

UNTUK KALANGAN SENDIRI



HISTORY OF ENGLISH LANGUAGE AND LITERATURE

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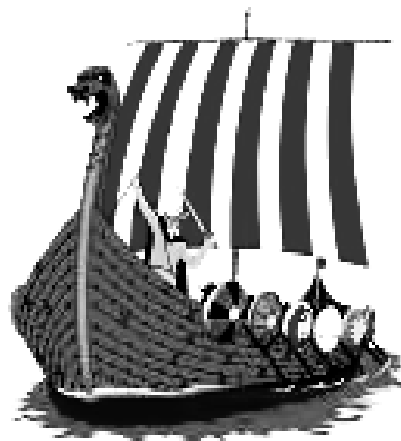
CHAPTER I

THE OLD ENGLISH LITERATURE

This period is also named Anglo Saxon period because until the Anglo Saxons came into existence in British Isles, we cannot really speak of an English period at all. Though the Celts and Romans had occupied the British Isles before the Anglo Saxons' arrival, the two former tribes hardly contributed the development of English Literature. The Celt had no written language, their myths and legends were not recorded for many centuries. The Romans' three hundred year occupation only made slow progress against the forests, swamps and moors. Thus, English literature begins with the first inhabitants after the Romans- the Anglo Saxons.

OLD ENGLISH POETRY

The Anglo Saxons brought from their (Denmark) continent stories which they told stories of personal achievement and endeavor hoped would be imitated. Thus, the first of these people was oral. They preserved the their memories and were passed on to later by word of mouth. This oral literature was in narratives of heroes (an epic), stories of minstrels, pagan charms sung at the harvest riddles recited in the mead hall. Today we can battle poems, some short pieces about several songs like "The Seafarer" filled with English loneliness and restless wandering, and the great epic *Beowulf*. *Beowulf* is the greatest piece of epic coming down from the Anglo Saxons. Referring to the history of Anglo Saxon, it is not strange that Beowulf was not a native of the British Isles. He was supposed to have lived in the southern part of Sweden.



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Beowulf was a Prince at the court of King Hygelac. Rumours had come from the country of the Danes, across the seas, about a wild monster called Grendel, who had terrorized the people. Many of King Hrothgar's brave knights had been killed. It seemed that no one could match the monster's strength. King Hrothgar had built a great hall called Heorot, where he and his knights celebrated their victories in war. Grendel seemed to be annoyed by the feasts, and when night came, and the brave soldier had gone to bed, he broke open the iron doors of the hall, killed several of the warriors and carried their bodies away, back to his home at the bottom of a lake. When Beowulf heard of this terror, he decided to try if he could save the Danes from further destruction.

With fourteen brave warriors he crossed over the land of the Danes, where he was welcomed with great joy and gratitude. The guests were entertained in the great hall Heorot, and late in the night they went to sleep. Beowulf laid down his weapon, because he knew that weapon would be no use against the monster. When all was quiet, the monster came, broke the door open, and seized one of Beowulf's men, tearing him up and swallowing the pieces of the body. Then he approached Beowulf. A terrible fight followed, tables were over turned, benches were broken. The two seemed equally strong, but finally Beowulf proved to be the stronger. The monster found his arm ripped out of his body, and with streaming out of his big wound, he staggered home where he died.

There was great joy among the Danes and their guest. Grendel's arm was hung up above the door as a trophy of Beowulf's victory. The next day the celebration held, lasting until late in the night. Now the Danes slept in hall, because they thought they had nothing to fear now. they were wrong. Grendel's mother to avenge her son. She carried off one of the Danes, who happened to be the King's counsellor. Beowulf went after her, and dived into lake.



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He met the monster in her cave, fought against her, with his sword he could not do any harm to the monster. Then, in the cave, he found another sword, and with it he cut the monster's head and also Grendel's. The monsters' blood was so hot, that it melted Beowulf's magic sword, of which only the hilt remained. After receiving a large reward from the King, Beowulf and his men returned home.

The story of Beowulf is based on a certain historical events which took place in the 6th century. When the poem was composed, cannot be fixed with certainty, but manuscript, which still exist and is kept in the British Museum, London, dates from the late 10th century. The existing manuscript of a later date is no doubt a copy of an earlier one. Scholars have found enough evidence in the poem itself to determine that it was probably composed by a single gifted poet sometime during the seventh or eighth century. The author was perhaps a Christianized West Saxon who drew his story from old pagan legends brought over from the continent; or perhaps monks substituted Christian references for pagan ones when they copied the manuscript. This explains the fact that the poem includes both heathen and Christian elements.

Here are two stanzas of the epic, translated by J Duncan Spaeth.

The demon grim was Grendel called,
Marsh stalker huge, the moors he roomed.
The joyless creature had kept long time
The lonely fen, the lairs of monsters

Cast out from men, an exile accurst.
The killing of Abel, brother of Cain
Was justly avenged by the Judge Eternal

When night had fallen, the fiend crept near
To the lofty hall, to learn how the Danes
In Heorot fared, when the feasting was done.
The atheling all within he saw
Asleep after revel, not recking of danger,
And free from care. The fiend occurst,
Grim and greedy, his grip made ready;
Snatched in their sleep, with savage fury,
Thirty warriors; away he sprang
Proud of his prey, to repair to his home,
His blood-dripping booty to bring to his lair.
At early dawn, when daybreak came
The vengeance of Grendel was revealed to all;
Their wails after wassail were widely heard,
Their morning woe. The mighty ruler,
The atheling brave, sat bowed with grief.

Other old English poems include :

1. *Widsith*

Widsith was a wandering poet, a minstrel, who might have lived in the 7th century. In his poem he tells about his travels. We learn how the minstrel made his living by telling stories at homes of great men.

2. *Deor's lament, Complaint of Deor*

This also tells us about the minstrel's life, but the picture is not quite pleasant. It stresses the unhappy fate of a minstrel who has fallen out of his chief's favour, and is replaced by another.

3. *The Seafarer*

This poem tells the miseries and attractiveness of life at sea. It may be called the ancestor of the many poems about the sea in English literature. Though it was written by unknown author in the 5th or 6th century, its powerful description, metrical charm and flowing alliteration please a modern reader.

The three poems belonged to a period when Christianity has not yet been widely accepted by the people. Most of them were still pagans or heathens. But some passages contain Christian elements, perhaps a later poet probably a monk, has such Christian ideas in the old poems. Fully Christian poetry was written by Caedmon (7th century) and Cynewulf (8th century).

Caedmon was an educated herdsman in the monastery of Whitby, who was inspired receiving the power of song. Even though he had never read the Bible, he was suddenly able to recite songs or poems from the Holy Book. The Holy Book, at that time, not yet been translated into the vernacular, and it was written in prose. It was indeed something of a wonder, that the unlettered man could transfer parts of the Bible into beautiful Old English poetry.

Cynewulf wrote didactic poem about Christ's birth and Christ's Ascension. Another poem, of his tells about "Doomsday"

From the poems produced in the Old English period, there are at least three characteristics of Old English verse:

1. Each line has 4 principle beats and some of the 4 beats alliterate- that is begin with the same sound
2. Each line is divided into two parts by pause
3. The verse is not rhymed

OLD ENGLISH PROSE

The first great writer in English prose was Alfred, or King Alfred the Great of Wessex (848-901). He is remembered for his *Anglo Saxon Chronicle*, a book on the history of the Anglo Saxon Kings. He did not write the Chronicle himself, but he inspired others to write it. It relates events from the beginning of the Christian era up to around 1150. Alfred wrote such educational work. He translated many Latin works into English, e.g. Orosius's *Universal History and Geography*. He had also a translation made of Bede's *Ecclesiastical History of the English People*. Bede was a monk and he wrote almost exclusively in Latin. His works covered the whole field of human knowledge in his life-time. The *Ecclesiastical History* was his greatest achievement.

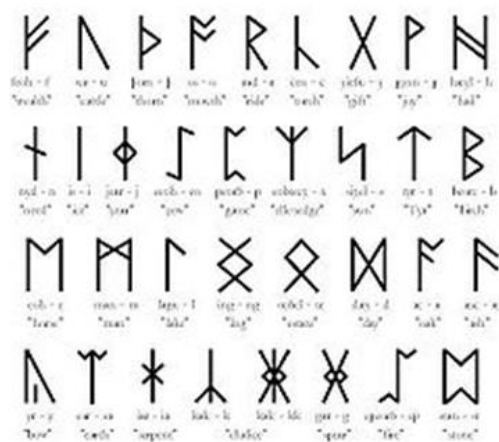
THE GROWTH OF ENGLISH LANGUAGE

Language is a conventional, arbitrary system of sounds used for communication in a human linguistic community. It is passed down from one generation to the next. It is the nature of language to change. Today more people speak English than any other language in the world. English, however, which had its beginning more than fifteen hundred years ago, has gradually

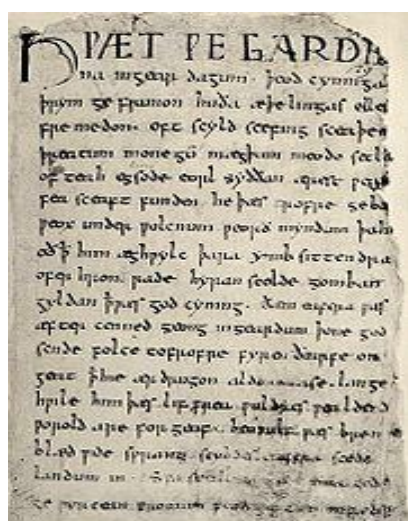
changed. The English we use today no more resembles its original form than a grown man resembles the baby he once was.

Old English (Anglo-Saxon) is an early form of the English language spoken and written in England and Scotland between the mid-5th century and the mid-12th century. It is a West Germanic language that originated from the Anglo-Frisian and Lower Saxon dialects brought to Britain by Germanic settlers and Roman auxiliary troops from various parts of what is now northwest Germany and the Northern Netherlands. The runic alphabet used to write Old English before the introduction of the Latin alphabet

Runic alphabets



A page of Old English in the early runic alphabet would be a complete mystery to us. Later forms of writing, like that in the sample from Beowulf manuscript reproduced below, still look much like a foreign alphabet.



Old English (Printed in the modern alphabet)

Hie dygel lond

Warigeath, wulf-hleotu, windige naessas,

Frecne fen-gelad, thaer fyr-gen-stream

Under naessa genipu, nither gewiteth

Flod under foldan

Even printing it in our present alphabet would not clarify its meaning. But scholars, by long study of language forms and histories, have been able to translate the Old English writings so that it is recognized the actual roots of present English in those strange-looking manuscripts.

While many other languages have contributed extensively to present-day English, the basic words are derived chiefly from the speech of the Anglo- Saxons. An interesting study has shown that of the one thousand words that recur most frequently in English speaking and writing, 61.7 per cent come from Old English, 30.9 per cent come from French, 2.9 per cent come from Latin, and the small residue comes from various North Germanic tongues.

It is not only in vocabulary that this kinship with Old English is shown, but also in the very structure of sentences. Old English was originally more highly inflected than modern English is, for there was always a tendency in England to simplify grammar, to shorten words, and to drop forms that seemed unnecessary.

	Old English	Middle English	Modern English
Singular	(1) haefde	(1)hadde	(1)had
	(2) haefdest	(2)haddest	(2)had
	(3) haefde	(3)had	(3)had

Some of the irregular forms of present English, such as the plural *en* in *oxen* and *children*, are the survivals from the Old English inflection.

Contributions from other languages were few during the Anglo Saxon period. They came chiefly from two sources. The Danes supplied many words , especially sea terms and place names. Many towns in the east of England still end in *by* (Danish for *town*). Other words are *skin*, *fellow*, *happy*, *ugly*, and *knife*.

The second foreign influence, that of Latin, introduced many church terms. The widespread adoption of Latin words came during later periods. Perhaps the most significant

change in these early centuries was the gradual substitution of the Latin alphabet for the crude Germanic runes.

Task 1.

Answer the following questions

1. What is the oldest type of English literature? Written or oral?
2. What do the verses usually tell about?
3. What is the greatest epic in the Old English period? What can you tell about Anglo Saxon life from it?
4. Mention two poems telling about wandering poets
5. What is the old poem telling about the miseries and attractiveness of life at sea?
6. What are the three characteristics of old English poetry?
7. What are the names of two poets who wrote fully Christian poetry?
8. Who was the first great writer in English prose?
9. What is a book on the history of the Anglo Saxon Kings called?
10. Mention two translation works of King Alfred

Task 2

Answer the following questions

1. What alphabet did the old English language use?
2. From what speech are the basic words of present-day English chiefly derived?
3. Was Old English originally more highly inflected or less highly inflected than modern English?
4. Give two examples of inflection that are the survivals from Old English
5. Where did the main contribution of other languages during Anglo Saxon came from?

Task 3

Discuss the following questions with your group

1. After reading the synopsis or watching the movie *Beowulf*, do you think that such monstrous creatures as Grendel or such supermen as Beowulf really existed? If not, how do you explain the frequent appearance of such beings in early literature including in early Indonesian one?
2. If possible, can you give examples of such exaggerated characters in modern literature. What purpose do they serve?

CHAPTER II

MEDIEVAL PERIOD OF ENGLISH LITERATURE

(1066-1485)

The Medieval period was a period of the growing of national consciousness of English people. The English people started to feel they became a nation with a national ideal, a national character, and of course a national language. At that period of time the Saxons mingled with the Norman-French to form a new England. Each group of people made distinctive contributions to create the new race of Englishmen. The Celt of Ireland and Scotland, together with Welsh, had strong emotion and vivid imagination. The Angels and Saxons and Danes exemplified courage, endurance, and pleasure in physical action. The Normans had learned to think logically and to organize complete systems, whether in politics, religion and social life.

Along with the establishment of feudalism which created the gap between the wealthy upper class (most of the Normans were the land holders) and the poor lower class (Anglo-Saxon were the laborers), strong religious enthusiasm was growing among the society as easily recognized in the Crusade. Crusade was understood as great international expeditions to recapture Jerusalem and the Holy land from Moslems.

The other traits of that era were chivalry and guild system. Chivalry was the social code practiced by the nobility which took the behavior of the knight. Chivalry prescribed the training for a young nobleman first as a page, than as a squire, and finally as a knight. Such a system yielded romances of chivalry. In trades, the guild system became the idea of trade union. A guild in some ways worked to guarantee a good product, to protect its member and to set wages and prices.

In general, this period of time was marked by the growing consciousness of man's liberty and dignity, which reached its peak during the coming Renaissance period. Thus, it can be said that this period prepares the coming of renaissance.

The development of English language and Literature in this period could not be neglected. In terms of the language, the Norman Conquest in 1066 which created a land of three tongues in England, had become the first momentum of the coming English language. The conquered English spoke Old English, the Normans spoke French and the churchmen used Latin. However, all people from different classes had to communicate with one another with an old English basis enriched by French and Latin words. Gradually, this hybrid language gained standing. In 1362, Parliament was for the first time opened by a speech in English rather than in French. Both Chaucer and Wycliff, important figures at that time, had a major role in standardizing the English dialect into the midland one through the help of the printing press in 1476. Some derivations of Anglo-Saxon, French and Latins were listed below.

Of Anglo-Saxon derivation: *man, woman, child, house, home, horse, dog, cow, king, sheriff, outlaw, arrow.*

Of French derivation: *chivalry, armor, homage, nobility, government, mansion, madam, tournament, royalty, banquet.*

Of Latin derivation: *cathedral, chaplain, miracle, apostle, saint, salvation, sacrament.*

Meanwhile, medieval literature presented a bright panorama of the period. Literary output was tremendous. Early in the period it was chiefly anonymous but later for great figures emerged. They were William Langland, John Wyclif, Sir Thomas Malory, Geoffrey Chaucer,

1. William Langland

He was the writer of *Pier Plowman*, an allegory which is presented in the form of vision. In this work, the writer tells how he lies down on the Malvern Hills on May morning. He falls asleep, and in his sleep a vision comes to him. He sees a large crowd of people of all trades and professions: friars, beggars, hermits and nuns, cooks and inn keepers. He also sees a high tower (truth) and a deep dungeon (wrong). Here, Langland wrote a long poem in the metrical style of Old English poetry (consisting of alliterate lines with regularly accented syllables) picturing the social injustices of his time.

2. John Wycliff

He was a scholar and preacher who translated the bible from Latin into English so that the common folk could read bible for themselves. Contrary to the opinion of the church, he preached that everyman had the right to study the bible himself. In literature, Wycliff is remembered for his translation of the Bible. The translation was copied all over England, and it had its share in the forming of standard English to replace the various dialects.

3. Geoffrey Chaucer (1340-1400)

Because of his importance in English literature, some historians call the period from 1350 to 1400 the age of Chaucer. He is often called "**the Father of English literature**", and to him, goes the honour of being the first great English humorist and realist. He was born into the a well-to-do wine merchant of London who was able to place his son when a mere lad in a noble household as a page. He later became a court favourite and married one of the ladies in waiting to the queen. Chaucer served his country and his king loyally as a soldier, courtier, diplomat, civil administrator and translator of books into English language.

As a poet, Chaucer gave contributions to English literature by introducing some certain metres, namely the iambic pentameter used in rhyming couplet (heroic couplet), the rhyme royal (7 line stanza with the heroic couplet) and the octosyllabic

couplet (8 syllable lines with four accents). Typically, Chaucer's career as a poet is divided into three periods:

1. The first Period (1359-1372), the period of French influence. As a young man, Chaucer went with the King on one of the many expeditions of the Hundred Year War in France. Here, he got to know French culture, customs and literature. When he was back to England, he wrote translations of French works e.g. *the Romaunt of the Rose*, an allegory of the course of love.
2. The Second Period (1372-1386), the period of Italian influence. Chaucer had been in Italy on some diplomatic missions for the King. In this country he learned about Italian Art, culture and literature. One of his writings is *Troilus and Criseyde*, on which Shakespeare based his *Troilus and Cressida*. All of Chaucer's works in this period got the influence of Italian masters such as Dante.
3. The third period (1386-1400), the period of English, in which he freed himself from foreign influence and produced an independent English form and style. This is period of his maturity in which he produced his masterpiece *Canterbury Tales*

Chaucer's *Canterbury Tales* is a collection of some 70 narrative poems varying in length and subject. It gives us a realistic picture of contemporary English life, the people, and their activities, bad ones as well as the good ones. The whole thin is rich in humour although criticism are addressed to various characters, especially member of clergy who neglect their duties for worldly pleasures and interest.

The Plan of the Canterbury Tales

Some thirty people came together at the Tabard Inn of Southwar, London to make a pilgrimate to the shrine of St. Thomas Beckett at Canterbury. In order make the 40 mile-long trip pleasant and less tiring, they decided that each member of the party should tell two stories on the way out to Canterbury, and another two on the way home. Thus in all, there would be 120 stories. But, the book contains only 28 stories because he died before the work was completed.

The party included people of all walk of life, men as well as women. To note a few, they are: the knight,, the squire, the yeomen, the nun, the prioress, the priests, the monk, the carpenter, the shipman, the wife of Bath, and the ploughman. All these characters are described in the prologue. The prologue is the first realistic description of society in the Middle Age literature.

Task 1 Answer the Following Questions

1. What is your understanding about guild system?

2. How does Langland's *Pier Plowman* describe about social injustice in Medieval Period?
3. Why is John Wycliff considered as one of the important figures in the establishment of standardized English?
4. How can you explain the influence of chivalry code of conduct toward the development of literary works in Medieval Period?
5. Would you mention a contribution given by Chaucer within the realm of English poetry development?

Task 2 Match of the Words in the Left Column with Words in the Right Column

a. Miracle, sacrament, saint, apostle and so on	1. Feudalism
b. <i>Romaunt of the Rose</i> and <i>Troilus and Criseyde</i>	2. Derivation words
c. Bible translation into English	3. Geoffrey Chaucer
d. Crusade War	4. Rigorous religious enthusiasm
e. King and Noblemen as the landlords	5. John Wycliff

Task 3 Discuss the Statements Below

1. Chaucer is acclaimed for his realistic portrayal of people in his own times. Mention and explain the characteristics of common folks as presented in his masterpiece *Canterbury Tales*.
2. Find passages from *Canterbury Tales* that reveal Chaucer's appreciation of loyalty and honesty of people.
3. Chaucer is a great satirist. Determine some satires from the *Canterbury Tales* and explain who or what the satires are meant to.
4. One of the important literary figure in the Medieval period is Sir Thomas Malory, read and discuss the important aspects can be found in his work entitled *King Arthur*.

CHAPTER III

THE ELIZABETHAN AGE

(1500-1600)

No age in England was more vigorous and colourful than the Elizabethan. Queen Elizabeth was the last and the greatest of the Tudor rulers. She was a dominating and wise woman. She restored English pride and position by extending the boundaries of the known physical world. The spirit of renaissance marked nearly all aspects of life during the Elizabethan's reign. In literary world, the new learning was the inspiration of great prose, poetry, and drama. Many of literary works showed that the Elizabethans were fascinated by ideals. They wanted to know how to be the perfect courtier, or gentleman, or governor.

Just as it is said that the Elizabethan Age marked the flowering of English literature, so too it could be seen a parallel flowering of the English language. When the Elizabethans could not find the words they wanted in an existing words, they coined new ones. They love extravagant expressions, elaborate figure of speech and frequent allusions to classical mythology. Many of new words or phrases were invented by writers, such as them which were coined by Shakespeare; *laugh myself to death, brave new world, thereby hangs a tale, more in sorrow than in anger, the milk of human kindness, brevity is the soul of wit*, and so on. Like dress, language is subject to change of fashion. A great style-setter of Elizabethan days was a book by John Lyly called *Euphues*, which was intended to teach elegance of deportment and conversation to young courtiers. In language it was as full of frills as one of Queen Elizabeth's costume. From the title of this book came the term euphuism applied later to any highly mannered writing.

Greek was running a close to second in this era and derivatives from Greek were appearing more and more, like criticism, rhetoric, philosophy and many others. In fact most English words that begin with *rh* or that contain the roots *philo* (love), *tele* (far), *phon* (sound) to mention only a few came from Greek sources. Other languages that were drawn into English stream were Spanish and American Indian.

1. Edmund Spenser

The greatest poet after Chaucer, and before Shakespeare, was Edmund Spenser (1552-1599), who received much encouragement and inspiration from Sir Philip Sidney. Spenser's chief works are the *Shepherd's Calendar* (1579) and the *Faerie Queen* (1590). Because he had an astonishing control of the poet's craft and great creative imagination, Edmund Spenser is often called "The poet's poet". He created a dream of world in which his knights move as symbols of noble ideals.

Spenser, the son of a London cloth-maker, attended school on a scholarship set up for poor boys. While still a student, he became adept at translating and introducing classical meters into English poetry. Shortly after taking degrees from Cambridge University, he published *The Shepherd's Calendar*. It is a collection of twelve pastoral poem, one for each month of the year, suggestive of the atmosphere and mood of the particular season.

Encouraged by Sir Walter Raleigh, a court favorite, Spenser next wrote his greatest work, *The Faerie Queene*. The title was so obviously referred to Queen Elizabeth that the flattered patron a generous pension for the poet. *The Faerie Queene* is the longest poem in the English language. It is a long allegorical epic, written in nine line stanzas, the so-called Spenserian stanzas. There are six books, although Spenser's original plan was to write 12 books. The plan of the book is as follows:

At the Court of Queen Gloriana of Faerieland, a 12-day festival is being held. On each day a distressed visitor comes and asks for help against some enemies, which may be a giant, a dragon or some other fierce monsters. A knight will then volunteer to undertake the dangerous mission of fighting the monster. The task is assigned by the Queen. The journeys and adventures of the knight are told in the several books. In the first book we have the red Cross Knight, representing Holiness, who rescues the Lady Una, representing Religion. Their struggle symbolizes the struggle between virtue and faith on the one hand and sin and heresy on the other. In the other books we have other knights, engaged in other adventure, each with different meaning. The Faerie Queene is an allegory, therefore we have characters representing friendship, justice, chastity, courtesy, temperance, and so on. The allegory is sometimes confusing, because one person may represent an abstract idea or a real person. For example, the Faerie Queen herself may stand for the Glory of God, and also for Queen Elizabeth. The Red Cross knight may also stand for Sir Philip Sidney, Spenser's patron, the model English gentlemen. Una can be religion in general, or the Protestant Church in particular.

The Poetical Form

The Spenserian stanza is considered to be one of the most beautiful poetical forms in English Literature. It consists of 9 lines, 8 iambic pentameter and one iambic hexameter (which is called an Alexandrine). The rhyme is ababbcbcc. As there is no variation at all from this pattern, to the modern taste, reading the entire book is rather tedious, because of its monotony. Another criticism is directed against the confused allegory which makes the understanding difficult. Also the movement is slow, there is still dramatic interest, and practically no humour.

Chaucer and Spenser are often compared with each other, although their writings have almost nothing in common. Here are some different important traits of Chaucer's and Spenser's works.

Chaucer :

1. a poet and a busy man of affairs, but his view of life is that of a man of affairs.

2. realistic, true of life
3. interested in modern (contemporary) life
4. great sense of humour, to amuse his readers and himself
5. variety of subject, not tedious.
5. variety of forms and matter

Spenser :

1. a poet and a busy man of affairs, but his view of life a poet
2. idealistic, romantic, not realistic
3. interested in medieval themes and ideals
4. No humour, aim is to idealize heroes, to teach moral and virtue
5. lack of variety, both in form and subject matter

2. William Shakespeare

William Shakespeare is the greatest poet and dramatist England has ever known. He was born in Stratford on Avon, a village about 60 miles West of London, in 1564. His education was not very high. He only attended the village grammar school, but it seems that his lack of formal education did not prevent him from rising to the greatest heights in his career. He certainly had the capacity and intelligence to read the work of the great masters of the past, which can be seen from his wide variety of topics in his plays. His knowledge of human life and human interests is also remarkable. His characters are drawn from almost any conceivable trade and profession, rank and status.

Shakespeare was married to a woman who was several years older than he was. He had three children, two of which were twins. Soon after the birth of these twins he left his family and hometown, for no known reason, and settled in London. Here he got himself attached to a play-house and naturally enough, to the players' company who were performing at that house. So he learned the business of acting as well as running a theatre. He played an active part in the plays, played minor roles at first, but his interest was more and more directed to the revision or re-writing of the old plays. Meanwhile, he also tried to write new plays based on stories which had long existed, or which he found in books. A lot of his plays were based on Plutarch's plays knowledge is so remarkably deep as well as extensive, that some people don't believe him to be the writer of the plays attributes to him, since he was only a man of little education. These people put forward a theory saying that it was Francis Bacon (1561-1626), the great Elizabethan philosopher, who wrote Shakespeare's plays. This so-called Baconian theory, however, has not got much support. The whole world still considers Shakespeare as the master whose creative powers produced the great immortal plays.

Shakespeare, though he lived in the Elizabethan Age and wrote for the Elizabethan people, has never lost the admiration of succeeding ages, and his popularity is not limited by the national boundaries of England, but has spread throughout the whole world.

Shakespeare has dramatic instinct, a deep knowledge of human nature, a great sense of humor, a vivid imagination and poetic talents, unequalled by any other poet-dramatist, living or dead. His works include 37 plays, a few narrative poems and some one hundred- fifty sonnets. His plays can be divided into:

1. Comedies : *A Midsummer Night's Dream*

The Merchant of Venice

As You Like It

The Tempest

2. Tragedies : *Romeo and Juliet*

King Lear

Macbeth

Hamlet

Julius Caesar

Othello

3. Histories : *Richard II*

Henry IV

Henry V

Shakespeare's technique

Shakespeare did not care about the classic ideals or the classic rules in his plays. In his tragedies there are here and there comic scenes, meant as relief for the tension during the heavy gloom of tragedy (such relief is called comic relief, which we find with the appearance of fools, or comic servants). He kept the five acts of the classics, and constructed his plays with great care so that the climax usually takes place in the middle of Act III. But Shakespeare disregarded the three unities of time, place and action. His scenes move from one place to another regardless the distance and time. In the *Merchant of Venice* there are subplots, like in *King Lear*, in *Midsummer Night's Dream*, and other plays. Shakespeare uses blank verse and the iambic pentameter to their best advantage. Scenes of emotion are depicted by the highest kind of poetry, whereas dialogues of the lower characters are usually in prose.

Shakespeare's career as a dramatist is often divided into four stages:

1. The period of Early Experimentation (1590-1595)

The poet is still learning his trade. This is a period of re-writing or revision of old plays.

2. The period of Growth and Development

The Merchant of Venice, *A Midsummer Night's Dream*, and *Romeo and Juliet* are the products of this period.

3. The Period of Gloom and Depression

Shakespeare seems to experience some kind of disappointment or unhappiness in his private life. Somehow or other, this experience is reflected in his great tragedies, products of this period. E.g. *Hamlet*, *King Lear* etc.

4. The period of restored serenity or calm.

This is the period when the poet takes leave of his career, puts down his pen and prepares for retirement. The plays which are suggestive of this idea are *The Tempest*.

Shakespeare's concept of tragedy is that the hero should be a man of exalted position so that his fortune and misfortune have great influence on the lives of the ordinary people, or of the nation, e.g. *Hamlet*, *Othello*, *King Lear*, etc. Further, the hero should be essentially a virtuous man, who has a flaw in his character, his tragic flaw, which is the cause of his fall, his tragedy. So, the tragedy is caused by character, something internal not external event. In all his plays, whether tragedy, comedy or history, Shakespeare's chief interest lies in Character description. Historical events are only used as background, and often these events are not accurate history. Great characters in the plays, such as *Richard II*, *Henry IV*, *Henry V* are not necessarily great in history.

Shakespeare's play in the development of the English language cannot be underestimated. Besides the Bible, his works are the most widely read by the English people. In this way, Shakespeare helped to form and preserve some sort of standard English.

3. Ben Jonson (1573-1637)

Ben Jonson's father was an educated gentleman, but he died just before his son's birth. His widowed-mother then married a bricklayer, so Ben Jonson came to learn the bricklayer's trade. He also studied at Cambridge for a while, but left without taking a degree. He became a soldier and fought with the English army in the Netherlands. He was a man of a strong temperament. He seemed to be fond of quarreling. He held literary opinions different from those of his contemporaries. But, undoubtedly, he was the strongest literary figure of the time.

He fought against the romantic tendency of the age (Shakespeare and others) and tried to restore the classic standards. Thus he observed the unities of time, place, and action. His dramas are carefully constructed; comedy and tragedy are kept apart. Ben Jonson is realistic in his description of men and women, and this easily leads to satire. He is best-known for his comedies, but he also writes some tragedies and poems.

Everyman in His Humour.

A humour, in Ben Jonson's age meant some characteristics whim or quality of a person, or of society. Jonson exaggerates a prominent humour, just as a cartoonist (or caricaturist) enlarges the most characteristic feature of a face. Charles Dickens does the same in his novels (19th century). In *Everyman in His Humour*, Jonson satirizes the humour of the city. In other books he ridicules the humour of the court and the poets of the age.

Volpone (1606) or The Fox, The Alchemist and The Silent Woman

These are three of his best comedies.

Volpone is a lover of money, he likes to hoard money for his own sake. Every morning after waking up he admires his treasures: money, gold plates, jewels etc. His method of getting money is to play upon the avarice of men. He pretends to be very ill and employs his servant Mosea to circulate the news that he is near death. In this way, he draws gifts from people who wish to be his heirs. In the end the truth is discovered, and *Volpone* and *Mosea* get punished.

In *the Alchemist*, Jonson satirizes quackery, e.g. medical practice without proper scientific training, for example the cure of a disease by means of the so-called Philosopher's stone. There is a quack and his wife who form a plot to raise for financing the discovery of such a stone. As can be expected, the deception is finally revealed.

The Silent Woman, is the story of a man who has a hatred of noise. Morose, the chief character, who is a rich bachelor, plans to disinherit his nephew by getting married. But for a wife he wants a "silent woman". His barber (who is secretly in league with his nephew) offers to help him and brings him the tight type of woman. Morose is delighted and marries the woman, whose name is *Epicene*. But soon after the wedding, *Epicene* turns out to be very noisy and to like noise. She arranges a party with drums, trumpets etc. Morose gets angry, and wants to get rid of her. His nephew is willing to help him if he gets an allowance of 500 pounds a year. Morose agrees, and his nephew pulls off *Epicene's* wig, and reveals her as a boy in disguise.

4. Major Dramatists after Shakespeare

After Shakespeare, there was really no one great enough to fill his place. Ben Jonson was indeed a commanding figure in literature, but as an artist, he was far below his great predecessor. It was thus inevitable that drama began to decline. The age did undergo certain changes. The glory of Queen Elizabeth's reign had passed. The spirit of the nation was divided. The monarch on the throne, King James I of Scotland, who had been chosen by Elizabeth to succeed her, lacked the tact and wisdom to maintain the patriotism and unity of the English people. There was a change of spirit and outlook.

In the preceding age, the English people went to the theatre to be entertained and to be informed as well. Besides getting amused, they wanted to learn about the meaning of life, the eternal struggle between good and evil, about the human passion etc. But, now it was different. Many people went to the stage not to be healthily entertained, not to be informed, but simply because they had nothing else to do. They just wanted amusement. The authors knew the public spirit, and wrote sensational plays, tragedies of blood and thunder, with evil and immorality in the scene. Thus, it was not surprising that the quality of the play declined, and in 1642 (under the Puritan influence), the theatres were closed.

- 1) **Beaumont and Fletcher** wrote most of their plays in collaboration. One of their best tragedies is *The Maid's Tragedies*, and their best comedy in the *Knight of the Burning Postle*.
- 2) **John Webster** wrote so-called "Blood-and-Thunder plays", with plenty of horror and violence, vice and dishonour on the stage. He plays his scenes in Renaissance Italy where immortality, murder and violence were very common. One of his most successful tragedies is *The Duchess of Malfi* (1623)
- 3) **Thomas Dekker** wrote very pleasant comedies. *The Shoemaker's holiday*, a humorous play about plain working people, gives audience some insight into the business of a shoemaker's guild, and also a glimpse at the democracy of the government system.

Task 1 Answer the Following Questions

1. What do you know about Euphues?
2. Would you mention three differences of Chaucer's and Spencer's works?
3. How can you explain about the genre of tragedy in the development of Shakespeare's play?
4. How can you explain Jonson's opinion dealing with the style of literature he followed?
5. Why was drama considered as in declining period after Shakespeare's time?

Task 2 Find the Meanings of the Words/Phrase Listed in the Left Coloumn

<i>As You Like It</i> and <i>The Merchant of Venice</i>	
Blood-and-Thunder plays	
<i>Volpone</i> and <i>The Alchemist</i>	
Allegory	
Period of Gloom and Depression	

Task 3 Discuss the Problems Below

Find and read a Shakespeare play and give comments to the following points of discussion.

1. What do you think about the language used in the play?

2. Find at least five sentences picturing the use of figure of speech in the play you have read and determine what kind of figure of speech they are.

CHAPTER IV

THE PURITAN AGE

(1600- 1660)

Contrasted with Queen Elizabeth's reign, when feelings of nationality and patriotism prevailed, the seventeenth century was a period of turmoil. In this turbulent era, men held partisan views that gave rise to open conflicts in politics, religion and literature. This period is usually referred to as the Puritan period. The Puritans were the protestants who refused to conform to the Anglican Church, which was established by Queen Elizabeth early in her reign to put an end to the religious conflict during the Reformation, conflicts between the Catholics and the Protestants. The puritans were sometimes also called non-conformists (because they did not conform) or dissenters (because they dissented from or differed from the official Anglican Church).

Even though later the political troubles were settled, the people were in fact, still divided. There were still many people who were loyal to the King in exile. They were called Royalists, and were considered as potential enemies of the state. There was no longer a unity of spirit and loyalty like in the time of Queen Elizabeth. There was no longer the happy and cheerful atmosphere of "Merry England". It was a period of serious devotion, hard work and religious zeal. Puritanism meant the observance strict religious rules and morals. Life was stern. Pleasure was forbidden, such as dancing round the May-Pole and horse-racing. Theatres had been closed since 1642.

The period was one of confusion, which also reflected in the literature of the age. There are at least three characteristics of literature in this period. First, it is divided in theme and spirit. There are metaphysical, cavalier and puritan poems. Second, it is gloomy, pessimistic, and serious. Third, it appeals to the intellect, not to the imagination.

1. The Metaphysical Poets

This name was first used by Dr. Johnson (1709-1748) to refer to certain minor poets of the puritan period because of the fantastic form of their poetry. They use far-fetched, unconventional metaphors, strange conceits and use them consistently throughout a particular poem from beginning to end. They bring together dissimilar images and try to discover some relationship between them, even though they are apparently unlike, e.g. love and a pair of compasses. Such metaphors, because they are difficult to grasp, are called metaphysical conceits.

However, it should be understood that the poems do not bear any metaphysical philosophy at all. For an example, we can take John Donne's "A Valediction Forbidding Mourning". The following lines express the idea that there is no separation or farewell between two lovers, if one of them is going away.

Our two souls therefore, which are one
Though I must go, endure not yet
A breach, but an expansion
Like gold to airy thinnest beat.

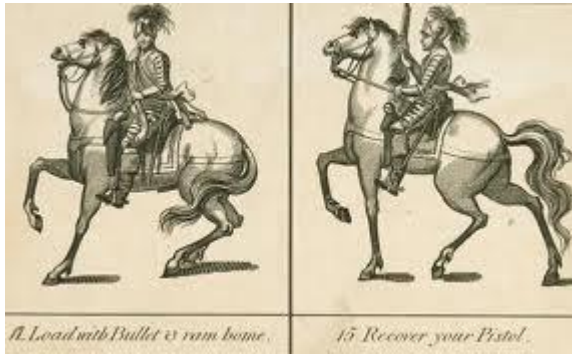
If they be two, thy are to so
As stiff twin compasses are to,
Thy soul the fixed foot, makes no show
To move, but doth, if th'other do.

And though it in the centre sit
Yet when the other far doth roam
It lean, and hearkens after it,
And grows erect a that comes home

Such wilt thou be to me, who must'
Like th'other foot, obliquely run:
Thy firmness makes my circles just,
And makes me end, where I begun.

John himself is more praised today than he was in any previous time. He is considered by some modern critics one of the great poets in English, although others complain that he twists both language and thought to an extreme. John Donne, was a non conformist in literature. While the Elizabethans wrote of faithfulness in love, he praised inconstancy, while they celebrated beauty in life, Donne explored the dark path of the mind.; while they depended on a fairly regular rhythm in verse, he varied lines, meter, and accent whenever he felt it necessary.

2. The Cavalier Poets



The lighter side of literature and life in the seventeenth century is reflected in the lyrics of the Cavalier poets. The cavaliers, or Royalists, the loyal followers of King Charles I, had another kind of spirit. They loved life and its pleasures, and cared little about religious devotion. They sang of youth, love, happiness and of beauty found in transient things; they take life as they find it-often with a mocking

spirit. This attitude toward life can be compared to the attitude of Renaissance Italy with the motto "Carpe Diem" or "Catch the Day", which practically means "make pleasure while you are still alive, tomorrow you may be dead". Their poems are lyrics, which of course express their love of life. Here are some cavalier poets:

1. Robert Herrick (1591-1634).

He was probably the greatest of the cavalier poets. He wrote more than fourteen hundred poems that reflect his sunny disposition, his gaiety of manner, and also his often cynical view of the world. Herrick loved people. As one of the company of wits and poets who called themselves "Son of Ben", he spent carefree years in London. Then he took religious orders and became a vicar in Devonshire, where he found new enjoyment in the country festivals, feasts and dances. Herrick was a strange clergyman, one whose love of nature and human pleasure was almost pagan. When the Commonwealth was established, Herrick lost his post, but with the restoration of Charles II in 1660, he returned to the vicarage to spend the rest of his life there. The best example for the expression of the Cavalier spirit can be found in Robert Herrick's poems as follows:

2. Sir John Suckling (1609-1642)



He was a dashing and gifted young man who was knighted at twenty-one and became a leader in the court of Charles I. After leaving Cambridge, Suckling led a furious life in London, gambling, joining other poets as a Son of Ben, and cutting an elegant figure as a cavalier to the king. At the age of thirty-three he was forced to flee to France, where he died mysteriously. One story says he committed suicide on losing all his money; another suggests he was murdered by a revengeful servant. The most colourful Cavalier poets, Suckling portrays the superficial and flippant attitudes of Stuart court life.

The Constant Lover

Out upon it, I have loved

Three whole days together!

And am like to love three more,

If it prove fair weather.

Time shall melt away his wings

Ere he shall discover

In the whole wide world again

Such a constant lover

But the spite on't is, no praise

Is due at all to me:

Love with me had made no stays,

Had it any been but she

Had it any been but she,

And that very face,

There had been at least ere this

A dozen in her place

3. *Richard Lovelace (1618-1658)*

He was a gallant and handsome gentleman who spent his fortune and much of his time in prison for his king. He was born of a prominent and wealthy family and was educated at Oxford. For defending the deposed king, he was twice sent to prison, and while there composed a number of exquisite lyrics, including "To Althea, from Prison". Little is known of his last years, which were spent in poverty and obscurity. Lovelace's poetry and career are often paired with Suckling's. They were the perfect cavaliers-brave soldiers, loyal courtiers, light of heart but sometimes satirical and mocking.

To Lucasta, on Going to the Wars

Tell me not, sweet, I am unkind,

That from the nunnery

Of thy chaste breast and quiet mind

To war and arms I fly.

True, a new mistress now I chase,

The first foe in the field;

And with a stronger faith embrace

A sword, a horse, a shield.

Yet, this inconstancy is such

As you, too, shall adore;

I could not love thee, dear, so much,

Loved I not honor more.

3. Puritan Writers

John Milton and John Bunyan are two of the noted Puritan writers.

1. John Milton (1608-1674)

He is known as the foremost Puritan in Literature. But the word "Puritan" is often misleading, especially for Americans. Too often people think of Puritans as black-frocked, joy-killing people who went about with gloomy thought and were given to witch hunting. Such picture certainly does not fit John Milton, who took great pleasure in living and in art, and who defended freedom for all.

John Milton was reared in a well-to do merchant's home, where the culture of the Renaissance was combined with the righteous life of the Puritans. His father was lenient, allowing him to read and study as he wished. As the result of the rearing, he loved music, poetry and beauty in general, and had the purity of his religion.

Milton's life seems to revolve around three decisions. At the university (he was educated at Cambridge), his first critical decision was to give up the idea of taking orders in the Anglican Church, as his family had planned. After taking his master degree he lived for a while in his father's estate at Horton. In this "Horton" period, he wrote "L'Allegro" and Il Pensero, twin lyrical poems describing a cheerful man (life in the daytime) and a melancholic/ thoughtful man (life at night). "Lycidas", a pastoral elegy on the death of his friend was also written in this period. In this elegy, he attacked the corrupted clergy and their lack of spirituality.

Then came two years of travel on the continent and Italy, suddenly interrupted by news of troubles at home caused by the autocratic reign of Charles I. He was forced to make a second important decision. With, Civil war threatening England, Milton felt he

must return home to help the Puritan. He became a vigorous , hard-hitting pamphleteer. He used his writings to express his view on the church, marriage, and the freedom of the press. Here is the extract of his prose expressing his struggle for the freedom to publish good books;

In that period, there was a law prohibiting the publication of books until they were approved by the official censor. Many books were not permitted to be published only because they were displeasing to the authorities of Church and State. Milton protested against this form of tyranny.

Milton's sight became worse and worse because of too much reading, and in 1652 the poet became totally blind. But he continued writing, aided by his daughters who took down his dictation in turn. His sonnet "On His Blindness" is an expression not of his sorrow but rather of his courage and consolation in facing his affliction. Blindness is obviously a great handicap to a writer, yet curiously enough, it was a help toward Milton's completion of his *Paradise Lost*. It was an epic poem in 12 books, written in blank verse. *Paradise Lost* tells the Biblical story of the temptation and the fall of man at the hands of Satan. This much Milton took from the book of Genesis, but he added pictures of Satan's expulsion from Heaven together with the rebel Angel. The scene of the epic is the world of space, shifting between Heaven and Hell and the World. A surprising thing about *Paradise Lost* is that man (Adam) looks very small and insignificant as compared with the great powerful figure of Satan. Some people tend to see in Satan's figure as a picture of Milton himself, the disappointed Puritan hero-poet, who spent the last days of his life in darkness, poverty and isolation. Like Satan, Milton had not achieved his ideals. Milton followed *Paradise Lost* with two other works on a similar scale: *Paradise Regained*, and *Samson Agonistes*.

Paradise Regained is an epic poem, dealing with man's salvation through Christ's resistance to temptation. If Paradise was lost because Man (Adam and Eve) fell to the temptation by Satan, Paradise was regained by Man's resistance to the temptation by the same evil spirit.

Samson Agonistes , his last great work, is a tragedy on the last day and triumphant death of the Hebrew hero, Samson. In this work, we can find passage reflecting his feelings on his blindness. Milton felt like Samson the great hero who was blinded by the enemy. Samson is blinded, chained, and made to sport of his enemies, and yet he remains proud and unyielding, like Milton.

2. John Bunyan (1628-1688)



He is well known for his great prose allegory *The Pilgrim Progress* which is one of the world's three greatest allegories. (the other two are Dante's *Divina Comedia* and Edmund Spenser's *Faerie Queen*).

If Milton had all the advantages of education- he had studied all that the classic and Renaissance cultures had to offer and studied at university, John Bunyan was a poor,

uneducated thinker. He knew practically nothing about Renaissance, but he had all that the reformation had to offer.

Bunyan had a sensitive imagination, and the intense religious emotion (Puritan spirit) prevalent at that time seized him. Attending the Church service, or listening to itinerant preachers, he got fears and terrors which he tried to get rid of by joining some sports and games. But when the night came, the terrors returned. He had visions of demons and of hell. He groaned and repented the sins of his life which turned out to be chiefly playing ball on Sunday and swearing.

With the advance age, he emerged into a saner atmosphere, and he became an ardent open-air preacher. He drew such crowds of laboring people to his outdoor services that his influence was greatly feared by the Royalists. In those days, religious meetings were forbidden by the Government. Bunyan was arrested and put in jail almost twelve years. He was, however, allowed considerable freedom to see his family and even to preach in the Baptist Church. During these years his leisure time enabled him to become a thorough student of two books- the only ones he had: the Bible and Fox's *Book of Martyrs*. The influence of these books is evident in his masterpiece, *The Pilgrim Progress*, which, though probably written in jail, was not published until years of his release. The popularity of this book was truly remarkable. Today, next to the Bible, it has the largest number of translations into foreign languages of any book in the world.

The *Pilgrim Progress* is an allegory. It is told as if it were a dream. Christian, the hero is seen leaving the City of Destruction to journey to the Celestial City. He carries a heavy burden of sin on his back and the Scriptures in his hand. One of his earliest difficulties is getting through the famous Slough of Despond, which proves too much for his companion, Pliable. But Christian with the aid of Helpful, scrambles out and continues on his way. Further obstacles are encountered in the Hill of Difficulty, the Valley of Humiliation, the Valley of Shadow, and the imprisonment at Doubting castle by Giant Despair. Through the first of these adventures Christian is accompanied by Faithful, who suffers martyrdom at Vanity Fair. After that, Hopeful joins Christian, and the two finally reach the Heavenly gates, where they are greeted by the angels.

CHAPTER V

THE RESTORATION PERIOD

(1660 – 1700)

The term “restoration” actually refers to the reestablishment of the Monarchy under Charles II after the rule of Commonwealth under Cromwell. From the religious point of view, the term may stand for the return to its official status of State Church of the Anglican Church after the Puritan period.

In culture and literature, the Restoration means a change in the general attitude towards life. Life became very cheerful and full of pleasures. Then there was a strong French influence noticeable, especially in the life of the upper class and in literature. Some French poets and writers such as Corneille, Racine and Moliere were imitated in England. But as often happened, the English copied the vices rather than the virtues of the French culture. With regard of the drama especially the comedy was imitated, but in poor manner, neglecting the wit, delicacy and high ideas.

In literature there is a tendency towards Realism and Formalism, man is represented exactly as he is, without the idealization found in Romance. The realism tends to picture the corrupt court and society, the immortal life of the upper class. Formalism is the emphasis on directness and simplicity of expression. The restoration writers followed strict rules. They wrote short, clean cut sentences without unnecessary words. In poetry, the tendency is to use the heroic couplet, the rhyming iambic pentameters. The style is precise, almost mathematical. This tendency was mere developed during the age of reason (1700-1740: the neoclassic age).

The most popular and most characteristic literary form of the restoration period was the comedy of Manner, which reminds us of Ben Johnson’s comedy of Humours. Johnson’s comedies, however, ridiculed or exaggerated the basic trait of human character, human follies. The comedy of manner ridiculed the social follies of generation. Sir George Etherege (1635-1691) in the person of Sir Fopling Flutter in the *Man of Mode* gives us a caricature of the restoration Fop, which is poor imitation of French gentleman of fashion. The characters of the comedy of manners often have mannerism, like the use of sailor’s slang etc. They are marked by intellectual wit rather than satirical spirit, which can be clearly seen from the dialogues.

Example of Restoration comedies are:

1. Sir George Etherege : *The Man of Mode*

2. William Wycherley : *The Plain Dealer*
The Country Wife
3. William Congreve : *The Way of the World*

1. JOHN DRYDEN (1631-1700)

He was the greatest literary figure of the Restoration period. He was a poet, dramatist, critic, and satirist. In politics, he seemed to be inconsistent. Before the end of the Commonwealth, he wrote a poem (Heroic Stanzas) to the Glorious Memory of Cromwell. In 1660 he wrote a poem on the Happy restoration and Return of King Charles II. He wrote in favour of the King's bastard son, the Duke of Monmouth on the throne (Absalom and Achitophel). If he was then a protestant, he later turned catholic and wrote an attack on the Anglican Roman Catholic Church is represented by the hind, whereas the Anglican Church is represented by the panther. Earlier before his conversion, he had written in defense of the Anglican Church Religion Laici.

A famous satire is also his Mac Flecknoe, or a satyr upon the True-Blew- Protestant poet. This is a personal satire, because it is an attack on a particular person.

Besides comedies of manners, Dryden also wrote several tragedies, there are the Conquest of Granada, The India Queen, Aureng Zebe. These are called Heroic Tragedies, because they are written in heroic couplet. His best tragedy is ALL FOR LOBE.

2. SIR GEORGE ETHEREGE (1633-1691)

His first play, *The Comical Revenge* or *Love in a Tub*, was the first comedy of manners of the period. It shows the writer's indebtedness to the French playwright Moliere. Etherege deals with individuals, not with types. The best of his plays is the Man of Mode or Sir Fopling Flutter, which contains his clearest picture of the society of that time, a society living exclusively for pleasure. We see the love affairs, the vanities and the trickeries of the upper class people. The play has virtually no plot. The story deals with the complicated love of Dorimant and his two mistresses, Mrs Loveit and Belinda. He deserts them to gain the love of a wealthy lady. The prevailing atmosphere is all of Etherege's plays is one of gaiety, licentiousness and frivolity.

3. WILLIAM CONGREVE (1670-1729)

He is the greatest of the restoration period writers of comedy. He too was very close to Moliere in spirit, and like other writers of the period he satirizes contemporary manners. Two of his most popular plays are Love for Love and The Way of the World. The Way of the World is the last of Congreve's play. The plot turns about a complicated love intrigue. The play is full of brilliant dialogues and most amusing scenes.

The Growth of American Literature

If we talk about American literature, we should not neglect the existence of the Native Americans who have already occupied the continent before the Europeans arrived in America. The early American literature includes the literature of the Native Americans. Similar to the Old English literature, the early American literature is oral literature. Along with the flocks of Europeans to the New World, books came to America(New England). The favorite ones were religious books, historical, books of conduct, and later on belle letters. The earliest writing came from New England were Report and Chronicle. Some early white American writers are such as Anne Bradstreet, William Bradford, Mary Rowlandson, Cotton Mather. In this period, the influence of puritan belief was strong in the literary works.

The Growth of The English Language

During the seventeenth century, French wielded a stronger influence on English language and literature than it had since the last part of the medieval period. The Cavalier poets show simplicity of wording, neatness of pattern, and sophistication of tone, all which are characteristics of the French manner of expression. In prose, there were two faces. Milton's showed the result of intensive study of Latin, and Dryden's showed how many words and affection had been trimmed off, sentence structure had been greatly simplified. In Dryden's hand English became a precise instrument of thinking, more like French than like Latin.

New words were flowing into the language from many sources. With colonist flocking to America in great numbers, the small trickle of Spanish and American Indian had grown into a rapid stream. English men learned the meaning of *maize, tepee, canoe, squaw, and chipmunk*, etc. These outlandish words were just the beginning of a significant cleavage between English and American vocabulary, spelling, punctuation, idiom, and slang. Separate dictionary became necessary eventually.

Commercial world introduced many terms, which came from Dutch language: *curl, spool, stripe, tuck, freight, keel, dock, yacht*, etc. In contrast to the words needed for business dealing, came a whole new vocabulary in the realm of music. Toward the end of the century, Italian music swept London off its feet. English language got the words such as *opera, piano, soprano, allegro, sonata* etc.

TASK 1

A. Complete the following statements

1. The first half of the seventeenth century was also called _____ while the second half was called _____.

2. There are three kinds of writers during the seventeenth century namely:

(1) _____

(2) _____

(3) _____

B. Answer the following questions

1. What are the general characteristics of metaphysical poetry?
2. What were the typical themes of Cavalier poems?
3. Mention three notable cavalier poets.
4. Who were the two noted Puritan writers in the seventeenth century?
5. Who wrote *Paradise Lost*?
6. What is the title of a work of allegory telling about the journey of Christian to Celestial City?
7. What is allegory? Give some examples from the work you mentioned in no. 7
8. Different from the first half of the seventeenth century, the restoration period was marked by the changes of attitude toward life. What were they?
9. What was the most popular literary work in the restoration period? And who was the greatest literary figure of the Restoration period?
10. Mention three early American writers.

TASK 2

1. Complete the tables below

Table 1

	Spirit and theme	Tone	Appeal
Elizabethan	United		
Puritan Period		gloomy	intellect

Table 2

New Words Entering English Language in the Seventeenth Century			
Latin	Spanish and American Indian	Dutch	Italian

2. Read the following poems of Robert Herrick and what spirit of Cavalier Poets do they reflect?

To the Virgin to Make Much of Time

Gather ye rosebuds while ye may

Old Time is still a -flying;

And this same flower that smiles today

Tomorrow will be dying.

The glorious lamp of heaven, the sun

The higher he is a-getting,

The sooner will his race be run,

And nearer he is setting.

That age is best which is the first,
When youth and blood are warmer;
But being spent, thee worse and worst
Times still succeed the former.
Then be not coy, but use your time,
And while ye may, go marry;
For, having lost but once your prim,
You may forever tarry.

To Enjoy the Time

While fate permits us, let's be marry
Pass all we must the fatal ferry;
And this our life too whirls away
With the rotation of the day

CHAPTER VI

THE EIGHTEENTH CENTURY/ NEO CLASSIC AGE

(1700-1750)

The first half of the eighteenth century (1700-1750) is known to us by various names, such as the neo classic age, the age of Pope, the Augustan age, the age of reason.

The term classic in a general sense is used to refer to any artistic achievement of permanent excellence. So we can speak of classic music, that is music of great composers like Bach and Beethoven, Mozart and Strauss, which will never lose its greatness, beauty and popularity regardless of the changing times and tastes.

Also in the fine arts and in literature the word is used to denote works of artists of highest rank in any nation. The word classic was first applied to the works of the great ancient Greek and Roman writers such as Homer (His work is for example Iliad and Odyssee) and Virgil (The Aeneid). Those classic works were characterized by simplicity and nobility of style, by order and elegance in expression. The writers followed strict rules in order to achieve those classic standards.

The neo-classic writers tried to imitate the great classics. They tried to bring restraint and order in language instead of enthusiasm and freedom. The general tendency of the literature of this period was to look at life critically, to emphasize the use of the intellect rather than imagination, to pay attention to form rather than content. Writing by rule became the fashion which suggested the rules in taking off his hat, in entering a room, speaking to a lady etc. Life became very formal and artificial. Conformity was insisted on, individuality disappeared.

However well the writers tried to imitate the classics, they failed to catch the essential classic spirit, but only succeeded in catching the outward forms: witty dialogues in drama, polished sentence in prose, dignity and order in poetry.

As stated before, this period emphasized on the intellect rather than the imagination. Consequently, this era was poor in the production of poetry, that is to say, imaginative poetry, which appeals to the imagination and emotion. The writers are critical of what they observed, critical to human behavior. It is not surprising then that this period produced some of the greatest satirists in English literature like Alexander Pope (1688-1744), Jonathan Swift (1667-1745), Daniel Defoe (1659-1731).

This period was also colored vigorously by sentimentalism. It was to a certain extent, a reaction against the cynicism of the Restoration period. There was a strong desire to reform the people, to improve morals and the new bourgeois idea of perfectibility of man had a great influence on the spirit of the age. The desire to learn to be better men, to improve character, was reflected in the sentimental literature of the period. The usual struggles between the forces of good and evil ends with the ultimate

victory of the good and the reform of the bad characters. Rogues regret their misdeeds and are forgiven. Both the good and the bad characters shed to show how much they are moved by the happy conclusion of their conflicts. The excessive didacticism often makes the play dull, almost resembling a sermon.

The new literary form- the novel- also widened the social awareness of Englishmen. The novel sprang into full flower in this period with the writings of Samuel Richardson, Henry Fielding, and Laurence Sterne. Samuel Richardson wrote the first English novel entitled *Pamela*. The heroine, Pamela, was a virtuous, middle class maid servant. Fielding wrote of country squires and roving parson, imprisoned debtors and ordinary young men. Literature, particularly the novel, was portraying life in the lower and middle classes, not the polite society of aristocrats alone. In subject matter and style, writers were becoming more warmly human. As well as in novel, new tones of tenderness and sentiment were also heard in poetry.

1. ALEXANDER POPE (1688-1744)

Alexander Pope lived under many handicaps, mental as well as physical. He was a very small man (1.40 m) and he was hump-backed. Furthermore, he was always suffering from one or other ailment. Pope himself referred to his life as a “long disease”. These limitations made him into a proud, oversensitive and irritable man.

He was a Roman Catholic, and in those day Roman Catholics had strongly restricted opportunities. They could not hold any public office, and the great schools and universities were closed to them. Educated at home as a child, Pope was a prodigy. He began writing polished verses at eleven, and later said he had written his *Essay on Man* at the age of twelve.

Pope is the greatest of the early 18th century poet. In his day poetry was clipped, terse, and satiric. It had to be “correct” in form, which meant it had to be written in rhymed couplets, each of the two lines in iambic pentameter. In the eighteenth century quarrels were often started-and settled-in satiric verse. There were times when Pope used his poems like weapons against his political foes and literary rivals.

Major works of Pope:

- | | |
|-------------------------------|-----------------------------|
| * <i>Essay on Criticism</i> | (didactic poem) |
| * <i>Essay on Men</i> | (philosophical poem) |
| * <i>The Rape of the Lock</i> | (satirical, narrative poem) |
| * <i>The Dunciad</i> | (satirical poem) |

2. JONATHAN SWIFT (1667-1745)



As has been stated before, the neo classic age was more remarkable for its prose than for its verse. Further, the spirit was intellectual, critical, not imaginative. This attitude produced satirical works, both in prose and in verse. One of the greatest satirist in English literature was Jonathan Swift. He was merciless in his satire. Swift's parents were English, but they had settled in Dublin, Ireland, which was then an English colony suffering under oppression of English rule. Jonathan Swift was born after the death of his father, under very poor circumstances. The sufferings of the Irish people made a deep impression on him.

He compared Ireland to a rat hole, and wrote much in behalf of the Irish against the English oppressors. His conscience was tortured by the sight of the misery of the people. He urged the Irish to boycott English clothing and furniture in an article " A proposal for the Universal use of Irish furniture". In " A short view of the state of Ireland" he described the poverty of the people. One of Swift's most savage writing is *A Modest Proposal*, where we find his bitter irony at its best. He says that a young healthy Irish child, if it is well nourished until it is a year old, will make "a most delicious , nourishing and wholesome food, whether stewed, roasted, baked, or boiled. Children can be raised to supply food, so both the rich and the poor will be better off. Swift wrote this because of the failure the government to provide adequate care for the people, to reduce their sufferings, and prevent starvation. *The Modest Proposal* is a masterpiece of bitterness and irony.

Swift's masterpiece in satire is undoubtedly *Gulliver's Travels*. It is one of the greatest satires in the world's literature. On the surface, the book looks like an ordinary children's travel book in lands of fancy, viz:

1. Liliput, the country of the small people
2. Brobdingnag, the country of the giants
3. Laputa, the country of the scientist.
4. The country of the Houyhnhnms or intelligent horses

Actually the book is a bitter satire on society, especially English society of those days with its political and religious conflicts. The last part is an attack upon mankind or human nature in general.

In Liliput, the inhabitants are six inches tall dwarfs, and their acts, and motives are on the same dwarfish scale. In the quarrels of these dwarfs, we are seeing the littleness of humanity. We laugh when we see how the Liliputan statesmen obtain their



ranks and distinctions by walking on the tight rope in front of their king, but this is actually a satire on how the English politicians obtain their positions through their political “manuvers”. At which end of an egg should be broken is also an important question in Liliput, but Swift wants us to see the silliness of quarrels concerning

religious matters, which formed a predominant feature of that age.

Major works of Swift :

- | | |
|---|----------------------------|
| * <i>Gulliver's Travels</i> | (prose, adventure, satire) |
| * <i>The Battle of the Books</i> | (prose, satire) |
| * <i>A Tale of a Tub</i> | (prose, satire) |
| * <i>Argument against abolishing Christianity</i> | (prose, satire) |

3. DANIEL DEFOE (1659-1731)

Defoe wrote about the adventures of Robinson Crusoe, the sailor who was shipwrecked on a lonely island off the coast on South America. Through his resourcefulness, patience and strength of mind he was able to survive all hardships of life in isolation for twenty-four years, until he was rescued by a ship that happened to be passing the lonely island. The story is based on the actual experience of a certain Alexander Selkirk, who had lived for five years alone in an island off the coast of Chile.

Defoe was one of the earliest writers of prose fiction, who wrote in a realistic style, but his works cannot be classified as true novels yet, because they are still too full of improbabilities, and lack well organized plots. The stories are just endless events adventures.

Defoe's chief works are:

- | | |
|--|----------------------|
| 1. <i>Robinson Crusoe</i> | (adventure) |
| 2. <i>Moll Flanders</i> | (adventure) |
| 3. <i>Shortest way with Dissenters</i> | (satire) |
| 4. <i>Journal of the Plague Year</i> | (historical account) |

Defoe can be considered as a pioneer in novel writing. He was one of the first realistic writers. The journal is a realistic account of the terrible plague which devastated London in 1665. The book makes impression as if the author had actually seen and experienced the event himself although all the time he was only six years old.

FORERUNNERS OF THE ROMANTIC AGE (1750-1800)

During the second half of the 18th century there appeared a reaction against neo-classicism. We may refer this period as the pre-romantic period (roughly between 1750 and 1800).

We remember that the neo-classic writer wrote heroic couplets and followed strict rules in poetry as well as in prose. In fact, there were often satirical in spirit. Reason had more important place than imagination. The revolt against classicism had its basis in the theories of the great French philosopher Joan Jacques Rousseau (1712-1778). He taught that civilization made man evil. He spoke of "noble savage". The man of nature was the noblest man of all, uncorrupted by civilization. Civilization imposed rules of behavior, restricted man's freedom. As the city is the symbol of civilization, man turned their attention away from it, and began to look at the countryside, the villages, the farms, and of course the farmers and their work on the farms.

Poets of the Pre-Romantic Age:

1. Thomas Gray (1716-1771)
2. Robert Burns (1759-1796)
3. William Blake (1757-1827)

1. THOMAS GRAY (1716-1771)

He was famous for his "Elegy", written in country church yard. The sincere and deep feeling for the common man as expressed in the "Elegy" foreshadows the age of Wordsworth. The music in many of its stanzas is quiet and beautiful, of which the opening stanza can be taken as an example:

The curfew tells the knell of parting day,
The lowing herd wind slowly o'er the lea
The ploughman homeward plod his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscapes on the sight,
And all the air a solemn stillness holds
Save where the beetle wheels his droning flight,
And drowsy twinklins lull the distant folds.

These two stanzas create the right atmosphere of a quiet evening, a time for contemplation, for deep thought. The poet stands in church-yard thinking the rude forefathers of the village buried there.

2. ROBERT BURNS (1759-1796)

He came of a very poor Scottish family. He was born in a clay cottage, had only three years schooling, and as a boy had to work on the land. Therefore, he is often

referred to as the “ ploughman poet”. He was, however, a feverish reader of English literature. His chief interest lay in his own people, and he became a collector of old Scottish lyrics, or it is adapted to old well-known Scottish tunes for example, Auld Lang Syne, Sweet Afton. Some of his poems are written in straight English with a few familiar Scottish words, but most are written in the Scottish dialect. All of his poems flow with the spirit of romanticism: love of nature, love of the common man, love of his native country.

3. WILLIAM BLAKE (1757-1827)

He was a unique figure in English literature, was the complete opposite of writers of the classical school. He was a religious mystic in age of reason. He started writing poems when he was only a child . Then he seemed to be mainly inspired by Elizabethan song-writers. Later he appeared to other voice except that of his mystic soul. Indeed, Blake was a mystic, a visionary. As a child, he had visions of God and the angels looking at the window. When a little brother of his died, he saw angels coming down to fetch him. As he had visits from the soul of the great poets of the past: Homer, Virgil, Dante, Milton. In nature he saw elves, fairies, devils and angels. To him, they were real, visible beings, not simply products of the imagination.

Although readers in his own day were more confused by the symbolism and hidden meanings in his prophetic books, the delicate images and fancifulness of his earlier *Songs of Innocence* and *Songs of Experience* appealed to the later romantic poets. The popular poems of William Blake are probably “The Lamb”, and “The Tiger”. Readers who delight in imaginative power will enjoy their delicate and subtle magic.

The Growth of American Literature in the eighteenth century.

Great challenges to seventeenth-century beliefs were posed by scientists and philosophers. The inevitable result of their inquiries was to make the universe more rational and benevolent than it had been represented by Puritan Doctrine. People were less interested in the metaphysical wit of introspective divine than in the progress of ordinary men as they made their way to the world. Some prolific writers in the eighteenth century of America were Benjamin Franklin, Thomas Paine, Thomas Jefferson, etc.

The Growth of The English Language in The Eighteenth Century

There were two cross currents at work in the stream of the English Language. One was the continuation of the growth that had occurred during the Elizabethan age and the Restoration. The other force sought to confine language within neat limitation.

Defoe, Swift and Addison bemoaned the indifference and often scorn of the court for correctness. Defoe ridiculed the misspelling that was the characteristics of the

nobility. Swift blamed the poets for the contraction of words to suits their meter, as in such forms as *drudg'd*, *disturb'd*, *fledgwas'd*, in which the *ed* was originally pronounced as a separated syllable

The word slang, which then applied only to the special vocabularies of the underworld, has now come to be a general term for all words and phrases not yet admitted into formal usage. In the eighteenth century, the following words were frowned upon in polite usage: *mob*, *enthusiasm*, *extra*, *fun*, *gambling*, *nervous*, *shabby*, *fop*, etc.

The old grammar schools, teaching Greek and Latin only, were gradually superseded by charity schools and private schools where the study of English was introduced. This innovation raised the standard of English used both by the aristocrats and the humble classes.

This period became a great age for the appearance of dictionaries. In the fifteenth and sixteenth centuries, there had been two-language dictionaries. The seventeenth century introduced a new type of vernacular dictionary containing two separate lists: choice words and vulgar words. In the eighteenth century a rash of dictionaries broke out. There was an effort to make a complete list of words in English, give definitions, and show how the words had been used by quotations from literature.

Fewer borrowings from foreign languages appeared than earlier, but there were some. The emphasis on classical architecture accounted for addition of words from Greek: *porch*, and *attic*. French contributed for the words; *prairie*, *crevasse*, *shanty* and *bayou*.

It was during this century that the real deviation between English and American usage and pronunciation began to be evident. As America was still a frontier land and new words had to be devised for the phenomena not to be seen in England. Thus came into being *land-slide*, *snowplow*, *basswood*, *catbird*, *ground hog*, *rattle snake*.

EXERCISES

Task 1. Complete the following statements

1. The other names of the first half of the eighteenth century were _____, _____, or _____
2. This period emphasized on the _____ rather than the imagination.
3. The production of poetry was _____ during this Augustan period.
4. The great number of satirists in this period showed that many writers were _____ to human behavior.
5. Sentimentalism appeared in this period, to a certain extent, was a reaction against the _____ of the Restoration period.

6. Three noted satirists in this period were _____, _____, and _____
7. The writer of *The Rape of the Lock* was _____
8. Jonathan Swift's masterpiece in satire was entitled _____
9. *Robinson Crusoe* was written by _____
10. The second half of the eighteenth period was also known as _____ period.
11. The pre-romantic writers are among others _____, _____, _____
12. Robert Burns is often referred to as the "_____ poet".
13. The first English novel was entitled _____.
14. The novel in no 14 was written by _____
15. Mention three prominent American writers in the eighteenth century.

TASK 2

Answer the following questions

1. Explain the qualities of neo-classic period in English literature.
2. Explain in brief the growth of English language in term of the development of dictionary.
3. Complete the following table showing the adaption of new words in the eighteenth century

Foreign language's contribution to English in the Eighteenth Century				
Greek				
French				
America/the New World				

TASK 3

After watching *Gulliver's Travels*, the movie, please discuss with your friends what Swift intended to satirize through his voyages to Lilliput, Brobdingnag, Laputa, and Houyhnhnms

CHAPTER VII

THE ROMANTIC PERIOD

(1800-1850)



Romanticism –the predominant literary mode of the first third of the nineteenth century- was expressed almost entirely in poetry. However, the attitudes of the literary romanticists were not typical of those of most Englishmen: these writers were either far ahead of the times or rebels against current beliefs and customs.

Lake

As a way of thinking and as an approach to literature, Romanticism is associated with vitality, powerful emotion, limitless and dreamlike ideas. This is of course in contrast to classicism which is associated with order, common sense, controlled reason.

As a historical period in English literature, the Age of Romanticism extends roughly from 1789, when Wordsworth and Coleridge published their Lyrical Ballads, to the 1830's when Queen Victoria came to the throne and all of the important romantic poets except Wordsworth were dead. During this period, the ideas behind the revolution in America and France increasingly occupied the thoughts of Englishmen, too. People were looking at the world in new and striking ways; literature reflected this revolt against outworn traditions and attitudes. In this period, there is a tendency to represent life as it is not, that is unrealistic, as a product of the imagination rather than that of reason.

Some special qualities of English Romanticism are:

1. Faith in the imagination: feeling and intuition are given a more important part in life. Rules give a way to freedom in writing. The heroic couplet is abandoned in favor of new unrestrained forms in poetry. Romantic poets such as Wordsworth made subjects of ordinary life seem unusually beautiful, and full of an important wonder, while Coleridge took wondrous supernatural happenings and made them seem actual
2. Faith in the individual: interest in man as an individual, with his individual feelings and ideas, thought, etc. This is in contrast with the conformity of the past. The interest in individuality grows side by side with the spread of democracy which started in France and America.
3. Interest in the past; medieval or gothic romances became popular again. Stories from the past with their mysterious setting were taken up again with renewed interest. Two kinds of hopes were felt by Romantics: they wished to improve life in the present but they also sought an ideal life apart from "here and now".

4. Delight in nature; the romantic poets worshiped natural beauty. They observed natural scenes closely, meditated on them deeply and drew from nature a sense of exaltation.



Daffodil

5. Sympathy with the humble/ common man; feeling that men were at their best when living a simple life close to nature, writing for ordinary people in simple words drawn from “the very language of men”. This sympathy reflected the growing belief of democracy, a faith in the common man.

6. Melancholy and loneliness; To the romantics poetry was the hope of the world. A poet was considered as the prophet of the future, and his thought was hoped to create a new life. When such hopes of ideal attainment could hardly be realized, disappointment led to a kind of melancholy that underlies much romantic poetry.

The first generation of Romanticists:

1. ROBERT SOUTHEY (1774-1843)

He began as an enthusiastic radical. His political inclinations was socialistic. He had revolutionary ideas which came through his reading in the French revolutionary philosophers. With Coleridge he formed a plan to set up a new communal society in America, which they called “Panthesocracy”, a society in which all people would be equal. But all his idealistic schemes came to an end when he inherited a large fortune, after which he devoted himself to poetry.

He wrote narrative poems, ballads, and epics, full of inflammatory revolutionary sentiments. The scenes are laid in different countries. Tyler (England), Joan de Arc (France), Thalaba (Arabia), Madoo (Mexico), Roderic (Spain). Some of his poems are based on mythology. We can notice the romantic sentiment, e.g the interest in distant times and places. *After Blenheim* is one of his most popular ballads; it is based on the English history under the Duke of Marlborough in 1704 over the French. At that time England was allied with Prussia in the Spanish succession war of 1702-1714.

2. WILLIAM WORDSWORTH (1770-1850)

He is usually mentioned together with Coleridge. They were undoubtedly the leaders of the Romantic movement. They are called the Lake Poets (together with Southey), because they lived for a while in the Lake District in North England. One also speaks of the Lake School with regard to their ideas in poetry. Wordsworth and Coleridge jointly produced *Lyrical Ballads* (1798), in the preface to which Wordsworth laid down his ideas on poetry, and also his part in the joint production.

Wordsworth is an excellent poet of nature, the poet of simple and mystic life. Wordsworth believed that by simply sitting still and quietly in the midst of nature, he will learn a lot of things. The Powers of nature will impress our minds. There is

something and wisdom in books, out in nature we get knowledge “in a wise passiveness”. According to Wordsworth’s doctrine, nature does three things to us: 1. It teaches us, 2. it cures us, especially when we are spiritually ill, 3. it unites us with God.

Wordsworth disapproves of so called poetic diction . Between poetry and prose the difference is very great. Again and again he emphasizes (in the Lyrical Ballads –the Preface) that he uses the languages of men. He also has left us poems which, once read, will forever impress our minds because they are so simple, and yet beautiful. The thought expressed are our thoughts, but we lack the way to express them. Here follows one of Wordsworth’s most beautiful poems, one of the group of so-called “Lucy Poems”. The middle stanza, in particular, is the most remarkable.

For a deeper understanding and appreciation of Wordsworth one should read at least these following poems:

1. *Ode On the Intimation of Immortality from Recollection of Early Childhood*

In this poem, Wordsworth expresses his sorrow about his departing powers of imagination, but at the same time he is welcoming the birth of new powers. As a child, one has greater capacity for imagination, but when one grows up, the imaginative power gradually make place for intellectual powers and wisdom.

As an adult we lose the splendid vision, that is the vision of the imagination. With the growth of the intellect, the imagination “ fades into the light of com vvmon day”, e.g we see the things as they are, no less and no more.

2. *Resolution and Independence*



Daffodil and Lake

Wordsworth’s sympathy for the leech gatherer, her power of endurance, his nobility of mind and language finds expression in this poem. The poet wants to show us that we can learn a lot as well as got strength from a poor man who lives in the midst of nature. In the poem he tells about his meeting with the old leech gatherer among the moors.

When Wordsworth asks the old man: “What occupation do you there pursue? This is a lonesome place for one like you”. He is impressed by the choice of words and phrases used but the old peasant, which are above the reach of ordinary men; he thought it was a stately speech. He feels that the meeting with this man gives him strength.

3. *The World is too much with us*

In which the poet deplores that man has given up his natural heritage, and has abandoned nature. Man is too much engaged in worldly affairs.” We are out of tone”

says the poet, who would rather be “ a pagan suckled in a creed outworn” so that he might, standing on the shore” ... hear old Triton blow his wreathed horn.” Etc

3. SAMUEL T. COLERIDGE (1772-1834)

His view on poetry are expounded in his *Biographis Literaria* (1817). This book is a combination of autobiography, literary criticism and philosophy. It contains the philosophy of the romantic movement, and the basic ideas on the superiority of the imagination over reason. As can be seen from this book, Coleridge is not only a poet, but also a literary critic. He has given lectures on Shakespeare which are collected and edited as “*Essays and Literatures*”.

Coleridge’s greatest poems are:

1. The Rime of the Ancient Mariner (1798)
2. Kubla Khan (1797)
3. Christabel (1797)

Coleridge cooperated with Wordsworth only during a period of two years when they lived together in the Lake District. It was during that period that they produced most of their best poetry. Neither of them lived up to the promise of their youth. Wordsworth became more and more conventional, while Coleridge got more and more addicted to opium. The end of his life was clouded with melancholy, and he died in 1834, spending his last years with a doctor.

4. SIR WALTER SCOTT (1771-1832)

Walter Scott was in his own time much admired for his stories in verse, but now he is more remembered for his novels. His poetry is not much read outside his native country, Scotland.

Eventhough Scott has won great fame as a novelist, his novels have now diminished in importance. His theme is always the glorious past. His imagination is too superficial, not so profound as that of Wordsworth or his other great Romanticists. As a literary artist, he is inferior to Jane Austen, Emily Bronte, dickens and Thackeray.

As a child, Scott had already been very keen on the Romantic tales of the past. While still a student of the University of Edinburgh, he collected historical facts, and out of them he composed his romances.

Here are some titles of his works:

1. Waverly (1814, Scene : Scotland). Edward Waverley was an English officer in Scotland during the time of Jacobites’ rebellion of 1745. The young Pretender, grandson of James II tried regain the English throne through an invasion of Scotland. Politics, war, treasure, and love form elements for the story.

2. Guy Mannering (1815, scene: Scotland). The story centers round the adventures and fortunes of Harry Bertram, a son of a Scottish lord, who is kidnapped when still a baby and taken to Holland. Guy Mannering is the name of a colonel in the British Indian army under whose command Harry Bertram serves. Harry gets wounded in a battle, and after recovery he returns to Scotland, following Julia, daughter of the colonel with whom he is in love. After further adventures he is recognized as the son of the Scottish lord, and eventually restored to his property which a wicked lawyer has tried to seize.
3. Rob Roy (1818)
4. Ivanhoe (1820, scene: England)

This is the first of Scott's novels with a purely English subject. As a basis of the story, Scott uses the enmity of the Saxons and the Normans in the time of King Richard I (1189-1199). The hero is Wilfred of Ivanhoe, a noble Saxon, in love with Lady Rowena, also of Saxon parentage. The plot centers round the efforts of Prince John to oust Richard from the throne during his absence for joining the Crusaders and his imprisonment in Austria. Ivanhoe fights on the side of King Richard, while his father joins Prince John and the faithless Normans, because he (that is Cedric, Ivanhoe's father) has planned the restoration of the old Saxon line of Kings by arranging the marriage of Rowena to a noble man of Saxon blood, Athelstane of Coningsburgh. We find in this novel also the appearance of the popular hero Robin Hood and his companion Friar Tuck.

5. LORD BYRON (1788-1824)



We have discussed various aspects of Romanticism. Wordsworth's interest was in nature, especially in the enduring power of nature, its permanent aspects. Coleridge's interest lay in the supernatural and mystery. Scott was attracted by the grandeur of the past. Byron liked to roam about seeing distant countries. He expressed the Romantic passion of unrest. He was an active man, and was interested in the active power of nature, the violent streams and storm both on land and sea. He liked the dynamic forces of nature, which was suitable with his own rebellious and restless character. This can be seen from the fact that he joined the Greek rebels after their rebellion to overthrow the

Turkish over Greece. He died at Missolonghi, in Greece of rheumatic fever at the age of 36 in 1824.

Byron had a violent temper, a trait which seemed to run in the family. His father was an adventurer who had eloped with someone's wife including her fortune. She died after giving birth to a daughter, and her husband returned to his home country to have an affair with a woman who had also some fortune. From 1809-1811 Byron travelled abroad, visiting Portugal, Spain, Greece, and the Levant. Back from his tour he wrote two cantos of *Childe Harold*, which records the impression of his journey. In 1815 he got married and separated from his wife in 1816, then left England and never returned. He was embittered by the ways of life of what he considered as a hypocritical society. He settled in Italy, where he wrote the third and the fourth cantos of *Childe Harold*. There he also wrote *Don Juan*. Beside these two major works he wrote numerous other poems and treatises.

Childe Harold is full of description of nature, distant places, and reflects the Romantic enthusiasm and melancholy. It is also interspersed with criticism of Southey, Wordsworth, and Coleridge.

Don Juan is an epic satire in verse, in octave rhyme or iambic pentameter rhyming abababcc

6. PERCEY BYSSHE SHELLEY (1792-1822)

Like the other romantic poets, Shelley was in a sense also a rebel against human formulas and dull conventions. He hated any form of authority. He hated oppression. Some of his opinions were atheistic and antisocial. He was a radical in his political view. When he was a student in Oxford, he was expelled from the university because of publishing a pamphlet called "the necessity of atheism". This was a protest against the popular interpretation of God which was current at his time. At the age of 19 he married out of a pity, unhappy school girl, Harriet Westbrook, was intellectually far beneath him. The marriage soon broke up.

Shelley was sometimes referred to as the "least embodied" of the English poets. He seemed to have something like an aerial, intangible quality. This may also be reflected in his poems, which deal with the cloud, the night, the wind, the dawn, etc. In 1814 he eloped to France with Mary Godwin, the brilliant daughter of a radical politician William Godwin. Then Shelley married Godwin after his first wife committed suicide. This couple then stayed in Italy.

Shelley died in sailing accident. His boat captized during a storm, and his body was washed up a shore a few days after the tragic event. It was burnt on the beach in the presence of his closest friends.

Shelley's major works are :

1. Ode to the West Wind
2. The Cloud
3. Adonais
4. Ode to the Skylark
5. A Defense of Poetry (Prose)

THE NOVEL DURING THE ROMANTIC AGE

Since the novel made its first appearance in the hands of Richardson and Fielding in the 1840s, it continued to gain popularity. Sterne, Smollett, Goldsmith made successful experiments with it to depict sentimental and domestic scene. But the romantic movement which was soon followed turned its attention to other things such as the mysteries of the past, the lure of distant countries, the sweetness of nature, the world of fancy and imagination, and the supernatural.

The second half of the 18th century saw the birth and growth of the Gothic novel, that is the novel of mystery and horror, usually with a medieval background. The first novel of this genre was *Castle of Otranto* (1764) by Horace Walpole, and the last was perhaps Mary Shelley's *Frankenstein* (1818)

The greatest writer of gothic novels was Mrs. Ann Radcliff (1764-1823), who wrote the *Romance of the Forest* (1791), the *Mysteries of Udolpho* (1794) and *The Italian* (1797). In her stories there is usually a supersensitive heroine, weeping and swooning her way to marriage in the midst of mystery and villain. Her method was to create terror and curiosity by events seemingly supernatural, but eventually explained by natural means. One more writer of this genre is Monk Lewis, whose real name was Matthew Gregory Lewis, but was called "Monk" because of his only novel *Ambrosio or the Monk* (1796).

The two major novelists of this period were Sir Walter Scott, and Jane Austen, the daughter of a clergyman, who produced some of the best books in English literature. Tennyson in his *In Memoriam* struggled with the conflict between old religious doctrine and the new interpretation, which biology and geology had introduced, of the place of man in this world.

AMERICAN ROMANTICISM



Romanticism did not only bloom in British Literature. America, as a new emerging nation, became a new power in the world literature. The following is the brief explanation on the kernel principles of American Romanticism:

Like other terms describing literary movements, the term Romanticism defies simple definition for a number of reasons. It was a movement that arose gradually, evolved in many ways from where it began, went through so many phases and was practiced by so many disparate writers that any simple definition is "slippery" at best. In addition, the terms we use to describe literary movements are really terms that are much broader and vaster, reflecting large scale thinking in the arts, in general, philosophy, religion, politics, etc.

American Romanticism, like other literary movements, developed on the heels of romantic movements in Europe. Its beginnings can be traced back to the eighteenth century there. In America, it dominated the literary scene from around 1820 to the end of the Civil War and the rise of Realism. It arose as a reaction to the formal orthodoxy and Neoclassicism of the preceding period. It is marked by a freedom from the authority, forms, and conventions typical in Neoclassical literature. It replaced the neoclassic emphasis on reason with its own emphasis on the imagination and emotions, and the neoclassic emphasis on authority with an emphasis on individuality, which places the individual at the center of all life.

Having thrown off a colonial government with a revolution grounded in the Enlightenment values of the rights of private judgment in religious matters and self-governance in political matters, the new American nation found consonance with the Romantic emphasis on self-knowledge and self-expression and the Romantic orientation against the imposition of authority by elite classes. The unique conditions of the western frontier and the socially divisive challenges of the antislavery movement and the women's rights movement generated further conditions that nourished assumptions and attitudes that were essentially Romantic in nature. Emerging from these conditions was an assertion of the value of the individual self, an intense concern with the inner workings of the perceiving mind, and an affirmation of emotion and instinct. Ralph Waldo Emerson (1803–1882), in the 1841 essay "Self-Reliance," captured the spirit of his time when he termed it "the age of the first person singular" (*Early Lectures* 3:188). The self-reliant individualist and the figure of the hero were two key embodiments of this ethos. Their representation in fiction and poetry marked a distinctive era in American authorship and reading.

THE GROWTH OF THE ENGLISH LANGUAGE

The range of romantic period shows in many ways the results of attempts by writers and grammarians to standardize the language. Grammar were published in greater numbers than ever before and reached the public through increasing numbers of schools. The ambition to speak "correctly" took hold of the middle classes as the reading public rapidly increased.

One of the most interesting language developments of this period came in America, which is now, as a free country, asserted its linguistic independence. Certain words and phrases, originating in the United States, became known as Americanisms. Englishmen who respected their tongue did not use these American expressions, which they considered to be uncouth. Ironically, in America there persisted among rural people many of the pronunciations and constructions which had characterized the speech of the upper classes in England in the seventeenth century.

Chief advocate of a standardized American style was Noah Webster, whose first spelling book, appearing in 1783, was quite radical in some of its suggested changes. Later, Webster's

dictionary won a place that has been maintained by groups of linguists who have carried on his work long after his death.

Three innovations by Webster are noteworthy. He used American authors such as Franklin, and Irving for his examples of usage, instead of confining himself to British authors. He gave preference to American cultivated pronunciation where it deviated from British, and was more lenient in allowing alternate pronunciations. He advocated certain simpler forms of spelling, some of which have become nationally accepted: *-or* instead of *-our* (as in *honor*), *-er* for *-re* (as in *theater*), and no doubling of final consonants retained where there is no change of accent (as in *traveling*). The original forms prevail in England.

Here are the effects of Romanticism on the English language. First, the Romantics believed in being guided by instincts and emotions, rather than rules; thus they were not language purists. They believed in writing new kinds of literature, in seeking new verse forms, in finding new language to express their thoughts. Second, the romantic movement brought the distant past back to life, and some of the language of the past came with it.

Task 1

Answer the following questions

1. What were the characteristics of Romanticism? Explain in brief how they were different from the spirit of the previous period.
2. What literary genre gained its popularity during the romantic period?
3. Who was perhaps the greatest English poet of the romantic period?
4. Who were "the Lake Poets?"
5. What kind of novel grew in the second half of the 18th telling about mystery and horror, and was usually with a medieval background?
6. Who were the two major English novelists in Romantic period?
7. Give examples of some different spellings between British and American English.
8. Explain the effects of romantic movement on English language

Task 2

1. Read the three stanzas of William Wordsworth's "The Tables Turned" and the complete poem "She Dwelt among the Untrodden Ways", and find the ideas of romanticism depicted in them.

The Tables Turned

Up Up my friend, and quit your books,
Or surely you'll grow double:
Up up my friend, and clear your looks;
Why all this toil and trouble?

The sun, above the mountain's head

A freshening lustre mellow
Through all the long green fields has spread,
His first sweet evening yellow.

Books! tis a dull and endless strife;
Come hear the woodland linnet,
How sweet the music! On my life,
There's more wisdom in it

...

She Dwelt among the Untrodden Ways

She dwelt among the untrodden ways
Beside the springs of dove
A maid whom there were none to praise
And very few to love

A violet by a mossy stone
Half-hidden from the eye:
Fair as a star, when only one
Is shining in the sky

Ah! lived unknown, and few could know
When Lucy ceased to be;
But she is in the grave, and O:
The difference to me

2. Read the following poem of Ralph Waldo Emerson and try to grasp the idea of how human being can learn life wisdom from the Nature:

The Poet

A moody child and wildly wise
Pursued the game with joyful eyes,
Which chose, like meteors, their way,
And rived the dark with private ray:
They overleapt the horizon's edge.
Searched with Apollo's privilege;
Through man, and woman, and sea, and star,
Saw the dance of nature forward far;
Through worlds, and races, and terms, and times,
Saw musical order, and pairing rhymes.

Olympian bards who sung
Divine ideas below,
Which always find us young,
And always keep us so.

Comply the following questions:

1. Who is the “character” of the poem?
2. What is his prominent characteristic?
3. What does he do?
4. Where does he learn about the Nature from?
5. What does he learn from the Nature?

CHAPTER VIII

THE VICTORIAN AGE

(1837-1900)

It was an age alive with new activities. There was a revolution in commercial enterprise, due to the great increase of available markets, and, as a result of this, an immense advance in the use of mechanical devices. Queen Victoria succeeded to the throne when she was still 18 years old. During her reign, England travelled a path to progress and prosperity. It was a time of vigor and variety, of stability and power. On the other side of this picture of commercial expansion we see the appalling social conditions of the new industrial cities, the squalid slums, and the exploitation of cheap labour (often of children), the painful fight by the enlightened few to introduce social legislation and the slow extension of the franchise.

The dominant note of the Victorian Age was its moral seriousness. The Victorians have been called "Earnest" and "eminent". Of course it does not mean that they lacked humor. It means that they felt that life was worth living; they were confident and hopeful enough to believe that they could make it better. This moral seriousness explains their energy and enthusiasm in attempting to increase knowledge and improve mankind's lot. They did not live their lives in compartments, but as a part of a vast complex world. On the other word, the central characteristic of the Victorians was their constant concern with propriety and virtue. This characteristic was also clearly reflected in the literary development at that period.

LITERARY FEATURES OF THE AGE

1. Its Morality

Nearly all observers of the Victorian age are struck by its extreme deference to the conventions. To a later age these seem ludicrous. It was thought indecorous for a man to smoke in public and (much later in the century) for a lady to ride a bicycle. (To a great extent the new morality was a **natural revolt** against the grossness of the earlier Regency, and the influence of the Victorian Court was all in its favour.

2. The Revolt

Many writers protested against the deadening effects of the conventions. Carlyle and Matthew Arnold, in their different accents, were loud in their denunciations; Thackeray never tired of satirizing the snobbishness of the age; and Browning's cobbly mannerisms were an indirect challenge to the velvety diction and the smooth self-satisfaction.

3. Intellectual Developments

The literary product was inevitably affected by the new ideas in science, religion, and politics. In religious and ethical thought the 'Oxford Movement,' as it was called, was the most noteworthy advance. This movement had its source among the young and eager thinkers of the old university, and was headed by the great Newman, who ultimately (1845) joined the Church of Rome.

4. The New Education

The Education Acts, making a certain measure of education compulsory, rapidly produced an enormous reading public. The cheapening of printing and paper increased the demand for books, so that the production was multiplied. The most popular form of literature was the novel, and the novelists responded with a will.

5. International Influences

During the nineteenth century the interaction among American and European writers was remarkably fresh and strong. In Britain the influence of the great German writers was continuous, and it was championed by Carlyle and Matthew Arnold. Subject nations, in particular the Italians, were a sympathetic theme for prose and verse.

Believing optimistically in progress, the typical Victorian writer set about improving his readers by increasing their knowledge and clarifying their moral standard. Scientists are best represented by Charles Darwin. His *The Origin of Species*, published in 1859, is a landmark in the history of thought, though its general ideas had been fermenting for many years. Darwin's theory of evolution maintains that life changes slowly from one form to another, and that nature selects the fittest to survive. Tennyson in *In Memoriam* struggled with the conflict between old religious doctrines and the new interpretation, which biology and geology had introduced, of the place of man in this world.

Historians such as Macaulay wrote long and detailed studies of England. Educators may be exemplified by Matthew Arnold, whose father was a famous headmaster of Rugby School, and who himself was an inspector of schools. Over and over again in his effectively simple style, Arnold laughed at, argued with, and cajoled the English people, trying to overcome their smugness, intolerance, and ignorance.

Religious writers are well represented by John Henry Newman, one of the great stylist in English prose. Newman, after much soul-searching, left the Anglican church for the Roman Catholic Church. His struggle between different faiths, as well as the impact of the new science upon religion, compelled men to look closely at their beliefs.

Novelist reached an enormous audience, and gave to the Victorians their favorite form of literature. Charles Dickens wrote melodramatic plots about the poor and the

oppressed so convincingly that he made the English conscious of the need for reform in their system of law, education, and wealth. William Makepeace Thackeray encompassed whole societies in his colorful portrayal of English life. George Elliot presented deeply earnest stories dealing persuasively in the Victorian ideals of duty and self-sacrifice.

Poets also had their Big Three – Tennyson, Browning, and Arnold. They were all teachers” Tennysons, of a belief in the future strong enough to overcome his native melancholy; Browning, of an unquenchable optimism and interest in all individuals; Arnold, of a philosophy of endurance and of perfecting one’s own best nature.

Near the end of the century, England grew restless under the prevailing seriousness and decorum. Many people talked scornfully of “Victorian compromise” – that unfailing reconciliation of opposite points of view. People who distrusted the goodness of human nature spoke of Victorian “hypocrisy”. Influenced by foreign literatures, a new generation of late Victorian writers started defiant little movements and magazines in London, bringing in the “gay nineties”. A different spirit entered the age. Oscar Wilde wrote crackling comedies and made unforgettable epigrams; Aubrey Beardsley created daringly different drawings that shocked the public. “the Sickness of the century” led so many gifted writers to sad ends that William Butler Yeats called the young writers of the nineties who were his friends the “tragic generation”.

Another current of thought and manners in the latter part of the century carried forward the healthier spirit of Dickens and the earlier literature. There was, for example, gaiety in the Gilbert and Sullivan operas and in Lewis Carroll’s poems and his *Alice in Wonderland* . There were Robert Louis Stevenson’s graceful essays, short stories of adventure, and tender or child-like poems.

Some of Victorian gifted writers

1. Thomas Henry Huxley (1825-1895)

He reflects the tremendous growth of interest in science during the Victorian age. Today it is hard to realize that about a hundred years ago universities almost ignored science in favor of classical languages and literatures. With a fine gift for wit, clear organization, and simple, direct style, Huxley did great service in making science understandable to the masses. At a time when England was split into two camps over the theory of evolution, Huxley became the great defender and popularizer of Darwin’s *The Origin of Species*. Against the attackers of Darwin who feared that the new discoveries of science would undermine religion. Huxley argued for greater freedom of research and education so that truth could be known. One of his essays is entitled *A liberal Education*.

2. ALFRED, LORD TENNYSON (1809 -1892)

Born into a large family, Tennyson grew up in Somersby, Lincolnshire, where his father was rector. Most of his early education was received directly from his scholarly father. In college the shy, reserved Tennyson found a close friend in brilliant, vivacious Arthur Hallam, thought to be the most promising youth of the class. A few years after leaving college, Hallam died suddenly. Tennyson was stunned by the cruel fate that had taken one so young, so talented and so beloved. In his sorrow, he began to have personal and religious doubts. In a series of poems which, during seventeen years, recorded the stages of his grief, doubt, resignation, and finally faith. He wrote his masterpiece published in 1850 as *In Memoriam*. The immediate success of his work and his award of a pension and appointment as poet laureate

In the same year made it financially possible for Tennyson to marry a woman to whom he had been engaged fourteen years earlier. Afterward, his long poems, like *The Idylls of the King*, were eagerly awaited. His other well-known poems are such as *Ulysses*, and *Crossing the Bar*.

3. ELIZABETH BARRET BROWNING (1806-1861) AND ROBERT BROWNING (1812-1889)

The Brownings are perhaps the most famous couple in English literature. Robert Browning is now recognized as the greater poet of the two, but before Elizabeth and Robert met, she was better known than he. His first work of any importance is *Pauline* (1833), an introspective poem, which shows very strongly the influence of Shelley, whom, at this period, Browning held in great reverence. *Paracelsus* (1835), the story of the hero's unquenchable thirst for that breadth of knowledge which is beyond the grasp of one man, brings to the fore Browning's predominant ideas--that a life without love must be a failure, and that God is working all things to an end beyond human divining.

The remaining years of Browning's long life saw the production of numerous further volumes of verse, few of which add greatly to his fame. To-day they are read by none but his most confirmed admirers. *Balaustion's Adventure* (1871), *Prince Hohenstiel-Schwangau, Saviour of Society* (1871), *Fifine at the Fair* (1872), *Red Cotton Night-Cap Country* (1873), *The Inn Album* (1875), *La Saisiaz*, *The Two Poets of Croisic* (1878), *Jocoseria* (1883), *Ferishtah's Fancies* (1884), and *Parleyings with Certain People of Importance in their Day* (1887), all suffer from the writer's obsession with thought content, and the psychologizing of his characters at the expense of the poetry.

4. CHARLES DICKENS (1812-1870)

Dickens's fame was secure, and the rest of his life was that of a busy and successful novelist. He lived to enjoy a reputation that was unexampled, surpassing even that of Scott; for the appeal of Dickens was wider and more searching than that of the Scottish novelist. He varied his work with much travelling--among other places to America (1842), to Italy (1844), to Switzerland (1846), and again to America (1867). His popularity was exploited in journalism, for he edited *The Daily News* (1846), and founded *Household Words* (1849) and *All the Year Round* (1859). His famous literary works are *Oliver Twist* (1837), *Nicholas Nickleby* (1838), *A*

Christmas Carol (1843) and *Dombey and Son* (1846), *Bleak House* (1852), *Hard Times* (1854) *A Tale of Two Cities*(1859) and *Great Expectations* (1860).

Task 1

Answer the Following Questions.

1. How do you describe the economical development during the Victorian age?
2. Why were the Victorians called “Earnest” and “Eminent”?
3. Identify literary characteristics of the age.
4. Science and education unfolded significantly in the Victorian age. Could you mention the scholars of the age? What are their contributions?
5. What does a religious writer, such as John Henry Newman, struggle through his poems?

Task 2

Find the Information about the following works

Novels	Protagonist/ Main character	Theme	Setting
<i>Oliver Twist</i>			
<i>Hard Times</i>			
<i>Jane Eyre</i>			

Task 3

Discuss the following questions in groups.

1. What do you know about the styles of the Victorian Age such as dress, hairstyles, furniture, and housing?
2. Charles Dickens was the most famous and most widely read of all English novelists. Why do you suppose this was so? What qualities do his works have that give them a universal appeal?
3. Why do you think some of the greatest books ever written were products of the Victorian Age?

CHAPTER IX

THE EMERGENCE OF MODERN LITERATURE

(1890-1918)

This period sees the end of the long reign of Queen Victoria (1901) and of the stability which the country had so long enjoyed. The shock administered by the Boer War (1899-1902) to the violent imperialism of the later years of the reign helped to divert attention from the cruder conceptions of imperial expansion to social problems at home. There ensued a period of sweeping social reform and unprecedented progress.

The reawakening of a social conscience found its expression in the development of local government and the rapid extension of its influence upon the health, education, and happiness of the citizen. More than ever before political issues were fought on the basis of class loyalties, and this period sees the emergence and rapid growth of the Labour Party. Political passions ran high, and the years before the War saw serious labour troubles, many of them connected with the growth of Trades Unionism. Home Rule for Ireland, Free Trade or Protection, Votes for Women, the decline of agriculture and the growing urbanization of the country were major problems of the day.

LITERARY CHARACTERISTICS OF THE AGE

1. The Spread of Education.

The full effect of the Education Act of 1870, strengthened by the Act of 1902, began to make itself felt in the pre-War years. The ladder of educational opportunity, from elementary school to university, was now available to the poorest boy who had the ability to take advantage of it, and literacy became the normal rather than the unusual thing. On literature the effect was profound. Not only was there a larger market than ever before for the 'classics' and for all types of fiction, but there arose an entirely new demand for works in 'educational' fields--science, history, and travel.

2. Enormous Output of Books.

Authors and publishers were not slow to supply the public with what it wanted, and books poured from the presses with astonishing rapidity. Among them were numerous 'pot-boilers' by inferior writers intent only on financial gain. Even some great artists failed to resist the temptation of over-rapid and over-frequent production, and of too many of them it may be said that they wrote too much.

3. The Literature of Social Purpose.

The spread of literacy was accompanied by the awakening of the national conscience to the evils resulting from the Industrial Revolution. More than ever before would-be reformers pinned their faith on the printed word and on the serious theatre as media for social

propaganda, and the problem or discussion play and the novel of social purpose may be described as two of the typical literary products of the period.

4. The Rebirth of Drama.

After a hundred years of insignificance drama again appears as an important literary form, and the thirty years under review see men of genius, who are also practical, experienced men of the theatre, creating a live and significant drama out of the problems of their age. Like the novelists, most of the important dramatists were chiefly concerned with the contemporary social scene.

The late nineteenth century witnessed a revolution in the European theatre. The Norwegian dramatist, Henrik Ibsen (1828–1906), who was well-known as the father of modern drama, broke through the slick conventionalities of the theatrical norm—ingenious plots, easy dialogue well tuned to the contemporary ear, and themes undemanding congenial to the theatre going public. His plays analyzed the social and moral prejudices of small-town life and the frustrations they imposed on men and women of spirit and integrity. His attack was widened into a judgement on the social and political fabric of nineteenth-century society, with its pseudo-respectabilities, its corrupt go-getters and its denial of love.

5. Experiments in Literary Form.

Long before 1918 it had become obvious that in poetry, in the novel, and in drama the old traditional forms were outworn. Experimenters in all three fields were evolving new forms to sustain the new demands being made upon them. Progress is most rapid in the drama, but the novel too. in the hands of great masters, undergoes revolutionary changes, the importance of which is sometimes underestimated because they are overshadowed by more startling experiments of the inter-War period.

THE NOVELISTS

1. THOMAS HARDY (1840-1928)

Hardy was born at Upper Bockhampton, in the county of Dorset. His first published work was the rather sensational *Desperate Remedies*, which appeared anonymously in 1871. In the following year the success of *Under Greenwood Tree* established him as a writer, and soon afterward he abandoned architecture for literature as a profession. It was set in the rural area he was soon to make famous as Wessex. The rural background to the story is an Integral part of the novel, which reveals the emotional depths which underlie rustic life. *The Hand of Ethelberta* (1876), an unsuccessful excursion into comedy, was followed by the deeply moving *The Return of the Native* (1878), a study of man's helplessness before the malignancy of an all-powerful Fate. Hardy produced his next masterpiece, *The Mayor of Casterbridge* (1886), another study of the inexorable destiny which hounds man to his downfall. In addition to his full-length novels Hardy published the following series of short stories--*Wessex Tales* (1888), *A Group of Noble Dames* (1891), *Life's Little Ironies* (1894), and *A Changed Man, The Waiting Supper and other*

Tales (1913). He is not so much at home in the short story, and these collections live for the occasional powerful tale rather than as a whole.

Hardy's subject is the same in most of his novels. In all his greatest works he depicts human beings facing up to the onslaughts of a malign power. Accepting, as he did, the theory, of evolution, Hardy saw little hope for man as an individual, and though his greatest figures have a marked individuality, Hardy's aim was to present Man or Woman rather than a particular man or a particular woman. He was a serious novelist attempting to present through fiction a view of life, and one entirely different from that of his great contemporaries Tennyson and Browning.

2. HENRY JAMES (1843-1916)

Henry James came of a wealthy and cultured American family, was born in New York, and was educated in America and Europe before going to Harvard to read law (1862). By the late 1860's the fascination of the older European civilization was making itself felt, and after spending much time in Europe he settled there in 1875, adopting London as his new home. There he lived until 1897, when he moved to Rye, where he spent the rest of his life. In 1915 he became a naturalized British subject.

James was a prolific writer. Novels, short stories, travel sketches, literary criticism, autobiography flowed from his pen with a regularity that is surprising in one who was, above all things, a consummate artist. His chief novels fall broadly into three groups. Beginning with *Roderick Hudson* (1875) we have four novels, all of them simpler and more straightforward in technique than his mature work, and these deal with the contrast between the young American civilization and the older European culture. The other three of this group are *The American* (1876-77), *The Europeans* (1878), and *The Portrait of a Lady* (1881). This last is much the best of his early novels, and in its subtle character analysis and careful craftsmanship it looks forward to the James of the later periods. Then come three novels mainly devoted to the study of the English character, *The Tragic Muse* (1890), *The Spoils of Poynton* (1897), and *The Awkward Age* (1899), of which *The Spoils of Poynton*, a relatively short novel, shows most clearly the development of his methods. The highwater mark of his career was reached in the three novels, *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904), in which, turning again to the theme of the contrast between European and American cultures, he achieves a subtlety of character-study, a delicacy of perception, and an elaboration of artistic presentation which rank them high among modern novels.

A study of James is essential to the study of the modern novel because he was one of the first to view it as an artistic form. To him the novel was primarily an art form to be judged solely by artistic canons, concerned, not with moral purpose, but with the objective and impartial presentation of the reality of life. In this picture there was no place for the extravagance of romance or the distortions of sentimentality. He was little concerned with external events and almost entirely with the detailed and elaborate. The key to James's choice of subject is to be found in his own life. An American fascinated by the charm of an older civilization, he finds a great many of his themes in the impact of one type of society upon the product of another, in the study of the processes of adjustment and their effect upon the development of the individual character.

3. JOSEPH CONRAD (1857-1940)

Conrad, whose name was Józef Teodor Konrad Nalecz Korzeniowski was the son of an exiled Polish patriot and was born at Berdyczew in the Ukraine, where he spent the first thirteen years of his life. He was educated at Cracow, and was intended for the university, but, as he was determined to go to sea, he went to Marseilles in 1874 and there joined the French Mercantile Marine. (Conrad's first two works were based on his experiences of Malaya. *Almayer's Folly* and *An Outcast of the Islands* (1896)) if not among his best (grave foretaste of his later work) in their use of a vivid tropical background and in their study of a white man whose moral stamina was sapped by the insidious influence of the tropics, then came one of his best novels, *The Nigger of the "Narcissus"* (1897), a moving story of life on board ship, remarkable for its powerful atmosphere, its sea description, and its character study)--Donkin is one of the best of his many vividly drawn villains. (After the five stories collected as *Tales of Unrest* (1898). appeared *Lord Jim: a Tale* (1900), the greatest of his early works. It is one of the best of Conrad's studies of men whose strength fails them in a moment of crisis, and is again a story of the sea.) In it (Conrad introduces for the first time his technique of oblique narrative, the story being told through the ironical Marlow, who reappears so frequently in later novels. *Youth -- A Narrative; and two other Stories* (1902) and *Typhoon, and other Stories* (1903)) contain seven tales which include some of Conrad's most powerful work. "Heart of Darkness" in the former collection is remarkable for an overwhelming sense of evil and corruption and for its excellent tropical backgrounds.

4. RUDYARD KIPLING (1865-1936)

He was born in Bomba but soon moved to Lahore, when his father, a professor of archaeological sculpture, was appointed curator of the Government Museum there. At the age of six (he was sent to England to school, and two years later he entered United Services College, Devon, the life of which he was to immortalize in *Stalky & Co.* (1899)). (On his return to India he was a reporter for the *Lahore Civil and Military Gazette* and the *Allahabad Pioneer* (1882-87) before beginning a two years' voyage to England which took him through China, Japan, and the United States, and led to the articles which were collected as *From Sea to Sea* (1900). Subsequently he travelled widely in many parts of the world, lived for four years in the U.S.A. (1892-96), and finally settled at Rottingdean, on the Sussex coast. His literary fame brought him many honours, including the Nobel Prize for Literature (1907) and the Rectorship of St Andrews University (1922-25).

His insistent proclamation of the superiority of the white races, of Britain's undoubted mission to extend through her imperial policy the benefits of civilization to the rest of the world, his belief in progress and the value of the machine, found an echo in the hearts of many of his readers. Into the period of the decadent writers he swept like a gale of invigorating salt air, glorifying the values of action, manliness, loyalty, and self-sacrifice,

and, if his work betrayed occasional lapses of taste or excursions into the melodramatic or sentimental, they were not faults of such a kind as to affect the popularity he had enjoyed from the moment of his first English publications. But (there was more in Kipling than a mere popular

writer. His achievement in revitalizing literature in the 1890's is not to be underestimated. His painting of Anglo-Indian and of native life is extremely good: his portraits of soldiers, natives, and of children are also vividly drawn, though the characterization is not deep: his background is clearly visualized and realistically presented, and he has a great ability to create an atmosphere of mystery. The apparent carelessness of style is an effect deliberately and skilfully cultivated, and his stories are expertly constructed.) His best-known prose works include *Plain Tales from the Hills* (1888); *Soldiers Three* (1888); *The Phantom Rickshaw* (1888); *Wee Willie Winkle* (1888); *Life's Handicap* (1891); *Many Inventions* (1893); *The Jungle Book* (1894); *The Second Jungle Book* (1895); *Captains Courageous* (1897); *The Day's Work* (1898); *Kim* (1901); *Just-so Stories for Little Children* (1902); *Puck of Pook's Hill* (1906); *Rewards and Fairies* (1910); *Debts and Credits* (1926); and *Limits and Renewals* (1932).

DRAMATISTS

I. GEORGE BERNARD SHAW (1856-1950)

George Bernard Shaw was born in Dublin of Irish Protestant stock and there received a somewhat scanty education at a number of local schools including the Wesleyan Connexional School. Most of his cultural background he owed to his mother, a talented woman with whom, in 1876, he came to London. Here he became an active member of the Fabian Society soon after it was founded in 1884, and (he not only wrote pamphlets on politics and economics but did much platform speaking as his part in the campaign to disseminate the ideals of Fabian socialism.) From 1885 to 1908 he won fame as a journalist--with the *Pall Mall Gazette* (1885); *The World*, as an art critic; *The Star* (1888), as a music critic; *The World* again (1890-94), this time as a music critic; and, most important of all, as dramatic critic for the *Saturday Review* (1895- 98). It was for this paper that he wrote the well-known articles attacking the sentimentality and insincerity of the theatre of the nineties. In the meantime, after an abortive attempt to become a novelist (he wrote four unsuccessful novels: *Immaturity*, *The Irrational Knot*, *Love among the Artists*, and *Cashel Byron's Profession*), Shaw commenced dramatist with *Widowers' Houses* (1892).

By the end of the First World War Shaw had become a cult. In 1925 he was awarded the Nobel prize for Literature, and four years later Sir Barry Jackson founded the Shaw Festival at Malvern, for which Shaw wrote new plays until 1949, when his last full-length play, *Buoyant Billions*, was performed there. At the time of his death in 1950, such was the strength of the 'Shaw legend,' there were few who did not know him as a personality, though many may not have known his work. 2: (His Plays. Shaw's plays are here considered in the order of their composition. (His first works were received with hostility, and the need to create his own audience led him to publish" some of them before they were produced.

Shaw adopted a humorous, witty approach in the first of the "pleasant" plays--*Arms and the Man* (1894)--an excellent and amusing stage piece which pokes fun at the romantic conception of the soldier, and which has since achieved great popularity. It was the first of the truly Shavian plays. *Candida* (1895), which presents a parson, his wife, and a poet involved in 'the eternal triangle,' has more human warmth than many of his works and the main interest is focused on the characters) rather than on any thesis. This interest in character is seen in the

study of Napoleon in the amusing but slight *The Man of Destiny* (1895: 1897), and in the witty and spirited *You Never Can Tell* (1897: 1899). In both, Shaw's views are less stridently proclaimed, though in the former his attempts to show the 'ordinariness' of Napoleon lead him to produce a rather unsatisfactory character.

The Devil's Disciple (1897), *Caesar and Cleopatra* (1898: 1899), and *Captain Brassbound's Conversion* (1899: 1900) were collected in *Three Plays for Puritans* (1901). The first satirizes the melodrama by using all its ingredients - with a typically Shawian difference. *Man and Superman* (1903: 1905), one of Shaw's most important plays, deals half seriously, half comically, with woman's pursuit of her mate.¹ The play is Shaw's first statement of his idea of the Life Force working through human beings toward perfection, and this, he feels here, can be reached only by the selective breeding which will eventually produce the superman. The play is unconventional in its construction, especially in the third act, entitled "Don Juan in Hell," but it is a fine drama and contains three notable characters in Ann Whitefield, John Tanner, and Henry Straker.

Religion and social problems are again the main topics in *Major Barbara* (1905) which deals with the paradoxical situation where the attempts of the Salvation Army to remedy social evils can only be continued through the charity of those whose money getting has caused those evils. Social conventions and social weaknesses were treated again in *Pygmalion* (1912: 1913), a witty and highly entertaining study of class distinction, and in *Heartbreak House* (1913: 1921), which, though set in the War period, really treats of upper-class disillusionment during the pre-War years. *Back to Methuselah* (1921) and *St Joan* (1923: 1924) are further studies of religion. The first is a cycle of five plays concerned with the conception of the evolutionary force which will bring man to perfection. Selective breeding now gives way to the idea of an indefinitely long life which will allow man to grow his limiting passions and achieve a state of pure contemplation and eventual happiness.

Shaw's fundamental aim in his drama was the bettering of the lot of humanity. Scoffing at the romantic view of life, he examined man and his social institutions with intellectual courage and shrewd, irreverent insight. Slum landlords, prostitution, marriage conventions, social prejudices, the romanticized soldier, the glamorous historical figure, the medical profession, the critics, religion--these are but some of the people and things which came under the microscope of his rationalism. His earliest work was emphatically socialist, and socialism, later in a more moderate form, remained his hope for humanity. *Man and Superman* and then *Back to Methuselah* proclaimed the creed of Creative Evolution which would eventually bring about perfection, in the first play through selective breeding, in the second through an incredible longevity. Religion was the main theme of his later plays.

POETS

I. WILLIAM BUTLER YEATS (1865-1939)

Born near Dublin of a cultured Irish family, Yeats was educated in London but returned to Ireland in 1880 and soon afterwards embarked on a literary career. Like so many of his contemporaries, Yeats was acutely conscious of the spiritual barrenness of his age, and his whole artistic career is best seen as an attempt, at first to escape from the sordid materialism which he found on every hand, and later to formulate a new positive ideal which would supply his spiritual needs. A believer in magic and kindred arts, Yeats sought to escape into the land of 'faery,' and looked for his themes in Irish legend and the simple, elemental impulses of man's primitive nature. The best remedy for the emptiness of the present seemed to lie in a return to the simplicity of the past. To this period belong his narrative poem *The Wanderings of Oisín* (1889), which first established his reputation, *Poems* (1895) *The Wind among the Reeds* (1899), and *The Shadowy Waters* (1900)" and it was in these early "days that he wrote many of the lyrics, whose simplicity of style and melodic beauty have found them a place in numerous collections of modern verse probably the best-known of them is *The Lake Isle of Innisfree* (written in 1893):

I will arise and go now, and go to Innisfree,

And a small cabin build there,

of clay and wattles made;

Nine bean rows will I have there,

a hive for the honey bee,

And live alone in the beeloud glade.

And I shall have some peace there,

for peace comes dropping slow,

Dropping from the veils of the morning to where the cricket sings;

There midnight's all a glimmer, and noon a purple glow,

And evening full of the linnet's wings.

I will arise and go now, for always, night and day,

I hear lake-water lapping with low sounds by the shore; '

While I stand on the roadway, or on the pavements grey

I hear it in the deep heart's core.

His mystical and philosophical studies and his excursions into spiritualism led to the promulgation of a new philosophical system, and much of the poetry of this period was devoted to the expounding of his theories, which are most fully stated in his prose work *A Vision* (1925). In 1919 he published *The Wild Swans at Coole*, a collection of poems similar to those in *Responsibilities*, but with the added force of a new maturity which is most clearly to be seen in the poems dealing with his own experiences. The peak of his achievement is reached in *The Tower* (1928) and *The Winding Stair and other Poems* (1933), in which he handles philosophical themes with a compact precision of style and a great mastery of rhythm and language.

His Use of Symbols. (Yeats's philosophy is often expressed through a carefully devised system of symbols.) some purely private, others drawn from his study of philosophy or his reading in the works of the French *symbolistes* or of earlier symbolical poets, particularly Blake and Shelley, (By means of them he succeeds in expressing those deep emotional experiences which he felt to be otherwise incapable of poetical communication) but sometimes they serve only to accentuate the obscurity of his poems. Yeats was an accomplished poetic artist, though his mastery of language and rhythm grew steadily throughout his career. Always he uses the traditional verse forms, modified sometimes to suit his own needs, but now his rhythms approach more closely to those of ordinary speech; yet the subtlety of his patterns is such that the music of his verse is of the highest quality. His compact, closely woven style, each word used with calculated effect, lends itself readily to a wide variety of subjects. The deceptive simplicity that is Yeats's at his most subtle is to be seen in the strikingly effective Crazy Jane poems.

Task 1

Answer the Following Questions

1. What do you know about political constellation in the modern age?
2. Are people from low class given wide opportunities in educational field?
3. Describe literary characteristics of the age.
4. Why is Henrik Ibsen considered as the father of modern drama?
5. Mention some important works by Thomas Hardy.

Task 2

Find the Information about the Features of the Modern Drama and Fill the Blanks Below

No	Aspects	Characteristics
1	Language
2	Stage
3	Properties and Costume
4	Theme/issues

Task 2

Discuss the questions below in groups

1. Compare classical and modern literature briefly.
2. In your opinion, why does Rudyard Kipling insist to proclaim the superiority of the white races?
3. Watch and discuss a film entitled 'The Portrait of a Lady' which is the adaptation of Henry James' Novel.

CHAPTER X

THE INTER-WAR PERIOD

(1918-1939)

This period was almost completely overshadowed by the two World Wars--the after effects of the first and the forebodings of the second. The General Strike of 1926 was a major manifestation of the post-War slump, which culminated in the 'depression and its problems of want and unemployment, which made the early thirties a period of great distress, particularly for the industrial areas. Foreign problems again came to the fore with the rise to power of the Nazis in Germany, and from 1934 until 1939 there were mounting tension abroad, and at home a gradual return to prosperity as industry was geared to rearmament.

LITERARY FEATURES OF THE AGE

1. The Breakdown of Established Values.

The spirit of the age is perfectly reflected in its literature. Novel, poetry, drama, and miscellaneous prose, all mirror the perplexity and uncertainty of aim which sprang from the post-War breakdown of accepted spiritual values.

2. The Resurgence of Poetry.

The pre-War years had seen a relative eclipse of poetry, and the dominance of the novel and drama as literary forms. The demand, long before expressed by Yeats, for a new and living poetical tradition was met between the Wars in his own work and in that of the new poets--T. S. Eliot, W. H. Auden, Cecil Day Lewis, and Louis MacNeice.

3. Variety of Technical Experiment.

It is doubtful whether any period of English literature saw experiments so bold and various as those of the inter-War years. A natural corollary of the quest for new values and for a new vital tradition was the desire for new forms and methods of presentation, and in all the major literary genres the age produced revolutionary developments.

4. The Influence of Radio and Cinema.

Though it is impossible to assess with any accuracy the effect on literature of these two inventions, there can be no doubt that the rapid development of two such important media had an enormous impact. In so far as the radio brought literature into the home, in the form of

broadcast stories, plays, and literary discussion, and opened up an entirely new field for authors, its influence was for the good.

THE NOVELISTS

1. DAVID HERBERT LAWRENCE (1885-1930)

D. H. Lawrence was the most striking figure in the literary world between the Wars. Lawrence is another example of the prolific modern writer. In the nineteen years between his first published novel and his death he produced over forty volumes of fiction (novels and short stories), poetry, plays, treatises, and essays, and not a year passed without the publication of something from his pen. *The White Peacock* (1911) is a story of unhappy human relationships set in the area he knew so well, and, if the book lacks the depth and seriousness of his later work, it already reveals his concern with one of his chief themes, the conflict between man and woman, and much of his remarkable gift for fine description and lyric emotion. A slighter work, *The Trespasser* (1912), was followed by the largely autobiographical *Sons and Lovers* (1913), an extremely powerful novel of deep sincerity, which studies with great insight the relationship between son and mother. By many it is considered the best of all his work. Then came *The Rainbow* (1915), suppressed as obscene, which treats again the conflict between man and woman. Not until 1921 was he able to find a publisher for its sequel, *Women in Love*.

2. JAMES JOYCE (1882-1941)

James Joyce, the son of middle-class Irish-parents, was born in Dublin Ireland, where, in preparation for a career in the Roman Catholic Church, he was educated in Jesuit colleges and at the Royal University. He abandoned the idea of taking orders, however, and shortly after the turn of the century he left Ireland for France. In Paris he studied medicine and thought of becoming a professional singer. During the 1914-18 War he taught languages in Switzerland (he was medically unfit for service), and afterward returned to Paris. Of the later Joyce there are already signs in his first work, *Dubliners* (begun 1900, published 1914) whose setting is Dublin.

Set in the same city is *A Portrait of the Artist as a Young Man* (1916), an intense account of a developing writer torn between the standards of an ascetic, religious upbringing and his desire for sensuousness. Though the work is largely autobiographical (Stephen Dedalus is Joyce), the writer preserves a cool detachment in the precise analysis of his hero's spiritual life. His handling of the sexual problems involved is particularly forthright. An earlier version, much more conventional in style, was *Stephen Hero*, which was not published until 1944. The artistic dilemma of Stephen-Joyce was re-expressed in his unsuccessful play *Exiles* (1918). Stephen Dedalus appears again in *Ulysses* (1922), a study of the life and mind of Leopold and Mrs Bloom during a single day. It is modelled on the *Odyssey* of Homer, but it is set in the squalor of Dublin's slums.

3. VIRGINIA WOOLF (1882-1941)

The daughter of the eminent Victorian critic and scholar, Sir Leslie Stephen, Virginia Woolf was born into a circle where standards of culture, taste, and intelligence were of the highest. *The Voyage Out* (1915), her first novel, is told in the conventional narrative manner, but with a concentration of interest upon character and a delicacy of touch typical of all her work. The same emphasis on character-analysis and the same lack of incident characterize *Night and Day* (1919), another study of personal adjustment and development. Then came her first really mature work, *Jacob's Room* (1922), in which her distinctive technique is fully used for the first time. Her other famous novels are *Mrs Dalloway* (1925) and *To the Lighthouse* (1927).

POET

T. S. ELIOT (1888-1965)

Though he became a naturalized British subject in 1927, Eliot was born in St Louis, Missouri (U.S.A.). His family was of Devonshire origin, and its traditions were in commerce and academic studies. He entered Harvard in 1906, and, after one year (1910-11) at the Sorbonne in Paris, he spent a year at Oxford reading Greek philosophy. Among the many literary honours bestowed upon him mention may be made of: Charles Eliot Norton Professor of Poetry at Harvard (1932-33), President, Classical Association (1944), Nobel Prize for Literature (1948), and Order of Merit (1948). At various times he received honorary degrees from twelve universities in Europe and America. Eliot's first volume of verse, *Prufrack and Other Observations* (1917), portrays in contemptuous, and often wittily ironical, satire, the boredom, emptiness, and pessimism of its own day. His much-discussed poem *The Waste Land* (1922) made a tremendous impact on the post-War generation, and is considered one of the most important documents of its age. The poem is difficult to understand in detail, but its general aim is clear. The thirties were devoted mainly to poetical drama and literary criticism, and *Four Quartets* (1944) contains his next and most recent non-dramatic poetry. The four poems in this work appeared separately: *Burnt Norton* (1936), *East Coker* (1940), *The Dry Salvages* (1941), and *Little Gidding* (1942).

Task 1

Answer the Following Questions

1. How do you describe internal and external problems faced by England in the Inter-War Period?
2. What is the impact of radio and cinema on literature?
3. What is one of the main themes of DH. Lawrence's works?
4. The works of James Joyce and Virginia Woolf are very much interwoven with the concept of "Psychological realism" or "stream of consciousness". Search for the information about this concept and discuss with your group.

Task 2

Discuss the Questions Below with Your Group.

1. T.S. Elliot wrote the dramatic poems. What do you know about 'dramatic poetry' and how do you distinguish it from lyrical poem?
2. James Joyce was born in Dublin Ireland. He wrote a number of novels narrating the characters that lived Ireland. How do you depict the relation between Ireland and England?

Task 3

Find the Characteristics (and Examples) of Irish English and Fill in the Blanks Below. Then, Compare them with Standard English.

NO	Aspects	Characteristics/Examples
1	Vocabulary
2	Structure/Syntax
3	Accent/pronunciation

CHAPTER XI

THE POST WAR PERIOD

(1945-.....)

When the Second World War ended in Europe in the summer of 1945, much of Britain was in ruins. Its devastated industrial cities were not exactly the heaps of rubble that appalled post-war visitors to Germany (Stephen Spender, for one, spoke of the 'astonishing and total change, that incalculable shift from a soaring to a sinking motion which distinguishes a dead body' that disturbed him when revisiting Hamburg), but British cities as diverse in character as Glasgow, Coventry, Canterbury, Bristol, Exeter, and Portsmouth had been torn apart by bombs. London, in particular, had been universally pitted and scarred and was now marked by absences where familiar landmarks had once stood. Whole districts were in ruins and most streets somehow bore the signs of blast, shrapnel, fire-bombs, or high explosives.

This landscape of ruins must also be recognized as forming an integral part of much of the literature of the late 1940s and the early 1950s. It was a landscape which provided a metaphor for broken lives and spirits, and, in some remoter and less-defined sense, for the ruin of Great Britain itself. It was also a ruin-scape that could sometimes surprise its observers with joy. In 1953 Rose Macaulay (1881-1958) ended her highly romantic and impressively wide-ranging survey, *Pleasure of Ruins* with 'A Note on New Ruins', a note which briefly balanced a fascination with the 'catastrophic tipsy chaos' of a British bomb-site against her earlier explorations of the historic wrecks of Greek and Roman cities, of jungle-swamped Inca and Buddhist temples, and of ivy-mantled Gothic abbeys. Three years before the appearance of *Pleasure of Ruins*, Macaulay's novel *The World my Wilderness* had focused on outsiders and exiles, all of them 'displaced' persons, finding the ruins of London a solace and a refuge.

Because of technological advances, space exploration, and the threat of nuclear and germ warfare, there has been a tremendous increase in science fiction--novels about the future on other planets, or on an earth catastrophically altered. The public has preferred *The Day of the Triffids*, *The Kraken Wakes*, *The Midwich Cuckoos*, and *The Outward Urge*, by John Wyndham (J. B. Harris) (1903-69), but S-F devotees think highly of Brian W. Aldiss, Fred Hoyle, Ray Bradbury, J. O. Ballard, Arthur C. Clarke, and Isaac Asimov. The contemporary English novel has been affected to an inestimable extent by three entirely new influences.

Outstanding writers much admired in England include Henry Miller (1891-), whose *Tropic of Cancer* (1931) has only recently become available to the general public, and whose latest claim to fame rests on *The Rosy Crucifixion* trilogy (1949-60); John Steinbeck (1902-68), *The Grapes of Wrath* (1939), *Cannery Row* (1945), *East of Eden* (1952); Nelson Algren (1909-), *The Man with the Golden Arm* (1949) and *A Walk on the Wild Side* (1956); Bernard Malamud (1914-), *The Natural* (1952), *The Assistant* (1957), *The Fixer* (1966); Saul Bellow, born in Canada (1915-), *The Adventures of Augie March* (1953), *Henderson the Rain King* (1959), *Herzog* (1964); Carson McCullers (1917-67), *The Heart is a Lonely Hunter* (1940), *The Member of the Wedding* (1946), *Clock without Hands* (1961); Jerome David Salinger (1919-), *The Catcher in the Rye* (1951), *Raise High the Roof beam, Carpenter* (1963); James Jones (1921-), *From Here to Eternity*

(1951); Jack Kerouac (1922-69), *On the Road* (1957), and *The Dharma Bums* (1959); Norman Mailer (1923-), *The Naked and the Dead* (1948), *The Deer Park* (1955); James Baldwin (1924-), *Go Tell It on the Mountain* (1953), *Another Country* (1962), *No Name in the Streets* (1971); Truman Capote (1924-), *Other Voices, Other Rooms* (1948), *The Grass Harp* (1951), *Breakfast at Tiffany's* (1958); John Barth (1930-), *The Sot-Weed Factor* (1960), *Giles Goat-Boy* (1966); John Updike (1932-), *Rabbit, Run* (1960), *Couples* (1968); and V. S. Naipaul from Trinidad (1932-), *The Mystic Masseur* (1957), *A House for Mr Biswas* (1961), and *The Mimic Man* (1967). Nor can one ignore the impact of particular novels which not only were best-sellers but literary achievements of note--for example, *Invisible Man* (1952) by Ralph Ellison; *Lolita* (1955) by the naturalized Russian Vladimir Nabokov; *To Kill a Mockingbird* (1960) by Harper Lee; *Catch-22* (1961) by Joseph Heller; and *The Pawnbroker* (1962) by Edward Lewis Wallant.

The intense ideological and political distortions of the Second World War were imaginatively explored in a series of articles on the Nuremberg trials of 1946 (republished in 1955 as *A Train of Powder*) and in her broad political analysis of the implications of the trial of the British traitor, William Joyce, in *The Meaning of Treason* (1949) (reworked, with additional material referring to the British spy-scandals of the 1960s, in 1965). This non-fictional enterprise shaped the argument of West's searching historical novel about the ideological divisions of pre-revolutionary Russia, *The Birds Fall Down* (1966). It is a book which seeks to respond to the political issues raised variously by Dostoevsky, Conrad, Kropotkin, and Lenin as they impinge upon the consciousness of an Anglo-Russian girl of the 1910s and as they are filtered through the intelligence of a woman writer of the 1960s. *The*

Birds Fall Down remains one of the most stimulating novels of the latter half of the century.

Dividing and Ruling: Britain in the 1950s

One sometimes gets the impression that the Second World War was Britain's last great communal experience. Certainly, neither the readjustments demanded by the steady loss of an overseas Empire nor the equally radical challenges presented by a belated entry into the European Community seem to have rivalled the prominence in the popular imagination of Britain at war. Having been instructed by one of Winston Churchill's most memorable rhetorical flourishes that the Battle of Britain in 1940 marked 'their finest hour', many Britons seem to have since forgotten that Churchill was referring not simply to the embattled United Kingdom but to 'the British Empire and its Commonwealth'. In the immediately post-war years, the Empire melted into the larger concept of the 'Commonwealth', a loosely associated fellowship of independent former colonies dominated by Britain's closest

wartime allies, the old, white Dominions of Canada, Australia, New Zealand, and South Africa.

The acceptance by the post-war Labour Government that India should be granted its independence and that the sub-continent should be divided into two separate self governing countries inevitably brought about the broadening of this concept of a 'Commonwealth of Nations'. In June 1947 King George VI formally abandoned his inherited title of 'Emperor of India' as a necessary prelude to India's assumption of self-determination in August. In May 1953 his daughter, Elizabeth II, formally expressed herself content with the compensatory royal title of 'Head of the Commonwealth'.

The New Theatre

It was assumed at the time, and it continues to be assumed, that John Osborne's play *Look Back in Anger*, which opened at the Royal Court Theatre in London on 8 May 1956, marked either a 'revolution' or a 'watershed' in the history of the modern British theatre. The play certainly shocked its first audiences, as well as some of its more perceptive critics, into responsive attention. It is also sometimes claimed that the play singlehandedly provoked theatre managers and theatre companies out of their complacent faith in the middle-class virtues of 'the well-made play' and into a response to a new kind of drama which grappled with 'the issues of the day'. Osborne's play was revolutionary neither in its form nor in its politics; it was, however, by the standards of its time, alarming in its rancour, its language, and its setting. After *Look Back in Anger*, out went the country drawing-room

with its platitudes and its sherry; in came the provincial bed-sitter with its noisy abuse and its ironing-board. The accepted theatrical illusion of a neat, stratified, and deferential society was superseded by dramatic representations of untidy, antagonistic, and disenchanting groups of characters grating on one another's, and society's, nerves. The social class of these characters may not have changed, but their social assumptions and their conversation had.

The transformation of the English theatre in the late 1950s and early 1960s was both more gradual and more truly radical than can be explained by focusing on a single production or on the work of a single playwright. Before 1956 British drama, and the London stage in particular, had been far more open to new influences, both from home and abroad, than is often supposed. The theatre could, and did, fall back on its inherited tradition of plays and acting styles, notably in its rethinkings of Shakespeare and in its revivals of more recent English, Irish, and European dramas. Although the record-breaking run of Agatha Christie's *The Mousetrap* at the Ambassadors Theatre may tell us something about the resilience of certain theatrical conventions and styles (the play opened in November 1952 and is still going strong in the 1990s), it does little to illustrate the real challenges that a discriminating theatre-goer might have discovered in the London theatres of the late 1940s and early 1950s. The repertoires of West End theatres and their provincial counterparts may, for the most part, have been selected so as not to offend the sensibilities of audiences happy with a pattern of light-hearted banter divided into three acts by two generous bar-intervals, but that does not tell the whole story. The work of two native playwrights, Christopher Fry (b. 1907) and Terence Rattigan (1911-77), belies the accusation of theatrical blandness with which some literary historians have damned the immediate post-war period. Since the 1960s, however, the dramatic achievement of both writers has been commonly belittled as irredeemably genteel.

The original commercial success of the comedies *A Phoenix too Frequent* (1946), *The Lady's Not For Burning* (1948), and *Venus Observed* (1950) and of the church pageant *A Sleep of Prisoners* (1951) (performed throughout England as part of the Festival of Britain), cannot be put down solely to the excellence of their original casts. At its worst, Fry's verse can seem mannered, arch, and effete; at its best, it enables him to distance his dramatic discourse from 'surface realism' in order to play with the effects of alienation, of the unexpected, and of metaphysical oddity.

The new French drama, which so impressed post-war visitors to Paris by its energy, sophistication, and political directness, had a sustained impact on supposedly unreconstructed British audiences (Anouilh's *Antigone* and Sartre's *Huis Clos* had been performed in 1946 and Camus's *Caligula* in 1948). Even though the influential critic, John Lehmann (1907-87), had wondered in 1946 whether or not 'a vigorous theatre can exist on the cerebral subtleties of *Huis Clos* and *Caligula* alone', the much vaunted intellectuality of Paris did not prove completely alien to London. Nor did the sometimes shocking vitality of the new American drama. Tennessee Williams's *The Glass Menagerie* (1945) was produced in 1948 and *A Streetcar Named Desire* (1947) in 1949 (with Vivien Leigh as Blanche du Bois). *Cat on a Hot Tin Roof* (1955), having been refused a license by the Lord Chamberlain in 1958, had, however, to be privately performed under the auspices of a 'theatre club'. Less controversially, Arthur Miller's *Death of a Salesman* (1949) appeared at the Phoenix Theatre in 1949, his *The Crucible* (1952) at the Bristol Old Vic in 1954, and his *A View from the Bridge* (1955) at the Comedy Theatre in London in October 1956. Perhaps the most striking theatrical event of all was the visit to London of the Berliner Ensemble in August 1956, some two weeks after the death of its founder, Bertolt Brecht. The company brought with them their celebrated productions (in German) of Brecht's *Mother Courage*, *The Caucasian Chalk Circle*, and his lesser-known adaptation of Farquhar's *The Recruiting Officer*—*Pauken und Trompeten*. Brecht's work, which proved so influential over a new generation of British playwrights, was, up to that time, little known to British theatre audiences (though there had been an amateur production of *Galileo* in Birmingham in 1947 and a professional staging of *Mother Courage* in Barnstaple in 1955).

With benefit of hindsight, it is arguable that by far the most significant 'foreign' novelty to be performed in London in the years immediately preceding the appearance of *Look Back in Anger* was Samuel Beckett's *Waiting for Godot*. The play opened to largely dismayed reviews at the small Arts Theatre in August 1955, but reports of the sensation it had caused in Paris two years earlier, coupled with a real enough and discriminating curiosity, allowed it to transfer for a longer run at the Criterion Theatre a month later. The success of *Waiting for Godot* in London cannot simply be put down to a yearning for innovation on the part of a theatre-going intelligentsia; the play also contained distinct echoes of a truly 'alternative', but often despised, British theatrical tradition, that of music-hall comedy. In Beckett's hands, however, that tradition had been transformed by a sparse, but none the less definite, musicality and by a dialogue rich in literary resonance.

The New Novelists of the 1950s

Samuel Beckett's trilogy, published together in London in 1959 under the English titles *Molloy*, *Malone Dies*, and *The Unnameable*, was in every sense the most radically innovative fictional statement of the 1950s. The edition bore the announcement that the three novels had been 'translated from the original French by the author'. Beckett's prewar fiction in English — the episodic novel *A Dream of Fair to Middling Women* (written in 1932, but published posthumously in 1992), the ten interconnected stories derived from it and given the title *More Pricks than Kicks* (1934), and the novel *Murphy* (1938) — had responded with a gauche confidence to the challenge of Joyce's experimental 'work in progress', *Finnegans Wake*. The titles of the first two of his pre-war works (one being loosely adapted from Chaucer, the other bawdily punning on a phrase of St Paul's) also suggest the degree to which Beckett was self

consciously attempting to regenerate and re-energize the literary traditions of his native language.

The one British writer of the period who keenly responded to the idea of creating an avowedly 'Modernist' fiction, and whose experiments were enthusiastically received by a wide public, was Lawrence Durrell (1912-90). Durrell was born in India of parents whose families had made the sub-continent their home for several generations. Although he became briefly acclimatized to bohemian (as opposed to 'respectable') England in the early 1930s, Durrell found what he regarded as his spiritual home in the Mediterranean, moving first to Corfu and then, after the German invasion of Greece, to Egypt. As a young man he also responded to the liberating influence of two modern writers in particular, D. H. Lawrence.

In 1944, as Press Officer of the British Information Office in Egypt, Durrell was posted to Alexandria, the city of 'five races, five languages, a dozen creeds' which inspired the four novels of his 'Alexandria Quartet' — *Justine* (1957), *Balthazar*, *Mountolive* (both 1958), and *Clea* (1960). Durrell's dusty, sweaty, multi-layered Alexandria, a city he described in *Balthazar* as 'half imagined (yet wholly real), [which] begins and ends in us', is a phantasmagoric, Eliotic place in which men and women dissolve into one another and ancient splendours melt into modern inconveniences. The city's real and imagined disconnections provide the setting for a series of interlocked fictions describing interconnected, unfulfilling love affairs.

William Golding's first and most enduringly popular novel, *Lord of the Flies* (1954), gives a surer indication of his continuing concern with moral allegory than it does of his subsequent experiments with fictional form. Golding (1911-93) set the novel on a desert island on which a marooned party of boys from an English cathedral choir-school gradually falls away from the genteel civilization that has so far shaped it and regresses into dirt, barbarism, and murder. Golding's *The Pyramid* (1967) was followed by what appeared to be an abstention from fiction, an abstention broken in 1979 by *Darkness Visible*.

Poetry since 1950

One of the popular poets in this era was Larkin (1922-85). As the key poet of the post-war decades he was also to chart other social and cultural changes with a sardonic percipience. Larkin was the most significant of a loose group of writers known in the early 1950s as 'the Movement', a group assumed by those who disliked what it stood for to be the typical product of wartime planning and the Welfare State.

The six volumes of verse that Larkin published in his lifetime were all modest in size. His first, *The North Ship*, appeared in 1945; it was succeeded by *XX Poems* (published in a tiny edition in 1951), by a slim pamphlet containing five further poems in 1954, and in 1955 by the volume that first made his name as a poet, *The Less Deceived*. His earliest published poem, 'Winter Nocturne' (printed in his school magazine in 1938), clearly shows the influence of Yeats, an influence, 'as pervasive as garlic', which Larkin claimed could also be felt in the poems in *The North Ship*.

Much of Larkin's subsequent poetry was to bypass Modernist experiment and high-flown language in favour of traditional metrical forms and a precise and plain diction. The two later collections, *The Whitsun Weddings* (1964) and *High Windows* (1974), point not simply to the sharpness of Larkin's ear for the inflexions of his own age, but also to a new and, at the time, deliberately provocative frankness.

John Betjeman (1906-84), whose poetry, almost uniquely amongst his contemporaries, Larkin professed to admire heartily, dealt with English tradition, English religion, and English melancholy in a very different way. His collection *Old Lights for New Chancels* (1940) opens with eighteen specifically topographical poems and ends with a 'Miscellaneous' section which includes his wry study of an upper-class woman at prayer in wartime, 'In Westminster Abbey'. His later volumes, *A Few Late Chrysanthemums* (1954), *High and Low* (1966), and *A Nip in the Air* (1972), suggest a poet further refining the techniques and forms he had evolved in the 1940s rather than one capable of surprising his readers.

The poetry of Ted (Edward James) Hughes (b. 1930) plays a much more wolfish and unfriendly game with mortality. Hughes's first two volumes, *The Hawk in the Rain* (1957) and *Lupercal* (1960), express a rapt fascination with animal energy and independence and an awareness of the affinities between animal and human life, between human aspirations to freedom and power and the instinctive animal achievement of both.

Task 1

Answer the Following Questions

1. What was England like when the Second World War ended?
2. What does Macaulay's novel "The World my Wilderness" depict?
3. What is the impact of technological development and acceleration on literature?
4. What do non-fictional works in the post-war period represent?
5. How do you describe English theatre in the late 1950s and early 1960s?
6. What kind of issues does Edward James intend to deliver through his poems?

Task 2

Discuss the Following Statements with Your Group

1. The impact of the new French drama on British audience
2. The general depiction of Asian culture and people in V.S. Naipaul's works.
3. In the website called 'you tube' you can find the video of Samuel Becket's play "Waiting for Godot". Watch the video and tell your impression about it.

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