

Plan of a Final Report 193

References 195

Предисловие

Пособие «История литературы стран первого иностранного языка» предназначено для проведения занятий семинарского типа, практических занятий и самостоятельной работы обучающихся.

Целями освоения дисциплины «История литературы стран первого иностранного языка» являются ознакомление обучающихся с художественными системами основных литературных направлений в странах изучаемого языка, совершенствование умения комплексного исследования текста литературного произведения, понимание авторской позиции и восприятие целостного эстетического смысла текста, а также формирование у обучающихся знаний об истории литературы стран изучаемого языка и их дальнейшем применении в научной и профессиональной деятельности.

Курс «История литературы стран первого иностранного языка» ориентирован на обучение истории литературы на основе развития общей, лингвистической, прагматической и межкультурной компетенций, способствующих во взаимодействии с другими дисциплинами формированию профессиональной компетенции обучающихся.

Для достижения поставленной цели необходимо выполнение следующих задач:

1. Ознакомить обучающихся с историей литературы стран первого иностранного языка.
2. Развить научное мышление, умение самостоятельно проводить анализ фактического языкового материала, обобщать языковые факты и делать выводы из наблюдений над ними.
3. Систематизировать знания по истории литературы стран первого иностранного языка.

4. Подготовить к самостоятельной научной работе — написанию рефератов, курсовой и выпускной квалификационной работ по лингвистическим дисциплинам.
5. Одна из задач курса состоит в том, чтобы показать художественные системы литературных направлений в странах изучаемого языка, элементы «нового художественного произведения», модернистские инновации. Данный курс отводит большое место поиску новых направлений, тенденций, критической мысли, а также дискуссионным проблемам и анализу мнений, существующих в критической литературе.

Пособие состоит из семи разделов, основанных на лекционном курсе, а именно:

Раздел 1. Жанры художественной литературы.

Раздел 2. Элементы художественного произведения.

Раздел 3. Модернизм в культурно-историческом контексте.

Раздел 4. Символизм в литературе.

Раздел 5. Модернистские инновации в британской и американской литературе.

Раздел 6. Современная британская и американская художественная литература.

Раздел 7. Литература для детей.

Содержание данного пособия является материалом для подготовки к экзамену по дисциплине «История литературы стран первого иностранного языка». Во время подготовки к семинарским занятиям немаловажная роль отводится самостоятельной работе, а именно: работе со словарями, энциклопедиями, самостоятельному изучению новой лексики, поиску и отбору материала для докладов, сообщений, подготовке проблемных вопросов, прослушиванию аудиозаписей, просмотру видеоматериалов.

Курс рассчитан на 108 часов по учебному плану, в том числе, аудиторные занятия: 28 часов, самостоятельная работа: 62 часа, а также, 18 часов на контрольные работы и тестирование.

Высокий уровень сформированности компетенций соответствует оценке «отлично» (100—86 баллов): Обучающийся владеет культурой мышления высокого уровня, знает основ-

ные способы работы с информацией и способен корректно и полно анализировать и обобщать информацию о литературном процессе в странах изучаемого первого иностранного языка, осознанно ставит цели и выбирает верные пути их достижения, владеет культурой устной и письменной речи. Обучающийся знает и в процессе анализа литературного процесса и литературных произведений умеет корректно использовать основные способы выражения семантической, коммуникативной и структурной преемственности между частями высказывания — композиционными элементами текста (введение, основная часть, заключение), сверхфразовыми единствами, предложениями. Обучающийся способен свободно выражать свои мысли относительно феноменов национальной литературы, адекватно используя разнообразные языковые средства с целью выделения релевантной информации. Обучающийся владеет всеми необходимыми интеракциональными и контекстными знаниями, позволяющими преодолевать влияние стереотипов и адаптироваться к изменяющимся условиям коммуникации при самостоятельном освоении литературно-художественных ценностей в культуре стран первого иностранного языка.

Part I. Genres of Literature. Traditionally Important Poetic Forms. Types of Drama and Fiction. Nonfiction Prose

1.1. Genres of Literature

1.1.1. *Read the information about genres of literature. Be ready to discuss.*

There are three types of reading: incidental, leisurely and obligatory reading. In the course of daily affairs, they read signs, labels, price tags, recipes, or directions for assembling a piece of furniture or a toy *(incidental reading)*. They read newspapers to learn about national, international, and local events. They might read magazines to learn about important issues, celebrities, political figures, and biographical details about significant persons. Sometimes they might read to pass the time or to take their minds off pressing problems or situations *(leisurely reading*). Also, people regularly read out of necessity — in school and in their work. They study for examinations in chemistry, biology, psychology, and political science. They go over noun paradigms and verb forms in a foreign language. They read to acquire knowledge in many areas, and they read to learn new skills, new information, and new ways to do their jobs better *(obligatory reading*).

But, aside from incidental, leisurely, and obligatory reading, many people turn to imaginative literature, which they read because they like it and find it interesting. Even if they don't like everything they read equally, they nevertheless enjoy reading and

usually pick out authors and types of literature that they like. It is therefore worth considering those qualities of imaginative literature that at the primary level produce responses of pleasure (and also of displeasure). You either like or dislike a story, poem, or a play. Analyzing and explaining your likes and dislikes requires you to describe the reasons for your responses.

The goal should be to form your responses as judgments, which are usually *informed* and *informative*, rather than as simple reactions, which may be *uninformed* and *unexplained*. Sometimes a reader's first responses are that a story or poem is either "okay" or "boring". These reactions usually mask an *incomplete* and *superficial* first reading. They are *neither* informative *nor* informed. To be interested in a poem, a play, or a story is to be taken into it emotionally; to be involved suggests that your emotions become almost wrapped up in the characters, problems, outcomes, ideas, and expressions of opinion and emotion.

Both "interest" and "involvement" describe *genuine* responses to reading. Once you get interested and involved, your reading *ceases* to be a task or an assignment and grows into a pleasure.

Literature generally means those pieces of writing which, despite the passing of the years and even of the centuries, still inspire admiration, reflection and emotions in readers. Poems, plays, novels and short stories in a given language that have stood the test of time collectively make up a national literature. It is impossible to formulate a totally comprehensive and all-encompassing definition of literature because literature is never static. Writers, genres and styles of writing have fallen in and out of favour throughout history and even today arguments range whether more popular forms of fiction should be considered literature. These disputes can be left to the critics because, for the reader, literature is simply beautiful meaningful writing.

We use the word "literature", in a broad sense, to mean compositions that tell stories, dramatize situations, express emotions, and analyze and advocate ideas.

Everybody loves a good story, and many great works of literature tell us memorable stories. These stories provide *an escape* from our daily routine by transporting us to different times and places. We can travel back to the Depression era in the United

States with John Steinbeck, or we can journey through the African jungle with Joseph Conrad, or we can be projected into the future by science fiction writers like H.G. Wells, Ray Bradbury, Roald Dahl, Margaret Atwood, etc.

Literature — 1. a) Written works which are of artistic value: *one of the great works of English literature.* — b) such works as a subject for study: studying language and literature 2. All the books, articles, etc. on a particular subject: She is trying to keep abreast of the literature in her field [Longman Dictionary of English Language and Culture, 1992, p. 771].

Literature — 1. Stories, poems and plays, especially those that are considered to have value as art and not just entertainment, ex., *great works of literature.* — 2. Books or other printed information about a subject [Macmillan English Dictionary for Advanced learners, 2007, p. 881].

Before the invention of writing thousands of years ago, literary works were necessarily spoken or sung, and were retained only as long as living people continued repeating them. We can outline the following long-range objectives of literature:

1) Literature helps us grow, both personally and intellectually. It opens doors for us by providing us with an objective basis for knowledge and understanding.
2) It links us with the cultural, philosophical, and religious world of which we are a part.
3) It enables us to recognize human dreams and struggles in different places and times that we otherwise would never know existed.
4) It helps us develop mature sensibility and compassion for the condition of all living things.
5) Literature gives us the knowledge and perception to appreciate the beauty of order and arrangement.
6) It provides the comparative basis from which to see the worthiness in the aims of all people, and it therefore helps us see beauty in the world around us.
7) It exercises our emotions through interest, concern, sympathy, tension, excitement, regret, fear, laughter, and hope.
8) Literature encourages us to assist creative and talented people who need recognition and support.

9) Through our cumulative experience in reading, literature shapes our goals and values by clarifying our own identities — both positively, through acceptance of the admirable in human beings, and negatively, through rejection of the sinister.
10) It enables us to develop perspectives on events occurring locally and globally, and thereby it gives us understanding and control. It is one of the shaping influences of life.
11) Literature makes us human.

Literature may be classified into four categories or genres: 1) *prose fiction (narrative fiction)*, 2) *poetry*, 3) *drama*, and 4) *nonfiction prose*. Usually the first three are classified as imaginative literature.

The genres of imaginative literature have much in common, but they also have distinguishing characteristics.

Originally, *fiction* meant anything made up, crafted, or shaped, but today the word refers to prose stories based in the imaginations of authors. As we understand the word now, it refers to short or long prose stories — the meaning it retained since 1599, when this meaning was first recorded. Fiction — 1. Stories or novels about imaginary people and events, as compared to other sorts of literature like history, ex., *a writer of popular fiction* [Longman Dictionary of English Language and Culture, 1992, p. 473].

Fiction is distinguished from the works it imitates, such as *historical accounts*, *reports*, *biographies*, *autobiographies*, *letters*, and *personal memoirs* and *meditations*.

While fiction often resembles these forms, it has a separate identity because it originates not in historical facts but in the imaginative and creative powers of the author. Writers of fiction may include historically accurate details, but their overriding goal is to tell a story and say something significant about life.

Although fiction, like all imaginative literature, may introduce true historical details, it is not real history, for its main purpose is to interest, stimulate, instruct, and divert, not to create a precise historical record. Prose fiction, or narrative fiction, includes myths, parables and romances.

The essence of fiction is *narration,* the relating or recounting of a sequence of events or actions. Fiction is rooted in *ancient*

legends and myths. Local priests narrated stories about their gods and heroes, as shown in some of the narratives of ancient Egypt.

A *myth* (from Greek *muthos*, a story or plot) is a traditional story that embodies and codifies the religious, philosophical, and cultural values of the civilization in which it is composed. Usually the central figures of mythical stories are heroes, gods, and demigods, such as Zeus, Hera, Prometheus, Athena, Sisyphus, Oedipus, etc, from Ancient Greece. Sometimes the words *myth* and *mythical* are used with the meaning "fanciful" or "untrue." Such disparagement is misleading because the truths of mythology are not to be found literally in the myths themselves but rather in their symbolic and allegorical interpretations [Roberts, 2001, p. 430].

Fictional works usually focus on one or a few major *characters* who change and grow (in their ability to make decisions, awareness and insight, attitude toward others, sensitivity, and moral capacity) as a result of how they deal with other characters and how they attempt to solve their problems.

Nowhere is the moralistic-argumentative aspect of ancient story-telling better illustrated than in the *fables of Aesop*, a Greek who wrote in the sixth century B.C.E., and in the *parables of Jesus Christ* as told in the Gospels of the New Testament. In these works, a short narrative provides an illustration of a religious, philosophic and psychological conclusion.

In the course of history, travelling storytellers would appear in a court or village to entertain listeners with tales of adventure in faraway countries. Although many of these were fictionalized accounts of events and people who may not ever have existed, they were largely accepted as fact or history, for example, stories about King Arthur.

King Arthur is a legendary British leader of the late 5th and early 6th centuries, who, according to medieval histories and romances, led the defence of Britain against Saxon invaders in the early 6th century. The details of Arthur's story are mainly composed of folklore and literary invention, and his historical existence is debated and disputed by modern historians.

1.1.2. Task: *Answer the comprehension questions about genres of literature.*

1. According to the article how many types of reading are there?
2. Aside from incidental, leisurely, and obligatory reading, many people turn to imaginative literature. Expand on the statement.
3. The goal should be to form your responses as judgments, which are usually *informed* and *informative*, rather than as simple reactions, which may be *uninformed* and *unexplained*. Explain the statement.
4. When does your reading cease to be a task or an assignment?
5. What makes up a national literature?
6. Is it possible to formulate a totally comprehensive and all-encompassing definition of literature?
7. What do we mean when we use the word "literature" in a broad sense?
8. Give a definition to the notion "literature".
9. What are the objectives of literature?
10. What kind of categories or genres may literature be classified into?
11. Give a definition to the notion "fiction".
12. What kinds of works that fiction imitates should it be distinguished from?
13. What is the essence of fiction?
14. Where is the moralistic-argumentative aspect of ancient story-telling better illustrated?
15. In the course of history, travelling storytellers would appear in a court or village to entertain listeners with tales of adventure in faraway countries. Expand on the statement.

1.2. Poetry: Traditionally Important Poetic Forms

1.2.1. *Read the information about poetry. Be ready to discuss.*

Poetry and *poem* describe a wide variety of spoken and written forms, styles, and patterns, and also a wide variety of subjects. Because of the variety, it is not possible to give a single,

comprehensive definition. The origin of the words is the Greek word *poiema*, "something made or fashioned in words". Naturally, a poet is a person who writes or speaks poems.

Poetry — 1) poems: a book of poetry 2) the art of writing poems [Longman Dictionary of English Language and Culture, 1992, p. 1012].

Poetry —1) poems: a poetry book 1a) poems as a subject in schools or universities [Macmillan English Dictionary for Advanced learners, 2007, p. 1145].

If prose is expansive, *poetry* tends towards brevity. It offers us high points of emotion, reflection, thought, and feeling in what the English poet *W. Wordsworth* called "narrow room(s)." Yet in this context, it expresses the most powerful and deeply felt experiences of human beings, often awakening deep responses of welcome recognition.

Much *poetry* depends for its power not only on its words and thoughts but also on its music, using rhyme and a variety of rhythms to emphasize its frequent use of songlike qualities that intensify its emotional content.

Traditionally important poetic forms are: 1) sonnet, 2) haiku, 3) ballad, 4) epic, 5) mock heroic (or mock epic) 6) ode, 7) epigram, 8) couplet, 9) blank verse, 10) villanella, 11) limerick, 12) free verse, 13) pastoral, 14) romance, 15) elegy.

Traditionally important poetic forms are *sonnets* (consisting of fourteen lines). The term *sonnet* comes from the Italian word 'sonetto', which means 'little song or sound'. In a sonnet a poet expresses his thoughts and feelings in fourteen lines. The sonnet originated in Italy, where it was popularized by the fourteenth-century poet Petrarch. The rhyming scheme is usually ABBA-ABBA-CDC-CDC.

The first poet to introduce the Italian sonnet to England was *Sir Thomas Wyatt*. *Wyatt's* sonnets are largely translations or imitations of those of Petrarch. The final pattern for the English sonnet comprised of three quatrains (four lines) and a couplet (two lines) with the following rhyming scheme: ABAB-CDCD-EFEF-GG. This is the sonnet form that Shakespeare inherited, and this form is often referred to as Shakespearean sonnet.

The Sonnets are *W. Shakespeare's* most popular works, and a few of them, such as Sonnet 18 ("*Shall I compare thee to a summer's day"*), Sonnet 116 ("*Let me not to the marriage of true minds"*), and Sonnet 73 ("*That time of year thou mayst in me behold"*), have become the most widely-read poems in all of English literature.

Shall I Compare Thee (Sonnet 18)
by *William Shakespeare*

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Sometime too hot the eye of heaven shines
And often is his gold complexion dimmed,
And every fair from fair some time declines,
By chance, or nature's changing course, untrimmed,

But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou growest

So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Traditionally important poetic forms are the increasingly popular *haiku* (only three lines). It is a Japanese poem of seventeen syllables, in three lines, traditionally evoking images of the natural world. Haikus contain very brief descriptions of nature that convey some insight or capture the essence of the moment. *Matsuo Basho* (1644—1694), a Japanese poet, was a founder of this genre.

Autumn moonlight —
a worm digs silently
into the chestnut.

Another year is gone
A traveler's shade on my head,
straw sandals at my feet.

An ancient pond
A frog jumps in
The splash of water
[Matsuo Basho (1644—1694)].

The Falling Flower
What I thought to be
Flowers soaring to the boughs
Were bright butterflies
[Mouritake, 1452—1540].

Haiku became popular in England and America at the beginning of the twentieth century and influenced poets of the Imagist movement (*H. Doolittle*, *E. Pound*, etc).

Haiku poetry is also full of metaphors and personifications. However, this has often been argued against, since haikus are supposed to be written on objective experiences, rather than subjective ones. In English, several experiments were made in this genre.

The African-American novelist *Richard Wright* (1908—1960), in his final years, composed some 4,000 haiku, 817 of which are collected in the volume "Haiku: This Other World."

Whitecaps on the bay:
A broken signboard banging
In the April wind.
Richard Wright (collected in Haiku:
This Other World, Arcade Publishing, 1998).

Haiku poetry has the following distinguishing features:

1. It contains three lines.
2. It has five syllables in the first line, seven in the second, and five in the last line.
3. It contains seventeen syllables in total.
4. A Haiku poem does not rhyme.
5. Haiku poems frequently have a seasonal reference.
6. Haiku poems are usually about nature or natural phenomena.
7. The poem has two opposed subjects that are divided into two contrasting parts.
8. In English, this division between two parts can be shown by a colon or a dash.

Ballads are short folk songs that tell stories. The oldest recorded ballad in the English language, called Judas, was written down in a late thirteenth-century manuscript. The Celts and Anglo-Saxon undoubtedly composed ballads but there is no record of these early works. Ballads were very popular throughout the Middle Ages. Many first ones appeared in written form with the introduction of the printing press (1476). They were printed on sheets of paper about the size of a banknote. Pedlars sold the ballads in the streets singing the songs so that anyone who did not know the melody could learn it. Ballads are usually grouped into five main categories on the basis of their subject matter:

1) the supernatural; stories of ghosts and demons and people who return from the dead to haunt the living;
2) romantic tragedies; the separation of lovers through misunderstanding or the opposition of family is the most common ballad story;
3) crime and its punishment; one particular variety of crime ballads is called the “last goodnight”. These ballads tell the stories of convicted criminals who are about to be executed and repent for their sins on the execution scaffold;
4) outlaws and badmen; these include over forty ballads about the great English folk hero Robin Hood and his band of outlaws. Robin Hood was probably a real historical character who lived in the English north midlands in the twelfth century. In the ballads he is praised for his adventurous

spirit, his sense of humour, his disregard for the law and his concern for the poor;
5) historical events which included battles between the English and the Scots (“The Border Ballads) and natural disasters such as shipwrecks and plagues.

Here are some famous examples of ballads in poetry:
1. “John Barleycorn: A Ballad” by *Robert Burns*;
2. “The Ballad of the Dark Ladie” by *Samuel Taylor Coleridge*;
3. “A Ballad of Burdens” by *Algernon Charles Swinburne*;
4. “A Ballad of Boding” by *Christina Rossetti*;
5. “The Ballad of East and West” by *Rudyard Kipling*;
6. “The Ballad of Moll Magee” by *William Butler Yeats*;
7. “Bridal Ballad” by *Edgar Allan Poe*;
8. “The Ballad of Reading Gaol” by *Oscar Wilde*;
9. “The Sonnet-Ballad” by *Gwendolyn Brooks*.

Epic is one of the earliest literary forms. It consists of a long narrative in elevated style that deals with a great and serious subject. The works of *Homer* and *Virgil* provide the prototypes in classical literature. The most famous poems, the epic “Beowulf” and *Milton’s* “Paradise Lost” are examples in English literature.

John Milton was inspired by religious fervor and helped by a masterful command of the language. It took him 5 years to complete what has since been recognized as the greatest epic poem in English literature. “Paradise Lost” is a retelling of the Bible story of Man’s expulsion from Paradise in 12 books. *J. Milton’s* style is very distinctive and is often referred to as grand style. The features are: 1) the choice of words of Latin origin; 2) allusions to the classical world; 3) long sentence structures.

Epics generally have the following *features*:
1) the hero is a figure of great importance;
2) the setting of the poem is ample in scale;
3) the action involves superhuman deeds in battle or a long and arduous journey;
4) the gods or supernatural beings take an interest or active part in the action;
5) there are catalogues of some of the principal characters, introduced in formal detail;

6) the narrator begins by stating his theme and invoking a muse;
7) the narrative starts ‘in the middle of things’ when the action is at a critical point.

The earliest poems in English date back to the period of *Old English* (450—1100). Many of these early English poems reflect the influence of Christianity. “Beowulf” was probably interpreted as a Christian allegory even though it concerns the secular themes of adventure, courage, and war. Ever since the Middle English period (1100—1500), poets have written about many other subjects, although religious themes have remained important.

A mock heroic (or mock epic) poem imitates the elevated style and conventions (invocations of the Gods, descriptions of armour, battles, extended similes, etc.) of the epic genre in dealing with a frivolous or minor subject. The mock heroic has been widely written to satirize social vices such as pretentiousness, hypocrisy, superficiality, etc. The inappropriateness of the grandiose epic style highlights the trivial and senseless nature of the writer’s target, for example, *Alexander Pope’s* “The Rape of the Lock” (1712).

An ode is a rhymed lyric, often in the form of an address, serious in subject, usually exalted in styles and varied or irregular in metre. The first odes were written by the Greek poet *Pindar* in the fifth century BC. The Romantic poets at the end of the eighteenth century and the beginning of the nineteenth century wrote some of their finest verses in the form of odes, for example *J. Keats* and *P.B. Shelley*. The popularity of the ode continued while the classics formed the basis of English education. By the middle of the Victorian period, however, it was considered old-fashioned and had fallen out of use.

An epigram (from the Greek for “inscription”) is a very short poem which is condensed in content and polished in style. Epigram is a rhetorical device that is a memorable, brief and surprising satirical statement. It originated from the Greek word *epigramma, which* means “*inscription,” or “to inscribe.”* Often ingenious or witty statements are considered as epigrams. Epigrams often have surprising or witty endings.

On a volunteer singer
Swans sing before they die
T'were no bad thing
Should certain people
Die before they sing!
(S.T. Coleridge)

Oscar Wilde was one of the most popular and skillful writers for using epigrams. "*The Picture of Dorian Gray"* is filled with a number of epigrams, for example: "There is only one thing in the world worse than being talked about, and that is not being talked about." "Women are a decorative sex. They never have anything to say, but they say it charmingly." "There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all." [https://literarydevices.net/epigram].

Couplet consists of two rhyming lines. A couplet is decasyllabic if it has ten syllables, octosyllabic if it has eight, heroic if it is in iambic pentameter, closed if the final rhyme corresponds to the end of a sentence. The couplet is the shortest distinct closed form. The two lines are usually identical in length, meter, and rhyme, although ancient biblical poetry contains couplets unified by parallel ideas, not by meter and rhyme. Some couplets are short; even monometric lines like "Some play / All day" comprise a couplet. However, couplets are most often in iambic tetrameter (four stresses) and iambic pentameter (five stresses), and they have been a regular feature of English poetry ever since Chaucer used them in the fourteenth century. In the seventeenth and eighteenth centuries, the iambic-pentameter couplet was considered appropriate for epic, or heroic, poetry. For this reason it is often called a *heroic couplet*. Because the period is considered the "neoclassic" age of literature, the form is also called the *neoclassic couplet*. It was used with consummate skill by *John Dryden* (1631—1700) and also by *Alexander Pope* (1685—1744).

Usually, the heroic couplet expresses a complete idea and is grammatically self-sufficient. It thrives on the rhetorical strategies of *parallelism* and *antithesis*. For example, the two couplets from "The Rape of the Lock", *Alexander Pope's* well-known mock-epic poem (1712):

Here Britain's statesmen oft the fall foredoom
Of foreign tyrants, and of nymphs at home;
Here thou, great Anna! whom three realms obey,
Dost sometimes counsel take — and sometimes tea.

These lines describe activities at Hampton Court, the royal palace and residence of Queen Anna (reigned 1701—1714). The first couplet allows *A. Pope* to link "Britain's statesmen" with two related but antithetical events: the fall of nations and the "fall" of young women. Similarly, the second heroic couplet allows for the parallel and comic linking of royal meetings of state ("counsel") and teatime (in the early eighteenth century, *tea* was pronounced "tay"). The example thus demonstrates how the heroic couplet may place contrasting actions and situations in amusing and ironic parallels [Roberts, 2001, pp. 898—899].

Blank verse is the verse that consists of lines of unrhymed iambic pentameter, i.e. ten-syllable lines in which unstressed syllables are followed by stressed syllables. It is the most common metrical pattern in English because it recreates most successfully the rhythm of ordinary speech, for example, *William Wordsworth's* "The Prelude", "Ulysses" by *Alfred Tennyson*. The master of blank verse is *W. Shakespeare*. Most of *W. Shakespeare's* plays are written in blank verse. Another master is *John Milton* (1608—1674), who uses it exclusively in his long epic "Paradise Lost". An example of *W. Shakespeare's* blank verse is this speech from the first act of "Hamlet", in which the prince tells his mother that his sorrow over his father's death is real and not superficial:

Seems, madam? Nay it is, I know not "seems."
'Tis not alone my inky cloak good mother,
Nor customary suits of solemn black,
Nor windy suspiration of forced breath,
No, nor the fruitful river in the eye,
Nor the dejected havior of the visage,
Together with all forms, moods, shapes of grief,
That can denote me truly: these indeed seem,
For they are actions that a man might play,

But I have that within which passes show,
These but the trappings and the suits of woe.

While these lines are linked together to make up the entire speech, each one creates an identifiable unit of thought and grammatical coherence. (The rhyming lines mark the conclusion of the scene, not a new stylistic form.) In the footsteps of *W. Shakespeare*, poets of English have used blank verse again and again, for without forsaking its poetic identity, it sounds like normal speech.

In the earliest of *Ch. Marlowe's* (1564—1593) plays, the two-part Tamburlaine the Great (published 1590), *Marlowe's* characteristic "mighty line" established blank verse as the staple medium for later Elizabethan and Jacobean dramatic writing. It appears that originally *Marlowe* intended to write only the first part, concluding with Tamburlaine's marriage to Zenocrate and his making "truce with all the world." But the popularity of the first part encouraged *Ch. Marlowe* to continue the story to Tamburlaine's death [https://www.britannica.com/biography/Christopher-Marlowe].

Traditionally important poetic forms are also *villanelle (villanellas)*. The villanella originated as a simple ballad-like song — in imitation of peasant songs of an oral tradition — with no fixed poetic form. These poems were often of a rustic or pastoral subject matter and contained refrains, for example, "Do not go gentle into that good night" by *Dylan Thomas*. The poem consists of 19 lines divided into 5 tercets (three-line stanzas) and a final quatrain (four-line stanza). The 1st and the 3rd line of the opening tercet of a villanella are repeated in a fixed order throughout the poem.

Traditionally important poetic forms are *limericks*. A limerick is a short humorous often nonsensical poem usually of five lines. The metre is predominantly anapestic and lines one, two and five are three feet while lines three and four are two feet. The rhyme scheme is AABBA.

There was an Old Man in a tree,
Who was horribly bored by a Bee;
When they said, "Does it buzz?"

he replied, "Yes, it does!
It's a regular brute of a Bee."

There was an Old Man in a boat,
Who said, "I'm afloat! I'm afloat!"
When they said, "No, you ain't!" he was ready to faint,
That unhappy Old Man in a boat [Edward Lear].

The *limerick form* was popularized by *Edward Lear* in his first *Book of Nonsense* (1845) and a later work (1872) on the same theme. Lear wrote 212 limericks, mostly nonsense verse. It was customary at the time for limericks to accompany an absurd illustration of the same subject, and for the final line of the limerick to be a kind of conclusion, usually a variant of the first line ending in the same word.

There once was an old man of Esser,
Whose knowledge grew lesser and lesser,
It at last grew so small
He knew nothing at all,
And now he's a college professor
(Noam Kuzar)

Some poems are long and discursive. Epic poems such as those by *Homer* and *Milton* contain thousands of lines. Many poets have abandoned rhymes and regular rhythms in favor of *free verse*, a far-ranging type of poetry dependent on content and the natural rhythms of spoken language.

Free verse is poetry that does not conform to the traditional rules of metre and rhyme. This type of poetry allows the writer to give each poem its own unique pattern and rhythm. Because it is less governed by formal conventions, the poem develops 'freely' in any manner that contributes to the overall rhythm and effects of words, for example, *W. Whitman's* poetry, *E. Pound's* poetry, etc. The only real distinctions between free verse and prose are:

1) free verse has line breaks which divide the content into rhythmical units;

2) free verse may use rhyme more frequently that would be accepted in prose;
3) free verse is less retrained than prose by the rules of logic and grammar.

In free verse the poet allows his work to develop ‘freely’ without the restraints of traditional rhythm or rhyme. The rhythm of free verse is similar to that of orinary prose, but it is controlled by the length of line.

W. Whitman (1919—1892) was boldly experimental in his work. He believed that American poetry should be like the country it represented — free of restrictive rules and repression. Instead of the tightly constructed sentences of his contemporary poets, he used long, loosely rhythmic lines that replicated the natural stresses of ordinary speech. *W. Whitman* believed that a poet should be a man of the common people. He wrote in strong, declarative sentences, avoiding rhetorical figures, such as metaphors and similes.

Pastoral poetry is an ancient literary form which deals with the lives of shepherds, and the idyllic aspects of rural life in general, and typically draws a contrast between the innocence of a simple life and the corruption of city and especially court life. Pastorals were first written by the Greek poet Theocritus in the third century BC. *Edmund Spenser's* “Shepherdes Calender” (1579) introduced the pastoral into English literature and throughout the Renaissance. It was a very popular poetic style. In later centuries there was a reaction against the artificiality of the genre and it fell out of favour. Critics now use the term “pastoral” to refer to any work in which the main character withdraws from ordinary life to a place close to nature where he can gain a new perspective on life.

Romance is a form of narrative poetry which developed in twelfth-century France. The word romance refers to the French language which evolved from a dialect of the Roman language, Latin. The plot of these poems usually centers around a single knight who fights at tournaments, slays dragons and undergoes a series of adventures in order to win the heart of his heroine. Romances introduced the idea of courtly love according to which the lover idealizes and idolizes his beloved, who is usually another

man's wife (marriage among the medieval nobility was usually for economic or political reasons). The lover suffers agonies for his heroine but remains devoted to her and shows his love by adhering to a rigorous code of behavior both in battles and in his courtly conduct. Romance often developed into complex cycles of tales (e.g., Arthurian legends). During the Renaissance it became more complex and self conscious (e.g., *Edmund Spenser's* "The Faerie Queene").

Elegy. Until the seventeenth century the term "elegy" was used to refer to any poem whose theme was solemn meditation. Since then, it has been applied to poems in which the speaker laments the death of a particular person or the loss of something he valued. An eighteenth-century example is "Elegy Written in a Country Churchyard" by *Thomas Gray*.

Poems written in the form of a prayer. Words and expressions in such poems are taken directly from the language from a prayer. For example, *Gerard Manley Hopkins* (1844-1889) was both a poet and a priest. "Pied Beauty", like many of his poems, is a mixture of exuberant enthusiasm for life and a solemn sense of gratitude to God, the Creator.

Pied Beauty
Glory be to God for dappled things —
For skies of couple-colour as a brindled cow;
For rose-moles all in stipple upon trout that swim;
Fresh-firecoal chestnut-falls; finches' wings;
Landscape plotted and pieced — fold, fallow, & plough;
And all trades, their gear & tackle & trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled, (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;
He fathers-forth whose beauty is past change:
Praise him
(G.M. Hopkins)

One of the factors that creates a writer's style is the characteristic way in which he manipulates language in order to achieve

certain effects. While some writers strive to use language which is close to natural speech, others try to break down linguistic conventions by experimenting with words and syntax. One of the many technical innovations of *Gerard Manley Hopkins's* work is his use of compound words. As part of his drive for economy and compactness, *G.M. Hopkins* forged together words into single units, for example: 'couple-colour' is a compound word which means 'of two colours.'

1.2.2. Task: *Find out more examples of compound words in the poem "Pied Beauty" and say what they mean. In lines 2—5 reference is made to the four elements that make up the universe. What are they?*

Although poems themselves may vary widely in length, individual lines are often short because poets wring the utmost compression and imaginative power from their words through the devices of *imagery* and *metaphor*. Whatever the poet's method, poetry allows the writer great freedom — sometimes that paradoxical experience of being free-standing within a restricted verse form.

The term *persona*, from the Latin word for mask, is used to indicate the speaking voice in a poem or story. The persona usually falls into one of three broad categories:

1. *The autobiographical persona*: the poet and the speaking voice in the poem are identical in the reader's mind. This type of persona is found in poems where the poet shares his personal experiences.
2. *The public persona*: the speaking voice represents a group, a commitment or a cause. This type of persona is found in poems with political or social themes.
3. *The imagined persona*: the speaking voice is clearly different from the poet's own voice. The 'I' speaking may be anything from an object to an animal to an imaginary or historical figure.

Today, most nations with their own languages have their own literatures, including poetry, with their own unique histories and characteristics.

Today, we find poetry on virtually all topics, including worship, music, love, society, sports, individuality, sexuality, warfare,

strong drink, government, and politics; some poems treat special and unusual topics such as fishing, computers, exotic birds and car crashes.

Poetry is alive and flourishing. Some people read it aloud in front of audiences, friends and families; others read it silently in private. A poem set to music and sung aloud is especially powerful. Musical groups like *the Beatles*, *U2*, *Smashing Pumpkins*, *Pink Floyd*, *The Rolling Stones* along with singers *Bruce Springsteen*, *Elvis Presley*, *Elton John*, *Tina Turner*, etc, have given poetic expression to ideas that huge masses of people have taken to heart. The strength and vitality of poetry can be documented time and time again.

1.2.3. Task: *Answer the comprehension questions about poetry.*

1. Give a definition to the notion “poetry.”
2. What does the term “sonnet” mean?
3. What kind of images does haiku traditionally evoke?
4. Haiku influenced poets of the Imagist movement. Expand on the statement.
5. Ballads are usually grouped into five main categories on the basis of their subject matter. What are they?
6. The epic is one of the earliest literary forms. Expand on the statement.
7. What does a mock heroic (or mock epic) poem imitate?
8. An ode is a rhymed lyric, often in the form of an address, serious in subject, exalted in styles and varied or irregular in metre. Expand on the statement.
9. Epigrams often have surprising or witty endings, don’t they? Exemplify.
10. How many rhyming lines does couplet consist of?
11. Speak about blank verse.
12. The villanella originated as a simple ballad-like song with no fixed poetic form. Speak at large.
13. Who was the limerick form popularized by?
14. What are the distinctions between free verse and prose?
15. What does pastoral poetry deal with?
16. Romance is a form of narrative poetry which developed in twelfth-century France. Speak at large.

17. What does the term “elegy” refer to?
18. Speak about poems written in the form of a prayer.

1.3. Drama. Stereotype or Stock Characters

1.3.1. *Read the information about drama. Be ready to discuss and answer the questions.*

Drama — 1. A piece of writing to be performed by actors; play for the theatre, television, radio, etc. 2. Plays considered as a form of literature [Longman Dictionary of English Language and Culture, 1992, p. 385].

Drama has much in common with the other genres of literature. Both drama and fiction, for example, focus on one or a few major characters who enjoy success or endure failure in facing challenges and in dealing with other characters.

Drama is also like poetry because both genres develop situations through speech and actions. Indeed, a great number of plays, particularly those of past ages, exist as poetry.

Many European plays from the Renaissance through the nineteenth century were written in blank verse or rhymed couplets, a tradition of poetic drama preserved by twentieth-century dramatists such as *T.S. Eliot* and *Christopher Fry*.

As separate genres, however, there are necessarily major differences among drama, fiction and poetry. Fiction is distinguished from drama because the essence of fiction is *narration* — the relating or recounting of a sequence of events or actions, the actual telling of a story.

Poetry is unlike both drama and fiction because it exists in many formal and informal shapes, and it is usually the shortest of the genres. Unlike both fiction and poetry, drama is literature designed for stage or film presentation by people — actors — for the benefit and delight of other people — an audience.

The essence of drama is the development of *character* and *situation* through *speech* and *action*. Like fiction, drama may focus on a single character or a small number of characters, and it enacts fictional (and sometimes historical) events as if they were happening right before our eyes.

Drama is not designed to present the full life stories of its characters. Rather, the plots of drama bring out intense and highly focused oppositions or conflicts in which the characters are engaged. In accord with such conflicts, most major dramatic characters are considered as *protagonists* and *antagonists*. The protagonist, usually the central character, is opposed by the antagonist (the one who struggles against). A classic conflict is seen in *W. Shakespeare's* "Hamlet", in which Prince Hamlet, *the protagonist*, tries to confirm and then to punish the crime committed by his uncle, King Claudius, *the antagonist*.

Throughout the ages, drama and other types of literature have relied on *stereotype or stock characters*, that is, unindividualized characters whose actions and speeches make them seem to have been taken from a mold. The general types developed in the comedy of ancient Athens and Rome, and in the drama of the Renaissance, are *the stubborn father*, *the romantic hero and heroine*, *the clever male servant*, *the saucy maidservant*, *the braggart soldier*, *the bumpkin*, *the trickster*, *the victim*, *the insensitive husband*, *the shrewish wife*, and *the lusty youth,* etc.

Modern drama continues these stereotypes, and it has also invented many of its own, such as *the private eye*, *the stupid bureaucrat*, *the corrupt politician*, *the independent pioneer*, *the loner cowboy*, etc.

Although most modern plays use prose *dialogue* (the conversation of two or more characters), on the principle that the language of drama should resemble the language of ordinary people as much as possible, many plays from the past, such as those of ancient Greece and Renaissance England, are in poetic form.

Types of drama: 1) comedy, 2) comedy of manners, 3) farce, 4) masque; 5) mystery, miracle and morality plays; 6) theatre of the absurd, 7) tragedy.

In *comedy* the characters amuse and entertain us. This form of theatre has its roots in ancient Greece where many of the rituals in honour of the gods involved becoming drunk, singing obscene songs and making rude comments. The Greek word for these proceedings was 'komos' from which the word 'comedy' derives. Humour is the main ingredient of a comedy. It can be divided into three broad categories:

1) verbal humour, when what the characters say is funny;
2) behavioral humour, when what the characters do is funny;
3) situational humour, when the situation the characters find themselves in is funny.

Usually, in the case of most comedy, humour is a cross section of all three categories.

The comic plot is usually based on a series of mistaken identities, misunderstandings and improbable situations. The plot develops and tension grows until it comes to a head and the underlying comic complications are revealed. At this point the characters are reconciled and order is restored.

The comedy of manners deals with the relations and intrigues of society of gentlemen and ladies. The comic effect is achieved primarily through the wit and sparkle of the dialogue which is often in the form of repartee, a kind of verbal fencing match of witty comments and replies. The plot usually resolves around the gallant and the fop. The gallant is usually the hero of the play. He is a witty, elegant, sophisticated yet cynical lover. The fop is a figure of fun, ridiculed for his stupidity and pompous pretentiousness. The leading female characters generally have no feelings or morals. Their only interests are fashion and breaking their marital vows.

Early examples of *the comedy of manners* are *W. Shakespeare's* "Much Ado about Nothing" and "Love's Labour's Lost". The period from the end of the nineteenth to the beginning of the twentieth century saw a revival of this type of play in the works of *Oscar Wilde* and *George Bernard Shaw*.

Oscar Wilde was instrumental in reviving *the comedy of manners*. During the 1890s he produced a series of plays which were very successful on the London stage: "A woman of No Importance" (1892), "Lady Windermere's Fan" (1892), "An Ideal Husband" (1895) and "The Importance of Being Earnest" (1895). *The plot* of the brilliant comedy "The Importance of Being Earnest" is quite difficult to explain, but everything hinges on a pun in the title: earnest means serious, but it is pronounced exactly the same as "Ernest", the name. The two male protagonists, for various reasons, wish to live double lives: Jack wishes to marry Gwendolen, who has her heart set on marrying someone called Ernest. At the

same time Jack has pretended to his niece Cecily that he has a rakish brother named Ernest (who does not exist) to justify his frequent trips to London. Algernon pretends to be Jack's brother Ernest in order to court Cecily, who has fallen in love with the idea of his dissolute brother. When the four meet up great confusion entails. However it is not for the admittedly elegant *plot* that the play delights, but for the cut and thrust of its *dialogue*, which lays bare the foibles and hypocrisy of the upper classes of *O. Wilde's* day.

Farce is a type of comedy designed simply to make the audience laugh. Its humour is based on highly exaggerated or caricatured characters, ludicrous situations, broad verbal humour and slapstick physical horseplay. There have been elements of farce in English theatre since the Middle Ages but the term "farce" was not used until after the restoration. Eighteenth and nineteenth-century audiences were particularly fond of this type of drama, however, it was somewhat frowned upon by the critics until the end of the nineteenth century when *Oscar Wilde* introduced artfulness and polish to the form. Elements of *farce* can be found in the works of such playwrights as *Tom Stoppard* and *Samuel Becket*.

Masque is an elaborate mixture of songs, poetry, dance and drama that developed in Renaissance Italy and was taken to England during Elizabethan times. Masques were performed for private entertainment at court. The speaking characters, who were often ladies and gentlemen of the court, wore masks. *Ben Jonson* (1572—1637) wrote some of the best masques of the period.

Mystery, miracle and morality plays. During the Middle Ages, in an attempt to involve its followers in the celebration of the sacraments, the church added elements of drama to its religious services. These primitive dramatizations of parts of the Latin liturgical service gradually evolved into mystery plays and miracle plays.

Mystery plays were based on stories from the Bible. Each Mystery play was a single episode from *the Bible*, such as Noah's Flood, the Crucifixion and the Resurrection. Together they formed "The Mystery Cycle" which told the story of Christianity from creation to the last judgment.

Miracle plays were dramatizations of the lives of the saints and were performed to celebrate the great Christian events of the Nativity and the Resurrection during the festivals of Christmas and Easter. As liturgical drama became more popular, the churches grew more crowded and eventually religious performances had to move outside.

Latin was replaced by English and lay people performed instead of priests. A new non-religious form of drama, the *morality play*, developed. Morality plays were allegorical tales in which the characters were personifications of abstract concepts such as greed, laziness and indifference. Their principle purpose was to teach moral lessons.

Theatre of the absurd. The name is used to refer to a number of works of drama which have in common the sense that the human condition is essentially absurd. The Absurd movement, which also includes fiction, emerged after the Second World War as a reaction to traditional beliefs and values.

Writers of the Absurd rejected the notion that man lives in an intelligible universe, that he lives in an orderly social structure, and that he is capable of heroic actions and dignity. The universe depicted in their work is alien and meaningless and man's existence is both anguished and irrational. The greatest playwright in English in this genre is widely recognized to be the Irish dramatist *Samuel Beckett*.

The origins of *tragedy* date back to ancient Greece, when people held festivals involving ritualistic practices including human sacrifice in honour of the god Dionysius. Dionysius was usually represented in the form of a goat and the word 'tragedy' means 'goat song'. Through time the term 'tragedy' has been used to refer to any serious dramatic representation in which the main character, or *tragic hero*, undergoes a series of misfortunes that eventually lead to his downfall. The hero is usually a nobleman or a king or a great leader that we look up to. His downfall arouses pity and fear. We feel fear because we see an extraordinary man reduced to a weakened and tragic state. We feel pity because we recognize that the hero has a *tragic flaw*, something negative in his character which eventually causes his fall. We understand his weakness and feel that his misfortunes are greater than he

deserves, for example, “Hamlet” by *W. Shakespeare*. When analyzing tragedy we can, broadly speaking, refer to five stages:

1) exposition: the playwright provides the audience with the information necessary to follow what is happening when the play opens. Who are the characters? What situation do they find themselves in?
2) development: when the tragic hero usually commits the act that will lead to his downfall;
3) climax: the point at which the protagonists realize his terrible mistake;
4) decline: the loss of order and the moral destruction of the protagonist;
5) denouement or resolution: the death of the hero and the re-establishment of order.

1.3.2. Task: *Read the following information about drama in general terms and G.B. Shaw as a vivid representative of this genre.*

Drama (1900—1939)

George Bernard Shaw (1856—1950)

As far as drama is concerned the early twentieth century is dominated by *G.B. Shaw’s* comedy of ideas, although there were several other trends which did not enjoy outstanding public success. One of these was represented in Ireland by the plays of *W. B. Yeats* (in verse) and *J. M. Synge* which were specifically designed as the renaissance of an Irish theatre movement and met with a mixture of hostility, bewilderment and approval on their performances at *Yeats’* Abbey Theatre in Dublin.

There were also numerous verse plays composed by English poets (such as Wystan Hugh Auden and Thomas Stearns Eliot), but apart from *Th. S. Eliot’s* “Murder In the Cathedral”, which was written to commemorate the martyrdom of *Thomas Becket* and commissioned to be performed in Canterbury Cathedral.

G.B. Shaw was another of the astonishing Irishmen who, alongside Joyce and Yeats dominated English literature in the twentieth century. He was born in Dublin in 1856, although he left the city forever when he was twenty, and like *J. Joyce* had

a love-hate relationship with his native land. His early education was musical rather than literary (his mother was a singer) and it was as a music critic that he first became known (despite his strenuous efforts to turn himself into a novelist). His first play, Widower's Houses was published in 1893 and he kept up a regular output for the next thirty years or so. He was one of the founders of the Fabian Society (a non-revolutionary socialist organization) which was committed to reforms in education and to the liberation of women.

His plays are remarkable for their entertaining exposition of social problems and far from being propaganda; they are actually quite generous to his political opponents. He also preceded the plays by prefaces which are often brilliant socio-political pamphlets, justifying and explaining the issues behind the plays. These comedies of ideas, fashioned with the intention of morally improving the audience, have not all maintained their vigorous charm to the present day, but the best of them are still performed in theatres today and seem to have stood the test of time. His major works are "Caesar and Cleopatra" (1901), "Major Barbara", "Pygmalion" (1913), "Man and Superman", "Heartbreak House" (1919), as well as more philosophical works such as "Back to Methuselah" (1921), an ambitious play taking several evenings to perform and stretching from the Creation to a future epoch "as far as the mind can see". He became something of a celebrity and media figure towards the end of his long life.

1.3.3. Task: *Read an extract from a play by George Bernard Shaw (1856—1950). The play has the title "Pygmalion."*

George Bernard Shaw was very concerned with the state of the English language, particularly its spelling, punctuation, and pronunciation. He campaigned for the simplification of the written language, for example writing short forms, like haven't and can't, as "havnt" and "cant". In the Preface to the play, he writes the following: "The English have no respect for their language, and will not teach their children to speak it. They cannot spell it because they have nothing to spell it with but an old foreign alphabet of which only the consonants — and not all of them — have

any agreed speech value. Consequently no man can teach himself what it should sound like from reading it; and it is impossible for an Englishman to open his mouth without making some other Englishman despise him.The reformer we need most today is an energetic phonetic enthusiast: that is why I have made such a one the hero of a popular play."

1.3.4. Task: *Fulfill pre-reading and post-reading tasks*.

In "Pygmalion", Eliza Doolittle, a poor ignorant flower-girl, is trained by the phonetics expert Professor Higgins to speak and act like a member of the upper class. The scene below is her introduction into polite society at an "At-Home" (a kind of formal tea-party), given by Higgins' mother. Shaw's spelling is unorthodox: no apostrophes in I've, etc.

Pre-reading tasks

1. Are accent and dress the only clues to someone's social status?
2. What other features of the poor-flower girl might lead her to betray her true origins?
3. What topics might complete strangers choose to talk about when they are introduced for the first time?

(From Act III)

THE PARLORMAID: [opening the door] Miss Doolittle. [She withdraws]

HIGGINS: [rising hastily and running to Mrs Higgins] Here she is, mother.

[He stands on tiptoe and makes signs over his mother's head to Eliza to indicate to her which lady is her hostess. Eliza, who is exquisitely dressed, produces an impression of such remarkable distinction and beauty as she enters that they all rise, quite fluttered. Guided by Higgins's signals she comes to Mrs Higgins with studied grace].

LIZA: [speaking with pedantic correctness of pronunciation and great beauty of tone] How do you do, Mrs Higgins? [She gasps slightly in making sure of the *H* in Higgins, but is quite successful]. Mr Higgins told me I might come.

MRS HIGGINS: [cordially] Quite right: I'm very glad indeed to see you.

PICKERING: How do you do, Miss Doolittle?

LISA: [shaking hands with him] Colonel Pickering, is it not?

MRS EYNSFORD HILL: I feel sure we have met before, Miss Doolittle. I remember your eyes.

LIZA: How do you do? [She sits down on the ottoman gracefully in the place just left vacant by Higgins].

MRS EYNSFORD HILL: [introducing] My daughter Clara.

CLARA: [impulsively] How do you do? [She sits down on the ottoman beside Eliza, devouring her with her eyes.]

FREDDY: [coming to their side of the ottoman] Ive certainly had the pleasure.

MRS EYNSFORD HILL: [introducing] My son Freddy.

LIZA: How do you do?

[Freddy bows and sits down in the Elizabethan chair, infatuated].

HIGGINS: [suddenly] By George, yes: it all comes back to me! [They stare at him]. Covent Garden! [Lamentably] What a damned thing!

MRS HIGGINS: Henry, please! [He is about to sit on the edge of the table] Dont sit on my writing table: youll break it.

HIGGINS: [sulkily] Sorry.

[He goes to the divan, stumbling into the fender and over the fire-irons on his way; extricating himself with muttered imprecations; and finishing his disastrous journey by throwing himself so impatiently on the divan that he almost breaks it. Mrs Higgins looks at him, but controls herself and says nothing. A long and painful pause ensues.]

MRS HIGGINS: [at last, conversationally] Will it rain, do you think?

LIZA: The shallow depression in the west of these islands is likely to move slowly in an easterly direction. There are no indications of any great change in the barometrical situation.

FREDDY: Ha! Ha! How awfully funny!

LIZA: What is wrong with that young man? I bet I got it right.

FREDDY: Killing!

MRS EYNSFORD HILL: I'm sure I hope it wont turn cold. Theres so much influenza about. It runs right through our whole family regularly every spring.

LIZA: [darkly] My aunt died of influenza: so they said.

MRS EYNSFORD HILL: [clicks her tongue sympathetically]!!!

LIZA: [in the same tragic tone] But it's my belief they done the old woman in.

MRS HIGGINS: [puzzled] Done her in?

LIZA: Y-e-e-e-es, Lord love you! Why should she die of influenza? She come through diphtheria right enough the year before. I saw her with my own eyes. Fairly blue with it, she was. They all thought she was dead; but my father he kept ladling gin down her throat until she came to so sudden that she bit the bowl off the spoon.

MRS EYNSFORD HILL: [startled] Dear me!

LIZA: [piling up the indictment] What call would a woman with that strength in her have to die of influenza? What become of her new straw hat that should have come to me? Somebody pinched it; and what I say is, them as pinched it done her in.

MRS EYNSFORD HILL: What does doing her in mean?

HIGGINS: [hastily] Oh thats the new small talk. To do a person in means to kill them.

MRS EYNSFORD HILL: [to Eliza, horrified] You surely dont believe that your aunt was killed?

LIZA: Do I not! Them she lived with would have killed her for a hat-pin, let alone a hat.

MRS EYNSFORD HILL: But it cant have been right for your father to pour spirits down her throat like that. It might have killed her.

LIZA: Not her. Gin was mother's milk to her. Besides, he'd poured so much down his own throat that he knew the good of it.

MRS EYNSFORD HILL: Do you mean that he drank?

LIZA: Drank! My word! Something chronic.

MRS EYNSFORD HILL: How dreadful for you!

LIZA: Not a bit. It never did him no harm what I could see. But then he did not keep it up regular. [Cheerfully] On the burst, as you might say, from time to time. And always more agreeable when he had a drop in. When he was out of work, my mother used to give him fourpence and tell him to go out and not come back until he'd drunk himself cheerful and loving-like. Theres lots of women has to make their husbands drunk to make them fit to live with. [Now quite at her ease] You see, it's

like this. If a man has a bit of a conscience, it always takes him when he's sober; and then it makes him low-spirited. A drop of booze just takes that off and makes him happy. [To Freddy, who is in convulsions of suppressed laughter] Here! What are you sniggering at?

FREDDY: The new small talk. You do it so awfully well.

1.3.5. Task: *Study the vocabulary:*

1) fluttered — disoriented, confused
2) fender — metal guard in front of fireplace
3) done the old woman in — killed the old woman
4) she come through — she survived
5) pinched it — stole it
6) them as — the people that
7) booze — alcohol

Post-reading tasks

1. Why does Freddy burst out laughing at Eliza's remarks about the weather? What is inappropriate about them?
2. Go through Eliza's speeches and note the ungrammatical (dialect) constructions she uses when she gets excited. Give the correct English equivalent for the following:
   - done her in — did her in — killed her
   - them as pinched it done her in — ....
   - it never did him no harm what I could see — ....
3. What is inappropriate about the topics Eliza chooses to talk about? Why is this?
4. Pygmalion, the title of the play, refers to a Greek myth: Pygmalion falls in love with a statue, Galatea, and has the gods bring her to life. What significance might this have for Shaw's play?
5. Do you think that this kind of play has any validity today? How might changes in class structure and education have made it irrelevant? Discuss.

1.4. Types of Fiction

1.4.1. *Read the following information and comment on types of fiction. Provide more examples. Link up with the Russian literature.*

There exist the following types of fiction: *Gothic novel*, *picaresque novel*, *allegory*, *epistolary novel*, *Bildungsroman or initiation novel*, *romance*, *historical novel*, *regional novel*, *satire*, *short story*, *science fiction*, *utopian and dystopian novel*, *modernist novel*, *anti-novel*.

The Gothic novel became popular in the late eighteenth and early nineteenth century. It includes elements which were wild, barbaric or horrific (the term Gothic means 'wild'), and generally represent a reaction against the calm rationalism of the neoclassicism of the early and mid-eighteenth century. The action in *Gothic novels* usually took place in the past, particularly, in the Middle Ages and in the Catholic countries of southern Europe. The *plot* was built on suspense and mystery and often involved supernatural elements. The atmosphere was one of apprehension and claustrophobia. The first important experiment in this genre was *Horace Walpole's* "The Castle of Otranto" (1764) which tells the tale of a family curse. The influence of the Gothic novel can be seen in the Romantic poetry of *Samuel Taylor Coleridge* (1772—1834) and *John Keats* (1795—1821), the Romantic fiction of *Mary Shelley* and *the Bronte* sisters, the short stories of *Edgar Allan Poe* and the work of contemporary writers such as *Iris Murdoch*, *John Fowles*, *Angela Carter* and *Toni Morrison*.

As for the *setting* the action takes place in and around an old castle or an old mansion, or the ruins of an old castle or mansion. Sometimes the edifice is seemingly abandoned, sometimes occupied, and sometimes it's not clear whether the buildidng has occupants (human or otherwise). The castle often contains secret passages, trap doors, secret rooms, trick panels with hidden levers, dark or hidden staircases, and possibly ruined sections.

The castle may be near, on top of, or connected to caves, which lend their own haunting flavor with their darkness, uneven floors, branchings, claustrophobia, echoes of unusual sounds, and mystery. And in horror-Gothic, caves are often home to terrifying

creatures such as monsters, or deviant forms of humans: vampires, zombies, wolfmen.

The picaresque novel evolved from the sixteenth-century Spanish tradition of picaresque narratives. 'Picaro' is the Spanish for 'rogue' or 'vagabond' and the narratives told of adventures of the 'picaro' who travelled extensively and lived by his wits. The picaro was generally portrayed as a minor delinquent, antisocial but likeable. He was usually *a static character* who showed little change in the course of the story. In such stories *a major character* is usually *a flat character*. There was little in the way of plot, the story was made up of series of episodes which were held together because they happened to one person. The influence of the picaresque tradition is clear in the earliest examples of English novels. *Daniel Defoe's* "Robinson Crusoe" shows many picaresque elements. Although the main character is a law-abiding man, he is forced to live by his wits and is the protagonist of many adventures. The episodic nature of the story also recalls the picaresque tradition. Later writers such as *Henry Fielding* and *Charles Dickens* also wrote picaresque novels while *Mark Twain's* "The Adventures of Huckleberry Finn" is perhaps one of the greatest examples of this literary form. In recent times the term 'picaresque' has been used in a broader sense to describe any character who is at odds with society.

An allegory is a story that can be interpreted at two levels: the primary (literal) level and the secondary (symbolic) level. An allegory has a complete system of equivalents: characters, action and often the setting not only make sense in themselves but also represent a second order of persons, things, concepts, or events. *Allegorical literature* is distinctly different from symbolic literature. Symbols are open-ended: they evoke a wealth of associations in the reader which enrich his (her) reading of the text. Allegory is not open-ended: the symbolic meaning of the elements is well-defined. Once the correlation between elements has been established the secondary meaning of the text becomes immediately apparent. Most allegorical works have religious, political or social themes. One of the best-known allegories in English literature is *George Orwell's* "Animal Farm" which draws parallels between events on a pig farm in Britain and events in revolutionary and post-revolu-

tionary Russia. The seven-volume series known as "The Chronicles of Narnia" (1950—1956) by the British novelist *Clive Staples Lewis* (1898—1963) is a major contribution to fantasy literature for children and it has been frequently translated. "The Lord of the Flies" by *William Golding* has many allegories about society as well ('the island' represents the whole world, 'the conch' stands for law and order, 'the fire' represents hope and destruction, Piggy's 'glasses' symbolize knowledge, 'the beast' stands for evil and darkness, Ralph's 'hair' represents savagery).

An epistolary novel. The story in an epistolary novel is told entirely by the exchange of letters. The first example in English of the epistolary novel was a translation of a French work, "Letters of a Portuguese Nun", in 1678. It was *Samuel Richardson* who truly established the form with his highly successful novels "Pamela, or Virtue Rewarded" (1741) and "Clarissa" (1748). The epistolary novel flourished in English literature from 1740 to 1800. Later writers, such *Jane Austen*, incorporated letters into their *narrative* but pure epistolary novels rarely appeared after the seventeenth century. In contemporary literature one can trace the following bright examples: "Letters to Malcolm: Chiefly on Prayer" by *C. S. Lewis*, "Flowers for Algernon" by *Daniel Keyes*, "Letters" by *John Barth*, "Carrie" by *Stephen King*, "Dear John" by *N. Sparks*, "Where Rainbows End" by *Cecelia Ahern*, etc.

Bildungsroman (or *initiation novel*) is a German term which means "novel of formation or education". The common subject of these novels is the development of the protagonist's mind as he grows from childhood to adulthood and maturity. The first example of this type of fiction is *Goethe's* "Wilhelm Meister's Apprenticeship" (1795). It tells the story of an innocent well-meaning but often foolish young man who sets out in life unsure of what he wants from his future. Having made many mistakes and with the help of some good friends he finally reaches maturity and understands the direction he must take in his life. In English literature the form has always been popular and it has been exploited by noted writers such as *Charles Dickens* ("David Copperfield" and "Great Expectations"), *D. H. Lawrence* ("Sons and Lovers") and *James Joyce* in "A Portrait of the Artist as a Young Man".

Romance is a story of love, adventure, mystery, etc., often set in a distant time or place, whose events are happier or grander or more exciting than those of real life. *A romance novel or romantic novel* is a type of novel and genre fiction which places its primary focus on the relationship and romantic love between two people, and usually has an "emotionally satisfying and optimistic ending." There are many subgenres of the romance novel, including fantasy, historical romance, paranormal fiction, and science fiction.

A thriving genre of works conventionally referred to as "romance novels" existed in ancient Greece. Other precursors can be found in the literary fiction of the 18th and 19th centuries, including *Samuel Richardson's* sentimental novel "Pamela", or "Virtue Rewarded" (1740) and the novels by *Jane Austen*. *Jane Austen* inspired *Georgette Heyer*, the British author of historical romance set around the time Austen lived, as well as detective fiction. *Heyer's* first romance novel, "The Black Moth" (1921), was set in 1751.

The historical novel draws on history for setting and some of its characters and events. It became popular in the late eighteenth century and early nineteenth century when it was associated with the rise of nationalism, as much historical fiction of the period created or glorified the national myths and legends. *Walter Scott* is widely considered to be the greatest historical novelist in English literature. Between 1814 and 1832 he wrote twenty-five novels which were hugely successful in Britain, on the Continent and in America. His attention to detail in developing the historical milieu was an inspiration to all writers of this genre. For most of the Victorian period the historical novel was considered the most respected of literary forms and distinguished writers such as *Charles Dickens* and *R. L. Stevenson* explored its possibilities. In the twentieth century the genre has often been exploited to tell adventure stories for men and passionate love stories for a predominantly female readership ("War and Peace" by *Leo Tolstoy*, "The White Guard "by *Mikhail Bulgakov*; *Ian McEwan*'s "Atonement", *Pat Barker's* "Regeneration"; "The English Patient" by a Sri Lankan-born Canadian novelist and poet *M. Ondaatje*, "The Book Thief" by Australian author *Markus Zusak*, etc).

The regional novel is set in a specific geographical region. The *setting* is not used simply as a backdrop to the action, but the

writer tries to indicate how the particular locality affects the personalities of the characters and their way of thinking and acting. *Thomas Hardy's* novels "Tess of the D'Urbervilles" and "Jude the Obscure", set in the West Country of Britain which *Th. Hardy* calls 'Wessex', are perhaps the most acclaimed examples of this literary form. "Wuthering Heights" is a novel by *Emily Bronte*. It is a romantic and sad love story, set on the Yorkshire Moors, about the love between the two main characters, Catherine and Heathcliff.

Satire is the art of ridiculing a subject through laughter or scorn. Satire may be directed at an individual, or a type of person, a social class, an institution, a political ideology, a nation or even the entire human race. Satirists try to diminish their subject by evoking amusement, contempt or indignation towards it. Laughter is always a weapon used by satirists but not all satire is comic: *George Orwell's* "Animal Farm" has humorous elements but his other satirical work, "Nineteen Eighty-Four", evokes little laughter in the reader. Although satire is often directed at individuals, satirists claim that they target the failing and not the human being. By attacking a particular vice they hope to contribute to its elimination. Satire may be the governing principle of a work, and elements of satire may be found in various other literary forms: it exists in both prose and poetic form. Satire has been written in every period since the Middle Ages but the golden age of satire is generally considered to be the century and a half after the Restoration (1660) when *Jonathan Swift*, *Alexander Pope*, *Joseph Addison*, *Henry Fielding* and *Oliver Goldsmith* produced some of the finest satirical works in the English literature.

Short story is a compact, concentrated work of narrative fiction that may also contain description, dialogue, and commentary. *Edgar Allan Poe* used the term "brief prose tale" for the short story and emphasized that it shoul create a major, unified impact [Roberts, 2001, p. 2045]. *Edgar Allan Poe*, who is generally recognized as the father of the short story, defined it as a 'prose tale' which can be read in less than two hours and which is limited to a 'single effect'. *E.A. Poe's* definition emphasizes the fact that the short story writer is restricted by the length of his work and therefore must focus his attention and make rigorous

choices. Short stories generally follow a standard arrangement of phases. The following terms are used to refer to the various stages of development:

1) exposition: background information is provided;
2) conflict or complication: the characters have to face a problem. The problem may be conflict with another character or characters, or it may be created by a non-human force such as illness, unemployment or death;
3) climax: the point of highest tension in the conflict;
4) resolution: the conflict is resolved.

Short story writers often begin their work close to or even at the point of climax, limiting the background details and explanation of the conflict to a minimum. Other writers end their stories at the climax dedicating just a few lines to the resolution. Others still do not follow exposition-conflict-climax-resolution paradigm, preferring to explore other possibilities offered by this short fiction form.

The short story writer is restricted by the length of his work and must focus his attention and make rigorous choices (*K. Mansfield*, *W.S. Maugham*, *Sh. Anderson* are famous short story-writers. In Russian literature *Anton P. Chekhov* is unsurpassed).

Science fiction refers to stories that are set in the future or in which a contemporary setting has been altered, for example by a new invention, or by the invasion of alien beings. French writer *Jules Verne* is the recognized 'father' of science fiction, with his novel "A Journey to the Centre of the Earth" (1864). In England, one of the first representatives of the genre was *H.G. Wells* who wrote "The Invisible Man" (1897) and "The War of the Worlds" (1898). *Science fiction* is generally described as stories based on developments in science or technology — either existing developments, or fictional developments of the future. Early science fiction falls into three main areas:

1) the danger to man and the possibility of destruction if present scientific or technological developments are carried further;
2) what may happen after man has defeated the problems of war, disease and poverty — that man may be able to go beyond the limits of the human body and gain some of the qualities of machines;

3) although man may have lost something of natural life on earth (as in the second area above), he can explore the world of space.

Many writers who have been mentioned in connection with their other work have also written science fiction; many of the novels of *H. G. Wells* fall into this group. *H. G. Wells* was very interested in the scientific advances of his age and looked ahead to imagine what the results might be in the future. On the whole, he was interested in the possibilities for good rather than in the disadvantages, although he was conscious of the possible dangers and many of his novels present a struggle between two ways of life, the human and the non-human. *E. M. Forster*, *Aldous Huxley*, *George Orwell*, *Arthur C. Clarke*, *Terry Pratchett, etc.* are representatives of this genre.

Utopian and dystopian novel. The term ‘utopia' derives from the Greek words ‘outopia' (no place) and ‘eutopia' (good place) and is used to refer to literature which describes a better world or way of living. Sir Thomas More's great Renaissance work called “Utopia” (1516), which depicts an ideal but non-existent society and political system, is one of the earliest examples of this literary form in the history of English literature. *Jonathan Swift's* “Gulliver's Travels” (1726), in which mankind and society are satirized, can also be said to have a utopian theme. In more recent times the term dystopia (bad place) has been used to describe fiction which depicts an imaginary world where the negative aspects of our world have been carried to unpleasant extremes. Examples of this type of fiction can be found in *Aldous Huxley's* “Brave New World” (1932) and *George Orwell's* “Nineteen Eighty-Four” (1949) as well as in *Margaret Atwood's* “The Handmaid's Tale” (1985), “A Clockwork Orange” by *Anthony Burgess*, “Hunger Games” by *Susan Collins*, etc.

Modernist novel. Modernism is a literary movement which began in the latter part of the nineteenth century and continued until the beginning of the Second World War (1910—1960). The Modernist novel is often non-chronological with experimentation in the representation of time. Instead of plot there is an emphasis on characters' consciousness, subconsciousness, memory and perception. The ideas of the philosopher Henri Bergson and the

psychoanalyst Sigmund Freud became points of reference. The techniques of free indirect style and stream of consciousness were widely used. Instead of offering solutions these novels often pose questions. *Henry James* was a forerunner of this movement in English literature. *James Joyce* and *Virginia Woolf* as well as *E. M. Forster*, *E. Pound* and *T.S. Eliot* are representatives of this genre.

An anti-novel is a work which opposes, parodies or in some way undermines the form and content of the traditional novel. Anti-novels appear to be ordinary novels but through the distortion or omission of traditional elements they challenge the expectations created in the reader by conventional novels. *Laurence Sterne* is generally regarded as the father of the English anti-novel. The *plot* of his masterpiece "Tristram Shandy" (1760) contains such unconventional elements as *unfinished sentences*, *blank pages*, *pages containing just one word*, and *idiosyncratic syntax*. *L. Sterne* seems to suggest that the orderly chronological narration of events which could be found in traditional novels did not reflect the perception of time and space which exists in the human mind. "Tristram Shandy" is the first of many anti-novels which have as their subject the novel itself, and which explore the limitations of this literary form in conveying human experience.

1.4.2. Task: *Answer the following comprehension questions about types of fiction.*

1. What kind of elements does the Gothic novel include?
2. What is the plot built on in the Gothic novel?
3. The influence of the picaresque tradition is clear in the earliest examples of English novels. Expand on the statement.
4. Speak about an allegory. Prove that it is a story that can be interpreted at two levels.
5. What are the best-known allegories in English literature?
6. Give a definition to the notion "epistolary novel". Provide examples.
7. What kind of a form has always been popular in English literature and exploited by such writers as *Ch. Dickens*, *D.H. Lawrence*, *J. Joyce*, etc.?
8. What kind of an idea did romances introduce?

9. For most of the Victorian period the historical novel was considered the most respected of literary forms. Speak at large.
10. In the regional novel the setting is not used simply as a backdrop to the action. Speak at large.
11. What may satire be directed at?
12. What is a standard arrangement of phases that short stories generally follow?
13. Give a definition to the notion "science fiction".
14. What are three main areas that early science fiction falls into? Provide examples.
15. Speak about utopian and dystopian novels. Provide examples.
16. The Modernist novel is often non-chronological with experimentation in the representation of time. Expand on the statement.
17. What kind of unconventional elements does the plot of an anti-novel contain?

1.4.3. *Telling stories.* Task: *Give examples from stories or fairy tales or make up your own story according to the following plan.*

Staging

Stories are often told in five stages:

Introduction (for example, I was told this story by my grandmother when I was a child.)

Background (setting) (for example, it was a bright, spring day and the first leaves had begun to show on the trees. My mother was in the garden....)

Problem (Suddenly I hear a scream ...)

Resolution (In the end she just breathed a sigh of relief and sank back into her chair, glad that the day was finally over.)

Comment (Their lives would never be the same again.)

Features

The following are common features of oral story telling:

Reporting thoughts directly (for example, She looked at the wolf and thought, "That doesn't look like my grandmother!"

Reporting speech directly (She stood facing the mirror and said "Mirror, mirror, on the wall, who's the fairest of them all?")

Repetition (And Pinocchio's nose started to grow, and the more he lied, the more it grew, and the more it grew, the more he lied.)

Asides to the listener (And she sat there all day, every day, staring into the fire. Who would have thought that such a pretty child could be so sad?)

Adding detail (He was a sad old man. So sad that the puppets cried to see him, so old the wrinkles in his face were deep enough to hide his tears.)

Making the story personal (I saw him once, in the distance, a mysterious figure in his black cloak with his silver walking stick in his hand.)

Using the voice

Storytellers also use their voices to add dramatic effect in a number of ways, including:

Using stress for dramatic effect (And I'll HUFF and I'll PUFF and I'll blow your house down.)

Pausing for dramatic effect (And as I pushed open the door ... I saw a huge figure standing by the window.)

Changing pace and tone of voice (And he walked up to the door v-e-r-y, v-e-r-y s-o-f-t-l-y.)

1.5. Nonfiction Prose

Nonfiction prose consists of *news reports*, *feature articles*, *essays*, *editorials*, *textbooks*, *historical* and *biographical works*, and the like, all of which describe or interpret facts and present judgments and opinions. In nonfiction prose the goal is to present truths and make logical conclusions about the factual world of history, science, and current events. Imaginative literature, although also grounded in facts, is less concerned with the factual record than with the revelation of truths about life and human nature. The great intellectual vitality of the Victorian age is clearly seen in its proliferation of non-fiction prose writings about economics, science, philosophy, politics and religion. The prose writers of the period tried to make sense of an age of shaken certitudes and disorienting change. Their influential works, which often appeared in widely read journals and periodicals, shaped public opinion and led to the

introduction of many landmark reforms. Although his most influential work appeared in the eighteenth century, *Jeremy Bentham's* theory of Utilitarianism had a major influence on the early part of the Victorian age. According to his theory, the main business of the government was to guarantee material happiness for the greatest number of people. All laws and institutions should be tested in the light of reason and common sense to determine their usefulness.

1.5.1. Task: *Answer the following comprehension questions about* ***Part I***.

1. Give a definition to the term 'poetry'. Dwell upon traditionally important poetic forms: sonnet, haiku, ballad, and epic. Give examples.
2. Dwell upon traditionally important poetic forms: ode, epigram, couplet, and blank verse. Give examples.
3. Dwell upon traditionally important poetic forms: villanella, limerick, and free verse. Give examples.
4. Dwell upon traditionally important poetic forms: pastoral, romance, and elegy. Give examples.
5. Throughout the ages, drama and other types of literature have relied on stereotype or stock characters. Give examples of stock characters.
6. In a comedy what kind of categories can humour be divided into?
7. Speak about types of drama (comedy, comedy of manners, farce, masque; mystery, miracle and morality plays; theatre of the absurd, tragedy).
8. During the Middle Ages, in an attempt to involve its followers in the celebration of the sacraments, the church added elements of drama to its religious services. Expand on the statement.
9. When analyzing tragedy we can refer to five stages. What are they?
10. Speak about a tradition of poetic drama preserved by the twentieth-century dramatists such as *T.S. Eliot* and *Christopher Fry*.
11. Fiction is rooted in ancient legends and myths. Expand on the statement.

12. Speak about various types of fiction (allegory, anti-novel; Bildungsroman or initiation novel, epistolary novel).
13. Speak about various types of fiction (gothic novel, historical novel, modernist novel, picaresque novel, romance).
14. Speak about various types of fiction (regional novel, satire, science fiction, short story, utopian and dystopian novel).
15. What does nonfiction prose consist of?
16. What kind of literature, although also grounded in facts, is less concerned with the factual record than with the revelation of truths about life and human nature?
17. *Jeremy Bentham's* theory of Utilitarianism had a major influence on the early part of the Victorian age. Speak at large.

Part II. Common Elements of Fiction

2.1. Plot and Conflict. Character. Theme. Setting and Atmosphere. Point of view. Irony. The Reader and the Story

2.1.1. *Read the following information and be ready to speak about common elements of fiction. Provide more examples. Link up with the Russian literature.*

Fiction in the modern sense of the word did not begin to flourish until the seventeenth and eighteenth centuries, when human beings of all social stations and ways of life became important literary topics.

Human nature is not simple, and it can be explained only with reference to many complex motives such as passion, humor, caprice, zeal, faction, and a thousand other springs. Thus began the individual and psychological concerns that characterize fiction today.

Fiction is strong because it is real and personal. Most characters have both first and last names; the countries and cities in which they live are modeled on real places; and their actions and interactions are like those which readers themselves have experienced, could experience, or could easily imagine themselves experiencing.

The first true works of fiction in Europe were less concerned with society or politics than adventure. These were the lengthy Spanish and French *romances* of the sixteenth and seventeenth centuries.

In English the word *novel* was borrowed from French and Italian to describe these works and to distinguish them from medieval and classical romances as something that was new.

Works of fiction share a number of *common elements*.

Plot — a series of related events that make up the main story in a book, film, etc. A second, less important story in the same book or film is called a subplot [Macmillan English Dictionary for Advanced learners, 2007, p. 1141]. Plot is the plan of fiction, it is the sequence of events in a story. Plot is the plan or groundwork for a story, with the actions resulting from believable and authentic human responses to a conflict. It is causation, conflict, response, opposition, and interaction that make a plot out of a series of actions. Plots often follow the pattern of 1) exposition (or introduction), 2) rising action (complication and development), 3) climax (or crisis), 4) falling action, and 5) resolution or denouement (or catastrophe).

The plot is the series of incidents that follows from the activating circumstance. Unlike life, which is random and unpredictable, a short story or a novel will usually be shaped by a chain of events, one leading inevitably to another in a line of rising action to a moment of crisis — the *climax*. The outcome of that climax we call the denouement, a French word meaning the untangling of a knot.

Fictional characters, which are drawn from life, go through a series of lifelike *actions or incidents*, which make up the story. All the actions or incidents, speeches, thoughts, and observations are linked together to make up an entirety, sometimes called an *organic unity*.

For the reader, *the plot* is the underlying pattern in a work of fiction, the structural element that gives it unity and order. For the writer, the plot is the guiding principle of selection and arrangement. The writer will usually add coherence to the plot by signaling to the reader in advance the outcome of the action. We call these hints *foreshadowing* (what will happen in the future).

Or the author may interrupt the action in a flashback in order to describe crucial events that occurred earlier. The *flashback* is one form of *exposition*, the process of giving the reader necessary information concerning characters and events existing before the action proper of a story begins.

The interactions of causes and effects as they develop *sequentially* or *chronologically* make up the story's plot. Sometimes plot is compared to a story's map, scheme, or blueprint.

Subplot is a secondary line of action in a literary work that often comments directly or obliquily on the main plot.

In “The History of Tom Jones, a Foundling” (1749), *Henry Fielding* (1707—1754) did more than create a humorous adventure story. He skillfully incorporated the *plot’s* many twists into a unified structure, beginning each of the novel’s 18 chapters with a brilliant and related essay.

Charles Dickens (1812—1870), was a great English novelist and one of the most popular writers of all time. His best-known books include “A Christmas Carol”, “David Copperfield”, “Great Expectations”, “The Pickwick Papers”, and “A Tale of Two Cities”. *A characteristic plot* in his fiction is that of an orphan in search of a family; the plot he shared with numerous other Victorian novelists. As in “Oliver Twist”, these orphan figures often find the place in society which they so earnestly believe is theirs.

William Wilkie Collins (1824—1889), who is generally considered to be the father of the detective novel and whose work “The Moonstone” (1868) displays his great talent for characterization and his ability to construct a complex and suspenseful *plot*.

John Galsworthy’s mastery lies in his realistic depiction of life, characters and exciting plots. Though *John Galsworthy’s* criticism is not so sharp as that of *Ch. Dickens* and *W.M. Thackeray*, he is justly considered to be one of the greatest realists of his time. *John Galsworthy* gave a comprehensive and vivid picture of contemporary England. His art was greatly influenced by Russian and French literature. Turgenev and Maupassant were the first writers who gave him “real aesthetic excitement.”

W.S. Maugham (1874-1965) keeps to the conventional standards as to the *plot*. “A story should be centered on one event”. He is a skillful plot-maker.

W.S. Maugham said: “The short story demands form. Diffuseness kills it. It depends on construction. It does not admit of loose ends. It must be complete in itself.”

Although many writers have felt constrained to use the traditional plot in their short stories or novels, some writers have begun to experiment with new patterns and structures.

There are Seven Basic Plots:

1. **Overcoming the Monster**.

Definition: The protagonist sets out to defeat an antagonistic force (often evil) which threatens the protagonist and/or protagonist's homeland.

Examples: "Perseus", "Beowulf", "Dracula" by *Sir Abraham Stoker*, "Frankenstein" by *Mary Shelley*, "The War of the Worlds" by *H. G. Wells*, "Nicholas Nickleby" by *Charles Dickens*, "The Guns of Navarone" by *Alistair MacLean*, etc.

2. **Rags to Riches**.

Definition: The poor protagonist acquires power, wealth, and/or a mate, loses it all and gains it back, growing as a personality as a result.

Examples: "The Prince and the Pauper" by *Mark Twain*, "Jane Eyre" by *Charlotte Brontë*; "Great Expectations", "David Copperfield" by *Charles Dickens*, etc.

3. **The Quest**.

Definition: The protagonist and companions set out to acquire an important object or to get to a location. They face temptations and other obstacles along the way.

Examples: "The Odyssey" (one of two major Ancient Greek epic poems attributed to *Homer*), "The Lord of the Rings" by *J.R.R. Tolkien*, "King Solomon's Mines" by *Sir H. Rider Haggard*, etc.

4. **Voyage and Return**.

Definition: The protagonist goes to a strange land and, after overcoming the threats it poses to them, they return with experience.

Examples: "Alice in Wonderland" by *Lewis Carroll*, "The Time Machine" by *H. G. Wells*, "The Hobbit" by *J.R.R Tolkien*, "Gone with the Wind" by *Margaret Mitchell*, "The Chronicles of Narnia" by *Clive Staples Lewis*.

5. **Comedy**.

Definition: Light and humorous character with a happy or cheerful ending; a dramatic work in which the central motif is the triumph over adverse circumstance, resulting in a successful or happy conclusion. Comedy is more than humor. It refers to a pattern where the conflict becomes more and more confusing, but is at last made plain in a single clarifying event.

Examples: "A Midsummer Night's Dream", "Much Ado About Nothing" by *W. Shakespeare*, "Changing places: A Tale of Two

Campuses", "Small World", "Nice Work" by *David Lodge,* "Bridget Jones's Diary" by *Helen Fielding*.

6. **Tragedy**.

Definition: The protagonist makes a great mistake. Their unfortunate end evokes pity at their folly and the fall of a fundamentally good character.

Examples: "Romeo and Juliet", "Julius Caesar", "Macbeth" by *W. Shakespeare*, "The Picture of Dorian Gray" by *O. Wilde*.

7. **Rebirth**.

Definition: An event forces the main character to change their ways and often become a better person.

Examples: "A Christmas Carol" by *Ch. Dickens*, "Pygmalion" by *G.B. Shaw*.

There exist several plot techniques, for example, *suspense*. *Suspense* is a feeling of uncertainty about how events in a story are going to turn out. It is created by encouraging readers to ask questions in their minds or by placing characters in potentially dangerous situations.

The indispensable ingredient of any story is *conflict*. All stories, all the arts for that matter, come out of conflict. Without conflict there can be no growth, no movement — no story. Conflict 1 a state of disagreement or argument between opposing groups or opposing ideas or principles; opposition [Longman Dictionary of English Language and Culture, 1992, p. 265].

Conflict refers to people or circumstances that a character must face and try to overcome.

Conflict brings out the extremes of human energy, causing characters to engage in the decisions, actions, responses, and interactions that make up fictional literature.

As human beings, we are singularly ambivalent about *conflict*. One side of our nature hungers for order and repose. At the same time, another side of our nature seeks challenge and action. We long to test our powers, to put our lives at risk. Not surprisingly, then, a story begins when a character is jolted out of his daily routine by a change that demands a choice. We call that event the *activating circumstance*. In the ensuing struggle, the character may or may not be forced into action but, as a consequence of the experience, will undergo a change and perhaps learn something

of his or her essential self, for example, the hobbit from “The Hobbit, or There and Back Again” by *J.R.R. Tolkien*.

Conflict is the driving force behind many plots. It may come from:

1) *outside*: the main character may be in conflict with external forces such as his family, society, physical hardship or nature;
2) *within*: the character may be forced to make a difficult choice, or he may have to question his values and beliefs.

The sources of *conflict* are as varied in fiction as they are in life. One character clashes with another or with society. Or a character may be torn by divergent impulses and values within himself or herself. The suspense generated by the character’s attempt to resolve the conflict keeps the reader turning the pages. Every story or novel provides an example of conflict. No conflict, no story.

Types of conflict:

1) person against (versus) self (“Hamlet” by *W. Shakespeare*, “The Strange Case of Dr Jekyll and Mr Hyde” by *Robert Louis Stevenson*, “*Crime and Punishment*” by *Fyodor Dostoevsky*, “T*he Call of the Wild”* by *J. London*, “The Power and the Glory” by *G. Greene*, etc).
2) person against (versus) person (“War and Peace” by *Leo Tolstoy*, “Nicholas Nickleby” by *Charles Dickens*, “Lord of the Flies” by *W. Golding*, “Water for Elephants” by *Sarah Gruen*, “The Help” by *Kathryn Stockett*, etc).
3) person against (versus) family (“Romeo and Juliet” by *W. Shakespeare*, “Ann Veronica” by *H.G. Wells*, “The Notebook” by *N. Sparks*, etc).
4) person against (versus) nature (“The old Man and the Sea” by *E. Hemingway*; “Moby Dick” by *H. Melville*, “Life of Pi” by *Yann Martel*, etc).
5) person against (versus) machines and technology (“The Time Machine” by *H.G. Wells, “2001: A Space Odyssey”* by *Arthur C. Clarke*, etc).
6) person against society (“The Moon and Sixpence” by *W.S. Maugham, “Animal Farm”,* “1984” by *George Orwell*, “To Kill a Mockingbird” by *Harper Lee*, etc).

7) person against (versus) fate ("Tess of the d'Urbervilles", "Jude the Obscure" by *Thomas Hardy*; "Atonement" by *I. McEwan*, "A Fault in Our Stars" by J. Green, "A Walk to Remember" by *N. Sparks*, etc).
8) person against supernatural, the Unknown/Extraterrestrial ("The War of the Worlds" by *H.G. Wells*, "The Rocking-Horse Winner" by *D.H. Lawrence*, S. King's novels, "Beloved" by *T. Morrison*, etc).

Stories, like plays, are about characters, who are *not* real people but who are nevertheless *like* real people. A *character* may be defined as a reasonable facsimile of a human being, with all the good and bad traits of being human.

Fictional works usually focus on one or a few major *characters* who change and grow (in their ability to make decisions, awareness and insight, attitude toward others, sensitivity, and moral capacity) as a result of how they deal with other characters and how they attempt to solve their problems.

Most stories are concerned with characters who are facing a major problem developing from misunderstanding, misinformation, unfocused ideals and goals, difficult situations, troubled relationships, and generally challenging situations. The characters may win, lose, or tie. They may learn and be the better for the experience or may miss the point and be unchanged.

The range of fictional characters is vast.

Characters in a story may be referred to as *major (central)* or *minor* characters, depending on the importance of their roles in developing the plot. No writer can present an entire life history of a protagonist, nor can each character in a story get "equal time for development". Accordingly, some characters grow to be full and alive, while others remain shadowy.

The British novelist and critic *E.M. Forster*, in his critical work "*Aspects of the Novel"*, calls the two major types *"round"* and *"flat"*.

Round characters, like real people, have complex, multi-dimensional personalities. They show emotional and intellectual depth and are capable of growing and changing. Major characters in fiction are usually round.

The basic trait of *round characters* is that authors present enough detail about them to render them full, lifelike, and memorable. Their roundness is characterized by both individuality and unpredictability, for example, Elizabeth Bennet from “Pride and Prejudice” by *Jane Austen*; Paul Morel from “Sons and Lovers” by *D.H. Lawrence*; Winston Smith from “1984” by *G. Orwell*; Harry Potter from a series of books about a young wizard by *J.K. Rowling*, etc.)

A complementary quality about round characters is therefore that they are *dynamic*. That is, *round characters* recognize, change with, or adjust to circumstances. Such changes may be shown in:

1) an action or actions, 2) the realization of new strength and therefore the affirmation of previous decisions, 3) the acceptance of a new condition and the need for making changes, or 4) the discovery of unrecognized truths. Round characters have many different and sometimes even contradictory personality traits. Because they are complex, or many-sided, round characters are capable of doing and saying surprising things. In this sense they are like people in real life.

Unlike round characters, *flat characters* do not grow, have little psychological depth and do not evolve. Flat characters embody or represent a single characteristic. They remain the same because they are insensitive or because they lack knowledge or insight. They end where they begin and thus are *static*, not dynamic.

Usually, flat characters are *minor* (relatives, acquaintances, functionaries), but not all minor characters are necessarily flat. The term ‘flat’ should not be confused with ‘insignificant’ or ‘badly drawn’. Some highly memorable characters, particularly in satirical or humorous novels, can be defined as flat, for example, the miser Scrooge in *Charles Dickens’s* “A Christmas Carol” or Gorlum in “The Lord of the Rings” by *G.R.R. Tolkien*. That is major characters can be flat, they are not always round.

Characters in fiction may be referred to as *dynamic* or *static* characters. *Dynamic* characters change as a result of the experiences they have. The most obvious examples can be found in initiation novels which tell stories of young people who grow into adults, for example, in *Charles Dickens’s* “David Copperfield” and

"Great Expectations", *D.H. Lawrence's* "Sons and Lovers", *James Joyce's* "A Portrait of the Artist as a Young Man". Major characters in novels are usually dynamic.

Static characters remain untouched by the events of the story. They do not learn from their experiences and consequently they remain unchanged, for example, Robin Hood, Sherlock Holmes, etc. *Static characters* are usually *minor characters*, but sometimes a writer makes a static character *the protagonist* of his story because he wishes to analyze a particular type of personality. *Static characters* sometimes play *major roles* in stories that show how forces in life, such as the social environment or the family, sometimes make it hard for people to grow and change. An example can be found in the short story "Eveline" by *James Joyce*: the unhappy central character Eveline feels suffocated by her family circumstances and lifestyle but cannot find the strength to break free from her situation and start a new life with her fiancé in South America.

The *protagonist's* struggle is directed against another character — an *antagonist*. Just as often, however, the struggle may occur between the *protagonist* and opposing groups, forces, ideas, and choices — all of which make up a *collective antagonist*. The conflict may be carried out wherever human beings spend their lives. It may also take place *internally*, within the mind of a protagonist. In many novels the antagonist is not a human being. It may be society, environment, illness or even death, for example, "A Walk to Remember" by *N. Sparks*", "The Fault in Our Stars" by *John Green*, etc.

A round character usually plays a major role in a story, thus he or she is often called the *hero* or *heroine*. Some round characters are not particularly heroic, however, so it is preferable to use the more neutral word *protagonist*. The protagonist is central to the action and exhibits the ability to adapt to new circumstances, for example, in "The old Man and the Sea" by *E. Hemingway*, Santjago fights against fish, the sea, society.

The first clue to character in fiction, as in life, is action. Actions do speak louder than words, and the way the central character in the story, *the protagonist*, reacts to the conflict will be an important indication of his or her essential nature. If the problem

confronting the protagonist is largely centered in another character, we call him or her the *antagonist*.

But *actions*, as we know, are not the only clue to *character*. *Language*, too, is revealing, and a character's vocabulary, fluency, and speech rhythms will reveal a great deal. Almost all writers, therefore, will allow us to hear, or overhear, the characters through *dialogue*. The main function of *dialogue* in fiction is to reveal a character, just as in real life we learn a lot about people by the way they speak and what they say. A reader is often able to draw conclusions about a character's personality and background (social, economic and cultural) by paying close attention to his dialogue.

At the opening of *Somerset Maugham's* "The Outstation," a young recruit to the British civil service meets his superior for the first time in remote Malaysia, and the two men enter into a fateful relationship. Cooper, the young man fresh from England, speaks first:

"Here we are at last. By God, I'm as cramped as the devil. I've brought you your mail."

He spoke with exuberant joviality. Mr. Warburton politely held out his hand.

"Mr. Cooper, I presume."

"That's right. Were you expecting any one else?"

The question had a facetious intent, but the Resident did not smile. "My name is Warburton. I'll show you your quarters. They'll bring your kit along."

He preceded Cooper along the narrow pathway and they entered a compound in which stood a small bungalow.

"I've had it made as habitable as I could, but of course no one has lived in it for a good many years."

"This'll do me all right," said Cooper.

"I daresay you want to have a bath and change. I shall be very much pleased if you'll dine with me to-night. Will eight o'clock suit you?"

"Any old time will do for me."

The speech of Cooper, given here in italics for emphasis, is slangy and colloquial, the inevitable result of his background and training. The Resident, Mr. War-burton, speaks formally, even

coldly, as befits his personality and station. The differences in class, age, and temperament, clearly foreshadowed in the dialogue, prove irreconcilable and lead to tragedy.

The author, going beyond action and dialogue, may aid our understanding through direct character analysis. Again in “The Outstation,” *Maugham* himself occasionally enters into *the narrative* to generalize about human conduct.

Mr. Warburton expected that his subordinate would take the first opportunity to apologize for his rudeness, but Cooper had the ill-bred man’s inability to express regret; and when they met next morning in the office he ignored the incident. Such straightforward analysis we call *an authorial comment*.

The essence of drama is the development of *character and situation* through speech and action. Like fiction, *drama* may focus on a single character or a small number of characters, and it enacts fictional (and sometimes historical) events as if they were happening right before our eyes.

Most major *dramatic* characters are considered as *protagonists* and *antagonists*. The protagonist, usually the central character, is opposed by the antagonist (the one who struggles against). A classic conflict is seen in *W. Shakespeare’s* “Hamlet”, in which Prince Hamlet, *the protagonist*, tries to confirm and then to punish the crime committed by his uncle, King Claudius, *the antagonist*.

Characterization is the act of creating and developing *a character*. Characterization may focus on *external aspects* (dialogue, description of actions, description of physical traits,) and *the internal aspects* (description of thoughts and feelings, limited first-person narration and interior monologue).

A narrative based on *interior monologue* presents a highly subjective view of reality. The reader can never see events or characters as they really are, but only as they appear to the mediating consciousness. When evaluating reality presented through interior monologue, the reader must take into careful consideration the prejudices and degree of awareness and perception of the narrating character.

In real life what people say reveals a lot about who they are. The same is true of the world of fiction where writers often use

dialogue to reveal a character. What a character says in the form of a dialogue provides information about his personality, feelings, attitude towards self and others, moral values, origins, education and social class.

For example, "Wuthering heights" by *Emily Bronte* (1818—1848) displays a level of emotional force and a sophisticated narrative structure (involving two *major* and five *minor* narrators) not previously seen in the English novel. It is a work of unique imaginative power which describes the wild, instinctive passions of its two main characters against the backdrop of the rugged Yorkshire moorland. Its emotional intensity stunned the Victorian public.

Not the least remarkable thing about reading fiction is that we may find ourselves arguing passionately about the people who inhabit stories, *the characters*, forgetting for the moment that they exist only in the imaginations of the author and the reader. Some fictional characters have achieved the status of historical figures — Don Quixote, Robinson Crusoe, Miss Marple, James Bond, Rip Van Winkle — and may exist vividly for us even though we may never have read the works in which they appear. Nothing is a greater tribute to the storyteller's art than his or her ability to create characters in whom we implicitly believe and about whom we care deeply. And in no aspect of literary discussion will we probably feel more challenged than in our efforts to understand the motives of fictional characters.

The theme is the central message, concern, or insight into life contained in a work of literature, the major or central idea of a work. A theme may be stated directly (*explicit, an overt theme*) or may be implied (*implicit*, *an implied theme*).

If *the theme* of a work is clearly stated in the text, we refer to it as *an overt theme*. Most modern writers are reluctant to state the themes of their work openly. They prefer to encourage the readers to think and draw their own conclusions. When the theme is hidden in the action, characters, setting and language of a story, we refer to it as *an implied theme*.

Idea or *theme* is the underlying thought of fiction. In literary study, the consideration of ideas relates to meaning, interpretation, explanation, and significance.

Fiction necessarily embodies issues and ideas. Even stories written for entertainment alone are based on an idea or position. Thus, writers of *comic works* are committed to the idea that human difficulties can be treated with humor.

More *serious works* may force characters to make difficult moral choices — in a losing situation the only winners are those who maintain honor and self-respect.

Mystery and suspense stories rest on the belief that problems have solutions, even if they may not at first seem apparent. Writers may deal with the triumphs and defeats of life, the admirable and the despicable, the humorous and the pathetic, but whatever their goal, they are always expressing ideas about human experience.

We may therefore raise questions as we look for ideas in fiction:

1. *What does this mean?* 2. *Why does the author include it?* 3. *What idea or ideas does it show?* 4. *Why is it significant?*

Theme versus subject. *The theme* of a literary work should not be confused with *the subject* of the story. To say that a work is about 'love' is not identifying the theme; it is merely stating the subject matter. Saying what happens in a story is also not a way of identifying the theme; it is simply summarizing the plot. The theme is the abstract, generalized comment or statement the author makes about the subject of the story. It is the answer to the question 'What does the story mean?' not 'What is the story about?' For example, *the theme* "loneliness" in *J. Steinbeck's* "Of Mice and Men."

The *subject* indicates the general or specific topic, while the *theme* refers to the idea or ideas that the poem explores. *Randall Jarrel's "The Death of the Ball Turret Gunner"* announces its subject in the title. *R. Jarrel's* theme is the repulsive ugliness of war, the poignancy of untimely death, the callousness of the living toward the dead, and the suddenness with which war forces young people to face cruelty and horror.

The title the author gives should always be taken into careful consideration when trying to identify the theme. The title often suggests the focus of the work and may provide clues about its meaning, for example, "Atonement" by *Ian McEwan*; "Regeneration" by *Pat Barker*, etc.

A single work may contain several *themes* and readers may identify different even opposing themes in the same work. Any theme that is supported by the other elements of the work should be considered valid.

Let us consider a few examples.

From the publication of Oliver Twist (1838), which highlighted the plight of poor city children, *Charles Dickens* (1812—1870) became the social conscience of his age, denouncing social inequalities, abuses in education and the law, and the heartless materialism and hypocrisies of Victorian society. The reading public responded favorably to the way Dickens treated these *themes*. While he exposed the evils of society, he never lost his sense of optimism.

Elizabeth Gaskell (1810—1865) in her novel "Mary Barton" (1848) portrays the dreadful reality of life in the new industrial towns of Victorian England.

Nathaniel Hawthorne (1804—1964) ranks among America's major authors. Hawthorne often dealt with the *themes* of morality, sin and redemption as in his "The Scarlet Letter", a masterpiece of American literature.

The American spirit of *Mark Twain's* (1835—1910) writing is present in his major *themes*. He looked optimistically to the future and had little time for the past. He was a champion of democracy and sympathized with ordinary men and women. He attacked the world of respectability and sided with social outcasts and misfits. Mark Twain's appearance on the literary scene signaled a new era in the American literature.

Katherine Mansfield (1888—1923) unfolds her *themes* in the sphere of the everyday and the trivial, which is least expected to suggest a subject for poetic presentation. She does not reveal the complexity and multiplicity of modern human existence.

At the same time we see a vast range of human destinies. Her characters suffer from bitterness of life, the betrayal of trust, the tragedy of loneliness, the difficulty of communication, the ironic discrepancy between the enchanted world of youthful illusions and the adult world of insincerities, and hypocrisies.

E. Hemingway's vision (1899—1961) of life was tragic, which came out in the contrast of the permanence of nature and the eva-

nescence of man. Life for him was a tragedy, full of abominations. The most disgusting of them was war — a bullying, murderous, slovenly crime. A man has to continually overcome crises and obstacles. Still Hemingway found some *themes* worse than war: "Cowardice is worse, treachery is worse, and simple selfishness is worse".

In his writing *John Ernst Steinbeck* (1902—1968) showed great compassion for the poor and the socially outcast. In "The Grapes of Wrath" he criticizes a heartless society which instead of helping the weak, exploits them ruthlessly.

One of the prominent *themes* of the 20th century literature has been the future, and books such as "Brave New World" by *Aldous Huxley* or "1984" by *George Orwell* have presented readers with chilling visions of what may happen to society in the years ahead. The "Handmaid's Tale", by science fiction writer *Margaret Atwood* carries on this tradition and adds a feminist perspective. The novel is set in the futuristic Republic of Gilead, where men have total power over women. The book addresses issues such as women's rights, the use of some reproductive technologies, and the role of women in a world that is still largely dominated by men.

The women of Gilead are no longer allowed to read, they may not leave home without a permit, and the rulers make sure that the women are kept in submission by the threat of violence. The system, at least in theory, is designed for the protection of women— to protect them from murder or rape. The majority of Gilead's women are infertile as a consequence of having been exposed to pesticides and nuclear waste. The women are classified according to whether they can have children. The few women who can are taken to camps to be trained as "Handmaids", whose role is to provide children for upper-class wives, while those that are infertile become "Marthas", or house servants.

The central character is Offred, who becomes a Handmaid to a General and his wife, Serena Joy, after making an unsuccessful attempt to escape from the Republic. The novel focuses on their relationship and in doing so the book addresses issues such as women's rights, the use of some reproductive technologies, and the role of women in a world that is still largely dominated by men.

If we ask authors why they write, they might reply, "Because I have something to say." What they have to say is the *theme,* the central and dominating idea in a story. In some stories, the theme will be stated clearly by the author. At the end of *James Joyce's* "Araby," the protagonist, an older man looking back on his youth, tells us quite specifically what he has learned about himself as the result of his obsession with a girl and of his desire to bring her a token of his love from a bazaar. "Gazing up into the darkness," he says, "I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger."

In other stories we may find no such convenient and explicit statement of what the story is all about. With such stories the rich interplay of elements often requires all our resources for attentive reading. And since our interpretation of a story will necessarily depend on our experience, sensitivity, and intelligence, we may find, as we return to stories or novels, that their *themes* grow more subtle and deeper as we become more imaginative readers.

Along with attention to character, fiction is also concerned with the place of individuals in their environments. *Setting* is the time and place in which the action of a poem, play or story takes place; it is the stage against which the story unfolds.

Environment is a backdrop or setting within which characters speak, move, and act. Every story must take place somewhere. Even the fantastic lands of science fiction or the ideal worlds of utopian communities must have some context, some tie to the world of our experience if we are to enter into the story and to identify with its characters. The stage against which the story unfolds is called *the setting*.

A setting may provide some contextual information to help the audience understand some aspect of the narrative. There may be social, political or cultural contexts in an environment that has an impact on the narrative.

More broadly, environment comprises the social, economic, and political conditions that affect the outcomes of people's lives. In its narrowest sense, setting is the place and time of the narration, but eventually it encompasses the total environment of the work.

A setting described vividly and memorably predisposes the reader to accept the characters and their behavior. The place in which a story or an episode from a story takes place is usually of considerable importance.

If, as in *Sherwood Anderson's* "I Want to Know Why," the story is laid in a small Kentucky town at the turn of the century, the reader will automatically draw certain conclusions not only about the scenery and architecture but also about the daily lives of the townsfolk and their social and religious attitudes. By contrast, in *Toni Cade Bambara's* "The Lesson," set in Manhattan in the 1950s, the reader will draw conclusions that call out a very different set of images and assumptions.

A writer may choose a setting which reinforces the central theme of his work (a stormy landscape may underline the emotional turmoil of a character; a bleak, isolated house may suggest loneliness and alienation, a bright sunny day may reinforce a sense of joy or happiness). The setting in these cases symbolizes the central ideas of the work and it is called a symbolic setting ("Wuthering Heights" by *Emily Bronte*, "The Chronicles of Narnia" by *C.S. Lewis*, "Lord of the Flies" by *William Golding*, "Animal Farm" by *G. Orwell*, "The Shawl" by *C. Ozick*, etc).

In "A Room with a View" (1908), *Edward Morgan Forster* (1879-1970) explores the nature of love and describes the emancipation of Lucy Honeychurch from the oppressive morality and values of English middle-class society. Italy offers the ideal *background* for liberation and spontaneity, and helps the protagonist to gain victory over the external restraints of social conventions.

Most of *Thomas Hardy's* stories take place in the fictional county of Wessex, a place of gloomy landscapes well suited to stories of tragedy. *Th. Hardy* modeled Wessex on the county of Dorset, his birthplace.

There are three basic types of settings:

1. *Nature and the Outdoors*. The narrative world is an obvious location for the action of many narratives and plays. It is therefore important to note 1) *natural surroundings* (hills, shorelines, valleys, mountains, meadows, fields, trees, lakes, streams), 2) living creatures (birds, dogs, horses, snakes), and also 3) the times, seasons, and conditions in which things happen (morning or night,

summer or winter, sunlight or cloudiness, snowfall or blizzard, heat or cold) — any or all of which may influence character and action.

2. *Objects of Human Manufacture and Construction*. To reveal or highlight qualities of character, and also to make literature lifelike, authors include many details about objects of human manufacture and construction. Houses, both interiors and exteriors, are common, as are possessions such as walking sticks, garden paths, park benches, toys, necklaces, or hair ribbons.

3. *Cultural Conditions and Assumptions*. Just as physical setting influences characters, so do historical and cultural conditions and assumptions (ex., a belief in modern and scientific age, the brutal oppressiveness and obscene prison-camp conditions, artistic and peaceful way of life).

Closely related to setting is *atmosphere*, the aura or mood of a story. Atmosphere, however, goes beyond setting by establishing the general pervasive feeling aroused by the work, which shapes the reader's attitudes and expectations.

Atmosphere is the general mood of a literary work. It is affected by such strands of a literary work as *plot*, *characters*, *details*, *symbols* and *language means*. The atmosphere may be peaceful, calm, cheerful, cheerless, gloomy, etc.

In literature, mood is the feeling created in the reader. This feeling is the result of both the tone and atmosphere of the story. The author's attitude or approach to a character or situation is the tone of a story and the tone sets the mood of the story. Atmosphere is the feeling created by mood and tone.

Some common *moods* found in literature include:

1. *Cheerful*: This light-hearted, happy mood is shown with descriptions of laughter, upbeat song, delicious smells, and bright colors. A cheerful mood fills you with joy and happiness.

P.L. Travers in "Mary Poppins" creates a cheerful mood throughout the story by using silly words, such as "supercalifragilisticexpialidocious", taking the reader on wild adventures with the children and filling the pages of the book with scenes that make you laugh out loud.

2. *Humorous*: This mood is silly and sometimes ridiculous. Characters will do and say odd or funny things. This mood can

be used to alleviate a somber or dangerous situation or to ridicule or satirize a situation. *Jane Austin* in "Pride and Prejudice" uses humor and absurd characters to take a comical look at love, reputation, and class.

3. *Idyllic*: This is a calm and peaceful feeling, and the mood can sometimes be created by describing a natural setting, like in the countryside, as in this example from *Charles Dickens'* "Pickwick Papers": "The river, reflecting the clear blue of the sky, glistened and sparkled as it flowed noiselessly on."

4. *Madness*: This is a chaotic mood where random things happen, characters may feel out of control, and there seems to be no reason for what is happening. Madness can be clearly seen in *Edgar Allen Poe's* "The Black Cat."

5. *Melancholy*: This mood is described as pensive and sad. It can be seen in the poem, "The Love-Song of J. Alfred Prufrock" by *T.S. Eliot*.

6. *Mysterious*: In this mood, things are hidden and puzzling. The reader really doesn't know what is going on, at least not for a while. Here's an example from *Edgar Allan Poe's* "The Raven": "Deep into that darkness peering, long I stood there wondering, fearing, doubting, and dreaming dreams no mortal ever dared to dream before."

7. *Romantic*: To create a romantic mood, the setting needs to be beautiful, bright and carefree. This can be a candlelit dinner, a picnic on a beach, or sailing into the sunset. A romantic mood can also be set by emotive words spoken by the characters.

For example, in "A Farewell to Arms" *Ernest Hemingway* wrote, "Why, darling, I don't live at all when I'm not with you." Instantly, you should feel the amount of love one character is expressing to the other.

The atmosphere takes the readers to where the story is happening and lets them experience it much like the characters. The ghost stories of childhood provide a familiar example. Such trappings as creaking doors, blood-curdling shrieks, and the sound of mysterious footsteps in dark corridors evoke an atmosphere of terror. *Edgar Allan Poe* was a master of such effects, as the opening passage of "The Fall of the House of Usher" demonstrates.

"During the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was — but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable, for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me — upon the mere house, and the simple landscape features of the domain, upon the bleak walls, upon the vacant eye-like windows, upon a few rank sedges, and upon a few white trunks of decayed trees — with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium: the bitter lapse into everyday life, the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart, an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it — I paused to think — what was it that so unnerved me in the contemplation of the House of Usher".

Atmosphere, as this passage illustrates, does not depend on *setting* alone. The rhythm of the sentences, the brooding tone of the narrator, and the stylistic devices ("vacant eye-like windows") all contribute to the atmosphere of evil.

2.1.2. Task: *Find out some more stylistic devices that create the atmosphere of the impending doom.*

Point of view is the vantage point or perspective from which a story is told. Point of view refers to both position (the narrator's proximity to the action in time and space), and person (the narrator's character and attitude). There are four basic points of view:

Third-person omniscient obtrusive narrator. The obtrusive or intrusive narrator interrupts the narrative to speak directly to the readers, expressing his views on the characters or events. The narrator, usually assumed to be the author, tells the story.

He or she can move at will through time, across space, and into the mind of each character to tell us anything we need to know to understand the story. The omniscient obtrusive narrator may step into the story for various reasons. He can:

1) sum up past events and anticipate future development in the story;
2) provide missing information;
3) comment on what is happening in the story;
4) make generalizations;
5) moralize and philosophize;
6) guide the reader's interpretation;
7) digress on subjects that have little or nothing to do with the story;
8) involve the reader more directly in the story;
9) encourage the reader to question the reliability of what he is reading.

This kind of narrator was particularly popular in the 18th and 19th centuries, for example, "Emma" and "Pride and Prejudice" by *Jane Austen*, "No Name" by *William Wilkie Collins* (1824-1889), "Silas Marner" by *George Eliot*, etc.

While *the omniscient point of view* might seem at first glance the most flexible and functional, the author who adopts it pays a price. The reader may very well feel remote from the action. Certainly the reader will not as easily identify with the protagonist.

In the third-person omniscient narration the narrator is outside the story and refers to people in the story using the third person pronoun 'they'. Sometimes a text does not include only the narrator's thoughts, comments and reactions. It also incorporates the point of view of characters within the story. The technique of shifting from one point of view to another is called *free indirect speech*.

Third-person limited omniscient narrator. The author who does not wish to sacrifice omniscience but who still hopes for greater reader identification with the protagonist may elect to tell the story from the *limited-omniscient point of view*. Continuing to write in the third person, the author limits himself or herself to what is known by one character. Although the author is still the narrator, he or she gives up total omniscience and limits the

point of view to the experience and perception of one character in the story. Instead of knowing everything, the reader knows only what this one character knows or is able to learn.

Authors frequently use the limited third-person point of view to allow us to share the feelings of a character in mysterious or unfamiliar situations. For example, in “Alice in Wonderland” by *Lewis Carroll* we fall with Alice through the rabbit hole. We eventually land in a strange new world whose peculiarities we discover only as Alice discovers them.

In “Her First Ball” by *K. Mansfield* Leila finds herself in a kind of wonderland. *Mansfield’s* use of *the limited third-person point of view* allows us to see the wonder of it through Leila’s eyes.

In “the Portrait of a Lady” (1881) *Henry James* produced his finest work. The narration here is from *the limited point of view*. The world of this novel is seen through the eyes of Isabel Archer, a sensitive and intelligent observer. The story follows her search for self-identity and her growth to self-understanding and maturity. *The limited point of view technique* also heightens the suspense in “The turn of the Screw” (1898) by *Henry James*, a tantalizingly ambiguous story of the occult which leaves the reader guessing. The ambiguity in the story is created through the use of *the limited point of view*. The governess’s account of events is inevitably subjective — the reader never sees the character and events of the story as they really are, but only as they appear to her. It is up to each individual reader to decide whether or not he can trust what the governess is saying.

Dramatic or objective point of view. In this technique the author records in the third person what is taking place but does not enter into the minds of the characters. The action is played out before the reader without authorial comment. The author presents the external action as if it were being filmed by a movie camera. The story is presented without any attempt to comment on or interpret the characters’ private thoughts or feelings. All that the reader knows about the event must be inferred from the characters’ public words and deeds.

Such a method makes great demands on the reader but at the same time promises great rewards, since it offers us a greater share in the creative process. Many of *Ernest Hemingway’s* sto-

ries are superb examples of the objective point of view, and none is better than, "Hills Like White Elephants."

First-person point of view. The author selects one of the characters in the narrative to tell the story. This character may be involved in the action or may view it from the position of an observer. The character may tell about events as they are happening or many years after they have taken place.

A first-person narrator refers to himself as "I" and is a character in the story.

First-person narrators fall into three main categories: 1) first-person narrator who is *the central character* in the story (Robinson in "Robinson Crusoe" by *Daniel Defoe,* Victor in "Frankenstein" by *Mary Shelley*), 2) the narrator who *witnesses* the events he relates (Marlow in "Heart of Darkness" by *Joseph Conrad,* Dr Watson in "The Adventures of Sherlock Holmes" by *Sir A. C. Doyle*), and 3) first-person narrator who is *a minor participant* in the story (Nick in "The Great Gatsby" by *Scott Fitzgerald*).

In *Scott Fitzgerald's* novel, the central character and the main focus of interest is Gatsby, but because the story is told by a minor character, Nick Carraway, the reader does not have direct access to Gatsby's thoughts and feelings. For much of the novel Gatsby appears to be an enigmatic, contradictory character shrouded in mystery.

Scott Fitzgerald withholds information from the reader by using a minor character narrator to tell the story because this indirect form of narration makes the reader speculate and interpret and therefore become an active participant in the story.

In selecting *first-person point of view* to present an action, the writer enjoys a number of advantages. First, he creates an immediate sense of reality. Because we are listening to the testimony of someone who was present at the events described, we are inclined to trust the narrator and to enter into the experience. Second, the writer has a ready-made principle of selection. No story can tell everything there is to tell. The writer must make choices. A story told in the first person is necessarily *limited* to what the narrator has seen, heard, or surmised.

The difficulties of *first-person point of view* may only strike us when we try to write stories ourselves. For example, the narrator

must be present at all the essential events, or the author must invent a way of supplying the information. This can lead to the contrivances we have all come across in our reading of fiction — overheard conversations; letters opened by mistake — that strain credibility. Coincidences occur in fiction as in life, but the writer who relies too heavily on coincidence to extricate the hero from the conflict risks losing the reader's faith.

First-person point of view presents yet another difficulty. Ordinarily, we expect that the narrator should be a good judge of character and be reasonably gifted with words. A stupid or an inarticulate narrator seems a contradiction in terms. But what of the storyteller who is dishonest or is deluded by other characters in the story? Should such a storyteller be barred from the role of narrator? Not always. A gifted writer may create some of the most telling effects when the reader grasps the truth that a narrator is deceitful or fails to understand the implications of her own tale.

In trying to avoid some of the problems inherent in first-person point of view, the author may elect to have a minor character tell the major character's story. *Sir Arthur Conan Doyle* used such a method in "The Red-Headed League."

"I had called upon my friend, Mr. Sherlock Holmes, one day in the autumn of last year, and found him in deep conversation with a very stout, florid-faced elderly gentleman, with fiery red hair. With an apology for my intrusion, I was about to withdraw, when Holmes pulled me abruptly into the room, and closed the door behind me.

"You could not possibly have come at a better time, my dear Watson," he said cordially".

This method turns the narrator into a historian, reconstructing the events after the fact. Such stories maintain a strong illusion of reality, and perhaps some heroes are set off to advantage if seen from a certain distance.

"Frankenstein" by *Mary Shelley* is an example of a *first-person narrative*. The story is told by the main character, Victor, who uses the first-person pronoun 'I' to describe his experience. Reading a first-person narrative is like listening to somebody talking about themselves. It is often more involving because the experience is presented at first-hand.

The naïve or innocent narrator is often a child or a mentally immature person whose understanding of the reality he or she is describing is limited. Writers use naïve or innocent narrator: 1) to persuade the reader of a point of view without appearing pedantic; 2) to highlight issues by describing them from the innocent perspective of a child; 3) to add humour or irony to their work, for example, Elaine Risley in "Cat's Eye" by *Margaret Atwood*, *K. Mansfield's* "Her Lady's Maid".

In the *second-person point of view,* the least common of the points of view, offers the writer two major possibilities. In the first, a narrator (almost necessarily a first-person speaker) tells a present and involved listener what he or she has done and said at a past time. The actions might be a simple retelling of events. The second possibility is equally complex. Some narrators seem to be addressing a "you" but are instead referring mainly to themselves— and to listeners only tangentially — in preference to an "I". In addition, some narrators follow the usage — common in colloquial speech — of the indefinite "you". Thus, the *second-person point of view* occurs 1) when the speaker (e.g., parent, psychologist) knows more about a character's actions than the character himself or herself, or 2) when the speaker (e.g., lawyer, spouse, friend, angry person) is explaining to another person (the "you") that person's disputable actions and statements. The speaker may also use "you" to mean 3) himself or herself or 4) anyone at all. For example, the *second-person point of view* is seen in Sh. Anderson's "I'm a Fool", Lorrie Moore's "How to Become a Writer").

The use of point of view has been an extremely fruitful source of experimentation for the modern writer. The variations and shadings are infinite. Readers may come to feel that of all the elements of fiction, the point of view of a story most readily leads them into a consideration of the meaning of the work.

Irony always involves a contrast, a disparity between the expected and the actual, between what is and what seems to be. A speaker uses irony, for example, when he deliberately says something that he does not mean, but reveals by hip tone what he does mean: "A fine friend you are!"

Irony, however, is not merely verbal but can be inherent in a situation where there is a marked discrepancy.

Like symbolism, irony is subtle and indirect. It creates its effects by implication and requires the active participation of the reader to achieve its ends.

W.S. Maugham's irony is at its brightest in "Cakes and Ale". This novel is a description of the backstage of the carrier of letters which is familiar to every writer who is willing to succeed. *W.S. Maugham's* irony has some peculiarities of its own. He creates ironic tonalities by playing upon contrasts and contradictions.

The ironic effect is linguistically achieved by sentences containing contradictory components, by arranging flowery expressions in emphatic parallel constructions, by reiterating the emphatic "so" before homogeneous attributes, by playing upon the key words "modesty", "sincerity", "hypocrisy" to affirm the very opposite of the obvious truth.

The elements of fiction provide only part of the entrance into the world of fiction. Conflict, plot, character, theme, setting and atmosphere, point of view, symbolism, and irony may be the most important elements of fiction, but they are not the only ones. Nor are these elements merely pieces of a jigsaw puzzle that, after a period of trial and error, can be counted upon to fit snugly together to form a picture. To complete the picture, *the reader* himself or herself must also be an element of fiction.

Every *reader*, like every story, is unique. Readers picking up a short story enter upon a process of experiment and discovery, a process that demands — and at the same time enhances — resources of intelligence and imagination.

True, we'll never find ourselves living in exactly the same settings or interacting with people exactly like the characters in the stories we read. But a good writer can shape the elements of the story so that, with a shock of recognition, we stop reading for a moment and say to ourselves, "Why, I've known this character for years!" or "I felt just that way when..." It's then that we make the crucial move from exploring the world of the story to exploring aspects of our own world. And in the search for what is significant in the lives of fictional characters, we as readers will discover that we are passing judgment on what is significant in our own. What other activity can provide this full a measure of enjoyment and insight?

The way a reader understands a text depends to a great extent on that reader's purpose in reading the text, and also on that reader's knowledge and beliefs about the world. Therefore, the process of reading is interactive, in that comprehension of a text depends not only on the writer's input but also on the reader's; the writer makes certain assumptions about the prior knowledge of the reader, and this is apparent in the text.

Finally, it must not be assumed that all readers read in the same way. There are differences in the ways they process text, and some of these differences may account for the fact that there are "good" and "bad" readers. However, little is yet known about how, why and when these differences occur.

Literary analysis, in its broadest sense, is any attempt to understand a literary text. Every time we close a book and think about what we have read we are doing some form of literary analysis. An analytical approach to literature involves careful observation and drawing conclusions. It is not simply a question of tearing a poem or story asunder and labeling the parts; it entails discovering patterns of meaning and becoming aware of the writer's intentions.

Literary analysis is a way of learning more about how literary texts are structured. The more we learn about the art of writing, the more receptive and responsive we become as readers. The analytical approach also provides the vocabulary we need to define and communicate our responses to literary texts. We must know the definitions of terms such as setting, character, plot and point of view in order to express and exchange opinions.

2.1.3. Task: *Answer the comprehension questions about* ***Part II.***

1. Give a definition to the term "plot". Speak about the pattern plots often follow. Dwell upon the flashback as one form of exposition and foreshadowing (*E. Brontë*, *W.S. Maugham*, *W.W. Collins*, etc.)
2. Speak about the indispensable ingredient of any story — conflict. Prove that conflict may come from outside and within (types of conflict).
3. Give a definition to the term "character". Characters in fiction may be referred to as major or minor characters. Expand on the statement.

4. Prove that the range of fictional characters is vast (round characters and flat characters.) Give examples.
5. Characters in fiction may be referred to as dynamic or static characters. Expand on the statement.
6. Prove that the protagonist's struggle is directed against another character — an antagonist. Give examples.
7. Idea or theme is the underlying thought of fiction. Expand on the statement. Speak about an overt theme and an implied theme. Give examples (*Ch. Dickens*, *M. Twain*, *K. Mansfield*, *E. Hemingway*, etc.)
8. Dwell upon setting within which characters speak, move, and act. Prove that "in its narrowest sense, setting is the place and time of the narration, but eventually it encompasses the total environment of the work".
9. Speak about atmosphere, the aura or mood of a story.
10. Point of view is the vantage point or perspective from which a story is told. Dwell upon third-person omniscient obtrusive narrator.
11. Speak about the peculiarities of third-person limited omniscient narrator.
12. First-person narrators fall into three main categories. Disclose each of them. Give examples. Speak about the naïve or innocent narrator.
13. In this technique the author records in the third person what is taking place but does not enter into the minds of the characters. Speak about dramatic or objective point of view.
14. How do writers create irony and ironic effect? Exemplify.
15. Speculate upon the relation of a reader and a story.

2.1.4. Task: *Complete the sentences with the words below.*

(Pace, exposition, heroine, theme, protagonist, climax, hero, suspense, denouement, event, style).

1. When a novel is written from the point of the ... it is much easier for the reader to relate to.
2. A novel must have a good ... in order for us to want to read on.
3. The mystery is built up in "Jane Eyre" and reaches its ...

when Jane discovers the existence of Rochester's wife Bertha in the attic.

4. The ... should always come in the final chapter. If a resolution comes before this point, the reader has no reason to go on.
5. The ... of a good thriller is always fast; as each problem is resolved, the next one emerges.
6. A ... or ... of a novel doesn't necessarily have to be perfect. Indeed, if they are flawed, the reader is more likely to feel sympathy.
7. Hemingway has a very simple ... that is not to everyone's taste.
8. One of the most important ... in Forster's "A Passage to India" is the trial of Aziz.
9. The ... of "Pride and Prejudice" is marriage and social standing.
10. ...isn't restricted to horror stories. There should always be a degree of doubt as to the final outcome.

Part III. Modernism in the Cultural and Historical Sense

3.1. Precursors to Modernism

3.1.1. *Read the following information about precursors to modernism and be ready to speak about modernism in general terms. Provide more examples. Link up with the Russian art and literature.*

The modern movement emerged in the late 19th century, and was rooted in the idea that "traditional" forms of art, literature, social organization and daily life had become outdated, and that it was therefore essential to sweep them aside and reinvent culture. It encouraged the idea of re-examination of every aspect of existence, from commerce to philosophy, with the goal of finding that which was "holding back" progress, and replacing it with new, and therefore better, ways of reaching the same end. In essence, the Modern Movement argued that the new realities of the 20th century were permanent and immanent, and that people should adapt to their world view, to accept that what was new was also good and beautiful.

Modernism in the cultural and historical sense is generally defined as the new artistic and literary styles that emerged in the decades before 1914 as artists rebelled against the late 19th century norms of depiction and literary form.

Some divide the 20th century into modern and post-modern periods, where as others see them as two parts of the same larger period.

Initially the movement can be described as a rejection of tradition, and a tendency to face problems from a fresh perspective based on current ideas and techniques. Thus *Gustav Mahler* con-

sidered himself a "modern" composer and *Gustave Flaubert* made his famous remark that "It is essential to be thoroughly modern in one's tastes."

Sigmund Freud offered a view of subjective states that involved a subconscious mind full of primal impulses and counterbalancing restrictions.

The ideas of *Ch. Darwin* had introduced the idea of "man, the animal" to the public mind.

At the same time *Friedrich Nietzsche* championed philosophy, in which the 'will to power', were more important than facts or things.

What united all these writers was a romantic distrust of the Victorian positivism and certainty. Instead, they attempted to explain irrational thought processes.

Out of this an attempt to find a way for knowledge to explain that which was as yet unknown, came the first wave of works. The landmarks include *Arnold Schoenberg's* atonal ending to his Second String Quartet in 1906, the abstract paintings of *Wassily Kandinsky* starting in 1903 and culminating with the founding of the Blue Rider group in Munich, and the rise of cubism from the work of *Pablo Picasso* and *Georges Braque* in 1908, as well as the works of *Marc Chagall* and *Leon Bakst*.

The doctrine of *Expressionism* provided a great impetus for experimentation in the field of art. One of the central tenets of this doctrine was that what mattered in art was not the imitation of nature but the expression of feelings through the choice of colours and lines. This naturally led to the idea that art might be made more pure by doing away with all subject matter and by relying exclusively on effects of tones and shapes. And it was the example of music, which gets on so well without the crutch of words that had suggested to artists and critics the dream of a pure visual music. However, it was one thing to talk about such possibilities in general terms and quite another to actually exhibit a painting without any immediately recognizable object. It appears that the first artist to do this was the Russian painter *W. Kandinsky* (1866—1944). He was essentially a mystic whose dislike of the values of progress and science made him long for a regeneration of the world through a new art of pure "inwardness".

In his somewhat confused and passionate book "Concerning

the Spiritual in Art", *W. Kandinsky* stressed the psychological effects of pure colour, the way in which a bright red can affect us like the call of a trumpet, his conviction that it was possible and necessary to bring about in this way a communion from mind to mind gave him the courage to exhibit these first attempts at colour music in paintings such as "Cossacks", which really inaugurated what came to be known as abstract art.

The rise of cinema and "moving pictures" in the first decade of the twentieth century gave to the modern movement an art form which was uniquely its own, and again, created a direct connection between the perceived need to extend the "progressive" tradition of the late nineteenth century.

Leading lights within the literary wing of this movement include *Virginia Woolf*, *James Joyce*, *Thomas Stearns Eliot*, *Ezra Pound*, *Wallace Stevens*, *Guillaume Apollinaire*, *Joseph Conrad*, *Marcel Proust*, *Gertrude Stein*, *Wyndham Lewis*, *Marianne Moore*, *William Carlos Williams*, and *Franz Kafka*.

Within modernity there were disputes about the importance of the public, the relationship of art to audience, and the role of art in society.

Modernists began to fashion a complete world view which could encompass every aspect of life, and express "everything from a scream to a chuckle."

3.1.2. Task: *Answer the following comprehension questions about the article. Incorporate your background knowledge.*

1. The modern movement that emerged in the late 19th century was rooted in the idea that "traditional" forms of art, literature, social organization and daily life had become outdated. Expand on the statement.
2. Did modernism encourage the idea of reexamination of every aspect of existence?
3. What should all the people do in terms of modern world view?
4. What is the definition of modernism in the cultural and historical sense?
5. Is there a certain division of the 20th century into modern

and post-modern periods?
6. Prove that what united the writers was a romantic distrust of the Victorian positivism and certainty.
7. Enumerate the most outstanding artists of that period.
8. The doctrine of Expressionism provided a great impetus for experimentation in the field of art. Speak at large.
9. Was W. Kandinsky essentially a mystic whose dislike of the values of progress and science made him long for a regeneration of the world through a new art of pure "inwardness"? Provide more details.
10. What did the rise of cinema and "moving pictures" in the first decade of the 20th century give to the modern movement?
11. Enumerate the outstanding writers who belonged to the modern movement.
12. Modernists began to fashion a complete world view which could encompass every aspect of life, and express "everything from a scream to a chuckle." Expand on the statement.

3.1.3. Task: *Summarize the key ideas of the article.*

3.2. The Essence of Modernism in Science, Art and Literature

3.2.1. *Read the following information and be ready to speak about the turn-of-the century world (the end of the 19th and the beginning of the 20th centuries). Provide more examples. Link up with the Russian literature.*

The Victorian period (1832—1900) was an age of stark contrasts and paradoxes. While Britain was at its height of its wealth, power and influence, large sections of its population lived and worked in appalling conditions. Abroad, the British empire continued to claim new territories while, at home, age-old rural communities were disappearing. The 20th century opened with great hope but also with some apprehension, for the new century marked the onset of a new millennium. For many, man'kind was entering upon an unprecedented era.

H.G. Wells's utopian studies, the aptly titled "Anticipations of

the Reaction of Mechanical and Scientific Progress upon Human Life and Thought" (1901) and "A Modern Utopia" (1905), both captured and qualified this optimistic mood and gave expression to a common conviction that *science* and *technology* would transform the world in the century ahead. *H.G. Wells* is credited with being one of the first English science fiction writers. The theme of invasion from outer space in "The War of the Worlds" was to become a constant in science fiction books and films in the 20th century.

To achieve such transformation, outmoded institutions and ideals had to be replaced by ones more suited to the growth and liberation of the human spirit. The death of Queen Victoria in 1901 and the accession of Edward VII seemed to confirm that a franker, less inhibited era had begun.

Scientific and technological advances paved the way for a better future as traditional religious beliefs began to crumble under the weight of new scientific discovery.

Britain enjoyed a surge of national pride and confidence but many people viewed the future with deepening pessimism. The growing pains and loss of consensus in Victorian society are all reflected in its literature.

Many Edwardian novelists were eager to explore the shortcomings of English social life. *H.G. Wells* — in "Kipps" (1905); "Ann Veronica" (1909), his pro-suffragist novel; and "The History of Mr Polly" (1910) — captured the frustrations of lower — and middle-class existence, even though he relieved his accounts with many comic touches.

In "Anna of the Five Towns" (1902) *Arnold Bennett* detailed the constrictions of provincial life among the self-made business classes in the area of England known as the Potteries; in "The Man of Property" (1906), the first volume of "The Forsyte Saga", *John Galsworthy* described the destructive possessiveness of the professional bourgeoisie; and in "Where Angels Fear to Tread" (1905) and "The Longest Journey" (1907) *E.M. Forster* portrayed with irony the insensitivity, self-repression, and 'philistinism of the English middle classes.

The end of the 19th and the beginning of the 20th centuries brought on the European scene fundamental political, social and economic changes, contradictions, conflicts and confrontations

which led to small and large scale wars. Great triumphs went along with dire catastrophes.

In this turn-of-the century world tensions were surfacing in virtually all areas of human endeavor and behavior: *in science*, *in arts*, *in literature*, *in fashion*, between generations.

The Victorian era with its strict social codes and ethical values, with its attempts to compartmentalize experience into the categories of good and bad, right and wrong, was over.

The transition from the Victorian to the Modern Age was practically as striking as the movement from the Middle Ages to the Renaissance. The change happened far more quickly and created a more notable sense of disorientation.

In the early years of the 20th century there sprang up new modes of thought in natural science, philosophy and psychology which could not but impact on men's frame of mind, arts and literature (*Albert Einstein*, *Jean-Paul Sartre*, *John Ruskin*, *Bertrand Russell*, *Ch. Darwin*, *James G. Frazer*, etc.)

Here we see the philosophies of relativism and existentialism, *Albert Einstein's* theory of relativity, *Sigmund Freud's* psychoanalysis.

Albert Einstein (1879—1955) introduced new notions of space and time which changed man's perception of the universe — and of himself.

The philosophical doctrine of existentialism was derived from the Danish philosopher *Soren Kierkegaard* (1813—1855) and popularized by *Jean-Paul Sartre* (1905—1980), the French writer and philosopher. According to it, man is a unique and isolated individual in an indifferent or hostile universe, responsible for his own actions and free to choose his destiny.

Essays by *Thomas Carlyle* (1795—1881), *John Stuart Mill* (1806—1873) and *John Ruskin* (1810—1900) posed questions about the consequences of industrial capitalism.

Thomas Carlyle attacked the spiritual bankruptcy of Victorian industrial society. He spoke out strongly against the materialistic spirit and utilitarian (практический) concepts of his contemporaries. *Ch. Dickens* wrote the novel *"A Tale of Two Cities"* as a serial to help launch his new weekly journal "*All The Year Round"* in the spring of 1859. It was a critical time in both his personal

and professional life. *Ch. Dickens's* setting of *"A Tale of Two Cities"* at the time of the French Revolution was doubtlessly inspired by his huge admiration for the philosopher and historian *Thomas Carlyle* whose 'wonderful book', as Dickens called it, "*The French Revolution"* (1837), includes an intensely dramatic description of the fall of the Bastille. It greatly affected *Ch. Dickens*, haunted as he was by desolate childhood memories of his own father's imprisonment in the 'Marshalsea debtors' prison.

John Stuart Mill supported several important reforms in education, trade unionism, the extension of the right to vote and the emancipation of women.

John Ruskin, a respected art critic, was interested in political, economic and social issues. He identified art with morality and claimed that the contemporary industrial society was incapable of creating great art. He wrote extensively in support of the idea that art contributes to the spiritual well-being of man.

John Ruskin advocated a greater responsibility of the state towards the weaker elements of society: the working classes, the aged and the destitute.

Bertrand Russell (1872—1970) is best known as a very important philosopher and mathematician. In the article called "The Ethics of War" (1915), Russell made it clear that his objections to the war did not rest on any general pacifism.

The Victorian age was a period of great scientific progress and many works were published in this field of study. Certainly the most influential was "On the Origin of Species" (1859) by *Ch. Darwin* (1809 -1882). In this ground-breaking work *Ch. Darwin* expounds his theory of evolution and the survival of the fittest. The book created an enormous scandal and shook the very foundation of Victorian religious beliefs.

The specific assault of science on what were thought of as necessary doctrines was perhaps the most obvious. Here the most powerful cause of scandal was the effect of the ideas of *Ch. Darwin* and other biologists on the concept of man as a special creation.

Such anthropological studies as those of *Sir James George Frazer*, whose "The Golden Bough" appeared from 1890 onwards, encouraged a relativist attitude towards the claims of one unique

religion. The general diffusion of the concepts of positivism and other philosophies hostile to Christianity made a large effect.

The Austrian psychiatrist *Sigmund Freud* (1856—1939) greatly affected the arts and literature of the old and the New World. Appearing as a method of investigating the unconscious sphere of human psyche, *S. Freud's* psychoanalysis produced a revolutionary effect upon world outlook.

"The personality is most clearly revealed when the intellect is exercising least control". *S. Freud* held that "some instincts are the basic sources of human activity". At the bottom of man's troubles lie certain disturbances.

Everything which is tabooed and suppressed, natural impulses and strivings, is driven into the subconscious. It is realized in dreams, obsessions, complexes, neuroses and fears.

In the sphere of ideas such revolutionary theories as those of S. Freud changed our conceptions of human nature and of the assumed rationality and nobleness of the human personality.

In the arts, the argument goes on, this was reflected in works which broke sharply with the conventions, both of technique and subject-matter, of the past.

Much of the art of the period was marked by disjunction, fragmentariness, the denial of logic, and the breaking of previously assumed patterns of response.

Only such an age could have produced *P. Picasso*, *J. Joyce*, *the Surrealists*, *Thomas Stearns Eliot*, *the Expressionists*, and *serial music*. This Modernist movement is, as the name suggests, to be found in all the arts and it is international in scope.

The Great European War (1914—1918), a supremely traumatic event, touched every aspect of human life. It brought revolutions, economic depressions and inflations, the breakdown of class structure, an accelerated shift from an agricultural to an urban and industrialized society, dislocation, a deep psychic depression over Europe, discontentment with civilization, alterations in human consciousness.

In this war about 770,000 British men were killed and about 2 million were wounded. British and French losses were large among the nations opposing the German-Austrian alliance.

There appeared new types of weapons. New technologies of

violence: the machine gun, the tank, the airplane, the submarine, heavy artillery, automatic rifle, barbed wire; poison gas killed and injured millions of soldiers. In some countries almost a whole generation of young men was lost.

Within the army, those most at danger were the young officers, the lieutenants and the junior captains. They were almost all middle and upper-class boys often straight from school or university who — whether they were suitable or not — were expected to command soldiers.

Later in the war, officers were promoted from the ranks but throughout the war most junior officers were young “gentlemen”. They were expected to lead the nightly attacks across “No Man’s Land”; they were expected to look after and protect their men as far as possible; they were expected to take life-and-death decisions in a situation that they knew was stupid, wasteful, and with no way out.

If they survived more than six weeks, they were luckier than the average junior officer in the trenches [Hewitt, 2006, pp. 10—11].

The horror and ‘heroism of the First World War provided somber and inspiring themes for a whole generation of English war poets, such as *Rupert Brooke* (1887—1915), *Wilfred Owen* (1893-1918), *Siegfried Sassoon* (1886—1967) and others.

The three poems: “The Soldier” by *Rupert Brooke*, “Dulce et Decorum Est” by *Wilfred Owen* and “Base details” by *Siegfried Sassoon* give three different impressions of what has come to be known as *the Great War*.

Although *Rupert Brooke* had established himself as a poet before the First World War, it was the war and Brooke’s early death that fostered his almost legendary fame. Brooke’s best poems, filled with striking phrases, are exuberant with delight in the simple pleasure of living.

Wilfred Owen is considered the best British poet who wrote in and about the First World War. The poet expressed his hatred of war and savagely and ironically described the cruelty and horror he saw at the battlefront. *W. Owen’s* well known poetic manifesto includes the statement: “My subject is War, and the pity of War. The Poetry is in the pity.”

Wilfred Owen wrote technically experimental poems. He used alliterative assonance instead of regular rhyme.

The green fields of France and the poppy-covered meadows of Belgium were transformed into dank, muddy trenches that became graveyards for millions of young men.

3.2.2. *At the turn of the century world there appeared new schools, trends, mainstreams in Science, Art and Literature. Consider some of them.*

Mind that we cannot possibly draw straight lines between mainstreams, sometimes the border is blurred. For example, at one and the same time a writer can be both a symbolist and an impressionist. Link up with the Russian Literature.

1. *Modernism* — a style of art, literature, etc. that developed in the early part of the 20th century; a search for new form of expression. The representatives are: *Thomas Stearns Eliot*, *V. Woolf*, *J. Joyce*, *E. Hemingway*, *E. M. Forster*, *Henry James*, *D. H. Lawrence*, *W. Faulkner*, *Nikolay Stepanovich Gumilyov*, *Anna Akhmatova*, *Osip Emilevich Mandelshtam*, etc.

Thomas Stearns Eliot (1888—1965) is one of the dominant figures in European Modernism. His works are not easy to understand as they refer to a broad range of myth, history, religion, allusion and symbol.

His poems raise fundamental questions about human aspirations and the nature of civilized society.

In 1948 *Thomas Stearns Eliot* received Nobel Prize for Literature. The intellectual atmosphere of the period is best exemplified in the poem “The Waste Land” (1922).

Ernest Hemingway drew heavily upon his own personal experiences. He was involved in the wars, traveled extensively and loved primitive emotions inspired by fishing, hunting and bullfighting.

E. Hemingway’s characters are often like himself: lonely heroes whose courage and independence do not guarantee victory. Defeat is an integral part of the human condition.

The essence of his talent lies in his unmatched ability to concentrate actions and events in simple yet powerful sentences where there is no space for wordy descriptions or sentimentality.

The focus of his writing is always on facts. He believed that if a writer could accurately describe the facts that cause emotion,

it was unnecessary for him to describe emotion. Other elements of *E. Hemingway's* style include interior monologue and nature symbolism.

Ernest Hemingway elaborated the theory of *"the iceberg technique"* — the greatest possible effect is achieved by the smallest possible means. Tragic facts are presented casually, key words are reiterated, and protagonists try to conceal genuine feelings in their dialogues.

Futurism — a new style of painting, music and literature which claimed to express the violent active quality of life in the modern age of machines.

Futurism — a mainly Italian and to an extent Russian phenomenon, which also had links with architecture, painting, and even music — sought to represent the disorder of the world through imaginative disorder.

The manifestoes of the mainstream were written by an Italian, *Filippo Marinetti*, and a Russian, *Vladimir Mayakovski*, in 1909 and 1912, respectively. *Poems written by Mayakovski are as follows: "A Cloud in Trousers", "The Backbone Flute", "Ode to Revolution", "My Discovery of America", "The Overmeeting", etc.*

> Barely a night becomes a dawn
> every day I see:
> someone — to "glav",
> someone — to "com",
> someone —to "polit",
> someone — to "prosvet",
> people disperse to agencies.
> Deals fall onto head like a paper snow
> barely enter the building:
> selecting about fifty —
> the most important! —
> clerks go to the different meetings…
> [*https://studbooks.net/2421696/literatura/prozasedavshiesya_perevod_angliyskiy*]

The representatives of this mainstream are: *Filippo Marinetti*, *Vladimir Mayakovski*, *Viktor Vladimirovich (Velimir) Khleb-*

nikov, *Boris Pasternak*, *Igor Severyanin, Richard Aldington*, *Hilda Doolittle*, *Ezra Pound*, *Vasilii Vasilievich Kamenskii*, *David Burlyuk*, *Aleksey Kruchenykh, Natalya Goncharova, Mikhail Larionov Olga Rozanova*, *Pavel Filonov*, *Vladimir Tatlin, etc.*)

Here we should subdivide between *Cubo-Futurism* and *Ego-Futurism*.

Cubo-Futurism, also called *Russian Futurism*, is Russian avant-garde art movement in the 1910s that emerged as an offshoot of European Futurism and Cubism.

When Aristarkh Lentulov returned from Paris in 1913 and exhibited his works in Moscow, the Russian Futurist painters adopted the forms of Cubism and combined them with the Italian Futurists' representation of the movement. *Kazimir Malevich* developed the style, which can be seen in his "The Knife Grinder" (1913).

The term *Cubo-Futurism* was first used in 1913 by an art critic regarding the poetry of members of the Hylaea group, which included such writers as *Velimir Khlebnikov*, *Aleksey Kruchenykh*, *David Burlyuk*, and *Vladimir Mayakovsky*. However, the concept took on far more important meaning within visual arts, displacing the influence of *French Cubism* and *Italian Futurism* that led to a distinct Russian style. It blended features of the two European movements. The Cubo-Futurist style was characterized by the breaking down of forms, the alteration of contours, the displacement or fusion of various viewpoints, and the contrast of colour and texture.

Cubo-Futurist artists stressed the formal elements of their artwork, showing interest in the correlation of colour, contour, form, and line. Their focus sought to affirm the intrinsic value of painting as an art form, one not wholly dependent on a narrative.

Among the more notable Cubo-Futurist artists were Lyubov Popova ("Travelling Woman", 1915), Kazimir Malevich ("Aviator" and "Composition with Mona Lisa", both 1914), Olga Rozanova ("Playing Card series", 1912-15), Ivan Puni ("Baths", 1915), and Ivan Klyun ("Ozonator", 1914), etc.

Painting and other arts, especially *poetry*, were inextricably intertwined with *Cubo-Futurism*, through friendship among poets and painters, in joint public performances, and in collaborations for theatre and ballet. Notably, the books of the "transrational"

poetry of *Velimir Khlebnikov* and *Aleksey Kruchenykh* were illustrated with lithography by *Mikhail Larionov*, *Natalya Goncharova*, *Kazimir Malevich*, *Vladimir Tatlin*, *Olga Rozanova* and *Pavel Filonov*. *Cubo-Futurism*, though brief, proved a vitally important period in Russian art in its quest for non objectivity and abstraction.

Ego-Futurism was the main school of painting and sculpture also practiced by the Russian Futurists.

Ego-Futurism was a Russian literary movement of the 1910s, developed within Russian Futurism by *Igor Severyanin* and his early followers. Ego-Futurism was born in 1911, when Severyanin published a small brochure titled “Prolog” (Ego-Futurism).

Igor Severyanin denounced excessive objectivity of the *Cubo-Futurists*, advocating a more subjective attitude.

Although other *Russian Futurists* dismissed the Ego-Futurists as childish and vulgar, *I. Severyanin* argued that he advanced such qualifies as outspoken sensuality, coinages and ostentatious selfishness, (for example, in his collection entitled “The Cup of Thunder”). The Ego-Futurists significantly influenced the *Imagists* of the 1920s.

I. Severyanin’s poems treated such extraordinary themes as “ice cream of lilacs” and “pineapples in champagne”, intending to overwhelm the bourgeois audience with a riot of colors and glamour associated with high society. In his verse, *Igor Severyanin* admired dirigibles and automobiles, everything that could convey the notion of modernity to his followers.

H.D. (born *Hilda Doolittle*) was an American poet, novelist and memoirist known for her association with the early 20th century avant-garde Imagist group of poets such as *Ezra Pound* and *Richard Aldington*. The Imagist model was based on the idioms, rhythms and clarity of common speech, and writer’s freedom to choose subject matter. *Hilda Doolittle’s* later writing developed on this aesthetic to incorporate a more female-centric version of modernism.

Viktor Vladimirovich (Velimir) Khlebnikov experimented with the Russian language, drawing upon its roots to invent huge numbers of neologisms, and finding significance in the shapes and sounds of individual letters of Cyrillic.

He wrote futurological essays about such *themes* as the possible evolution of mass communication (“The Radio of the Future”) and transportation and housing (“Ourselves and Our Buildings”). He described a world in which people live and travel about in mobile glass cubicles that can attach themselves to skyscraper-like frameworks, and in which all human knowledge can be disseminated by radio (modern Internet) and can be shown on giant displays in the streets.

Symbolism — an artistic and poetic movement using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind; the use of symbols in literature, painting, films, etc.

The representatives are: *William Butler Yeats*, *Thomas Stearns Eliot*; a famous poet, painter and engraver *William Blake*, *Ezra Pound*, *Fyodor Ivanovich Tyutchev*, *Vladimir Solovyov*, *Andrey Bely* and *Alexander Block; Hugo Simberg*, *Carlos Schwabe, etc*). It originated in late 19th-century France and Belgium.

William Butler Yeats (1865—1939) elaborated his own symbolic system of ideas which became an integral part of his poetry. His poem “Easter 1916” is a commentary on the tragic event, the Easter rebellion, which transcends mere personal opinion to achieve pure tragic symbolism that is relevant to *all* such events in human history. Although *W. B. Yeats* admires the courage and determination of the leaders of the Irish rebellion, he feels uneasy that they were willing to die in pursuit of their aim, thus creating what he termed ‘a terrible beauty’.

W.B. Yeats’s poetry, drama, criticism, essays, journalism, novels and occult writing made him one of the most versatile writers of his time. Today he is remembered for his poetry and is widely recognized as one of the greatest poets of the twentieth century. His later poetry uses plainer language, and is often more honest and more painful in its description of human nature than the poetry he wrote as a young man.

Ezra Pound (1885—1972), an American poet, founded the imagist movement, which rejected the lingering influences of Victorianism on Poetry. He emphasized the importance of the language of common speech, rather than of new poetic rhythms, and complete freedom of choice of subject matter (“The Cantos”,“Hugh

Selwyn Mauberley", "Trachinian Women", "Guide to Kulchur", "Lustra", "The Pisan Cantos", "Homage to Sextus Propertius", "Ripostes", etc).

Fyodor Ivanovich Tyutchev (1803—1873) is one of the most memorized and quoted Russian poets. *F. I. Tyutchev's* world is bipolar. He commonly operates with such categories as *night* and *day*, *north* and *south*, *dream* and *reality*, *cosmos* and *chaos*, still world of *winter* and *spring* teeming with life.

Each of these images is imbued with specific meaning. *F. I. Tyutchev's* idea of night, for example, was defined by critics as "the poetic image covering *economically* and *simply* the vast notions of *time* and *space* as they affect man in his struggle through life".

In the chaotic and fathomless world of "night", "winter", or "north" man feels tragically abandoned and lonely. Hence, a modernist sense of frightening anxiety permeates his poetry. Unsurprisingly, it was not until the late 19th and early 20th century that *F. I. Tyutchev* was rediscovered and hailed as a great poet by the Russian Symbolists such as *Vladimir Solovyov*, *Andrey Bely* and *Alexander Block*.

Cubism is a 20th century art style in which the subject matter is represented by geometric shapes. *P. Picasso* and *G. Braque* are the most famous artists connected with this style. Leading lights within the literary wing of this movement include *William Faulkner*, *Gertrude Stein*, *William James*, *Andrei Bely*, etc.

William Faulkner's style is highly *symbolic* and richly *descriptive* ("As I Lay Dying"). Events are often recounted through interior monologues. His most accomplished work, "The Sound and the Fury", makes extensive use of this technique.

Innovative in *style* and *structure*, the novel portrays the moral and social decline of a family in a four-part framework, with each section told by a different *narrator*. *W. Faulkner's* psychological analysis and successful stylistic experimentations make him the author who, building on a strictly local tradition, was able to create works of universal value.

Gertrude Stein's works include novels, plays, stories, libretti and poems written in a highly idiosyncratic, playful, repetitive, and humorous *style*. These *stream-of-consciousness experiments* and *rhythmical essays* can be seen as literature's answer to *Cub-*

ism, plasticity, and collage ("The Making of Americans"). Many of the experimental works such as "Tender Buttons" have since been interpreted by critics as a feminist reworking of patriarchal language. Despite *G. Stein's* work on *automatic writing*, she did not see her work as automatic, but as an 'excess of consciousness'.

Gertrude Stein collected cubist paintings, especially those of Picasso and Cézanne. They influenced her idea of equality, distinguished from universality: "the whole field of the canvas is important". Rather than a figure/ground relationship, "Stein in her work with words used the entire text as a field in which every element mattered as much as any other". It is a subjective relationship that includes multiple viewpoints.

G. Stein used many Anglo-Saxon words and avoided words with "too much association". Social judgment is absent in her writing, so the reader is given the power to decide how to think and feel about the writing. Anxiety, fear and anger are also absent, and her work is harmonic and integrative (serving or intending to unify separate things).

Stein predominantly used *the present progressive tense*, creating a continuous present in her work. In addition Stein's work is funny, and multilayered, allowing a variety of interpretations and engagements.

Existentialism — the modern believes and teachings of *S. Kierkegaard*, *J.P. Sartre*, *M. Heidegger*, *A. Camus*, etc, that people are alone in a meaningless world, that they are completely free to choose their actions. The representatives are: *Franz Kafka*, *Jean-Paul Sartre*, *Samuel Beckett*, *Chuck Palahniuk*, etc.

The term *"existentialism"* refers to a literary movement of the mid-twentieth century which holds that man has complete freedom to determine his own fate. The actions he chooses determine his existence. He is an individual, unique and independent. It is this singular individuality, in fact, that allows him to exist at all.

The philosophical doctrine of existentialism was derived from the Danish philosopher *Soren Kierkegaard* (1813—1855) and popularized by *Jean-Paul Sartre* (1905—1980), the French writer and philosopher.

According to it, man is a unique and isolated individual in an indifferent or hostile universe, responsible for his own actions

and free to choose his destiny.

Some of the most significant examples of literary existentialism can be found in the works of *Fyodor Dostoyevsky*, a 19th-century Russian novelist who was not even technically an existentialist because he wrote so long before anything like a self-aware existentialism existed. *F. M. Dostoyevsky* was, however, very much a part of the 19th century protests against the common philosophical argument that the universe should be treated as a total, rational, comprehensible system of matter and ideas — exactly the attitude that existentialist philosophers have generally criticized.

According to *F. M. Dostoyevsky* the universe is much more random and irrational than we want to believe. There is no rational pattern, there is no overarching theme, and there is no way to fit everything in neat little categories. We might think that we experience order, but in reality the universe is quite unpredictable. Ultimately, *F. M. Dostoyevsky* seems to argue, we can only find our way by turning to *Christian love* — something that *must be lived, not understood philosophically*.

Another author commonly associated with existentialism even though he himself never adopted the label would be the Austrian Jewish writer *Franz Kafka*. His books and stories frequently deal with an isolated individual coping with malevolent bureaucracies — systems that appeared to act rationally, but which upon closer inspection were revealed to be quite irrational and unpredictable. Other prominent themes of *F. Kafka*, like anxiety and guilt, play important roles in the writings of many existentialists.

In 1953 *Samuel Beckett's* play "Waiting for Godot" established him as one of the most original and influential dramatists of the century (1906—1989). In the play two homeless men are waiting for the enigmatic 'Godot'. To pass the time they tell jokes, play games, eat, sleep and speculate about Godot. When it is clear that Godot will not arrive they consider suicide, but then simply decide to leave. The play ends with the two characters motionless as they stare vacantly into the emptiness of the audience. *Samuel Beckett's* works, in which there is almost no characterization, or plot, or final solution, have dark and recurring themes: man's struggle against the futility of life, his sense of loneliness and boredom, and the impossibility of establishing communication

with others. In *S. Beckett's* plays lonely people exist in gloomy, empty, alien environments. They are paralysed by their hopelessness and inability to take action. Their alienation is expressed in concise, syncopated language that does not help them to achieve meaningful communication.

If we refer to the contemporary writers, we can see that the narratives of *Chuck Palahniuk's* books, for example, are often structured into the middle of a story; without preamble, starting at the temporal end, with the protagonist recounting the events that led up to the point at which the book begins.

In what the author refers to as *a minimalistic approach*, his writings include a limited vocabulary and short sentences to mimic the way that an average person telling a story would speak.

In an interview, he said that he "prefers to write in verbs instead of adjectives". *Repetitions* of certain lines in the story narrative are one of the most common characteristics of his *writing style*, being dispersed within most chapters of his novels. There also are some *repetitions* between novels, noting that the color 'cornflower blue' and the city of Missoula, Montana appear in many of his novels.

Impressionism — a style of painting which produces effects, esp. of light, by use of color rather than by details of form and a style of music that produces feelings and images by the quality of sound. In art the representatives are: *Claude Monet, Alfred Sisley*, *Paul Cezanne*, *Konstantin Korovin*, *Vincent Van Gogh*, etc. In literature the landscape includes: *Thomas Hardy*, *Henry James*, *Joseph Conrad*, *Hart Crane*, *Marcel Proust*, *K. D. Balmont*, *In. F. Annensky*, etc.

The term *Impressionism* has also been used to describe works of literature in which writers select details to convey the sensory impressions of an incident or scene. Impressionist literature is closely related to *Symbolism*. Authors such as *Virginia Woolf*, *D.H. Lawrence*, and *Joseph Conrad* have written works that are Impressionistic in the way that they *describe* rather than *interpret* the impressions, sensations and emotions that constitute a character's mental life.

All of *Thomas Hardy's* fiction reflects his deep pessimism. In the world he describes, man cannot fight against a malign fate

which corrupts any possibility of happiness and leads him towards tragedy. Most of *Thomas Hardy's* novels are told from *the third-person omniscient point of view*, which allows the narrator to intervene and comment on the action. Colorful, convincing dialogue and moving descriptions are also characteristic of his art.

Joseph Conrad's works were inspired by his journeys, hence the exotic and lush landscapes and romantic atmosphere.

However, *J. Conrad* exploited the sea and life on ships as a background against which he set the ambiguities and moral dilemmas of the individual.

He thus analyzed men and their reactions in exceptional circumstances, put under the test of loneliness and extreme situations. This is exemplified in "Heart of Darkness" (1902), "Lord Jim" (1900), "Typhoon" (1902) and "Nostromo" (1904) where the characters' values and qualities, tested in a moment of crisis, reveal their inadequacy and conflicts of tragedy.

Style and literary techniques. In all his works *J. Conrad* made extensive use of *symbolism* and striking *visual imagery*. He tried to convey the complexity of experience by experimenting with *narrative technique*. Several of his stories are told from multiple points of view.

His creation of an intermediate narrator in "Heart of Darkness" who, although involved in the action, sticks to the facts in his storytelling, anticipates *the narrative technique* of modernist novels where the narrator totally disappears.

Realism — the style of art and literature in which everything is shown or described as it really is in life. Leading lights within the literary wing of this movement include *Herbert G. Wells*, *John Galsworthy*, *Arnold Bennett*, *John Steinbeck*, *Theodore Dreiser*, *Upton Sinclair*, *Jack London*, *Henry James*, *Mark Twain*; *Leo Tolstoy*, *Anton Pavlovich Chekhov*, *Alexander Ivanovich Kuprin*, *Vladimir Galaktionovich Korolenko*, etc.

H.G. Wells, *J. Galsworthy*, *A. Bennett* are referred to as Edwardian realists because they observed society very closely and in great detail. They described various segments of English society in highly realistic terms.

One of the most popular wtiters was *Arnold Bennett* (1867—1931), who wrote about provincial life in the area around Stoke in

central England. Studies by *Margaret Drabble* (1974), *John Carey* (1992) and others have led to a re-evaluation of *A. Bennett's* work. His finest novels, including "Anna of the Five Towns" (1902), "The Old Wives' Tale" (1908), "Clayhanger" (1910) and "Riceyman Steps" (1923), are now widely recognised as major works.

Equally realistic was *John Galsworthy's* (1867—1933) series of novels published under the title of "The Forsyte Saga" (1922). In great detail, the author traces the ups and downs of the upper-class Forsyte family over three generations.

Jack London's tales of adventure set in the Far North have never lost their popularity, especially "The Call of the Wild" (1903) and "White Fang" (1906). Jack London was also passionately interested in politics, and in "The Iron Heel" (1908) he predicted a Fascist revolution.

Like *Jack London, Theodore Dreiser* (1871—1945) came from a difficult background and set out to describe life as it was really lived without hiding the nastier sides of existence. Although his novels are sometimes structurally flawed, his powerful and originall descriptions of the fate of a wide variety of representative characters have secured his reputation as a leading American writer. Among his best works are the trilogy "The Financier" (1912), "The Titan" (1914) and "The Stoic" (1947), about business corruption [Delaney, 2010, p. 188].

Expressionism — a style of painting, music, poetry, drama or fiction in which the artist or writer seeks to express the inner world of emotion rather than external reality. Such artists as *Gustav Klimt*, *Egon Shiele*, *Edward Munch*, etc. are the representatives of this mainstream.

Jackson Pollock was the leading artist in the American abstract expressionist movement. He developed his signature style of 'drip painting' (1950). The technique involved the random scattering of paint over a blank canvas. Many other artists of the same period began to abandon traditional depiction of the natural world, and to seek other means of expression instead.

In literature the landscape includes: *James Joyce*, *David H. Lawrence*, *Sylvia Plath*, *Robert Lowell*, *Adrienne Rich*, *Joseph Brodsky*, *Allen Ginsberg*, *Jack Kerouac*, *Evgenii Ivanovich Zamyatyn*, *Leonid Nickolaevich Andreev*, etc.

Poets like *Sylvia Plath* (1932—1963) and *Robert Lowell* wrote a very private form of verse that came to be known as *confessional poetry*. Sylvia Plath wrote a much more personal form of poetry. Her tormented inner life influenced her work which often deals with illness, sadness and death. Her major collection, "Ariel", also contains poems which display *Plath's* wit, sense of humour and ability to delve beneath the surface of superficial reality.

While the *themes* of *Sylvia Plath's* early poems are mostly about death, her later work shows the complex personality of a woman in search of her own identity. Her concern for the condition of women, which emerges in both her poetry and her autobiography, made her into a spokesperson for feminism. She was also deeply concerned with issues such as *consumerism*, *the misuse of mass-media* and *technology* and *the exploitation of man and the environment*.

Like *Sylvia Plath*, *Robert Lowell* (1917—1977) shocked his readers with the highly confessional nature of his collection, "Dolphin".

A number of American poets have earned international reputations. *The Beat Poets*, like *J. Kerouac* in fiction, became artistic mouthpieces for the younger generations. The poetic equivalent of *Jack Kerouac* was *Allen Ginsberg*, whose poetry has been inextricably linked with *the Beat Generation*. His highly influential collection, "Howl and Other Poems" (1956), was a ringing condemnation of American society at the time.

Allen Ginsberg used a very elastic form of free verse and had a preference for long lines which were also sometimes used by America's national poet and one of *Ginsberg's* major influences, *Walt Whitman*.

Aestheticism — an approach to art exemplified by the Aesthetic Movement (*Aubrey Beardsley* in art; *Walter Pater*, *Oscar Wilde*, etc, in literature).

Oscar Wilde (1854—1900) was an Irish-born poet, dramatist and novelist, a leader of an Aesthetic Movement which advocated 'art for art's sake'. Wilde's style is famous for *paradox*, a statement or proposition seemingly contrary to common sense, yet possibly true in fact and full of significance.

Oscar Wilde expressed his talent in poetry, fiction and drama. Today he is remembered for his beautifully written fairy

tales, his intriguingly ambiguous novel “The Picture of Dorian Gray” and his delightful and witty plays, which are still widely performed.

New aesthetics led to a broadening the scope of problems to be described.

The matter of poetry and prose could now be anything the poet and the writer were capable of digesting, they learned to find beauty in traditionally ugly things. Art was no longer a vision of grace, harmony and beauty.

A *paradox* is a statement which initially seems absurd or self-contradictory and yet turns out to have a valid meaning.

Oscar Wilde created paradoxes by turning the clichés of common belief on their head and revealing new and unconventional perspectives on life. “Experience is the name everyone gives to their mistakes”. “Whenever people agree with me, I always feel I must be wrong”. “One should always be in love. This is the reason one should never marry.”

Spiritual crises affected young and old, female and male. The faith was gone, along with it, fixity. Movement, melancholy and neurosis remained. Hence, there appeared the term “the neurotic generation” Everybody wanted newness. The craving for newness was rooted in what was regarded by radicals as the bankruptcy of history. Intellectuals and artists were clamoring for the purification of the world. They were discontented with the fruits of civilization, which was doomed to an inglorious end.

Surrealism — a modern type of art and literature in which the painter, writer, etc., connects unrelated images and objects in a strange dreamlike way; famous painters include *Marc Chagall* and *Salvador Dali*, *Joan Miro*, etc.

Surrealist art used puzzling, dreamlike, often disturbing images to represent the inner workings of the human mind. The Spanish painter *Salvador Dali* (1904—1989) was the best-known and the most eccentric of the Surrealist painters. He was influenced by *S. Freud’s* theories of psychology, and described his paintings as ‘dream photographs’ (for example, “Sleep” by *Salvador Dali* (1937)).

In literature the landscape includes: *Guillaume Apollinaire*, *André Breton*, *Louis Aragon*, and *Paul Eluard*. *A. Breton* wrote

the manifesto of Surrealism in 1924. This was a prevalently French movement whose influence was to last until the 1960s. The poets *P. Eluard* and *L. Aragon* are other significant members of this movement, which stressed the subconscious or irrational significance of imagery created by the exploitation of chance effects and unexpected juxtapositions.

During this period of turmoil and change old truths were called into question and certainty was replaced by doubt. In religion and ethics, in politics and social institutions, in philosophy and aesthetics tradition was overturned and new answers to eternal questions were postulated.

Victorian moral standards were assaulted and shattered. Moral constraints of the home and paternal authority slackened. Women were brought into labour force by the absence of men. No longer was the pattern of Victorian family life acceptable.

The after-war morality was a new one without socially imposed rules, sanctions, obligations and restrictions on the human personality. People started to believe in personal morality transgressing the accepted social norms.

The young rebelled against an older generation. Old authority and traditional values no longer had credibility.

Young people insisted that "the meaning of life lay in life itself, in the art of living, in the vitality of the moment. The twenties witnessed, as a result, hedonism and narcissism, the cult of youth, youth worship".

The new intellectual impulses behind the quest for liberation came to be named as modernism. *Modernism* is a search for new form of expression.

There appeared a great variety of social, ethic and aesthetic attitudes incessantly debating among themselves.

3.2.3. Task: *Answer the following comprehension questions about **Part III**:*

1. The Victorian period (1832—1900) was an age of stark contrasts and paradoxes. Expand on the statement.
2. Many Edwardian novelists were eager to explore the shortcomings of English social life. Speak in details.

3. In the early years of the 20th century there sprang up new modes of thought in natural science, philosophy and psychology which could not but impact on men's frame of mind, arts and literature. Speak at large.
4. Speak about the the Great European War (1914-1918).
5. The horror and 'heroism of the First World War provided somber and inspiring themes for a whole generation of English war poets. Expand on the statement.
6. What is modernism? Name its representatives in literature.
7. Give a definition to the notion "Futurism."
8. Speak about Cubo-Futurism and Ego-Futurism.
9. What is impressionism? Name its representatives in art and literature.
10. Symbolism is an artistic and poetic movement using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind. Speak in details.
11. What is cubism? Name its representatives in art and literature.
12. Speak about existentialism.
13. Impressionism is a style of painting which produces effects (esp., of light) by use of color rather than by details of form and a style of music that produces feelings and images by the quality of sound. Speak in details.
14. What is realism? Name its representatives in art and literature.
15. "Expressionism is a style of painting, music, poetry, drama or fiction in which the artist or writer seeks to express the inner world of emotion rather than external reality." Speak in details.
16. What is aestheticism? Name its representatives in art and literature.
17. Give a definition to the notion "surrealism."

Part IV. Symbol and Symbolism in Literature

4.1. Cultural and Contextual Symbols

4.1.1. *Read the following information and be ready to speak about symbols and symbolism in art and literature. Provide more examples. Link up with the Russian literature.*

Most successful stories are characterized by compression. The writer's aim is to say as much as possible as briefly as possible. Writers choose the details and incidents that contribute most to the meaning they are after; they omit those whose usefulness is minimal.

As far as possible they choose details that are multi-valued — that serve a variety of purposes at once. A detail that expresses character at the same time that it advances plot is more useful than a detail that does only one or the other.

One of the resources for gaining compression is *symbol*. A literary symbol is something that means *more* than what it is. It is an object, a person, a situation, an action, or some other item that has a literal meaning in the story but suggests or represents other meanings as well.

A *symbol* is a sign, something that stands for more than itself. The letters f l a g form a word that stands for a particular objective reality. A flag, in turn, is a colored cloth that represents a nation. But a flag is more than an identifying sign. Our lives are filled with such conventional symbols, and we are largely in agreement as to their meaning. The rose stands for love, the diamond ring for betrothal, the wedding ring for marriage; laurel wreath is a symbol of victory and honor. In some countries the laurel wreath is used as a symbol of the master's degree. The wreath is given to young masters at the university graduation ceremony. The word

"laureate" in "poet laureate" refers to *the laurel wreath*. It also symbolizes eloquence.

The words *symbol* and *symbolism* are derived from the Greek word meaning "to throw together". A symbol creates a direct meaningful equation between 1) a specific object, scene, character, or action and 2) ideas, values, persons, or ways of life [Roberts, 2001, p. 938].

All readers recognize the power of language in fiction, and its ability to move us to laughter and to tears. That language, a system of abstract sounds and signs, should affect us so powerfully remains one of the mysteries of human nature. Language gains its emotional power from the fact that it is symbolic.

A symbol 1) something which represents or suggests something else, such as an idea or quality [Longman Dictionary of English Language and Culture, 1992, p. 1343].

Symbol — something that stands for or represents something else [Delaney, 2010, p. 238].

Conventional symbols appear in fiction just as they appear in daily speech. But in fiction, writers also employ symbols in a more specialized way and for a particular purpose. When a writer sets out to tell a story, he uses language to describe the world of everyday experience he shares with his readers.

At the same time, he recognizes that the words and phrases he selects for his tale will have implications that go well beyond the immediate action or character being described. In fact, the writer selects a word or phrase precisely because of its implications, because it enables him to transcend the action or character he is describing and give his story the greatest possible meaning.

In painting and sculpture, symbols are easily recognized, for to tell a story visually, the artist must make every object count.

In the painting "The King and the Beggar Maid" by *Sir Edward Burne-Jones* (1833—1898), a British artist and designer, the artist imagines the King sitting at the girl's feet, gazing at her in adoration.

Burne-Jones said that the King should look like a king and the beggar should look like a Queen, and he had certain details such as the crown and the maid's dress specially made for him

so that he could capture the detail. The maid is holding a bunch of anemones; some of them have fallen on the steps by the King.

The flowers are a symbol of unrequited love, and there is a lot of personal feeling in this painting, as there is in much of *Burne-Jones's* work.

When we first encounter a symbol in a story (or a poem or a play), it may seem to carry no more weight than its surface or obvious meaning. It can be a description of a character, an object, a place, an action, or a situation, and it may function perfectly well in this capacity.

What makes a symbol symbolic is its capacity to signify additional levels of meaning — 1) major ideas, 2) simple or complex emotions, or 3) philosophical or religious qualities or values.

A symbol may suggest a cluster of meanings. This is not to say that it can mean anything we want it to: the area of possible meanings is always controlled by the context. Nevertheless, this possibility of complex meaning, plus concreteness and emotional power, gives the symbol its peculiar compressive value.

There are two types of symbols: *cultural (universal)* and *contextual (private, or authorial).*

Many symbols are generally or universally recognized and are therefore *cultural* (also called *universal*). They embody ideas and emotions that writers and readers share as heirs of the same historical and cultural tradition. When using cultural symbols, a writer assumes that readers already know what this or that symbol represents.

Cultural or *Universal Symbols* are widely known and recognized (for example, the association of white color with innocence, red — with passion, etc.).

Cultural Symbols often allude to other works from our cultural heritage, such as 1) *the Bible*, 2) *ancient history and literature*, and 3) *works by the British and American writers*. Sometimes understanding a story may require knowledge of 4) *politics* and *current events*.

The ability to recognize and identify *symbols* requires perception and tact. The great danger is a tendency to run wild — to find symbols everywhere and to read into the details of a story all sorts of fanciful meanings not legitimately supported by it.

Cultural symbols are drawn from history and custom, such as many *Christian religious symbols*. References to the lamb, Eden, shepherd, exile, the Temple, blood, wine, bread, the cross, and water — are all Jewish and/or Christian symbols.

Sometimes these symbols are prominent in a purely devotional context. In other contexts, however, they maybe contrasted with symbols of warfare and corruption to show how extensively people neglect their moral and religious obligations.

Longman Dictionary of English Language and Culture (1992) and the Wordsworth Dictionary of Phrase and Fable (1993) give the following definitions of the universally recognized or conventional symbols:

Creation — according to the Bible story, God made the Universe, the earth, and all the animals. He then made Adam, the first man, out of dust, and Eve, the first woman, from one of Adam's ribs. *This took God six days, and on the seventh day he rested*.

Noah's Ark is the vessel in which God saves Noah, his family, and a remnant of all the world's animals from a world-engulfing flood, the divine flood that intended to wipe out all life. *Noah* is the man chosen by God to build an Ark in which he saved his family and two of every kind of animal from a terrible flood which covered the Earth. The story of the flood closely parallels the story of the creation: a cycle of creation, and re-creation, in which the ark plays a central role.

Eden is a paradise, the country and garden in which Adam was placed by God. Adam and Eve, the first human beings, lived there before their disobedience to God. The word means delight and pleasure. It is thought of as a place or state of complete happiness ("Paradise Lost" by *John Milton* (1608—1674)).

Snake — in the Bible (also called a serpent) is the creature that persuades Eve, the first woman, to take a bite of an apple that God has forbidden Adam and Eve to eat. So that is why they have to leave the perfect world of the Garden of Eden. Because of the snake's evil action, God punishes it by making it crawl on its belly forever. This is why in Christianity the snake has a strong association with evil.

Exile — God tells Adam and Eve that they must not eat apples from the Tree of Knowledge, but a serpent persuades Eve to take

one and share it with Adam. As a punishment God makes them leave the Garden of Eden. (In modern interpretation: the state of being barred from one's native country, typically for political or punitive reasons).

Star in the East is the star which, according to the Bible, appeared in the sky when Jesus was born, to show the way to the place of his birth. Star in the East is a traditional symbol of Jesus Christ.

Lamb in Christian art is the emblem of the Redeemer. "Behold the Lamb of God, which taketh away the sins of the world."

The Lamb of God is another name for Jesus Christ. Christian doctrine holds that divine Jesus chose to suffer crucifixion as a sign of his full obedience to the will of his divine Father, as an 'agent and servant of God'. In Christian theology the Lamb of God is viewed as foundational and integral to the message of Christianity.

Shepherd (sheep, flock) — in the Christian religion Jesus Christ is often called "the good shepherd" because he looks after his people in the same way that a shepherd looks after his sheep. The good shepherd is a name used for Jesus Christ in the Bible.

The Temple is mentioned many times in the New Testament. Jesus prays there and chases away merchants from the courtyard, turning over their tables and accusing them of desecrating a sacred place with secular ways.

Bread and Wine — in Christianity, bread and wine is used in a sacred rite called the Eucharist, which originates in the Gospel account of the Last Supper describing Jesus Christ sharing bread and wine with his disciples and commanding them to "do this in remembrance of me".

The cross is a Christian symbol originating with the crucifixion of the Redeemer. The cross is one of the most ancient human symbols, and has been used by many religions, most notably Christianity.

It may also be seen as a division of the world into four elements or cardinal points (AIR, SOIL, FIRE AND WATER), and alternately as the union of the concepts of *divinity* — the vertical line; and *the world*, the secular life — the horizontal line.

The Crown of Thorns — a crown of small, sharp, pointed thorns which, according to the Bible, was placed on Jesus Christ's

Head when he was crucified [Longman Dictionary of English Language and Culture, 1992, p. 307].

According to the New Testament, a woven crown of thorns was placed on the head of Jesus during the events leading up to his crucifixion. It was one of the instruments of the Passion, employed by Jesus' captors both to cause him pain and to mock his claim of authority. It is mentioned in the gospels of Matthew ("And when they had plaited a crown of thorns, they put it upon his head, and a reed in his right hand: and they bowed the knee and mocked him, saying Hail, King of the Jews!" 27:29), Mark (15:17) and John (19:25).

Easter — a Christian holy day in March, April or May when Christians remember the death of Jesus Christ on the cross and his return to Life and victory over Death. Thus, the aforesaid symbols are considered to be *cultural* or *universal* symbols.

Many Cultural or Universal symbols are drawn directly from nature (day, night, fire, rock; winter, spring, summer, autumn). Natural universal symbols are *springtime* and *morning*, which signify beginning, growth, hope, optimism, and love. Spring, summer, autumn and winter bring together the ancient beliefs in the circularity of the natural world's movement through life and death to new life, with the Christian belief in spiritual life after physical death.

Ordinary *water,* because living creatures cannot live without it, is recognized as a symbol of life. It has this meaning in the ceremony of *Baptism*, and it may convey this meaning and dimension in a variety of literary contexts.

Thus, a *spouting fountain* may symbolize optimism as upwelling, bubbling life, and a stagnant pool may symbolize the pollution and diminution of life.

Water is also a universal symbol of love and sexuality, and its condition or state may symbolize various romantic relationships.

For instance, stories in which lovers meet near a turbulent stream, a roaring waterfall, a beach with high breakers, a wide river, a stormy sea, a mud puddle, or a calm lake *symbolically* represent love relationships that range from uncertainty to serenity.

While speaking about *Cultural or Universal symbols* we can also come across *animals and birds* in symbolism.

A unicorn is “a mythical and heraldic animal, represented by medieval writers as having legs of a buck, the tail of a lion, the head and body of a horse, and a single horn, white at the base, in the middle of its forehead. The body is white, the head is red, and eyes are blue” [The Wordsworth Dictionary of Phrase and Fable, 1993, p. 1115].

One of the popular believes was that the unicorn by dipping its horn into a liquid could detect whether or not it contained poison. The supporters of the old royal arms of Scotland are the two Unicorns.

Lion is thought as brave and frightening, and as the king of the jungle. It symbolizes noble courage. A lion is also used to represent England.

Sometimes the idea from *the Bible* is mentioned that one day the lion will lie down with the lamb, that is there will be peace and happiness.

The animosity which existed between the lion (England) and the unicorn (Scotland) is allegorical of that which once existed between England and Scotland. [The Wordsworth Dictionary of Phrase and Fable, 1970, p. 648].

With general and universal symbols, a single word is often sufficient. While speaking about cultural or universal symbols we can also come across *birds in symbolism*.

In Christian art *a dove* symbolizes the Holy Ghost and the seven rays proceeding from it the seven gifts of the Holy Ghost. It also symbolizes the SOUL and as such is sometimes represented coming out of the mouth of saints at death. *Dove* is also the symbol of peace, tenderness, innocence, and gentleness.

One of the most famous of all birds, *the nightingale*, is an example of a single word being instantly symbolic. Because the bird is known for its beautiful song, it symbolizes natural, unspoiled beauty as contrasted with the contrived attempts by human beings to create beauty.

John Keats (1795-1821) refers to the bird in this way in his “Ode to a Nightingale”, and he compares his own mortality with the virtually eternal beauty of this singer.

“The Nightingale and the Rose” by Oscar Wilde centers around a personified nightingale, and through the character we see the

portrayal of love, romanticism, and sacrifice. *O. Wilde* conveys his frustration at the bleak and wicked nature of humanity valuing wealth and objects over love and expressing the absurd logic of this viewpoint.

Another word also referring to a bird as a symbol is *geese*. Because migratory geese fly south in autumn, they symbolize seasonal change, alteration, and loss, with accompanying feelings of regret and sorrow.

Because they return north in the spring, however, they also symbolize regeneration, newness, anticipation, and hope. These contrasting symbolic values are important in some stories. Some writers emphasize *geese* as symbols of renewal, for the geese returning in spring suggest that "the world offers itself to your imagination" [Roberts, 2001, p. 940].

Eagle — the eagle commonly represents the Sun in mythology. It is also emblematic of courage and immortality as well as majesty and inspiration. In Christian art, it is the symbol of St. John the Evangelist. In heraldry, the eagle is a charge of great honor.

Phoenix in classical mythology is a bird believed to live for 500 years and then burn itself and be born again from the ashes [Longman Dictionary of English Language and Culture, 1992, p. 988].

Contextual, *Private*, or *Authorial Symbols* gain meaning mainly within individual works. A reader needs some background knowledge for interpreting and analyzing them.

Private symbols do not have pre-established associations: the meaning that is attached to them emerges from the context of the work in which they occur. A writer gives his own personal symbolic significance to an object, event or color.

A modernist symbol is many-layered.

Symbols occur in stories as well as in poems, but poetry relies more heavily on symbols because it is more concise and because it comprises more forms than fiction, which is confined to narratives alone. In literature symbolism implies a special relationship that expands our ordinary understanding of words, descriptions, and arguments.

T.S. Eliot in the poem "The Waste Land" (1922) refers to *snow*, which is cold and white and covers everything when it falls,

as a symbol of 1) retreat from life, 2) a withdrawal into an intellectual and moral hibernation.

The poem includes a parade of images, characters and situations symbolizing the spiritual aridity of a godless society. "The Waste Land" is a long, highly complex poem which brings together a group of characters different in kind and time. Much of the picture of the human unhappiness in the poem comes from the fact that the characters cannot understand the meaning of their own experiences. *T.S. Eliot* sees the root of the modern world's unhappiness and confusion as the fact that people today cannot bring together the different areas of their experience — cultural, sexual and religious as well as the everyday physical world — to make a complete and healthy whole. Since *T.S. Eliot's* aim is to bring together a great variety of human voices and experiences, the different parts of his poem use many different styles.

J. Joyce's sea symbolizes eternity, monotonousness of boredom. It is a cradle of life and a graveyard of death at one and the same time.

The sea is a synthesis of contradictory symbols. It symbolizes *fertility* and *bareness*, *creativity* and *futility*, *fatherhood* and *motherhood*, *life* and *death*, *monotony* and *renewal*.

V. Woolf's sea takes a cluster of meanings — the traditional ones, like birth, death, flux and eternity, and also new ones — the complexity of man who is eternal, perennial and unchanging, yet at the same time is as ephemeral in his individual identity as a single wave.

E. Hemingway's symbol-building is remarkable. In his writings *rain* symbolizes disaster, hopelessness, despair. In the novel "A Farewell to Arms" it is a symbol of tragedy and omen of misfortune.

Mountains are a symbol of home, security and love. In "The snow of Kilimanjaro" mountains represent immortality, both material and spiritual, an inaccessible dream, an ideal truth, artistic perfection for which *E. Hemingway* struggled all his life.

The image of the *hills* resembling white elephants (in the story "Hills like White Elephants") can be interpreted in different ways. It is something exotic and may be associated with some oriental childish fairy-tale, with flamboyant colors, flowers, wonders and

happiness. The hills-elephants are so calm, kind and beautiful; they seem cool and comforting on a hot summer day.

It symbolizes a human happiness that is just a dream in this absurd world where people have created walls. In his short story "Cat in the Rain", *Ernest Hemingway* uses imagery and subtlety to convey to the reader that the relationship between the American couple is in its crisis and is quite clearly dysfunctional. What seems to be a simple tale of an American couple spending a rainy afternoon inside their hotel room in Italy serves as a great *metaphor* for their relationship. The symbolic imagery, hidden behind common objects, gives the story all its significance.

The cat itself is so essential to the story that *E. Hemingway* used the word in the title, thus stating the theme of the story. "The cat" is symbolic of an American wife's emotional state and it also epitomizes a baby the woman wishes she had.

The rain symbolizes sadness, loneliness, melancholy, despair, coldness and dreariness whereas *the cat* stands for warmth, comfort, cosiness and home, a desperate desire to have a baby.

"A cat in the rain" symbolizes isolation, sorrow, its lack of protection, and also the hostility of its surroundings.

The description of the bad weather, of the "empty square" and of their isolation, reflects this conflict and also sets the negative, gloomy and depressive atmosphere. These people are isolated not only from the outside world but also from each other. They lack communication and they have no contact, they are distant from each other. Then this isolation is accentuated by the weather. They have to stay in their room for a long time because of the rain.

George seemed very content and comfortable sitting on the bed reading. *A cat* in the rain attracted the young woman's attention. She wanted to get the cat inside but failed. She told her husband that she was going to get it. When she went outside, she did not find the cat. She went back upstairs feeling sad. She decided that she wanted a bun at the back of her neck and a cat to stroke, and a table with her own silver, and some new clothing. He told her to shut up and to find a book to read. She said that she still wanted a cat. Just then, someone knocked at the door. It was the maid. She had brought up a cat.

Family routine and loneliness is the *theme* of the story. The main idea is that one can have illusions of a happy family being misunderstood and lonely in fact. George and his wife are two main characters. The wife has no name in this story. She is *the major character* who is unhappy and expresses a yearning for feminine things (brushing her hair, her own silver, candles, table and new clothes) but mostly she wants the cat.

In *E. Hemingway's* stories long *hair* is a symbol of happiness. Happy women have long hair. The cutting of Maria's hair in "For Whom the Bell Tolls" is a symbol of her loss of normal womanhood just as the growing of her hair indicates her gradual return to balance and health.

In *D. H. Lawrence's* prose works, animal imagery abounds and *a horse* is one of the most important of these images. Usually it is introduced briefly but its appearance occurs invariably at key points in the plot and it functions symbolically.

An understanding of this symbolic usage throws light on *D.H. Lawrence's* purpose in individual works, and the reactions of the characters to *the horse* give the reader a deeper grasp of their personalities and of the attitudes of the society in which they live.

The horse that appears briefly in "Love among the Haystacks" (1912) is used as a symbol of sensuality.

The horse in "French Sons of Germany" (1912) is subjugated and destroyed by the bullying and torment it endures at the hands of the soldiers who are amused by its suffering.

1) *The living horse* here is associated with the French people, who are likewise referred to as being warm and alive, but who are subjugated by the cold Germans.
2) *D.H. Lawrence* also criticizes the military here. Just as the soldiers try to destroy the sensitive nature of the horse, so the military way of life is *destructive* of the essential feelings in any man. This attitude is expressed more emphatically in "The Prussian Officer" (1913) and "The Thorn in the Flesh" (1913).
3) *The horse* also represents here all living, spontaneous creatures that are imprisoned and tormented by a society which, having lost its own potency feels threatened by vitality and refuses to tolerate it.

If we refer to *American literature*, we cannot but consider some bright and colorful examples of contextual, private (authorial) symbols.

Moby Dick is the name of the whale in the story by *Herman Melville* (1819—1891). The book tells us the exciting story of a captain's search for a great white whale. Numerous symbolic associations have been made with the figure of the whale itself.

It has variously been interpreted as 1) the personification of evil in the world; 2) the mirror image of Captain Ahab's soul and 3) the representation of the hidden and powerful forces of nature.

The story "Moby Dick" by *Herman Melville* symbolizes the prophetic journey of American industry to conquer the natural world with devastating results.

In Moby Dick *Herman Melville* warns that if a man does not respect nature and the environment, the end could be calamitous (бедственный, гибельный) for man, especially if society continues to strive to dominate and subjugate nature oblivious of the cost.

Another example of a powerfully described *authorial symbol* can be extracted from the story "The Ice Palace" by *F. Scott Fitzgerald*. *The ice palace* is the main symbol in it. The story's climax occurs when Sally Carrol Harper and Harry Bellamy visit the ice palace. Constructed of blocks of solid ice, the palace is the highlight of the winter carnival. Eventually, Sally Carrol gets separated and lost in the labyrinthine ice castle.

Delirious with cold, she is both frightened and comforted by hallucinations and phantoms. Seeking for adventures she gets locked up in this fairy place. She is jailed into the ice cage as a frozen bird and there is no fairy, no happiness, and no cheerfulness in her life anymore.

Ultimately, when she is found, she demands that she must immediately go back home and the story ends as it began, with Sally Carrol contemplating another quiet Southern day from her window.

It is a contrast and confrontation that *F. Scott Fitzgerald* explores throughout the story as he examines the cultural and social differences between the North (an unspecified Northern town) and the South (in this case, Tarleton, Georgia).

As the story progresses, we learn that Sally is engaged to a Northerner, a fact that her friends view with a sense of betrayal and alarm. Her friend Clark worries that Sally's fiancé would "be a lot different from us, every way." Sally, however, worries that her ambitions are incompatible with the sleepy pace of Tarleton, Georgia. She wants to "go places and see people" and to live where "things happen on a big scale." She describes herself as having two sides, and this duality is a major theme of "The Ice Palace."

We can see Elisa's *chrysanthemums* in *J. Steinbeck's* "The Chrysanthemums" seem at first nothing more than prized flowers. As the story progresses, however, they gain symbolic significance.

The travelling tinsmith's apparent interest in them is the wedge he uses to get a small mending job from Elisa. Her description of the care needed in planting and tending them suggests that they signify her kindness, love, orderliness, femininity, and motherliness. *The chrysanthemums* also symbolize "Elisa's children". It is clearly seen throughout the story how Elisa cares for and protects her flowers.

In "A Rose for Emily" *William Faulkner* traces Miss Emily Grierson's career through three generations of the American South. Miss Emily has her virtues and her defects. She is independent, uncompromising, and loyal; she is also proud, provincial, and vain. She despises the townsfolk, and they know it. She triumphs over their petty schemes to bring her down. They think she is crazy.

And yet, these same townsfolk admire Miss Emily and even revere her. To them, she is "an idol." She bears a "resemblance to those angels in colored church windows."

"An idol, an angel, a light house-keeper". Such images are repeated throughout the story until the reader comes to see that the townsfolk admire not only Miss Emily's life but also what that life represents — what it symbolizes. Part of the significance and enduring value of *W. Faulkner's* tale is that his heroine is the embodiment of a vanished way of life with all its virtues and defects. As such, Miss Emily becomes *a symbol* of the Old South.

The symbol enables the writer to express one of the deepest truths about human life — its ambivalence. The symbol — Miss Emily is an excellent example — contains within itself and pow-

erfully expresses the conflicting tendencies so typical of human experience. Such irreconcilable tensions took their toll on the real antebellum South as surely as they do on the fictional Miss Emily Grierson.

The word *rose* in the title has multiple meanings to it: 1. Miss Emily Grierson had undergone a great tragedy, and for this *W. Faulkner* pitied her. And as a salute, he presented her a rose. 2. It may be seen as Homer, interpreting the rose as a dried rose. Homer's body could be the dried rose, such as one that is pressed between the pages of a book, kept in perfect condition as Emily did with Homer's body. 3. The "Rose" also represents secrecy. Roses have been portrayed in Greek legends as a gift of secrecy and of confidentiality introducing that the "Rose" is a symbol of silence between the narrator and Miss Emily, the narrator keeps Emily's secrets until her death.

If the scenes and materials of setting are highlighted or emphasized, they also may be taken as symbols through which the author expresses his or her ideas.

Such an emphasis is made in *Cynthia Ozick's* (1928—) "The Shawl", in which 1) the shawl has the ordinary function of providing cover and warmth for the baby. Because it is so prominent, however, 2) the shawl also suggests or symbolizes the attempt to preserve future generations, and because its loss also produces a human loss, 3) it symbolizes the helplessness of the Nazi extermination camp victims during the World War II.

The story "The Shawl" is about Rosa, her baby Magda, and her niece Stella on their march to a Nazi Concentration camp in the middle of winter. They are portrayed as weak and starving during the march. Stella's knees are described as "tumors on sticks." Rosa is said to be a "walking cradle" because she constantly carries Magda close to her chest wrapped in her shawl. Rosa contemplates handing Magda off to one of the villagers watching their march, but decides that the guards would most likely just shoot them both. Rosa says the shawl is "magic" when Magda sucks on it because it sustained Magda for three days and three nights without food. At the camp, Rosa continues to hide Magda, but is in constant fear that someone will discover and kill her. One day, Stella takes Magda's shawl away to warm herself.

Without her shawl, Magda, who hadn't made a sound since the march, begins screaming. Rosa hears the screaming, but does not run to Magda because the guards will kill them both. Instead, she runs to get the shawl and begins waving it in the hope that Magda will see it and calm down. She is too late and watches as the Nazi guard picks Magda up and throws her into the electric fence, killing her. Rosa stuffs the shawl into her mouth to stop herself from screaming.

The story by *Ian McEwan* "Black Dogs" describes how June, the main character, got lost in a quiet part of rural France and was confronted by two ferocious black dogs that had been used by the Nazis to torture prisoners during the war. Miraculously, she managed to escape but the incident had a profound effect on her later life. "Black Dogs" is a well-written book with layered, deep characters, however, the way it deals with its themes and message may turn off some readers. Still, some readers might prefer it, since it leaves a lot for their own interpretation.

When he wrote "Black Dogs" in 1992, *Ian McEwan* predicted that the evil which created Nazi Germany would return to haunt Europe.

If we link up with *the Russian Literature* we cannot but name such greats as *Fyodor Ivanovich Tyutchev*, *Vladimir Solovyov*, *Andrey Bely*, *Alexander Block*, *Boris Pasternak*, etc.

The home symbol reaches beyond its topical context to embody the deepest religious insights in the novel "Doctor Zhivago" by *B. Pasternak*.

1) "Home" is offered by Pasternak as the primary symbol of man's nature and of his destiny. The very identity of man, Zhivago asserts, is sustained by his ability to create a home. We learn further from the philosophy of Zhivago's Uncle Nikolai, which Zhivago implicitly accepts, that
2) man, in a larger sense, is characterized by his ability to create *a home in history*.... It is a view of man-in-history, Nikolai tells us, that is based on a "new" interpretation of Christianity; given hope and dignity by Christ's redeeming presence in time, "man does not die in a ditch like a dog — but at home in history, while the work toward the conquest of death is in full swing; he dies sharing in this work..."

The most mystifying of Zhivago's religious speculations are those which attempt to encompass the problems of death and immortality; and here again the symbol of home seems to provide a key. The imponderable mystery of death is implicitly assimilated in the imagery of *home*:

3) man is at home in the universe in death as in life, death being a return to the All — the final homecoming [http://www.enotes.com/topics].

This new interpretation of Christianity, to be more specific, is based upon the freedom and individuality given man by Christ; invested in this dignity, man becomes an integral part of the historical process overseen by God, and even a god-like partner in the process of shaping the world.

4.1.2. *Read about symbols in meanings, settings, names and characters. Provide more examples. Link up with the Russian literature.*

We can find symbols in single words and also in meanings, settings, names and characters.The surface meaning of the text is referred to as its literal meaning.

The symbolic meaning — is the level of meaning which lies below the surface and is open to interpretation.

How does a reader recognize when a text has more than a simple literal meaning? Writers usually use one of the following techniques or "indicators" that may suggest the existence of deeper levels of meaning:

1. Repetition of key words or phrases which makes them assume symbolic significance, the writer makes multiple references to a particular object.
2. Detailed description, the writer pays particular attention when describing some element.
3. Poetic or connotative language: the writer uses highly figurative language when referring to a particular character, object or gesture.
4. Inconsistencies and incongruities which repeatedly bring the reader back and encourage closer reading.
5. The suggestion that things are left "unsaid" and questions are "unanswered".

6. A pervading atmosphere of mystery and tension.

Symbolic setting — is a setting that comes to symbolize the central ideas of a work, for example, the Yorkshire moors in *Emily Bronte's* "Wuthering Heights". ("The Chronicles of Narnia" by *C.S. Lewis*, "Lord of the Flies" by *William Golding*, "Animal Farm" by *G. Orwell*, "The Shawl" by *C. Ozick*, etc).

Symbolic name. Allusive or symbolic names encourage the reader to identify a character with another real or fictional figure.

The reader may gain greater understanding of the character by comparing him to the person he has been named after. The name a writer chooses for his character is often very important. Names have strong associations and can also provide information about a character's social, economic and ethnic background. Some writers choose allusive or symbolic names: these names immediately establish a link with another real or fictional figure. A reader may gain a greater insight into the mind of the character by comparing and contrasting him to the person he has been named after. The protagonist of *H. Melville's* novel "Moby Dick" is named after a King from the Old Testament (*Ahab*). The link between the two figures is established at the beginning of the novel: Peleg: "He's Ahab, boy; and Ahab of Old, thou knowest, was a crowned king!" Ishmael: "And a very vile one. When the wicked king was slain, the dogs, did they not lick his blood?"

If we refer to Russian literature, *Doctor Zhivago* is a man who strives for freedom — not the small freedoms of everyday life, but the absolute freedoms which are almost beyond the power of man to perceive.

He belongs to the long line of *yurodiviy*, those enchanted fools of God who are to be found in all ages of Russian history, speaking with the tongues of prophets, fearless before kings, insisting always on the truth of the heart's affections. His Christian *name Yury* hints at the *yurodiviy* just as surely as his surname Zhivago hints at the author's preoccupation with resurrection.

Symbolic character. For example, *Big Brother* is a character in the book "1984" by *George Orwell*. In the story, Big Brother is the head of the state and although he is not seen in person there are pictures of him everywhere with the message "Big Brother is watching you". The expression is now used to describe a leader of

an organization or a government that has complete power, allows no freedom, and keeps a close watch on people's activities.

"Lord of the Flies" by *W. Golding* is an allegory. While the characters exist in their own right, they also represent abstract concepts. *Ralph* is calm and rational and has a natural sense of authority. He is concerned about justice and equality and has a strong moral sensibility. He remains civilized throughout the novel and represents the liberal democratic tradition. *Piggy* is clear-thinking, intellectual and has little appeal for the young boys on the island. He represents the voice of reason and logic. *Jack* is cruel and sadistic and has little time for rules and order. He is motivated by pure self-interest and represents the military mindset with dictatorial tendencies.

Russian literature is abundant in *contextual symbols*. For *B. Pasternak*, for example, Christianity was something that had to be absorbed slowly, painfully, over many years and many tribulations.

One can trace the influence of the mystical Christianity of *Fyodor Dostoevsky* and the visionary dramas of *Alexander Block* in the poems which he wrote in the late twenties and early thirties and collected together under the title "The Second Birth", but the full blossom of *Pasternak's* Christian feeling was only revealed in the poems which form the appendix to Doctor Zhivago. Then the floodgates burst open, and he produced some of the greatest Christian poems of our time.

B. Pasternak's resurrection — a resurrection of a peculiarly Russian kind — is the pervading and all-embracing *theme* of the novel, constantly reiterated and described under many aspects, most often in the classic context of the rebirth of nature in the spring, other related themes are woven into it [http://www.enotes.com/topics].

There comes a time when Doctor Zhivago has to ask himself what it is that he finds so wonderful about his *wife*, and he finds he can only describe her in terms of the vast expanse of *the Russian earth*, the sounds and colors of the motherland. He loves her with the same passionate love which he is devoted to Russia. It is enough to be present in a room with her for him to know that

there is light and air, fields, trees, children's voices. When she is absent, the air is weighed down with melancholy and the lights go dim. She is as elemental as the earth and the seas, and she remains a woman with a woman's need for love.

According to Zhivago, the failure of the regime originates in its attempts to change and to reform life by means of an ideology that has nothing to do with real life. Zhivago stresses that he objects to a generally utopian approach of "building life anew," because for him *life* is an ever-rejuvenating and dynamic *principle* rather than an inert material that can be shaped and molded to fit some abstract scheme [http://www.enotes.com/topics].

It is not only the act of writing that is creative, but the act of reading as well and the ability to recognize the author's use of symbolism requires alert and imaginative participation by the reader.

4.1.3. Task: *Answer the following comprehension questions about **Part IV**:*

1. Give a definition to the notion "symbol." What kind of a direct meaningful equation does a symbol create?
2. Many symbols are generally or universally recognized and are therefore cultural (also called universal). Expand on the statement.
3. What kind of works from our cultural heritage do cultural (universal) symbols often allude to?
4. Many cultural (universal) symbols are drawn directly from nature. Provide examples and disclose the meanings of such symbols.
5. While speaking about cultural (universal) symbols we can also come across animals and birds in symbolism. Provide examples. Disclose the meanings of such symbols.
6. Enumerate cultural (universal) symbols. Provide examples. Disclose the meanings of cultural symbols.
7. Contextual (private or authorial) symbols gain meaning mainly within individual works. Provide examples from the works written by the *British* authors. Disclose the meanings of contextual symbols.
8. Contextual (private or authorial) symbols gain meaning mainly within individual works. Provide examples from

the works written by the *American* authors. Disclose the meanings of contextual symbols.

9. Contextual (private or authorial) symbols gain meaning mainly within individual works. Provide examples from the works written by the *Russian* authors. Disclose the meanings of contextual symbols.
10. Symbolic meaning — is the level of meaning which lies below the surface and is open to interpretation. Expand on the statement.
11. Symbolic setting — is a setting that comes to symbolize the central ideas of a work.
12. Symbolic names encourage the reader to identify a character with another real or fictional figure. Provide examples.
13. Give a definition to the notion “symbolic character.”
14. Russian literature is abundant in contextual symbols. Speak at large.

4.1.4. Task: *Read more information about “Animals in Symbolism.” Provide examples from British, American and Russian literature:*

The lamb, the pelican and the unicorn are symbols of Christ; the dragon, serpent and swine symbolize Satan and his crew; the ant symbolizes frugality and prevision; ape — uncleanness, malice, lust and cunning; ass — stupidity; bantam cock — pluckiness, priggishness; bat — blindness;

bear — ill-temper, uncouthness; bee — industry; beetle — blindness; bull — strength, straightforwardness; butterfly — sportiveness, living in pleasure; cat — deceit; crocodile —hypocrisy; crow — murder; cuckoo — cuckoldom; dog — fidelity, dirty habits; dove — innocence, harmlessness; eagle — majesty, inspiration; fox — cunning, artifice; goose — gaggle, skein; grasshopper — old age; hawk — rapacity, penetration; hen — maternal care; horse — speed, grace;

kitten — playfulness; leopard — sin; lion — noble courage; owl — wisdom; parrot — mocking verbosity; rabbit — fear; sheep — silliness, timidity; wolf — cruelty, ferocity; worm — cringing.

Part V. Modernism in Literature: a Diversity of Plots, Characters, Themes, Structural and Narrative Techniques, Styles

5.1. Connections between Literary Style and Impressionist Painters

5.1.1. Task: *Read the following information and be ready to speak about literary style. Provide more examples. Link up with the Russian literature.*

At the end of the 19th century and at beginning of the 20th century Literature could not but respond to the tumultuous and paradoxical spirit, new modes of thinking, new priorities. It absorbed and transformed new ideas into literary communication.

Fundamental political, social and economic changes, contradictions, conflicts and confrontations clarified writer's vision, shedding light on earlier truths.

We have already discussed *common elements of fiction* but from the point of view of classical, traditional and conventional perception. We have also discussed Modernism as a style of art, music, literature, etc. that developed in the early part of the 20th century; a search for new form of expression. Now let us consider *common elements of fiction* from the perspective of various experimentations and breaking the traditions, the desire of writers to broadly experiment and introduce something new and unexpected.

A spirit of rebellion developed against Victorian materialism, optimism and self-confidence. Unlike *Ch. Dickens*, *W. M. Thackeray*, *E. Gaskell*, *A. Trollope*, *W.W. Collins*, *J. Austen* and other early Victorian writers, who criticized society but believed in the possibility of finding solutions, an air of gloomy pessimism pervaded the work of later Victorian writers and Modernists.

Any overarching scheme which achieves a tidy fit between literature and society is bound to be dubious yet obviously the writers were affected by the great changes of the half-century, though they responded to them in different ways.

Inevitably they were influenced by the political forces and, more strikingly, they were aware of this influence. Our lives have always been largely controlled by economic and political realities, and this is true whether we realize it or not.

In the early years of the 20th century various writers were sure that they were "Modernists" and a great deal of criticism has been directed towards the question of what is the nature of modern literature.

Modernist literature scholar *David Thorburn* saw connections between literary style and impressionist painters such as *Claude Monet*.

"Modernist writers, like *Claude Monet's* paintings of water lilies in *"Water-Lily Pond and Weeping Willow"*, suggested an awareness of art as art, rejected realistic interpretations of the world, registered art's limitations, and dramatized a drive towards the abstract", according to *David Thorburn* [https://wiki2.org/en/David_Thorburn_(scholar)].

Writing, like painting, emphasizes how the world is complex and how colors blend together like ideas in modernist literature. The term *impressionism* has also been used to describe works of literature in which writers select details to convey the sensory impressions of an incident or scene. *Impressionist literature* is closely related to *symbolism* as well. Authors such as *Virginia Woolf*, *D.H. Lawrence*, and *Joseph Conrad* have written works that are *impressionistic* in the way that they *describe* rather than *interpret* the impressions, sensations and emotions that constitute a character's mental life (*Thomas Hardy*, *Henry James*,

Joseph Conrad, *Hart Crane*, *Marcel Proust*, *K. D. Balmont, Inokentii Fedorovich Annenskii*, etc.)

It is clear that during this period the novel shows a tendency to move away from supposedly *objective representations of social life* towards *the inner experiences of the characters*, and there is an increasing tendency for the novel to be left in *suspense* at its conclusion as if to assert the impossibility of the stable resolution which is normal in earlier fiction.

We find novels in this period of which this is not true, just as we find earlier works which have some of these "modern" characteristics. There is one obvious correlation — that between theories of the mind which reach their culmination in the work of S. Freud and his associates and the attempt on the part of some writers to do justice to irrational and unconscious elements of personality by means of the technique which is commonly called the "stream of consciousness".

5.1.2. Task: *Read the following information and be ready to speak about modernism in literature: response to changes, the Bloomsbury Group, cravings for change.*

Young writers no longer believed in what they had been taught and what their predecessors had written about.

On the British scene it was the Bloomsbury Group, with *V. Woolf* at the head, which did much to renovate literary canons. This group included some of the most important creative thinkers and artists of the day (*E. M. Forster*, *E. Pound*, *T.S. Eliot*, *Lytton Strachey*; an English art critic *Clive Bell*; a British economist *John Keynes*, etc.)

To some extent they followed the aesthetic tradition of the late nineteenth century and totally rejected the moral and the artistic restrictions of the Victorians. They were united by the willingness to break the established rules in behavior, thought, arts and literature.

They proclaimed the destruction of the customary and the legitimate, absolute nakedness of thoughts and feelings. They believed that art was to be imaginative and emotional, not intellectual. They regarded art as a quasi-religion, following an "art for art's" credo. *V. Woolf*, *E. Pound*, *T.S. Eliot*, etc. found traditionalism (*romanticism* and *realism*) stale and degenerate.

V. Woolf, *J. Joyce*, *T.S. Eliot*, *D.H. Lawrence*, etc, believed that to revitalize literature was to change its contents and forms. They were abandoning literary traditions and broadly *experimenting*.

In perceiving and representing life young writers were fascinated by the philosophies of will and intuition of *F. Nietzsche* (1844—1900) and *H. Bergson* (1859—1941), by the erotic mysticism of *S. Freud* (1856—1939).

They rejected rationalist notions of cause and effect and stressed the importance of an intuitive moment. They wanted to write only from their direct experience, relying upon their sensations and emotions rather than upon their intellect.

The writers concentrated on such issues as:

1) the dark forces of the heart,
2) the inner workings of the mind,
3) hidden areas of the personality,
4) a nakedness of thoughts,
5) a chaotic play of sensations,
6) unconscious strivings and
7) unrestrained longings.

Traditionalists had exhausted themselves. They described only the *outward* side of life never getting *inside*. They classified men who are unclassifiable. They rationally explained and interpreted the workings of men's minds which are irrational and inexplicable.

New writers believed that there was no collective reality, only individual response, only dreams and myths.

So, in a modern novel the drama passed from *the external* action to *the inner* realm, to the internal movement of a character's imaginations, memories, desires and frustrations.

5.1.3. Task: *Read the following information and be ready to speak about plot and conflict, structural techniques, modern characters, narrative techniques, the main themes introduced by modernist authors, as well as point of view, styles and imagery.*

Plot refers to the sequence of events in a novel or story. In a classical piece of fiction, events do not occur randomly. Writers often start when many events have already unfolded, using

flashbacks, foreshadowing or dialogue to fill in the missing information. By manipulating the plot, a writer can highlight the elements of a story that he feels are most significant.

The typical plot structure contains elements of the following sequence of events: *exposition*, *rising action*, *climax*, *falling action* and *resolution* (*denouement*).

A classical novel was that of growth and development, with the action ordered into a tightly-engineered *plot*, with the conflicts being solved, with straight chronology, linear horizontal time.

From the standpoint of the Prague School, a classical text or discourse is a phenomenology of the possible alternatives between topic and comment (or theme and rheme) [https://doclecture.net/1-9296.html].

A classical plot is characterized by a linear progression when the comment (rheme) of one sentence becomes the topic (theme) of the one that follows which is connected with the purely logical presentation of facts.

Like artists writers promoted experimental techniques in their work and urged rebellion against established traditions. In defence of experimental literature *V. Woolf* asserted: “Any method is right, every method is right.”

Overturning traditions in the contents, the structural design, plot, characters, the narrative technique, they introduced new kinds of books.

A modernist text is no longer tightly plotted. Writers turn from the carefully engineered plot to a loose, inconsistent presentation of facts. Traditional plots were based on the conflicts the hero faced and the solutions he evolved.

The 20th century protagonist is incapable of understanding the complexity of the world. Neither can he understand himself nor the people around him. Solutions may not be easily found.

Marriage cannot provide a convenient conclusion to a novel, as marriage is not seen as either an end to life or the only goal. There disappear local settings, local societies, local worlds with limited horizons, traditions, occupations, classes as we see in *Jane Austen’s* or *Ch. Dickens’s* books.

In a new novel there is no straight chronology. Writers refuse from Newtonian uninterrupted time. Modernist time is *dis-*

torted, fragmentary and relative. It is continually shifting which expresses itself in flashbacks and daydreams, retrospective and prospective 'insights'.

The Modernist novel is often non-chronological with experimentation in the representation of time. Instead of plot there is an emphasis on characters' consciousness, subconsciousness, memory and perception.

The ideas of the philosopher *Henri Bergson* and the psychoanalyst *Sigmund Freud* became points of reference. The techniques of *free indirect style* and *stream of consciousness* were widely used. Instead of offering solutions these novels often pose questions. *Henry James* was a forerunner of this movement in English literature, while *James Joyce* and *Virginia Woolf* are two of its greatest exponents.

The structure of the novel is transformed. *Rhetoric exposition*, *rising action*, *climax*, *falling action*, *denouement* are no longer recognizable.

New *structure and structural* techniques were elaborated by modernists:

1) the beginning from the middle technique,
2) the missing links in the chain technique,
3) the undercurrent technique,
4) the technique of detachment,
5) the radical disruption of linear flow of narrative, a non-linear narrative,
6) the opposition of inward consciousness to rational, public, objective discourse,
7) The iceberg technique.

The reader is immediately plunged into the thick of events.

Having decided that a traditional form of *plot* misrepresented life, *V. Woolf*, for example, was committed to finding some other — to discovering what form emerged from the revelation of *the characters* upon whom she focused her attention, following where this inspiration led.

This meant that even a frolic like "Orlando" (1928) has *an unconventional structure* and if we consider her mature novels we see very clearly that she feels that each experience requires a different form for its expression. These forms are all not only

highly *individual*, but also *highly elaborated*. In “Orlando” the hero is born as a male nobleman in England during the reign of Elizabeth I. He undergoes a mysterious change of sex at the age of about 30 and lives on for more than 300 years into modern times without ageing perceptibly.

“Mrs Dalloway” (1925) by *V. Woolf* follows two characters who never meet and yet whom we are meant to link.

“The Waves” (1931) gives a rather dematerialized account of six lives, counterpointed by the rising and setting of the sun over the sea.

“The Years” (1937) is a variant on a highly selective family chronicle.

“Between the acts” (1941) sets an amateur pageant play, interpreting the history of England, against the feelings of characters facing the threat of war.

“To the Lighthouse” (1927) by *V. Woolf* creates a scene and a mood in the first part, which disposes of ten years and a number of major happenings, is recovered and “unfolded” by survivors.

“To the Lighthouse” has generally been thought the best not only by those devoted to *V. Woolf’s* individual vision but also by those who have some reservations about much of her work [Hewitt, 1988, pp. 113—114].

“Ulysses” by *James Joyce* has no real *plot*, but follows the three main *characters* — Stephen Dedalus, Leopold Bloom and his wife Molly — through one day in Dublin. One of the main characters is Stephen Dedalus. Leopold Bloom and Molly Bloom are the other two major characters in the novel. The characters and parts of the novel are connected with and reflect characters and events from ancient Greek stories, as the title suggests.

The novel’s *structure* is broadly based on that of Homer’s Odyssey, and each character corresponds roughly to a character in the classic epic. All the events take place on the 16th June, 1904 in Dublin. The basic *plot* is very simple. Leopold Bloom, a middle-aged Jewish advertising agent, and Stephen Dedalus, a student, go about their business in the city and meet in the evening.

Around this deceptively simple *plot James Joyce* builds up a comprehensive kaleidoscope of characters and situations which are described in a constantly changing variety of styles and registers. The

novel is funny, touching and often satirical; some events are clearly fanciful, while other parts of the book are completely realistic.

In his last and most complex work, “Finnegans Wake” (1939) *James Joyce* carries his linguistic experimentation to the limits of comprehensibility. The novel recounts a single night’s events in the life of one character, Humphrey Earwicker, a publican in a village near Dublin.

The *plot* is apparently simple:

Humphrey goes to bed, falls asleep, has a dream, and is awaken by the cries of one of his children and falls back asleep. The next day life goes on as usual.

There are, however, no fixed events, characters, times or places and everything is described in *highly manipulated language*, which includes idioms, curses, nursery rhymes, literary quotations and coinages made by combining parts of words from different languages.

Despite the immense richness of the language, the book’s complexity and impenetrability intimidated both the critics and the reading public. Considered to be too contorted and obscure, the novel received negative reviews and was not well accepted by the wider reading public.

In *Katherine Mansfield’s* stories (1888—1923) there is no dexterity of *the plot*, no snappy ending. The carefully engineered plot here entirely vanishes. Some of her collections: “Bliss and other stories” (1920), “the Garden Party and other stories”, “The Doves’ Nest and other stories” (1923).

Katherine Mansfield cultivates *the looseness of the plot*. Her tales are sensitive revelations of human behavior in quite ordinary situations. Like the Russian writer *A.P. Chekhov*, *K. Mansfield* depicted trivial events and subtle changes in human behavior.

K. Mansfield concentrates herself on rendering her characters’ reflections, vague sensations, subtle impressions, flows of thoughts, associations, half-conscious working of their minds.

If we refer to *contemporary literature* we can come across some interesting experimentations, for example, in initiation novel “Atonement” by *Ian McEwan* Briony Tallis is both *a narrator* and *a character* and we see her transformation from child to woman as the novel progresses.

At the end of the novel, Briony has realised her wrongdoing as a "child" and decides to write the novel to find atonement.

The final section, titled "London 1999," is narrated by Briony herself in the form of a diary entry. Now 77, she is a successful novelist who has recently been diagnosed with vascular dementia, so is facing rapid mental decline and death. Cecilia and Robbie were never reunited: Robbie died at Dunkirk on the morning of the day he was to be evacuated, and Cecilia drowned months later in the Balham tube station bombing during the Blitz. Briony hopes to give the two, *in fiction*, the happiness that she robbed them of in real life. The last scene shows an imagined, happily reunited Cecilia Tallis and Robbie Turner living on in a house by the sea. Briony justifies her *invented happy ending* by saying she does not see what purpose it would serve to give readers a "pitiless" story.

She writes, "I like to think that it isn't weakness or evasion but a final act of kindness, a stand against oblivion and despair, to let my lovers live and to unite them at the end."

The character undergoes changes in a modernist text. Among new characters we see simple-minded, mentally immature, deficient, dull people, from the conventional point of view, *anti-heroes*.

A new *character* is a multiple self, elusive and wandering, unfathomable to himself and to others. The individual is infinitely complex. His true identity lies very deep. As life is not orderly, the reality of *characters* cannot therefore be measured in terms of the accuracy of costume and setting.

V. Woolf asserted that "characters need to be multi-dimensional because that is what people are. Every nuance of each human complexity is the legitimate concern of the artist. External details are not enough, the reality which matters is the *inner being* only partially revealed by what a person wears or says or does." This concept leads to the hidden areas of the personality being brought to life.

E. Hemingway insisted that "when writing a novel, a writer should create living people, people not characters. A character is a caricature."

In the novels "The Sun also Rises" and "A Farewell to Arms" *E. Hemingway* describes the tragedy of the so called *lost generation*.

The term 'lost generation' was introduced by an American writer, *Gertrude Stein*, who once addressed *E. Hemingway* saying: "You are the lost generation". They were the people who suffered all the horrors of the World War I. The post-war generation was disillusioned, because they realized that all the sacrifices and deaths were in vain. The ideals: freedom, brotherhood, justice, patriotism were mere words, in which nobody believed. The lost generation saw no purpose in life and gradually it became spiritually dead.

Religious philosophy is bound to maintain that every soul is infinitely precious and, therefore, infinitely interesting.

T. Eliot's Alfred Prufrock is a very pitiful, insignificant variant of modern Hamlet. One of Eliot's best-known poems "The Love Song of Alfred Prufrock (1915)" shows Eliot's way of writing — he uses images, fragments and memorable phrases to build up a broad picture of the character, his anxieties, and his time. The poem is about *time*, and *wasted time*, and how the different inner parts of the character of Prufrock grow old and see his life become more and more meaningless [...]. He is constantly aware of the passing of time, but not the clock time of the modern period; he measures the passing of time with 'coffee spoons', with the changing light and the afternoons becoming evenings. He physically feels himself ageing and is unable *to act, to be, or to do* [Utevskaya, 2010, pp. 252-253].

J. Joyce's Leonard Bloom is a parody upon Homer's Odysseus. *J. Joyce* uses a wide range of references as well as using the styles of many works of literature from The Odyssey of Homer, on which the structure of Ulysses is based, through *Chaucer* to the moderns.

Katherine Mansfield's lady's maid, Ellen (in a short story "The Lady's Maid") is a miserable creature, deprived of dignity and independence. In the "Lady's Maid "the author touches the problem of maid's miserable and lonely life, and shows her devotion to her lady. The story is told in the first person by Ellen, who has worked as a lady's maid for the same family for many years. The main characters are static and flat (the lady is selfish, her maid is devoted). One writer has described *Katherine Mansfield's* ability to speak through her characters in this way: "She sinks herself inside each of her characters, thinking

or speaking in their tone of voice" (*I.A. Gordon*, "Katherine Mansfield").

Samuel Beckett is interested in those *characters* who refuse not only love but any real relationship with anyone else; they are lost and unhappy, and have only the pleasure of language left. Beckett's language is very carefully used, and there is much more humor in his plays than the despair of their themes might suggest.

Iris Murdoch's characters fall into two general groups: 1) those who have a very strong aim in life and cannot really notice anything else, and 2) those whose life has not yet settled into a fixed pattern and are still willing to make changes. Her first novel "Under the Net" (1954) and "The Black Prince" (1973) both show the struggle between the pressure to tell the truth, on the one hand, and the need for imagination to make life bearable, on the other. She also shows that the act of describing something in language always changes the way in which people think about it.

A new character is obscurely outlined, vague, inconsistent, split. The vanishing character is merely a suggestion. To gather information about such a character we examine the wanderings of his mind, his imaginations, sensations, frustrations. It accounts for a greater psychological introspection of a new novel.

V. Woolf seems to be implying that there is a shared experience, a collective awareness, which breaks down the barriers between individualities. Mrs Dalloway conceives of her continuance after death in memories and the existence of places at which she has looked; in "To the Lighthouse", Mrs Ramsay returns in the consciousness of Lily and of her family.

Less metaphorically we can say that she is prepared to stand in the middle of her novel, flowing in and out of her *characters*, but also, at times, speaking in her own person in descriptions which cannot be those of any character, or in perceptions unattached to anyone or in images which direct our feelings.

Earlier in literature we encountered some experiments, for example, Wessex is a *character* in *Thomas Hardy's* "Tess of the d'Urbervilles" (1891). *The setting* is the southwestern region of England where *Thomas Hardy* spent most of his life and which he called 'Wessex'. His description of the English countryside is far removed from the idealized version offered by the Romantics.

Narrative technique is the way a story is told; how the plot, characters, themes, the setting and atmosphere, actions and events that make up a work of fiction are presented to the reader.

In a new novel we can encounter a diversity of *narrative techniques*:

1) traditional all-person narration,
2) monologues,
3) represented speech,
4) the stream-of-consciousness technique,
5) uninterrupted monologue with the interlocutor being felt,
6) indirect interior monologue,
7) fusion of voices,
8) dialogues of different kinds,
9) narrative shifts,
10) the method of obsessive questioning,
11) the false perspective technique,
12) flashback,
13) foreshadowing,
14) multiperspectivity.

Techniques which are generally associated with *external representation* of a character include *dialogue*, *description of actions* and *physical description*. *Internal representation* may be achieved through a variety of techniques including *description of thoughts and feelings*, *limited first-person narration* and *interior monologue*.

External representation is generally linked to more traditional literary forms while *internal representation* became popular during the experimental period at the beginning of the 20th century. Today, *characterization* usually involves a mixture of the two techniques.

"Moby Dick" by *Herman Melville* (1819-1891) is a complex, multi-faceted novel. *The narrative* is at times naturalistic, at times fantastic and it is interrupted by metaphysical debates, soliloquies and long digressions on whales and the art of whaling.

It is written in an extraordinary variety of styles which range from sailor's slang to biblical parable to *Shakespearean* verse.

Several *themes* can be found in the narrative: madness and monomania, the conflict between man and nature, the impossibility of escaping fate.

There appeared such *narrative techniques* as the method of obsessive questioning (*V. Woolf*), the stream-of-consciousness technique (*Leo Tolstoy*, *Anton Chekhov*, *J. Joyce*, *V. Woolf, H. James, T.S. Eliot, G. Stein, Malcolm Lowry, Irvine Welsh, etc.)*

J. Joyce's narrative technique is the culmination of narrative frivolities, where voices intermingle representing a virtuosity of a collage.

Collage is a piece of art made by sticking various different materials such as photographs and pieces of paper or fabric on to a backing; the art of making collages; a collection or combination of various things.

In this form, the writer attempts to depict the free flow of a character's thoughts through an equally free association of words, without any explicit connection.

The reader must try to follow the characters as they drift through a succession of ideas, memories and sensations. It conveys half-conscious workings of the character's minds, free associations, dreams and a chaotic play of sensations which tell more about character than his socially-controlled behavior.

The term *stream-of-consciousness* was first used by the psychologist *William James* (1842—1910) in 1890 to refer to the unbroken flow of thought and awareness in the human mind.

As a literary term, "stream-of-consciousness" refers to any attempt by a writer to represent 1) the conscious and 2) the subconscious thoughts and 3) impressions in the mind of a character.

At the beginning of the 20th century some authors developed *a stream-of-consciousness technique* called *interior monologue*. The term is borrowed from drama, where "monologue" refers to the part in a play where an actor expresses his inner thoughts aloud to the audience. The interior monologue represents an attempt to transcribe a character's thoughts, sensations and emotions.

The stream-of-consciousness technique may come as something of a shock. Non-native speakers of English are likely to have difficulty following this free association (not least because they

come from a different culture, and speak a different language in which words and concepts have different resonance and associations).

Below is an example, from "Ulysses" by *J. Joyce* to give some idea of *the technique*:

(Leopold Bloom is making breakfast and is about to give some milk to the cat):

"Mrkgnao! The cat cried. They call them stupid. They understand what we say better than we understand them. She understands all she wants to. Vindictive too. Wonder what I look like to her. Height of a tower? No, she can jump me. Cruel. Her nature. Curious mice never squeal. Seem to like it."

Now, here is what this passage might look like if all the connections were made explicit, along the lines of a traditional narrator. "The cat meowed. Mr Bloom thought: People call cats stupid, but in reality they understand them. This cat understands everything she wants to. She's vindictive, too. I wonder what I look like to her. Do I seem very high, like a tower? No, because (I know) this cat can jump up on me. But this cat is cruel. It's her nature to be cruel. It's funny that when she catches a mouse it doesn't squeal. Mice seem to like being caught." This is a very simple example, and James Joyce honed the technique into a powerfully expressive tool, capable of rendering subtle distinctions of character and mood [Brodey, 2003, p. 23].

In order to faithfully represent the rhythm and flow of consciousness, writers often disregard *traditional syntax*, *punctuation* and *logical connections*.

He does not intervene to guide a reader or to impose narrative order on the often confused, and confusing, mental processes.

Gertrude Stein invented what was called 'automatic writing', a variant form of stream-of-consciousness, which involved constant use of repetition and abandonment of punctuation.

The term *"stream-of-consciousness"*, though virtually indispensable, covers a multitude of devices. If we compare *Virginia Woolf's* method with that of *J. Joyce's* one, we find vast differences.

Virginia Woolf, for example, throughout her writing, is preoccupied with *time*. She is both obsessed with a sense of the flux

of experience and with the mind's desire, and ability, to abolish time, to recover the sharp immediacy of past experience. The paradox at which she aims is the simultaneous recognition that everything flows and that only by accepting this flowing can some permanence be achieved [Hewitt, 1988, p. 115].

The novel "Mrs Dalloway" by *V. Woolf* is formed by the web of thoughts of various people during the course of a single day.

In her most celebrated novel, "To the Lighthouse" (1927), *V. Woolf* explores the creative and intuitive consciousness of Mrs Ramsay, the central figure in the Ramsay family.

V. Woolf carried *the stream-of-consciousness technique* even further in "The Waves" (1931), her most difficult work, where she does not limit herself to one conscious flow of thoughts but slips from the mind of one character to another. The novel presents in soliloquies the lives of six characters from childhood to old age.

One of the earliest writers to experiment with *time shifts* was *Joseph Conrad* (1857—1924) ("Heart of Darkness", "Nostromo"). Although his *idiosyncratic phraseology* did not please some purists, he quickly gained a reputation as a leading writer of his day.

Women writers often are particularly interested in the feelings and consciousness of their *characters*. The novels of *Ivy Compton-Burnet* ("Brothers and sisters" (1929); "Parents and Children" (1941)) deal with the family, but in a very original way. The stories are told almost completely through *conversation*, and the picture of family life is one where the cruel and deceitful win, while the weak and honest lose. No force from inside or outside can change her *characters*; the bad are never punished and the good are never rewarded. In these novels, the traditions of the Victorian family have been drawn aside to show that the reality of their life is basically cruel and destructive.

The main *themes* were introduced by modernist authors.

D.H. Lawrence was a prolific and electric writer who experimented with various genres: novels, short stories, plays and poems. The principle subjects of his work were relationships, emotions and conflicts.

In his novels and poems ("Sons and Lovers", "The Rainbow", "Women in Love" and "Lady Chatterley's Lover"; the collection of poems "Birds, Beasts and Flowers", etc) he explored

such themes as:

1) the effect of industrialism and rationalism on the common men,
2) the concept of woman,
3) the role of women in a modern society,
4) the conflict between prevailing morality and sex, and
5) the nature of the relationship between mother and son.

Much of “Sons and Lovers” (1913) is taken from his own early life: his hero, Paul Morel, grows up near Nottingham in the English Midlands as *D.H. Lawrence* did, and also wants to be a creative artist. The center of the novel is the relationship between Paul and his mother: he loves her and needs her to help him make sense of the world around him, but in order to become an independent man and a true artist he has to make his own decisions about his life and work, and has to struggle to become free from her influence. Like *E.M. Forster's* characters, Paul Morel needs to put the outer and inner world together in a true relation. *D.H. Lawrence* shows how the daily life of his *characters* influences them (Paul's father is affected by his life as a miner, and Miriam, one of the women Paul loves, is influenced by her life on the farm) but he is also concerned to express the inner qualities of human nature. This is often done through *a description of nature*.

D.H. Lawrence's gift made inevitable his preoccupation with love. He opposed love, which is creative, to war, which is destructive: “Love is a great creative process like spring, while war is a disintegrated autumnal process.”

We normally expect authorial statements to present general conclusions by the writer, but in *D.H. Lawrence's works* they represent an immediate response. *D.H. Lawrence's* attitude to his characters is not fixed and his commentary is not static but dynamic. This is one of the more obvious reasons why it is misleading to extract any comment from a work and claim that it expresses *D.H. Lawrence's* conclusion. The strength of this *method* is its astonishing ability, when combined with sharply realized scenes, to involve us in the warring contradictions in the minds of his *characters* — in the awareness in “Sons and Lovers”, for instance, that we are trapped not by what we hate but by what we love.

D.H. Lawrence slammed the door on the Victorian age and tried to clear away its atmosphere of moral stuffiness and hypocrisy. He was so outspoken on passion that he was stigmatized as an obscene writer.

Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century, saw their task in the new century to be a didactic one. In a series of wittily iconoclastic plays, of which “Man and Superman” (published 1903, performed 1905,) and “Major Barbara” (performed 1905, published 1907) are the most substantial, *George Bernard Shaw* turned the Edwardian theatre into an arena for debate.

He explored such *themes* as:

1) the question of political organization;
2) the morality of armaments and war;
3) the function of class and of the professions;
4) the validity of the family and of marriage;
5) the issue of female emancipation.

Both European influences and native realism played a part in the full flowering of *the American novel* in the 20s and 30s.

When America emerged rich and strong from the First World War, and as the world watched and envied the excesses of the Roaring Twenties, a group of writers began to question the unswerving belief in limitless progress and fabulous wealth that the United States represented.

The Depression of the 1930s forced millions of farmers and workers to migrate in search of work, and many of them chose the fertile state of California as their new home. The way in which these migrants were exploited and the shocking conditions under which they lived provides a raw material for *John Steinbeck’s* (1902-1968) finest novels, including “Of Mice and Men” (1937) and “The Grapes of Wrath” (1939).

“The Jungle” by *Upton Sinclair* (1906) portrays the harsh conditions and exploited lives of immigrants in the United States in Chicago and similar industrialized cities. *U. Sinclair’s* primary purpose in describing the meat industry and its working conditions was to advance socialism in the United States. However, most readers were more concerned with several passages exposing health violations and unsanitary practices in the American meat

packing industry during the early 20th century, which greatly contributed to a public outcry which led to reforms including the Meat Inspection Act. *U. Sinclair* said of the public reaction, “I aimed at the public’s heart, and by accident I hit it in the stomach.”

F. Scott Fitzgerald’s work is linked with the 1920s. *Fitzgerald* was a product and an active participant in the madness of his age but in his books he reveals the darker side of the glamour. In “The Great Gatsby” (1925) the veneer of youth, beauty, wealth and success fails to cover up the moral black hole at the centre of American society.

The world of *William Faulkner* is very different from that of *F. Scott Fitzgerald*, but a similar sense of decadence pervades his work. His decaying world is that of the Deep South, in which old established white families fall into disrepute and where traditional values are slowly eroded.

By telling his stories from different points of view in novels like “The Sound and the Fury” (1929) and “As I Lay Dying” (1930), *William Faulkner* builds up a comprehensive picture of the intense pride and passion of the people who make up the melting pot of the South.

Ernest Hemingway dealt in his works with the more primitive and elemental sides of human life. In a deceptively simple direct *style* he presents an almost nihilistic vision of reality in which man is constantly fighting against the forces of death.

The struggle against hostile nature is the main *theme* in “Death in the Afternoon” (1932) and “The old Man and the Sea” (1952), while the destructive folly of war acts as a backdrop to personal tragedy in “A Farewell to arms” (1929).

One of the *themes* in the twentieth-century English drama is that of the individual’s search for identity in an unfriendly outside world, and the difficulty and fear of communicating with other individuals. A famous example of this is the work of *Samuel Beckett*.

His play “Waiting for Godot” (1954) is one of the most influential works in English written in the twentieth century. It takes away the surface detail from the situations it presents and shows their real nature; in the words of one critic, “it describes the essence of the human condition”.

The play shows two tramps, Vladimir and Estragon, who are waiting for the arrival of the mysterious Godot to give their lives some purpose and direction. But Godot does not come, and may not even exist. The play shows the pain and fear as well as the humor of the two men as they despairingly try to use reason and argument to help them in a situation where reason is not enough.

"A Clockwork Orange" (1962) by *Anthony Burgess*, a picture of the future in which Alex, the leader of a group of young men, does many evil things because he consciously chooses to do so. We see his cruelty and his pleasure in causing pain and unhappiness, and we see the suffering of the people he hurts. To *A. Burgess* man's 'good' actions are worth nothing if he does them because he has to and not because he wants to.

The point of view of the author in a modernist novel.

The all-powerful and *omnipresent* author withdraws from the scene, giving it to his heroes. He refrains from describing, commenting and analyzing scenes and characters.

In *J. Joyce's* "Ulysses" we read: "The artist... remains within or behind or beyond or above his handiwork invisible" ("A Portrait of the Artist as a Young Man"). The withdrawal of the author lets the reader judge for himself, draw inferences on the ultimate meaning.

In the classical narration there prevailed *the point of view* of the omniscient author, hence the dominance of the third-person narration. In a modernist text one and the same event is presented from different angles. For example, many first-person narrators use various types of the third-person point of view during much of their narration.

Authors may also vary points of view to sustain interest, create suspense, or to put the burden of response entirely upon readers.

The point of view of the author and that of the character very often do not coincide, which is an expression of *"the false perspective" technique*. In some works authors mingle points of view in order to imitate reality.

"Animal Farm" by *George Orwell* is told entirely from *the animals' point of view* and is an indictment of the murderous bloodshed and inequality on which totalitarian regimes are built.

In “Animal Farm” the pigs are *the characters* of the novel. The pigs take charge and eventually become as ruthless as the former human owner. The egalitarian rules on which the farm is initially run are eventually reduced to a single commandment: *“All animals are equal but some animals are more equal than others”*.

When the pigs invite the neighboring farmer to dinner, the other animals realize with horror that they can no longer tell the pigs from men.

If we refer to *contemporary literature* we can come across some extraordinary experimentations, for example, in *Markus Zusak’s* “The Book Thief” the story is told by Death himself. This *narrative technique* gives a unique and compassionate voice to a narrator who can comment on human’s inhumanity to human without being cumbersome, “worthy” or even quite understanding. By having Death commenting on the action and offering terse asides, this Holocaust story becomes everyone’s story. *Characters* (Liesel Meminger, Hans Hubermann, Max Vandenburg, Rudy Steiner, etc.) suffer cruel fates but also are great examples of the power of personal sacrifice, heroism, friendship, and courage. There’s plenty of grief and sadness, as well as violence and cruelty. But ultimately the book is a portrait of the triumph of spirit and humanity. Also “The Book Thief” focuses on using *language* to heal, to save, and to fight against injustice. It recognizes the extreme power language contains. The novel shows us the very best and the worst ways language can be used.

In conclusion we can say that *modernism* is a literary movement which began in the latter part of the nineteenth century and continued until the beginning of the Second World War. *At the very start of modernism its concepts and techniques were violently rejected by traditionalists*.

Modernists were said 1) to have escaped from reality, 2) to have neglected *realism*, the inner logic of events, 3) to have destroyed *time*, and the novel’s *structure*, 4) to have reduced *a character* to absurdity, to grotesque *symbols* of situations and passions.

They were blamed for preoccupations with manner, for no longer accepting man in time, man acting in the world, man changed by the world, and man changing the world, man actively creating himself (*Ralph Fox*).

Though the term “modernism” has been used very often as universally disparaging designation, its concepts and technical innovations are still exercising an immense influence upon various trends of the twenty first century literature.

Several waves of *modernism* were followed by postmodernism and *conceptualism*. At present we find the interplay of several realistic, modernist and conceptualistic trends.

Modernist imagery is richly intricate. It is a kaleidoscope of metonymies, aposiopeses, understatements, suggestions, associations, an arrangement of details, cryptic allusions to occidental and oriental literature, philosophical and mythological sources.

The writing is not descriptive, but imaginatively suggestive and implicit. As writers no longer search for logical causes and effects, as they attempt to render the spontaneity of vision, irrationality, poetic exaltation (V. Woolf) they come to favor parataxis.

Parataxis — the juxtaposition of clauses in a sentence without the use of a conjunction, as e.g., None of my friends stayed — they left early.

The styles in a new novel. Style, derived from the Latin word stilus (a writing instrument), means the way writers assemble words to tell the story, develop the argument, dramatize the play, or compose the poem [https://studopedia.com.ua]. The characteristic way, a writer uses the resources of language, including his diction (his choice of words), syntax (how he arranges the words), sentence patterns and punctuation. It also refers to the way a writer uses sound, rhythm, imagery and figurative language in his work.

The term style refers to a writer’s personal way of using language to convey his or her experience and emotions. Any attempt to examine a writer’s style must take into consideration his *diction* and *syntax*.

Jonathan Swift defined style as the right words in the right places. We may add to this definition that style is also the right words at the right time and in the right circumstances [Brodey, 2003, p. 340].

In a traditional novel *the styles* were finely balanced. In a new novel, proportions of styles are distorted, naturalism and symbolism being intricately amalgamated.

Henry James's complex style based on intricate syntax has won much admiration on a technical level ("The Portrait of a Lady", "The Turn of the Screw"). His subtle and intricate analysis of *character* is singularly appropriate. His *style* mirrored the refined nature of the human consciousness.

E.M. Forster ("Howard's End", "A Room with a View") was deeply critical of the upper middle classes. *The style* of his novels was *traditional*, but his crusade against the conventions and hypocrisies of society placed him among *the avant-garde* group of writers.

E. Hemingway's style is usually described as economical and terse. It is characterized by:

1) short, simple sentences;
2) active verbs;
3) commonplace vocabulary;
4) the absence of unnecessary adjectives and adverbs.

Although *E. Hemingway's* style is *spare and restrained*, he succeeds in communicating strong, powerful emotions.

Imagery, literary terms and stylistic devices in a modernist novel.

The word *epiphany* refers to the showing of the Christ child to the Magi, and is used by Christian philosophers to signify a manifestation of the presence of God in the world.

James Joyce adopted this term and used it to refer to remarkable moments of sudden insight, when a trivial gesture, external object or banal situation leads a character to a better understanding of himself and the reality surrounding him.

James Joyce believed that the writer's main task was to record these special moments. *Epiphany* has become the standard literary term to refer to the sudden revelation or self-realization which frequently occurs in modern poetry or fiction.

Euphemism (from the Greek "to speak well") is an agreeable or inoffensive expression that replaces one that might offend or suggest something unpleasant. *Euphemisms* are frequently used in reference to:

1) God: in the exclamations 'Gee' instead of 'Jesus', 'Gosh' instead of 'God';
2) death: 'to pass away' or 'to cross over' instead of 'to die';

3) bodily functions or body parts; in America the toilet is referred to as the 'rest room', while in Victorian England the word 'leg' was usually replaced by the more generic 'limb'.

In literature, *imagery* refers to words that trigger your imagination to recall and recombine *images* — memories or mental pictures of sights, sounds, tastes, smells, sensations of touch, and motions. The process is active and vigorous, for when words or descriptions produce images, you are using your personal experiences with life and language to help you understand the works you are reading. In effect, you are re-creating the work *in your own way* through the controlled stimulation produced by the writer's words.

Imagery is therefore one of the strongest modes of literary expression because it provides a channel to your active imagination, and along this channel, writers bring their works directly to you and into your consciousness [Roberts, 2001, p.746].

Imagery in a modernist literature is no longer an embellishment, an adornment, a means of emphasis. It is deeply connected with the message of the author.

Modernism preserves the traditional inventory of artistic devices, modifying their use. *Metaphor* is not merely decorative and ornamental. A new text is primarily naturalistic.

It abounds in synaesthetic metaphors, which are based on transitions from one sensorial sphere into another. Scents, odors, sounds, colors correspond to each other in a writer's imagination.

Metonymy comes to prevail over metaphor. A detail assumes a supreme importance. Hence a reader can come across the effect of the fragmentary, the unsaid, and the suggested.

Most frequent are such syntactic figures as *parcellation* (*J. Joyce*), detachment (*D. Lawrence*), parallelism, semantic gaps, and leaps in represented speech (*J. Galsworthy*). *Suspense* is one of the most effective means a writer has of capturing and maintaining a reader's attention. *Suspense* is created in a reader when he is anxiously uncertain about what is going to happen. One of the most effective ways of creating *suspense* is by depicting a setting, a character or event that is, on the whole, normal or identifiable to a reader but also contains elements that are unexpected or disturbing.

In literature, the term *mood* refers to the distinctive, emotional quality of a work. When speaking of a poem, play or novel, we can say that there is prevailing mood of joy, anger, melancholy, resignation, etc. Mood in poetry is closely linked to the poet's/speaker's prevailing psychological state — is the poet/speaker happy, sad, angry, and confused? Answers to these questions can be found in an analysis of the choice of language and imagery. Musical elements, such as rhythm, are also important in determining mood.

5.1.4. Task: *Answer the following comprehension questions about **Part V**:*

1. At the beginning of the 20th century spirit of rebellion developed against Victorian materialism, optimism and self-confidence. Expand on the statement.
2. Develop the idea that writing, like painting, emphasizes how the world is complex and how colors blend together like ideas in modernist literature.
3. Speak in details about response to changes, the Bloomsbury Group, and its representatives.
4. What kind of issues did the writers concentrate on?
5. A modernist text is no longer tightly plotted. Provide details.
6. What kind of a new structure and structural techniques were elaborated by modernists?
7. The character undergoes changes in a modernist text. Expand the statement.
8. Speak about characters in the novels "The Sun also Rises" and "A Farewell to Arms" by *E. Hemingway*.
9. Speak about characters in *T. Eliot's, K. Mansfield's, J. Joyce's, S. Beckett's, I. Murdoch's* masterpieces.
10. In a new novel we can encounter a diversity of narrative techniques. What are they? Provide examples.
11. The main themes were introduced by modernist authors. What are they? Speak at large.
12. Which themes did G. B. Shaw explore? Enumerate.
13. Speak about the point of view of the author in a modernist novel. Provide examples.

14. Speak in details about modernism as a literary movement which began in the latter part of the nineteenth century and continued until the beginning of the Second World War.
15. Comment on the styles in a new novel.
16. Speak about imagery, literary terms and stylistic devices in a modernist novel.

Part VI. The Contemporary Age

6.1. Contemporary Literature

6.1.1. Task: *Read the following information and be ready to speak about contemporary literature. Provide more examples. Link up with the Russian literature.*

Contemporary literature (generally, after the Second World War) is not easy to classify because in its diversity it reflects the fragmentary kaleidoscope of modern existence. In other artistic fields, the term "post-modern" has been used to explain creative trends that have emerged in recent decades.

Post-modern art and architecture are characterized by a pragmatic, eclectic flexibility which often brings together a variety of styles from the past and present. Some contemporary works of literature that find a happy balance between tradition and innovation could be called post-modern, though the use of the term to encompass all contemporary literature comes across as an artificial attempt to define a situation which in its complexity escapes definition. However, what can definitely be affirmed is that writers from the vast English-speaking world are opening up new horizons for readers, while the more traditional sources of Britain, Ireland and America continue to add new jewels to the English literary crown.

G. Greene (1904—1991)

Works

Prolific and versatile, *G. Greene* wrote novels, dramas, short stories, non-fiction works, screenplays and children's books. His enduring place in the history of literature, however, can be attributed to his achievements in his novels, which deal with moral issues in the context of political settings.

Settings

His trips to many “trouble spots” of the world inspired the most varied *settings* for his novels. “The Quiet American” (1955) is set in Vietnam at the beginning of the American involvement in the region. “Our Man in Havana” (1958) was written after a journey to Cuba. “A Burnt-Out Case” (1961) is set in Belgian Congo just before its independence. “The Comedians” is set in Haiti, “The Honorary Consul” (1973) in Paraguay.

G. Greene classified his books into two categories, novels and entertainments. Entertainments like “Our Man in Havana” tend to be shorter and more light-hearted but they are no less incisive than the novels in their perceptive analysis of human nature.

Plots and characters

Most of *G. Green’s* works combine elements of *the detective story* and *the spy thriller*. *Suspense*, *dramatic tension* and *psychological insight* are always present and have made his work excellent material for the cinema.

Themes

Religion and politics are recurring themes in *G. Green’s* novels. *G. Greene* often depicts characters who, through their sufferings, eventually overcome their sins and achieve salvation.

The nobility of the fight against sin and the moral heroism of those who win this battle are evident in “The Power and the Glory” (1940). “Our Man in Havana” (1958), while superficially poking fun at the world of espionage, is an ironic attack on the inefficiency of the secret services.

Muriel Spark (1918—2006)

Themes

Muriel Spark’s work exposes her special interest in the dark, criminal side of the human soul. In her twenty novels unusual crimes, sinister turns of fate and sudden, often macabre, dramatic events are key elements of *the plot*.

Her characters are often in touch with mysterious supernatural forces. In “The Comforters” (1957), the protagonist, an ‘author writing her first novel, begins to hear voices and suffers from hallucinations that suggest she is a character in someone else’s book. In “Memento Mori” (1958) old people in London hospital receive

phone calls from an apparently supernatural source reminding them that they must die.

"*Muriel Spark's* novel may be about the various physical and mental afflictions of old age, but far from being depressing or morbid, it is a wonderfully funny and exhilarating read" argues *David Lodge*.

Humor, setting and style. Though the subjects are serious, humor and satire play an important part in all *Spark's* novels. The *settings* are usually small communities because the interplay of the characters emerges more powerfully in a confined environment. The style is straightforward and economical.

Her most famous novel, "The Prime of Miss Jean Brodie" published in 1961, is a thought-provoking portrait of a teacher at an Edinburgh girls' school between the two wars. Miss Brodie is presented through the eyes of her students, each of whom has been influenced by her teacher in a different way. The initially likeable, eccentric, seemingly harmless protagonist is gradually revealed to be a controlling and sinister character.

M. Spark has also written plays and poems; her Collected Poems and Collected Plays were published in 1967. She is, however, best known for her impressive body of work as a novelist.

Doris Lessing (1919—2013)

D. Lessing is a remarkably prolific writer. She has written essays, reviews, poems, short stories, librettos, television scripts, several non-fiction works, including books about cats, and over twenty novels.

Her best known work is "The Golden Notebook" (1962). The narrative is divided into a conventional novel and a series of lyrical a'sides represented by the protagonist. It is a ground-breaking feminist work that inspired a generation of female readers and writers.

Her works focus on such *themes* as:

1) the injustice of colonialism;
2) the changing destiny of women;
3) the essence of madness;
4) the true soul of Africa;
5) societal pressure to conform.

Science fiction, horror, autobiography

Equally worth mentioning are the contemporary horror story "The Fifth Child" (1988), two autobiographical volumes, "Under My Skin" (1994) and "Walking in the Shade" (1997), and the novel "Love, again" (1995).

Jack Kerouac (1922—1969)

The late 1950s and 1960s witnessed a sociological revolution that had profound repercussions in literary circles. The philosophy of "Make love, not war", the acceptance of the use of recreational drugs and a hostile attitude to any form of authority were the hallmarks of *the Beat Generation*. The millions of young people who made up this unofficial movement found an influential spokesman in *Jack Kerouac*.

"Beat Generation" is the underground, anticonformist youth gathering in New York.

Beatnik — noun, a young person in the 1950s and early 1960s belonging to a subculture associated with the beat generation. Origin: 1950s: from beat + -nik on the pattern of *sputnik*.

Beatniks were young people in the late 1950's who rejected traditional ways of living, dressing, and behaving. People sometimes use the word "beatnik" to refer to anyone who lives in an unconventional way.

"On the Road"

J. Kerouac's autobiographical novel "On the Road" describes the cross-country wanderings of Sal Paradise (*Kerouac* himself) and Dean Moriarty (*Kerouac's* friend Neal Cassidy) in their search for significant experiences. The novel, about a group of friends who enjoy love, drugs and rock 'n' roll as they travel across the United States, soon achieved cult status.

"On the Road" captures the freedom, promises and possibilities of the vast American continent. It was written according to *J. Kerouac's* theory in *"spontaneous prose"*.

Based on the principle that "something that you feel will find its own form", Kerouac recorded events as they happened in fast, flowing prose that mirrored the speed of the protagonist's reckless life on the road.

The novel describes the adventures of a group of young people who refuse to be tied down to steady jobs or any social obligations and wander all over Canada and Mexico. *J. Kerouac* kept a journal during his journeys, and "On the road", which he wrote in seven days in 1951, was the result of his semi-autobiographical, semi-fictional experience travelling around.

"Spontaneous prose"

Jack Kerouac described his own unique style of writing as *"spontaneous prose"*. In order to capture the immediacy of momentary impressions and the blurred and the disorderly way in which events occur, he wrote uninterruptedly and at top speed. The final version of "On the Road" was written non-stop, on a single roll of paper, over a three-week period.

The following is a list of *the characteristics* of *J. Kerouac's style*:

1) juxtaposition of long and short sentences;
2) exclamations;
3) the structure of spoken speech as opposed to well-formed literary structures.
4) repetition;
5) slang and colloquial terms mixed with poetic and emotionally charged vocabulary;
6) place names and cultural references.

J. Kerouac believed that *the spontaneous prose writer* had to be totally focused during the act of writing and no revision should later change the form that the stream of ideas had taken. The result is a very *distinctive style* which is free of literary, grammatical or syntactical restraints. "On the Road" was followed by "The Dharma Bums" (1958), "Big Sur" (1962), and "Destonation Angels" (1965), which are his most notable novels and the most typical of *the Beat generation*. He also published poetry and other biographical fragments. After the publication of "On the road", *Jack Kerouac* became interested in Oriental spiritualism and Buddhism.

Today *J. Kerouac* is still remembered for his first major success, "On the road". His masterpiece is still widely read and he, perhaps, mistakenly, has entered the collective imagination as an icon of rebellious youth.

A number of *American poets* have earned international reputations. *The Beat Poets*, like *J. Kerouac* in fiction, became artistic mouthpieces for the younger generations.

The poetic equivalent of *Jack Kerouac* was *Allen Ginsberg*, whose poetry has been inextricably linked with *the Beat Generation*. His highly influential collection, "Howl and Other Poems" (1956), was a ringing condemnation of American society at the time.

A. Ginsberg used a very elastic form of *free verse* and had a preference for long lines which were also sometimes used by America's national poet and one of Ginsberg's major influences, *Walt Whitman* (1819-1892).

Poets like *Sylvia Plath* and *Robert Lowell* wrote a very private form of verse that came to be known as *confessional poetry*.

Sylvia Plath (1932-1963) wrote a much more personal form of poetry than *A. Ginsberg*. Her work often deals with illness, sadness and death. Her major collection, "Ariel", also contains poems which display *S. Plath's* wit, sense of humour and ability to delve beneath the surface of superficial reality.

Like *S. Plath*, *R. Lowell* (1917—1977) shocked his readers with the highly confessional nature of his collection, "Dolphin" (1973). According to *Mark Rudman "The Dolphin"* is about human freedom and growth. And it is supremely a poem about love, love that makes freedom meaningful, love that allows for human growth. The figure of love in the poem is Caroline, the dolphin and mermaid. ... In the largest sense Caroline as dolphin stands for *R. Lowell's* loving relationship to the universe. His opening himself to her represents his opening to the world outside himself; his physical and spiritual union with her represents his union with his world. His love for the dolphin brings him to earth and rescues his life."

Other poets to receive public and critical approval were *Adrienne Rich* (1926—2012) and *Joseph Brodsky* (1940—1996).

Joseph Heller (1923—1999)

"Catch-22" is one of this century's greatest works of American literature. First published in 1961, *Joseph Heller's* profound and compelling novel has appeared on nearly every list of must read fiction. "Catch-22" took the war novel genre to a new level,

shocking with its clever and disturbing style. It is a classic in every sense of the word.

Set in a Second World War American bomber squadron off the coast of Italy, Catch-22 is the story of John Yossarian, who is furious because thousands of people he has never met are trying to kill him.

John Yossarian is also trying to decode the meaning of Catch-22, a mysterious regulation that proves that insane people are really the sanest, while the supposedly sensible people are the true madmen.

No novel before or since has matched Catch-22's intensity and brilliance in depicting the brutal insanity of war. Heller satirizes military bureaucracy with bitter, stinging humor, all the while telling the darkly comic story of Yossarian, a bombardier who refuses to die.

"Catch-22" is a situation from which one is prevented from escaping by something that is part of the situation itself [Longman Dictionary of English Language and Culture, 1992, p. 187].

Harper Lee (1926—2016)

"To Kill a Mockingbird" is a novel by Harper Lee published in 1960. It was immediately successful, winning the Pulitzer Prize, and has become a classic of modern American literature.

The plot and *characters* are loosely based on the author's observations of her family and neighbors, as well as on an event that occurred near her hometown in 1936, when she was ten years old.

The work's central character, a young girl nicknamed Scout, was not unlike Lee in her youth. In one of the book's major *plot lines*, Scout and her brother Jem and their friend Dill explore their fascination with a mysterious and somewhat infamous neighborhood character named Boo Radley.

The work is more than a coming-of-age story: one of the parts of the novel reflects racial prejudices in the South. Their attorney father, Atticus Finch, tries to help a black man who has been charged with raping a white woman to get a fair trial and to prevent him from being lynched by angry whites in a small town.

A classic of American literature, "*To Kill a Mockingbird"* has been translated into more than 40 languages with more than a million copies sold each year.

Toni Morrison (1931—2019)

Toni Morrison skillfully depicts the past and present of black America. The writer attracted critical attention in 1970 with her first novel “The Bluest Eye”.

“The Bluest Eyes” by *Toni Morrison* presents an interesting view of how internalized standard of white beauty has deformed the lives of black girls and women. *Morrison’s* novel “The Bluest Eye” tells the story of a young black girl named Pecola Breedlove, who wants to have blue eyes, because she sees herself worthless and ugly without them. Her community subscribes to a standard of beauty imposed by the white dominant culture. This means that having blue eyes and light skin is the ultimate and best form of beauty.

It is the story of a little black girl who yearns for blue eyes because she believes that, if she meets the standards of beauty of the dominant white culture, her miserable life will be entirely different. By the novel’s end she goes mad, believing she has blue eyes and obsessively asking an imaginary alter ego if her eyes are “the bluest”.

It was her fifth novel “Beloved” (1987) that gained her unconditional admiration and the Pulitzer Prize. The story, set after the Civil War, focuses on a community of former slaves trying to reconstruct their lives and come to terms with their horror-filled past. The main character, Sethe, a slave, kills her baby daughter rather than see her grow up in slavery. She then runs away and starts a new life on a farm in Ohio.

After 18 years the ghost of her daughter reappears as the eighteen-year-old girl she would have been if she would have lived. Vindictive and malevolent, she seeks revenge for her death by wreaking havoc on the household.

“Beloved” is not a *linear tale*. The story shifts back and forth in time and is told from *the point of view* of several characters.

Toni Morrison is famous for such books as: “The Bluest Eye” (1970), “Sula” (1973), “Song of Solomon” (1977), “Tar Baby” (1981), “Beloved” (1987), “Jazz” (1992) moves from the past to the present and back again as it examines love, life and death in a big northern city. *Her other novels are: “Paradise” (1997), “Love” (2003), “A Mercy” (2008), “Home” (2012), “God Help the Child” (2015), etc.*

Focus on syntax

Toni Morrison's syntax is characterized by a flowing, relaxed style. Many of her sentences could be broken into shorter complete sentences by the introduction of full stops. However, she prefers to create continuous and flowing structures by loosely joining the constituent elements.

In her powerful novels Morrison explores the black experience through the lives and memories of her characters. In an interview she explained that "As a black and a woman, I have had an access to a range of emotions and perceptions that were unavailable to people who were neither." Through her writing she shares those emotions and perceptions with her readers. Her novels with their rich poetic prose, precise rendering of African-American speech and mythic elements have added a new dimension to the portrayal of African-American life. *Toni Morrison* won the Nobel Prize for literature in 1993.

Other women writers who have made a significant impression are *Joyce Carol Oates* (1938) and *Mary McCarthy* (1912—1989). *J. Oates* is an astoundingly productive author of more than 20 novels, many collections of stories, and books of poems.

J. Oates is one of America's most prolific writers who often pinpoints the violent nature of American life in novels like "Foxfire" (1993), which is about a gang of violent girls. The time is the 1950s. The place is a blue-collar town in upstate New York, where five high school girls are joined in a gang dedicated to pride, power, and vengeance on a world they never made — a world that seems made to denigrate and destroy them. Foxfire is Joyce Carol Oates' strongest and most unsparing novel yet... an often engrossing, often shocking evocation of female rage, gallantry, and grit.

Some of her many novels are "With Shuddering Fall" (1964), "Angel of Light" (1981), and "Solstice" (1985).

McCarthy wrote about a wide range of *themes* that went from the Vietnam war to feminism. One of her most successful novels was "Birds of America" (1971) which relays the impressions of a young American who lives in Europe.

The unique variety of American fiction makes it difficult to single out individuals for special mention, though few would argue that *J.D. Salinger* (1919—2010), *Vladimir Nabokov* (1899—1977) and *John Updike* (1932—2009) deserve special attention.

J.D. Salinger's "The Catcher in the Rye" (1951), which tells the story of a few days in the life of a disturbed teenager, has become a favorite with young people and adults around the world.

Although a Russian immigrant, *V. Nabokov* is regarded as one of the finest stylists in the English language. His best known work, Lolita (1958), was a phenomenal success and created a scandal in some circles, dealing as it did with a relationship between a middle-aged man and an adolescent girl.

He was one of the most productive and creative writers of his era. His novels, short stories, essays, poems, and memoirs all share his cosmopolitan wit, his love of wordplay, his passion for satire, and his complex social commentary. *V. Nabokov's* work appeals to the senses, imagination, intellect, and emotions.

His *themes* are universal: the role of the artist in society; the myth of journey, adventure, and return; and humanity's concepts of memory and time, which he called a tightrope walk across the "watery abyss of the past and the aerial abyss of the future". *V. Nabokov* is famous for "Lolita", "Pnin", "Dar", "Bend Sinister", Short stories, and Verse [http://biography.yourdictionary.com/vladimir-nabokov].

V. Nabokov constructed his novels like puzzles, rather than working from beginning to an end. In 1964, he told Life magazine: "Writing has always been for me a blend of dejection and high spirits, a torture and a pastime."

John Updike (1932—2009) is an American novelist, short-story writer and poet, internationally known for his works. *John Updike*'s first book "The Carpentered Hen and Other Tame Creatures", a collection of poetry, appeared in 1958. He published his story collection, "The same door" and his first novel, "The Poorhouse Fair" in 1959.

Today *John Updike* is considered one of the best America's major writers of fiction and poetry. John Updike's 1) "Rabbit, Run" tetralogy (1960) about Harry Angstrom, which covers a period

over thirty years from the 1960s to the 1990s, provides the reader with a unique insight into American domestic life.

Harry Angstrom was a star basketball player in high school and that was the best time of his life. Now in his mid-20s, his work is unfulfilling, his marriage is moribund, and he tries to find happiness with another woman. But happiness is more elusive than a medal, and Harry must continue to run — from, his life, and from himself, until he reaches the end of the road and has to turn back.

After that the novels 2) “Rabbit Redux” (1971), 3) “Rabbit Is Rich” (1981) and 4) “Rabbit at Rest” (1990) followed. Also *John Updike* published a novella called “Rabbit Remembered” in a collection of short stories in 2000. *J. Updike* received several awards. His novels “Rabbit Is Rich” and “Rabbit at Rest” won Pulitzer Prizes.

His story “The Centaur” used a mythological framework to explore the relationship of a schoolmaster father and his son. The Coup (1979) was an exotic first-person narration by an ex-dictator of a fictitious African state. John Updike has become one of the most successful American writers. As an essayist John Updike is a gentle satirist. He observes the ordinary life he sees around him. Updike is considered one of the greatest American fiction writers of his generation. He was widely praised as America’s “last true man of letters”, with an immense and far-reaching influence on many writers.

Ken Kesey (1935—2001)

Born in La Junta, Colorado, *Ken Kesey* was raised in a religious household. During high school and later in college, *K. Kesey* was a champion wrestler, setting long-standing state records in Oregon. After high school *K. Kesey* attended the University of Oregon with a degree in Speech and Communications. Then he enrolled in the Creative writing Program at Stanford. While at Stanford he participated in experience involving chemicals at the psychology department to earn extra money. It was the experience that fundamentally altered *K. Kesey*, personally and professionally. While working as an orderly at the psychiatric ward of the hospital, *K. Kesey* began to have hallucinations. This formed the basis of his writing project “One Flew over the

Cuckoo's Nest", published in 1962. The novel was an immediate critical and popular success. Later it was adapted into a successful stage play and then it was made a screen adaptation in 1975. Some other his novels are: "Sometimes a Great Notion" (1964) and "Sailor Song" (1992).

David Lodge (1935)

David Lodge retains the title of Honorary Professor of Modern English Literature at Birmingham. He is a Fellow of the Royal Society of Literature and was awarded a CBE (Commander of the Order of the British Empire) for services to literature.

Fictional work

"Changing places" (1975) was the first part of a brilliantly comic trilogy that included "Small World" (1984) and "Nice work" (1988) and which won *D. Lodge* prestigious awards and two nominations for the Booker Prize.

These works give a satirical account of the university life, as well as share recurring characters. The imaginary city of Rummidge, where the action in the trilogy takes place, is essentially Birmingham in disguise.

Plot

When Philip Swallow and Professor Morris Zapp participate in their universities' Anglo-American exchange scheme, the Fates play a hand, and each academic finds himself enmeshed in the life of his counterpart on the opposite side of the Atlantic. Soon both sun-drenched Euphoric State University and rain-kissed University of Rummidge are a hotbed of intrigue, lawlessness and broken vows.

Literary criticism

D. Lodge is the author of several distinguished works of literary criticism. His background in literary criticism emerges strongly in his own fictional work, where he often exploits the assumptions and conventions of fictional narrative, for example, parodying literary styles (*J. Joyce* and *V. Woolf* in "The British Museum is Falling down", 1965).

David Lodge could be regarded as part of the comic tradition in British literature. His hilariously funny "The British Museum is Falling Down" is part of that tradition and is associated with

a genre called *campus fiction*, in which universities provide the setting for the novel.

His works "Therapy" (1995) and "Thinks" (2001) tackle such *themes* as ageing, alternative medicine, adultery and psychotherapy and continue to show his great talent for creating comic characters and situations.

He is famous for such books as: "The Picturegoers" (1960), "The British Museum is Falling Down" (1965), "Paradise News" (1991), "Author, Author" (2004), "A Man of Parts" (2011), etc.

University novel (or Campus fiction) is a component of the English and American fiction discourse and a unique genre, academic environment of which is characterized by a defined setting, protagonists as well as original themes. University novel covers a wide range of topical issues and events that occur outside universities and are drastically discussed by teachers and students alike. Distinctive stereotyped protagonists, a variety of academic traditions and reiterated themes for discussion can be singled out as specific features of the English university novel. Cultural and educational traditions of the academic environment determine ways how to preserve the unity of group, organization, community and nation.

The aim of the research consists in revealing and analysing some special features of the English fiction discourse and considering linguistic personality of a lecturer (by way of example of the university novels written by *V. Nabokov*, *D. Lodge*, *Ph. Roth*, *A. Byatt*, *Z. Smith*, *D. Tartt*, etc) [Zabolotneva, 2018, p. 639].

Margaret Atwood (1939)

Margaret Atwood is one of Canada's leading living writers. Her perceptive, thoughtful novels have won wide acclaim across the English-speaking world and she has also gained a reputation as a poet.

M. Atwood originally attracted critical attention as a poet with a collection of poetry, "The Circle Game" (1966). She then turned to fiction and in 1969 her first novel, the surreal "The Edible Woman" (1969) gained immediate international acclaim. The novels that followed were equally successful, especially "The Handmaid's Tale" (1985), a futuristic story.

One of the prominent *themes* of the 20th century literature has been the future, and books such as "Brave New World" by *Aldous*

Huxley or “1984” by *George Orwell* have presented readers with chilling visions of what may happen to society in the years ahead.

A dystopian novel “The Handmaid’s Tale”, by *M. Atwood* carries on this tradition and adds a feminist perspective. The novel is set in the futuristic Republic of Gilead, where men have total power over women. The book addresses such *themes* as 1) women’s rights, 2) the use of some reproductive technologies, and 3) the role of women in a world that is still largely dominated by men.

The women of Gilead are no longer allowed to read, they may not leave home without a permit, and the rulers make sure that the women are kept in submission by the threat of violence. The system, at least in theory, is designed for the protection of women— to protect them from murder or rape. The majority of Gilead’s women are infertile as a consequence of having been exposed to pesticides and nuclear waste. The women are classified according to whether they can have children. The few women who can are taken to camps to be trained as “Handmaids”, whose role is to provide children for upper-class wives, while those that are infertile become “Marthas”, or house servants.

A varied and prolific writer, *Margaret Atwood* is considered one of Canada’s major contemporary novelists. She has also written short stories, children’s stories and television and radio scripts that have earned her several awards and honorary degrees.

Margaret Atwood’s works are: “The Edible Woman” (1969), “Surfacing” (1972), “Lady Oracle” (1976), “Life Before Man” (1979), “Bodily Harm” (1981), “The Handmaid’s Tale” (1985), “Cat’s Eye” (1988), “The Robber Bride” (1993), “Alias Grace” (1996), “The Blind Assassin” (2000), “Oryx and Crake” (2003), “The Penelopiad” (2005), etc.

“Cat’s Eye was published in 1989 and was nominated for the prestigious Booker Prize. It is structured around flashback episodes that the protagonist Elaine recalls as she tries to get over a traumatizing past that still casts a devastating shadow on her present.

Focus on the naïve or innocent narrator

The naïve or innocent narrator is often a child whose understanding of the reality he or she is describing is limited. Writers use naïve or innocent narrator: 1) to persuade the reader of a

point of view without appearing pedantic; 2) to highlight issues by describing them from the innocent perspective of a child; 3) to add humour or irony to their work, for example, Elaine Risley in “Cat’s Eye” by Margaret Atwood.

Angela Carter (1940—1992)

Angela Carter studied English at the University of Bristol, learnt French and German, and developed an interest in a wide range of subjects including medieval literature, anthropology and psychology.

Focus on magic realism

A. Carter’s work has been categorized as “magic realism”, a type of fiction which mixes realistic and magical elements. Magic realism is a term used in both art and literary criticism to refer to works that mix realistic portrayals of everyday events and characters with elements of fantasy and wonder.

In works of magic realism the fantastic is treated without any sense of surprise or amazement. The mingling of the secular and the fantastic creates a rich, dreamlike atmosphere. Magic realism is used to provoke a wide range of responses from anxiety to humour.

Angela Carter was fascinated by fairy tales and they influenced her work in many ways. She translated them, reworked them and made the magic unreality which underpins them a feature of her novels. The irrational and improbable are present in her novel “Wise Children”, which, like many of her previous works, looks spiritedly at the world from *a female point of view*.

Her collection of short stories “the Bloody Chamber” (1979) is probably her most representative work. A retelling of classic fairy tales with macabre irony and feminist themes, it transforms the female protagonists from passive, colorless and asexual stereotypes into assertive, sexual and adventurous heroines.

A strong commitment to feminism has characterized much of her work. Of her novels, “Nights at the Circus” (1984) and “Wise Children” (1991) stand out as her greatest achievements. “Nights at the Circus” is a burlesque-picaresque story of a female flying trapeze artist and a young reporter who follows her on tour. *A. Carter’s* use of language and hypnotic narrative powers cre-

ate a grotesque and sensual world where nothing is real. “Wise Children” also has burlesque elements and is further example of *A. Carter’s* magic realism. The story has a huge cast of characters and is crowded with wildly implausible events including farcical marriages and adulteries, betrayals and reconciliations, deaths and resurrections.

Pat Barker (1943)

Pat Barker’s trilogy of novels about the First World War, which began with “Regeneration” in 1991, was partly inspired by her grandfather’s experiences while fighting in the trenches in France. “The Eye in the Door” (1993) and “The Ghost Road” (1995) were the second and third volume of the trilogy.

Pat Barker writes a very clear, lucid, intelligent prose. If she wishes to describe a scene of horror (as in the trenches) or of drama (as in the sea-storm) she can do it skillfully and dramatically. She never gets merely impressionistic. Powerful emotions are rendered through carefully observed detail. However, her most original contribution to the writing of fiction is her dialogue.

The exchanges between her characters have the economy and effectiveness of a play; she knows exactly how much and how little to say. Those half-page and page length conversations establish subtle and intense relationships in which the reader has to study every line. Many of the discussions and the accounts by the soldiers are painful and combative, but *P. Barker* can also be extremely funny. Whenever the girls appear, their course, cheerful, realistic view on life is a relief from the intensities of the hospital.

Focus on themes

There are several *themes* in the novel:

1. War trauma and its treatment.
2. Class and culture.
3. British culture and tenderness.
4. Anthropology.
5. Poetry.

The title “Regeneration” is *symbolic* and has several meanings:

1. The men are “regenerated” or brought back to life after their traumatic experiences.
2. Their “regeneration” raises issues about the war itself.

3. Doctors Rivers and Head engage in an experiment on the regeneration of the nerves.
4. Through a historical novel Barker deliberately tries to retrieve and regenerate the memory of a period which is almost lost as the very last combatants die.

Michael Ondaatje (1943)

Michael Ondaatje first came to critical notice as a poet with the collections “The Dainty Monsters” (1967), “The Man with Seven Toes” (1969) and “Rat Jelly” (1973).

This early work is characterized by macabre imagery and unexpected, surreal associations. In 1970 he won his first literary prize with a collage of prose and poetry, “The Collected Work of Billy the Kid”, a fictionalized account of the legendary Wild West outlaw.

In the late 1970s and early 1980s he spent time in his native Sri Lanka gathering material for an autobiography.

Michael Ondaatje epitomizes cosmopolitan, multicultural, worldwide literature today.

The year 1992 was a turning point for *M. Ondaatje*. His novel “The English Patient” became an international best-seller and he was awarded several literary prizes, including the prestigious Booker Prize. Set in war-torn Italy in 1945, it brings together four characters, of different ages and backgrounds, whose lives have been affected by the larger forces of public history.

One of the intriguing aspects of the novel is *the fragmented narrative technique* which exposes the inner workings of each character’s mind and gradually reveals his or her story.

The book’s *exquisite prose style* owes much to *M.* Ondaatje’s background in poetry. The language is meticulously clear and tension is built up through terse and economical descriptions.

His delicate, almost poetic, prose style has won special praise. When the film adaptation of the novel was released in 1996 (*M. Ondaatje* wrote the screenplay), it won seven Oscars.

Ian McEwan (1948)

Ian McEwan started his literary career in 1975 writing *horror fiction*.

McEwan is widely recognized as a master of *suspense*. His work is a testimony to his great imaginative and descriptive powers. His precise and economical prose style is perfectly suited to his swift and essential narrative technique.

The focus of *McEwan's* works is on the collapse of his characters' world under the pressure of unpredictable extraordinary events that change their lives forever. His *characters* are fixed on the unchangeable past.

Works

Like many contemporary writers *I. McEwan* has written for both film and television, but he is best known for his strikingly original short stories and poems, including "First Love, Last Rites" (1975), and "Black Dogs" (1992).

I. McEwan's works have sometimes been described as "grotesque" and in some ways his frighteningly convincing depictions of evil are reminiscent of some of the gothic novels of the eighteenth century.

Ian McEwan's other works: "The child in Time" (1987), "The Innocent" (1990), "Enduring Love" (1997), and "Atonement" (2001), etc.

Graham Swift (1949)

Graham Swift was born in London in 1949 and educated at Cambridge and York Universities. *Gr. Swift* has published a volume of short stories, "Learning to swim" (1979) and several novels. "The Sweet Shop Owner" (1980) unfolds over the course of a single day in the life of a small shopkeeper. "Waterland", published in 1983 was followed by "Out of this World" (1988), and "Ever After" (1992), in which a University professor makes a traumatic discovery about his career. His sixth novel, "Last Orders" (1996), recounts a journey begun in a pub in London's East End by four friends' intent on fulfilling a promise to scatter the ashes of their dead drinking partner in the sea.

"Waterland" can be described as a 1) love story; 2) a story of murder, guilt and responsibility; 3) a family saga; 4) a historical and geographical study of a strange region of England (the Fens); 5) a passionate philosophical debate about history;

6) a psychological study of how children develop and of the effects of childlessness.

The Language of the Novel

"Waterland" is wonderfully written, but it will not provide you with a useful model for your own English. The problem for Russian readers is that Tom Crick, the narrator, rarely speaks in complete sentences, partly because this is a *"spoken" narrative*, partly because he is trying to sort out his thoughts.

The pleasure of this language for the English reader are both the rhythm — almost lilting moving onwards with slight variations of emphasis, with unexpected changes that are caught up in repetitions — and, especially, the rich vocabulary [Hewitt, 2006, p. 23].

Themes

1. History. The most obvious points this novel makes are about the relation between history and fiction, storytelling and interpretation, the importance of the past in determining the present and the inability of human beings to alter their family history. *Swift's* narrator also repeatedly stresses the idea that history repeats itself and that events are cyclical and that "however much you resist them, the waters will return... the land sinks, silt collects; that something in nature wants to go back."
2. An English Place. You can think about this novel as an essentially English story. *Graham Swift* is always compared to *Thomas Hardy* in his skill at evoking or re-creating a sense of a particular place. Swift gives the Fen marshland a specific character and agency within the novel, stressing its uniqueness and force in shaping event. Rivers and the necessity of drainage reflect the points Tom makes about history — recurrence, repetition, the embeddedness of events.
3. Family, children and childlessness. Children offer hope of salvation but can betray and be betrayed. Children are a link between past and future, ensuring that memories will be retained and passed down. Relationships between parens and children, although there is much love in this novel,

are clouded by secrets, misunderstandings and betrayals [Hewitt, 2006, pp. 12—15].

Some other contemporary authors are Julian Barnes, Donna Tartt, A.S. Byatt, Jonathan Coe, Nick Hornby, etc.

Although television, movies and computers compete with books for public attention, the demise of reading and literature would not seem to be anywhere on the horizon.

From small beginnings in the Middle Ages, through the glorious Shakespearian, Romantic and Victorian eras, English literature has added constantly to the world's cultural treasury.

The political, social and technological upheavals of the twentieth century brought about dramatic changes in all areas of life.

The world of letters, however, has proved that it can adapt to change and continues to produce writers who are both the chroniclers and the conscience of their times. It is to be hoped that literature in the English language will continue to light the way for millions of readers in the twenty-first century and ahead.

5.1.5. Task: *Answer the following comprehension questions about **Part VI**:*

1. Contemporary literature is not easy to classify. Expand on the statement.
2. *G. Greene's* enduring place in the history of literature can be attributed to his achievements in his novels, which deal with moral issues in the context of political settings. Provide details. Focus on settings.
3. *Muriel Spark's* work exposes her special interest in the dark, criminal side of the human soul. Speak about humor, setting and style.
4. *Doris Lessing* is a remarkably prolific writer. Dwell upon science fiction, horror, and autobiography.
5. Prove that "On the Road" by *Jack Kerouac* captures the freedom, promises and possibilities of the vast American continent. Speak about characteristics of *J. Kerouac's* unique style of writing — "spontaneous prose".

6. Speak about “Catch-22” by *Joseph Heller* (1923—1999) as one of the greatest works of American literature. Focus on clever and disturbing style.
7. Speak about a classic of American literature, *“To Kill a Mockingbird”* by *Harper Lee*.
8. Dwell upon *Toni Morrison’s* “The Bluest Eye” and “Beloved”. Focus on syntax.
9. Speak about *Joyce Carol Oates* and *Mary McCarthy*.
10. Speak about such writers as: *J.D. Salinger*, *V. Nabokov* and *John Updike*.
11. Speak about *Ken Kesey* and his novel “One Flew over the Cuckoo’s Nest”.
12. *David Lodge* could be regarded as part of the comic tradition in British literature. Expand on the statement.
13. Prove that *Margaret Atwood* is one of Canada’s leading living writers. Focus on the naïve or innocent narrator.
14. *Angela Carter’s* work has been categorized as “magic realism”, a type of fiction which mixes realistic and magical elements. Focus on magic realism.
15. *Pat Barker* writes a very clear, lucid, intelligent prose. Focus on themes.
16. Prove that *Michael Ondaatje* epitomizes cosmopolitan, multicultural, worldwide literature today.
17. Speak about *Graham Swift’s* works. Focus on language and themes.
18. Speak about such contemporary writers as *McEwan*, *Julian Barnes*, *A.S. Byatt*, *Jonathan Coe*, *Nick Hornby*, *Donna Tartt*, etc.

Part VII. Literature for Children

7.1. Writings Designed to Appeal to Children

7.1.1. *Read the following information about literature for children. Provide more examples. Link up with the Russian literature.*

Literature for children, writings designed to appeal to children — either to be read to them or by them — including fiction, poetry, biography, and history.

Children's literature also includes riddles, precepts, fables, legends, myths, and folk poems and folktales based on spoken tradition. Storytelling has always been an essential part of man's existence. From the earliest times, man has exchanged stories based on both his experience and imagination. Fiction, in the form of a novel and a short story, most directly fulfils our innate need for storytelling. It takes us to imaginary times and places, introduces us to new people and tells us about significant events in their lives.

From a literary point of view there are two particularly interesting types of authentic text: 1) children's literature and 2) short works of adult literature.

One of the approaches to developing reading skills taken by some adults has been to try working their way up through a foreign literature, by starting with children's picture books, progressing through folk and fairy tales, graduating to junior and teenage good fiction, and finally reaching "real" literature for adults. The comparative linguistic simplicity of these texts enables the learner to respond to them as works of literature, not as reading puzzles.

Whether selected or constructed, simple texts may be the most appropriate means to the desired end of reading — a wide range of more advanced material.

A greater range of simple texts and a richer use of language within them would be more appropriate material for the development of reading skills in general, and a better bridge to works of literature in particular [Brumfit, 1991, p. 214—215].

Let us consider some of the outstanding authors whose books are read and admired both by children and adults alike.

Daniel Defoe (1661—1731)

Daniel Defoe is regarded as the founder of realistic novel in English and European literature. After producing political pamphlets *D. Defoe* turned to writing novels.

His first fiction book was “The Life and Strange Surprising Adventures of Robinson Crusoe” (1719). The story was based on the real adventures of a sailor called Alexander Selkirk. Its success encouraged *D. Defoe*. There followed a series of other novels. With his imaginative account of the adventures of Robinson Crusoe *D. Defoe* has become regarded as the forerunner of great English novelists.

His strongly held Puritan beliefs posed something of a problem for him as a writer because fiction was tantamount to lying, insofar as it was something untrue. Defoe resolved this problem by insisting that what he wrote was “a history of fact”, and in each of his works there is a moral or didactic purpose which may serve as an example to others.

His most important novels are: “Robinson Crusoe” (1719), “Captain Singleton” (1720), “Moll Flanders” (1722), “Colonel Jack” (1722) and “Lady Roxana” (1724).

However, *D. Defoe* wrote over five hundred separate works in his time: in the field of journalism he will be remembered chiefly for his work on “The Review” (1704—1713), a thrice-weekly periodical concerned with politics and current affairs. He also wrote some highly successful satirical verse, including “The True Born Englishman” (1701), an attack on xenophobia and intolerance of immigrants.

Jonathan Swift (1667—1745)

Jonathan Swift is the greatest satirical writer of the 18th century. A priest and an influential political leader, Swift wrote satires

and pamphlets. "Gulliver's Travels" is a book of bitter satire on the English Church, Government and the Court.

It appeared in 1726. All Swift's inventive genius and savage satire were at their best in this work. This novel brought him fame and immortality.

Focus on satire. Satire is writing that uses wit and humor to ridicule vices, follies, stupidities and abuses. Irony is often an element in satire. Satire can take the form of prose, poetry, or drama. It can be gentle and amusing or it can be cruel or even vicious. Whatever its tone, satire is usually subtle enough to require the reader to make at least a small mental leap to connect it with its target.

Sir Walter Scott (1771—1832)

The romantic wave that swept Europe early in the 19th century also affected children's literature.

Romanticism — in art and literature, esp. in the late 18th and early 19th centuries, the quality of admiring feeling rather than thought, and wild natural beauty rather than things made by people. In Britain the writings of the novelist *Sir Walter Scott*, who was noted for his tales of chivalry, were read with delight by children and adults.

Walter Scott was the creator of *a historical novel*. The romantic love of the past made him create rich historical canvases with landscape and nature descriptions, as well as picturesque details of past ages ("Ivanhoe"). In "'Ivanhoe" there are many famous historical figures like Richard the Lionheart and Robin Hood but the hero of the novel, Ivanhoe, is an ordinary knight, no different from thousands of others.

Tolerance is a major *theme* in *W. Scott's* historical works. Ivanhoe is an example of a hero who is both tolerant and fearless in his pursuit of justice. *Walter Scott* created a new literary form, the historical novel, which is still popular nowadays. He told the stories of fictional characters and real people against authentic historical backgrounds. His interest in the past, his concern for the common man, his use of regional speech and his descriptions of beautiful natural *setting* placed him firmly in the romantic tradition. His influence on the novelists such as *George Eliot*, *the Brontes*, and *James Fenimore Cooper* was profound.

James Fenimore Cooper (1789—1851)

J.F. Cooper was a good storyteller. His descriptions of nature, exciting incidents, pursuits, last-minute rescues keep the reader *in suspense*. His fame rests on the variety of *dramatic incidents* and vivid depiction of *romantic backgrounds*.

James Fenimore Cooper's (1789—1851) fame as a novelist rests on his five novels, called "The Leatherstocking Tales": "The Deerslayer", "The Last of the Mohicans", "The Pathfinder", "The Pioneers", and "The Prairie". The author describes the America of the 18th century when it was still being explored and colonized by the Europeans who settled there and drove the Indians from their land.

The customs of the Indian tribes and their struggle against the invaders have been described in detail and true to historical facts. The character of Natty Bumppo will remain in the reader's memory as one of the most remarkable fictional heroes in world literature.

Renewed interest in folklore, an aspect of the Romantic Movement, led to the enrichment of children's literature with myths, legends, and wonder stories.

Folktale is a popular story passed on by speech over a long period of time in a simple society [Longman Dictionary of English Language and Culture, 1992, p. 498].

Myth is an ancient story that is based on popular beliefs or that explains natural or historical events [Longman Dictionary of English Language and Culture, 1992, p. 878].

Legend is an old story about great events and people in ancient times, which may not be true [Longman Dictionary of English Language and Culture, 1992, p. 753].

Myth is a folklore genre consisting of narratives that play a fundamental role in a society, such as tales or original myths. The main characters are usually gods, demigods, or supernatural humans. Myths are often endorsed by rulers and priests or priestesses and are closely linked to religion or spirituality. Many societies group their myths, legends, and history together, considering *myths* and *legends* to be true accounts of their remote past. Myths explain how a society's customs, institutions, and taboos were established and sanctified.

The term *mythology* may either refer to the study of myths in general, or a body of myths regarding a particular subject. The study of myth began in ancient history. Today, the study of myth continues in a wide variety of academic fields, including folklore studies, philology, psychology, and anthropology. Moreover, the academic comparisons of bodies of myth are known as *comparative mythology*.

The avid response of children to myths and fairy stories demonstrated their wide range of imagination and their acceptance of both reality and fantasy.

Edward Lear (1812—1888)

Edward Lear, the English artist, humorist and the author of limericks and nonsense verse realized this and wrote works such as "A Book of Nonsense" (1846) and "More Nonsense" (1870).

E. Lear's nonsense works are distinguished by a facility of verbal invention and a poet's delight in the sounds of words, both real and imaginary. Though famous for his neologisms, Lear employed a number of other devices in his works in order to defy readers' expectations. In Lear's limericks the first and last lines usually end with the same word rather than rhyming. For the most part they are truly nonsensical and devoid of any punch line or point. They are completely free of the off-colour humour with which the verse form is now associated. A typical *thematic element* is the presence of a critical "they".

Lewis Carroll (1832—1898)

A combination of fantasy and humor was also achieved by the English author *L. Carroll*, pen name of Charles Dodgson, in "Alice's Adventures in Wonderland" (1865) and "Through the Looking Glass" (1872). *L. Carroll* was an English author, mathematician, logician, Anglican clergyman and photographer. His most famous writings are "*Alice's Adventures in Wonderland"* and its sequel "*Through the Looking-Glass"* as well as the poems "The Hunting of the Snark" and "Jabberwocky", all considered to be within the genre of literary nonsense.

Oxford scholar, University Lecturer in Mathematics and Logic, academic author of learned theses, gifted pioneer of portrait

photography, colorful writer of imaginative genius and yet a shy and pedantic man, *L. Carroll* stands pre-eminent in the pantheon of inventive literary geniuses.

Above all, it is generally agreed that the two books are masterpieces of children's literature. There is no answer to the mystery of *Alice*'s success. According to some theories, the popularity of these works is to be accounted for by the mathematical logic underlying their fantasy; according to others, by the profound psychological perceptions in the fantasy.

Many of the words in the poem are playful nonce words of *Carroll's* own invention, without intended explicit meaning. When Alice has finished reading the poem she gives her impressions: "It seems very pretty," she said when she had finished it, "but it's rather hard to understand!" (You see she didn't like to confess, even to herself, that she couldn't make it out at all.) "Somehow it seems to fill my head with ideas — only I don't exactly know what they are! However, somebody killed something: that's clear, at any rate."

This may reflect *L. Carroll's* intention for his readership; the poem is, after all, part of a dream. In later writings he discussed some of his vocabulary, commenting that he did not know the specific meanings or sources of some of the words; the linguistic ambiguity and uncertainty throughout both the book and the poem may largely be the point.

Many explanations have been suggested, but, like the Mad Hatter's riddle ("The riddle, as originally invented, had no answer at all") they are no more than afterthoughts. The book is not an allegory; it has no hidden meaning or message, either religious, political or psychological, as some have tried to prove; and its only undertones are some touches of gentle satire — on education for children.

Joel Chandler Harris (1848—1908)

J. Ch. Harris's Uncle Remus volumes are simultaneously adult folktales and children's literature because the Brer Rabbit trickster tales work on multiple levels, Harris's recreation of believable and engaging creatures, particularly in his Brer Rabbit tales, virtually revolutionized the modern children's story.

Harris's Uncle Remus trickster tales derive primarily from African folklore and are rhetorically and sociologically complex representations of the often predatory world of Old South slave life — where survival depends on trickery, wit, and will pitted against the brute strength of masters.

Controversial today because he was a white man retelling black folk narratives, Harris nevertheless helped preserve the trickster tale-cycle and promote black folk-tale collecting. Scholars and linguists continue studying his works. Harris also made Brer Rabbit the briar patch popular-culture icon, and his highly believable animal characters and dialogues influenced the techniques of *Rudyard Kipling*.

Oscar Wilde (1856—1900)

British writer *O. Wilde* continued the creative fairy-tale tradition with "The Happy Prince", "The Selfish Giant", "The Devoted Friend", "The Nightingale and the Rose" where he introduced social motives.

The reader feels a humanist behind every tale. In these tales *O. Wilde* sings the beauty of the human heart and the ability of common people to show great and selfless love. The secret of life is to be helpful and good to others. He admires unselfishness, kindness and generosity ("The Nightingale and the Rose"). He shows deep sympathy for the poor ("The Devoted Friend") and despises egoism and greed ("The Selfish Giant").

Oscar Wilde's tales are like poems in prose, lyrical, vivid and graceful. His greatest merit is in his style: laconic, exact, expressive and colorful; it has enriched the English language.

Robert Louis Stevenson (1850—1894)

The charm of *Robert Louis Stevenson's* (1850-1894) personality is reflected in his poems for children "A Child's Garden of Verse" (1885). These poems reveal a child's freshness, directness and naivety of thought. His other volumes of poetry are "The Underwoods" (1887), "Ballads" (1890) and "Songs of Travels" (1896).

R.L. Stevenson won fame with the publication of his novel "Treasure Island" (1883). It is interesting for the reader because of the romantic situations, fascinating events and the most excit-

ing adventures of the characters. *R.L. Stevenson* was attracted to the romance of adventure and freedom, of risky undertakings in lonely seas and exotic countries.

Robert Louis Stevenson is generally referred to as neo-romanticist. Neo-Romanticism was a trend in literature which came into being at the end of the 19th century. The writers of this literary trend turned to the past or described exotic travels and adventures.

In his novels *R.L. Stevenson* told his readers about life full of novelty, about high passions and thrilling sensations. He considered art superior to life for art could create a new and better reality.

Lyman Frank Baum (1856—1919)

Fantasy continued to be a major mode of literature for children in the early 20th century. In 1900 an American writer *Lyman Frank Baum* published the first of his Wizard of Oz series. The book "The Wonderful Wizard of Oz" was published to instant success. It would be adapted as a musical for a long run on Broadway in 1903 to great critical acclaim.

Encouraged by positive reviews, this was the time *L. F. Baum* would turn his full attentions to writing. The next book in the Oz series, "The Land of Oz" (1904) was *L.F. Baum's* response to the demand for more and also to supplement his dwindling finances due to the high theatre production costs of The Wonderful Wizard of Oz. "Ozma of Oz" (1907), "Dorothy and the Wizard in Oz" (1908), and "The Road to Oz" (1909) followed. Under various pseudonyms he would also write many children's stories, songbooks and plays such as "Mary Louise" (1916). America now had its own home-spun fairy tale which combined elements of traditional magic, a witch, and make-believe fantasy of a talking scarecrow and tin man. Dorothy and her dog exemplify the girl next door and the cyclone sweeping them away from home and the ensuing journey back appeals universally.

Focus on theme

L.F. Baum wrote about his intentions in the book's introduction: "*The Wonderful Wizard of Oz*" was written solely to pleas-

ure children today. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heart-aches and nightmares are left out."

A story has a stated theme when its author expresses the work's main idea directly. For example, Dorothy's statement in "*The Wonderful Wizard of Oz" that "there's no place like home" plainly tells us the theme of the work: Everything we might want can be found "at home"* — within ourselves.

Many stories that state their *themes* directly do so by using a device called *a frame*. A frame story is really two stories, or a story within a story. Often, one person in the frame, or "outer" story, imagines or tells the "inner" story. In "*The Wonderful Wizard of Oz", for instance,* Dorothy's experience in Kansas (the "outer" story) serves as the frame for her dream about Oz (the "inner" story). Very often the story's theme is stated in the frame, and this theme is worked in more detail in the inner story.

"The Wonderful Wizard of Oz" has been translated into many different languages all over the world. A perennial favorite with American children, the series was continued by other writers for many years after *L.F. Baum's* death.

L.F. Baum introduced readers to a fantastical land filled with witches, munchkins and a girl named Dorothy from Kansas in "*The Wonderful Wizard of Oz"*. The story of Dorothy's quest to find her way home, accompanied by a tin woodsman, a scarecrow and cowardly lion, proved to be quite popular.

James Matthew Barrie (1860—1937)

From his stage play Peter Pan (1904), a children's fantasy about a boy who refused to grow up, the Scottish novelist and playwright *Sir James Matthew Barrie* adapted "Peter Pan in Kensington Gardens" (1906) and "Peter Pan and Wendy" (1911). Sir *J. M. Barrie* was a Scottish novelist and playwright, best remembered today as the creator of Peter Pan. He was born and educated in Scotland but moved to London, where he wrote a number of successful novels and plays. Although he continued to write successfully, Peter Pan overshadowed his other works.

Rudyard Kipling (1865—1936)

One more notable late-19th-century British writer for children was *Rudyard Kipling*. *R. Kipling's* animal stories in "The Jungle Book" (1894), "The Second Jungle Book" (1895), and "Just So Stories for Little Children" (1902), based on the folk traditions of India have become classic.

R. Kipling saw India as a child, and this helped him to give his descriptions a unique quality. The reason of *R. Kipling's* popularity lies in the interesting *plots*, the variety of *characters* and the force of *narration*.

Walter de la Mare (1873—1956)

The English poet and novelist *Walter de la Mare* made a distinguished contribution to children's poetry with his Songs of Childhood (1902) and other collections. His anthology of children's poems "Come Hither" (1923) remains a classic, one of the most comprehensive of its kind.

The appearance of *Songs of Childhood* introduced *de la Mare* as a talented author of children's literature, a genre in which he produced collections of fiction and verse, and several highly praised anthologies.

As a poet *de la Mare* is often compared with *Thomas Hardy* and *William Blake* for their respective *themes* of mortality and visionary illumination. His greatest concern was the creation of a dreamlike tone implying a tangible but nonspecific transcendent reality. This characteristic of the poems has drawn many admirers, though also eliciting criticism that the poet indulged in an undefined sense of mystery without systematic acceptance of any specific doctrine.

Some commentators also criticize the poetry for having archness of tone more suitable for children's verse, while others value this playful quality. It is generally agreed, however, that *de la Mare* was a skillful manipulator of poetic structure, a skill which is particularly evident in the earlier collections.

Alan Alexander Milne (1882—1956)

Alan Alexander Milne wrote "Winnie-the-Pooh", the story about the most famous bear in the world which has attracted the

attention of the reading public since it first appeared in print in 1926. The readers' devotion remains with the book, and varies from reading for fun to serious linguistic interest.

The book presents an opportunity to analyze *stylistic irony*, *conversion*, *morphological play*, and a wide range of other *techniques*, so characteristic of *A.A. Milne's* method.

Interestingly, A.A. Milne didn't write the Pooh stories and poems for children but instead intended them for the child within us. He also never read the stories and poems to his son Christopher, preferring rather to amuse him with the works of P.G. Wodehouse, one of A.A. Milne's favorite authors. Although Milne went on to write other plays and novels, these Pooh stories remain his best known work. For many years Alan Alexander Milne himself resented the fact that his literary fame was based on children's books, not on his other work. Today, his plays are rarely performed in the professional theatre, although amateur productions are playing in almost every English-speaking country throughout the world.

Clive Staples Lewis (1898—1963)

The seven-volume series known as the "Chronicles of Narnia" (1950—1956) by the British novelist *Clive Staples Lewis* is a major contribution to fantasy literature for children and has been frequently translated. Exciting as adventure stories, the books can also be read as allegories.

His books include the medieval study "The allegory of love" (1936), and the space fiction "Out of the Silent Planet" (1938). *Clive Staples Lewis* was a committed Christian and wrote essays in popular theology and a series of books of Christian allegory for children, set in the magic land of Narnia.

Kenneth Grahame (1859—1932)

Kenneth Grahame — a Scottish writer famous esp. for his children's story "The Wind in the Willows". It was first published in 1908. The children's story uses the adventures of four animal friends to teach young readers larger lessons about morality. *Major Characters*

Mole is an animal who has never really ventured beyond his own home. When he does emerge into the world, he is often over-

whelmed by the craziness of life outside, but he doesn't consider going back inside.

Rat is also called 'Ratty' is friendly and kind to everyone, and takes Mole into his care when Mole is lost and confused. Rat always wants to believe the best of everyone, and this sometimes gets him into trouble.

Toad of Toad Hall is wealthy and likes to have a good time. He lives the life of a rich man, spending his time obsessed with a fad and then quickly losing interest.

Badger is a solitary creature who hates dealing with the frivolity of society that Toad embraces. Badger is brave, loyal, and a great fighter.

J.R.R. Tolkien (1892—1973)

In 1954—1955 *J.R.R. Tolkien* wrote "The Lord the Rings", which is set in pre-historic era in an invented version of the wold which he called by the Middle English name of Middle-earth. *J.R.R. Tolkien's* much admired, widely read and popularly screened book is another example of a scholar's sophisticated *Mind* materializing in a *Text*.

A famous linguist and expert in the European Middle ages, *J.R.R. Tolkien* successfully showed how Word creates World. Employing the techniques of the gothic romance, the adventure novel, the fairy tale, he developed a unique style of the contemporary myth-making, the fantasy book.

"The Lord of the Rings" by J.R.R. Tolkien

The first two parts were published in 1954, under the titles "The Fellowship of the Ring" and "The Two Towers". A year later the third part, "The Return of the King" was published.

This book is still just as popular as ever. "The Lord of the Rings" rapidly came to public notice. It had mixed reviews. *J.R.R. Tolkien* received different honorary degrees and C.B.E. (Commander of the Order of the British Empire) from the Queen. The story of the world of Middle Earth and Hobbits has sold over 100 million copies, although the exact number is hard to determine, as many copies are sold in a set with other volumes in the series. The book has been translated into 38 different languages.

Enid Blyton (1897—1968)

Enid Blyton's best-known creations are the The Famous Five series, about a group of teenagers who share exciting adventures, and the Noddy books, about a little boy who lives in a world where toys come to life. She has also written “Great Adventure stories”, “Secret Seven”, “Holiday Stories”, “The Enchanted Wood”, etc.

Since the publication of her Noddy series (1954—1965) of storybooks for young children, *E. Blyton* has been the subject of some controversy.

Her books have been criticized for what some consider poor quality of writing and negative racial and gender stereotypes, and have been occasionally excluded from library collections. However, her work does enjoy an enduring popularity with children.

Although *Enid Blyton* died in 1968, and many of her stories are today rather dated, her books continue to be hugely popular with children. They have been translated into 27 languages, and they still sell over eight million copies a year, despite tough competition from television and computer games. After her death, some critics accused her of racism and of negative stereotyping — the villains in her Noddy books were “golliwogs”; children's dolls representing black people. Many of her books were also denounced as sexist because of the way she treated female characters — girls were usually given a secondary role, while the boys had the real adventures.

In response, some of *E. Blyton's* books were banned from schools and libraries, and they still do not appear on Britain's list of approved books for use in education. However, in some recent editions offending vocabulary has been removed.

Nowadays *Enid Blyton's* work is being looked at more favourably. Indeed, even parents who still worry about the content are grateful to her for getting their children to open a book at all. Children enjoy Blyton's books because she is a good storyteller. “She used a very simple vocabulary and words came round regularly. Children know what to expect. She had an excellent system, well disguised, to get children reading and to keep them reading.”

W. Golding (1911—1993)

Main themes

In all his novels, *W. Golding* deals with isolated individuals or groups that find themselves in extreme circumstances which strip them of the trappings of civilization. The intrinsic cruelty of man is a *theme* in most of his novels, which are also remarkable for their strikingly varied *settings*.

W. Golding's novels explore the darker side of human nature. His most famous work, "Lord of the Flies", published in 1954, tells the story of a group of boys stranded on a remote desert island after their plane crashes. The novel identifies evil and cruelty at the heart of man who, when distanced from civilization or placed in extreme situations, reverts to his primitive instincts. Organized society establishes rules and holds everyone together but when its constraints disappear, all values and the basics of right and wrong are lost. Anarchy and barbarism follow.

Allegory

In an allegory each character (or, sometimes, object) has both a literal meaning and a consistent metaphorical meaning. The story works on two levels: the literal story level and a moral, spiritual, philosophical or political level. Simple forms of allegory can be found in fables, parables and medieval Morality plays.

W. Golding's development of the novel form during the 1950s and 1960s led him to an interesting experimentation with genre. He used the science fiction genre and the fantasy story to provide an effective narrative style for his analyses of human nature.

J.D. Salinger (1919—2010)

"The Catcher in the Rye" by J.D. Salinger

This really is a classic. It was written in 1951 and is still very much popular. This may in part to do with the fact that many British and American school children have to read it as part of their school syllabus. It was originally published for adults, but as it was about teenage rebellion, it is mostly read by teenagers.

Jerome David Salinger has become a classic because of his understanding of American youth. In his works he portrays young boys and girls who can't find their war after the war. They are honest, kind and good young people who look odd in

the surroundings of modern society. Since the first publication of his book it has been translated into almost every world language.

Penelope Lively (1933—)

Penelope Lively is the laureate of time; there's more awareness of the presence of the past in her work, both for children and for adults, than in that of almost any other novelist. The setting for the book "The House in Norham Gardens" is a perfect example: a large old house in a quiet road in an ancient city, a house filled not only with the relics of the past of those who have lived there, but also with trophies of expeditions to a much deeper past: to the Stone Age of New Guinea.

P. Lively began writing prolifically in 1970. Her work is generally concerned with the flow of time, the continuity of past and present, and the relation between history and personal memory. "Perhaps what I'm interested in is the operation of memory, the ways in which the physical world is composed of memory, the ways in which it's an encumbrance and the ways in which it's an asset... I can hardly decide which it is. But it's something that I'm constantly aware of and constantly seeing new ways of exploring fictionally." She tends to gather from her own experiences for her books. The themes of death and loss are also prevalent in *P. Lively's* fiction.

P. Lively began writing children's books first, for which her fascination with English History was the foundation. She then made the transition from children's to adult literature in the mid 1970's with "The Road to Litchfield", her first novel for adults. As for Children's literature, she says, "I just don't get the ideas anymore, and I'm crowded with ideas for adult writing, so I have rather abandoned my children's books."

J.K. Rowling (1965—)

In the late 1990s and early 2000s a series of books by English author *J.K. Rowling* about a young wizard named Harry Potter appealed to both children and adults.

"Harry Potter and the Philosopher's Stone"

The book, which is *J.K. Rowling's* debut novel, was published in 1997 by Bloomsbury in London. In 1998 Scholastic Corporation

published an edition for the United States market under the title "Harry Potter and the Sorcerer's Stone".

The novel won most of the British book awards that were judged by children, and other awards in the US. The book reached the top of the New York Times list of best-selling fiction in August 1999, and stayed near the top of that list for much of 1999 and 2000. It has been translated into several other languages and has been made into a feature-length film of the same name [http://www.answers.com/topic].

This was the book that started Pottermania, causing millions of children, both big and small, to get into books again, and debate what would happen to the teenager next. 120 million copies were sold. When it first came out, the insanity of Pottermania hadn't hit yet and the people weren't heading off to Leicester Square dressed in cloaks with wands and broomsticks to see the film premiere, but the word Quidditch was becoming more and more familiar.

"Harry Potter and the Chamber of Secrets"

"Harry Potter and the Chamber of Secrets", by *J.K. Rowling*, is the sequel to Harry Potter and the Philosopher's Stone. It is the second book in the series of seven Harry Potter books — the one which starts with Harry and Ron flying a flying car into a tree at Hogwarts. The book was published in 1998. A film was theatrically released in November 2002.

"Harry Potter and the Goblet of Fire"

Harry Potter and the Goblet of Fire is the fourth book in the Harry Potter series by *J. K. Rowling*, published in 2000. A film version of this book was released in November 2005. This book is seen by many fans as the beginning of darker times in the wizarding world, as it shows the return of Voldemort. The book created more excitement than any other. It won *J.K. Rowling* the Hugo Award in November 2000.

"Harry Potter and the Half-Blood Prince"

The sixth in the Harry Potter series, this book has sold approximately 70 million copies. Nine million of those were sold in the first 24 hours after its release. Children queued up outside bookshops dressed as Harry Potter waiting for midnight, when the doors would be opened by staff dressed in the same attire.

The seventh book is called *"Harry Potter and the Deathly Hallows"*.

The penultimate book of the series, "Harry Potter and the Deathly Hallows", was published in 2007. The story of this novel is the final battle between the wizards Harry Potter and Lord Voldemort, as well as revealing the previously concealed back story of several main characters. The "Deathly Hallows"— an unbeatable wand, a stone to bring the dead to life, and a cloak of invisibility.

Although the Potter books dominated bestseller lists worldwide, some parents objected to the books on the grounds that they glorified black magic and witchcraft.

In conclusion it is important to say that children's books continue to cover traditional subjects but also examine topics increasingly relevant to children's understanding of contemporary society, such as globalization, multiculturalism, environmental problems, etc.

7.1.2. Task: *Answer the following comprehension questions about **Part VII**:*

1. *Daniel Defoe* is regarded as the founder of realistic novel in English and European literature. Expand on the statement.
2. *Jonathan Swift* is the greatest satirical writer of the 18th century. Focus on satire.
3. Prove that in Britain the writings of the novelist *Sir Walter Scott*, who was noted for his tales of chivalry, were read with delight by children and adults.
4. A combination of fantasy and humor was achieved by the English author Lewis Carroll (1832-1898). Speak at large.
5. Speak about *Joel Chandler Harris's* "Brer Rabbit" — a trickster tale-cycle and a folk-tale collection.
6. Prove that *Oscar Wilde's* tales are like poems in prose, lyrical, vivid and graceful.
7. Prove that *Robert Louis Stevenson* is generally referred to as neo-romanticist.
8. Speak about American writers: *James F. Cooper* whose fame as a novelist rests on his five novels, called "The

Leatherstocking Tales”, and *Lyman Frank Baum* and his Wizard of Oz series.

9. Speak about the Scottish novelist and playwright *Sir James Matthew Barrie*.
10. Dwell upon a notable late-19th-century British writer for children — *Rudyard Kipling*.
11. The English poet and novelist *Walter de la Mare* made a distinguished contribution to children’s poetry with his “Songs of Childhood” (1902) and other collections. Expand on the statement.
12. Prove that the readers’ devotion remains with the book “Winnie-the-Pooh” by Alan Alexander Milne and varies from reading for fun to serious linguistic interest.
13. “The Chronicles of Narnia” by the British novelist *Clive Staples Lewis* is a major contribution to fantasy literature for children. Focus on allegory.
14. Dwell upon *Kenneth Grahame* — a Scottish writer who is famous esp., for his children’s story “The Wind in the Willows”.
15. *J.R.R. Tolkien’s* much admired, widely read and popularly screened book is another example of a scholar’s sophisticated Mind materializing in a Text. Expand on the statement.
16. Prove that one person who had no doubts about what youngsters wanted to read was the children’s author *Enid Blyton*.
17. Speak about *W. Golding*. Focus on theme.
18. Prove that *Jerome David Salinger* has become a classic because of his understanding of American youth.
19. *Penelope Lively* is the laureate of time. Focus on setting.
20. In the late 1990s and early 2000s a series of books by English author *J. K. Rowling* about a young wizard named Harry Potter appealed to both children and adults. Speak at large.

Reports

Reports for seminar № 1

1. Speak about the fables of *Aesop*.
2. Dwell upon the most famous epic poem “Beowulf”.
3. Speak about tales of adventure and a legendary British leader, King Arthur.

Reports for seminar № 2

4. Speak about *Emily Brontë* who displays a sophisticated narrative structure.
5. *William Wilkie Collins* as a founder of a detective novel.
6. Dwell upon *Elizabeth Gaskell’s* novels.
7. Speak about *Edward Morgan Forster* and his books.
8. *W.S. Maugham* as a skillful plot-maker.

Reports for seminar № 3

9. *Sigmund Freud’s* psychoanalysis.
10. Sir *James George Frazer* and his anthropological studies.
11. The French writer and philosopher *Jean-Paul Sartre*.
12. Link to Russian literature: *Andrei Bely*.

Reports for seminar № 4

13. Link to Russian literature: speak about symbols and symbolism in the works of such writers as *Anna Akhmatova*, *Alexander Block*, *Boris Pasternak*, etc.

Reports for seminar № 5

14. Speak about great masters of Modernism: *H. James*, *J. Joyce*, *T. S. Eliot*, *V. Woolf*, *E. M. Forster*, *E. Pound*, *W. Faulkner* in the English and in the American literature).

15. Speak about such writers as: *D. H. Lawrence*, *Joseph Conrad*, *Vladimir Nabokov*, *Boris Pasternak*, *John Dos Passos*, etc.

Reports for seminar № 6

16. English and American Literature for children: *Robert Louis Stevenson*, *Rudyard Kipling*, *Lyman Frank Baum*, *Walter de la Mare*, Sir *James Matthew Barrie*, *Clive Staples Lewis*, *Penelope Lively*, *J.K. Rowling*, etc.

Reports for seminar № 7

17. Speak about the writers of the Contemporary Age (*M. Spark*, *D. Lodge*, *A. Carter*, *J. Kerouac*, *T. Morrison*, *M. Atwood*, *S. Heaney*, *S. Becket*, *A. Bennett*, *I. McEwan*, *Gr. Swift*, *N. Hornby*, *N. Sparks*, *Philip Roth*, etc).

Exam Questions

1. Speak about types of literature, the genres: 1) prose fiction, 2) poetry, 3) drama, and 4) nonfiction prose.

2. Speak about various types of fiction (allegory, anti-novel; Bildungsroman or initiation novel, epistolary novel, and romance). Give examples.

3. Speak about various types of fiction (gothic novel, historical novel, picaresque novel, and modernist novel). Give examples.

4. Speak about various types of fiction (regional novel, satire, science fiction, short story, utopian and dystopian novel). Give examples.

5. Speak about “poetry”. Dwell upon traditionally important poetic forms: sonnet, haiku, ballad, ode, epic, couplet, and epigram. Give examples.

6. Speak about “poetry”. Dwell upon traditionally important poetic forms: blank verse, villanella, limerick, free verse, pastoral, romance, and elegy. Give examples.

7. Give a definition to the term ‘drama’. What does it focus on? Dwell upon stereotype or stock characters. Speak about various types of drama: mystery, miracle and morality plays; comedy, tragedy and theatre of the absurd.

8. Speak about plot and conflict. Dwell upon basic plots. Give examples of both the conventional standards and looseness of the plot (*Ch. Dickens*, *E. Brontë*, *W.S. Maugham*, *K. Mansfield*, etc).

9. Prove that the range of fictional characters is vast (major and minor, round and flat characters, protagonists and antagonists, dynamic and static, symbolic, and stereotype or stock characters). Give examples (*K. Mansfield*, *T. Eliot*, *J. Joyce*, *D.H. Lawrence*, etc).

10. Idea or theme is the underlying thought of fiction. Expand on the statement. Speak about an overt theme (explicit) and an

implied theme (implicit). Give examples (*Ch. Dickens*, *M. Twain*, *K. Mansfield*, *D. H. Lawrence*, *E. Hemingway*, etc).

11. Dwell upon setting within which characters speak, move, and act. Prove that "in its narrowest sense, setting is the place and time of the narration, but eventually it encompasses the total environment of the work".

12. Speak about 'atmosphere', the aura or mood of a story. Prove that it is affected by such strands of a literary work as the plot, characters, details, symbols and language means.

13. There are four basic points of view: third-person omniscient, third-person limited omniscient, dramatic or objective point of view, first-person point of view. Disclose each of them. Give examples.

14. The horror and heroism of the First World War provided somber and inspiring themes for a whole generation of the English war poets (*Rupert Brooke*, *Wilfred Owen*, *Siegfried Sassoon* and others). Expand on the statement.

15. Speak about new schools, trends, and mainstreams in science, art and literature at the beginning of the 20th century (modernism, futurism, symbolism, and cubism).

16. Speak about new schools, trends, and mainstreams in science, art and literature at the beginning of the 20th century (existentialism, impressionism, realism, expressionism, and aestheticism).

17. Speak about Cultural or Universal symbols which are drawn from history and custom, such as many Christian religious symbols (Creation, Eden, snake, exile, star, lamb, shepherd, the Temple, bread and wine, the cross, water, etc).

18. Speak about Cultural or Universal symbols, which are drawn directly from nature (springtime, morning, water, night, etc).

19. Speak about Cultural or Universal Symbols, which refer to animals and birds in symbolism (a unicorn, a lion, a dove, a nightingale, geese, an eagle, an owl, etc).

20. Prove that Contextual, Private, or Authorial symbols gain meaning mainly within individual works (*T.S. Eliot*, *J. Joyce*, *V. Woolf*, *W. B. Yeats*, *Joseph Conrad*, *Ezra Pound*, etc).

21. A modernist symbol is many-layered. Speak about Private, or Authorial symbols introduced by modernist authors

(*E. Hemingway*, *D. H. Lawrence*, *E. M. Forster*, *Henry James*, etc).

22. Speak about Private, or Authorial symbols in works written by American authors ("Moby Dick" by *Herman Melville*, "The Ice Palace" by *F. Scott Fitzgerald*, "The Chrysanthemums" by *J. Steinbeck*, "A Rose for Emily" by *William Faulkner*, etc).

23. Dwell upon Private, or Authorial symbols introduced by contemporary authors ("The Shawl" by *Cynthia Ozick*, "Black Dogs" by *Ian McEwan*, "Regeneration" by *Pat Barker*, "Waterland" by *Graham Swift*, etc).

24. What kind of changes does a modern character undergo? Give examples (*V. Woolf*, *D. H. Lawrence*, *E. Hemingway*, and *T.S. Eliot*, etc).

25. A modernist text is no longer tightly plotted. Expand on the statement. New structure and structural techniques were elaborated by modernists. Exemplify.

26. In a modernist novel we can encounter a diversity of narrative techniques. Exemplify.

27. Speak about the main themes introduced by modernist authors (*D.H. Lawrence*, *E. Hemingway*, *G.B. Shaw*, and *S. Beckett*).

28. Speak about English and American literature for children: *Robert Louis Stevenson*, *Rudyard Kipling*, *Lyman Frank Baum*, *Walter de la Mare*, Sir *James Matthew Barrie*, *Clive Staples Lewis*, *J. R. R. Tolkien*, *Penelope Lively*, *J. K. Rowling*, etc.

29. Speak about the cotemporary age in literature (*Graham Greene*, *Muriel Spark*, *Doris Lessing*, *Jack Kerouac*, *Joseph Heller*, *Harper Lee*, *Toni Morrison*, *Michael Ondaatje*, *David Lodge*, etc). Give examples of prose style, themes and techniques that contemporary writers elaborate in their fiction.

30. Speak about the cotemporary age in literature (*Margaret Atwood*, *Angela Carter*, *Pat Barker*, *Ian McEwan*, *Graham Swift*, *Julian Barnes*, *A.S. Byatt*, *Jonathan Coe*, *Nick Hornby*, etc). Give examples of prose style, themes and techniques that contemporary writers elaborate in their fiction.

Plan of a Final Report

1. The author and his style. Give *brief* background information about the author, his literary influences, peculiarities of his artistic genre and style, his major literary works and themes.

2. Summary. Present summary of the book, speak about its plot and the narrative techniques used by the author.

3. The author's message. Speak about the main ideas, themes, symbols observed in the book. Comment on the significance of the title of the story. Dwell upon the author's perspective; outline his (her) conclusions and evaluations concerning human nature, social, philosophical, ethical, psychological, etc, issues.

4. The characters and character sketches. Dwell upon the people the author presents and describes. Describe *types* of characters.

5. The language of the book. Expand on the inventory of stylistic devices:

1) on the phonetic level: onomatopoeia, alliteration, and paronomasia;
2) on the graphical level: italics, bold type, capitalization, emphatic punctuation, graphon;
3) on the lexical level: semantic fields, epithet; hyperbole, meiosis, litotes; metaphor, personification, allusion, antonomasia; metonymy, synecdoche, periphrasis, euphemism; irony; simile; oxymoron, antithesis; pun, zeugma, decomposition of set phrases;
4) on the morphological level: morphological repetition, morphological archaisms, violation of grammar, non-standard use of parts of speech;
5) on the syntactical level: parallelism, anaphora, epiphora, anadiplosis, chiasmus; ellipsis, nominative sentences, aposiopesis; asyndeton, polysyndeton; inversion, detachment,

enumeration, gradation; rhetorical questions, questions in the narrative.

6. Speak about the major motion pictures based on the book.

7. Concluding remarks and appeal to your audience (questions, quizzes, interactive games).

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Учебно-методическое пособие

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