ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ

Пензенский государственный педагогический университет
имени В. Г. Белинского

Кафедра английского языка

УЧЕБНО-МЕТОДИЧЕСКИЙ КОМПЛЕКС ПО ДИСЦИПЛИНЕ

ЗАРУБЕЖНАЯ ЛИТЕРАТУРА И ЛИТЕРАТУРА СТРАНЫ ИЗУЧАЕМОГО ЯЗЫКА (АНГЛИЙСКИЙ ЯЗЫК)

0503030 Иностранный язык

2007

ФЕДЕРАЛЬНОЕ АГЕНТСТВО ПО ОБРАЗОВАНИЮ

Пензенский государственный педагогический университет
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ПРИНЯТО
на заседании Ученого совета
Факультета начального и специального образования

Протокол заседания совета факультета
№ 6 от « 20 » марта 2007 г.

Декан
факультета _____ Мали Л.Д.

УТВЕРЖДАЮ
Проректор по учебной работе

_____ Пятин М.А.

« ____ » _____ 200 г.

ПРОГРАММА УЧЕБНОЙ ДИСЦИПЛИНЫ

«Зарубежная литература и литература страны изучаемого языка (английский язык)»

для специальности
№ 050708 – «Педагогика и методика начального образования» с дополнительной специальностью «Иностранный язык»

Факультет начального и специального образования

Кафедра иностранных языков и методики преподавания иностранных языков

Пенза – 2007

- **Квалификационные требования.**

Специальность утверждена приказом Министерства образования Российской Федерации № 686 от 02.03.2000 г.

Квалификация выпускника - учитель начальных классов и иностранного языка.

Нормативный срок освоения основной образовательной программы подготовки учителя начальных классов по специальности 050708 «Педагогика и методика начального образования» при очной форме обучения 5 лет.

Квалификационная характеристика выпускника

Выпускник, получивший квалификацию учителя начальных классов и иностранного языка, должен быть готовым осуществлять обучение и воспитание обучающихся с учетом специфики преподаваемого предмета; способствовать социализации, формированию общей культуры личности, осознанному выбору и последующему освоению профессиональных образовательных программ; использовать разнообразные приемы, методы и средства обучения; обеспечивать уровень подготовки обучающихся, соответствующий требованиям Государственного образовательного стандарта; осознавать необходимость соблюдения прав и свобод учащихся, предусмотренных Законом Российской Федерации "Об образовании", Конвенцией о правах ребенка, систематически повышать свою профессиональную квалификацию, участвовать в деятельности методических объединений и в других формах методической работы, осуществлять связь с родителями (лицами, их заменяющими), выполнять правила и нормы охраны труда, техники безопасности и противопожарной защиты, обеспечивать охрану жизни и здоровья учащихся в образовательном процессе.

Виды профессиональной деятельности

Учебно-воспитательная;
социально-педагогическая;
культурно-просветительная;
научно-методическая;
организационно-управленческая.

Выпускник, получивший квалификацию учителя начальных классов и иностранного языка, подготовлен к выполнению основных видов профессиональной деятельности учителя начальных классов и иностранного языка, решению типовых задач профессиональной деятельности в учреждениях среднего общего (полного) образования.

▪ Цели и задачи изучаемой дисциплины.

Цель дисциплины:

Курс «Зарубежная литература и литература страны изучаемого (английского) языка» призван сформировать у студентов адекватное представление об истории мировой литературы и ее проблематике, характере литературы стран, говорящих на английском языке. Курс предполагает воспитание у студентов чувства уважения к народам, говорящих на английском языке и их вкладу в мировую литературу. Курс

преследует также цель повышения общего культурного уровня студентов и обогащения их словарного запаса на английском языке.

В **задачи** курса входит:
- вскрытие закономерностей развития литературного процесса;
- изучение и обобщение знаний о гуманистическом характере мировой литературы;
- применение полученных знаний в практической работе в школе;
- характеристика основных понятий литературоведения;
- представление литературного процесса в тесной связи с историей и культурой народа;
- ознакомление с творчеством английских и американских писателей, поэтов и драматургов;
- расширение филологического кругозора в области сравнительного анализа различных видов текста;
- формирование навыков творческого мышления на материале английского языка;
- совершенствование навыков монологического высказывания на английском языке.

▪ Место дисциплины в профессиональной подготовке студентов.

Зарубежная литература и литература страны изучаемого языка является одной из важных дисциплин для присвоения квалификации учитель начальных классов и иностранного языка, т.к. он знакомит студентов с основными закономерностями развития литературного процесса в англоговорящих странах и, тем самым, способствует профессиональной подготовки будущего специалиста.

В соответствии с целями и задачами обучения иностранным языкам осуществляется взаимодействие со следующими учебными дисциплинами: культура речи, лингвострановедение и страноведение.

Курс читается на английском языке с целью совершенствования практических навыков владения языком и тесно связан с теорией и практикой интерпретации художественного текста.

Зарубежная литература и литература страны изучаемого языка является дисциплиной национально-регионального компонента цикла общих гуманитарных и социально-экономических дисциплин.

▪ Распределение времени, отведенного на изучение дисциплины по учебному плану

Форма учебной работы	**форма обучения**
	очная
	по семестрам
	10
Общая трудоемкость, всего часов	96
Аудиторные занятия (АЗ)	48
Лекции (Л)	24
Практические занятия (ПЗ)	24

Семинары (С)	
Лабораторные занятия (ЛЗ)	
Другие виды аудиторных занятий	
Самостоятельная работа (СР)	48
Контрольная работа	
Компьютерное тестирование	
Форма итогового контроля (зачет, экзамен)	экзамен

▪ Тематические планы для очной формы обучения.

№ п/п	Наименование разделов и тем	Форма обучения		
		АЗ		
		Л	ПЗ	СР
	5 курс 10 семестр			
1.	Периодизация литературного процесса. Основные разделы и жанры литературы. Формы литературного творчества.	2		4
2.	Древняя литература и литература средних веков. Эпическая поэма «Беовульф», загадки, исторические хроники. Дж. Чосер.	2	4	6
3.	Литература Возрождения. В. Шекспир.	2	2	4
4.	Литература английской буржуазной революции. Литература периода Реставрации. Эпоха просвещения. Классицизм.	2	2	4
5.	XIX век. Романтизм как литературное направление в прозе и поэзии.	2	2	4
6.	Реализм. Викторианская эпоха и становление реалистической прозы. Ч. Диккенс, В. Теккерей. Женский роман в английской литературе XIX века.	2	4	8
7.	Литература рубежа XIX - XX вв. Поствикторианский период. Дж. Элиот. Томас Харди. Традиционное и модернистское направления в литературе.	4	2	4
8.	Литература XX века. Реализм. Модернизм. Постмодернизм. Современные направления в развитии литературы. Натурализм. Неоромантизм. Эстетизм. Эскапизм. Социальная проза. Сюрреализм.	4	2	4
9.	История развития американской литературы. Истоки и период становления. Ф. Купер. Э.А. По. М. Твен. Т. Драйзер. В. Фолкнер. Э. Хемингуэй. Современная американская литература.	4	6	10
	Всего	24	24	48

▪ Содержание дисциплины.

Периодизация литературного процесса. Роль исторического и социального фона в формировании литературы. Исторически сложившиеся

литературные эпохи и их самые выдающиеся представители. Основные разделы и жанры литературы. Формы литературного творчества.

Древняя литература и литература Средних веков. Англо-саксонская литература. Эпическая поэма «Беовульф», загадки, исторические хроники. Беда Достопочтенный. Народные баллады. Развитие литературного творчества в условиях билингвизма XI-XIII веков. Роль Дж. Чосера и В. Кэкстона в становлении и развитии английского литературного языка.

Литература Возрождения. Исторические и социальные условия, способствовавшие интеллектуальному и культурному всплеску в развитии народов Европы. Данте. Боккаччо. Петрарка. Эразм Роттердамский. Рабле. Сервантес. Историческое развитие театра в Англии. Особенности эпохи Возрождения в Англии. Елизаветенская поэзия, проза, драма. Вильям Шекспир. Хронология шекспировских пьес. Сонеты. Лингвистические и исторические проблемы творчества В. Шекспира, его влияние на последующее развитие литературы.

Литература XVII в.: барокко, литература английской буржуазной революции, классицизм. Дж. Драйден. Дж. Милтон и аллегория как способ изображения.

Литература XVIII в.: просвещение, предромантизм. Политическая литература. Свифт Дефо. Ричардсон Филдинг. Смоллетт. Роберт Бернс.

Литература XIX в.: романтизм, реализм. Исторические условия возникновения романтизма. Озерная школа поэтов. Поздние романтики: Шелли, Китс, Байрон. Вальтер Скотт. Льюис Кэрролл. Теккерел. Чарльз Диккенс. Женский роман в английской литературе. Сестры Бронтэ, Джейн Остин, Елизабет Гаскел, Джордж Элиот.

Литература рубежа XIX - XX вв. Томас Харди. Джордж Мередит. Роберт Стивенсон. Артур Конан Дойль. Киплинг. Герберт Уэльс. Джон Голсуорси. Моэм.

Литература XX в.: реализм, модернизм, постмодернизм. Бернард Шой. Манро. К. Менсфилд. Джозеф Конрад. Англо-американский модернизм: Льюис, Лоуренс, Элиот. Джеймс Джойс. Литература первой половины XX века. Хаксли. Вирджиния Вульф. Эвелин Во. Грэм Грин. Джордж Оруэлл. Литература второй половины XX века. Вильям Голдинг. Мьюриель Спарк. «Сердитые» молодые люди. Кингсли Эмис. Беккет. Том Стопард. Современный английский детектив. Научная фантастика. Влияние русских писателей на развитие английской литературы XX века.

Американская литература

Источники и исторические этапы развития американской литературы. Негритянский фольклор. Становление типично американского литературного героя. Этнические корни американской литературы. Ранняя литература американских колонистов. Литература конца XVIII века. Первый расцвет. Бенджамин Франклин. Фенимор Купер. Ирвинг. Негритянская тема в американской литературе. Бичер Стои. Литература XIX века. Марк Твен. О. генри. Юмор и сатира в произведениях американских писателей. Американская поэзия. Лонгфелоу. Эдгар По. Волт Уитмон.

Литература первой половины XX века. Фрэнк Норрис. Теодор Драйзер. Синклер.

Писатели потерянного поколения. Гертруда Штайн. Эрнст Хемингуэй. Колдуэл. Роберт Пэн Уоррен. Вильям Сароян. Маргарет Митчелл. Фидджерадьд. Стейнбек. Вильям Фолккер. Расцвет американской драмы. Юджин О'Нил. Шервуд. Теннеси Вильямс.

Литература второй половины XX века. Ирвинг Шоу. Сэлинджер. Трумэн Капотэ. Сэм Шепард и др. Нобелевские лауреаты в области литературы.

Основная литература

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.

Дополнительная литература

1. Андреев Л.Г. История зарубежной литературы. – М., МГУ, 1989.
2. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
3. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.

▪ Требования к уровню освоения программы.

В результате изучения данной дисциплины студент должен:

– иметь представление об основных закономерностях литературного процесса в Великобритании и США;

– знать ведущих английских и американских писателей, поэтов и драматургов, исторические условия и особенности их творчества;

– уметь самостоятельно анализировать творчество ведущих авторов и представлять соответствующий материал на английском языке;

– владеть основными приемами анализа и интерпретации художественного текста с целью дальнейшего применения в практической работе в школе.

▪ Примерный перечень вопросов к экзамену.

1. Периодизация литературного процесса.
2. Основные разделы и жанры литературы. Формы литературного творчества.
3. Древняя литература. Эпическая поэма «Беовульф», загадки, исторические хроники.
4. Литература средних веков Дж. Чосер.
5. Литература Возрождения. В. Шекспир.
6. Литература английской буржуазной революции.
7. Литература периода Реставрации.
8. Эпоха просвещения.

9. Классицизм.
10. XIX век. Романтизм как литературное направление в прозе и поэзии.
11. XIX век. Реализм. Викторианская эпоха и становление реалистической прозы.
12. Женский роман в английской литературе XIX века.
13. Литература рубежа XIX - XX вв. Поствикторианский период. Дж. Элиот. Томас Харди. Традиционное и модернистское направления в литературе.
14. Литература XX века. Реализм. Модернизм. Постмодернизм. Современные направления в развитии литературы. Натурализм. Неоромантизм. Эстетизм. Эскапизм. Социальная проза. Сюрреализм.
15. История развития американской литературы.
16. Истоки и период становления. Ф. Купер. Э.А. По.
17. М. Твен.
18. Т. Драйзер.
19. В. Фолкнер.
20. Э. Хемингуэй.
21. Современная американская литература.

Программу составил(и)
Корабельникова О.А., канд. филолог. наук, доцент

Программа одобрена на заседании кафедры иностранных языков и методики преподавания иностранных языков

«15» февраля 2007 г. Протокол № 7

Зав. кафедрой
иностранных языков и
методики преподавания
иностранных языков _____ Селиверстова С.Б.
(подпись)

Программа одобрена учебно-методическим советом ФНиСО

«15» марта 2007 г.

Председатель учебно-методического совета _____ Климова С.А.
(подпись)

Программа одобрена учебно-методическим управлением университета

«31» октября 2007 г.

Начальник учебно-методического управления _____ Шалаева Г.Н.
(подпись)

Лекции по Литературе

Lecture 1.
Stages of literary process. Main jenres and forms of literature.

1.Historical and social conditions of the development of literature in English.
2.Main peculiarities of English literature.
3.Forms and jenres of English literature.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Андреев Л.Г. История зарубежной литературы. – М., МГУ, 1989.
3. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.

Although English literature is treated as being confined to writings in English by natives or inhabitants of the British Isles (including Ireland), it is to a certain extent the case that literature - -and this is particularly true of the literature written in English--knows no frontiers. Thus, English literature can be regarded as a cultural whole of which the mainstream literatures of the United States, Australia, New Zealand, and Canada and important elements in the literatures of other Commonwealth or ex-Ccmmonwealth countries are parts.

The term style also signifies a *literary genre.* Thus we speak of classical style or the style of classicism; realistic style; the style of romanticism and so on. On the other hand, the term is widely used in literature, being applied to the various kinds of literary work, the fable, novel, ballad, story, etc. Thus we speak of a story being written in the style of a fable or we speak of the characteristic features of the epistolary style or the essay and so on.
In this application of the term, the arrangement of what are purely literary facts is under observation; for

instance, the way the plot is dealt with, the arrangement of the parts of the literary composition to form

the whole, the place and the role of the author in describing and depicting events.

In some of these features, which are characteristic of a literary composition, the purely literary and purely linguistic overlap, thus making the composition neither purely linguistic nor purely literary. This however is inevitable. The fact that the lines of demarcation are blurred makes the contrast between the extremes more acute, and therefore requires the investigator to be cautious when dealing with borderline cases.

English literature has sometimes been stigmatized as insular. It can be argued that no single English novel attains the universality or the Russian writer Leo Tolstoy's War and Peace or the French writer Gustavo Flaubert's Madame Bovary. Yet in the Middle Ages the Old English literature of the Saxons was leavened by the Latin and Anglo-Norman French writing, of the Saxons was leavened by the Latin and Anglo-Norman French writings, foreign in origin, in which the churchmen and the Norman conquerors expressed themselves. From this combination emerged a flexible and subtle linguistic instrument exploited by Geoffrey Chaucer and brought to supreme application by William Shakespeare. During the Renaissance the renewed interest in classical learning and values had an important effect on English literature, as on all of the arts; and ideas of classical antiquity continued to snape the literature. These impulses derived from a foreign source, namely the Medi terranean, basin. The Decadents of the late 19th century and modernists of the early 20th looked to continental European individuals and movements for inspiration. Nor was attraction toward European intellectualism dead in the late 20th century, for by the mid-1980s the approach known as structuralism, a phenomenon

predominantly French and German in origin, infused the study oi English literature itself in a host of published critical studies and university departments.

English literature is therefore not so much insular as detached from continental European tradition across the Channel. It is strong in all the conventional categories of the bookseller's list: in Shakespeare it has a dramatist of world renown; in poetry, a genre notoriously resistant to adequate translation and therefore difficult to compare with the poetry of other literatures, it is so peculiarly rich as to merit inclusion in the front rank; English literature's humor has been found as hard to convey foreigners as poetry, if not more so much a fact at any rate permits anything best of all of the label "idiosyncratic"; English literature's remarkable body of travel writings constitutes another counterthrust to the charge o£ insularity; in autobiography, biography, and historical writing English literature compares with the best of any culture; and children's literature, fantasy, essays, and journals, which tend to be considered minor genres, are all fields of exceptional achievement as regards English literature. Even in philosophical writings, popularly thought of as hard to combine with literary value, thinkers such as Thomas Hobbes, /John Locke, David Hume, John Stuart Mill, and Bertrand Russell stand comparison for lucidity and grace with the best of the French philosophers and the masters of classical antiguity.

Some of English literature's most distinguished practitioners in the 20th century--from Henry James and Joseph Conrad at its beginning to V.S. Naipaul and Tom Stoppard more recently—were of foreign origin. What is more, none of the aforementioned haa as much in common with his adoptive country as did, for instance, Doris Lessing and Peter Porter its two other distinguished writer-immigrants to Britain! by virtue both of havinq been born into a British family and of having been brought up on British Commonwealth soil.

On the other hand, during the same period in the 20th century, many notable practitioners of English literature left Britain to live abroad: James Joyce, D.H. Lawrence, Aldous Huxley, Christopher Isherwood, Robert Graves, Graham Greene, Muriel Spark, Anthony Burgess, and Sir Angus Wilson. In one case, that of Samuel Beckett, this process was carried to the extent of writing works first in French and then translating them into English.

Even English literature considered purely as a product of the British is extraordinarily heterogeneous, however. Irish, Scots, and Welsh contributed enormously to English literature even when they have written in dialect, as the 18th-century poet Robert Burns ana the 20th-century Scot:; Vw Alasdair Gray have done. In the latter half of the 2 0th century interest began also to focus on writings in English or English dialect, by recent settlers in Britain, such as Afro-CaribPeans and people from Africa proper, the Indian subcontinent, and East Asia.

Lecture 2 . Old and Middle English Literature.

1.Old English poetry
2.Major OE manuscripts
3.Beowulf.
4.middle English literature
5.J.Chaucer

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The Old English period

POETRY

The Angles, Saxons, and Jutes who invaded Britain iu the 5th and 6th centuries brought with them the common Germanic metre; but of their earliest oral poetry, probably used for panegyric, magic, and short

narrative, little or none survives. For nearly a century after the conversion of King Aethelberht I of Kent to Christianity in 597, there it no evidence that the English wrote poetry in their own language. But St. Bede the Venerable, in his Historia ecclesiastica gentis Angjorum ("EcclesiasticaJ History of the English People"), wrote that in the late 7th century Caedmon, an illiterate Northumbrian cowherd, was inspired in a drean compose a short hymn in praise of the creation. Caedmon later composed verse: based on Scripture but only the "Hymn of Creation" survives. Caedmon legitimi the native verse form by adapting it to Christian themes. Others, following 1 example, gave England a body of vernacular poetry unparalleled in Eutope before the end of the 1st millennium.

Alliterative verse.

Virtually all Old Ehgilsn poetry is written in a siuqle metre, a four-stress line with a syntactical break, or caesura, between the second and third stresses, and with alliteration linking the two halves of the line; this pattern is occasionally varied by six-stress lines. The poetry is formulaic, drawing on a common set of stock phrases and phrase patterns, applying standard epithets to various classes of characters, and depicting scenery with such recurring images as the eagle and wolf, •-«;": ich WJIT. during battles to feast on carrion, and the ice and snow, which appear in the landscape to signal sorrow. In the best poems such formulas, far rron^beinq tedious, give a strong impression of the richness of the cultural fund t;orn which poets could draw. Other standard devices of this poetry are the kenning, a metaphorical name for a thing, usually expressed in a compound noun (e.g., "swan-road" used to name the sea); and variation, the repeatinq of a single idea in different words, with each repetition adding a new level of meaning.

The *major manuscripts.*

Most Old Jingiish poetry is preserved in four manuscripts of the is and early 11th centuries. The Beowulf manuscript (British Library) contains Beowulf, Judith, and three prose tracts; the Exeter Book (Exeter cathedral; ir a miscellaneous gathering of lyrics, riddles, didactic poems, and reiicijus narratives; the Junius manuscript (Bodleian Library, Oxford) contains biblical paraphrases; and the Vercelli Book (cathedral library, Vej»celli, Italy; contains saints' lives, several short religious poems, and prose homilies. In addition to the poems in these books are historical poems in the Anglo-Saxon Chronicle; poetic renderings of Psalms 51-150; the 31 "Metres" included in Kinc Alfred the Great's translation of Boethius' Consolation of Philosophy; magical, didactic, elegiac, and heroic poems; and others, miscellaneously interspersed with prose, jotted in margins and even worked in stone or metal.

Beowulf

Beowulf belongs metrically, stylistically, and thematically to the inherited Germanic heroic tradition. Many incidents, such as Beowulf's tearing off the monster's arm and his descent into the mere, are familiar motifs from foiklor*e-. The ethical values are manifestly the Germanic code of loyalty to chief and tribe and vengeance to enemies. Yet the poem is so infused with a Christian spirit that it lacks the grim fatality of many of the Eddie lays or the Icelandic sagas. Beowulf himself seems more altruistic than other Germanic heroes or the heroes of the Iliad. It is significant that his three battles are not against men, which would entail the retaliation of the blood feud, but against evil monsters, enemies of the whole community and of civilization itself. Many critics have seen the poc-m as a Christian allegory, with Beowulf the champion of goodness and light against the forces of evil and darkness. His sacrificial death is not =een as tragic but as the fitting end of a good (some would say "too good")

That is not to say that Beowulf is an optimistic poem. The English critic J.R.R. Tolkien suggests that its total effect is more like a Long, lyrical elegy than an epic. Even the earlier, happier section in Denmark is filled with ominous allusions that were well understood by contemporary audiences. Thus, after Grendel's death, King Hrothgar speaks sanguinely of the future, which the audience knows will end with the destruction of his line and the burning of Heorot. In the second part the movement is slow and funereal; scenes from Beowulf's youth are replayed in a minor key as a counterpoint to his last battle, and the mood becomes increasingly sombre as the wyrd (fate) that comes to all men closes in on him. John Gardner's Grendel (1971) is a retelling of the story from, the best religious poems, not only because of its explicitly Christian passages but also because Beowulf's monstrous foes are depicted as God's enemies and Beowulf himself as God's champion. Other heroic narratives are fragmentary. Of "The Battle of Finnsburh" and "Waldere" only enough remains to indicate that, when whole they must have been fast paced and stirring.

PROSE

The earliest English prose work, the law code of King Aethelberht I of Kent, was written within a few years of St. Augustine of Canterbury's arrival in England (597). Other 7th- and fJth-century prose, similarly practical in character, includes more laws, wills, and charters. • According to Cuthbert, who was a monk, at Jarrow, Bede had just finished a translation of the Gospel of St. John at. the time of his death, though this does not survive; and two medical tracts, a Herbarium and Medicina de quadruped:! bus, very likely date from the 8th century.

The Middle English period

One of the most important factors in the nature and development of English literature between about 1350 and 1550 was the peculiar linguistic situation in England at the beginning of the period. Among the small minority of the population that could be regarded as literate, bilingualismand even trilingualism were common. Insofar as it was considered a serious literary medium at all, English was obliged to compete on uneven terms with Latin and with the Anglo-Norman dialect of French widely used in England at the time. Moreover, extreme dialectal diversity within Enqlish itself made it difficult for vernacular writings, irrespective of their literary pretensions, to circulate very far outside their immediate areas of composition, a disadvantage not suffered by writings in Anglo-Norman and Latin. Literary culture managed to survive and in fact to flourish in the face of such potentially crushing factors as the catastrophic mortality of the Black Death (1347-51), chronic external and internal military conflicts in the form of the Hundred Years' War and the Wars of the Roses, and serious social, political, and religious unrest, as evinced in the Peasants' Revolt (1381) and the rise of Lollardism (centred on the religious teachings of John Wycliffe) . All. the more remarkable then war. the literary and linguistic revolution that took place in England between about. 1350 and 14 00 and that was slowly and soberly consolidated over the subseguent 150 years.

Geoffrey Chaucer

Geoffrey Chaucer, the outstanding English writer before Shakespeare, is among England's greatest poets. He contributed importantly in the second half of the 14th century to the management of public affairs as courtier, diplomat, and civil servant. In that career he was trusted and aided by three successive kings—Edward III, Richard II, and Henry IV. But it is his avocation---the writing of poetry--for which he is remembered. Perhaps the chief characteristics of Chaucer's works are their variety in subject matter, genre, tone, style, and in the complexities presented concerning man's pursuit of a sensible existence. Yet his writings also consistently reflect an all-pervasive humour, combined with serious and tolerant consideration of important philosophical questions.

From his writings Chaucer emerges as poet of love, both earthly and divine, whose presentations range from lustful cuckoldry to spiritual union with God. Thereby, they regularly lead the reader to speculation about man's relation both to his fellows and to his Maker, while simultaneously providing delightfully entertaining views of the frailties and follies, as well as the nobility, of mankind.

MIDDLE ENGLISH DRAMA

Because the manuscripts of medieval English plays were usually ephemeral performance scripts rather than reading matter, very few examples have survived from what once must have been a very large dramatic literature. What little survives from before the 15th century includes some bilingual fragments, indicating that the same play might have been given in English or Anglo-Norman, according to the composition of the audience. From the late 14th century onward two main dramatic genres are discernible, the

mystery or Corpus Christi cycles and the morality plays. The mystery plays were long cyclic dramas of the Creation, Fall, and Redemption of mankind, based mostly on biblical narratives. They usually included a selection of Old Testament episodes (such as the stories of Cain and Abel and Abraham and Isaac) but concentrated mainly on the life and Passion of Jesus Christ. They always ended with the Last. Judgment. The cycles were generally financed and performed by the craft guilds and staged on wagons in the streets and squares of the towns. Texts of the cycles staged at York, Chester, Wakefield, and at an unstated location in East Anglia have survived, together with fragments from Coventry, Newcastle, and Norwich. Their literary quality is uneven, but the York cycle (probably the oldest) has a most

impressively realized version of Christ's Passion by a dramatist influenced by the alliterative style in verse. Wakefield has several particularly brilliant plays, attributed to the anonymous Wakefield Master, and his Second Shepherds' Play is one of the masterpieces of medieval English literature. The morality plays were allegorical dramas depicting the progress of a single character, representing the whole of mankind, from the cradle to the grave and. sometimes beyond. The other dramatis personae might include God and the Devil but usually consisted of personified abstractions, such as the Vices and Virtues, Death, Penance, Mercy, and so forth. An interesting and varied collection of the moralities is known as the Macro Plays (The Cast ie of Perseverance, Wisdom, Mankind), but the single most impressive piece is undoubtedly Everyman, a superb English rendering of a Dutch play-on the subject of the coming of death. Both the mystery and morality plays have been frequently revived and performed in the 20th century.

Lecture 3.The Renaissance period: 1550-1660

1.literature and age.
2. Development of the English theatre
3. W.Shakespeare.

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LITERATURE AND THE AGE

In a tradition of literature remarkable for its exacting and brilliant, achievements, the Elizabethan and early Stuart periods have been said to represent the most brilliant century of all. (The reign of Elizabeth I began in 1558 and ended with her death in 1603; she was succeeded by the Stuart king James VI of Scotland, who took the title James I of England as well. English literature of his reign as James I, from 1603 to 1625, is properly called Jacobean.) These years produced a gallery of authors of genius, some of whom have never been surpassed, and conferred on scores of lesser talents the enviable ability to write with fluency and imagination. From one point of view, this sudden renaissance looks radiant, confident, heroic--and belated, bat all the more dazzling for its belatedness. Yet from another point of view, this war a time of unusually traumatic strain, in which English society underwent massiv disruptions that transformed it on every front and decisively affected the life of every individual. In the brief, intense moment in which England assimilated the European Renaissance, the circumstances that made the assimilation possible were already disintegrating and calling into question the newly won certainties, as well as the older truths i.iiat they were dislodging. This doubleness, of new possibilities and new doubts simultaneously apprehended, gives the literature its unrivaled intensity.

Social conditions.

In this period England's population doubled; prices rocketed, rents followed, old social loyalties dissolved, and new industrial, agricultural, and commercial veins were first tapped. Real wages hit an all-time low in the 1620s, and social relations were plunged into a state ot unprecedented fluidity from which the merchant and ambitious lesser gentleman profited at the expense of the aristocrat and labourer, as satires and comedies current from the 1590s complain. Behind the Elizabethan vogue for pastoral poetry lays the fact of the prosperity of the enclosing sheep farmer, who aggressively sought to increase pasture at the expense of the peasantry. Tudor platitudes about order and degree could neither combat nor survive the challenge posed to rank by these arrivistes. The position of the crown, politically dominant yet financially insecure, had always been potentially unstable, and when Charles I lost the confidence of his greater subjects in the 1640s his authority crumbled. Meanwhile, the huge body of poor fell ever further behind the rich; the pamphlets of Thomas Barman (1566) and Robert Greene

(1591-92), and Shakespeare's King Lear (1605), provide glimpses of a horrific world of vagabondage and crime, the Elizabethans' biggest, unsolvable social problem.

Intellectual and religious revolution.

The barely disguised social ferment was' accompanied by an intellectual revolution, as the medieval synthesis collapsed before t.he new science, new religion, and new humanism. While modern mechanical technologies were pressed into service by the Stuarts to create the scenic wonders of the court masque, the discoveries of astronomers and explorers were redrawing the cosmos in a way that was profoundly disturbing:

> And freely men confess that this world's spent*f*
> When in the planets, and the firmament
> They seek so many new . . .
> (John Donne, The First Anniversary, 1611)

The majority of people were more immediately affected by the religious revolutions of the 16th century. The man in early adulthood at the accession of Elizabeth in 1558 would, by her death in 1603, have been vouchsafed an unusually disillusioning insight into the duty owed by private conscience to t.he needs of the state. The Tudor church was an instrument of social and political coercion, yet the mid-century controversies over the faith had already wrecked any easy confidence in the authority of doctrines and forms and had taught men to question carefully the rationale of their own beliefs (as Donne does in his third Satire, c. 1596). The Elizabethan ecclesiastical compromise was the object of continual criticism, both from radicals within (who desired progressive reforms, such as the abolition of bishops) and from papists without (who desired the return of England to the Fioman Catholic fold), but the incipient liberalism of individuals like John Milton and William Chillingworth was held in check by the majority's unwillingness to tolerate a plurality of religions in a supposedly unitary state. Nor was the Calvinist orthodoxy that cradled most English writers comforting, for it. told them that they were corrupt, unfree, unable to earn their own salvations, and subject to heavenly judgments that were arbitrary and

absolute. It. deeply informs the world of the Jacobean tragedies, whose heroes are not masters of their fates but victims of divine purposes that are terrifying yet inscrutable.

ELIZABETHAN AND EARLY STUART DRAMA

Theatre and society.

In the Elizabethan and early Stuart period the theatre was the focal point of the age. Public life was shot through with theatricality- monarchs ruled with ostentatious pageantry, rank and status were defined in a rigid code of dress-while on the stages the tensions and contradictions working to change the nation were embodied and played out.

More than any other form, the drama addressed itself to the total experience of its society. Playgoing was inexpensive, and the playhouse yards were thronged with apprentices, fishwives, labourers, and the like, but the same play that was performed to citizen spectators in the afternoon would often be restaged at court by night. The drama's power to activate complex, multiple perspectives on a single issue or event resides in its sensitivity to the competing prejudices and sympathies of this diversely minded audience.

Moreover, the theatre was fully responsive to the developing technical sophistication of nondramatic literature. In the hands of Shakespeare the blank verse employed for translation by the Earl of Surrey became a medium infinitely mobile between extremes of formality and intimacy, while prose encompassed both the control of Hooker and the immediacy of Nashe. This was above all a spoken drama, glorying in the theatrical energies of language. And the stage was able to attract the most technically accomplished writers of its day because it offered, uniquely, a literary career with some realistic prospect of financial return. The decisive event was the opening of the first purpose-built London playhouse in 1576, and during the next 70 years some 20 theatres more are known to have operated. The guantity and diversity of play," they commissioned is little short of astonishing.

Theatres in London and the provinces.

So the London theatres were a meeting ground of humanism and popular ta.-;to. They inherited, on the one hand, a tradition of humanistic drama current at court, the universities, and the Inns of Court (collegiate institutions responsible for legal education). This tradition involved the revival of classical

plays and attempts to adapt Latin conventions to English, particularly to reproduce the type of tragedy, with its choruses, ghosts, and sententiously formal verse, associated with Seneca (10 tragedies by Seneca in English translation appeared in 1561). A fine example of the type-is Gorboduc (1561), by Thomas Sackville and Thomas Norton, a tragedy based on British chronicle history that draws for Elizabeth's benefit a grave political moral about irresponsible government. It is also the first English play in blank verse. On the other hand, all the professional companies performing in London
continued also to tour in the provinces, and the stage was never allowed r.o lose contact with its roots in country show, pastime, and festival. The simple moral scheme that pitted virtues against vices in the mid-Tudor interlude war, never entirely submerged in more sophisticated drama, and the "Vice," the-tricksy villain of the morality play, survives, in infinitely more amusing and terrifying form, in Shakespeare's Richard III. Another survival was the clown or fool, apt at any moment to step beyond the play's illusion and share jokes directly with the spectators. The intermingling of traditions is clear in two farces, Nicholas Udall's Ralph Roister Bolster (1553) and the anonymous Gammer Gurton's Needle (1559), in which academic pastiche is overlaid with country game; and what the popular tradition did for tragedy is indicated in Thomas Preston's Cambises, King of Persia (c. 1560), a blood and thunaej tyrant play with plenty of energetic spectacle and comedy. A third tiadit.ion was that of revelry and masques, practiced at the princely courts across Europe and preserved in England in the witty arid impudent, productions of the schoolboy troupes of choristers who sometimes played in London alongside the professionals. An early play related to this kind is t.he first English prose comedy, Gascoigne's Supposes (1566), translated from a reveling play in Italian. Courtly revel reached its apogee in England in the ruinously expensive court masques staged for James I and Charles I, magnificent displays of sonq, dance, and changing scenery performed before a tiny aristocratic audience and glorifying the king. The principal masque writer was Ben Jonson, the scene designer Inigo Jones.

Shakespeare's works.

Above all other dramatists stands William Shakespeare, a supreme aenius whom it is impossible to characterize briefly. Shakespeare is unegualeci as poet and intellect, but he remains elusive. His capacity for assimilation--what Keats called his "negative capability"--means that work is comprehensively accommodating; every attitude or ideology finds its resemblance there, yet also finds itself subject to criticism ana interrogation. In part, Shakespeare achieved this by the total inclusiveness of his aesthetic, by putting clowns in his tragedis and, kings in his comedies, juxtaposing public and private, and mingling the artful with the spontaneous; his plays imitate the counterchangeof values occurring at large in his society. The Bareness and profound popularity his taste enabled him to lead the English Renaissance without privileging or prejudicing any one of its divergent aspects, while as actor, dramatist, and shareholder in the
involved in the Elizabethan theatre at every level. His career (dated from 1589 to 1613) was exactly coterminous with the period of greatest literary flourishing, and only in his work are the total possibilities of the Renaissance fully realized.

The early histories.

Shakespeare's early plays were principally histories and comedies. About a fifth of all Elizabethan plays were histories, but this was the genre that. Shakespeare particularly made his own, dramatizing the whole sweep of English history from Richard II to Henry VII in two four-play sequences, an astonishing project carried off with triumphant success. The first sequence, comprising the three Henry VI plays and
Richard III (1589-92), begins as a patriotic celebration of English valour against the French. But this is soon superseded by a mature, disillusioned understanding of the world of politics, culminating in the devastating portrayal of Richard III—probably the first "character," in the modern sense, on the English stage—who boasts in Henry VI, Part 3, that he can "set the murtherous Machevil to school." Ostensibly Richard III monumentalizes the glorious accession of the dynasty of Tudor, but its realistic depiction of the workings of state power insidiously undercuts such platitudes, and the appeal of Richard's quick-witted individuality is deeply unsettling, short-circuiting any easy moral judgments. The second sequence, Richard II (1595), Henry IV (two parts, 1596-98), and Henry V (1599), begins with the deposing of a bad but legitimate king and follows its consequences through two generations, probing

relentlessly at the difficult questions of authority, obedience, and order that it raises. (The Earl of Essex' faction paid for a performance of Richard II on the eve of their ill-fated rebellion against Elizabeth.) In the Henry IV plays, which are dominated by the massive character of Falstaff and his roguish exploits in Eastcheap, Shakespeare intercuts scenes among the rulers with scenes among those who are ruled to create a multifaceted composite picture of national life at a particular historical moment. The tone of these plays, though, is increasingly pessimistic, and in Henry V a patriotic fantasy of English greatness is hedged around with hesitations and qualifications about the validity of the myth of glorious nationhood offered by the Agincourt story. Through all these plays runs a concern for the individual and his subjection to historical and political necessity, a concern that is essentially tragic and anticipates greater plays yet to come. Shakespeare's other history plays, King John (c. 1591) and Henry VIII (1613)approach similar questions through material drawn from John Foxe's Actes and Monuments.

The early comedies.

The early comedies share the popular and romantic forms used by the university wits but overlay them with elements of elegant courtly revel and a sophisticated consciousness of comedy's fragility and artifice. These are festive comedies, giving access to a society vigorously and imaginatively at play. One group, The Comedy of Errors (c. 1589-94), The
Taming of the Shrew (c. 1590-94), The Merry Wives of Windsor (c. 1597-1601), and Twelfth Night (1601), are comedies of intrigue, fast moving, often farcical, and placing a high premium on wit. A second group The Two Gentlemen of Verona (c. 1592-93), Love's Labour's Lost (c. 1595), A Midsummer Night's Dream (c. 1595-96), and As You Like It (1599), have as a common denominator a journey to a natural environment, such as a wood or park, in which the restraints governing everyday life are released and the characters are free to remake themselves untrammeled by society's forms, sportiveness providing a space in which the fragmented individual may recover wholeness. All the comedies share a belief in the positive, health-givinq powers of play, but none is completely innocent of doubts about the limits that encroach upon the comic space, and in the four plays that approach tragicomedy, The
Merchant of Venice (c. 1596-97), Much Ado About Nothing (1598-99), All’s Well That Ends Well (1602-03), and Measure for Measure (1604), festivity is in direct collision with the constraints of normality, with time, business, law, human indifference, treachery, and selfishness. These plays give greater weight to the less optimistic perspectives on society current in the 1590s, and their comic resolutions are openly acknowledged to be only provisional, brought about by manipulation, compromise, or the exclusion of one or more major characters. The unique play Troilus and Cressida (c. 1601-03) presents a kind of theatrical no-man's-land between comedy and tragedy, between satire and savage farce. Shakespeare's reworking of the Trojan War pits heroism against its parody in a way that voices fully the fin-de-sincle sense of man's confused and divided individuality.

The tragedies.

The confusions and contradictions of Shakespeare's age find their highest expression in his tragedies. In these extraordinary achievements, all values, hierarchies, and forms are tested and found wanting, and all society's latent conflicts are activated. Shakespeare sets husband against wife, father against child, the individual against society; he uncrowns kings, levels the nobleman with the beggar, and interrogates the gods. Already in the early experimental tragedies Titus Andronicus (c. 1592-94), with its spectacular violence, and Romeo and Juliet (c. 1595), with its comedy and romantic tale of adolescent love, Shakespeare had broken away from the conventional Elizabethan understanding of tragedy as a twist of fortune to an infinitely more complex investigation of character and motive, and in Julius Caesar (1599) he begins to turn the political interests of the history plays in^o secular and corporate tragedy, as men fall victim to the unstoppable train of public events set in motion by their private misjudgments. In the major tragedies that follow, Shakespeare's practice cannot be confined to a single general statement that covers all cases, for each tragedy belongs to a separate category: revenge tragedy in Hamlet (1600), domestic tragedy in Othello (c. 1603-04), social tragedy in King Lear (1605), political tragedy in Macbeth (1606), and heroic tragedy in Antony and Cleopatra (1607). In each category Shakespeare's play is exemplary and defines its type; the, range and brilliance of this achievement is staggering. The worlds of Shakespeare's heroes are collapsing around them, and their desperate attempts to cope with the collapse uncover the inadequacy of the systems by which they rationalize and justify

their existence. The ultimate insight is Lear's irremediable grief over his dead daughter: "Why should a dog, a horse, a rat, have life,/And thou no breath at all?" Before the overwhelming suffering of these great and noble spirits, all consolations are void and all versions of order stand revealed as adventitious. The humanism of the Renaissance is punctured in the very moment of its greatest single product.

Shakespeare's later works.

In his last period, Shakespeare's astonishingly fertile invention returned to experimentation. In Coriolanus (1608) he completed his political tragedies, drawing a dispassionate analysis of the dynamics of the secular state; in the scene of the Roman food riot (not unsympathetically depicted) that opens the play is echoed the Warwickshire enclosure riots of 1607. Timon of Athens (1607-08) is an unfinished spin-off, a kind of tragical satire. The last group of plays comprises the four romances, Pericles (c. 1607-08), Cymbeline (c. 1609-10), The Winter's Tale (c. 1610-11), and The Tempest (1611), which develop a long, philosophical perspective on fortune and suffering. (A final work, The Two Noble Kinsmen, 1613, was written in collaboration with John Fletcher.) In these plays Shakespeare's imagination returns to the popular romances of his youth and dwells on mythical themes—wanderings, shipwrecks, the reunion of sundered families, and the resurrection of people long thought dead. There is consolation here, of a sort, beautiful and poetic, but still the romances do not turn aside from the actuality of suffering, chance loss, and unkindness, and Shakespeare's subsidiary theme is a sustained examination of the nature of his own art, which alone makes these consolations possible. Even in this unearthly context a subtle interchange is maintained between the artist's delight in his illusion and his mature awareness of his own disillusionment.

EARLY STUART POETRY AND PROSE

In the early Stuart period the failure of consensus was dramatically announced in the political collapse of the 164 0s and in the growing sociocultural divergences of the immediately preceding years. While it was still possible for the theatres to address the nation very much as a single audience, the court, with the baroque, absolutist style it encouraged in painting, masque, and panegyric, was becoming increasingly remote from the country at large and was regarded with justifiable distrust. In fact, a

Lecture 4. English bourgeois revolution

The Restoration. Enlightenment. Classicism.

1.LITERARY REACTIONS TO THE POLITICAL CLIMATE
2. Political journalism.
3.The major novelists.

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2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.

The restoration of Charles II in 1660 led many to a painful revaluation of the political hopes and millenarian expectations bred during two decades of civil war and republican government. With the return of an efficient censorship, ambitiously heterodox ideas in theology and politics that had found their way freely into print during the 164 0s and '50s were once again denied publication. The experience of defeat needed time to be absorbed, and fresh strategies had to be devised to encounter the challenge of hostile times. Much caustic and libelous political satire was written during the reigns of Charles II and James II and (because printing was subject to repressive legal constrictions) circulated anonymously and widely in manuscript. Andrew Marvell, sitting as member of Parliament for Hull in three successive parliaments from 1659 to 1678, experimented energetically with this mode, and his Last Instructions to a Painter (written in 1667) achieves a control of a broad canvas and an alertness to apt detail and to the movement of masses of people that make it a significant forerunner of Alexander Pope's

Dunciad (however divergent the two poets' political visions may be). Marvell also proved himself to be a dexterous, abrasive prose controversialist, comprehensively deriding the anti-Dissenter arguments of Samuel Parker (later bishop of Oxford) in The Rehearsal Transpros'd (1672, with a sequel in 1673) and providing so vivid an exposition of Whig suspicions of the restored monarchy's attraction to absolutism in An Account of the Growth of Popery, and Arbitrary Government in England (1677) that a reward of 100 pounds sterling was offered for revealing its author's identity.

The defeated republicans.

The greatest prose controversialist of the pre-1660 years, John Milton, did not return to that mode but, in his enforced retirement from the public scene, devoted himself to his great poems of religious struggle and conviction, Paradise Lost (1667) and Paradise Regained and Samson Agonistes (both 1671). Each, in its probing of the intricate ways in which God's design reveals itself in human history, can justly be read (in one of its dimensions) as a chastened but resolute response to the failure of a revolution in which Milton himself had placed great trust and hope.

Others of the defeated republicans set out to record their own or others' experiences in the service of what they called the "good old cause." Lucy Hutchinson, for example, composed, probably in the mid-1660s, her remarkable memoirs of the life of her husband, Colonel Hutchinson, the Parliamentarian commander of Nottingham during the Civil War. Edmund Ludlow, like Hutchinson one of the regicides, fled to Switzerland in 1660, where he compiled his own Memoirs. These were published only in 1698-99 after Ludlow's death, and the discovery in 1970 of part of Ludlow's own manuscript revealed that they were edited and rewritten by another hand before printing. Civil War testimony still had political applications in the last years of the century, but those who sponsored its pubj judged that Ludlow's now old-fashioned, millenarian rhetoric should be suppressed in favour of a soberer commonwealthman's dialect. Some autobiographers themselves adjusted their testimony in the light of later developments. George Fox, the Quaker leader, for example, dictating his Journal to various amanuenses, dubiously claimed for himself an attachment to pacifist principles during the 1650s, whereas it was, in fact, only in 1661, in the aftermath of the revolution's defeat, that the peace principle became central to Quakerism. The Journal itself only reached print in 1694 (again, after its author's death) after revision by a group superintended by William Penn. Such caution suggests a lively-awareness of the influence such a text could have in consolidating a sect's sense of its own identity and continuity.

Writings of the Nonconformists.

John Bunyan's Grace Abounding (1666), written while he was imprisoned in Bedford jail for nonconformity with the Church of England, similarly relates the process of his own conversion for the encouragement of his local, dissenter congregation. It testifies graphically to the force, both terrifying and consolatory, with which the biblical word could work upon the consciousness of a scantily educated, but overwhelmingly responsive, 17th-century believer. The form of Grace-[1] Abounding has numerous precedents in spiritual autobiography of the period, but with The Pilgrim's Progress (the first part of which appeared in 1678) Bunyan found himself drawn into a much more novel experiment, developing an ambitious allegorical narrative when his intent had been to write a more conventionally ordered account of the processes of redemption. The resulting work (with its second part appearing in 1684) combines a careful exposition of the logical structure of the Calvinist scheme of salvation with a delicate responsiveness to the ways^ in which his experience of his own world (of the life of the road, of the arrogance of the rich, of the rhythms of contemporary speech) can be deployed to render with a new vividness the strenuous testing the Christian soul must undergo. His achievement owes scarcely anything to the literary culture of his time, but his masterpiece has gained for itself a readership greater than that achieved by any other English 17th-century work with the exception of the King James Bible. Two other of his works, though lesser in stature, are especially worth reading: The Life and Death of Mr. Badman (1680), which, with graphic local detail, remorselessly tracks the sinful temptations of everyday life, and The Holy War (1682), a grandiose attempt at religious mythmaking interlaced with contemporary political allusions.

Richard Baxter, a Nonconformist cleric who, although enduring persecution after 1660, was by instinct and much of his practice a reconciler, published untiringly on religious issues. He wrote, soon after the death of his wife, the moving Breviate (1681), a striking combination of exemplary narrative and unaffectedly direct reporting of the nature of their domestic life. His finest work, however, is the

Reliquiae Baxterianae (published, five years after his death, in 1696), an autobiography that is also an eloquent defense of the Puritan impulse in the 17th-century Christian tradition.
The voice of anti-Puritan reaction can be heard in Samuel
Butler's extensive mock-heroic satire Hudibras (published in
three installments between 1662 and 1678). This was a massively popular
work, with an influence stretching well into the 18th century (when Samuel

The 18th century

PUBLICATION OF POLITICAL LITERATURE

The expiry of the Licensing Act in 1695 halted state censorship of the press. During the next 20 years there were to be 10 general elections. These two factors combined to produce an enormous growth in the publication of political literature. Senior politicians, especially Robert

Harley, saw the potential importance of the pamphleteer in wooing the support of a wavering electorate, and numberless hack writers produced copy for the presses. Richer talents also played their part. Harley, for instance, instigated Daniel Defoe's industrious work on the

Review (1704-13), which consisted, in essence, of a regular political essay defending, if often by indirection, current governmental policy. He also secured Jonathan Swift's polemical skills for contributions to The Examiner (1710-11). Swift's most ambitious intervention in the paper war, again overseen by Harley, was The Conduct of the Allies (1711), a devastatingly lucid argument against any further prolongation of the War of the Spanish Succession. Writers like Defoe and Swift did not confine themselves to straightforward discursive techniques in their pamphleteering but experimented deftly with mock forms and invented personae to carry the attack home. According to contemporary testimony, Defoe's Shortest-Way with the Dissenters (1702) so brilliantly sustained its impersonation of a High Church extremist, its alleged narrator that it was at first mistaken for the real thinq. This avalanche of political writing whetted the contemporary appetite for reading matter generally and, in the increasing sophistication of its ironic and fictional maneuvers, assisted in preparing the way for the astonishing growth in popularity of narrative fiction during the subsequent decades.

Political journalism.

After Defoe's Review the great innovation in periodical journalism came with the achievements of Richard Steele and Joseph Addison in The Tatler (1709-11) and then The Spectator (1711-12). In a familiar, easily approachable style they tackled a great range of topics, from politics to fashion, from aesthetics to the development of commerce. They aligned themselves with those who wished to see a purification of manners after the laxity of the Restoration and wrote extensively, with descriptive and reformative intent, about social and family relations. Their political allegiances were Whig, and in their creation of Sir Roger de Coverley they painted a wry portrait of the landed Tory squire as likable, possessed of good qualities, but feckless and anachronistic. Contrariwise, they spoke admiringly of the positive and honourable virtues bred by a healthy, and expansionist, mercantile community. Addison, the more original of the two, was an adventurous literary critic who encouraged esteem for the ballad through his enthusiastic account of Chevy-Chase, wrote a thoughtful and probing examen of Paradise Lost, and hymned the pleasures of the imagination in a series of papers deeply influential on 18th-century thought. The success with which Addison and Steele established the periodical essay as a prestigious form can be judged by the fact that they were to have more than 300 imitators before the end of the century. The awareness of their society and curiosity about the way it was developing, which they encouraged in their eager and diverse readership, left its mark on much subsequent writing.

Major political writers.

Swift.

Swift, who also wrote verse of high quality throughout his
career, like Gay favoured octosyllabic couplets and a close mimicry of the movement of colloquial speech. His technical virtuosity allowed him to switch assuredly from poetry of great destructive force to the intricately textured humour of Verses on the Death of Dr. Swift (completed in 1732; published 1739) and to the delicate humanity of his poems to Stella. But his prime distinction is, of course, as the greatest prose satirist in the English language. His period as secretary to the distinguished man of letters, Sir

William Temple, gave him the chance to extend and consolidate his reading, and his first major work, A Tale of a Tub (1704), deploys its author's learning to chart the anarchic lunacy of its supposed creator, a Grub Street hack, whose solipsistic "modern" consciousness possesses no respect for objectivity, coherence of argument, or inherited wisdom from Christian or classical tradition. Techniques of impersonation were central to Swift's art thereafter. The Argument Against Abolishing Christianity (1708), for instance, offers brilliant ironic annotations on the "Church in Danger" controversy through the carefully assumed voice of a "nominal" Christian. That similar techniques could be adapted to serve specific political goals is demonstrated by "The Drapier's Letters" (1724-25), part of a successful campaign to prevent the imposition of a new, and debased, coinage on Ireland. Swift had hoped for preferment in the English church, but his destiny lay in Ireland, and the ambivalent nature of his relationship to that country and its inhabitants provoked some of his most demanding and exhilarating writing--above all, A Modest Proposal (1729), in which the ironic use of an invented persona achieves perhaps its most extraordinary and mordant development. His most wide-ranging satiric work, however, is also his most famous, Gulliver's Travels (1726). Swift grouped himself with Pope and Gay in hostility to the Walpole regime and the Hanoverian court, and that preoccupation leaves its mark on this work. But Gulliver's Travels also hunts larger prey. At its heart is a radical critique of human nature in which subtle ironic technigues work to part the reader from any comfortable preconceptions and challenge him to rethink from first principles his notions of man.

THE NOVEL

The major novelists.

Defoe.

Such ambitious debates on society and human nature ran parallel with the explorations of a literary form finding new popularity with a large audience, the novel. Defoe, for example, fascinated by any intellectual wrangling, was always willing (amid a career of unwearying activity) to publish his own views on the matter currently in question, be it economic, metaphysical, educational, or legal. His lasting distinction, though earned in other fields of writing than the disputative, is constantly underpinned by the generous range of his curiosity. Only someone of his catholic interests could have sustained, for instance, the superb Tour Thro' the Whole Island of Great Britain (1724-27), a Vivid, county-by-county review and celebration of the state of the nation. He brought the same diversity of enthusiasms into play in writing his novels. The first of these, Robinson Crusoe (1719), an immediate success at home and on the Continent is a unique fictional blending of the traditions of Puritan spiritual autobiography with an insistent scrutiny of the nature of man as social creature and an extraordinary ability to invent a sustaining modern myth. A Journal of the Plague Year (1722) displays enticing powers of self-projection into a situation of which Defoe can only have had experience through the narrations of others, and both

Moll Flanders (1722) and Roxana (1724) lure the reader into puzzling relationships with narrators the degree of whose own self-awareness is repeatedly and provocatively placed in doubt.

Richardson.

The enthusiasm prompted by Defoe's best novels demonstrated the growing readership for innovative prose narrative. Samuel Richardson, a prosperous London printer, was the next major author to respond to the challenge. His Pamela: or, Virtue Rewarded (1740, with a less happy sequel in 1741), using (like all Richardson's novels) the epistolary form, tells **a** story of an employer's attempted seduction of a young servant woman, her subsequent victimization, and her eventual reward in virtuous marriage with the penitent exploiter. Its moral tone is self-consciously rigorous and proved highly controversial. Its main strength lies in the resourceful, sometimes comically vivid imagining of the moment-by-moment fluctuations of the heroine's consciousness as she faces her ordeal. Pamela herself is the sole letter writer, and the technical limitations are strongly felt, though Richardson's ingenuity works hard to mitigate them. But Pamela's frank speaking about the abuses of masculine and gentry power sounds the skeptical note more radically developed in Richardson's masterpiece, Clarissa: or, the History of a Young Lady (1747-48), which has a just claim to being considered the most reverberant and moving tragic fiction in the English novel tradition. Clarissa uses multiple narrators and develops a profoundly suggestive interplay of opposed voices. At its centre is the taxing soul debate and eventually mortal

combat between the aggressive, brilliantly improvisatorial libertine Lovelace and the beleaguered Clarissa, maltreated and abandoned by her family but abiding sternly loyal to her own inner sense of probity. The tragic consummation that grows from this involves an astonishingly ruthless testing of the psychological natures of the two leading characters. After such intensities, Richardson's final novel, The History of Sir Charles Grandison (1753-54), is perhaps inevitably a less ambitious, cooler work, but its blending of serious moral discussion and a comic ending ensured it an influence on his successors, especially Jane Austen.

Fielding.

Henry Fielding turned to novel writing after a successful period as a dramatist, during which his most popular work had been in burlesque forms. His entry into prose fiction was also in that mode. An Apology for the Life of Mrs. Shamela Andrews (1741), a travesty of Richardson's Pamela, transforms the latter[f]s heroine into a predatory fortune hunter who cold-bloodedly lures her booby master into matrimony. Fielding continued his quarrel with Richardson in The History of the Adventures of Joseph Andrews (1742), which also uses Pamela as a starting point but which, developing a momentum of its own, soon outgrows any narrow parodic intent. His hostility to Richardson's sexual ethic notwithstanding, Fielding was happy to build, with a calm and smiling sophistication, on the growing respect for the novel to which his antagonist had so substantially contributed. In Joseph Andrews and The History of Tom Jones, a Foundling (174 9) Fielding openly brought to bear upon his chosen form a battery of devices from more traditionally reputable modes (including epic poetry, painting, and the drama). This is accompanied by a flamboyant development of authorial^presence. Fielding the narrator buttonholes the reader repeatedly, airs critical and ethical questions for the reader's delectation, and urbanely discusses the artifice upon which his fiction depends. In the deeply original Tom Jones especially, this assists in developing a distinctive atmosphere of self-confident magnanimity and candid optimism. His fiction, however, can also cope with a darker range of experience. The Life of Mr. Jonathan Wild the Great (1743), for instance, uses a mock-heroic idiom to explore a derisive parallel between the criminal underworld and England's political elite, and Amelia (1751) probes with sombre precision images of captivity and situations of taxing moral paradox.

Smollett.

Tobias Smollett had no desire to rival Fielding as a formal innovator, and his novels consequently tend to be rather ragged assemblings of disparate incidents. But, although uneven in performance, all of them include extended passages of real force and idiosyncracy. His freest writing is expended on grotesque portraiture in which the human is reduced to fiercely energetic automatism. Smollett can also be a stunning reporter of the contemporary scene, whether the subject be a naval battle or the gathering of the decrepit at a spa. His touch is least happy when, complying too facilely with the gathering cult of sensibility, he indulges in rote-learned displays of emotionalism and good-heartedness. His most sustainedly invigorating work can perhaps be found in The Adventures of Roderick Random (1748), The Adventures of Peregrine Pickle (1751), and (analtogether more interesting encounter with the dialects of sensibility) The Expedition of Humphry Clinker (1771).

Defoe, Daniel

(b. 1660, London, Eng.—d. April 24, 1731, London), English
novelist, pamphleteer, and journalist, author of Robinson Crusoe (1719-22)
and Moll Flanders (1722).

Early life.

Defoe's father, James Foe, was a hard-working and fairly prosperous tallow chandler (perhaps also, later, a butcher), of Flemish descent. By his middle 30s, Daniel was calling himself "Defoe," probably reviving a variant of what may have been the original family name. As a
Nonconformist, or Dissenter, Foe could not send his son to the University of Oxford or to Cambridge; he sent him instead to the excellent academy at Newington Green kept by the Reverend Charles Morton. There Defoe received an education in many ways better, and certainly broader, than any he would have had at an English university. Morton was an admirable teacher, later becoming first vice president of Harvard College; and the clarity, simplicity, and ease of his style of writing—together with the Bible, the works of John Bunyan, and the pulpit oratory of the day—may have helped to form Defoe's own literary style.

Although intended for the Presbyterian ministry, Defoe decided against this and by 1683 had set up as a merchant. He called trade his "beloved subject," and it was one of the abiding interests of his life. He dealt in many commodities, traveled widely at home and abroad, and became an acute

Lecture 5 Romanticism.

1.THE NATURE OF ROMANTICISM

2. Romantic poetry and poets.
3.Romantic prose writers.

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As a term to cover the most distinctive writers who flourished in the last years of the 18th century and the first decades of the 19th, "Romantic" is indispensable but also a little misleading: there was no self-styled "Romantic movement" at the time, and the great writers of the period did not call themselves Romantics.

Many of the age's foremost writers thought that something new was happening in the world's affairs, nevertheless. Blake's affirmation in 1793 that "A new Heaven is begun ..." was matched a generation later by Shelley's "The world's great age begins anew." "These, these shall give the world/Another heart, and other pulses" wrote Keats, referring to Rousseau and Wordsworth. Fresh ideals came to the fore: in particular the ideal of freedom, long cherished in England, was being extended to every range of human endeavour. As that ideal swept, through Europe, it became natural to believe that the age of tyrants might soon end.

The feature most likely to strike a reader turning to the poets of the time after reading their immediate predecessors is the new role of individual feeling and thought. Where the main trend of 18th-century poetics had been to praise the general, to see the poet as a spokesman of society, addressing a cultivated and homogeneous audience and having as his end the conveyance of "truth," the Romantics found the source of poetry in the particular, unique experience. Blake's marginal commint on Sir Joshua Reynolds' Discourses expresses the position with characteristic vehemence: "to generalise is to be an idiot; to particularise is the alone distinct.!:/.: of merit." The poet was seen as an individual distinguished from his fellows by the intensity of his perceptions, taking as his basic subject matter the workings of his own mind. The implied attitude to an audience varied accordingly: although Wordsworth maintained that a poet did not write "for Poets alone, but for Men," for Shelley the poet was "a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds," and Keats declared "I never wrote one single line of Poetry with the least Shadow of public thought." Poetry was regarded as conveying its own truth; sincerity was the criterion by which it was to be judged. Provided the feeling behind it was genuine, the resulting creation must be valuable.

The emphasis on feeling—seen perhaps at its finest in the poems of Burns—was in some ways a continuation of the earlier "cult of sensibility"; and it is worth remembering that Pope praised his father as having known no language but the language of the heart. But feeling had begun to receive particular emphasis and is found in most of the Romantic definitions of poetry. Wordsworth called it "the spontaneous overflow of powerful feeling," and in 1833 John Stuart Mill defined "natural poetry" as "Feeling itself, employing Thought only as the medium of its utterance." It followed that the best poetry was that in which the greatest intensity of feeling was expressed, and hence a new importance was attached to the lyric. The degree of intensity was affected by the extent to which the poet's imagination had been at work; as Coleridge saw it, the imagination was the supreme poetic quality, a quasi-divine creative force that made the poet a godlike being. Romantic theory thus differed from the neoclassic in

the relative importance it allotted to the imagination: Samuel Johnson had seen the components of poetry as "invention, imagination and judgement" but William Blake wrote: "One Power alone makes a Poet: Imagination, the Divine Vision." The judgment, or conscious control, was felt to be secondary; the poets of this period accordingly placed great emphasis on the workings of the unconscious mind, on dreams and reveries, on the supernatural, and on the childlike or primitive view of the world, this last being regarded as valuable because its clarity and intensity had not been overlaid by the restrictions of civilized "reason." Rousseau's sentimental conception of the "noble savage" was often invoked, and often by those who were ignorant that the phrase is Dryden's or that the type was adumbrated in the "poor Indian" of Pope's Essay on Man. A further sign of the diminished stress placed on judgment is the Romantic attitude to form: if poetry must be spontaneous, sincere, intense, it should be fashioned primarily according to the dictates of the creative imagination. Wordsworth advised a young poet, "You feel strongly; trust to those feelings, and your poem will take its shape and proportions as a tree does from the vital principle that actuates it." This organic view of poetry is opposed to the classical theory of "genres," each with its own linguistic decorum; and it led to the feeling that poetic sublimity was unattainable except in short passages.

Hand in hand with the new conception of poetry and the insistence on a new subject matter went a demand for new ways of writing. Wordsworth and his followers, particularly Keats, found the prevailing poetic.fiction of the later 18th century stale and stilted, or "gaudy and inane," and totally unsuited to the expression of their perceptions. It could not be, for them, the language of feeling, and Wordsworth accordingly sought to bring the language of poetry back to that of common speech. His theories of diction have been allowed to loom too large in critical discussion: his own best practice very ofteft differs from his theory. Nevertheless, when Wordsworth published his preface to Lyrical Ballads in 1800, the time was ripe for a change: the flexible diction of earlier 18th-century poetry had hardened into a merely conventional language and, with the notable exceptions of Blake and Burns, little first-rate poetry had been produced (as distinct. from published) in Britain since the 174 0s.

POETRY

Blake, Wordsworth, and Coleridge.

Useful as it is to trace the common elements in Romantic poetry, there was little conformity among the poets themselves. It is misleading to read the poetry of the first Romantics—William Blake, Samuel Taylor Coleridge, and William Wordsworth, for example—as if it had been written primarily to express their feelings. Their concern was rather to change the intellectual climate of the age. Blake had been dissatisfied since boyhood with the current state of poetry and the drabness of contemporary thought. His early development of a protective shield of mocking humour with which to face a world in which science had become trifling and art inconsequential is visible in the satirical An Island in the Moon (written c. 1784-85); he then took the bolder step of setting aside sophistication in the visionary Songs of Innocence (1789). His desire for renewal encouraged him to view the outbreak of the French Revolution as a momentous event. Tradition has it that he openly wore the revolutionary red cockade in the streets of London. In powerful works, such as The Marriage of Heaven and Hell (1790-93) and Songs of Experience (1794), he attacked the hypocrisies of the age and the impersonal cruelties resulting from the dominance of analytic reason in contemporary thought. As it became clear that the ideals of the Revolution were not likely to be realized in his time, he renewed his efforts to revise his contemporaries' view of the universe and to construct a new mythology centred not in the God of the Bible but in Urizen, a figure of reason and law who he believed to be the true deity worshiped by his contemporaries. The story of Urizen's rise to provide a fortification against the chaos created by loss of a true human spirit was set out first in "Prophetic Books" such as The First Book of Urizen (1794) and then, more ambitiously, in the unfinished manuscript Vala, or The Four Zoas, written from about 1796 to about 1807.

Later Blake shifted his poetic aim once more. Instead of attempting a narrative epic on-the m'odel of Paradise Lost he produced the more loosely organized visionary narratives of Milton (1804-08) and Jerusalem (1804-20) where, still using mythological characters, he portrayed the imaginative artist as the hero of society and forgiveness as the greatest human virtue.

Wordsworth and Coleridge, meanwhile, were exploring the implications of the Revolution more intricately. Neither could easily forget the excitement of the period immediately following its outbreak. Wordsworth, who lived in France in 1791-92 and fathered an illegitimate child there, was distressed when, soon after his return, Britain declared war on the republic, dividing his allegiance. While sharing the horror of his contemporaries at the massacres in Paris, he knew at first hand the idealism and generosity of spirit to be found among the revolutionaries. For the rest of his career he was to brood on the implications of those events, trying to clevelop a view of humanity that would be faithful to his twin sense of the pathos of individual human fates and of the unrealized potentialities in humanity as a whole. The first fadtor emerges in his early manuscript poems "The Ruined Cottage" and "The Pedlar" (both to form part of the later Excursion); the second was developed from 1797, when he and his sistex, Dorothy, with whom he was living in the west of England, were in close contact with Coleridge. Stirred simultaneously by Dorothy's immediacy of feeling, manifested everywhere in her Journals (written 1798-1803, published 1897), and by Coleridge's imaginative and speculative genius, he produced the poems collected in

Lyrical Ballads (1798). The volume began with Coleridge's "Rime of the Ancient Mariner," continued with poems displaying delight in the powers of nature and the humane instincts of ordinary people, and concluded with the meditative "Lines written a few miles above Tintern Abbey," an attempt to set out his mature faith in nature and humanity.

His investigation of the relationship between nature and the human mind continued in the long autobiographical poem addressed to Coleridge and later entitled The Prelude (1805; revised continuously and published posthumously, 1850). Here he traced the value for a poet of having been a child "fostered alike by beauty and by fear" (in true Gothic style) by an upbringing in sublime surroundings. The poem also makes much of the work of memory, a theme that reaches its most memorable expression in the "Ode: Intimations of Immortality from Recollections of Early Childhood." In poems such as "Michael" and "The Brothers," by contrast, written for the second volume of Lyrical Ballads (1800), Wordsworth dwelt on the pathos and potentialities of ordinary lives.

Coleridge's poetic development during these years paralleled Wordsworth's.

Having briefly brought together images of nature and the mind in "The Eolian Harp" (1796), he had devoted himself to more public concerns in poems of political and social prophecy, such as "Religious Mi.is.inqs" ana "The Destiny of Nations." Becoming disillusioned with contemporary politics, however, and encouraged by Wordsworth, he turned back ti I he relationship between nature and the human mind. Poems such as "This Lime-Tree Bower My Prison," "The Nightingale," and "Frost, at Midnight"(now sometimes called the "conversation poems" but entitled more accurately by Coleridge himself "Meditative Poems in Blank Verse") combine sensitive descriptions of nature with subtlety of psychological comment. "Kubla Khan" (1797, published 1816), a poem that" Coleridge said came to h.ii, in "a kind of Reverie," opened a new vein of exotic writing, which he exploited further in the supernaturalism of "The Ancient Mariner" ana the unfinished "Christabel." After his visit to Germany in 1798-99, however, renewed attention to the links between the subtler forces in nature and the human psyche bore fruit in letters and notebooks; simultaneously, his poetic output became sporadic. "Dejection: An Ode" (1802), another meditative poem, which first took shape as a letter to Saia Hutchinson, Wordsworth's sister-in-law, memorably describes che suspension of his "shaping spirit of Imagination."

The work of both poets was directed back to national affairs during these years by the rise of Napoleon. In 1802 Wordsworth dedicated a number *oi.*sonnets to the patriotic cause. The death in 1805 of his brother John, who was serving as a sea captain, was a grim reminder that while he had been living in retirement as a poet others had been willing to sacrifice themselves for the public good. From this time the theme of duty was to be prominent in his poetry. His political essay Concerning the* Relations of Great Britain, Spain and Portugal . . . as Affected by the Convention of Cintra (1809) agreed with Coleridge's periodical The Friend (1609-1.0; in deploring the decline of principle among statesmen. When The Excursion appeared in 1814 (the time of Napoleon's first exile), Wordsworth announces the poem as the central section of a longer projected work, Tho Red use. This work was to be "a philosophical Poem, containing views of Man,Nature, and Society," and Wordsworth hoped to complete it by adding "meditation in the Author's own Person." The plan was not fulfilled, however, and The

Excursion was left to stand in its own right as a poem of consolation for those who had been disappointed by the failure of French revolutionary ideals.

Both Wordsworth and Coleridge benefited from the advent in 1811 of the Regency, which brought a renewed interest in the arts. Coleridge's lecturef on Shakespeare and literature became fashionable, his plays were briefly produced, and he gained further celebrity from the publication in 1816 of a volume of poems called Christabel, Kubla Khan, A Vision: The I/dins of Sleep. Biographia Literaria (1817), the account of his own development, combined philosophy and literary criticism in a new way; the account was lastingly influential for the insights it contained. CoJeridqe settled at Highgate in 1816, and he was sought there as "the most impressive talker of his age" (in the words of the essayist William Hazlitt). His later religious writings made a considerable impact on the Victorians.

The later Romantics: Shelley, Keats, and Byron.

The poets of the next generation shared their predecessors* passion foi liberty (now set in a new perspective by the Napoleonic wars; and weio in position to learn from their experiments. Percy Bysshe Shelley- in

particular was deeply interested in politics, coming early under the spell of the anarchistic views of William Godwin, whose Enquiry Concerninq Political Justice had appeared in 1793. Shelley's revolutionary ardour, coupled with a zeal for the liberation of mankind and a passion for poetry, caused him to claim in his critical essay A Defence of Poetry (1821, published 1840) that "the most unfailing herald, companion, and follower of the awakening of a great people to work a beneficial change in opinion or institution, is poetry," and that poets are "the uriackncwledyea legislators of the world." This fervour burns throughout the early Queen Mab (1813), the long Laon and Cythna (retitled The Revolt of Islam, 1818), and the lyrical drama Prometheus Unbound (1820). Shelley saw himself at once as poet and prophet, as the fine "Ode to the West Wind" (1819) raak«j clear. Despite his firm grasp of practical politics, however, it is a mistake to look for concreteness in his poetry, where his concern is with subtleties of perception and with the underlyinq forces of nature: his most characteristic image is of sky and weather, of lights and fires. His poetic-stance invites the reader to respond with similar outgoing aspiration. It. adheres to the Rousseauistic belief in an underlying spirit in individuals, one truer to human nature itself than the behaviour evinced and approved by-society. In that sense his material is transcendental and cosmic and his expression thoroughly appropriate. Possessed of great technical brilliance, •he is, at his best, a poet of excitement and power.

John Keats, by contrast, was a poet so richly sensuous that his early work, such as Endymion (1818)—"a trial of my Powers of Imagination" he called it—could produce an over-luxuriant, cloying effect. As the program set out in his early poem "Sleep and Poetry" shows, however, Keats was also determined to discipline himself: even before February 1820, when he first began to cough blood, he may have known that he had not long to live, and he devoted himself to the expression of his vision with feverish intensity. He experimented with many kinds of poem: "Isabella" (published 1820), an adaptation of a tale by Boccaccio, is a tour de force of craftsmanship in its attempt to reproduce a medieval atmosphere. His epic fragment Hyperion (begun in 1818 and abandoned, published 1820; later begun again and punished as The Fall of Hyperion, 1856) has a new spareness of imagery, but Keats soon found the style too Miltonic and decided to give himself up to what he called "other sensations." Some of these "other sensations" are found in the poems of 1819, Keats's annus mirabilis: "The Eve of St. Agnes" and the great odes, "To a Nightingale," "On a Grecian Urn," and "To Autumn." These, with the Hyperion poems, represent the summit of Keats's achievement, showing what has been called "the disciplining of sensation into symbolic meaning," the complex themes being handled with a concrete richness of detail. Study of his poems is incomplete without a reading of his superb letters, which show the full range of the intelligence at work in his poetry.

George Gordon, Lord Byron, who differed from Shelley and Keats in themes and manner, was at one with them in reflecting their shift toward "Mediterranean" themes. Having thrown down the gauntlet in his early noem English Bards and Scotch Reviewers (1809), in which he directed particular scorn at poems and poets of sensibility and sympathy and declared his own allegiance to Milton, Dryden, and Pope, he developed a poetry of dash and flair, in many cases with a striking hero. His two longest poems, Childe Harold's Pilgrimage (1812-18) and Don Juan (1819-24), his masterpiece, provided alternative personae for himself, the one a bitter and melancholy exile among the historic sites of

Europe, the other a picaresque adventurer enjoying a series of amorous adventures. The gloomy and misanthropic vein was further mined in dramatic poems such as Manfred (1817) and Cain (1821), which helped to secure his reputation in Europe, but he is now remembered best for witty, ironic, and less portentous writings, such as Beppo (1818), in which he first used the ottava rima

THE NOVEL: AUSTEN, SCOTT, AND OTHERS

At the turn of the century the Gothic mode, with its alternations between evocation of terror and appeal to sensibility, reached a peak of popularity with novels such as Ann Radcliffe's Mysteries of Udolpho (1794) and The Italian (1797) and Matthew Gregory Lewis' sensational The Monk (1796). These writers dealt with the supernatural and with human psychology far less adequately than did the poets, however, and appear to modern readers all the more shallow when compared with the great novelist Jane Austen. Her Northanger Abbey (begun in 1797; published posthumously, 1817) satirizes the Gothic novel, among other things, with complex irony; Sense and Sensibility (begun 1797; published 1811) mocks the contemporary cult of sensibility, while diso displaying sympathetic understanding of the genuine sentiitivitiet: to whi... h it appealed; Pride and Prejudice (begun 1796; published 181.'-5) shows how sanity and intelligence can break through the opacities of r-ocia] custom. The limitation suggested by her narrow range of setting.--; and characters is illusory; working within these chosen limits, she observed and described very closely the subtleties of personal relationships, while also appealing to a sense of principle which, like Wordsworth and Coleridge, she believed to be threatened in a fragmenting and increasingly cosmopolitan society. These qualities come to full fruition in Man-field Park (1814), Emma (1815), and Persuasion (1817). A master of dialogue, srewrote with economy, hardly wasting a word.

The underlying debate concerning the nature of society is reflected di.so Lr the novels of Sir Walter Scott. After his earlier success as a poet in such narrative historical romances as The Lay of the Last Minstrel (1805), Marmion (1808), and The Lady of the Lake (1810), he turned to pio:> and wrote more than 20 novels, several of which concerned heroes whc were growing up, as he and his contemporaries had done, in a time of revolutionary turmoil. In the best, such as Waverley (1814), Old Mortality (1816), and The Heart of Midlothian (1818), he reconstructs the recent past of his country, Scotland, from still surviving elements. His stress on the values of gallantry, fortitude, and human kindness, along with his picture

of an older society in which all human beings have a recognized standing and dignity, appealed to an England in which class divisions were exacerbated by the new industrialism. His historical romances were to inspire many followers in the emerging new nations of Europe. Thomas Love Peacock's seven novels, by contrast, are conversation pieces in which many of the pretensions of the day are laid bare in the course of witty, animated, and genial talk. Nightmare Abbey (1818) explores the extravagances of contemporary intellectualism and poetry; the more serious side of his satire is shown in such passages as Mr. Cranium's lecture on phrenology in Headlong Hall (1816). The Gothic mode-was developed interestingly by Mary Wollstonecraft Shelley (LLe daughter of William Godwin), whose Frankenstein; or, The Modern Prometheus (1818) explores the horrific possibilities of new scientific discoveries, and Charles Robert Maturin, whose Meimoth the Wanderer (1820) has, with all its absurdity, a striking intensity. Among lesser novelists may be mentioned Maria Edgeworth, whose realistic didactic novels of the Irish scene inspired Scott; Susan Edmonstone Ferrier, a Scot with her own vein of racy humour; John Gait, whose Annals of the Parish (1821) is a minor classic; and James Hogg, remembered for his remarkable Private

Memoirs and Confessions of a Justified Sinner (1824), a powerful story or

Calvinism and the supernatural.

DRAMA

Despite the unusually strong interest in the theatre, little drama of not emerged at this time. Most major poets produced plays, but although Coleridge's Osorio and Zapolya were produced in 1813 and 1818, respectively, and Byron's Marino Falieri in 1821, the achievements were literary rather than dramatic. At the Theatre Royal in Drury Lane where t] acting of John Philip Kemble and his sister, Sarah Siddons, had been much admired, the centre of attention from 1814 onward was Edmu'nd Kean, whose impassioned performances captivated Keats, Hazlitt, and Byron and of whom Coleridge said "To see him act is like reading Shakespeare by flashes of lightning." Coleridge's lectures and notes, which, along

with the essays of Lamb and Hazlitt, brought a psychological and historical approach to Shakespeare and other early dramatists, set new s dramatic criticism during the period.

Lecture 6. REALISM. The Post-Romantic and Victorian eras

1.Historical and artistic sackground.
2.Early Victorian literature: the Age of the novel.
3.Ch.Dickens.
4.W.M.Thackerey.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
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Self-consciousness was the guality that John Stuart Mill identified, in 1838, as "the daemon of the men of genius of our time." Introspection was inevitable in the literature of an immediately Post-Romantic period, and the age itself was as prone to self-analysis as were its individual authors. William Haziitt's essays The Spirit of the Age (1825) were echoed by Mill's articles of the same title in 1831, by Thomas Carlyle's essays "Signs of the Times" (1829) and "Characteristics" (1831), and by Richard Henry Home's New Spirit of the Age in 1844.

This persistent scrutiny was the product of an acute sense of change. Britain had emerged from the long war with France (1793-1815) as a great power and as the world's predominant economy. Visiting England in 1047, the American writer Ralph Waldo Emerson observed of the English that "The modern world is theirs. They have made and make it day by day."

This new status as the world's first urban and industrialized society was responsible for the extraordinary wealth, vitality, and self-confidence of the period. Abroad these energies expressed themselves in the growth of the British Empire. At home they were accompanied by rapid social change and fierce intellectual controversy.

The juxtaposition of this new industrial wealth with a new kind of urban poverty is only one of the paradoxes that characterize this long and

diverse period. In religion the climax of the Evangelical revival coincided with an unprecedentedly severe set of challenges to faith. In politics a widespread commitment to economic and personal freedom was, nonetheless, accompanied by a steady growth in the power of the state. The prudery for which the Victorian Age is notorious in fact went hand in hand with =>n equally violent immoralism, seen, for example, in Algernon Charles Swinburne's poetry or the writings of the Decadents. Most fundamentally or all, the rapid change that many writers interpreted as progress inspired in others a fierce nostalgia. Enthusiastic rediscoveries of ancient Greece, Elizabethan England, and, especially, the Middle Ages by writers, artists, architects, and designers made this age of change simultaneously an age of active and determined historicism.

John Stuart Mill caught this contradictory quality, with

characteristic acuteness, in his essays on Jeremy Bentham (10305 and Saimiel Taylor Coleridge (1840). Every contemporary thinker, he argued, was indebted to these two "seminal minds." Yet Bentham, as the enduring vco :— of the Enlightenment, and Coleridge, as the chief English example of the Romantic reaction against it, held diametrically opposed views.

A similar sense of sharp controversy is given by Carlyle in

Sartor Resartus (1833-34). An eccentric philosophical fiction in the tradition of Swift and Sterne, the book argues tor a new mode of spirituality in an age that Carlyle himself suggests to be one of mechanism. Carlyle's choice of the novel form and the book's humour, generic flexibility, and political engagement point forward to distinctive characteristics of Victorian literature.

Several major figures of English Romanticism lived <*m*\ into this period. Coleridge died in 1834, De Quincey in 1859. Wordsworth succeeded Southey -*n* poet laureate in 184 3 and held the post until his own death seven years later. Posthumous publication caused some striking chronological anomalies. Shelley's "Defence of Poetry" was not published until 1840. Keats's letter; appeared in 184 8 and Wordsworth's Prelude in 1850.

Despite this persistence critics of the 1830s felt that there had been a break in the English literary tradition, which they identified with the death of Byron in 1824. The deaths of Jane Austen in J 817 and Sir Waiter Scott in 1832 should perhaps have been seen as even more significant, for the new literary era has, with justification, been seen as the age of the novel.

Dickens.

Charles Dickens first attracted attention with the descriptive essays and tales originally written for newspapers, beginning in Ib33, a; collected as Sketches by "Boz" (1836). On the strength of this volume Dickens contracted to write a historical novel in the tradition of Scott (eventually published as Barnaby Rudge in 1841). By chance his gifts were turned into a more distinctive channel. In February 1836 he agreed to write the text for a series of comic engravings. The unexpected result was The Pickwick Papers (1836-37), one of the funniest novels in English literature. By July 1337 sales of the monthly installments exceeded 40,000 copies. Dickens' extraordinary popular appear and the enormous imaginative potential of the Victorian novel were simultaneously established.

The chief technical features of Dickens' fiction were also formed by this success. Serial publication encouraged the use of multiple plot and required that each episode be individually shaped. At the same time it produced an unprecedentedly close relationship between author and reader. Part dramatist, part journalist, part mythmaker, and part wit, Dickens took the picaresque tradition of Smollett and Fielding and gave it. a Shakespearean vigour and variety.

His early novels have been attacked at times for sentimentality, melodrama, or shapelessness. They are now increasingly appreciated for their comic or macabre zest and their poetic fertility. Dombey and Son (184 6-4 8) marks the beginning of Dickens' later period. He thenceforth combined his gift for vivid caricature with a stronger sense of personality, designed his plots more carefully, and used symbolism to give his books greater thematic coherence. Of the masterpieces of the next decade, David

Copperfield (184 9-50) uses the form of a fictional autobiography to explore the great Romantic theme of the growth and comprehension of the self.. Bleak House (1852-53) addresses itself to law and iiticjiousr.esE, **Hard** Times (1854) is a Carlylian defense of art in an age of mechanism, **and** Little Dorrit (1855-57) dramatizes the idea of imprisonment, both literal and spiritual. Two great, novels, both involved with issues of social class and human worth, appeared in the 1860s:

Great Expectations (1860-61) and Our Mutual Friend (1864-65). His final book, The Mystery of Edwin Drood (published **posthumously,** 1870), was left tantalizingly uncompleted at the time or his **death.**

Thackeray, Gaskell, and others.

Unlike Dickens, William Makepeace Thackeray came from a wealthy and educated background. The loss of his fortune at age 22, howevei, that he too learned his trade in the field of sketch writinc ana occ

journalism. His early fictions were published as serials in Eraser's Magazine or as contributions to the great Victorian comic magazine iuncii (founded 1841). For his masterpiece, Vanity Fair (1847-48), however, he adopted Dickens' procedure of publication in monthly parts, Thackeray's satirical acerbity is here combined with a broad na>r~^{4}iv~ sweep, a sophisticated self-consciousness about the conventions of fiction, and an ambitious historical survey of the transformation of English life in the years between the Regency and the mid-Victorian period. His ialwi novels never match this sharpness. Vanity Fair was subtitled "A Novel Without a Hero." Subsequently, it has been suggested, a more sentimental Thackeray wrote novels without villains.

Elizabeth Gaskell began her career as one of the "Condition of

England" novelists of the 1840s, responding like Frances Trollope, Benjamin

Disraeli, and Charles Kingsley to the economic crisis of that troubled decade. Mary Barton (1848) and Ruth (1853) are both novels about social problems, as is North and South (1854-55), although, like her later work, this book also has a psychological complexity that. anticipates George Eliot's novels of provincial life.

Political novels, religious novels, historical novels, sporting novels, Irish novels, crime novels, and comic novels all flourished in this period.

The years 1847-48, indeed, represent a pinnacle of simultaneous achievement in English fiction. In addition to Vanity Fair, Dombey and Son, and Mary Barton, they saw the completion of Disraeli's trilogy of political novels—Coningsby (1844), Sybil (1845), and Tancred (1847)—and the publication of first novels by Anne, Charlotte, and Emily Brontji; Charier Kingsley; and Anthony Trollope. For the first time literary genius appeared to be finding its most natural expression in prose fiction, rather than in poetry or drama. By 1853 the poet Arthur Hugh Ciough would concede thai; "the modern novel is preferred to the modern poem."

Lecture7. Traditional and modernist trends in the XX centuary literature.

1.Historical and esthetic background of the beginning of the century.
2. Thomas Hardy
3.John Galsworthy.
4.W.S.Maugham
5. Doyle, Sir Arthur Conan
6. SCIENCE FICTION

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
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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, mankind 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. 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.

Many writers of the Edwardian period, drawing widely upon the realistic and naturalistic conventions of the 19th century (upon Ibsen in drama and Balzac, Turgenev, Flaubert, Zola, Eliot, and Dickens in fiction) and in tune with the anti-Aestheticism unleashed by the trial of the archetypal Aesthete, Oscar Wilde, saw their task in the new century to be an unashamedly didactic one. In a series of wittily iconoclastic plays, of which Man and Superman (performed 1905, published 1903) and Major Barbara (performed 1905, published 1907) are the most substantial, George Bernard Shaw turned the Edwardian theatre into an arena for debate upon the principal concerns of the day: the question of political organization, the morality of armaments and war, the function of class and of the professions, the validity of- the family and of marriage, and the issue of female emancipation. Nor was he alone in this, even if he was alone in the brilliance of his comedy. John Galsworthy made use of the theatre in Strife (1909) to explore the conflict between capital and labour, and in Justice (1910) he lent his support to reform of the penal system, while Harley Granville-Barker, whose revolutionary approach to stage direction did much to change theatrical production in the period, dissected in The Voysey Inheritance (performed 1905, published 1909) and Waste (performed 1907, published 1909) the hypocrisies and deceit of upper-class and professional life.

Many Edwardian novelists were similarly eager to explore the shortcomings of English social life. Wells—in Love and Mr. Lewisham (1900); Kipps (1905); Ann Veronica (1909), his pro-suffragette

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, Galsworthy described the destructive possessiveness of the professional bourgeoisie; and in Where Angels Fear to Tread (19Q5) and The Longest Journey (1907) E.M. Forster portrayed with irony the insensitivity, self-repression, and Philistinism of the English middle classes.

These novelists, however, wrote more memorably when they allowed themselves a larger perspective. In The Old Wives' Tale (1908) Bennett showed the destructive effects of time on the lives of individuals and communities and evoked a quality of pathos that he never matched in his other fiction; in Tono-Bungay (1909) Wells showed the ominous consequences of the uncontrolled developments taking place within a British society still dependent upon the institutions of a long-defunct landed aristocracy; and in Howards End (1910) Forster showed how little the rootless and self-important world of contemporary commerce cared for the more rooted world of culture, although he acknowledged that commerce was a necessary evil. Nevertheless, even as they perceived the difficulties of the present, most Edwardian novelists, like their counterparts in the theatre, held firmly to the belief not only that constructive change was possible but also that this change could in some measure be advanced by their writing.

Other writers, including Thomas Hardy and Rudyard Kipling, who had established their reputations during the previous century, and Hilaire Belloc, G.K. Chesterton, and Edward Thomas, who established their reputations in the first decade of the new century, were less confident about the future and sought to revive the traditional forms—the ballad, the narrative poem, the satire, the fantasy, the topographical poem, and the essay—that in their view preserved traditional sentiments and perceptions. The revival of traditional forms in the late 19th and early 20th century was not a unique event. There have been many such revivals during the 20th century, and the traditional poetry of A.E. Housman (whose book A Shropshire Lad, originally published in 1896, enjoyed huge popular success during World War I), Walter de la Mare, John Masefield, Robert Graves, and Edmund Blunden represents an important and often neglected strand of English literature in the first half of the century.

The most significant writing of the period, traditionalist or modern, was inspired by neither hope nor apprehension but by bleaker feelings that the new century would witness the collapse of a whole civilization. The new century had begun with Great Britain involved in the South African War (the Boer War; 1899-1902), and it seemed to some that the British Empire was as doomed to destruction, both from within and from without, as had been the Roman Enpire. In his poems on the South African War, Hardy (whose achievement as a poet in the 20th century rivaled his achievement as a novelist in the 19th) questioned simply and sardonically the human cost of empire building and established a tone and style that many British poets were to use in the course of the century, while Kipling, who had done much to engender pride in empire, began to speak in his verse and short stories of the burden of empire and the tribulations it would bring.

No one captured the sense of an imperial civilization in decline more fully or subtly than the expatriate American novelist Henry James. In The Portrait of a Lady (1881) he had briefly anatomized the fatal loss of energy of the English ruling class and in The Princess Casamassima (1886) had described more directly the various instabilities that threatened its paternalistic rule. He did so with regret: the patrician American admired in the English upper class its sense of moral *Li* obligation to the community. By the turn of the century, however, he had noted a disturbing change. In The Spoils of Poynton (1897) and What Maisie Knew (1897) members of the upper class no longer seem troubled by the means adopted to achieve their morally dubious ends. Great Britain had become indistinguishable from the other nations of the Old World, in which an ugly rapacity had never been far from the surface. James's dismay at this condition gave to his subtle and compressed late fiction, The Wings of the Dove (1902), The Ambassadors (1903), and The Golden Bowl (1904), much of its gravity and air of disenchantment.

James's awareness of crisis affected the very form and style of his writing, for he was no longer assured that the world about which he wrote was either coherent in itself or unambiguously intelligible to its inhabitants. His fiction still presented characters within an identifiable social world, but he found

his characters and their world increasingly elusive and enigmatic and his own grasp upon them, as he made clear in The Sacred Fount (1901), the questionable consequence of artistic will.

Another expatriate novelist, Joseph Conrad (pseudonym of Jyzef **Teodor Konrad Korzeniowski, born** in **the Ukraine** of Polish parents), shared **James's sense of crisis but attributed** it **less** to the decline of a specific **civilization than** to **the** failings of **mankind** itself. Man was a solitary, **romantic creature of will who** at **any** cost imposed his meaning upon the **world because he could not endure a world** that did not reflect his central **place within it. In Almayer's** Folly (1895) and Lord Jim (1900) he had **seemed to sympathize with this- predicament;** but in "Heart of Darkness" **(1902), Hostromo (1904), The Secret Agent** (1907), and Under Western Eyes N **(1911) he detailed such imposition, and** the psychological pathologies he **increasingly associated with it, without sympathy. He did so as a philosophical novelist whose concern with the** mocking limits of human **knowledge affected not only the content of his** fiction but also its very **structure. His writing itself is marked by gaps** in the narrative, by **narrators who do not fully grasp the** significance of the events they are **retelling, and by characters who are unable** to **make** themselves understood. **James and Conrad used many** of **the** conventions of 19th-century realism but **transformed them to express what are considered** to be peculiarly **20th-century preoccupations and anxieties.**

Hardy, Thomas
(b. June 2, 1840, Upper Bockhampton, Dorset, Eng.—d. Jan. 11,
1928, Dorchester, Dorset), is an English poet and his nation's foremost regional **novelist, whose most impressive novels are set in "Wessex," an** imaginary **county in southwestern England. They include The Return** of the Native **(1878), The Mayor of Casterbridge (1886), Tess** of the D'Urbervilles (1891), **and Jude the Obscure (1895).**

Earty years

Hardy was the soft of Thomas Hardy, builder and master mason, and Jemima, **born Hann; both were of long-established** Dorset families. The writer was **the eldest of four children. Though rather** delicate in childhood, by the **age of eight he was able to enter the new village school at Bockhampton. After one year he left to enter a Nonconformist** school at Dorchester, and **when the headmaster opened the Academy,** a **more** ambitious school in the **town, Hardy went with him. This master was** a **talented** Latinist and aroused **and encouraged in Hardy a love of classical writers that** was **to** have a **marked influence on his work. Leaving school in 1856, Hardy** became a **pupil of an architect and church-restorer named John Hicks, who practiced in Dorchester. At this time and for some years after, Hardy read widely with** a **view to taking holy orders.**

In 1862 he left Dorchester for London and soon obtained a post with a **well-known architect, Arthur Blomfield (later Sir Arthur)**, as a "Gothic" **draftsman, capable of designing and restoring** churches and rectories. He **remained with Blomfield until 1867, when a** deterioration in health **compelled him to return to Dorset, where he again worked** for Hicks. During **his years in London, Hardy had begun seriously to write** poetry: some of the **poems of this period—for example, "Neutral Tones"**—are among his finest **and most characteristic work; it is notable that there** is no line of **development in Hardy's poetry from immaturity** to maturity, followed by a **falling-off; at any period, his best and** inferior work are found mixed, and **his style undergoes no significant change.**

During 1867-68 he wrote his first novel, The Poor Man and the **Lady, which \j was rejected, though with some favourable comment, by two publishers, chiefly on the grounds that it was too satirical and** Socialistic. The **novelist George Meredith, who worked as reader to Chapman** and **Hall, one of the publishers, advised** him **to** attempt **a** novel with a purely **artistic purpose and a more complicated plot—advice that** he followed too **faithfully in his first published novel, Desperate Remedies (1871).**

In March 1870 Hardy was asked by a Weymouth architect, for whom he was **working, to go to St. Juliot, near Boscastle,** in **Cornwall,** in connection **with the restoration of its church. There he** met his future wife, Emma **Lavinia Gifford, the rector's sister-in-law; this meeting and its setting were re-created more than 40 years later in his most poignant poems,** a **group known as Veteris Vestigiae Flammae ("Vestiges** of **an** Old **Flame").**

Desperate Remedies had been published anonymously and had met with a mixed **reception. In 1872 Hardy returned to London and architectural work, having meanwhile written Under the Greenwood Tree, which was published in May** of **that year. Although slight compared with the later tragic novels, it** has
much humour and sympathetic observation, both in the rather burlesque account of the Mellstock choir and in a delicately handled courtship. The first of the Wessex novels, it shows already how closely connected these stories are with the rhythms of the rural year.

Hardy's next novel, A Pair of Blue Eyes, published serially (1872-73) in Tinsley's Magazine, owes its setting and certain minor details to St. Juliot and its surroundings. In 1873 he began Far from the Madding Crowd, first published serially (1874) and anonymously in Cornhill Magazine. It was his first popular success, and he was encouraged by it to devote himself entirely to writing. It is also the first "typical" Hardy novel, for, although it has humour—not only in the treatment of the rustic characters—and what may pass for a happy ending, its scheme and general tone belong more to tragedy than to comedy.

That Hardy was obliged to publish most of his novels in serial form may well account for his somewhat detached attitude toward them; it also explains their strong melodramatic content, almost inevitable if each installment was to conclude forcefully enough to sustain the reader's interest until the next installment appeared one month later. He wrote to Leslie Stephen, during the serial appearance of Far from the Madding Crowd, "I may have higher aims some day . . . but, for the present, circumstances lead me to wish merely to be considered a good hand at a serial." Toward the end of his life he said that his only ambition was to have some poem in a good anthology such as Francis Palgrave's Golden Treasury.

Hardy married Emma Gifford in August 1874. For the first years of their married life they lived at various addresses in London and Dorset; in 1885 they settled at Max Gate, a house that Hardy had had built on the outskirts of Dorchester, where he lived for the rest of his life.

Writings of maturity

From 1878 to 1895 is the period of Hardy's greatest achievement as a novelist. During this time he published The Return of the Native, The Trumpet-Major, The Mayor of Casterbridge, The Woodlanders, Tess of the D'Urbervilles, and Jude the Obscure. In these books Hardy's stoical pessimism—based on his conception of the "Immanent Will" (to be developed most plainly in his prose-poetry drama The Dynasts)—and his sense of the inevitable tragedy of human life are continually apparent.

Sometimes, by his use of disastrous coincidence, Hardy gives the impression of wrenching his material to fit his outlook (for instance, the events leading to the death of Mrs. Yeobright in The Return of the Native and the fate of Tess's letter of confession to Angel Clare); and sometimes the tragedy topples over into melodrama (the whole episode of little "Father Time" in Jude the Obscure). Yet there is real tragic dignity in the story of Tess, as well as of Henchard, in The Mayor of Casterbridge. The latter, with the gradual, relentless revelation of Henchard's past, must be more than an unconscious recollection of Sophocles' Oedipus, while the function of the villagers or Casterbridge townsfolk in these books is clearly to provide a commentary akin to that of the chorus in Greek tragedy. But Hardy's intimate knowledge of the Wessex countryside and of rural life and speech (somewhat stylized though the latter may be) prevent the novels from being regarded only as attempts to transplant Greek tragedy into the 19th-century English countryside. With Tess, Hardy began to come into conflict with the conventions of Victorian morality. Certain scenes had been omitted from the serial publication, and others were altered; the subtitle, "A Pure Woman Faithfully Presented," aroused resentment. That a girl who had an illegitimate baby and who was eventually hanged for the **murder of the man she was** living with should be treated with compassion and **understanding seemed an** affront to accepted moral standards. Jude **the Obscure aroused even greater** indignation: here a married man and a **married woman** left their respective partners, lived together, and had children—and yet the author appeared to have sympathy for them. The Bishop **of Wakefield announced that he had thrown the book** in the fire, and he **certainly got it withdrawn from** circulation **by** one important firm of **booksellers. Yet there was little to take** exception to in the ethics of **these novels: all too clearly** in either instance "the wages of sin is **death." Hardy's crime had been** to present the sinners as unhappy human **beings, rather than as monsters of depravity.**

The reception given to Jude so disgusted Hardy that he wrote no more **novels, henceforth devoting his energies** to poetry, which he had always **regarded as far more important** than **his** fiction. In 1898 Wessex Poems, **including a good deal of poetry** written earlier, was published; Poems of **the Past and the Present** followed in 1901, and several more volumes **appeared during the remainder of his life.**
From 1903 to 1908 appeared, in three installments, The Dynasts, a huge
drama (unperformable and, indeed, not intended for performance) **of the Napoleonic Wars, written mostly in blank verse;** its lighter scenes **are** in **prose, being chiefly concerned with the attitudes of the Wessex peasantry. Impressive though the endeavour** is, **the** achievement is not **altogether successful because of the** pedestrian quality of much of the **blank verse. It is in The Dynasts** that Hardy's conception of the Immanent **Will, implicit in the tragic novels,** is most clearly stated.* Put simply, **this. Will is an indifferent and** unconscious force "that neither good nor **evil knows" and is the motive power** of the universe. The results of its **impulses are almost invariably disastrous.** In The Dynasts there is an **implication that it may be growing** into self-consciousness: perhaps the **most striking expression of this** concept is in "The Convergence of the **Twain," a poem written on the sinking** of the Titanic in 1912.

In 1910 Hardy was awarded the Order of Merit. On **Nov.** 27, 1912, **Mrs.** Hardy **died. Although the marriage does not seem** to have been a very happy one, **Hardy's grief was deep and found expression** in the **summit** of his poetic **achievement, the Veteris Vestigiae Flammae** group mentioned above, which **includes such moving poems as "The** Voice" **and** "After a Journey."
In **1914 Hardy married his secretary,** Florence Emily Dugdale, who survived **him and wrote his biography.** He continued to write poetry almost up to his **death. His ashes were placed** in **Westminster** Abbey, and his heart was **buried, as he had wished,** in the church at Stinsford, near his birthplace.
Hardy remains—owing in some measure to interest stimulated by cinema and **television, adaptations of his work—one of the most** widely read Victorian **novelists, and his work has been** the occasion of a number of critical **essays and monographs. What might have** pleased him more is the general **recognition of his genius and importance as a poet.**

Galsworthy, John

Galsworthy's family, of Devonshire farming stock traceable to the 16th century, had made a comfortable fortune in property in the 19th century. His father was a solicitor. Educated at Harrow and New College, Oxford, Galsworthy was called to the bar in 1890. With a view to specializing in marine law, he took a voyage around the world, during which he encountered Joseph Conrad, then mate of a merchant ship. They became lifelong friends. Galsworthy found law uncongenial and took to writing. For his first works. From the Four Winds (1897), a collection of short stories, and the novel Jocelyn (1898), both published at his own expense, he used the pseudonym
John Sinjobn. The Island Pharisees (1904) was the first book to appear under his own name. The Man of Property (1906) began the novel sequence to be known as The Forsyte Saga, the long chronicle novel by which Galsworthy is chiefly remembered; others in the same series are "Indian Summer of a Forsyte" (1918, in Five Tales), In Chancery (1920), Awakening (1920), and To Let (1921). The story of the Forsyte family after World War I was continued in The White Monkey (1924), The Silver Spoon (1926), and Swan Song (1928), collected in A Modern Comedy (1929). Galsworthy's other novels include The Country House (1907), The Patrician (1911), and The Freelands (1915).
Galsworthy was also a successful dramatist, his plays, written in a naturalistic style, usually examining some controversial ethical or social problem. They include The Silver Box (1906), which, like many of his other works, has a legal theme and depicts a bitter contrast of the law's treatment of the rich and the poor; Strife (1909), a study of industrial relations; Justice (1910), a realistic portrayal of prison life that roused so much feeling that it led to reform; and Loyalties (1922), the best of his later plays. He also wrote verse.
In 1905 Galsworthy married Ada Pearson, the divorced wife of his first cousin, A.J. Galsworthy. Galsworthy had, in secret, been closely associated with his future wife for about ten years before

their marriage. Irene in The Forsyte Saga is to some extent a portrait of Ada Galsworthy, although her first husband was wholly unlike Soames Forsyte.

A television serial of The Forsyte Saga by the British Broadcasting Corporation achieved immense popularity in Great Britain in 1967 and later in many other nations, especially the United States, reviving interest in an author whose reputation had plummeted after his death.

Maugham, W. Somerset

in full WILLIAM SOMERSET MAUGHAM (b. Jan. 25, 1874, Paris, Fr.—d. Dec. 16, 1965, Hiee), is an English novelist, playwright, and short-story writer whose work is characterized by a clear unadorned style, cosmopolitan settings, and a shrewd understanding of human nature.

Maugham was orphaned at the age of 10; he was brought up by an uncle and educated at King's School, Canterbury. After a year at Heidelberg, he entered St. Thomas' medical school, London, and' qualified as a doctor in 1897. He drew upon his experiences as an obstetrician in his first novel, Liza of Lambeth (1897), and its success, though small, encouraged him to abandon medicine. He traveled in Spain and Italy and in 1908 achieved a theatrical triumph—four plays running in London at once—thgfl: brought him financial security. During World War I he worked as a secret agent. After the war he resumed his interrupted travels and, in 1928, bought a villa on Cape Ferrat in the south of France, which became his permanent home.

His reputation as a novelist rests primarily on four books: Of Human Bondage (1915), a semi-autobiographical account of a young medical student's painful progress toward maturity; The Moon and Sixpence (1919), an account of an unconventional artist, suggested by the life of Paul Gauguin; Cakes and Ale (1930), the story of a famous novelist, which is thought to contain caricatures of Thomas Hardy and Hugh Walpole; and The Razor's Ed|fei[1944), the story of a young American war veteran's quest for a satisfying way of life.'Maugham's plays, mainly Edwardian social comedies, soon became dated, but his short stories have increased in popularity. Many portray the conflict of Europeans in alien surroundings that provoke strong emotions, and Maugham's skill in handling plot, in the -»anner of Guy de Maupassant, is distinguished by economy and suspense. In The Summing Up (1938) and A Writer's Notebook (1949) Maugham explains his philosophy of life as a resigned atheism and certain skepticism about the extent of man's innate goodness and intelligence; it is this that gives his work its astringent cynicism.

Doyle, Sir Arthur Conan

(b. May 22, **1859, Edinburgh--d. July** 7, 1930, Crowborough, Sussex, Eng.), **writer best known for his** creation of **the** detective Sherlock **Holmes—one of the most vivid characters in English** fiction. **Holmes(s friend, the good-hearted but** comparatively obtuse Dr. Watson, and

the detective's principal enemy, the archcriminal Professor Moriarty, also have taken on an uncanny life that persists beyond the page. In New York the Baker Street Irregulars and in London the Sherlock Holmes Society peruse Holmesiana with a cultist fervour, and similar groups exist on the Continent. The brilliantly eccentric hero, in deerstalker or dressing gown, has been portrayed in a variety of media and has put the author's other works—chiefly historical romances—somewhat in the shade.

Conan Doyle practiced medicine until 1891 after graduating from the University of Edinburgh, and the character of Holmes, who first appeared in A Study in Scarlet (1887), partly derives from a teacher at Edinburgh noted for his deductive reasoning. Short stories about Holmes began to appear regularly in the Strand Magazine in 1891 and later made up several collections. Conan Doyle wearied of him and devised his death in 1893—only to be forced by public demand to restore him ingeniously to life.

Conan Doyle was knighted in 1902 for his work with a field hospital in Bloemfontein, S.Af., and for other activities concerning the South African (Boer) War. After the death of his son from wounds incurred in World War I, he dedicated himself to the cause of spiritualism.

SCIENCE FICTION,

is a literary genre developed in the 20th century in whi«h the fiction writer treats how scientific discoveries, technological developments, and future events and societal changes affect human beings. The description of these influences may be a careful and informed extrapolation of scientific facts and principles, or it may range into farfetched areas flatly contradictory of such facts and principles. In either case, plausibility based on science is a requisite, so that such precursors of the genre as Mary Shelley's Gothic novel Frankenstein, or the Modern Prometheus (1818) and Robert Louis Stevenson's Strange

Case of Dr. Jekyll and Mr. Hyde (1886) are science fiction, whereas Bram Stoker's Dracula (1897), based as it is purely *on* the supernatural, is not.

Science fiction was made possible only by the rise of modern science itself, notably the revolutions in astronomy and physics. Aside from the age-old genre of fantasy literature, which does not qualify, there were notable precursors: imaginary voyages to the moon or to other planets in the 18th century and space travel in Voltaire's Micromiigas (1752); alien cultures in Jonathan Swift's Gulliver's Travels (1726); and science-fiction elements in the 19th-century stories of Edgar Allan Poe, Nathaniel Hawthorne, and Fitz-James O'Brien. Science fiction proper began, however, toward the end of the 19th century with the scientific romances of Jules

Verne, whose science was rather on the level of invention, as well as the science-oriented novels of social criticism by H.G. Wells.

The development of science fiction as a self-conscious genre dates from 1926 when Hugo Gernsback (q.v.)# who coined the portmanteau word scientifiction, founded Amazing Stories magazine, which was devoted exclusively to science-fiction stories. Published as they were in this and other pulp magazines with great and growing success, such stories were not viewed as serious literature but as sensationalism. With the advent in 1937 of a demanding editor, John W. Campbell, Jr., of Astounding Science Fiction (founded in 1930) and with the publication of stories and novels by such writers as Isaac Asimov, Arthur C. Clarke, and

Robert A. Heinlein, science fiction emerged as a mode of serious fiction. Ventures into the genre by writers not devoted exclusively to science fiction, such as Aldous Huxley, C.S. Lewis, and Kurt Vonnegut, also added respectability.

A great boom in the popularity of science fiction followed World War II. The increasing intellectual sophistication of the genre and the emphasis on wider societal and psychological issues significantly broadened the appeal of science fiction to the reading public. Science fiction became international, extending into the Soviet Union and other eastern European nations. Serious criticism of the genre became common, and, in the United States particularly, science fiction was studied as literature in colleges and universities. Magazines arose that were dedicated to informing the science-fiction fan on all aspects of the genre. Cults developed around individual writers, and science-fiction works became paperback best sellers.

Besides such acknowledged masters of the genre as Clarke, Heinlein, and Asimov, science-fiction writers of notable merit in the postwar period included A.E. Van Vogt, J.G. Ballard, Ray Bradbury, Frank Herbert, Harlan Ellison, Paul Anderson, Samuel R. Delany, Ursula K. LeGuin, Frederik Pohl, and Brian Aldiss. These writers' approaches included predictions of future societies on Earth, analyses of the consequences of interstellar travel, and imaginative explorations of forms of intelligent life and their societies in other worlds. Radio, television, and, notably in the 1970s and 1980s, film reinforced the popularity of the genre.

Shaw, George Bernard

George Bernard Shaw was the third and youngest child (and only son) of George Carr Shaw and Lucinda Elizabeth Gurly Shaw. Technically, he belonged to the Protestant "ascendancy"—the landed Irish gentry—but his impractical father was first a sinecured civil servant and then an unsuccessful grain merchant, and, George Bernard grew up in an atmosphere of genteel poverty, which to him was more humiliating than being merely poor. At first tutored by a clerical uncle, Shaw basically rejected the schools he then attended, and by age 16 he was working in a land agent's office.

Shaw developed a wide knowledge of music, art, and literature as a result of his mother's influence and his visits to the National Gallery of Ireland. In 1872 his mother left her husband and took her two daughters to London, following her music teacher, George John Vandeleur Lee, who from 1866 had shared households in Dublin with the Shaws. In 1876 Shaw resolved to become a writer, and he joined his mother and elder sister (the younger one having died) in London. Shaw in his 20s suffered continuous frustration and poverty. He depended upon his mother's pound a week from her husband and her earnings as a music teacher. He spent his afternoons in the British Museum reading room, writing novels and reading what he had missed at school,, and his

evenings in search of additional self-education in the lectures and debates that characterized contemporary middle-class London intellectual activities.
His fiction failed utterly. The semiautobiographical and aptly titled Immaturity (1879; published 1930) repelled every publisher in London. His next four novels were similarly refused, as were most of the articles he submitted to the press for a decade. Shaw's initial literary work earned him less than 10 shillings a year. A fragment posthumously published as An Unfinished Novel in 1958 (but written 1887-88) was his final false start in fiction.
Despite his failure as a novelist in the 1880s, Shaw found himself during this decade. He became a vegetarian, a Socialist, a spellbinding orator, a polemicist, and tentatively a playwright. He became the force behind the newly founded (1884) Fabian Society, a middle-class Socialist group that aimed at the transformation of English society not through revolution but through "permeation[11] (in Sidney Webb's term) of the country's intellectual and political life. Shaw involved himself in every aspect of its activities, most visibly as editor of one of the classics of British Socialism, Fabian Essays in Socialism (1889), to which he also contributed two sections.
Eventually, in 1885 the drama critic William Archer found Shaw steady journalistic work. His early journalism ranged from book reviews in the Pall Mall Gazette (1885-88) and art criticism in the World (1886-89) to **brilliant musical columns in the Star (as** "Corno di Bassetto"—basset horn) **from 1888 to 1890 and in the World (as** "G.B.S.") from 1890 to 1894. Shaw **had a good understanding of music, particularly opera, and** he supplemented **his knowledge with a brilliance of digression that** gives many of his **notices a permanent appeal. But Shaw truly began** to make his mark when he **was recruited by Frank Harris to the Saturday Review as theatre critic (1895-98); in that position he used all his** wit **and** polemical powers in **a campaign to displace the** artificialities **and** hypocrisies of the **Victorian stage with a theatre** of vital ideas. He also began writing his **own plays**

Lecture 8. English literature of the XX centuary.

1.D.H.Lawrence.
2.Anglo-American modernism.
3.Celtic modernism.
4.Inter-war period.
5.Literature after 1945.
6.Angry Young Men.

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DAVID Herbert LAWRENCE
(b. Sept. 11, 1885, Eastwood, Nottinghamshire, Bng.—d. March 2, 1930, Vence, France), is an English author of novels, short stories, poems, plays, essays, travel books, and letters. His novels Sons and Lovers (1913), The Rainbow (1915), and Women in Love (1920) made him one of the most influential English writers of the 20th century.
Youth and early career
Lawrence was the fourth child of a north Midlands coal miner who was a dialect speaker, a drinker, and virtually illiterate. Lawrence's mother, who case from the south of England, was educated, refined, and pious. Lawrence won a scholarship to Nottingham High School (1898-1901) and left at 16 to earn a living as clerk in a factory, but he had to give up work after a first attack of pneumonia. Convalescing, he began visiting the Haggs Farm nearby aad began an intense friendship (1902-10) with Jessie Chambers. He became a pupil-teacher in Eastwood in 1902 and, encouraged by Jessie, began to write in 1905; his first story was published in a local newspaper in 1907. He studied at University College,

Nottingham, from 1906 to 1908, earning a teachers' certificate, and went on writing poems and stories and drafting his first novel, The White Peacock.

The Eastwood setting, especially the contrast between mining town and unspoiled countryside, the life and culture of the miners, the strife between his parents, and its effect on his tortured relationship with Jessie all became themes of Lawrence's early short stories and novels. He kept on returning to Eastwood in imagination long after he had left it in fact.

In 1908 Lawrence went to teach in Croydon, a London suburb. Jessie Chambers sent sc*e of his poems to Ford Madox Hueffer (Ford Madox Ford), editor of the Influential English Review. Hueffer recognized his genius, the Review began to publish his work, and Lawrence was able to meet such rising young writers as Ezra Pound. Hueffer recommended The White Peacock to the publisher William Heinemann, who published it in 1911, just after the death of Lawrence's mother and his break with Jessie. His second novel, The Trespasser (1912), gained the interest of the influential editor Edward Garnett, who secured the third novel. Sons and Lovers, for his own firm, Duckworth. In the crucial year of 1911-12 Lawrence had another attack of pneumonia and decided to give up teaching and live by writing. Most importantly, he fell in love and eloped with Frieda Weekley (nfte von Richthofen), the aristocratic German wife of a professor at Nottingham. The couple went first to Germany and then to Italy, where Lawrence completed his third novel. Sons and Lovers. They were married in England in 1914 after Frieda*s divorce.

Sons and Lovers. Lawrence's first two novels, first play, and most of his early short stories, including such masterpieces as "Odour of Chrysanthemums*[1] and "Daughters of the Vicar" (collected in The Prussian Officer, and Other Stories, 1914), use early experience as a departure point. Sons and Lovers carries this process to the point of quasi-autobiography. The book depicts Eastwood and the Haggs Farm, the twin poles of Lawrence's early life, with vivid realism. The central character, Paul Morel, is naturally identified as Lawrence; the miner-father who drinks and the powerful mother who resists him are clearly modeled on his parents; and the painful devotion of Miriam Leivers resembles that of Jessie Chambers. An older brother, William, who dies young, parallels Lawrence's brother Ernest, who met an early death. In the novel, the mother turns to her elder son William for emotional fulfillment in place of his father, and when William dies, his younger brother Paul becomes the mother's mission and, ultimately, her victim. Paul's adolescent love for Miriam is undermined by his mother's dominance; though fatally attracted to Miriam, Paul cannot be sexually involved with anyone so like his mother, and the sexual relationship he forces on her proves a disaster. He then, in reaction, has a passionate affair with a married woman, Clara Dawes, in what is the only purely imaginary part of the novel. Clara's husband is a drunken workingman whan she has undermined by her social and intellectual superiority, so their situation mirrors that of the Morels. But Paul can manage sexual passion only when it is split off from commitment; their affair ends after Paul and Dawes have a murderous fight, and Clara returns to her husband. Paul, for all his intelligence, cannot fully grasp his own unconscious motivations, but Lawrence silently conveys them in the pattern of the plot. Paul can only be released by his mother's death, and at the end of the book, he is at last free to take up his own life, though it remains uncertain whether he can finally overcome her influence. The" whole narrative turns Lawrence's own life history into a powerful psychoanalytic study of a young man's Oedipal attraction toward his mother and its consequences on his relations with other women.

THE RAINBOW AND WOMEN IN LOVE

During World War I Lawrence and his wife were trapped jn England and living in poverty. At this time he was engaged in two related projects. The first was a vein of philosophical writing that he had initiated in the "Foreword" to Sons and Lovers and continued in "Study of Thomas Hardy" (1914) and later works. The other, more important project was an ambitious novel of provincial life that Lawrence rewrote and revised until it split into two major novels: The Rainbow, which was immediately suppressed in Britain as obscene; and Women in Love, which was not published until 1920. In the meantime the Lawrences, living in a cottage in remote Cornwall, had to endur* growing suspicion and hostility from their rural neighbours on account of Lawrence's pacifism and Frieda's German origins. They were expelled from the county in 1917 on suspicion of signaling to German submarines and spent the rest of the war in London and Derbyshire. Though threatened with military conscription, Lawrence wrote some of his finest work during the war.

The Rainbow extends the scope of Sons and Lovers by following the Brangwenfaaily (who live near Eastwood) over three generations, so that social and spiritual change are woven into the chronicle. The Brangwens begin as farmers so attached to the land and the seasons as to represent a premodern unconsciousness, and succeeding generations in the novel evolve toward modem consciousness, self-consciousness, and even alienation. The book's early part, which is poetic and mythical, records the love and marriage of TOM Brangwen with the widowed Polish exile Lydia in the 1860s. Lydia's child Anna marries a Brangwen cousin, Will, in the 1880s. These two initially have a stormy relationship but subside into conventional domesticity anchored by work, home, and children. Expanding consciousness is transmitted to the next generation, Lawrence's own, in the person of their daughter Ursula. The last third of the novel describes Ursula's childhood relationship with her father and her passionate but unsuccessful romantic involvement with the soldier Anton Skrebensky. Ursula's attraction toward Skrebensky is negated by his social conventionality, and her rejection of his is symbolized by a sexual relationship in which she becomes dominant. Ursula miscarries their child, and at the novel's end she is left on her own in a convalescence like Paul Morel's, facing a difficult future before World War 1.

Women in Love takes up the story, but across the gap of changed consciousness created by World War I. The women of the title are Ursula, picking up her life, still at home, and doubtful of her role as teacher and her social and intellectual status; and her sister Gudrun, who is also a teacher but an artist and a free spirit as well. They are modern women, educated, free from stereotyped assumptions about their role, and sexually autonomous. Though unsure of what to do with their lives, they are unwilling to settle for an ordinary marriage as a solution to the problem. The sisters' aspirations crystallize in their romantic relationships: Ursula's with Rupert Birkin, a university graduate and school inspector (and also a Lawrence-figure), Gudrun's with Gerald Grich, the handsome, ruthless, ~~seem~~ingly dominant industrialist who runs his family's mines. Birkin and Gerald themselves are deeply if inarticulately attached to each other. The novel follows the growth of the two relationships: one (Ursula and Birkin) is productive and hopeful, if difficult to maintain as an equilibrium of free partners. The other (Gudrun and Gerald) tips over into dominance and dependence, violence and death. The account is characterized by the extreme consciousness of the protagonists: the inarticulate struggles of earlier generations are now succeeded at the verbal level by earnest or bitter debate. Birkin's intellectual force is met by Ursula's mixture of warmth and skepticism and her emotional stability. The Gerald-Gudrun relationship shows his male dominance to be a shell overlying a crippling inner ~~empt~~iness and lack of self-awareness, which eventually inspire revulsion in Gudrun. The final conflict between them is played out in the high bareness of an Alpine ski resort; after a brutal assault on Gudrun, Gerald wanders off into the snow and dies. Birkin, grieving, leaves with Ursula for a new life in the warm symbolic south, in Italy.

The search for a fulfilling sexual love and for a form of marriage that will satisfy a modern consciousness is the goal of Lawrence's early novels and yet becomes increasingly problematic. None of his novels ends happily: at best, they conclude with an open question.

After World War I Lawrence and his wife went to Italy (1919), and he never again lived in Bngland. He soon embarked on a group of novels consisting of The Lost Girl (1920), Aaron's Rod (1922), and the uncompleted Mr. Noon (published in its entirety only in 1984). In 1921 the Lawrences decided to leave Europe and go to the United States, but eastward, via Ceylon (now Sri Lanka) and Australia. Since 1917 Lawrence had been working on Studies in Classic American Literature (1923), which grew out of his sense that the American West was an uncorrupted natural home. His other nonfiction works at this time include Movements in European History (1921) and two treatises on his psychological theories. Psychoanalysis and the Unconscious (1921) and Fantasia of the Unconscious (1922).

Lawrence wrote Kangaroo in six weeks while visiting Australia in 1922. This novel is a serious summary of his own position **at** the time. The **main character and his wife move to Australia after World War I** and face **in the new country a range** of political action: **his** literary talents are courted alike by socialists and by a nationalist quasi-fascist party. He cannot embrace either political movement, however, and an autobiographical chapter on his experiences in England during World War I reveals that the persecution he endured for his antiwar sentiments killed his desire to participate actively in society. In the end he leaves Australia for America.

Finally reaching Taos, N.M., from where he visited Mexico in 1923 and 1924, Lawrence embarked on the ambitious The Plumed Serpent (1926). In this novel Lawrence maintains that the regeneration of

Europe's crumbling postwar society must come from a religious root, and if Christianity is dead, each region must return to its own indigenous religious tradition. The Plumed Serpent's prophet-hero, a Mexican general, revives Aztec rites as the basis of a new theocratic state in Mexico whose authoritarian leaders are worshiped as gods. The Lawrence-representative in the story, a European woman, in the end marries one of the leader-gods but remains half-repelled by his violence and irrationality. In his disillusionment and bitterness after World War I, Lawrence dreamed of replacing Christianity and Western democratic political values with primitive mysticism and political authoritarianism. After pursuing this theme to its logical conclusion in The Plumed Serpent, however, he abandoned it, and he was reduced to his old ideal of a community where he could begin a new life with a few like-minded people. Taos was the most suitable place he had found, but he was now beginning to die; a bout of illness in 1925 produced bronchial hemorrhage, and tuberculosis was diagnosed.

Lawrence returned to Italy in 1925, and in 1926 he embarked on the first versions of Lady Chatterley's Lover. Privately published in 1928, Lady Chatterley's Lover led an underground life until legal decisions in New York (1959) and London (1960) made it freely available—and a model for countless literary descriptions of sexual acts. The London verdict allowing publication capped a trial at which the book was defended by many eminent English writers. In the novel Lawrence returns for the last time to Eastwood and portrays the tender sexual love, across barriers of class and marriage, of two damaged moderns. Lawrence had always seen the need to relate sexuality to feeling, and his fiction had always extended the borders of the permissible—and had been censored in detail. In Lady Chatterley's Lover he now fully described sexual acts as expressing aspects or moods of love, and he also used the colloquial four-letter words that naturally occur in free speech.

The dying Lawrence moved to the south of France, where in 1929 he wrote Apocalypse (published 1931), a commentary on the biblical Book of Revelation that is his final religious statement. He was buried in Vence, and his *mshoa* were removed to Taos in 1935.

Poetry and nonfiction

The fascination of Lawrence's personality is attested by all who knew him, and it abundantly survives in his fiction, his poetry, his numerous prose writings, and his letters. Lawrence's poetry deserves special mention. In his early poems his touch is often unsure, he is too "literary," and he is often constrained by rhyme. But by a remarkable triumph of development, he evolved a highly spontaneous mode of free verse that allowed him to express an unrivaled mixture of observation and symbolism. His poetry can be of great biographical interest, as in Look! We Have Come Through! (1917), and some of the verse in Pansies (1929) and Nettles (1930) is brilliantly sardonic. But his most original contribution is Birds, Beasts and Flowers (1923), in which he creates an unprecedented poetry of nature, based on his experiences of the Mediterranean scene and the American Southwest. In his **Last Poems (1932) he** contemplates death.

No account of Lawrence's work can omit his unsurpassable letters. In their variety of tone, vivacity, and range of interest, they convey a full and splendid picture of himself, his relation to his correspondents, and the exhilarations, depressions, and prophetic broodings of his wandering life. Lawrence's short stories were collected in The Prussian Officer, England My England, and Other Stories (1922), The Woman Who Rode Away, and Other Stories (192&), and Love Among the Haystacks and Other Pieces (1930), among other volumes. His early plays, The Widowing of Mrs. Holroyd (1914) and The Daughter-in-Law (performed 1936), have proved effective on stage and television. Of his travel books. Sea and Sardinia (1921) is the most spontaneous; the others involve parallel journeys to Lawrence's interior.

D.H. Lawrence was* first recognized as a working-class novelist showing the reality of English provincial family life, and—in the first days of psychoanalysis—as the author-subject of a classic case-history of the Oedipus complex. In subsequent works, Lawrence's frank handling of sexuality east him as a pioneer of a "liberation" he would not himself have approved. Prom the beginning readers have been won over by the poetic vividness of his writing and his efforts to describe subjective states of emotion, sensation, and intuition. This spontaneity and immediacy of feeling coexists with a continual, slightly modified repetition of themes, characters and symbols that express Lawrence's own evolving artistic vision and thought. His great novels remain difficult because their realism is underlain by

obsessive personal metaphors, by elements of mythology, and above all by his attempt to express in words what is normally wordless because it exists below consciousness. Lawrence tried to go beyond the "old, stable ego" of the characters familiar to readers of more conventional fiction. His characters are continually experiencing trans formations driven by unconscious processes rather than by conscious intent, thought, or ideas.

Ultimately a religious writer who did not so much reject Christ tmltty as try to create a new religious and moral basis for modern life by continual resurrections and transformations of the self. These changes wee- never limited to the social self, nor are they ever fully under the eye of consciousness. Lawrence called for a new openness to what he called the "dark gods" of nature, feeling, instinct, and sexuality; a renewed contact with these forces was, for him, the beginning of wisdom.

JAMES AUQUSTINE ALOYSIUS JOYCE

(b. Feb. f, tt«2, Dublin, Ire.--d. Jan. 13, 1941, Ztrich, Switz.), is an Irish novelist noted for his experimental use of language and exploration of new literary methods in such large works of fiction as Ulysses (1922) and Finnegans Wake *(inn.*

Earlylife.

Joyce, the eldest of 10 children in his family to survive infancy, was sent at age six to Clongowes Wood College, a Jesuit boarding school that has been described as "the Bton of Ireland." But his father was not the man to stay affluent for long; he drank, neglected his affairs, and borrowed money from his office, and his family sank deeper and deeper into poverty, the children becoming accustomed to conditions of increasing sordidness. Joyce did not return to Clongowes in 1891; instead he stayed at home for the next two years and tried to educate himself, asking his mother to check his work. In April 1893 he and his brother Stanislaus were admitted, without fees, to Belvedere College, a Jesuit grammar school in Dublin. Joyce did well there academically and was twice elected president of the Marian Society, a position virtually that of head boy. He left, however, under a cloud, as it was thought (correctly) that he had lost his Roman Catholic faith.

He entered University College, Dublin, which was then staffed by Jesuit priests. There he studied languages and reserved his energies for extracurricular activities, reading widely—particularly in books not recommended by the Jesuits—and taking an active part in the college's Literary and' Historical Society. Greatly admiring Henrik Ibsen, he learned Dano-Morwegian to read the original and had an article, "Ibsen's New Drama"—a review of the play Mien We Dead Awaken—published in the London Fortnightly Review in 1900 just after his 18th birthday. This early success confirmed Joyce in his resolution to became a writer and persuaded his family, friends, and teachers that the resolution was justified. In October 1901 he published an essay, "The Day of the Rabblement," attacking the Irish Literary Theatre (later the Dublin Abbey Theatre) for catering to popular taste.

Joyce was leading a dissolute life at this time but worked sufficiently hard to pass his final examinations, matriculating with "second-class honours in Latin" and obtaining the degree of B.A. on Oct.' 31, 1902. Never did he relax his efforts to master the art of writing. He wrote verses and experimented with short prose passages that he called "epiphanies,*[1] a word that Joyce used to describe his accounts of moments when the real truth about some- -person or object was revealed. To support himself while writing, he decided to bec«me a doctor, but, after attending a few lectures in Dublin, he borrowed what money he could and went to Paris, where he abandoned the idea of medical studies, wrote some hxJbk reviews, and studied in the Sainta-Geneviwve Library.

Recalled home in April 1903 because his mother was dying, he tried various occupations, including teaching, and lived at various addresses, including the Hartello Tower at Sandycove, now Ireland's Joyce Museum. He had begun writing a lengthy naturalistic novel, Stephen Hero, based on the events of his own life, when in 1904 George Russell offered Hpoundsterling}] 1 each for some simple short stories with an Irish background to appear in a farmers* magazine. The Irish Homestead. In response Joyce began writing the stories published as Dubliners (1914). Three stories, "The Sisters," "Bveline," and "After the Race," had appeared under the pseudonym Stephen Dedalus before the editor decided that Joyce's work was not suitable for his readers. Meanwhile Joyce had met a girl named Nora Barnacle, with whom he fell in love on June 16, the day that he chose as what is known as "Bloomsday" (the day of his novel Ulysses). Eventually he persuaded her to leave Ireland with him, although he refused, on principle, to go through a ceremony of marriage.

Early travels and works.

Joyce and Bora left Dublin together in October 1904. Joyce obtained a position in the Berlitz School, Pola, Austria-Hungary, working in his spare time at his novel and short stories. In 1905 they moved to Trieste, where James's brother Stanislaus joined them and where their children, George and Lucia, were born. In 1906-07, for eight months, he worked at a bank in Rose, disliking almost everything he saw. Ireland seemed pleasant by contrast; he wrote to Stanislaus that he had not given credit in his stories to the Irish virtue of hospitality and began to plan a new story, The Dead. The early stories were meant, he said, to show the stultifying inertia and social conformity from which Dublin suffered, but they are written with a vividness that arises from his success in making every word and every detail significant. His studies in European literature had interested him in both the Symbolists and the Realists; his work began to show a synthesis of these two rival movements. He decided that Stephen Hero lacked artistic control and form and rewrote it as "a work in five chapters" under a title Portrait of the Artist as a Young Nan—intended to direct attention to its focus upon the central figure.

In 1909 he visited Ireland twice to try to publish Dubliners and set up a chain of Irish cinemas. Neither effort succeeded, and he was distressed when a former friend told him that he had shared Nora's affections in the summer of 1904. Another old friend proved this to be a lie. Joyce always felt that he had "been betrayed, however, and the theme of betrayal runs through much of his later writings.

When Italy declared war in 1915 Stanislaus was interned, but James and his family were allowed to go to Zbrich. At first, while he gave private lessons in English and worked on the early chapters of Ulysses—which he had first thought of as another short story about a "Mr. Hunter"—his financial difficulties were great. He was helped by a large grant from Bdith Rockefeller HcCormick and finally by a series of grants from Harriet Shaw Weaver, editor of the Egoist magazine, which by 1930.had amounted to more than {{poundsterling}]23,000. Her generosity resulted'partly from her admiration for his work and partly from her sympathy with his difficulties, for, as well as poverty, he had to contend with eye diseases that never really left him. From February 1917 until 1930 he endured a series of 25 operations for iritis, glaucoma, and cataracts, sometimes being for short intervals totally blind. Despite this he kept up his spirits and continued working, some of his most joyful passages being composed when his health was at its worst. *

Unable to fiad an English printer willing to set up A Portrait of the Artist *as* a Young Man for book publication, Weaver published it herself, Saving the sheets printed in the United States, where it was also published, on Dec. 29, 1916, by B.W. Huebsch, in advance of the English Egoist Press edition. Encouraged by the acclaim given to this, in March 1918, the American Little Review began to publish episodes from Ulysses, continuing until the work was banned in December 1920. An autobiographical novel, A Portrait of the Artist traces the intellectual and emotional development of a young man named Stephen Dedalus and ends with his decision to leave Dublin for Paris to devote his life to art. The last words of Stephen prior to his departure are thought to express the author's feelings upon the-.-a—a occasion in his own life: "Welcome, O life! I go to encounter for the millionth time the reality of my experience and to forge in the smithy of my soul the uncreated conscience of my race."

After World War I Joyce returned for a few months to Trieste, and then—at th» invitation of Bzra Pound—in July 1920 he went to Paris. His novel Ulysses was published there on Feb. 2, 1922, by Sylvia Beach, proprietor of a bookshop called "Shakespeare £ Co." Ulysses is constructed as a modern parallel to Homer's Odyssey. All of the action of the novel takes place in Dublin on a single day (June 16, 1904). The three central characters—Stephen Dedalus (the hero of Joyce's earlier Portrait of the Artist), Leopold Bloom, a Jewish advertising canvasser, and his wife, Molly Bloon—are intended to be modern counterparts of Telemachus, Ulysses, and Penelope. By the use of interior monologue Joyce reveals the innermost thoughts and feelings of these characters as they live hour by hour, passing from a public bath to a funeral, library, maternity hospital, and brothel.

The main strength of Ulysses lies in its depth of character portrayal and its breadth of humour. Yet the book is most famous for its use of a variant of the interior monologue known as the

[B]stream-of -consciousness" technique. Joyce claimed to have taken this technique from a forgotten French writer, Hdouard Dujardin (1861-1949), who had used interior monologues in his novel Les Lauriers sont coupfts (1888; He'll to the Woods Ho More), but many critics have pointed out that it is at least as old as the novel, though no one before Joyce had used it so continuously. Joyce's major

innovation was to carry the interior monologue one step further by rendering, for the first time in literature, the myriad flow of impressions, half thoughts, associations, lapses and hesitations, incidental worries, and sudden impulses that form part of the individual's conscious awareness along with the trend of his rational thoughts. This streaa-of-consciousness technique proved widely influential in much 20th-century fiction.

Sometime in the abundant technical and stylistic devices in Ulysses become too prominent, particularly in the much-praised "Oxen of the Sun" chapter (II, 11), in which the language goes through every stage in the development of English- prose from Anglo-Saxon to the present day to symbolize the growth of a fetus in the womb. The execution is brilliant,' but the process itself seems ill advised. More often the effect is to add intensity and depth, as, for example, in the "Aeolus" chapter (II, 4) set in a newspaper office, with rhetoric as the theme. Joyce inserted into it hundreds of rhetorical figures and many references to winds—something "blows up" instead of happen ing, people "raise the wind" when they are getting money—and the reader becomes aware of an unusual liveliness in the very texture of the prose. The famous last chapter of the*novel, in which we follow the stream of consciousness of Molly Bloom as she lies in bed, gains much of its effect from being written in eight huge ttnpunctuated paragraphs.

Ulysses, which was already well known because of the censorship troubles, became immediately famous upon publicaton. Joyce had prepared for its critical reception by having a lecture given by Valery Larbaud, who pointed out the Homeric correspondences in it and that "each episode deals with a particular art or science, contains a particular symbol, represents a special organ of the human body, has its particular colour . . . proper technique, and takes place at a particular time." Joyce never published this scheme* indeed, he even deleted the chapter titles in the book as printed. It may be that this scheme was more useful to Joyce when he was writing than it is to the reader.

In Paris Joyce worked on Finnegans Wake, the title of which was kept secret, the novel being known simply as "Work in Progress" until it was published in its entirety in May 1939. In addition to his chronic eye troubles, Joyce suffered great and prolonged anxiety over his daughter's mental health. What had seemed her slight eccentricity grew into unmistakable and sometimes violent mental disorder that Joyce tried by every possible means to cure, but it became necessary finally to place her in a mental hospital near Paris. In 1931 he and Mora visited London, where they were married, his scruples on this point having yielded to his daughter's complaints.

Meanwhile he wrote and rewrote sections of Finnegans Hake; often a passage was revised more than a dozen times before he was satisfied. Basically the book is, in one sense, the story of a publican in Chapelizod, near Dublin, his wife, and their three children; but Mr. Humphrey Chimpden Earwicker (often designated by variations on his initials, HCB, one form of which is Here Comes Everybody"), Mrs. Anna Livia Plurabelle, Kevin, Jerry, and Isabel are every family of mankind, the archetypal family about whom all mankind is dreaming. The 18th-century Italian Giambattista Vico provides the basic theory that history is cyclic; to demonstrate this the book begins with the end of a sentence left unfinished on the last page. It is thousands of dreams in one. Languages merge: Anna Livia has "vlossyhatir"—wlosy being Polish for "hair"; "a bad of wind" blows, bBd being Turkish for "wind." Characters from literature and history appear and merge and disappear as "the intermisunderstanding minds of the anticollaborators" dream on. On another level, the protagonists are the city of Dublin and the River Liffey—which flows enchantingly through the pages, "leaning with the sloothering slide of her, giddygaddy, grannyma, gossipaceous Anna Livia"—standing as representatives of the history of Ireland and, by extension, of all human history. And throughout the book Joyce himself is present, joking, mocking his critics, defending his theories, remembering his father, enjoying himself.

After the fall of France in World War II (1940), Joyce took his family back to Zbrich, where he died, still disappointed with the reception given to his last book.

Janes Joyce's subtle yet frank portrayal of human nature, coupled with his mastery of language and brilliant development of new, literary forms, made him one of the most commanding influences on novelists of the 20th century. Ulysses has come to be accepted as a major masterpiece, two of its characters, Leopold Bloom and his wife, Molly, being portrayed with a fullness and warmth of humanity unsurpassed in fiction.. Joyce's A Portrait of the Artist as a Young Man is also remarkable for the intimacy of the reader's contact with the central figure and contains some astonishingly vivid passages.

The 15 short stories collected in Dubliners mainly focused upon DttfrHn life's sordidness, but "The Dead" is one of the world's great short stories. Critical opinion remains divided over Joyce's last work, Finnegaa* Wake, a universal dream about an Irish family, composed in a multilingual style on many levels and aiming at a multiplicity of meanings; but, although seemingly unintelligible at first reading, the book is full of poetry and wit, containing passages of great beauty. Joyce's other works—some verse (Chamber Music, 1907; Pomes Penyeach, 1927; Collected Poems, 1936} and a play. Exiles (1918)—though competently written, added little to his international stature.

The literature of World War I and the interwar period

The impact of World War I upon the Anglo-American modernists has been noted. In addition the war brought a variety of responses from the more traditionalist writers, predominantly poets, who saw action. Rupert

Brooke caught the idealism of the opening months of the war (and died in service); Siegfried Sassoon and Ivor Ourney caught the mounting anger and sense of waste as the war continued; and Isaac

It was not until the 1930s, however, that much of this poetry became widely known. In the wake of the war the dominant tone, at once cynical and bewildered, was set by Aldous Huxley's satirical novel Crome Yellow (1921). Drawing upon Lawrence and Eliot, he concerned himself in his novels of ideas—Antic Hay (1923), Those Barren Leaves (1925), and

Point Counter Point (1928)--with the fate of the individual in rootless modernity. His pessimistic vision found its most complete expression in the 1930s, however, in his most famous and inventive novel, the anti-utopian fantasy Brave New World (1932), and his account of the anxieties of middle-class intellectuals of the period, Eyeless in Gaza (1936).

Huxley's frank and disillusioned manner was echoed by the poet Robert Graves in his autobiography. Good-bye to All That (1929), and by the poet Richard Aldington in his Death of a Hero (1929), a semiautoblographical novel of prewar bohemian London and the trenches. Exceptions to this dominant mood were found among writers too old to consider themselves, as did Graves and Aldington, members of a betrayed generation. In A Passage to India (1924) E.M. Forster examined the quest for and failure of human understanding among various ethnic and social groups in India under British rule. In Parade's - End (1950; comprising Some Do Mot, 1924; Mo More Parades, 1925; A Man Could Stand Up, 1926; and Last Post, 1926) Ford Made Ford, with an obvious debt to James and Conrad, examined the demise of aristocratic England in the course of the war, exploring on a larger scale the themes he had treated with brilliant economy in his short novel The' ' Good Soldier (1915). And in Wolf Solent (1929) and A Glastonbury Romance (1932), John Cowper Powys developed an eccentric and highly erotic mysticism.

These were, however, writers of an earlier, more confident era. A younger and more contemporary voice belonged to members of the Bloomsbury group. Setting themselves against the humbug and hypocrisy that, they believed, had marked their parents* generation in upper class England, they aimed to be uncompromisingly honest in personal and artistic life. In Lytton Strachey's iconoclastic biographical study Eminent Victorians (1918) this amounted to little more than amusing irreverence, even though Strachey had a profound effect upon the writing of biography; but in the fiction of Virginia Woolf the rewards of this outlook were both profound and moving. In short stories and novels of great delicacy and lyrical power she set out to portray the limitations of the self, caught as it is in time, and suggested that these could be transcended, if only momentarily, by engagement with another self, a place, or a work of art. This preoccupation not only charged the act of reading and writing with unusual significance but also produced, in To the Lighthouse (1927), The Waves (1931)—perhaps her most inventive and complex novel—and Between the Acts (1941), her most sombre and moving work, some of the most daring fiction produced in the 20th century.

Woolf believed that her viewpoint offered an alternative to the destructive egotism of the masculine mind, an egotism that had found its outlet in World War I, but she did not consider this viewpoint, as she made clear in her essay A Room of One's Own (1929), to be the unique possession of women. In her fiction she presented men who possessed what she held to be feminine characteristics, a regard for others and an awareness of the multiplicity of experience; but she remained pessimistic about women gaining positions of influence, even though she set out the desirability of this in her feminist study Three Guineas (1938). Together with Joyce, who greatly influenced her Mrs. Dalloway (1925), Woolf

transformed the treatment of subjectivity, time, and history in fiction and helped create a feeling among her contemporaries that traditional forms of fiction—with their frequent indifference to the mysterious and inchoate inner life of characters—were no longer adequate. Her eminence as a literary critic and essayist did much to foster an interest in the writing of other significant women novelists, such as Katherine Mansfield and Dorothy Richardson.

Huxley, Aldous Leonard

(b. July 26, 1894, Godalming, Surrey, Eng.—d. Nov. 22, 1963, Los Angeles), is an English novelist and critic gifted with an acute and far-ranging intelligence. His works were notable for their elegance, wit, and pessimistic satire.

Aldous Huxley was a grandson of the prominent biologist T.H. Huxley and was the third child of the biographer and man of letters Leonard Huxley. He was educated at Eton, during which time he became partially blind owing to keratitis. He retained enough eyesight to read with difficulty, and he graduated from Balliol College, Oxford, in 1916. He published his first book in 1916 and worked on the periodical Athenaeum from 1919 to 1921. Thereafter he devoted himself largely to his own writing and spent much of his time in Italy until the late 1930s, when he settled in California.

Huxley established himself as a major author in his first two published novels, Crone Yellow (1921) and Antic Hay (1923); these are witty and malicious satires jan the pretensions of the English literary and intellectual coteries of his day. Those Barren Leaves (1925) and Point Counter Point (1928) are works in a similar vein. Huftley's deep distrust of 20th-century trends in both politics and technology found expression in Brave Hew World (1932), a nightmarish vision of a future society in which psychological conditioning forms the basis for a scientifically determined and immutable caste system. The novel Eyeless in Gaza (1936) continues to shoot barbs at the emptiness and aimlessness experienced in contemporary society, but it also shows Huxley's growing interest in Hindu philosophy and mysticism as a viable alternative. Many of his subsequent works reflect this preoccupation, notably The Perennial Philosophy (1946).

Huxley's most important later works are The Devils of Loudun (1952), a brilliantly detailed psychological study of a historical incident in which a group of 17th-century French nuns were allegedly the victims of demonic possession; and The Doors of Perception (1954), a book about Huxley's experiences with the hallucinogenic drug mescaline.

During the war Waugh's writing took a more serious and ambitious turn. In Brideshead Revisited (1945) he studied the workings of providence and the recovery of faith among the members of a Catholic landed family. (Waugh was received into the Roman Catholic Church in 1930.) Helena, published in 1950, is a novel about the mother of Constantino the Great, in which Waugh re-created one moment in Christian history to assert a particular theological point. In a trilogy—Men at Arms (1952), Officers and Gentlemen (1955), and Unconditional Surrender (1961)—he analyzed the character of World War II, in particular its relationship with the eternal struggle between good and evil and the temporal struggle between civilization and barbarism.

Waugh also wrote travel books; lives of Dante Gabriel Rossetti (1928), Edmund Campion (1935), and Ronald Knox (1959); and the first part of an autobiography, A Little Learning (1964).

Greene, (Henry) Graham

(b. Oct. 2, 1904, Berkhamsted, Hertfordshire, Eng.—d. April 3,1991, Vevey, Switz.), is an English novelist, short-story writer, playwright, and journalist whose novels treat life's moral ambiguities in the context of contemporary political settings.

His father was the headmaster of Berkhamsted School, which Greene attended for some years. After running away from school, he was sent to London to a psychoanalyst in whose house he lived while under treatment. After studying at Balliol College, Oxford, Greene converted to Roman Catholicism in 1926, partly through the influence of his future wife, Vivien Dayrell-Browning, whom he married in 1927. He moved to London and worked for The Times as a copy editor from 1926 to 1930. His first published work was a book of verse, Babbling April (1925), and upon the modest success of his first novel, The Man Within (1929), he quit The Times and worked as a film critic and literary editor for The Spectator until 1940. He then traveled widely for much of the next three decades as a freelance journalist, searching out locations for his novels in the process.

Greene's first three novels are held to be of small account. He began to come into his own with a thriller, Stamboul Train (1932; also entitled Orient Express), which plays off various characters against each other as they ride a train from the English Channel to Istanbul. This was the first of a string of novels that he termed " entertainments," works similar to thrillers in their spare, tough language and their suspenseful, swiftly moving plots, but possessing greater moral complexity and depth. Stamboul Train was also the first of Greene's many novels to be filmed (1934). It was followed by three more entertainments that were equally popular with the reading public: A Gun for Sale (1936; also entitled This Gun For Hire; filmed 1942), The Confidential Agent (1939; filmed 1945), and The Ministry of Fear (1943; filmed 1945). A fifth entertainment, The Third Man, which was published in novel form in 1949, was originally a screenplay for a classic film directed by Carol Reed.

One of Greene's finest novels, Brighton Rock (1938; filmed 1948), shares some elements with his entertainments—the protagonist is a hunted criminal roaming the underworld of an English sea resort—but explores the contrasting moral attitudes of its main characters with a new degree of intensity and emotional involvement. In this book, Greene contrasts a cheerful and warm-hearted humanist he obviously dislikes with a corrupt and violent teenage criminal whose tragic situation is intensified by a Roman Catholic upbringing. Greene's finest novel, The Power and the Glory (1940; filmed 1962), has a more directly Catholic theme: the desperate wanderings of a priest who is hunted down in rural Mexico at a time when the church is outlawed there. The weak and alcoholic priest tries to fulfill his priestly duties despite the constant threat of death at the hands of a revolutionary government.

Greene worked for the Foreign Office during World War II and was stationed for a while at Freetown, Sierra Leone, the scene of another of his best-known novels, The Heart of the Matter (1948). This book traces the decline of a kind-hearted British colonial officer whose pity for his wife and mistress eventually leads him to commit suicide. The End of the Affair (1951) is narrated by an agnostic in love with a woman who forsakes him because of a religious conviction that brings her near to sainthood.

Greene's next four novels were each set in a different Third World nation on the brink of political upheaval. The protagonist of A Burnt-Out Case (1961) is a Roman Catholic architect tired of adulation who meets a tragic end in the Belgian Congo shortly before that colony reaches independence. The Quiet American (1956) chronicles the doings of a well-intentioned American government agent in Vietnam in the midst of the anti-French uprising there in the early 1950s. Our Man in Havana (1958; filmed 1959) is set in Cuba just before the communist revolution there, while The Comedians (1966) is set in Haiti during the rule of Fransois Duvalier. Greene's last four novels, The Honorary Consul (1973), The Human Factor, (1978; filmed 1979), Monsignor Quixote (1982), and The Tenth Man (1985), 'represent a decline from the level of his best fiction.

The world Greene's characters inhabit la a fallen one, and the tone of his works emphasizes the presence of evil as a palpable force. His novels display a consistent preoccupation with sin and moral failure acted out in seedy locales characterized by danger, violence, and physical decay. Greene's chief concern is the moral and spiritual struggles within individuals, but the larger political and social settings of his novels give such conflicts an enhanced resonance. His early novels depict a shabby Depression-stricken Europe sliding toward fascism and war, while many of his subsequent novels are set in remote locales undergoing wars, revolutions, or other political upheavals.

Despite the downbeat tone of much of his subject matter, Greene was in fact one of the most widely read British novelists of the 20th century. His books unusual popularity is due partly to his production of thrillers featuring crime and intrigue but more importantly to his superb gifts as a storyteller, especially his masterful selection of detail and his use of realistic dialogue in a fast-paced narrative.

Greene published several collections of short stories, among them Nineteen Stories (1947; revised as Twenty-One Stories, 1954). Among his plays are The Living Room (performed 1952) and The Potting Shed (1957). His Collected Essays appeared in 1969. A Sort of Life (1971) is a memoir to 1931, to which Ways of Escape (1980) is a sequel.

Orwell, George,

pseudonym of ERIC ARTHUR BLAIR (b. 1903, Motihari, Bengal, India—d. Jan.21, 1950, London), was an English novelist, essayist, and critic famous for his novels Animal Farm (1945) and Nineteen Eighty-four (1949), the latter a profound anti-Utopian novel that examines the dangers of totalitarian rule.

Born Eric Arthur Blair, Orwell never entirely abandoned his original name, but his first book (Down and Out in Paris and London) appeared as the work of George Orwell (the surname he derived from the beautiful River Orwell in East Anglia). In time his nom de plume became so closely attached to him that few people but relatives knew his real name was Blair. The change in name corresponded to a profound shift in Orwell's life-style, in which he changed from a pillar of the British imperial establishment into a literary and political rebel.

He was born in Bengal, into the class of sahibs. His father was a minor British official in the Indian civil service; his mother, of French extraction, was the daughter of an unsuccessful teak merchant in Burma. Their attitudes were those of the "landless gentry," as Orwell later called lower-middle-class people whose pretensions to social status had little relation to their income. Orwell was thus brought up in an atmosphere of impoverished snobbery. After returning with his parents to England, he was sent in 1911 to a preparatory boarding school on the Sussex coast, where he was distinguished among the other boys by his poverty and his intellectual brilliance. He grew up a morose, withdrawn, eccentric boy, and he was later to tell of the miseries of those years in his posthumously published autobiographical essay, Such, Such Here the Joys (1953).

Orwell won scholarships to two of England's leading schools, Winchester and Eton, and chose the latter. He stayed from 1917 to 1921. Aldous Huxley was one of his masters, and it was at Eton that he published his first writing in college periodicals. Instead of accepting a scholarship to a university, Orwell decided to follow family tradition and, in 1922, went to Burma as assistant district* superintendent in the Indian Imperial Police. He served in a number of country stations and at first appeared to be a model imperial servant. Yet from boyhood he had wanted to Become a writer, and when he realized how much against their will the Burmese were ruled by the British, he felt increasingly ashamed of his role as a colonial police officer. Later he was to recount his experiences and his reactions to imperial rule in his novel Burmese Days and in two brilliant autobiographical sketches, "Shooting an Blephant" and "A Hanging," classics of expository prose.

In 1927 Orwell, on leave to England, decided not to return to Burma, and on Jan. 1, 1928, he took the decisive step of resigning from the imperial police. Already in the autumn of 1927 he had started on a course of action that was to shape his character as a writer. Having felt guilty that the barriers of race and caste had prevented his mingling with the Burmese, he thought he could expiate some of his guilt by immersing himself in the life of the poor and outcast people of Europe. Donning ragged clothes, he went into the Bast End of London to live in cheap lodging houses among labourers and beggars; he spent a period in the slums of Paris and worked as a dishwasher in French hotels and restaurants; he tramped the roads of England with professional vagrants and joined the people of the London slums in their annual exodus to work in the Kentish hopfields.

These experiences gave Orwell the material for Down and Out in Paris and London (1933), in which actual incidents are rearranged into something like fiction. The book's publication in 1933 earned him some initial literary recognition. Orwell's first novel, Burmese Days (1934), established the pattern of his subsequent fiction in its portrayal of a sensitive, conscientious, and emotionally isolated individual who is at odds with an oppressive or dishonest social environment. The main character of Burmese Days is a minor administrator who seeks to escape from the dreary and narrow-minded chauvinism of his fellow British colonialists in Burma. His sympathies for the Burmese, however, end in an unforeseen personal tragedy. The protagonist of Orwell's next novel, A Clergyman's Daughter (1935), is an unhappy spinster who achieves a brief and accidental liberation in her experiences among some agricultural labourers. Keep the Aspidistra Flying (1936) is about a literarily inclined bookseller's assistant who despises the empty commercialism and materialism of middle-class life but who in the end is reconciled to bourgeois prosperity by his forced marriage to the girl he loves.

Orwell's revulsion against imperialism led not only to his personal rejection of the bourgeois life-style but to a political reorientation as well. Immediately after returning from Burma he called himself an anarchist and continued to do so for several years; during the 1930s, however, he began to consider himself a socialist, though he was too libertarian in his thinking ever to take the further step—so common in the period—of declaring himself a communist.

Orwell's first socialist book was an original and unorthodox political treatise entitled The Road to Wigan Pier (1937). It begins by describing his experiences when he went to live among the destitute and

unemployed miners of northern England, sharing and observing their lives; it ends in a series of sharp criticisms of existing socialist movements. It combines mordant reporting with a tone of generous anger that was to characterize Orwell's subsequent writing.

By the time The Road to Wigan Pier was in print, Orwell was in Spain; he went to report on the Civil War there and stayed to join the Republican militia, serving on the Aragon and Teruel fronts and rising to the rank of second lieutenant. He was seriously wounded at Teruel, damage to his throat permanently affecting his voice and endowing his speech with a strange, compelling quietness. Later, in May 1937, after having fought in Barcelona against communists who were trying to suppress their[9] political opponents, he was forced to flee Spain in fear of his life. The experience left him with a lifelong dread of communism, first expressed in the vivid account of his Spanish experiences, Homage to Catalonia (1938), which many consider one of his best books.

Returning to England, Orwell showed a paradoxically conservative strain in writing Coming Up for Air (1939), in which he uses the nostalgic recollections of a middle-aged man to examine the decency of a past England and express his fears about a future threatened by war and fascism. When war did come, Orwell was rejected for military service, and instead he headed the Indian service of the British Broadcasting Corporation (BBC). He left the BBC in 1943 and became literary editor of the Tribune, a left-wing socialist paper associated with the British Labour leader Aneurin Bevan. At this period Orwell was a prolific journalist, writing many newspaper articles and reviews, together with serious criticism, like his classic essays on Charles Dickens and on boys* weeklies and a number of books about England (notably The Lion and the Unicorn, 1941) that combined patriotic sentiment with the advocacy of a libertarian, decentralist socialism very much unlike that practiced by the British Labour Party.

In 1944 Orwell finished Animal Farm, a political fable based on the story of the Russian Revolution and its betrayal by Joseph Stalin. In this book a group of barnyard animals overthrow and chase off their exploitative human masters and set up an egalitarian society of their own. Eventually the animals' intelligent and power-loving leaders, the pigs, subvert the revolution and form a dictatorship whose bondage is even more oppressive and heartless than that of their former human masters. ("All animals are equal, but some animals are more equal than others.") At first Orwell had difficulty finding a publisher for this small masterpiece, but when it appeared in 1945 Animal Farm made him famous and, for the first time, prosperous.

Animal Farm was one of Orwell[f]s finest works, full of wit and fantasy and admirably written. It **has, however, been overshadowed** by his last book,

Nineteen Eighty-four (1949), a novel he wrote as a warning after **years of brooding on the twin menaces of Nazism and** Stalinism. The novel is **set** in **an imaginary future in which the world is dominated by three perpetually warring totalitarian police states. The book's hero, the Englishman Winston Smith, is a minor party functionary in one of these states. His longing for truth and decency leads him to secretly** rebel **against the government, which perpetuates** its rule by systematically **distorting the truth and continuously rewriting** history to suit its own **purposes. Smith** has **a love affair with a** like-minded woman, but then they **are both arrested by the Thought Police. The ensuing imprisonment, torture, and reeducation of Smith are intended not merely to break him physically or make him submit but to root out his independent mental** existence and his **spiritual dignity until he can love only the** figure he previously most **hated: the apparent leader of the party, Big Brother.** Smith's surrender **to the monstrous brainwashing techniques of his jailers is tragic enough, but the novel gains much of its power from the comprehensive** rigour with which **it extends the premises of totalitarianism to their** logical end: the love **of power and domination over others has acquired its** perfected expression **in the perpetual surveillance and omnipresent dishonesty of*** an unassailable **and irresistible police state under whose rule every human** virtue is slowly **being suborned and extinguished. Orwell's warning** of the potential dangers **of totalitarianism made a deep impression on his contemporaries** and upon **subsequent readers, and the book's title and many** of its coined words and **phrases ("Big Brother is watching you," "newspeak,"** "doublethink") became **bywords for modern political abuses.**

Orwell wrote the last pages of Nineteen Eighty-four in a remote house on **the Hebridean island of Jura, which he had bought from the proceeds of Animal Farm. He worked between bouts** of **hospitalization** for tuberculosis, **of which he died in a London hospital** in **January** 1950.

LITERATURE AFTER 1945

Increased attachment to religion most immediately characterized literature after World War II. This was particularly perceptible in authors who had already established themselves before the war. W.H. Auden turned from Marxist politics to Christian commitment, expressed in poems that attractively combine classical form with vernacular relaxedness. Christian belief suffused the verse plays of T.S. Eliot and Christopher Fry. While

Graham Greene continued the powerful merging of thriller plots with studies of moral and psychological ambiguity that he had developed through the 1930s, his Roman Catholicism loomed especially large in novels such as The Heart of the Matter (1948) and The End of the Affair (1951).

Evelyn Waugh's Brideshead Revisited (1945) and his Sword of Honour trilogy (1965; published separately as Men at Arms [1952], Officers and Gentlemen [1955], and Unconditional Surrender [1961]) venerate Roman Catholicism as the repository of values seen as under threat from the advance of democracy. Less traditional spiritual solace was found in Eastern mysticism by Aldous Huxley and Christopher Isherwood, and by

Robert Graves, who maintained an impressive output of taut, graceful lyric poetry behind which lay the creed he expressed in The White Goddess (1948), a matriarchal mythology revering the female principle.

The two most innovatory novelists to begin their careers soon after World War II were also religious believers— William Golding and

Muriel Spark. In novels of poetic compactness they frequently return to the notion of original sin—the idea that, in Golding*s words, "man produces evil as a bee produces honey." Concentrating on small communities, Spask and Golding transfigure them into microcosms. Allegory and symbol set wide resonances quivering, so that short books make large statements. In Golding's first novel, Lord of th% Flies (1954), schoolboys cast away on a Pacific island during a nuclear war reenact humanity's fall from grace as their relationships degenerate from innocent camaraderie to totalitarian butchery. In Spark's satiric comedy similar assumptions and techniques are discernible. Her best-known novel, The Prime of Miss Jean Brodie (1961), for example, makes events in a 1930s Edinburgh classroom replicate, in miniature, the rise of fascism in Europe.

In form and atmosphere Lord of the Flies has affinities with George Orwell's examinations of totalitarian nightmare, the fable Animal Farm (1945) and the novel Nineteen Eighty-four (1949). Spark's astringent portrayal of behaviour in confined little worlds is partly indebted to Dame Ivy Compton-Burnett, who, from the 1920s to the 1970s, produced a remarkable series of fierce but decorous novels, written almost entirely in mordantly witty dialogue, that dramatize tyranny and power struggles in secluded late Victorian households. The stylized novels of Henry Green, such as Concluding (1948) or Nothing (1950), also seem to be precursors of the terse, compressed fiction that Spark and Golding brought to such distinction. This kind of fiction, it was argued by Iris Murdoch, a philosopher as well as a novelist, ran antiliberal risks in its preference for allegory, pattern, and symbol over the social capaciousness and realistic rendition of character at which the great 19th-century novels excelled. Murdoch's own fiction, typically engaged with themes of goodness, authenticity, selfishness, and altruism, oscillates between these two modes of writing. A Severed Head (1961) is the most incisive and entertaining of her elaborately artificial works; The Bell (1958) best achieves the psychological and emotional complexity she finds so valuable in classic 19th-century fiction.

While restricting themselves to socially limited canvases, novelists such as Elizabeth Bowen, Elizabeth Taylor, and Barbara Pym continued the tradition of depicting emotional and psychological nuance that Murdoch felt was dangerously neglected in mid-20th-century novels. In contrast to their wry comedies of sense and sensibility, and to the packed parables of Golding and Spark/ was yet another type of fiction, produced by a group of writers who became known as the Angry Young Men. From authors such as John Braine, John Wain, Alan Sillitoe, Stan Barstow, and David Storey (also a significant dramatist) came a spate of novels often ruggedly autobiographical in origin and near documentary in approach. The predominant subject of these books was social mobility, usually from the northern working class to the southern middle class. Social mobility was also inspected, from an upper-class vantage point, in Anthony Powell's 12-novel sequence A Dance to the Music of Time (1951-75),

an attempt to apply the French novelist Marcel Proust's mix of irony, melancholy, meditativeness, and social detail to a chronicle of class and cultural shifts in England from World War I to the 1960s. Satiric watchfulness of social change was also the specialty of Kingsley Amis, whose deriding of the reactionary and pompous in his first novel, Lucky Jim (1954), led to his being labeled an Angry Young Man. As Amis grew older, though, his irascibility vehemently swiveled toward left-wing and progressive targets, and he established himself as a Tory satirist in the vein of Waugh or Powell. C.P. Snow's earnest novel sequence. Strangers and Brothers (1940-70), about a man's journey from the provincial lower classes to London's "corridors of power," had its admirers* But the most inspired fictional cavalcade of social and cultural life in 20th-century Britain was Angus Wilson's No Laughing Matter (1967), a book that set a triumphant seal on his progress from a writer of acidic short stories to a major novelist whose work unites 19th-century breadth and gusto with 20th-century formal versatility and experiment.

The parody and pastiche that Wilson brilliantly deploys in No Laughing Matter and the book's fascination with the sources and resources of creativity constitute a rich, imaginative response to what had become a mood of growing self-consciousness in fiction. Thoughtfulness about the form of the novel and relationships between past and present fiction showed itself most stimulatingly in the works—generally campus novels—of the academically based novelists Malcolm Bradbury and David Lodge.

From the late 1960s onward the outstanding trend in fiction was enthrailment with empire. The first phase of this focused on imperial disillusion and dissolution. In his vast, detailed Raj Quartet (The Jewel in the Crown [1966), The Day of the Scorpion [1968], The Towers of Silence [1971], and A Division of the Spoils [1975]) Paul Scott charts the last years of the British in India; he followed it with Staying On (1977), a poignant comedy about those who remained after independence. Three half satiric, half elegiac novels by J.G. Farrell (Troubles [1970], The Siege of Krishnapur [1973], and The Singapore Grip [1978]) likewise spotlighted imperial discomfiture. Then, in the 1980s, postcolonial voices made themselves audible. Salman Rushdie's crowded comic saga about the generation born as Indian independence dawned, Midnight's Children (1981), boisterously mingles material from Eastern fable, Hindu myth, Islamic lore, Bombay cinema, cartoon strips, advertising billboards, and Latin American magic realism. (Such eclecticism, sometimes called

"postmodern," also showed itself in other kinds of fiction in the 1980s. Julian Barnes's A History of the World in 10 1/2 Chapters [1989], for example, inventively mixes fact and fantasy, reportage, art criticism, autobiography, parable, and pastiche in its working of fictional variations on the Noah's ark myth.) For Rushdie, as Shame (1983) and The Satanic Verses (1988) further demonstrate, stylistic miscellaneousness—a way of writing that exhibits the vitalizing effects of cultural cross-fertilization—is especially suited to conveying postcolonial experience. (The Satanic Verses was understood differently in the Islamic world, to the extent that the Iranian leader Ayatollah Ruhollah Khomeini pronounced a fatwa, in effect a death sentence, on Rushdie.) However, not all postcolonial authors followed his example. Vikram Seth's massive novel about India after independence, A Suitable Boy (1993), is a prodigious feat of realism, resembling 19th-century masterpieces in its combination of social breadth and emotional and psychological depth. Nor was India alone in inspiring vigorous postcolonial writing. Timothy Mo's novels report on colonial predicaments in East Asia with a political acumen reminiscent of Conrad. Particularly notable is An Insular Possession (1986), which vividly harks back to the founding of Hong Kong. Kazuo Ishiguro's spare, refined novel An Artist of the Floating World (1986) records how a painter's life and work became insidiously coarsened by the imperialistic ethos of 1930s Japan. Novelists such as Buchi Emecheta and Ben Okri wrote of postcolonial Africa, as did V.S. Naipaul in his most ambitious novel, A Bend in the River (1979). Naipaul also chronicled aftermaths of empire around the globe and particularly in his native Caribbean. Nearer England, the strife in Northern Ireland provoked fictional response, among which the bleak, graceful novels and short stories of William Trevor and Bernard **MacLaverty stand out.**

Widening social divides in 1980s Britain were also registered in fiction, **sometimes in works that purposefully imitate the** Victorian "Condition of **England" novel (the best is David Lodge's elegant, ironic .Nice Work [1988]). The most thoroughgoing of such "Two Nations" panoramas of** an **England cleft by regional gulfs and gross ineguities between** rich and poor **is Margaret Drabble's The Radiant Way (1987). With** less **documentary substantiality, Martin Amis'** novels, angled

somewhere between **scabrous relish and satiric disgust, offer prose that** has the lurid energy **of a strobe light'playing over vistas of urban sleaze, greed,** and **debasement. Money (1984) is the most effectively focused of** his **books.**

Just as some postcolonial novelists used myth, magic, and **fable** as a **stylistic throwing-off of what they considered the** alien supremacy of **Anglo-Saxon realistic fiction, so numerous feminist** novelists took to **Gothic, fairy tale, and fantasy as countereffects to** the "patriarchal **discourse" of rationality, logic, and linear narrative.** The most gifted **exponent of this kind of writing, which sought** immediate access to the **realm of the subconscious, was Angela Carter, whose exotic** and erotic **imagination unrolled most eerily and resplendently** in her short-story **collection The Bloody Chamber and Other Stories (1979)** . Jeanette Winterson **also wrote in this vein. Having distinguished herself earlier in** a **realistic mode, as did authors such as Drabble and** Pat **Barker,** Doris **Lessing published a sequence of science fiction novels** about issues of **gender and colonialism, Canopus in Argos—Archives** (1979-83).

Typically, though, fiction in the 1980s and '90s was not futuristic but **retrospective. As the end of the century approached, an** urge to look **back—at starting points, previous eras,** fictional prototypes—was widely **evident. Many novels juxtaposed a present-day** narrative with one set in the **past. A.S. Byatt's Possession (1990) did so** with particular intelligence-**It also made extensive use of period pastiche,** another enthusiasm of **novelists toward the end of the 20th century. Adam** Thorpe's striking first **novel, Ulverton (1992), records the 300-year** history of a fictional village **in the styles of different epochs. William Golding's veteran fictional career came to a bravura conclusion** with a trilogy whose story is **told by an early 19th-century narrator (To the Ends of the** Earth [1991]; **published separately as Rites of Passage [1980], Close** Quarters [1987], and Fire Down Below [1989]). In addition to the interest in remote and recent history, a concern with tracing aftereffects became dominatingly present in fiction. Most subtly and powerfully exhibiting this, Ian McEwan—who came to notice in the 1970s as an unnervingly emotionless observer of contemporary decadence—grew into imaginative maturity with novels largely set in Berlin in the 1950s (The Innocent [1990]) and in Europe in 1946 (Black Dogs [1992]). Their scenes of the 1990s were haunted by what were perceived as the continuing repercussions of World War II.

Golding, Sir William (Gerald)

(b. Sept. 19, 1911, St. Columb Minor, near Newquay, Cornwall, Eng.—d. June 19, 1993, Perranarworthal, near Falmouth, Cornwall), is an English novelist who in 1983 won the Nobel Prize for Literature for his parables of the human condition. He attracted a cult of followers, especially among the youth of the post-World War II generation.

Educated at Marlborough Grammar School, where his father taught, and at Brasenose College, Oxford, Golding graduated in 1935. After working in a i< . settlement house and in small theatre companies, he became a schoolmaster

at Bishop Wordsworth's School, Salisbury. He joined the Royal Navy in 1940, took part in the action that saw the sinking of the German battleship Bismarck, and commanded a rocket-launching craft during the invasion of France in 1944. After the war he resumed teaching at Bishdp»Wordsworth's until 1961.

Golding's first published novel was Lord of the Flies (1954; film 1963 and 1990), the story of a group of schoolboys isolated on a coral island who revert ₜto savagery. Its imaginative and brutal depiction of the rapid and inevitable dissolution of social mores aroused widespread interest. The Inheritors (1955), set in the last da^ of Neanderthal man, is another story of the essential violence and depravity of human nature. The guilt-filled reflections of a naval officer, his ship torpedoed, who faces an agonizing death are the subject of Pincher Martin (1956). Two other novels, Free Fall (1959) and The Spire (1964), also demonstrate Golding's belief that "man produces evil as a bee produces honey." Darkness Visible (1979) tells the story of a boy horribly burned in the London blitz during World War II. His later works include Rites of Passage (1980), which won the Booker McConnell Prize, and its seguels, Close Quarters (1987) and Fire Down Below (1989). Golding was knighted in 1988.

Spark, Muriel (Sarah),

CAMBERG (b. Feb. 1, 1918, Edinburgh), is a British novelist, critic, poet, and playwright who progressed from fantastic themes to a preoccupation with the weighty and malign. Her best-known novel

is The Prime of Miss Jean Brodie (1961), which also became popular in its stage (1966) and film (1969) versions.

Educated in Edinburgh, Muriel Spark spent some years in Central Africa and then returned to Great Britain during World War II. Thereafter she served as general secretary of the Poetry Society and editor of The Poetry Review (1947-49) and later published a series of critical biographies of literary

figures and editions of 19th-century letters, including Child of Light: A **Reassessment of Mary Shelley (1951), John Masefield** (1953), and The Brontji **Letters (1954). She converted to Roman** Catholicism in 1954, and much of her **work concerns questions of good and evil.**

Many of Muriel Spark's early novels—such as The Ballad of Peckham Rye **(I960) and The Girls of Slender Means (1963)—were characterized by a mildly humorous fantasy. The Mandelbaum Gate** (1965), however, marked a **departure toward weightier themes, and** later novels—The Driver's Seat **(1970, film 1974), Hot to** Disturb (1971), and Loitering with Intent **(1981)—are of a** distinctly sinister nature. Her novel The Abbess of Crew **(1974) was made into the film Nasty** Habits (1977). Territorial Rights **(1979) is lighter and livelier. Other works** include Collected Poems I and **Collected Stories I (both 1967).**

Compton-Burnett, Dame Ivy

(b. June 5, 1884, Pinner, Middlesex, Eng.—d. Aug. 27, 1969, **London), is an English writer who developed a** distinct form of novel set almost - **entirely in dialogue to dissect personal relationships** in the middle-class **Edwardian household.**

Compton-Burnett was born into the type of large family she wrote about. She **grew up in Richmond, Surrey, and in Hove, Sussex, studying' at** home until **she went to Royal Holloway College of the University** of London, where she **graduated in 1906. At age 35 she met Margaret Jourdain,** her lifelong **companion.**

Pastors and Masters (1925), Compton-Burnett's second novel, was published **14 years after her first, and** it introduced the style that was to make her **name. In this book the struggle for power, which** occupies so many of her **characters, is brought to** light through clipped, precise dialogue. She **achieved her full stature with Brothers and Sisters** (1929), which is about **a willful woman who** inadvertently marries **her** half brother. Men and Wives **(1931) has at its centre another determined woman,** one whose tyranny drives **her son to murder her. Murder again appears in More Women** Than Men (1933), **this time by a woman bent on keeping her nephew under** her domination. The **tyrant is a father in A House and Its Head (1935). The range** of her **characterization is considerable.** It **is the** butler Bullivant **who** is the **most memorable of the cast of Manservant and** Maidservant (1947; also **published as Bullivant and the Lambs), while the** children in Two Worlds and **Their Ways (1949).. are the most tellingly drawn. She was** created Dame of the **British Empire in 1967.**

DAME JEAN IRIS MURDOCH,

married name MRS. J.O. BAYLEY (b.July 15, 1919, Dublin, Ire.), is a British **novelist and philosopher** noted for her psychological novels that contain **philosophical and comic elements.**

After an early childhood spent in London, Murdoch went to Badminton School, **Bristol, and from 1938 to 1942 studied at** Somerville College, Oxford. **Between 1942 and 1944 she worked** in **the** British Treasury and then for two **years as an administrative officer with the** United Nations Relief and **Rehabilitation Administration. In 1948 she** was elected a fellow of St. **Anne's College, Oxford.**

Murdoch's first published work was **a critical study, Sartre, Romantic Rationalist (1953). This was followed by two novels, Under** the Net **(1954) and The Flight from the Enchanter (1956), that were** admired for their **intelligence, wit, and high seriousness. These qualities,** along with a rich **comic sense and a gift for analyzing the tensions and complexities in sophisticated sexual relationships, continued to distinguish** her work. With **what is perhaps her finest book, The Bell (1958), Murdoch** began to attain **wide recognition as a novelist. She went on** to **a highly** prolific career **with such novels as A Severed Head** (1961), **The Red** and the Green (1965), **The Mice and the Good (1968), The Black Prince** (1973), Henry **and** Cato **(1976), The Sea, The Sea (1978), The Philosopher's** Pupil (1983), The Good **Apprentice (1985), The Book and The** Brotherhood (1987), and The Message to **the Planet (1989).**

Murdoch's novels typically have convoluted plots in which innumerable **characters representing different philosophical** positions undergo **kaleidoscopic changes in their relations with each** other. Realistic **observations of 20th-century life among middle-class professionals are interwoven with extraordinary incidents that partake of** the **macabre,** the **grotesque, and the wildly comic. The novels illustrate** Murdoch's conviction **that although human beings think they are free** to exercise rational control **over their lives and behaviour, they are actually at** the **mercy of** the **unconscious mind, the determining effects** of society **at** large, and other, **more inhuman, forces. In addition to producing novels,** Murdoch wrote plays, **verse, and works of philosophy and literary criticism.**

Amis, Sir Klngsley

(b. April 16, 1922, London, Eng.—d. Oct. 22, 1995, London), novelist, poet, critic, and teacher who created in his first novel, Lucky **Jim, a comic figure that became a household word in Gxeat** Britain in the **1950s.**

Amis was educated at the City of London School and at St. John's College, **Oxford (B.A., 1949). His education was interrupted during World War II by his service as a lieutenant in the Royal Corps of Signals. From 1949 to 1961 he taught at universities in Wales,** England, and the United States.

Amis' first novel, Lucky Jim (1954, filmed 1957), was an immediate success **and remains his most popular work. Its disgruntled antihero, a** young **university instructor named Jim Dixon, epitomized a newly** important social **group that had risen by dint of scholarships from lower-middle-class and working-class backgrounds only to find the more** comfortable perches still **occupied by the well-born. Lucky Jim prompted** critics to group Amis with **the Angry Young Men (q.v.), who expressed** similar social discontent. Amis' **next novel, That Uncertain Feeling (1955), had a** similar antihero. A visit **to Portugal resulted in the novel I Like It Here (1958), while** observations **garnered from a teaching stint in the United States were** expressed in the **novel One Fat Englishman (1963).**

Amis went on to write more than 40 books, including some 20 novels, many **volumes of poetry, and several collections of essays.** His apparent lack of **sympathy with his characters and his sharply satirical rendering of well-turned dialogue were complemented by his own** curmudgeonly public **persona. Notable among his later novels were The** Green **Man** (1969), Jake's **Thing (1978), and The Old Devils (1986). As a poet, Amis was a representative member of a group sometimes called "The Movement," whose poems began appearing in 1956** in **the** anthology **New** Lines. Poets belonging to this school wrote understated and disciplined verse that avoided experimentation and grandiose themes. In 1990 Ami3 was knighted, and his Memoirs were published in 1991. His son, Martin Amis, also became a well-known novelist.

Angry Young Men,

British literary generation that emerged in the 1950s as a distinctly new breed of intellectuals. Most were of working class or of lower middle-class origin; some had been educated at the postwar red-brick universities at the state's expense, though a few were from Oxford. They were not all personally known to one another. They shared an outspoken irreverence for the traditional British establishment of pedigreed families, the Church of England, and the elitist Oxford and Cambridge universities and an equally uninhibited disdain for the drabness of the postwar welfare state.

The trend that was evident in John Wain's novel Hurry on Down (1953) and in Lucky Jim (1954) by Kingsley Amis was crystallized in 1956 in the play Look Back in Anger, which became the representative work of the movement. When the Royal Court Theatre's press agent described the play's 26-year-old author John Osborne (q.v.) as an "angry young man," the name was extended to all his contemporaries who expressed a rage at the persistence of class distinctions, a pride in their lower-class mannerisms, and a dislike for anything highbrow or "phoney." When Sir Laurence Olivier played the leading role in Osborne's second play, The Entertainer (1957), the Angry Young Men were acknowledged as the dominant literary force of the decade, and they enjoyed outstanding commercial success.

Among the other writers embraced in the term are the* novelists John Braine (Room at the Top, 1957) and Alan Sillitoe (Saturday Night and Sunday Morning, 1958) and the playwrights Bernard Kops (The Hamlet of Stepney Green, 1956) and Arnold Wesker (Chicken Soup with Barley, 1958). Like that of the Beat movement in the U.S., the impetus of the movement was exhausted in the early 1960s.

JOHN JAMES OSBORNE (b. Dec. 12, 1929, London, Eng.—d. Dec. 24, 1994, Shropshire), is a British playwright and film producer whose Look Back in Anger (performed 1956) ushered in a new movement in British drama and made him known as the first of the "Angry Young Men" (q.v.).

The son of a commercial artist and a barmaid, Osborne used insurance money from his father's death in 1941 for a boarding- school education at Belmont College, Devon. He hated it and left after striking the headmaster. He went home to his mother in London and briefly tried trade journalism until a job tutoring a touring company of juvenile actors introduced him to the theatre. He was soon acting himself, later becoming an actor-manager for various repertory companies in provincial towns and also trying his hand at playwriting. His first play, The Devil Inside Him, was written in 1950 with his friend and mentor Stella Linden, an actress and one of Osborne's first passions.

Osborne made his first appearance as a London actor in 1956, the same year **that Look Back in Anger was produced by the English Stage Company.** Although **the form of the play was not revolutionary, its content was unexpected. On stage for the first time were the** 20- **to** 30-year-olds **of** Great Britain who **had not participated in World War II and found** its **aftermath shabby** and **lacking in promise. The hero, Jimmy Porter,** although the son of a worker, **has, through the state educational system, reached** an uncomfortably **marginal position on the border of the middle class from** which he can see **the traditional possessors of privilege holding the** better jobs and **threatening his upward climb. Jimmy Porter continues** to **work** in a **street-market and vents his rage on his middle-class** wife and her **middle-class friend. No solution is proposed** for Porter's frustrations, but **Osborne makes the audience feel them acutely.**

Osborne's next play, The Entertainer (1957), projects a vision of a **contemporary Britain diminished from its days** of self-confidence. Its hero **is a failing comedian, and Osborne uses the decline** of the music-hall **tradition as a metaphor for the decline of a** nation's vitality. In 1958 **Osborne and director Tony Richardson founded** Woodfall Film Productions, **which produced motion pictures of Look Back in Anger (1959),** The **Entertainer (1959), and, from a filmscript by Osborne** that won an Academy **Award, Tom Jones (1963), based on the novel by Henry** Fielding.

Luther (1961), an epic play about the Reformation leader, again showed **Osborne's ability to create an actably rebellious central** figure. **His** two **Plays for England (1962) include The Blood of** the **Bambergs,** a satire on **royalty, and Under Plain Cover, a study of an** incestuous couple playing **games of dominance and submission.**

The tirade of Jimmy Porter is resumed in a different key by a frustrated **solicitor in Osborne's Inadmissible Evidence (1964). A Patriot** for **Me (1965) portrays a homosexual Austrian officer** in **the** period before World **War I, based on the story of Alfred Redl, and shows** Osborne's interests in **the decline of empire and the perils of the nonconformist. West** of Suez **(1971) revealed a measure of sympathy for a type of British colonizer whose day has waned and antipathy for his ideological opponents, who** are made to **appear confused and neurotic. Osborne's last play, Diijavu** (1992), a sequel **to Look Back in Anger, revisits Jimmy Porter after a 35-year** interval.

As revealed in the first installment of Osborne's autobiography, A Better **Class of Person (1981), much of the fire in Look Back in** Anger **was** drawn **from Osborne's own early experience. In it he attacks** the mediocrity of **lower-middle-class English life personified by** his **mother,** whom he hated, **and discusses his volatile temperament. The second part** of his **autobiography appeared in 1991 under the title Almost** a Gentleman. Osborne **was married five times.**

Having come to the stage initially as an actor, Osborne achieved note for **his skill in providing actable roles. He is** also significant for restoring **the tirade—or passionately scathing speech**—to **a high** place among dramatic **elements. Most significantly, however, he** reoriented British drama from **well-made plays depicting upper-class life to** vigorously realistic drama of **comtemporary life.**

ANTHONY DYMOKE POWELL
(b. Dec. 21, 1905, London, Eng.),
an English novelist, is best known for his autobiographical and satiric 12-
volume series of novels, A Dance to the **Music** of Time.

Drama.

Apart from the short-lived attempt by T.S. Eliot and Christopher Fry to bring about a renaissance of verse drama, theatre in the late 1940s and early 1950s was most notable for the continuing supremacy of the "well-made*[1] play, which focused upon, and mainly attracted as its audience, the comfortable middle class. The most interesting playwright working within this mode was Terence Rattigan, whose carefully crafted, conventional-looking plays—in particular, The Winslow Boy (1946), The Browning Version (1948), The Deep Blue Sea (1952), and Separate Tables (1954)—affectingly disclose desperations, terrors, and emotional forlornness concealed behind reticence and gentility. In 1956 John Osborne's Look Back in Anger forcefully signaled the start of a very different dramatic tradition. Taking as its hero a furiously voluble working-class man and replacing staid mannerliness on stage with emotional rawness, sexual candour, and social rancour, Look Back in Anger initiated a move toward what critics called "kitchen-sink" drama. Shelagh Delaney (with her one influential play, A Taste of Honey [1958]) and Arnold Wesker (especially in his politically and socially engaged trilogy, Chicken Soup with Barley [1958], Roots [1959], and I'm Talking About Jerusalem [I960]) gave further impetus to this movement, as did Osborhe in subsequent plays such as The Entertainer (1957), his attack on what he saw as the tawdriness of postwar Britain. Also working within this tradition was
John Arden, whose dramas emulate some of Bertold Brecht's
theatrical devices. Arden wrote historical plays (Serjeant Musgrave's Dance [1959], Armstrong's Last Goodnight [1964]) to advance radical social and political views and in doing so provided a model that several later left-wing dramatists followed. •
An alternative reaction against drawing-room naturalism came from the
Theatre of the Absurd. Through increasingly minimalist plays—from Waiting for Godot (1953) to such stark brevities as his 30-second-long drama, Breath (1969)— Samuel Beckett used character pared down to basic existential elements and symbol to reiterate his Stygian view of the human condition (something he also conveyed in similarly gaunt and allegorical novels such as Molloy [1951], Malone Dies [1958], and The Unnamable [1960], all originally written in French). Some of Beckett's themes and techniques are discernible in the drama of Harold Pinter. Characteristically concentrating on two or three people maneuvering for sexual or social superiority in a claustrophobic room, works such as The Birthday Party (1958), The Caretaker (1960), The Homecoming (1965), No Man's Land (1975), and Moonlight (1993) are potent dramas of menace in which a slightly surreal atmosphere contrasts with and undermines dialogue of tape-recorder authenticity. Joe Orton's anarchic black comedies—Entertaining Mr. Sloane (1964), Loot (1967), and What the Butler Saw (1969)—put theatrical procedures pioneered by Pinter at the service of outrageous sexual farce. Orton's taste for dialogue in the epigrammatic style of Oscar Wilde was shared by one of the wittiest dramatists to emerge in the 1960s, Tom Stoppard. In plays from Rosencrantz and Guildenstern are dead (1966) to later triumphs such as Arcadia (1993), Stoppard sets intellectually challenging concepts ricocheting in scenes glinting with the to-and-fro of polished repartee. The most prolific comic playwright from the 1960s onward was Alan Ayckbourn, whose often virtuoso feats of stagecraft and theatrical
ingenuity made him one of Britain's most popular dramatists. Ayckbourn's plays showed an increasing tendency to broach darker themes and were especially scathing (for instance, in A Small Family Business [1987]) on the topics of the greed and selfishness that he considered to have been promoted by Thatcherism, the prevailing political philosophy in 1980s Britain.
Playwrights who had much in common with Arden's ideological beliefs and his admiration for Brechtian theatre—Edward Bond, Howard Barker, Howard Brenton—maintained a steady output of parable-like plays dramatizing radical left-wing doctrine. Their scenarios were remarkable for an uncompromising insistence on human cruelty and the oppressiveness and exploitativeness of capitalist class and social structures. In the 1980s agitprop theatre—antiestablishment, feminist, black, and gay—thrived. One of the more durable talents to emerge from it was Caryl Churchill, whose Serious Money (1987) savagely encapsulated the finance frenzy of the 1980s. David Edgar developed into a dramatist of impressive span and depth with plays such as Destiny (1976) and Pentecost (1994), his masterly response to the collapse of communism and rise of nationalism in eastern Europe.
David Hare similarly widened his range with confident

accomplishment; in the 1990s he completed a panoramic trilogy surveying the contemporary state of British institutions—the Anglican church (Racing Demon [1990]), the police and the judiciary (Murmuring Judges [1991]), and the Labour Party (The Absence of War [1993]).

Hare also wrote political plays for television, such as Licking Hitler (1978) and Saigon: Year of the Cat (1983). Trevor Griffiths, author of dialectical stage plays clamorous with debate, put television drama to the same use (Comedians [1975] had particular impact). Dennis Potter deployed a wide battery of the medium's resources, including extravagant fantasy and sequences that sarcastically counterpoint popular music with scenes of brutality, class-based callousness, and sexual rapacity. Potter's works transmit his revulsion, semireligious in nature, at what he saw as widespread hypocrisy, sadism, and injustice in British society. One playwright, Alan Bennett, excelled in both stage aSd television drama. Bennett's first work for the theatre, Forty Years On (1968), was an expansive, mocking, and nostalgic cabaret of cultural and social change in England between and during the two world wars. His masterpieces, though, are dramatic monologues written for television—A Woman of No Importance (1982) and six works he called Talking Heads (1987). In these television plays Bennett's comic genius for capturing the rich waywardness of everyday speech combines with psychological acuteness, emotional delicacy, and a melancholy consciousness of life's transience. The result is a drama, simultaneously hilarious and sad, of exceptional distinction. Bennett's 1991 play, The Madness of George III, takes his fascination with England's past back to the 1780s and in doing so accords with the widespread mood of retrospection with which British literature approached the end of the 20th century.

Detective, mystery.

like the spy stories of Ian Fleming, for example, but **not like the** spy **stories of Len Deighton, which have a** bracing element of mystery and **detection. The detective novel began as a respectable** branch of literature **with works like Poe's "Murders in the Rue Morgue" (1841)** Dickens **unfinished Edwin Drood (1870), and Wilkie** Collins' Moonstone (1868) and **Woman in White (1860). With the coming of the Sherlock** Holm**«s stories of Sir Arthur Conan Doyle, at the beginning** of the 20th **_ century, the form became a kind** of **infraliterary** subspecies, despite the **intellectual brilliance of Holmes's detective work** and the high literacy of **Doyle's writing. Literary men like G.K. Chesterton** practiced the form on **the margin, and dons read thrillers furtively or** composed them **pseudonymously (e.g., J.I.M. Stewart, reader** in English literature at **Oxford, wrote as "Michael Innes")**. **Even the British** poet laureate, C. Day

Lewis, subsidized his verse through writing detective novels as **"Nicholas Blake." Dorothy L. Sayers, another** Oxford scholar, **appeared to atone for a highly** successful career as **a** mystery writer by **turning to religious drama and** the translating of Dante, as well as by **making her last mystery novel—Gaudy Night (1935)**—a highly literary, even **pedantic, confection.**

Such practitioners as Agatha Christie, Ellery Queen, Erie Stanley Gardner, **Raymond Chandler, to say nothing** of **the highly** commercial Edgar Wallace and **Mickey Spillane, have given much pleasure and offended** only the most **exalted literary canons. The fearless and** intelligent amateur detective, or **private investigator, or police officer has become** a typical hero of the **modern age. And those qualities that** good **mystery** or thriller writing calls **for are not to be despised, since they** include economy, skillful sustention **of suspense, and very artful plotting.**

The mystery novel was superseded in popularity by the novel of **espionage, which achieved a large vogue with** the **James** Bond series of Ian **Fleming. Something of its spirit, if not its sadism and** eroticism, had **already appeared in books like John Buchan's** Thirty-nine Steps and the **"entertainments" of Graham Greene, as well as** in the admirable novels of **intrigue written by Eric Ambler. Fleming had** numerous imitators, as well as **a more than worthy successor in Len Deighton. The** novels of John Le CarrA **found a wide audience despite** their **emphasis** on the less glamorous, often **even squalid aspects** of international espionage; his works include The Spy **Who Came in from the** Cold (1963) **and** Smiley's People (1980).

Seminars in literature

№1. Old English Literature.

1.Historical conditions of the development of Anglo-Saxon literature and culture.
2.Jenres of Old English Literature (riddles, epics, lyrics)
3.Beowulf : a)plot b)analysis of an extract

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. Beowulf (см. материалы к семинару)

№ 2. Medieval Literature.

1. Historical background of the medieval period. Norman society.
2. Middle English drama.
3. J. Chaucer.
4. Analysis of the extracts from “Canterbery Tales”

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.

№ 3. Renaissance in European art.

1. Social conditions in Europe in the XV-XVI centuries and their influence on the development of art.
2. Elizabethan and early Stuart drama.
3. W.Shakespeare: a) life, b) drama (with analysis) c) poetry (analysis and recitals) d) Shakespeare’s influence.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.

3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. W. Shakespeare. Hamlet. Wordsworth Classics. 1992.

№ 4. The Age of Reason.

1. The Restoration. Literary reactions to political climate.
2. The major novelists: a) D.Defoe b) S.Richardson c) H.Fielding d) J.Swift.
3. Analysis of the extracts from their works.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. D. Defoe Robinson Crusoe. Wordsworth Classics. 1996.
7. J. Swift. Gulliver's Travels. Wordsworth Classics. 1998.
8. H. Fielding. Tom Jones. Wordsworth Classics. 1998.

№ 5. Romanticism.

1.The nature of romanticism.
2.English poetry of the XIX century: a)R.Burns b)The Lake School of poets c)the later romantics:Shelley, Keats, Byron (with recitals and analysis)
3.Walter Scott: a) life b)analysis of the extracts.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. English romantic prose. - М.: Прогресс, 1980.
7. R.D. Blackmore. Lorna Doone. Wordsworth Classics. 1998.

8. W. Scott. Ivenhoe. Wordsworth Classics. 1998.

№ 6. Early Victorian Literature. The Age of the novel.

1.Ch.Dickens
2.W.M.Thackerey.
3.Analysis of the extracts from their novels.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. Ch. Dickens. (any novel) Wordsworth Classics. 1998.
7. W. Thackerey. Vanity Fair. Wordsworth Classics. 2003.

№ 7. Women novelists in English literature.

1.Jane Austin
2.Elizabeth Gaskell
3.Sisters Bronte.
4.George Eliot.
Students are supposed to prepare the reports on the life and work of the authors and analyse the extracts from their works.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. Jane Austen. Sense and Sensibility. Wordsworth Classics. 1998.
7. Anne Bronte. The Tenant of Wildfell Hall. Wordsworth Classics. 1998.
8. Charlotta Bronte. Jane Eyre. Wordsworth Classics. 1998.
9. Emily Bronte. Wuthering Heights. Wordsworth Classics. 1998.
10. George Eliot. Adam Bede. Wordsworth Classics. 1998.

№ 8. New literary tendencies of the XX century.

1. Th.Hardy.
2. R.L.Stevenson
3. Oscar Wilde
4. Bernard Shaw.
5. John Galsworthy.
6. W.S.Maugham.
7. H.Wells
8. Sir Arthur Conan Doyle.

Students are supposed to prepare the reports on the life and work of the authors and analyse the extracts from their works.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.
5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. R.L. Stevenson. Dr. Jekill and Mr. Hyde. Wordsworth Classics. 1998.
7. R. Kipling. Jungle Book. Wordsworth Classics. 1998.
8. John Galsworthy. The Forsyte Saga. Wordsworth Classics. 1972.
9. S. Maugham. The Painted Veil. - M.: Прогресс, 1983.

№ 9. Modern English Literature.

1. James Joyce.
2. D.H.Lawrence.
3. G.Greene.
4. A.Huxley.
5. George Orwell.
6. W.Golding.
7. Kingsley Amis.
8. Tim Stoppard.

Students are supposed to prepare the reports on the life and work of the authors and analyse the extracts from their works.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Аникин Л.Г., Михальская Н.П. История английской литературы. – М.: Высшая школа, 1985.
3. The Oxford Illustrated History of English Literature. / Ed. by P. Rogers. Oxford University. Press, 1990.
4. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.

5. Черноземова Е.Н. История английской литературы. Практикум. – М., Флинта. Наука, 1998.
6. D.H. Lawrence. Sons and Lovers. Wordsworth Classics. 1986.
7. J. Joyce. Dubliners. Wordsworth Classics. 1986.
8. G. Orwell. The Animal Farm. Wordsworth Classics. 1986.
9. K. Amis

№ 10. American Literature.

1. General characteristics and specific features of American literature.
2. Colonial writings (1600-1760)
3. Irving Washington
4. Fenimore Cooper.
5. Beecher Stowe

Students are supposed to prepare the reports on the life and work of the authors and analyse the extracts from their works.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.

№ 11. American Poetry.

1. Edgar Alan Poe.
2. Longfellow.
3. Walt Witman.
4. Emily Dickenson.
5. Robert Frost.

Students are supposed to prepare the reports on the life and work of the authors and analyse the extracts from their works.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.

№ 12. Great American novelists and short story writers.

1. Mark Twain.
2. O'Henry.
3. Th.Driser.
4. Ernest Hemingway.
5. Scott Fitsgerald.
6. W.Faulkner.
7. Irwing Shaw.
8. Sam Shepard.

Students are supposed to prepare the reports on the life and work of the authors and analyse the extracts from their works.

1. История зарубежной литературы. Под ред. А.С. Дмитриева. – М., МГУ, 1979.
2. Позднякова Л.Р. История английской и американской литературы. – Ростов н/Д: «Феникс», 2002.

Religious verse.

The most important author from whom a considerable body of 'work survives is Cynewulf, who wove his runic signature into the epilogues of four poems. Aside from his name, little is known of him; he probably lived in the 9th century in Mercia. His works include The Fates of the Apostles, a short martyrology; The Ascension (also called Christ II), a homily and biblical narrative; Juliana, a saint's passion set in the reign of Maximian (late 3rd century AD); and Elene, perhaps the best of his poems, which describes the mission of St. Helena, mot.he of the emperor Constantine, to recover Christ's cross. Cynewuif's work is iucio. and technically elegant; his theme is the continuing evangelical mission from the time of Christ to the triumph of Christianity umder Constantine . Several poems not by Cynewulf are associated with him because of the A:: subject matter. These include two lives of St. Guthlac and Andreas, the story of St. Andrew among the Mermedonians, which has stylistic affinities with Beowulf. Also in the "Cynewulf group" are several poems with Christ as

their subject, of which the most important is "The Dream of the Rood," -in withe cross speaks of itself as Christ's loyal thane and yet the instrument of death. This tragic paradox echoes a recurring theme of secular poerry arid at same time movingly expresses the religious paradoxes of Christ's triumph death and mankind's redemption from sin.

The Old Testament narratives (Genesis, Exodus, cind Daniel) of the Junius manuscript were once attributed to Caedmon but now are thought to be of anonymous authorship. Of these Exodus is remarkable for its intricate dfcti-: and bold imagery. The fragmentary Judith of the Beowulf manuscript, stirringl embellishes the story from the apocrypha of the heroine who led the Jews to victory over the Assyrians.

Elegiac and heroic verse.

The term elegy is used of Old English poems that lament the loss of woridi.y goods, glory, or human companionship. "The Wanderer" is narrated by a man, deprived of lord and kinsmen, whose journeys lead him to the realization that there is stability only in heaven. "The Seafarer" is similar, but its iourne-motif more explicitly symbolizes the speaker's spiritual yearnings. Several others have similar themes, and three elegies, "The Husband's Message," "The Wife's Lament," and "Wuif and Eadwacer," describe what, appears to be a conventional situation: the separation of husband and wife by the husband's exile.

"Deor"[1] bridges the gap between the elegy and the heroic poem, for in it a pc laments the loss of his position at court by alluding to sorrowful stories f: Germanic legend. Beowulf itself narrates the battles of Beowulf, a prince ol Geats (a tribe in what is now southern Sweden), against the monstrous Grande. Grendel's mother, and a fire-breathing dragon. The account contains some or 1 best elegiac verse in the language; and by settling marvelous tales against a historical background in 'which victory is always temporary and strife is alw; renewed, the poet gives the whole an elegiac cast. Beowulf" also is one of

DEOR'S LAMENT,
Is an Old English heroic poem of 42 lines, one of the two surviving Old English poems to have a refrain. (The other is the fragmentary "Wulf and Eadwacer" is the complaint of a scop (minstrel), Deor, who was replaced at his court by another minstrel and deprived of his lands and his lord's benevolence. In the poem Deor recalls, in irregular stanzas, five examples of tne sufferings ot various figures from Germanic legend. Each stanza ends with the refrain "Ina" trouble passed; so can this." Though some scholars believe that the lament is merely a conventional pretext for introducing heroic legends, the mood the poem remains intensely personal.

Of several poems dealing with English history and preserved in the Anglo-Saxon Chronicle, the most notable is "The Battle of Brunanburh," a panegyric on the occasion of King Atheistan's victory over a coalition ot Norsemen and Scots in the year 937. But the best historical poem is not from the Chronicle. "The Battle of Maldon, " which describes the defeat of Aldorman Byrhtnoth at the hands of Vikinq invaders in 991, states eloquently the heroic ideal, contrasting the determination of some of Byrhtnoth's thanes to avenge *h: s* death or die in the attempt with the cowardice of others who left the field. Minor poetic genres include catalogs (two sets of "Maxims" and "Widsith," ?. .list of rulers, tribes, and notables in the heroic age), dialogues, metrical prefaces and epilogues to prose works of the Alfredian period, and liturgical poems associated with the Benedictine- Office.

Early translations into English.
But the earliest literary prose dates from the late 9th century, when King Alfred, eager to improve the state of English learning, led a vigorous program to translate into English "certain books that are necessary for all men to know." Alfred himself translated St. Gregory I the Great's Pastoral Care, Boethius' Consolation of Philosophy, St. Augustine of Hippo's Soliloquies and the first 50 psalms. His Pastoral Care is a fairly literal translation, but his Boethius is extensively restructured and revised to make explicit the Christian message that medieval commentators saw in that work. He revised the Soliloquies even more radically, departing from his source to draw from St.. Jerome, Gregory, and other works by Augustine. Alfred's prefaces to these works arp of great historical interest.
At Alfred's urging Bishop Werferth of Worcester translated the Dialogues of Gregory; probably Alfred also inspired anonymous scholars to translate Bede's Historia ecclesiastica and Paulus Oros.ius' Histori arum adversum paganos libri vii ("History Opposing the Pagans, In Seven Books"). Both of these works are much abridged; the Bede translation follows its source slavishly, but the translator of Orosius added many details of northern European geography and also accounts of the voyages of Ohthere the Norwegian and Wulfstan the Dane. These accounts, in addition to their
point of view of the monster.

MYSTERY PLAY,

One of three principal kinds of vernacular drama of the European Middle Ages (along with the miracle play and the morality play). The mystery plays, usually representing biblical subjects, developed from plays presented in Latin by churchmen on church premises and depicted such subjects as the Creation, Adam and Eve, the murder of Abel, and the Last Judgment. During the 13th century, various guilds began producing the plays in the vernacular at sites removed from the churches. Under these conditions, the strictly religious nature of the plays declined, and they became filled with irrelevancies and apocryphal elements. Furthermore, satirical elements were introduced to mock physicians, soldiers, judges, and even monks and priests. In England, over the course of decades, groups of 25 to 50 plays were organized into lengthy cycles, such as the Chester-plays and the Wakefield plays. In France a single play, The Acts of the Apostles by Arnoul and Simon Grwban, contained 4 94 speaking parts anu 61,908 lines of rhymed verse; it took 40 days to perform.

The form in which the mystery plays developed contributed to their demise at the end of the 16th century. The church no longer supported them because of their dubious religious value, Renaissance scholars found little of interest in their great rambling texts, and the general public preferred professional traveling companies that were beginning to arrive from Italy. In England the mystery cycles and miracle plays were suspected of Roman Catholic tendencies and were gradually suppressed.

At their height, the mystery plays were quite elaborate in their production. In England they were generally performed on pageant wagons, which provided both scaffold stage and dressing room and could be moved about readily. In France and Italy, however, a production might take place on a stage 100 feet (30 in) wide, with paradise represented -jt one end of the stage, hell at the other, and earthly scenes between tho two. The play? did not attempt to achieve unity of time, place, and action, and therefore they could represent any number of different geographic locations and climates in juxtaposition. Mechanical devices, trapdoors, and other artifices were employed to portray flying angels, fire-spouting monsters, miraculous transformations, and graphic martyrdoms.

MORALITY PLAY,

in the theatre, one of three main kinds of vernacular drama of the European Middle Ages (with the mystery play and the miracle play). A morality play is an allegory in which the characters are abstractions. The action centres on a hero, such as Mankind, whose inherent weaknesses are assaulted by such personified diabolic forces as the Seven Deadly Sins but who may choose redemption and enlist the aid of such figures as the Four Daughters of God (Mercy, Justice, Temperance, and Truth).

These plays were a step in the transition from liturgical to professional secular drama, combining elements of each. They were performed by quasi-professional groups of actors who relied on public support; thus the plays were usually short, their serious themes tempered by elements of farce. In the Dutch play Het Esbatement den Appelboom ("The Miraculous Apple Tree"), for example, a pious couple, Staunch Goodfellow and Steadfast Faith, are rewarded when God creates for them an everbearing apple tree with the property that whoever touches it without permission becomes stuck fast. This leads to predictable and humorous consequences.

Among the oldest of morality plays surviving in English is The Castle of Perseverance (c. 1425), about the battle for the soul of Humanum Genuo. A plan for the staging of one

performance has .survived that depicte an outdoor theatre-in-the-round with the castle of the title at the centre. Of all morality plays, the one that is considered the greatest, and that is still performed, is Everyman.

ELIZABETHAN POETRY AND PROSE

English poetry and prose burst into sudden glory in the late 1570s. A decisive shift of taste toward a fluent artistry self-consciously displaying its own grace and sophistication was announced in the works of Spenser and Sidney. It was accompanied by an upsurge in literary production that came to fruition in the 1590s and 1600s, two decades of astonishing productivity by writers of every persuasion and calibre.

The groundwork was laid in the 30 years from 1550, a period of slowly increasing confidence in the literary competence of the language and tremendous advances in education, which for the first time produced *a* substantial English readership, keen for literature and possessing cultivated tastes. This development was underpinned by the technological maturity and accelerating output (mainly in pious or technical subjects) of Elizabethan printing. The Stationers' Company, which controlled the publication of books, was incorporated in 1557, and Richard Tottel's Miscellany (1557) revolutionized the relationship of poet and audience by making publicly available lyric poetry, which hitherto had'circulated only among a courtly coterie. Edmund Spenser was *the* first considerable English poet deliberately to use print for the advertisement of his talents.

Development of the English language.

The prevailing opinion of the language's inadequacy, its lack of "terras" and innate inferiority to the eloquent classical tongues, was combated in the work of the humanists Thomas Wilson, Roger Ascham, and Sir John Cheke, whose treatises on rhetoric, education, and even archery argued in favour of an unaffected vernacular prose and a judicious attitude toward linguistic borrowings. Their stylistic ideals are attractively embodied in Aschain's educational tract The Scholemaster (1570), and their tonic effect on that particularly Elizabethan art, translation, can be felt in the earliest important examples. Sir Thomas Hoby's Castiglione (1561) and Sir Thomas North's Plutarch(1579).

A further stimulus was the religious upheaval that took place in the middle of the century. The desire of Reformers to address as comprehensive an audience as possible-the bishop and the boy who follows the plough, as Tyndale put it--produced the first true classics of English prose: the reformed Anglican Book of Common Prayer (1549, 1552, 1559); John Foxe's Actes and Monuments(1563), which celebrates the martyrs, great and small, of English Protestantism; and the various English versions of Scripture, from William Tyndaie's(1525), Miles Coverdale's (1535), and the Geneva Bible (1560) to the syncretic Authorized Version (1611). The letter's combination of grandeur and plainness is justly celebrated, even if it represents an idiom never spoken in heaven or on earth. Nationalism inspired by the Reformation motivated the historical chronicles of the capable and stylish Edward Hall(1548),who bequeathed to Shakespeare the tendentious Tudor interpretation of the 15th century, and of the rather less capable Raphael Holin.yhed(1577). John Ponet's remarkable Short Treatise of Politic Power (1556) is a vigorous polemic against Mary Tudor, whom he saw as a papist tyrant.

In verse, Tottel's much-reprinted Miscellany generated a series imitation and, by popularizing the lyrics of Wyatt and Surrey, carried into the 1570s the tastes of the early

Tudor court. The newer poets collected by Tottel and other anthologists include Nicholas Grimald, Richard Edwardes, George Turberville, Barnabe Googe, George Gascoigne, Sir John Harington, and many others, of whom Gascoigne is the most considerable. The modern preference for the ornamental manner of the next generation has eclipsed these poets, who continued the tradition of plain, weighty verse, addressing themselves to ethical and didactic themes and favouring the meditative lyric, satire, and epigram. But their taste for economy, restraint, and aphoristic density was, in the verse of Ben Jorison and Donne, to outlive the cult of elegance. The period's major project was A Mirror for Magistrates (1559; enlarged editions 1563, 1578, 1587), a collection of verse laments, by several hands, purporting to be spoken by participants in the Wars of the Roses and preaching the Tudor doctrine of obedience. The quality is uneven, but Thomas Sackville's "Induct ion" and Thomas Churchyard's Legend of Shore's Wife are distinguished, and the intermingling of history, tragedy, and political morality was to be influential on the drama.

The early plays.

Although the record of Shakespeare's early theatrical success is obscure, clearly the newcomer soon made himself felt. His brilliant two-part play on the Wars of the Roses, The Whole Contention between the two Famous Houses, Lancaster and Yorke, was among his earliest achievements. He showed, in The Comedy of Errors, how hilariously comic situations could be shot through with wonder and sentiment. In Titus Andronicus he scored a popular success with tragedy in the high Roman fashion. The Two Gentlemen of Verona was a new kind of romantic comedy. The world has never ceased to enjoy The Taming of the Shrew. Love's Labour's Lost is an experiment in witty and satirical observation of society. Romeo and Juliet combines and interconnects a tragic situation with comedy and gaiety. All this represents the probable achievement of Shakespeare's first half-dozen years as a writer for the
London stage, perhaps by the time he had reached 30. It shows astonishing versatility and originality.

Henry VI, 1,2, and 3.

In The Contention, a two-part chronicle play (called in the First Folio 2 Henry VI; 3 Henry VI), Shakespeare seems to have discovered the theatrical excitement that can be generated by representing recent history on the stage—events just beyond living memory but of great moment in the lives of present generations. The civil wars (popularly known as the Wars of the Roses) resulted from the struggle of two families, York and Lancaster, for the English throne. They had ended in 1485 with Richard Ill's defeat at the Battle of Bosworth, when Henry Tudor, as Henry VII, established a secure dynasty. Queen Elizabeth I was the granddaughter of Henry VII, so the story of York and Lancaster was of great interest to Shakespeare's contemporaries. In 2 Henry VI the power struggle turns around the ineffective King Henry VI, until gradually the Duke of York emerges as contender for the throne. The climaxes of 3 Henry VI include the murder of the Duke of York by the Lancastrians and, in the final scene, the murder of King Henry by Richard (York's son and the future; Richard III). Shakespeare already showed himself a master of tragic poetry, notably in the speech of the captured York (wounded, mocked

by a paper crown on his head, and awaiting death under the cruel taunts of Queen Margaret) and in the meditation of the King on the miseries of civil war. The vigorous and comic scenes with Jack Cade, a rebel leader, and his followers anticipate the kind of political comment that Sh'a4cespeare handled with greater subtlety in introducing the mobs of plebeians in Julius Caesar and Coriolanus.

A third play, 1 Henry VI, about the early part of the reign of King Henry VI, concerns events preceding the opening of the first part of The Contention. This is less successful, and it is uncertain whether it was a first effort at a historical play, written before Th^ Contention, or a preparatory supplement to it, written subseguently and less inspired. It was printed in the 1623 Folio as the first part of King Henry VI; The Contention appeared as the second and third parts of King Henry VI, on what authority is not known.

The Comedy of Errors.

The title of this, Shakespeare's shortest play, speaks for itself (though the opening scene is, unexpectedly, full of pathos). The play is based on Plautus' Menaechmi, a play of the comic confusions deriving from the presence of twin brothers, unknown to each other, in the same town; but Shakespeare has added twin servants, and he fills the play with suspense, surprise, expectation, and exhilaration as the two pairs weave their way through quadruple misunderstandings. The play already reveals Shakespeare's mastery of construction.

Titus Andronicus.

This play was highly popular and held the stage for many years. Its crude story, its many savage incidents, and its poetic style have led some critics to think it not by Shakespeare. 'But the tendency of recent criticism is to regard the play as wholly or essentially his, and, indeed, when considered on its own terms as a "Roman tragedy," it displays a uniformity of tone and reveals a consistency of dramatic structure as a picture of the decline of the ancient world (though, by the standards of Shakespeare's later Roman plays, this picture is much confused).

The Two Gentlemen of Verona.

Shakespeare took this play's story from a long Spanish prose romance called Diana, by Jorge de Montemayor. He added new characters—including Valentine, one of the "Two Gentlemen," whose "ideal" friendship with Proteus is so developed that the plot is more than a love story; indeed, the play glorifies friendship to an extent that, by modern conventions, is absurd. The abrupt last scene suggests that something has gone wrong with the text, and certainly Shakespeare was never again so ready to abandon common sense in motivating the behaviour of his lovers. But it is also clear that Shakespeare is here feeling his way toward a new kind of high comedy, later to find expression in The Merchant of Venice and Twelfth Night.

The Taming of the Shrew.

Often played as a boisterous farce, this play is actually a comedy of character, with implications beyond the story of the wooing, wedding, and taming of Katharina, the "shrew," by Petruchio, a man with a stronger will than her own. Shakespeare arouses more interest in these two than farce permits. They gain, for example, by contrast with the tepid, silly, or infatuated lovers (Bianca, Lucentio, Hortensio, and Gremio), and their relationship is given an admirable vitality and energy; while in the play's last scene Katharina's discourse on wifely submission—if spoken with sincerity and genuine

tenderness and without irony—has a moving quality in performance. The Italianate play about the shrew taming is set inside another play (concerning a trick played upon Christopher Sly, a drunken tinker), which gave Shakespeare an opportunity for some brilliant English country scenes. Originally, Sly was made the "audience" of the shrew play, a device that is abandoned after a little while (that is, in the text of the 1623 Folio). Probably the players' company came to abandon the Christopher Sly framing because the Katharina and Petruchio story was too strong not to be acted directly at the real audience in a theatre.

Love's Labour's Lost.

Once regarded as obsolete, depending too much upon temporary and irrecoverable allusions, this play has come to life in the theatre only during the past 50 years. Its rejection by the theatre was a background for 18th- and 19th-century critics such as John Dryden, Dr. Johnson, and William Hazlitt, all of whom had severe things to say about it. But, once the play had been recovered for the theatre, it was discovered that it is full of humanity, exploring the consequences of man being made of flesh and blood. The central comic device is that of four young men, dedicated to study and to the renunciation of women, meeting four young women; inevitably they abandon their absurd principles. For variety, and as an escape from the pretty, gay, young royalty and courtiers, there is an entertaining band of eccentrics who are allowed their "vaudeville" turns: Sir Nathaniel the curate, Holofernes the schoolmaster, Dull the constable, Costard the clown, and Jaquenetta the country girl; linking both groups is Don Adriano de Armado the ineffable (who begins by being a bore but becomes interesting as he becomes pathetic). Toward the end, the play takes on a new dramatic vitality through a brilliant coup de tMratre: the sudden arrival of Mercade as the messenger of death and the herald of responsibility. The deliberate abstention from the customary conclusion of comedy is remarkable: "Jack hath not Jill," but he will have her after a twelvemonth, when he has done something to deserve her. Thus the play ends with hope—perhaps the best kind of happy ending.

Romeo and Juliet.

The most complex work of art among these early plays of Shakespeare, Romeo and Juliet is far more than "a play of young love" or "the world's typical love-tragedy." Weaving together a large number of related impressions and judgments, it is as much about hate as love. It tells of a family and its home as well as a feud and a tragic marriage. The public life of Verona and the private lives of the Veronese make up the setting for the love of Juliet and Romeo and provide the background against which their love can be assessed. It is not the deaths of the lovers that conclude the play but the public revelation of what has happened, with the admonitions of the Prince and the reconciliation of the two families.

Shakespeare enriched an already old story by surrounding the guileless mutual passion of Romeo and Juliet with the mature bawdry of the other characters—the Capulet servants Sampson and Gregory open the play with their fantasies of exploits with the Montague women; the tongues of the Nurse and Mercutio are seldom free from sexual matters—but the innocence of the lovers is unimpaired.

Romeo and Juliet made a strong impression on contemporary audiences. It was also one of Shakespeare's first plays to be pirated; a very bad text appeared in 1597. Detestable though it is, this version does derive from a performance of the play, and a

good deal of what was seen on stage was recorded. Two years later another version of the play appeared, issued by a different, more respectable publisher, and this is essentially the play known today, for the printer was working from a manuscript fairly close to Shakespeare's own. Yet in neither edition did Shakespeare's name appear on the title page, and it was only with the publication of Love's Labour's Lost that publishers had come to feel that the name of Shakespeare as a dramatist, as well as the public esteem of the company of actors to which he belonged, could make an impression on potential purchasers of playbooks.

The histories.

For his plays on subjects from English history, Shakespeare primarily drew upon Raphael Holinshed's Chronicles, which appeared in 1587, and on Edward Hall's earlier account of The union of the two noble and illustre famelies of Lancastre and York (1548). From these and numerous secondary sources he inherited traditional themes: the divine right of royal succession, the need for unity and order in the realm, the evil of dissension and treason, the cruelty and hardship of war, the power of money to corrupt, the strength of family ties, the need for human understanding and careful calculation, and the power of God's providence, which protected his followers, punished evil, and led England toward the stability of Tudor-rule.

The Tragedy of King Richard III.

In this play, the first history to have a self-contained narrative unity, Shakespeare accentuated the moment of death as a crisis of conscience in which man judges himself and is capable of true prophecy. He centred the drama on a single figure who commits himself to murder, treason, and dissimulation with an inventive imagination that an audience can relish even as it must condemn it; and in defeat Richard discovers a valiant fury that carries him beyond nightmare fear and guilt to unrepentant, crazed defiance.

The Tragedy of King Richard II.

In the group of histories written in the late 1590s, Shakespeare developed themes similar to those of Richard III but introduced counter-statements, challenging contrasts, and more deeply realized characters. The first of this group, Richard II, concentrates on the life and death of the King, but Bolingbroke, his adversary, is made far more prominent than Richmond had been as Richard Ill's adversary. The rightful king is isolated and defeated by Act III, and in prison he hammers out. the meaning of his life in sustained soliloquy and comes to recognize his guilt and responsibility. From this moment of truth, he rediscovers pride, trust, and courage, so that he dies with an access of strength and an aspiring spirit. After the death of Richard, a scene shows Bolingbroke, now Henry IV, with the corpse of his rival in a coffin; and then Bolingbroke, too, recognizes his own guilt, as he sits in power among his silent nobles.

1 Henry IV; 2 Henry IV.

In the two plays that bear his name, Henry IV is often in the background. The stage is chiefly dominated by his sqjn, Prince Hal (later-Henry V), by Hotspur the young rebel, and by Sir John Falstaff. The secondary characters are numerous, varying from prostitutes and country bumpkins to a Lord Chief Justice and country gentlemen. There is a tension underlying the two-part play that sounds in the King's opening lines:

So shaken as we are, so wan with care,

Find we a time for frighted peace to pant,
and breathe short-winded accents of new broils
To be commenced in stronds afar remote.

When the Earl of Warwick counsels hope, the King sees how "chances mock, and changes fill the cup of alteration":

O, if this were seen,
The happiest youth, viewing his progress through,
What perils passed, what crosses to ensue,
Would shut the book, and sit him down and die.

(Pt. 2, Act III, scene 1, 51-56) Yet the two plays of Henry IV are full of energy. In Falstaff—that "reverend vice . . . that father ruffian, that vanity in years"—Shakespeare has created a character who becomes a substitute father of license and good fellowship for Prince Hal and who comments on the political situation with inglorious, reckless, egotistical good sense. Falstaff is Shakespeare's major introduction into English history. His characterization is wholly original, for, although Shakespeare uses something of the earlier "vice" figure from early tragedies and comedies, something of the glutton and coward from allegorical, or morality, plays, something of the braggart soldier and the impotent old lecher from neoclassical comedy, he also studied life for this character of an out-of-work soldier, a knight without lands or alliances, a childless man whose imagination far outruns his achievement.

King John.

Already in King John, Shakespeare had developed a subsidiary character to offset kings and princes. Here the Bastard, the son of Sir Robert Faulconbridge, is a supporter of the King and yet has soliloquies, asides, and speeches that mock political and moral pretensions. King John provides the central focus of the play, which ends with his death, but Shakespeare presents him on a rapidly changing course, surrounded by many contrasting characters—each able to influence him, each bringing irresolvable and individual problems into dramatic focus—so that the King's unsteady mind seems no more than one small element in an almost comic jumble of events.

Henry V.

Henry V is the last of this group of history plays and the last until Henry VIII at the end of Shakespeare's career. Structurally the King is again central and dominant, but the subsidiary characters far outnumber those of the earlier plays. In the first two acts HAiry is shown in peace and war, politic, angry, confident, sarcastic, and then vowing to weep for another man's revolt. There is an account of Falstaff's death, and, after scenes of military achievement, there is a nervous watch before the Battle of Agincourt when the King walks disguised among his fearful soldiers and prays for victory while acknowledging his own worthless repentance for his father's treason. The presentation of the battle avoids almost all fighting on stage, but recruits, professional soldiers, and dukes and princes are all shown making preparation for meeting defeat or victory. The King's speech to his troops before battle on St. Crispin's Day is famous for its evocation of a brotherhood in arms, but Shakespeare has placed it in a context full of ironies and challenging contrasts. The picture of two nations at war is full of deeply felt individual responses: a boy comes to realize that his masters are cowards; a herald is almost at a loss for words; a common soldier has to justify his heart before his king. Just before the

conclusion, the King woos the French princess; she knows almost no English, and so he is forced to plead on the merits only of his simplest words, a kiss, and the plain fact of himself and his "heart." There is no doubt that Kate marries Henry because he has won a battle and peace is necessary, but Shakespeare has developed the comedy and earnestness of their wooing so that the need for human trust and acceptance is also evident. This play is presented by a chorus, which speaks in terms of heroism, pride, excitement, fear, and national glory. But at the end, when the King prays that the oaths of marriage and peace may "well kept and prosperous be," the chorus speaks for the last time, reminding the audience that England was to be plunged into civil war during the reign of Henry V's son. The last of a great series of history plays thus concludes with a reminder that no man's story can bring lasting success.

The Roman plays.

Julius Caesar. After the last group of English history plays, Shakespeare chose to write about Julius Caesar, who held particular fascination for the Elizabethans. He was soldier, scholar, and politician (Francis Bacon held him in special regard for the universality of his genius); he had been killed by his greatest friend (Shakespeare alluded to the "bastard hand" of Brutus in 2 Henry VI); and he was seen as the first-Roman to perceive and, in part, to achieve the benefits of a monarchical state. His biography had appeared in Sir Thomas North's translation, via a French version, of Plutarch's Parallel Lives, published as The Lives of the Noble Grecians and Romanes in 1579, which Shakespeare certainly read. To all of this, Shakespeare's response was surprising: Caesar appears in three scenes and then is murdered before the play is half finished. But a variety of characters respond to and reflect upon the central fact of the great man. This is the dramatic strategy of an ironist, or of a writer who wishes to guestion human behaviour and to observe interactions and consequences. In fact, Caesar influences the whole play, for he appears after his death as a bloodstained corpse and as a ghost before battle. Both Brutus and Cassius die conscious of Caesar and even speak to him as if he were present. And then his heir takes command, to "part the glories" of what is for him a "happy day."

In other ways Julius Caesar is shaped differently from the histories and tragedies that precede it, as if in manner as in subject matter Shakespeare was making decisive changes. The scene moves only from Rome to the battlefield, and with this new setting language becomes more restrained, firmer, and sharper. Extensive descriptive images are few, and single words such as "Roman," "honour," "love," "friend," and proper names are repeated as if to enforce contrasts and ironies. In performance this sharp verbal edge, linked with commanding performances and the various excitements of debate, conspiracy, private crises, political eloquence, mob violence, supernatural portents, personal antagonisms, battle, and deaths, holds attention. The play has popular appeal and intellectual fascination.

For six or seven years Shakespeare did not return to a Roman theme, but, after completing Macbeth and King Lear, he again used Plutarch as a source for two more Roman plays, both tragedies that seem as much concerned to depict the broad context of history as to present tragic heroes.

Antony and Cleopatra.

The language of Antony and Cleopatra is sensuous, imaginative, and vigorous. "Feliciter audax ["happily bold"] is the motto for its style comparatively with his other

works," said the poet Samuel Taylor Coleridge. Almost every character seems to talk of kingdoms and to envision heroic deeds: Dolabella, the Roman soldier, says that his "love makes religion to obey" Cleopatra in her last imprisonment; Antony's servant is called Eros, who kills himself before his "great chief"; his soldiers have seen his eyes "glow like plated Mars"; his enemies say that, even in defeat, he "continues still a Jove." Octavius knows, as he closes for the kill, that great issues are at stake. Yet, while the issues are thus enlarged (or inflated), the protagonists do not reveal themselves to an audience as they do in Hamlet, Othello, King Lear, or Macbeth. Antony has soliloquies only in defeat, and then he addresses the sun or fortune, false hearts or his queen, rather than seeking to hammer out his thoughts or to explore his own response. In the last scene, however, the focus concentrates intensely on a single character, when Cleopatra, prepared for death in robe and crown, believing in immortality, and hearing the dead Antony mock "the luck of Caesar," seems indeed to be transfigured:

> …Husband, I come:
> Now to that name my courage prove my title!
> I am fire, and air; my other elements
> I give to baser life. . . .
> (Act V, scene 2, 290 ff.)

Coriolanus.

The hero of Coriolanus has still fewer soliloquies: one in rhyme as he arrives, a renegade in Antium, and another of a few sentences when he • stands alone in the marketplace waiting for the citizens to express their choice of him for consul. Through many guises, the audience sees the same man: as a young nobleman in peacetime, as a soldier going to battle, as bloodstained fighter and then victor, as candidate for consul in the "napless garment of humility," as a banished renegade, and t.hen as leader of the Volscians, enemies of Rome.

In this play Shakespeare's customary contrasts and ironies, which lead an audience to discover meanings for themselves, are replaced by repetitions within the single narrative line: there are three Forum scenes, four family scenes, a succession of fights, four scenes of mob violence, and continual attempts to argue with Coriolanus and deflect him f^om his chosen course. The language is sometimes elaborate, but it does not have the poetic richness of Antony and Cleopatra; images are compact, sharply effective. Those moments when the audience is drawn most intently into the drama are strangely silent or understated. The citizens "steal away" instead of volunteering to fight for their country; their tribunes stay behind to organize their own responses. When the banished Coriolanus returns at the head of an opposing army, he says little to Menenius, the trusted family friend and politician, or to Volumnia, his mother, who have come to plead for Rome. His mother's argument is long and sustained, and for more than 50 lines he listens silently, until his resolution is broken from within:then, as a stage direction in the original edition testifies, he "holds her by the hand, silent." In his own words, he has "obeyed instinct" and betrayed his dependence; he cannot

> …stand,
> As if a man were author of himself
> And knew no other kin.
> (Act V, scene 3, 35 ff.)

His desire for revenge is defeated, and the army retreats. Volumnia is hailed as "patronness and life of Rome," but she is silent while the drums, trumpets, and voices greet her. Coriolanus is seen only once more, in the enemy city where he is accused of treachery and is assassinated in the kind of mob violence he has previously withstood. So Coriolanus finishes with
the audience observing a hero helpless to prevent his own death and with patterns of political, social, and personal behaviour repeated without hope of change. Nowhere has Shakespeare shown an aspect so severe as in the silent moments of this Roman tragedy, during which the actor is at a loss for words.

The "great," or "middle," comedies.
The comedies written between 1596 and 1602 have much in common and are as well considered together as individually. With the exception of The Merry Wives of Windsor, all are set in some "imaginary" country. Whether called Illyria, Messina, Venice and Belmont, Athens, or the Forest of Arden, the sun shines as the dramatist wills. A lioness, snakes, magic caskets, fairy spells, identical twins, disguise of sex, the sudden conversion of a tyrannous duke or the defeat offstage of a treacherous brother can all change the course of the plot and bring the characters to a conclusion in which almost all are happy and just deserts are found. Lovers are young and witty and almost always rich. The action concerns wooing; and its conclusion is marriage, beyond which the audience is scarcely concerned. Whether Shakespeare's source was an Italian novel (The Merchant of Venice and Much Ado About Nothing), an English pastoral tale (As You Like It), an Italian comedy (the Malvolio story in Twelfth Night), or something of his own invention (probably A Midsummer Night's Dream, and parts of each), always in his hands story and sentiments a-r£ instinct with idealism and capable of magic transformations. The Merry Wives of Windsor differs from the other comedies in that it is set not in an imaginary country but in Windsor and the rural life of Shakespeare's own day. Fantasy occurs at the end, however, when the characters enter a land of make-believe around the folk fertility symbol of Herne, the Hunter's oak in the forest; and, as they leave to "laugh this sport o'er by a country fire," quarrels are forgotten. The more overtly fantastic plays, in their turn, contain observations of ordinary and (usually) country life.

Much Ado About Nothing is distinctive in many ways, for there is no obvious magic or disguise of sex. But many misunderstandings arise in a masked dance, and the play concludes with a pretended death and a simulated resurrection from behind yet another mask; moreover, the two main characters, Beatrice and Benedick, are transformed from within by what is called "Cupid, the only matchmaker."

In some ways these are intellectual plays. Each comedy has a multiple
plot and moves from one set of characters to another, between whom Shakespeare invites his audience to seek connections and explanations. Despite very different classes of people (or immortals) in different strands of the narrative, the plays are unified by Shakespeare's idealistic vision and by an implicit judgment of human relationships, and all their characters are brought together—with certain significant exceptions—at, or near, the end.

The "outsider."

The plays affirm truth, good order, and generosity, without any direct statement; they are shapely and complicated like a dance or like a game of chess. Yet at the general resolution all is not harmony: some characters are held back from full participation. At the end of A Midsummer Night's Dream, for example, the lovers' more callow comments on
the rustics' play of Pyramus and Thisbe mark them as irresponsive to the imaginative world of Bottom and his fellows, who project themselves into their play's heroics almost without fear of failure; they are also distinct from the duke, Theseus, who says of the amateur performers:

> The best in this kind are but shadows: and the worst are no worse, if imagination amend them.

In The Merchant of Venice, most of the unresolved elements in the comedy are concentrated in the person of Shylock, a Jew who attempts to use justice to enforce a terrible, murderous revenge on Antonio, the Christian merchant, but is foiled by Portia, in disguise as a lawyer, who turns the tables on the Jew by a legal quibble and has him at the mercy of the court. This strange tale is realized with exceptionally credible detail: Shylock is a money-lender, like many in Shakespeare's London, and a Jew of pride and deep religious instincts; the Christians treat him with contempt and distrust, and, when one of them causes his daughter to elope and steal his money and jewels, he suffers with an intensity equalled only by that of his murderous hatred of all Christians. In a scene written in prose that gives at one time both histrionic power and sensitive, personal feeling, Shylock identifies his cause with basic human rights:

> I am a Jew . . . Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do^ we not bleed? if you tickle us, do we not laught? if you poison us, do we not die? and if you wrong us, shall we not revenge?
> (Act III, scene 1, 50 ff.)

The happiness that follows the thwarting of his revenge, however, cannot be celebrated with full unison while there are reminders that he never reached "the beautiful mountain," Belmont.

In As You Like It, the melancholy character Jaques leaves the play before the concluding dances. He has seen, and voiced, the limitations of each of the pairs of lovers and is determined to hear more and learn more from the tyrant duke, so mysteriously converted to a "religious life." In Twelfth Night, Malvolio the steward is gulled by practical jokes that take advantage of his self-esteem; he is the last character to come onstage in the final scene, and he refuses reconciliation; he leaves after a noticeable silence with only these words: "I'll be revenged on the whole pack of you." This comedy has yet other "outsiders"; alone at the end, Feste the fool sings a strange song in which

the whole of life is reduced to a melancholy tale sung by a knowing idiot. Twelfth Night is probably the last of the "great" comedies, and it is the saddest.

Wit and ambiguity.

Incidental images, too, strike deep into the audience's remembrance of pain, fear, and suffering. In Twelfth Night, barren mountains, salt sea, and the smoke of war, storms, imprisonment, death, and madness are all invoked. When the king and queen of fairies quarrel in A Midsummer Night's Dream, Titania's speech evokes a world of chaos:

> The ox hath therefore stretched his yoke in vain,
> The plowman lost his sweat, and the green corn
> Hath rotted ere his youth attained a beard:
> The fold stands empty in the drowned field,
> And crows are fatted with the murrion flock . .
> Act II, scene 1, 81 ff.)

Yet the poetry also celebrates happiness and joy with a clearer note and quicker interplay of thought than had been achieved in English before. So, in Twelfth Night, from Orsino:

> Then let thy love be younger than thyself,
> Or thy affection cannot hold the bent:
> For women are as roses, whose fair flower,
> Being once displayed doth fall that very hour.

From Olivia:

> Cesario, by the roses of spring,
> By maidhood, honour, truth, and everything,
> I love thee so that, maugre all thy pride,
> Nor wit nor reason can my passion hide.

And from Viola:

> And all those sayings will I over-swear,
> And all those swearings keep as true in soul,
> As doth that orbed continent the fire
> That severs day from night.

The wit and ambiguity through which the apparent meanings are laced with further indications of love, yearning, sexuality, unrest, and happiness glance continuously through the dialogue, especially perhaps in Much Ado About Nothing. Often the disguise of identity or sex or else misunderstandings or intentional counterfeiting serve to accentuate the varying levels of consciousness expressed; moments of near unmasking, or of recognition, hold the attention firmly. Witty debates between lovers were not unfamiliar; they had held the stage more than 10 years earlier in John Lyly's fantastic comedies that had been played at court by very young child actors. But never before had sharpness of wit been so matched by gentleness or fineness of sentiment.

Perhaps the most extraordinary achievement of these comedies—which change in mood so rapidly, which are so funny and yet sometimes dangerous and sad, which deal both with fantasy and eloquence—is that the recurrent moment? of lifelike feeling are so expressed in words or action that an audience shares in the very moment of discovery. Sometimes this is a second thought, as in Viola's

I am all the daughters of my father's house,
And all the brothers too . . . and yet I know not . . .

Sometimes it is a single phrase—Sir Andrew Aguecheek's "I was adored once too"—and on several climactic occasions it is held in a song, whether of happiness, sorrow or peace, or of the "good life":

O, mistress mine, where are you roaming?
O, stay and hear, your true-love's coming,
That can sing both high and low.

The structure of these comedies can be explained, their stage devices and language analyzed; but essentially they remain on the wing, alive with the "fancy" of art and sentiment. Puck's epilogue to the Dream is often quoted as their characteristic note:

If we shadows have offended,
Think but this, and all is mended,
That you have but slumbred here
While these visions did appear . . .

But Rosalind's epilogue to As You Like It is also apposite

I am not furnished like a beggar; therefore to
beg will not become me: my way is to conjure you . . .

The great tragedies.

It is a usual and reasonable opinion that Shakespeare's greatness is nowhere more visible than in the series of tragedies—Hamlet, Othello, King Lear, and Macbeth. Julius Caesar, which was written before these, and Antony and Cleopatra and Coriolanus, which were written after, have many links with the four. But, because of their rather strict relationship with the historical materials, they are best dealt with in a group by themselves. Timon of Athens, probably written after the above-named seven plays, shows signs of having been unfinished or abandoned by Shakespeare. It has its own splendours but has rarely been considered equal in achievement to the other tragedies of Shakespeare's maturity.

Hamlet.

Judged by its reception by the civilized world, Hamlet must be regarded as Shakespeare's most successful play. It has unceasing theatrical vitality, and the character of Hamlet himself has become a figure of literary mythology. Yet King Lear became for a time the fashionable play in 20th-century criticism, with many critics arguing that in Hamlet Shakespeare did not make a psychologically consistent play out of a plot that retained much of the crudity of an earlier kind of "revenge" drama—that he was trying to transform a barbaric "revenge" hero into a subtle Renaissance prince but did not succeed.

Even if this opinion has become unacceptable, it nevertheless taught critics to look for elements other than psychological consistency. In particular, it is worth concentrating not on Elizabethan attitudes toward revenge but on Shakespeare's artistic balance in presenting the play's moral problems. It is likely that an artist will make his work more interesting if he leaves a dilemma morally ambiguous rather than explicit. The revenge situation in Hamlet, moreover, is one charged with emotional excitement as well as moral interest. Simply put, the good man (Hamlet) is weak, and the bad man (Claudius) is

strong. The good man has suffered a deep injury from the bad man, and he cannot obtain justice because justice is in the hand of the strong bad man. Therefore the weak good man must go around and around in order to achieve a kind of natural justice; and the audience watches in suspense while the weak good man by subtlety attacks and gets his own back upon the strong bad man and the strong bad man spends his time evading the weak good man. Hamlet is given a formidable opponent: Claudius is a hypocrite, but he is a successful one. He achieves his desired effect on everybody. His hypocrisy is that of a skilled politician. He is not dramatically shown as being in any way unworthy of his station—he upholds his part with dignity. He is a "smiling villain" and is not exposed until the final catastrophe. The jealous Hamlet heaps abuse upon him, but Shakespeare makes Claudius the murderer self-controlled. Thus, theatrically, the situation is much more exciting.

Against this powerful opponent is pitted Hamlet, the witty intellectual. He shares his wit with the audience (and a few favoured characters such as Horatio), who thus share his superiority over most other personages in the play. His first words are a punning aside to the audience, *and his first reply to the King is a cryptic retort. His sardonic witticisms are unforgettable ("The funeral baked meats/Did coldly furnish forth the marriage tables"; and "More honoured in the breach than the observance"). Hamlet is an actor in many parts of the play. The range of language in the roles he affects shows that his mimetic powers are considerable. He is skillful in putting on "an antic disposition" and gives a very funny performance in talking to Polonius. He condescends 1»o talk the silly bawdry of Rosencrantz and Guildenstern. He can mimic Osric's style to perfection. He guarrels with Laertes beside Ophelia's grave in a display of verbosity that exceeds the modesty of nature in much the same way as does that, of Laertes.

Besides Claudius, set off against Hamlet is Polonius. He is wrong in his judgments, one after another, and this leads to the audience's rejection of his political and human values. In all circumstances he seems slightly ridiculous—a foil for Claudius as he is for Hamlet. His astuteness suffers by comparison with that of the King. His philosophical view of life is hollow compared with Hamlet's. Hamlet has as many general maxims as Polonius; but his seem to be the product of a far more refined sensibility and of an ability to respond truthfully to experience. It is these qualities in the somewhat enigmatic characterization of Hamlet that have won him the fascinated admiration of the world.

Othello.

Trusting to false appearances and allowing one's reason to be guided by one's passions had been a theme of many of Shakespeare's comedies. In Othello he showed that the consequences of so doing can be tragic rather than comic. Shakespeare adapted the story from an Italian model. His principal innovation consisted in developing the character of Iago, the villain, whose motives are represented as complex and ambiguous. Clearly Shakespeare was keenly interested in a villain who could successfully preserve an appearance of honesty; the bad as well as the good can be "the lords and owners of their faces" (Sonnet 94). Iago is made a plausible villain by being so interesting. He is an actor who enjoys playing his role of "honesty." Shakespeare makes him take the audience into his confidence at every stage of his plotting, and, as a consequence, they have a kind of non-moral participation in his villainy.

The pure and deep love between Desdemona and Othello is stressed from the beginning. Again and again the moral and intellectual stature of Othello is elevated by Shakespeare. He quells tumults in the streets with a few words; he bears himself with dignity before the Venetian council, defending himself compellingly from bitter accusations by Brabantio and accepting his military burden with quiet confidence. Even Iago, in the opening scene of the play, grudgingly admits the dependence of the Venetians on his valour. After his terrible murder of Desdemona, Othello's contrition is agonizing enough to swing the sympathies of the audience back to him.

King Lear.

For Shakespeare's contemporaries, Lear, king of Britain, was thought to have been a historical monarch. For Shakespeare, however, although he gave the play something of a chronicle structure, the interest lay not in political events but in the personal character of the King. The main theme of the play is put into the mouth of the evil Regan, speaking to the pitiful Gloucester:

> O, sir, to wilful men
> The injuries that they themselves procure must be their schoolmasters. (Act II, scene 4, 301)

The various stages of Lear's spiritual progress (a kind of "conversion") are carefully marked. He learns the value of patience and the worth of "unaccommodated man." He begins to realize his own faults as a king and almost understands his failure as a father. He begins to feel for the "poor naked wretches" and confesses, "0 I have ta'en too little care of this." His initial instability of mind, almost a predisposition to madness, is shown from the beginning. His terrible rages and curses, first upon Cordelia and later upon Goneril and Regan, and his ranting and tyrannical language all foreshadow his breakdown. His faithful counsellor is plain with him: "Be Kent unmannerly/When Lear is mad"; and his daughters shrewdly judge him: "he hath ever but slenderly known himself." He is painfully conscious of approaching madness, but gradually the bombast of his sanity gives place to a remarkable kind of eloquence, flowing easily and never incoherent. His "ravings" are intelligible to the audience, however perturbing they may seem to the other characters on the stage. They express a point of view that, had he understood it earlier, would have saved him from many errors of judgment. The mode of speech of the mad King contrasts strongly with the congenital inconsequentiality of his fool and the assumed madness of Edgar as "Poor Tom."

King Lear has a distinct underplot, a separable story of the fortunes of Gloucester—another father suffering from "filial ingratitude" and from his false judgment of the characters of his children. This underplot is introduced in the opening scene, in some detail, as if it were of as much importance as the main plot. The stages by which Gloucester similarly learns by suffering are clearly indicated. He begins by being the cheerful sinner, but gradually his sense of pity and duty become stronger, and he reveals himself to Edmund: "If I die for it (as no less is threatened me), the King my master must be relieved." This revelation of his good intentions to the treacherous Edmund leads directly to his downfall and to his being blinded.

Two of the "good" characters, Edgar and Albany, also grow in moral stature and strength in the course of the play. At first, Edgar seems rather ineffectual, quite unable to cope with the villainy of his half brother Edmund; but eventually he emerges as a strong

character, confirmed by suffering and by compassion, able to fight and overcome Edmund in the ordeal at arms; and eventually, as one of the survivors, he is entrusted, along with Albany, with the future of the kingdom. Albany, too, is gradually built up, from being the weak husband of Goneril to being the spokesman of virtue and justice, with an authority able to cope with the force of Edmund's malignant energy.

Yet the representatives of goodness and of hope in King Lear do not emerge dynamically, and it has been difficult for champions of Shakespeare's moral and religious orthodoxy to combat the pessimism and nihilism that most readers experience when reading the play—precisely the qualities that have made it a favourite in the 20th century.

Macbeth.

Macbeth is the only play of Shakespeare's that seems, to a large extent, to be related to the contemporary historical situation. It was intended to interest the new monarch, James VI of Scotland, who became James I of England. This was a matter of professional importance; for Shakespeare's company of actors had been taken over by the King on his accession, entitled to wear the royal livery as his retainers (as they did when they walked in the procession at his coronation). But more important than the flattering of the King was the way Macbethfsatisfied public interest. For its subject, was regicide, commonly regarded as the supreme crime. And the public had been profoundly moved by an attempted regicide in November 1605—the famous "Gunpowder Plot"—which the English people, even after three and a half centuries, have still not forgotten. The reign of Macbeth, king of Scotland, belonged, for Shakespeare and his audiences, to Scottish history of many centuries past. But the play of Macbeth, both in its treatment of the events of the story and in its details, was devised by Shakespeare with a very clear consciousness of the mood of his own times.

It is the first task of criticism to interpret the success of Macbeth, to explain how Shakespeare transformed a crude and horrible story of murderous ambition into a satisfying imaginative vision of good and evil. There are two principal artistic methods by which he effected this transformation. First, he made his play highly poetical; it is audacious in style, relying upon concentrated, brilliant brevity of phrase. So great is the imaginative verbal vigour that some critics, sensitive to poetry but unsympathetic to the theatre, have almost forgotten that Macbeth is a play and have-encouraged readers to treat it rather as a poem. Second, Shakespeare has consistently humanized the two murderers, so that they almost become sympathetic—and, by making them husband and wife, their human relationship is as interesting as their motives for evil actions. This humanizing process is the key to Shakespeare's success in the play. His control of the reactions of an audience is an achievement of theatrical art, not of intellectual or moral subtlety.

Timon of Athens.

Timon of Athens is yet another of Shakespeare's experiments—the exploration of a new kind of tragic form. Certain usual elements of Shakespearean tragedy are reduced in importance or eliminated from the structure of the play: the story, or "plot," is simple and lacks development. There is no maturing of characters—the only change is the single one of Timon, who moves from a fixed character of universal generosity to one of universal hatred. In the first half of the play, there is a consistent effort to build up a world around Timon in terms of which his behaviour can be judged. As he perceives characters and situations unrealistically and responds to them disproportionately, it becomes clear that

his is a dream world. Into that world—as the audience watches, with some pain—reality intrudes. The second half of the play, however, is simply a series of interviews between Timon and his visitors, seemingly arranged solely to bring them under his curses; Timon's frenzied vituperation of his fellowmen becomes almost unbroken monotone. Eventually Timon rages himself to death, leaving Alcibiades to lament his death and punish his enemies.

Of the various explanations put forward for the uneven quality of the writing in Timon of Athens (collaboration; incomplete revision; completion by an inferior dramatist), much the most probable is that this is Shakespeare's rough draft of a play. It certainly has close analogies with the great plays of the few years to which its composition belongs (iterative words and iterative imagery, ironic preparation and anticipation, "chorus" statements by disinterested observers, plot and subplot parallel, both complementary and contrasted). If it is a rough draft, then it presents a unique opportunity of getting close to Shakespeare's method of writing. It would prove that he put structure before composition; that he went straight ahead drafting the structure of a play, unifying it by means of theme, imaqery, and ironic preparation, and paying less attention to prose-verse form and to the characterization of minor personages. It would indicate that his pen wr^te speeches quickly, not wasting much time at first about verse form, putting down the gist of what the character had to say, sometimes with imagery that came to him on the spur of the moment, incorporating lines or half lines of blank verse and even occasionally rhymed couplets—all to be "worked up" later. Nor, by judging the play "unfinished," are its worth and importance diminished: certain parts may be roughly written, but the imaginative conception has a wholeness that imperfect composition does not obscure.

The "dark" comedies.

Before the death of Queen Elizabeth I in 1603 the country was ill at ease the House of Commons became more outspoken about monopolies and royal prerogative, and uncertainty about the succession to the throne made the future of the realm unsettled. In 1603 the Plague again struck London, closing the theatres. In 1601 Shakespeare's patron, the Earl of Southampton, was arrested on charges of treason; he was subsequently released, but such scares did not betoken confidence in the new reign. About Shakespeare's private reaction to these events there can be only speculation, but three of the five plays usually assigned to these years have become known as "dark" comedies for their distempered vision of the world.

Troilus and Cressida.

Troilus and Cressida may never have been performed in Shakespeare's lifetime, and it fits no single category. Based on Homer (as translated by George Chapman) and on 15th-century accounts of the Trojan War by John Lydgate and William Caxton, it explores the causes of strife between and within the Greek and Trojan armies and might well have been a history play of a newly questioning and ironic kind. But Shakespeare was also influenced by Geoffrey Chaucer's love poem, Troilus and Criseyde, and for the first time portrayed sexual encounters outside the expectation of marriage. Cressida desires Troilus (and later Diomedes) with physical as well as idealistic longing; she considers love frankly as a chase and acts on the principle

That she was never yet that ever knew
Love got so sweet as when desire did sue.

As in Shakespeare's earlier comedies, these lovers are contrasted with others—but with a difference, for they are set beside the shallow and jaded routine of Helen's life with Paris and the assembled Trojans and beside the jealous humours of Achilles, lounging in his tent with Patroclus. Into Cressida's last scene, when she begs Diomedes to come to her tent, Shakespeare has further introduced three lookers-on who comment directly: the enslaved Troilus watching with the politically wily Ulysses and, at another corner of the stage, Thersites. The audience cannot identify simply with any one of the five characters but, instead, must take note of each varying discord.

In his ubiquitous commentary, Thersites, perhaps the most notable single invention in the play, expresses revulsion against the pursuit of both honour and love. When the lovers have left the stage he has the last word:

> Would I could meet that rogue Diomed! I would croak
> like a raven; I would bode, I would bode. . . . Lechery,
> Lechery! Still wars and lechery! Nothing else holds
> fashion. A burning devil take them!

He proclaims Agamemnon "both ass and ox"; Ajax he would scratch from head to foot, to make the "loathsomest scab in Greece"; and as Menelaus and Paris fight in the last battle, he sees them as "bull" and "dog," cuckold and cuckold maker—and then he saves his own life by cowardice. Yet he is not the only commentator in the play. Priam sits on his throne, between his disputing sons; Ulysses arouses Achilles by praising Ajax; and Cassandra cries out from a supernatural certainty of doom. Pandarus describes the handsome warriors as food for love and hurries forward to take prurient-pleasure in Cressida's excitement.

Pandarus also speaks the epilogue, and something of the play's irony may be gauged by contrasting his weak and broken appearance as he speaks the last words with that of Prologue, who, dressed in armour, had announced the scene of Troy, the "princes orgulous," and all the brave and massy consequences of war. No history play by Shakespeare had run such a gamut from the heroic to the petty and familiar. Although the earlier comedies sometimes start with tyrannies and loss, they all conclude with a dance or, at their least hopeful, with a procession offstage until a "golden time convents." Nor could this play be called a tragedy, for, despite the death of Hector and the loss of all Troilus' hopes beyond those of hatred and revenge, there is no scope in the last disordered and inglorious battle for the intensity of tragedy. The stature of every character has been progressively diminished.

All's Well That Ends Well; Measure for Measure.

The other two comedies of 1601-04, are less completely original. Both

All's Well That Ends Well and Measure for Measure centre on stories of love that lead to marriage, and both end with complicated denouements superintended by a benevolent king or duke. The fantasy of the earlier comedies, however, is largely missing, and, although there are clowns, they haunt brothels or a prison, or they "love as an old man loves money, with no stomach." Subplots are about cowardice in battle or fornication. Only Measure for Measure has a song, and that "pleases" the woe of Mariana deserted by her unworthy Angelo.

Perhaps the most important element in both comedies is a new intensity. In All's Well, Helena's soliloguies of frustrated love and, sometimes, the brevity of her speech

reveal her inner struggles; and a few words from her graceless husband indicate his new loss of assurance. In Measure for Measure, Isabella pleading for her brother's life and defending her chastity or the Duke disguised as a friar persuading Claudio to disdain life both carry their arguments fiercely and finely; and Angeio is shown twice in soliloguy, tempted to what he knows is evil by Isabella, who he knows is good:

When I would pray and think, I think and pray
To several subjects. . . .
(Act II, scene 4, 1 ff.)

In this comedy the intensity of much of the dialogue, the overt religious and legal concerns, and the variety of plot and subplot in Shakespeare's earlier manner all combine to make a searching, urfeettling, and, in the opinion of most judges, precarious play, a comedy that reaches its general conclusion only with difficulty, with adroitness, compromise, or dramatic necessity.

Although such issues are present in All's Well, they are more in the background, and Shakespeare ostensibly considers other themes--inherited virtue opposed to virtue achieved by oneself, the wisdom of age over and against the impressionability of youth, and the need for each man to make his own choice, even if wrongly.

Only during the 20th century have the three "dark" comedies been frequently performed in anything like Shakespeare's texts, an indication that their questioning, satiric, intense, and shifting comedy could not please earlier audiences.

The late plays.

Pericles, Cymbeline, The Winter's Tale, The Tempest, and Henry VIII, written between 1608 and 1612, are commonly known as Shakespeare's "late plays," or his "last plays," and sometimes, with reference to their tragicomic form, they are called his "romances." Works written by an author in his 4 0s hardly deserve to be classified as "late" in any critical sense, yet these plays are often discussed as if they had been written by a venerable old author, tottering on the edge of a well-earned grave. On the contrary, Shakespeare must have believed that plenty of writing years lay before him, and indeed the theatrical effectiveness and experimental nature of Cymbeline, The Winter's Tale, and The Tempest in particular make them very unlike the fatigued work of a writer about to break his staff and drown his book.

One of the common characteristics of these plays is that, although they portray a wide range of tragic or pathetic emotions, events move toward a resolution of difficulties in which reconciliations and reunions are prominent. They differ from earlier comedies in their structural emphasis on a renewal of hope that comes from penitence and forgiveness, together with a faith in the younger generation, who by love will heal or obliterate the wounds inflicted in the past.

There is also an extravagance of story and an unreality of motivation, both prompting the use of the label "romances." From Coriolanus, the most austere of his tragedies, Shakespeare turned immediately to Pericles, a fantastically episodic play set in a vaguely pre-Christian world. He no longer saw antiquity through the eyes of a historian like Plutarch but through the bright fictions of the imitators of late Greek romances, Heliodorus and Achilles Tatius. In The Winter's Tale, for instance, where events are determined by the god Apollo from his oracle on the island of Delphos, the kingdoms of Bohemia and Sicilia nevertheless contain Warwickshire country festivals and

conycatchers; and Queen Hermione boldy asserts: "The Emperor of Russia was my father."

Some critics have attributed this change in theatrical manner to Shakespeare's boredom with everything except poetry; others have pointed to a revival of interest in romantic tragicomedy (in Phylaster, by Beaumont and Fletcher, many characteristics of Shakespeare's latest plays are discernible, but the precise date of this play is questioned, and thus it is difficult to decide whether the fashion was set by Beaumont and Fletcher with their play or by Shakespeare with Pericles). It is at least likely, however, that Shakespeare himself was the pioneer aifd originator of a new style. The King's Men took over the Blackfriars Theatre in 1608. It was a more expensive theatre, and it has reasonably been conjectured that its facilities influenced Shakespeare to produce a new kind of play for a sophisticated audience more responsive to imaginative experiment in drama.

Pericles.

The first scenes of Pericles are often feeble in expression, frequently unsyntactical, and sometimes scarcely intelligible. The second half is splendidly written, in Shakespeare's mature style. It is now generally supposed that the inadequate parts of the play are due to its being a reconstruction of the text from the actors' imperfect memories. For the second half of the play, either the printer had a manuscript of good quality or the actors' memories were more accurate. Ben Jonson called it "a mouldy tale." Certainly it was a very old one. There was a Greek prose fiction on the story, which survives in a Latin translation. Versions of it are found in many European languages. John Gower, Chaucer's friend and contemporary, had included the story in his poem Confessio amantis, and there were two separate prose renderings in Shakespeare's time.

Cymbeline.

The main theme of Cymbeline—Posthumus' wager on the chastity of his wife, Imogen—Shakespeare derived from a story in Boccaccio's Decameron. But he put this Italianate intrigue into a setting that, for his audience, was authentic. Cymbeline, king of Britain, and his two sons, Guiderius and Arviragus, who succeeded him, were, for Shakespeare's audience, historical monarchs. The play is carefully set in the pre-Christian Roman world. The Romans who invade Britain are recognizably derived from the same kind of exploration of the antique world that had produced Julius Caesar, Antony and Cleopatra, and Coriolanus.

Shakespeare shows great dramatic skill in weaving together many different elements of plot, period, and place. The open-air scenes in Wales, Iachimo's concealment in a trunk in Imogen's bedchamber, the supposed deaths of Posthumus and of Imogen disguised as Fidele, the battle between the Britons and Romans, the vision of the eagle-borne Jupiter—all these in preparation for the amazing complications of the final scene of the play, where (it has been calculated) there are 24 distinct "revelations" in 455 lines.

The Winter's Tale.

In The Winter's Tale Shakespeare's audacity had increased. He introduced a similar combination of heterogeneous civilizations. But he also abandoned a unity of development in the story: he made a break of 16 years in the middle of the play, introducing the figure of Time to persuade the audience to accept the rapid shift of

dramatic time. Shakespeare similarly challenged their confidence by the pathos of the deaths of the little boy Mamillius and, seemingly, of his mother Hermione, followed by the repentance of her jealous husband Leontes. He also allows Antigonus, a most attractive character, to be eaten by a bear. Shakespeare clearly intended the audience to become involved only at certain moments of the play, by intensifying particular episodes without allowing emotional commitment to the whole plot. Three times his characters use the phrase "like an old tale," as if they were themselves commenting on its incredibility. What might have been the most moving scene or series of scenes in this group of plays—the revelation of Perdita's true birth—is related only at second hand by a number of anonymous gentlemen. Presumably, Shakespeare did not wish to anticipate or reduce the theatrical effect of the final scene, in which the "statue" of Hermione comes to life. Or perhaps, having already shown a similar scene of recognition of father and long-lost daughter in Pericles, he did not wish to repeat himself.

The Tempest.

The Tempest shows even greater excellence in the variety of its ingredients. There is story enough, including two assassination plots. There is a group of quickly differentiated characters; there is elaborate dancing and singing; there is an inset entertainment, a marriage masque performed by the goddesses Iris, Ceres, and Juno; there is a theatrical "quaint device," the introduction and vanishing of a banquet; there is a tender love affair; there are marvellous comic turns. Yet a mood of seriousness is felt throughout the play; questions about freedom, about the instinct for revenge, and the conflicting claims of generosity are being asked; there is a sense of subtle seriousness when Prospero speaks his cryptic epilogue as an actor appealing for the good opinion of his audience.

Most of the action of the plot has taken place in the past; only the climax

of reconciliation and the events immediately leading up to it are represented. But, although the "unity of time" is almost preserved, the amount of mental progress, the number of mental events, is large. The newcomers to Prospero's island grope their way toward repentance; the Prince finds his way to true love, after his previous tentative explorations; and Miranda awakens to womanhood. Caliban, the subhuman creature, rebels and then comes to learn the error of his ways; Ariel, the supernatural sprite, finds the means of regaining his freedom. Prospero resumes his political authority as duke and pardons all.

The play has a most interesting double focus, geographically speaking. Openly it is a story of Naples and Milan, a world of usurpations, tributes, homages, and political marriages that is familiar in Jacobean tragedy. At the same time the contemporary excitement of the New World permeates the play—a world of Indians and the plantations of the colonies, of the wonders and terrors and credulities of a newly discovered land. A lesser dramatist would surely have set his play far away in the west of the Atlantic to take advantage of this contemporary excitement. Perhaps with a surer theatrical instinct, Shakespeare offered his audience a familiar Italianate fictional world, which then became shot through with glimpses of the New World, too exciting to be fictional.

Henry VIII.

Henry VIII is a play that has offered many difficulties to criticism. It has had a long and interesting stage history, but, from the mid-19th century, judgment has been confused by

doubts about Shakespeare's sole authorship of the play, for many scenes and splendid speeches are written in a style very close to that of John Fletcher (see below Collaborative and attributed plays). The best of recent criticism, however, is inclined to restrict itself to consideration of the play as it stands. Although a story of English history, it differs from the "histories" that Shakespeare had written earlier, during the reign of Queen Elizabeth I. It is more episodic--more of a pageant and a series of loosely connected crises—than a skillfully plotted drama. It has a different sort of unity: three tragic episodes involving the deaths of Buckingham, Wolsey, and Queen Katharine led to the prophecy of a new age. For Anne Boleyn's infant, whose christening closes the play, inspires Thomas Cranmer, archbishop of Canterbury, to a marvelous speech about the glories of her future reign as the first Elizabeth. Thus Henry VIII, in spite of many differences, resembles Shakespeare's other late plays in its emphasis on the way in which past tragic events lead to reconciliation and to hope for the new generation.

Collaborative and attributed plays.

The busy competition of Elizabethan theatre encouraged collaboration between authors and was almost the rule in some companies. Naturally, therefore, scholars have sought "other hands" in Shakespeare's plays, but, following the magisterial arguments of the distinguished scholar Sir Edmund Chambers, critical opinion has held that each play in the Folio edition of 1623 is substantially Shakespeare's. The possibility remains that parts of the earliest plays, especially 1 Henry VI and The Taming of the Shrew, may derive from earlier plays by other hands. Stronger than this, however, are arguments that parts of Henry VIII were written by John Fletcher, who from 1608 onward wrote frequently for the King's Men. Fletcher's name has been
linked with Shakespeare's elsewhere, most notably in the play The Two Noble Kinsmen, published as their joint work in 1634. Internal evidence of style and structure suggests that Shakespeare planned the whole work and wrote Act I; that then a need for haste arose and Fletcher took over responsiblity for Acts II, III and IV, leaving Shakespeare to complete Act V. Some such story could account for a curious lack of cohesion in the writing and also for the closeness of the theme to interests apparent in Shakespeare's latest plays.

In his own lifetime and in later ages, several plays were attributed to Shakespeare (often with no justification at all). In his own handwriting, however, are 14 7 lines of a scene in The Booke of Sir Thomas More, a play written in about 1595 by a group of five authors (probably including Thomas Dekker, Anthony Munday, and Henry Chettle) and then suppressed by the censor. The attempts of Sir Thomas to guell the anti-alien riots are linked in sentiment to Shylock episodes from The Merchant of Venice and echo the plays of the 1590s in imagery and versification. Among the printed texts that have been ascribed to Shakespeare is the anonymous Edward III (1596); the stylistic evidence adduced for his authorship of an episode in which the King woos the Countess of Salisbury might, however, be the work of an imitator. Several plays were added to his works in the third edition of the Folio (1664): Locrine (1595), Sir John Oldcastle (1600), Thomas Lord Cromwell (1602), The London Prodigal (1605), The Puritan (1607), and A Yorkshire Tragedy (1608). None is now considered to be of his authorship. Other plays, too, were printed as Shakespeare's, indicating the extent of his prestige—a brand name that could sell even rotten fish. No other dramatist of his time was so misused.

SHAKESPEARE'S READING

With a few exceptions, Shakespeare did not invent the p^ots of his plays. Sometimes he used old stories (Hamlet, Pericles). Sometimes he worked from the stories of comparatively recent Italian writers, such as Boccaccio—using both well-known stories (Romeo and Juliet, Much Ado About Nothing) and little-known ones (Othello). He used the popular prose fictions of his contemporaries in As You Like It and The Winter's Tale. In writing his historical plays, he drew largely from Plutarch's Lives of the Noble Grecians and Romans for the Roman plays and the chronicles of Edward Hall and Ralph Holinshed for the plays based upon English history. Some plays deal with rather remote and legendary history (King Lear, Cymbelir^, Macbeth)—though it seemed more genuinely historical to Shakespeare's contemporaries than it does today. Earlier dramatists had occasionally used the same material (there were, for example, earlier plays called The Famous Victories of Henry the fifth and King Leir). But, because many plays of Shakespeare's time have been lost, it is impossible to be sure of the relation between an earlier, lost play and Shakespeare's surviving one: in the case of Hamlet it has been plausibly argued that an "old play," known to have existed, was merely an early version of Shakespeare's own.

Shakespeare was probably too busy for prolonged study. He had to read what books he could, when he needed them. His enormous vocabulary could only be derived from a mind of great celerity, responding to the literary as well as the spoken language. It is not known what libraries were available to him. The Huguenot family of Mountjoys, with whom he lodged in London, presumably possessed French books. There was, moreover, a very interesting connection between Shakespeare and the book trade. For there survives the record of apprenticeship of one Richard Field, who published Shakespeare's two poems Venus and Adonis and Lucrece, describing him as the "son of Henry

Field of Stratford-upon-Avon in the County of Warwick, tanner." When Henry Field the tanner died in 1592, John Shakespeare the glover was one of the three appointed to value his goods and chattels. Field's son, bound apprentice in 1579, was probably about the same age as Shakespeare. From 1587 he steadily established himself as a printer of serious literature—notably of Sir Thomas North's translation of Plutarch (1595, reprinted in 1603 and 1610). There is no direct evidence of any close friendship between Field and Shakespeare. But it cannot escape notice that one of the important printer-publishers in London at the time was an exact contemporary of Shakespeare at Stratford, that he can hardly have been other than a schoolfellow, that he was the son of a close associate of John Shakespeare, and that he published Shakespeare's first poems. Clearly, a considerable number of literary contacts were available to Shakespeare, and many books were accessible.

That Shakespeare's plays had "sources" was already apparent in his own time. An interesting contemporary description of a performance is to be found in the diary of a young lawyer of the Middle Temple, John Manningham, who kept a record of his experiences in 1602 and 1603. On February 2, 1602, he wrote:

> At our feast we had a play called Twelfth Night, or What You Will, much like The Comedy of Errors, or Menaechmi in Plautus, but most like and near to that in Italian called Inganni. . . .

The first collection of information about sources of Elizabethan plays was published in the 17th century—Gerard Langbaine's Account of the English Dramatick Poets (1691) briefly indicated where Shakespeare'found materials for some plays. But, during the course of the 17th century, it came to be felt that Shakespeare was an outstandingly "natural" writer, whose intellectual background was of comparatively little significance: "he was naturally learn'd; he needed not the spectacles of books to read nature," said John Dryden in 1668. It was nevertheless obvious that the intellectual quality of Shakespeare's writings was high and revealed a remarkably perceptive mind. The Roman plays, in particular, gaye evidence of careful reconstruction of the ancient world.

The first collection of source materials, arranged so that they could be read and closely compared with Shakespeare's plays, was made by Mrs.
Charlotte Lennox in the 18th century. More complete collections appeared later, notably those of John Payne Collier (Shakespeare's Library, 1843; revised by W. Carew Hazlitt, 1875). These earlier collections have been superseded by one edited by Geoffrey Bullough as Narrative and Dramatic Sources of Shakespeare (7 vol., 1957-72).
It has become steadily more possible to see what was original in Shakespeare's dramatic art. He achieved compression and economy by the exclusion of undramatic material. He developed characters from brief suggestions in his source (Mercutio, Touchstone, Falstaff, Pandarus), and he developed entirely new characters (the Dromio brothers, Beatrice and Benedick, Sir Toby Belch, Malvolio, Paulina, Roderigo, Lear's fool). He rearranged the plot with a view to more effective contrasts of character, climaxes, and conclusions (Macbeth, Othello, The Winter's Tale, As You Like It). A wider philosophical outlook was introduced (Hamlet, Coriolanus, All's Well That Ends Well, Troilus and Cressida). And everywhere an intensification of the dialogue and an altogether higher level of imaginative writing together transformed the older work.
But, quite apart from evidence of the sources of his plays, it is not difficult to get a fair impression of Shakespeare as a reader, feeding his own imagination by a moderate acquaintance with the literary achievements
of other men and of other ages. He quotes his contemporary Christopher Marlowe in As You Like It. He casually refers to the Aethiopica ("Ethiopian History") of Heliodorus (which had been translated by Thomas Underdown in 1569) in Twelfth Night. He read the translation of Ovid's Metamorphoses by Arthur Golding, which went through seven editions between 1567 and 1612. Chapman's vigorous translation of Homer's Iliad impressed him, though he used some of the material rather sardonically in Troilus and Cressida. He derived the ironical account of an ideal republic in The Tempest from one of Montaigne's essays. He read (in part, at least) Samuel Harsnett's Declaration of egregious popish impostors and remembered lively passages from it when he was writing King Lear. The beginning lines of one sonnet (106) indicate that he had read Edmund Spenser's poem The Faerie Queene or comparable romantic literature.
He was acutely aware of the varieties of poetic style that characterized the work of other authors. A brilliant little poem he composed for Prince Hamlet (Act II, scene 2, line 115) shows how ironically he perceived the qualities of poetry in the last years of the 16th century, when poets such as John Donne were writing love poems uniting astronomical and cosmogenic imagery with skepticism and moral paradoxes. The eight-syllable lines in an archaic mode written for the 14th-century poet, John Gower in

Pericles show his reading of that poet's Confessio amantis. The influence of the great figure of Sir Philip Sidney, whose Arcadia was first printed in 1590 and was widely read for generations, is frequently felt in Shakespeare's writings. Finally, the importance of the Bible for Shakespeare's style and range of allusion is not to be underestimated. His works show a pervasive familiarity with the passages appointed to be read in church on each Sunday throughout the year, and a large number of allusions to passages in Ecclesiasticus (Wisdom of Jesus the Son of Sirach) indicates a personal interest in one of the uncanonical books.

SYMPATHETIC EXPLORATION OF THE TEXTS

On opening the works of Shakespeare, a reader can be held by a few lines of verse or a sentence or one complex, glittering, or telling word. Indeed, Shakespeare's supreme mastery of words and images, of sound, rhythm, metre, and texture, as well as the point, neatness, and lyricism of his lines, has enslaved countless people.

The next step in understanding, for most readers, is an appreciation of individual characters. Many of the early books on Shakespeare were about his "characters," and controversy about them still continues. Appreciation of the argument of the plays usually comes on insensibly, for Shakespeare is not a didactic playwright. But most persistent readers gain an increasing sense of a unity of inspiration, of an alert moral judgment and idealistic vision, both in the individual plays and in the works as a *vthole.*

When the plays are seen in performance, they are further revealed in a new, three-dimensional, flesh and blood reality, which can grow in the minds of individual playgoers and readers as they become more experienced in response to the plays' many suggestions.

But, while various skills and learned guidance are needed for a developed understanding of Shakespeare, the directness of his appeal remains—the editors of the First Folio commended the plays to everyone "how odd soever your brains be, or your wisdoms." Perhaps most essentially, the plays will
continually yield their secrets only to imaginative exploration.

CAUSES OF DIFFICULTY

Questions of authorship.

The idea that Shakespeare's plays and poems were not actually written by William Shakespeare of Stratford has been the subject of many books and is widely regarded as at least an interesting possibility. The source of all doubts about the authorship of the plays lies in the disparity between the greatness of Shakespeare's literary achievement and his comparatively humble origin, the supposed inadequacy of his education, and the obscurity of his life. In Shakespeare's writings, people have claimed to discover a familiarity with languages and literature, with such subjects as law, history, politics, and geography, and with the manners and speech of courts, which they regard as inconceivable in a common player, the son of a provincial tradesman. This range of knowledge, it is said, is to be expected at that period only in a man of extensive education, one who was familiar with such royal and noble personages as fiqure largely in Shakespeare's plays. And the dearth of contemporary records has been regarded as incompatible with Shakespeare's eminence and as therefore suggestive of mystery. That none of his manuscripts has survived has been taken as evidence that they were destroyed to conceal the identity of their author.

Linguistic and historical problems.

Since the days of Shakespeare, the English language has changed, and so have audiences, theatres, actors, and customary patterns of thought and feeling. Time has placed an ever-increasing cloud before the mirror he held up to life, and it is here that scholarship can help.

Problems are most obvious in single words. In the 20th century, "presently," for instance, does not mean "immediately," as it usually did for Shakespeare, or "will" mean "lust" or "rage" mean "folly" or "silly" denote "innocence" and "purity." In Shakespeare's day, words sounded different, too, so that "ably" could rhyme with "eye" or "tomb" with "dumb." Syntax was often different, and, far more difficult, to define, so was response to metre and phrase. What sounds formal and stiff to a modern hearer might have sounded fresh and gay to an Elizabethan.

Ideas have changed, too, most obviously political ones. Shakespeare's contemporaries almost unanimously believed in authoritarian monarchy and recognized divine intervention in history. Most of them would have agreed that a man should be burned for ultimate religious heresies. It is the office of linguistic and historical scholarship to aid the understanding of the multitude of factors that have significantly affected the impressions made by Shakespeare's plays.

SHAKESPEARE'S INFLUENCE

Today Shakespeare's plays are performed throughout the world, and all kinds of new, experimental work finds inspiration in them: "... in the second half of the twentieth century in England," wrote the innovative theatre director Peter Brook, "we are faced with the infuriating fact that Shakespeare is still our model."

Shakespeare's influence on English theatre was evident from the start. John Webster, Philip Massinger, and John Ford are among the better known dramatists who borrowed openly from his plays. His influence is evident on Restoration dramatists, especially Thomas Otway, John Dryden, and Wil.i lain Congreve. John Osborne, Harold Pinter, Samuel Beckett, and George Bernard Shaw are among 20th-century writers in whose works Shakespearean echoes are to be found. Many writers have taken over Shakespeare's plots and characters: Shaw rewrote the last act of Cymbeline, Tom Stoppard invented characters to set against parts of Hamlet in Rosencrantz and Guildenstern Are Dead (1968), and Edward Bond used King Lear as the starting point for his own Lear (1971).

Shakespeare has also influenced dramatists and theatre directors ourside his own country. In Germany, English acting troupes were welcomed cany in the 17th century, and the German version of Hamlet, Der bestiafte Brudermord ("Fratricide Punished"), testifes to the immediate influence of that play. His influence on later European dramatists ranges from a running allusion to Hamlet in Anton Chekhov's play The Seagull to imitation and parody of Richard III in Bertolt Brecht's Arturo Ui, adaptation of King John by Max Frisch, and Andrii Gide's translation and simplification of Hamlet.

Shakespeare's influence on actors since his own day has been almost as widespread. Many European and American actors have had their greatest successes in Shakespearean roles. In England very few actors or actresses reach pre-eminence without acting in his plays. Each player has the opportunity to make a part his own. This is not because Shakespeare has created only outlines for others to fill but because he left so many and varied invitations for the actor to call upon his deepest, most personal resources.

Theatre directors and designers after Shakespeare's time, with every technical stage resource at their command, have returned repeatedly to his plays, which give opportunity for spectacle and finesse, ritual and realism, music and controlled quietness. Their intrinsic theatricality, too, has led to adaptations into very different media: into opera (as Verdi's Otello) and ballet (as versions of Romeo and Juliet from several nations); into sound recordings, television programs, and films. Musicals have been made of the comedies (as Kiss Me Kate from The Taming of the Shrew); even a tragedy, Othello, was the inspiration of a "rock" musical in 1971 called Catch My Soul, while Macbeth has yielded a political-satire show called Macbird! (1967).

Shakespeare has Hamlet say that the aim of theatre performance is to "hold the mirror up to nature," and this is what the history of his plays, from their first production to the latest, shows that he has, preeminently, achieved.

Major political writers.

Pope.

Alexander Pope contributed to The Spectator and moved for a time in Addisonian circles; but from about 1711 onward his more influential friendships were with Tory intellectuals. His early verse shows a dazzling precocity, his Essay on Criticism (1711) combining ambition of argument with great stylistic assurance and Windsor-Forest (1713) achieving an ingenious, late Stuart variation on the 17th-century mode of topographical poetry. The mock-heroic Rape of the Lock (final version published in 1714) is an astonishing feat, marrying a rich range of literary allusiveness and a delicately ironic commentary upon the contemporary social world with a potent sense of suppressed energies-threatening to break through the civilized veneer. That he could also write successfully in a more plaintive mode is shown by "Eloisa to Abelard" (1717), which, modeled on Ovid's heroic epistles, enacts with moving force Eloisa's struggle to reconcile grace with nature, virtue with passion. But the prime focus of his labours between 1713 and 1720 was his energetically sustained and scrupulous translation of Homer's Iliad (to be followed by the Odyssey in the mid-1720s). From that decade onward his view of the transformations wrought in Robert Walpole's England by economic individualism and opportunism grew increasingly embittered and despairing. In this he was following a common Tory trend, epitomized most trenchantly by the writings of his friend, the politician Henry St. John, 1st Viscount Bolingbroke. Pope's Essay on Man (1733-34) was a grand systematic attempt to buttress the notion of a God-ordained, perfectly ordered, all-inclusive hierarchy of created things. But his most probing and startling writing of these years comes in the four Moral Essays (1731-355, the series of Horatian imitations, and the final four-book version of The Dunciad (174 3), in which he turns to anatomize with outstanding imaginative resource the moral anarchy and perversion of once-hallowed ideals he sees as typical of the commercial society in which he must perforce live.

Thomson, Prior, and Gay.

James Thomson also sided with the opposition to Walpole, but his poetry sustained a much more optimistic vision. In The Seasons (first published as a complete entity in

1730 but then massively revised and expanded until 1746) Thomson meditated upon, and described with fascinated precision, the phenomena of nature. He brought to the task a vast array of erudition and a delighted absorption in the discoveries of post-civil war, especially Newtonian, science, from whose vocabulary he borrowed freely. The image he developed of man's relationship to, and cultivation of, nature provided a buoyant portrait of the achieved civilization and wealth that ultimately derive from them and that, in his judgment, contemporary England enjoyed. The diction of The Seasons has many Miltonian echoes. In The Castle of Indolence (174 8) Thomson's model is Spenserian, and its wryly developed allegory lauds the virtues of industriousness and mercantile achievement.

A poet who, at his best, chose a less ambitious song to sing is Matthew Prior, a diplomat and politician of some distinction, who essayed graver themes in Solomon on the Vanity of the World (1718), a disquisition on the vanity of human knowledge, but who also wrote some of the mast direct and coolly elegant love poetry of the period. Prior's principal competitor as a writer of light verse was John Gay, whose Trivia: or, the Art of Walking the Streets of London (1716) catalogues the dizzying diversity of urban life through a dexterous burlesque of Virgil's Georgics. His Fables, particularly those in the 1738 collection, contain sharp, subtle writing, and his work for the stage, especially in The What D'Ye Call It (1715), Three Hours After Marriage (1717; written with John Arbuthnot and Pope), and The Beggar's Opera (1728), shows a sustained ability to breed original and vital effects from witty generic cross-fertilization.

Shaftesbury and others.

More consoling doctrine was available in the popular writings of Anthony Ashley Cooper, 3rd earl of Shaftesbury, which were gathered in his Characteristicks of Men, Manners, Opinions, Times (1711). Although Shaftesbury had been tutored by Locke, he dissented from the latter's rejection of innate ideas and posited that man is born with a moral sense that is closely associated with his sense of aesthetic form. The tone of Shaftesbury's essays is characteristically idealistic, benevolent, gently reasonable, and unmistakably aristocratic. His optimism was buffeted by Bernard de Mandeville, whose Fable of the Bees (1714-29), which includes "The Grumbling Hire" (1705), takes a closer look at early capitalist society than Shaftesbury was prepared to do. Mandeville stressed the indispensable role played by the ruthless pursuit of self-interest in securing society's prosperous functioning. He thus favoured an altogether harsher view of man's natural instincts than Shaftesbury did and used his formidable gifts as a controversialist to oppose the various contemporary hypocrisies, philosophical and theological, that sought to deny the truth as he saw it. He was, in his turn, the target of acerbic rebukes by, among others, William Law, John Dennis, and Francis Hutcheson. George Berkeley, who criticized both Mandeville and Shaftesbury, set himself against what he took to be the age's irreligious tendencies and the obscurantist defiance by some of his philosophical forbears of the truths of common sense. His Treatise Concerning the Principles of

Human Knowledge (1710) and Three Dialogues Between Hylas and Philonous (1713) continued the 17th-century debates about the nature of human perception, to which Descartes and Locke had contributed. The extreme lucidity and elegance of his style contrast markedly with the more effortful, but intensely earnest, prose of Joseph Butler's Analogy of Religion (1736), which also seeks to confront contemporary skepticism and ponders scrupulously the bases of man's knowledge of his creator. In a series of works beginning with A Treatise of Human Nature (1739-40), David Hume identified himself as a key spokesman for ironic skepticism and probed uncompromisingly the human mind's propensity to work by sequences of association and juxtaposition rather than by reason. Edmund Burke's Philosophical Enquiry into the Origin of Our Ideas of the Sublime and Beautiful (1757) merged psychological and aesthetic questioning by hypothesizing that the spectator's or reader's delight in the sublime depended upon a sensation of pleasurable pain. An equally bold assumption about human psychology—in this case, that man is an ambitious, socially oriented, product-valuing creature--lies at the heart of Adam Smith's masterpiece of laissez-faire economic theory, An Inquiry into the Nature and Causes of the Wealth of Nations (177 6).

Bennett, (Enoch) Arnold

(b. May 27, 1867, Hanley, Staffordshire, Eng.—d. March 27, 1931, London), British is a novelist, playwright, critic, and essayist whose major works form an important link between the English novel and the mainstream of European realism.

Bennett's father was a self-made man who had managed to qualify as a solicitor: the family atmosphere was one of sturdy respectability and self-improvement. Arnold, the eldest of nine children, was educated at the Middle School, Newcastle-under-Lyme; he then entered his father's office as a clerk. In 1889 he moved to London, still as a solicitor's clerk, but soon gained a footing in literature by writing popular serial fiction and editing a women's magazine. After the publication of his first novel, A Man from the Horth (1898), he became a professional writer, living first in the Bedfordshire countryside, then, following his father's death, moving to Paris in 1903. In 1907 he married a French actress, Marguerite Soulift; they separated in 1921.

Bennett is best known for his highly detailed novels of the "Five Towns"—the Potteries, since amalgamated to form the city of